



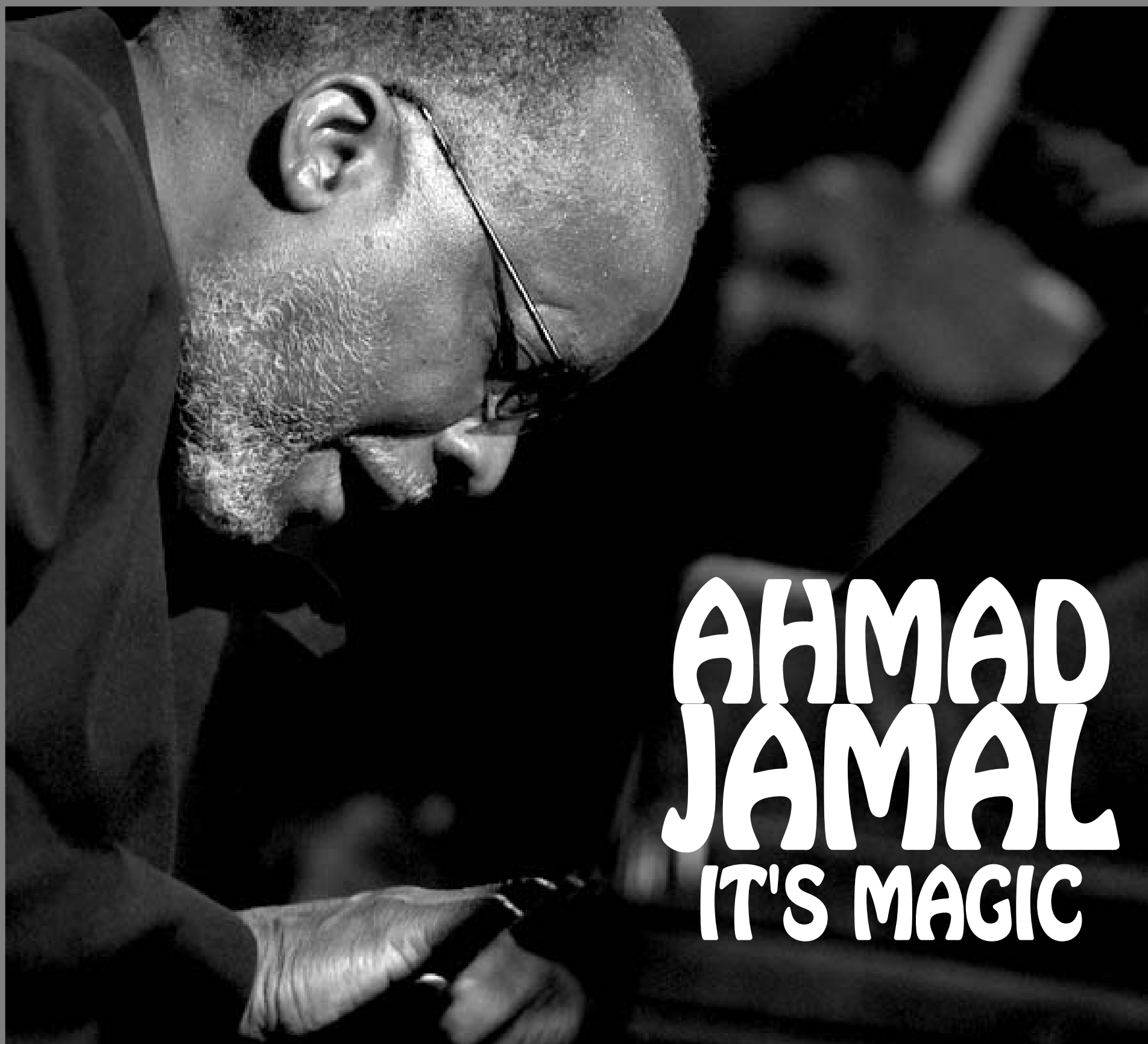
all about jazz

NEW YORK

May 2008 | No. 73

Your FREE Monthly Guide to the New York Jazz Scene

newyork.allaboutjazz.com



**AHMAD
JAMAL
IT'S MAGIC**

Vince Giordano • George Garzone • Les Disques Victo • Dizzy's Club • Event Calendar

TO CELEBRATE THE RELEASE OF THE GROUNDBREAKING ALBUM "MILES FROM INDIA"
PRODUCED BY GRAMMY-AWARD-WINNING PRODUCER BOB BELDEN

TOWN HALL PRESENTS

MILES FROM INDIA

THE CONCERT

ARRANGED & CONDUCTED BY **BOB BELDEN**
FEATURING AN ALL-STAR LINEUP INCLUDING

LOUIZ BANKS <i>Keyboards (India)</i>	SRIDAR PARTHASARATHY <i>Mridangam/Ghatam (India)</i>
RON CARTER <i>Bass (USA)</i>	KALA RAMNATH <i>Violin (India)</i>
PETE COSEY <i>Guitar (USA)</i>	BENNY RIETVELD <i>Bass (USA)</i>
ADAM HOLZMAN <i>Keyboards (USA)</i>	WALLACE RONEY <i>Trumpet (USA)</i>
RUDRESH MAHANTHAPPA <i>Saxophone (India/USA)</i>	BADAL ROY <i>Tabla (India/USA)</i>
LENNY WHITE <i>Drums (USA)</i>	

AND MANY MORE MUSICIANS
TO BE ANNOUNCED

A CROSS-CULTURAL CELEBRATION OF
THE MUSIC OF MILES DAVIS BY INDIA'S
FOREMOST MUSICIANS COLLABORATING
WITH THE LEGENDARY MUSICIANS WHO
COMPRISED THE VARIOUS MILES DAVIS
BANDS OVER THE YEARS.



RELEASING APRIL 15 AT BETTER
RECORD OUTLETS NATIONWIDE

4Q TIMES
SQUARE
RECORDS

For more information contact
Four Quarters Entertainment, Inc.
212.564.8855 / info@fourquartersent.com
www.timesquarerecords.net
www.milesfromindia.com

FRIDAY, MAY 9, 2008 at 8 PM THE TOWN HALL 123 West 43rd Street, NYC Tickets \$45 & \$40
Ticketmaster: 212.307.4100 / Ticketmaster.com



all about jazz

NEW YORK

- 4 **New York@Night**
- 6 **Interview: Vince Giordano**
by Michael Hittman
- 7 **Artist Feature: George Garzone**
by Matthew Miller
- 8 **Label Spotlight: Les Disques Victo**
by Kurt Gottschalk
- Club Profile: Dizzy's Club**
by Laurel Gross
- 9 **On The Cover: Ahmad Jamal**
by Andrew Vélez
- 10 **Encore:** **Lest We Forget:**
Pete Cosey **Sahib Shihab**
by Martin Longley by Donald Elfman
- 11 **Megaphone** **VOXNews**
by Ben Wolfe by Suzanne Lorge
- 12 **Listen Up!:** Jason Stein & Josh Sinton
- 14 **CD Reviews:** David Murray, Conrad Herwig, Muhal Richard
Abrams, Chet Baker, Pete Robbins, Biréli Lagrène and more
- 40 **Event Calendar**
- 45 **Club Directory**
- 47 **Miscellany** In Memoriam • Birthdays • On This Day

May is significant in the history of Miles Davis. Not only is the 26th the late trumpeter's birthday but many of his most enduring works were recorded during this month, including the Charlie Parker All-Stars (1948); the Miles Davis-Tadd Dameron Quintet's run in Paris (1949), most of the *Workin'*, *Steamin'* and *Relaxin'* triumvirate by the quintet with John Coltrane (1956), *Miles Ahead* and *At Carnegie Hall*, both with the Gil Evans Orchestra (1957 and 1961 respectively); and the bulk of *Miles in the Sky* (1968). Now in May 2008, another chapter to the Miles Legacy will be written with an ambitious concert at Town Hall May 9th, "Miles From India". A companion concert to a just-released album of the same name, the concert brings together musicians who played with the legend throughout his career as well as a number of classical Indian musicians for what is billed as a "cross-cultural summit meeting". Our Encore this month, guitarist Pete Cosey, is participating in what is sure to be a monumental event.

But, as is typical for New York, the happenings don't stop happening there. Pianist Ahmad Jamal (Cover) brings his trio to Blue Note in a pre-release celebration of his first new album in three years, *It's Magic* (Birdology-Dreyfus), due out in June. Saxophonist Vince Giordano (Interview) makes the new old and the old new Mondays at Sofia's with his Nighthawks Orchestra. Saxophonist George Garzone (Artist Feature) appears both with his seminal trio The Fringe and in ensembles all over town. There are also spotlights on the Canadian avant garde label Victo, just in time for the annual Festival International de Musique Actuelle de Victoriaville in the middle of the month, and a long-overdue profile on the jewel in the crown of Jazz at Lincoln Center, Dizzy's Club.

Spring cleaning is upon us and we have a particularly large number of CD reviews to get off our shelves and onto yours and the Event Calendar is packed, befitting the warmer weather and everyone emerging from winter hibernation.

The song says "Spring Can Really Hang You Up The Most" but not at *AllAboutJazz-New York...*

Laurence Donohue-Greene, *Managing Editor*

Andrey Henkin, *Editorial Director*

On the cover: Ahmad Jamal (Photography by Steve Sussman)

Submit Letters to the Editor at newyork.allaboutjazz.com

U.S. Subscription rates: 12 issues, \$30 (International: 12 issues, \$40)

For subscription assistance, send check, cash or money order to the address below.

AllAboutJazz-New York

A Publication of AllAboutJazz.com

**Managing Editor
Editorial Director & Production**
Publisher
Staff Writers

**Laurence Donohue-Greene
Andrey Henkin**
Michael Ricci
Clifford Allen, Ernest Barteldes, Ken Dryden,
Donald Elfman, Sean Fitzell, Kurt Gottschalk,
Tom Greenland, Laurel Gross, Marcia Hillman,
Terrell Holmes, Francis Lo Kee, Suzanne Lorge,
Marc Medwin, Matthew Miller, Russ Musto,
Ivana Ng, Joel Roberts, Jim Santella,
Elliott Simon, Jeff Stockton, Celeste Sunderland,
Andrew Vélez

Contributing Writers Stuart Broomer, Fred Bouchard, Karla Cornejo,
P. Christopher Dowd, Graham Flanagan,
Michael Hittman, Karen Hogg, Robert
Iannapolo, George Kanzler, Martin Longley,
Wilbur MacKenzie, Brandt Reiter, Ben Wolfe

Mailing Address AllAboutJazz-New York
116 Pinehurst Avenue, Ste. J41
New York, NY 10033

Advertising Sales Laurence Donohue-Greene
ldgreene@allaboutjazz.com

**Event Calendar
Listings** Andrey Henkin
ahenkin@allaboutjazz.com

Printed by Expedi Printing, Brooklyn, NY

All rights reserved. Reproduction without permission strictly prohibited. All material copyrights property of the authors.

bjurecords

brooklyn jazz underground

A new independent and artist-run label

Releases now available

Alexis Cuadrado Puzzles



CD Release concert at The Jazz Gallery
290 Hudson Street, NY, NY 10013 - P 212 242 1083
Friday May 23rd, 9 & 10.30 PM
Alexis Cuadrado bass Loren Stillman sax
Brad Shepik guitar Mark Ferber drums

Anne Mette Iversen Best of the West + Many Places



CD Release concert at The Jazz Gallery
290 Hudson Street, NY, NY 10013 - P 212 242 1083
Saturday May 24th, 9 & 10.30 PM
Anne Mette Iversen bass John Ellis sax
Danny Grissett piano Otis Brown III drums
plus string quartet

Bernard / Emer / Lackner / Ferber Night For Day



CD Release concert at Smalls Jazz Club
183 West 28th St @ 7th Ave, NY, NY 10014 - P 212 333 3091
Saturday June 14th, 1 set at 7.30 PM
Will Bernard guitar Benny Lackner piano
Andrew Emer bass George Schuller drums

www.bjurecords.com

Kathy Hendrickson's play *Lock 10* is the story of a white guitarist in the '30s seeking to leave the family business to go on tour with an integrated band. Staged as a period radio play, with actors playing actors voicing roles, it makes for an odd telling. The actors aren't tethered to microphones as they would be in an actual radio production, but they don't quite inhabit their meta-roles either. Strange as well was the score, performed alongside the actors by Ken Vandermark, Christof Kurzmann and Tortoise drummer John Herndon at Joe's Pub (Apr. 7th). The band was unabashedly anachronistic, playing loose, modern sounds while the actors name-checked Ellington, Beiderbecke and Robert Johnson. While at times the juxtapositions were distracting, some worked to great dramatic effect: When a black actor pantomimed a life-affirming guitar solo in slow motion for the amazed white characters, Kurzmann played a naked, warbling drone on laptop; it wasn't the sound of the guitar but of racist assumptions being challenged, then holding ground. Later, as the characters proceeded to get drunk in the nightclub, Kurzmann and Herndon filled their party with a malleable tension, punctuated by Vandermark's wailing tenor. If a little uneven, it was still a bold mixing of music and theater and may mark a new partnership for the tireless Vandermark: The trio played *The Stone* the prior week and Vandermark and Kurzmann have plans to work together again later in the year. - Kurt Gottschalk



Photo by Peter Gannushkin/DOWNTOWNMUSIC.NET

Lock 10 with Ken Vandermark, Joe's Pub

Tristan Perich's compositions are a challenge to the usual conceptions of electroacoustic music and even to the qualities of electronic music. His concert at Issue Project Room Apr. 3rd was set in the midst of sound and visual art installations and the pieces were separated by long breaks, encouraging listeners to experience the interactive works that were on display. Perich's oeuvre combines low-fidelity electronic tones with live instruments scored in tight counterpoint. He presented a piece scored for two percussionists playing small cymbals, one for two baritone sax and two bass clarinets and a final piece he played on piano and electric keyboard. All three worked against constellations of simple tones, delivered in what Perich calls "1 bit" technology, with overlapping sound sources creating a *trompe l'oreille* of shifting, Reich-ian patterns. In "Telescope", the four horns entered against an electronic drone, playing slippery harmonies before dropping out, revealing a similar harmonic structure in the electronic track that couldn't be discerned below the acoustic instruments. His solo piece used long silences and low, grating keyboard drones which resonated nicely from the upright piano the keyboard sat upon. It built to a repeated three-note keyboard riff and high-pitched interruptions while piano chords strained to be heard. Perich played it like a madman, drawing approving smiles and impatient ear-pluggings from the audience before the piece broke apart into a frantic, midrange cluster. (KG)

Brooklyn's Masonic Temple was crammed with bouncy youngsters and their parents when the **Baby Loves Jazz Band** came to play Apr. 7th. Comprised of Babi Floyd and Sharon Jones (vocals), Steven Bernstein (slide trumpet), John Ellis (tenor), Matt Jones (bass) and Ben Perowsky (drums), BLJB revisited tunes from their eponymous album, including the sing-along kinder classics "If You're Happy and You Know It", "The ABC Song" and "The Wheels on the Bus (Go 'Round and 'Round)". It was a little like a live version of *Sesame Street*, where kids learn through active participation: "Old MacDonald" - who, in this version, had a band, not a farm - showcased each instrument in turn; another number used Ray Charles' "Busted" lick as a platform for teaching simple arithmetic; "Ten Little Monkeys" was a countdown (children were asked to name the number of notes Ellis played on his tenor); two songs praised the colors green and purple respectively and "Go Baby Go" was an eight-to-the-bar rocker variant of "The Hokey Pokey", calling for assorted acts of bodily commitment. Floyd, Jones and Bernstein were effective cheerleaders, engaging their present and future fans in hepcat hijinx and spontaneous tomfoolery. Underpinning it all were the hip-wiggling beats rooted in New Orleans rhythm and blues, second-line funk and jump swing. The Sunday afternoon romp was a reminder to the young and young-at-heart alike that jazz began as dance music, something to have fun to. - Tom Greenland



Photo by Scott Friedlander

Sharon Jones, Steven Bernstein, John Ellis, Brooklyn Masonic Temple

The **International Women in Jazz** held their second annual jazz festival Apr. 4th-6th at Saint Peter's Church, presenting concerts, workshops, jam sessions, exhibits, panels and a Jazz Mass on the final Sunday. This year's honorees/performers included three living legends: Carline Ray, Marian McPartland and Sarah McLawler. Friday night began with a convivial reception and Jazzberry Jam, featuring young lioness Lakecia Benjamin (alto) and her older "sisters". Dona Carter's trio played a short swinging set capped by a jam session with many IWJ staff taking part, including strong performances from Antoinette Montague and Arlee Leonard (vocals) and Dotti Anita Taylor (flute). Saturday included a panel with Ray and McLawler reminiscing about playing with Duke Ellington and the International Sweethearts of Rhythm and relating personal anecdotes about Billie Holiday and Dinah Washington. The evening concert began with vocalist Mary Foster Conklin, followed by a special treat: Ms. Ray performing with her daughter, Catherine Russell, in a set that included spirituals, three-part vocal arrangements of early girl-group 'jive', solos and duets. It was especially moving to see 82-year-old Ray haul her standup bass onstage and accompany Russell and her soulful rendition of "Come Sunday" made the moment. Percussionist Mayra Casales' band closed the evening with Latin jazz served muy caliente. And yes - I almost forgot - the men played pretty well too. (TG)

Jimmy Heath has been leading big bands off and on since his 1960 album *Really Big!*. But the band has not had an opportunity to have an extended run in the city for several years, making the engagement at Iridium last month particularly special. For the second set of the opening night (Apr. 3rd), Heath seemed in high spirits, directing the band as much with his hips as with his hands. Those coming to see Heath the instrumentalist quickly realized that the 16-piece ensemble was more a vehicle for Heath the composer and arranger...no bad thing. He did have a couple of features for tenor, which looked and almost sounded like baritone against his small frame, but mostly was content to revel in the fine work of his experienced section players, a mix of young and old that had Antonio Hart rubbing elbows with Charles Davis. With most of the tunes, Heath introduced them by way of anecdote: "Gemini" successfully (and lucratively for Heath) recorded by Cannonball Adderley; Heath's "Project S", done by Herbie Mann in the '60s and the set closer Kenny Dorham's "Una Mas", described as "bebop, where I came from". Hearing Heath talk about history makes one realize just how much of it he has seen and been a part. The perspective is what makes his band seem to surpass the decades: sharp like the '40s, then rounded and slinky like the '60s, moving into the '70s with intricate voicings like a three-flute melody line yet always remaining timeless, very much a reflection of its leader.

- *Andrey Henkin*

Adam Rogers made an auspicious debut in his first appearance as a leader at the Village Vanguard, fronting a new quintet that performed his admittedly "difficult" original music with a subtle intensity that highlighted the guitarist's considerable skills as both a composer and improviser. From the very first note of the second set on Apr. 9th, the band - featuring tenor saxophonist Mark Turner and pianist Edward Simon with Scott Colley and Jeff "Tain" Watts on bass and drums - displayed an amazing confluence that belied the fact that this week was just the first time they had played together live as a unit. The pairing of Rogers and Turner was particularly impressive, with the two executing labyrinthine unison lines with breathtaking precision that underscored their shared virtuosity. Simon and Colley worked similarly well together, shading melodic progressions with sophisticated harmonies in an ebb and flow that emphasized the narrative nature of the music. Watts, in typically effusive fashion, was a force unto himself, driving the band with an arsenal of polyrhythmic devices that offered constantly shifting contexts to the individual soloist's stories, particularly Rogers, who, whether playing delicately understated soundscapes or fastidiously articulated swing, maintained a constantly appealing lyricism. From the pretty "Amphora" opener to the intricate closing "Continuance", the entire group played with a taut looseness that was truly inspired.

- *Russ Musto*



Jimmy Heath, Iridium



Adam Rogers, Village Vanguard

The old adage in show business is leave the crowd wanting more. Trumpeter **Ted Curson** certainly did that at the New York City Baha'i Center (Apr. 15th) with a 40-minute first set. However, it was unclear exactly what the audience would want more of. For four tunes, Curson put on two parallel performances that either demonstrated breadth or a lack of focus. Curson, as was laid out in the concert's introduction, has a pedigree that goes back to work with Charles Mingus in the early '60s. But the intervening years have found him exploring subsequent realms of jazz. At the gig, Curson's septet demonstrated both sides of its leader. When playing his original "Quicksand" (from his mighty co-led quartet with the late saxophonist Bill Barron) or a slinky version of Ellington-Mills-Tizol's "Caravan", Curson showed his high-stepping postbop chops were still in fine form, whether on trumpet, flugelhorn or the bright tone of his pocket trumpet. But for the other two pieces - "Marjo", a piece written for his wife, and a standard blues in B flat - Curson put his horns down and played the crooner. While one cannot fault a man for singing a love song to his wife, perhaps singing through the flugelhorn he kept fingering would have been more appropriate. And his band - electric piano, guitar, harmonica (courtesy of guest Enrico Granafei), bass, drums and percussion - kept the proceedings squarely in the '70s, an odd choice for someone who made his name a decade earlier.

(AH)

The late night sets at Dizzy's have become an increasingly popular forum for rising young jazz stars, many of who are just beginning to earn some notoriety as sidemen, to display their burgeoning talents as leaders before larger audiences - with many listeners, held over from the room's early shows or wandering in following concerts in one of Jazz at Lincoln Center's larger venues, filling the club. Such was the case with **Gerald Clayton's** Saturday night (Apr. 11th) performance, capping off the young pianist's first weeklong New York engagement at the helm of his own trio. In a packed house charged with energy, Clayton had the rare opportunity to display his vast talent before a crowd that was for the most part unaware of his outstanding performances as a leader at Jazz Gallery or his stellar work with Roy Hargrove and Roberta Gambarini. While he had already impressed many at Dizzy's earlier in the year while playing in the Clayton Brothers band co-led by his famous father and uncle, John and Jeff Clayton, the pianist's work with his own group, featuring the solid Joe Sanders on bass and an electrifying Justin Brown on drums, displayed a compositional sophistication that was not heretofore evident. In a superb set of mostly originals that revealed a deep grounding in European classical music, as well as the jazz and AfroCuban traditions, the young Clayton demonstrated a command of space and time that was remarkable for his youth.

(RM)

WHAT'S NEWS

IAJE

As of press time, the International Association for Jazz Education Board has voted to file for bankruptcy. The 2009 conference has been cancelled and the future of the 40-year-old organization is very uncertain. For more information, visit iaje.org.

JAZZ SCORE

The Museum of Modern Art (MoMA) is having a celebration of the best original jazz scores from the '50s to the present. The retrospective goes through Sep. 15th at the Roy and Niuta Titus 1 and 2 Lobbies and Theaters at MoMA. Movies in the program include scores by such composers as John Lewis, Miles Davis, Fred Katz, Freddie Redd, Krzysztof Komeda, Don Ellis, Herbie Hancock, Bill Lee and Yosuke Yamashita. Also on view are sheet music, LP covers, storyboards, and trailers. In conjunction with the exhibition, there will also be performances by Tomasz Stanko's Quartet (in tribute to Komeda) and Martial Solal. There will also be a symposium on jazz scoring and a companion CD available. For more information, visit moma.org.

SHEILA JORDAN

Vocalist Sheila Jordan will receive the Mary Lou Williams award for Women in Jazz this month as part of the opening ceremonies of the Women's Festival at the Kennedy Center.

HERMAN LEONARD

An exhibition of the iconic photographer's jazz images will be on display at the Morrison Hotel Gallery through Jun. 15th. For more information, visit morrisonhotellgallery.com.

HARRY CONNICK JR.

The popular crooner's recent performance in Shanghai went awry when the country's Communist authorities insisted that he play the setlist he submitted when initially applying for the performance permit. The band did not have the music for the older setlist and Connick spent the evening playing solo piano.

JAZZGRA

Jazz artist Takao Fujioka's works are on display at the Jazz Gallery through Aug. 31st. For more information, visit myspace.com/jazgra.

MOTEL 6

The ubiquitous motel chain, in partnership with percussionist Kahil El'Zabar, has launched its Motel 6 Jazz Journey, an opportunity to travel the US by tracing the roots of jazz. For more information, visit Goin6.com.

NANCY WILSON

The vocalist, winner of a Grammy last year for Best Jazz Vocal Album, was reported to have suffered a collapsed lung.

MILES DAVIS

Production has begun on a documentary of the life of Miles Davis to be financed by HBO/Picturehouse. Also in the works are a feature film about the trumpeter, played by Don Cheadle, who will also direct.

Submit news to ldgreene@allaboutjazz.com

Photo by Roger Robles



Vince Giordano

by Michael Hittman

In 30 years as a bandleader, Vince Giordano has become the authority on recreating the sounds of '20s and '30s jazz. He worked with Dick Hyman's Orchestra on a number of Woody Allen soundtracks and his music has been featured in several motion pictures. He is also a big band historian with a collection of over 30,000 scores.

AllAboutJazz-New York: Let's talk about your band.

Vince Giordano: Which one? The big band, or the small group I also lead - with Marty Grosz on guitar?

AAJ-NY: The Nighthawks...A name with deep cultural resonance. Tell us about your inspiration.

VG: The Coon-Saunders band. Ever read the book about them, *The Band That Made Radio Famous*? Formed by Carleton Coon, its drummer, and Joe Saunders who was the pianist.

AAJ-NY: As we know from jazz history, Nick LaRocca, a white guy, claimed he and the Original Dixieland Jazz Band invented jazz. Your band is essentially white, and you perform jazz written by blacks, as well as whites. Might I ask about racial scars along the way?

VG: Wynton Marsalis hired us several times, so things can't be that bad. The Nighthawks were invited to open Jazz at Lincoln Center; we played Rose Hall and worked as part of "The Young People Series". And we even were part of its opening parade at Columbus Circle.

AAJ-NY: Back to the Coon-Saunders Orchestra; how did they obtain their name?

VG: They were from Kansas City, and then performed in Chicago, popularizing jazz on radio, which was also new. Well, late one night, during a broadcast, some farmer supposedly called and said, "Don't you guys know that nobody's awake to listen but the night hawks!" Along with their name, and some of their music, we've also recreated something else they used to do: take "live" requests from the bandstand.

AAJ-NY: How does that work - then and now?

VG: Well, then, The Nighthawks used a Western Union tickertape, as well as a phone system wired on stage. We, instead, do it with a computer: "Hi, this is Joe from Thailand. Would you play [request] for us?" Great idea, don't you think? Creates a wider listening base. Then, and now!

AAJ-NY: Now a question or two of your musical bio in a nutshell...

VG: More like a nut's shell! Born in Brooklyn in 1952;

"escaped" - as people used to say - to Long Island and had the good sense to return in 1979 to South Midwood, where I live today in Brooklyn, the greatest place in the world! As for my musical bio, it should start on Dahill Road, Brooklyn, in my grandparents' house. They were married in 1923 and got a windup Victrola as their wedding gift. And it was their collection of 78s - well, really, many of those 3,000 records left after wild parties. All sorts of 78s: from the Grand Ol' Opry to Yiddish music - since some of my family are Jewish. So, long story short, there's where I learned to love King Oliver, Louis Armstrong, Paul Whiteman, Bix Beiderbecke - by age five.

AAJ-NY: And of early music lessons and first instruments?

VG: Started out on the violin, but had a terrible teacher who made me cry. Where is she now? Then in high school, I wanted to learn the cornet and clarinet. But there were too many players, so thought I was getting stuck with the tuba. Which, of course, was one of original rhythm instruments used in early jazz, and which got replaced by the bass which I also picked up and use in the early music I play today. How's that?

AAJ-NY: How about your third instrument? The bass saxophone?

VG: Learned it from other high school students.

AAJ-NY: Three hefty instruments. No wonder you've called yourself the original schlepper. How do you transport them?

VG: Not easily. With a van, which I bought because I also transport mic stands, tympani drums, auditory systems. I even used to transport a 66-key acoustic piano - before the advent of electric pianos.

AAJ-NY: You also have had interesting adventures playing Dixieland as a kid or, may I say, being an underaged kid performing what the average jazz fan would call "overaged" music?

VG: To me, it's great music, which is timeless. But I was a big kid interested in getting close to that older music I loved since the age of five and was able to get my union card at 13. With it, I played in local Dixieland bands and what was popular in Long Island, banjo bands, as well as professionally.

AAJ-NY: Which Dixieland pros did you play with?

VG: [Trumpeter/cornetist/vocalist/leader] Max Kaminsky. I was also privileged to tour with Clyde McCoy. He was one of the last of the big band leaders. I worked for Clyde for four months and learned lots. Finally quit, though, because there was little money.

AAJ-NY: How about the birth of your - can we call it - "version" of the Nighthawks?

VG: That was in 1976. Credit Rich O'Connerty, though. He broadcast this wonderful music for 33 years over the Fordham University station - WFUV, 89.7 FM. I was in Europe and when I heard Rich wanted to start a repertory band of Paul Whiteman's music, I hurried home. Whiteman, you know, had 26 players and since that was costly, and I already had arrangements for ten guys, we eventually agreed to cut down the size and to use veterans of the old Swing Era. Our goal was to establish a Preservation Hall of the North.

AAJ-NY: Let's talk about your band book.

VG: I call it my telephone book. It's got 2,000 charts in it. ...You never know what people are going to request.

AAJ-NY: Tell us your famous collection story?

VG: I was reading the Classifieds one day and saw that some gentleman had purchased a theater and wanted to sell off some of its music, in St. Louis, the old Ambassador Theater. Well, he was kind enough to invite me to come out and see it. And I went. There were 900 boxes of music including some of Scott Joplin's original published music. I wound up staying three weeks and buying one hundred boxes!

AAJ-NY: Talk about musical preservation. What do you do about the literal preservation of these original manuscripts?

(CONTINUED ON PAGE 46)

KMB JAZZ
RAS MOSHE QUARTET
TRANSCENDENCE
 THE STUDIO DEBUT FROM THIS NYC
 REEDS STALWART WITH RASHID BAKR,
 DAVE ROSS + SHAYNA DULBERGER
 "POWERFUL AND INSPIRED
 THROUGHOUT" - BIG, DTMG

EYE CONTACT
WAR RUG
 CONSTRUCTING A BRASH NEW SOUND
 ETHOS, EYE CONTACT UNITES SAWYER
 (CHARLES GAYLE), LAVELLE (LITTLE HUEY)
 + HEYNER (NNCK) IN A BLISSFUL BLEND
 OF JAZZ, THRASH + FREE IMPROV

KMB JAZZ CD-R SERIES
 JOE MORRIS SOLO BANJO
 SINTON/KNUFFKE/RADDING/FUJIWARA
 WILLIAM HOOKER/SABIR MATEEN
 MORITZ/ILGENFRITZ/MCLELLAN
 MORITZ/PRIDE/WOOLEY/FILIANO
 MATT LAVELLE SOLO

ORDER ONLINE: KMBJAZZ.COM
 PO BOX 3493 - EUGENE, OR 97403
 AVAILABLE THROUGH: DOWNTOWN MUSIC
 GALLERY, CADENCE, ITUNES, FORSYTE
 NEW MUSIC, FLIPPED OUT, CD BABY
 FUTURE: ROY CAMPBELL JR'S TAZZ

George Garzone

by Matthew Miller



Photo by Scott Friedlander

An esoteric system and guru status among musicians makes for an easy target in today's niche-driven market. Terms like musician's musician and classicist start getting thrown around as a way to commodify and explain away public indifference. This, luckily, is a non-issue for George Garzone. The veteran saxophonist has avoided pigeonholing his entire career, letting his emotionally resonant music speak for itself. "We never put in any boundaries on the music," said the saxophonist of his longstanding group The Fringe on a break between classes at the New School, "Fuck it, we just go for it."

Born in Boston into a family of saxophonists, Garzone spent his formative years studying with his uncle Rocco Spada, who introduced his precocious nephew to legendary woodwind instructor Joe Viola. Under Viola's mentorship, Garzone continued to advance and gradually get involved in the vibrant Boston music scene. "I was able to start gigging when I was 12," recalled Garzone. After high school, he made the natural move to Berklee, where he continued to study with Viola - the woodwind Chair - and develop enduring musical relationships. "I met [Joe] Lovano and Kenny Werner at Berklee. [John] Scofield was there too, but was a couple years younger."

After graduation, Garzone toured the world with Woody Herman and the singer Tom Jones before settling in Boston and co-founding The Fringe, an improvising trio that has been the preferred setting for hearing Garzone's galvanic improvisations for over 30 years. With drummer Bob Gullotti and bassist Richard Appleman (replaced in 1985 by John Lockwood) Garzone drew heavily from John Coltrane's groundbreaking later work along with rock and world influences to inform the group's free associative ethic. Unlike much of the free music of the '60s - often overshadowed by political messages and outright anger - The Fringe steered clear of ideology. Making music was the group's first and only concern.

"The cult-like following over more than a quarter century for The Fringe is based on their ability to present the totality of the jazz experience in each of their performances," explains Milan Simich in the liner notes to the group's 2000 album *The Fringe in New York*. All this while possessing the Zen-like quality of, in Simich's words, "seeking deeper and deeper truths from within itself." This agenda-free approach and the inexhaustible wealth of ideas that each member brings to the group's performances has allowed The Fringe to stay fresh, bringing to the blues and the wildest avant garde playing the same focus and detached, meditative quality. "It keeps getting better and better," explained Garzone. "We're all maturing. There's no band, other than The Stones or The Grateful Dead, that's been together for so long." Summing it up to writer Ed Hazell, Garzone explained, "I love doing the free thing because that will never reach the end."

Like his concept, Garzone balances his free excursions with more traditional efforts as a leader

and sideman. He is a member of the Joe Lovano Nonet, has performed with Kenny Werner, Rachel Z and Jamaaladeen Tacuma. "I try to balance the outside with the inside; It's a yin and yang," explained Garzone. As arresting as his free playing can be, Garzone is equally brilliant inside the changes. On *Alone*, his 1995 tribute to Stan Getz, his glowing renditions of standards are as inspired and heartfelt as the definitive tracks recorded by his idol.

Around the time he was forming The Fringe, Garzone began teaching at his alma mater in 1975. "I never wanted to teach," recalled Garzone, but a diminished jazz scene and increasing responsibilities led to his taking the position in Berklee's woodwind department. The decision was a fateful one for the saxophonist. He has gone on to teach and give clinics around the world and mentor a generation of musicians, including Joshua Redman, Danilo Perez, Branford Marsalis, Luciana Souza and Seamus Blake, among many others. Gaining fame in academic circles also helped Garzone as a performer, as devoted protégés typically dominate his audiences.

Unlike other musicians who reluctantly enter academia, Garzone has embraced the mentor role and has been one of the field's true innovators. Starting in the late '70s, he conceived the chromatic triadic approach, a harmonic template designed to give an improviser harmonic freedom through a strict adherence to rules designed to force the player out of familiar harmonic territory. Think of it as a kind of 12-tone method for improvisers. "I tell these kids that if you can figure out two or three notes that run a little different than everyone else's, you'll be working your ass off. I figured out how to veer away from what everyone else was doing," he explained. The concept involves connecting triads in all manner of inversions by half steps, thus forcing the improviser to abandon the traditional bebop orthodoxy taught in schools and approach something closer to true harmonic freedom. "At this point, coming up on 2010, you need to be playing something else. Lennie [Tristano] and Lee [Konitz] were blowing this shit in the '50s. Controversy is a good thing and that's what my concept creates."

Garzone's controversial concept is due out in print this year from JodyJazz publishing. *The Chromatic Triadic Approach* features an instructional book and DVD of Garzone demonstrating his concepts and is geared toward musicians who can't learn the concept directly from its creator. "I put together this process on the blackboard and bandstand. It doesn't look good on paper; it needs to be demonstrated," remarked Garzone and the printed method attempts to do both. If it's successful, it could introduce a whole new group of creative musicians to the saxophonist's concept toward achieving harmonic freedom and would be a double boon. "The hardest crowd to convince is the students. That's your most critical audience. If they like it, you're in; if not: you're out." ♦

For more information, visit georgegarzone.com. Garzone is at Cornelia Street Café May 1st with The Fringe and May 2nd with Rory Stuart, at Dizzy's Club May 6th-11th with Joe Lovano and at Smalls May 21st with Chris Crocco and May 23rd with Pete Zimmer. See calendar.

Recommended Listening:

- The Fringe - *Eponymous* (Ap-Gu-Ga, 1978)
- The Fringe - *Raging Bulls* (Ap-Gu-Ga, 1986)
- The Fringe - *It's Time for the Fringe* (Soul Note, 1992)
- George Garzone - *Four's and Two's* (NYC, 1996)
- George Garzone - *The Fringe in New York* (NYC, 2000)
- George Garzone - *One Two Three Four* (Stunt, 2006)



SCOTT FRIEDLANDER
Photography and Design
scott.friedlander@gmail.com

JAZZ STANDARD

"Jazz Venue of the Year" - ALL ABOUT JAZZ • "Best Jazz Club" - NY MAGAZINE & CITYSEARCH

THU-SUN MAY 1-4
BEN RILEY'S MONK LEGACY SEPTET
BEN RILEY - BRUCE WILLIAMS - WAYNE CRICHTON - JAY BRANDFORD - FREDDIE BYFANT - SAMERON BROWN

MON MAY 5
BEN SIDRAN'S "TALKING JAZZ"
BEN SIDRAN - DAVID TATHEAD - KEVIN - WILK - SCOTT - LEO SUGAN

TUE MAY 6
FLEURINE
DAVID TATHEAD - FREDDIE BYFANT - DAVID WILCOX - DAVID WILCOX WITH BRAD WILCOX & MARK TURNER

WED MAY 7
PABLO ASLAN'S TANGO STANDARDS QUINTET
PABLO ASLAN - OSCAR FLORES - ABEL RODRIGUEZ - GAIL JOHNSON

THU MAY 8
MARTY EHRLICH'S RITES QUARTET
MARTY EHRLICH - JAMES ZOLLAR - PHILIP ALBERT

FRI-SUN MAY 9-11
MARTY EHRLICH SEXTET
MARTY EHRLICH - JAMES ZOLLAR - BOB ANDERSON - DAVID BURNHAM - GAIL COHEN - MATT WILSON

MON MAY 12
BEN SIDRAN'S "FATHERS & SONS TALKING JAZZ"
BEN SIDRAN - JAY LEONARDI - LEO SUGAN

TUE & WED MAY 13 & 14
JOHN ELLIS & DOUBLEWIDE
JOHN ELLIS - EMILY WOODRIDGE - JASON BARRALIS

THU-SUN MAY 15-18
TAYLOR EIGSTI QUARTET
TAYLOR EIGSTI - ROBERT RODRIGUEZ - CHRIS BRUBECK - DAN BRUBECK
MARCUS BAGHAWAN MAY 16 & 17 - DAVID WILCOX MAY 18 & 19
WITH SPECIAL GUESTS: EDUARDO CASTANEDA MAY 15 - DONNY WILCOX MAY 16 - GUYNA STEPHENS MAY 17 & 18

MON MAY 19
BEN SIDRAN'S "TALKING JAZZ"
BEN SIDRAN - DAVID TATHEAD - LEO SUGAN

TUE & WED MAY 20 & 21
FRED HERSCH POCKET ORCHESTRA
FRED HERSCH - RICHIE BARRON - JIM LAMONT

THU MAY 22
THE BRUBECK BROTHERS QUARTET with the IMANI WINDS
THE BRUBECK BROTHERS - CHRIS BRUBECK - DAN BRUBECK
WALTER COLLMAN - TOMMY SPILLMAN - SAZ - NARRAM ADAM - JEFF SCOTT - MONICA ELLIS

FRI & SAT MAY 23 & 24
IGNACIO BERROA QUARTET
IGNACIO BERROA - ROBERT RODRIGUEZ - RICKY RODRIGUEZ - PAUL SPYNDL HUNT

SUN MAY 25 CLOSED FOR PRIVATE EVENT

MON MAY 26 CLOSED FOR HOLIDAY

TUE-SUN MAY 27-JUNE 1
TERENCE BLANCHARD

JAZZ FOR KIDS WITH THE JAZZ STANDARD YOUTH ORCHESTRA EVERY FRIDAY AT 7PM - DIRECTED BY DAVID WILCOX

FEATURING **BLUE SMOKE** BARBECUE "NEVER A MINIMUM" PIANO BY
SETS NIGHTLY AT 7:30 & 9:30 / FRIDAY & SATURDAY THIRD SET AT 11:30
116 East 27 Street 212-576-2232 www.jazzstandard.com BARRON & CO. STEINWAY & SONS

Les Disques Victo

by Kurt Gottschalk

Victoriaville is a small prairie city 100 miles northeast of Montréal in Quebec. Its name - or the diminutive "Victo" - has become synonymous among a legion of faithful with the diverse music festival that happens there every May. It might not be the biggest festival the town of 40,000 sees every year - the summer "Retro" '50s fest probably pumps more money into the town - but Victoriaville native Michel Levasseur has built a small empire there. The festival and associated record label, Les Disques Victo, rival any North American festival for diversity and professionalism.

Levasseur isn't one to trumpet anniversaries, but nevertheless this year's fest (May 15th-19th) marks the 25th Festival Internationale de Musique Actuelle de Victoriaville and the 22nd of the Victo label. Taken together, they make a strong argument against classification: jazz, rock, noise and electronic music all come together under the banner *musique actuelle* - literally "music of the now".

If that disregard for divisions is more of a European programming model than North American, it makes sense to say that Levasseur imported it, carrying the concept with him from the UK. He lived in Scotland for most of the '70s, where he saw performances by Derek Bailey, Evan Parker and the seminal improv-rock band Henry Cow. He also encountered the German Moers and FMP festivals and record labels and discovered Incus, the label founded by Bailey and Parker. With the inspirations of both artists and business models, he returned to Canada to start building something at home. In December of 1983

the first festival was held: 13 acts including sets by Skeleton Crew (the duo of Tom Cora and former Henry Cow member Fred Frith) and Québécois guitarist René Lussier. In 1986, Frith and Lussier played together at the festival (with guests including Henry Cow percussionist Chris Cutler); that set became the first Victo release.

"We certainly didn't see the label as a part of the whole thing when we started the festival," Levasseur said. "We were really not sure what *musique actuelle* was going to be, but we knew we didn't want it to be a jazz festival, a rock festival or a classical festival. After three or four years we started to think of the label as a way to extend our work. With the label we could send a CD to the USA, England, France and people would begin to know about the festival."

Although still strongly identified with the festival, Victo the label is no longer a part of Productions Plateforme, the nonprofit organization that runs it. Hoping to secure a part of his work that could take him into retirement, Levasseur bought the label from the parent organization in 1997.

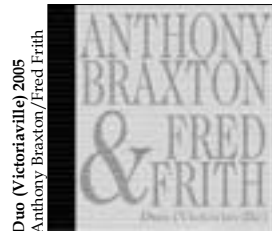
"I was running the label, making all the decisions about content and promotion," he said. "It was more my responsibility and the festival is the work of a lot of people. I found out that when I left the festival I would have nothing."

Running a record label, however, isn't the retirement plan it once was. Sales are down from an average of 1,300 per title five years ago to 1,100 now and the number of new titles per year isn't enough to constitute a second career or a pension. "We average five to six CDs a year," Levasseur said. "People who are living off their labels have to do 20-25 a year. I work full time on the fest and part-time on the label. It's kind of a hobby, really."

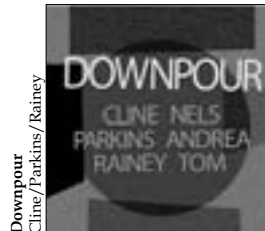
Declining sales aren't the only challenge facing the label. Until 2004, the Canadian Broadcasting Corporation was taping 10 to 15 concerts at the festival each year for radio broadcast and those tapes were made available to the label for possible release. Now the label must shoulder the costs of making releasable recordings. While all concerts are recorded from the soundboard, only four to eight are taped for CD release. The upside is that the concerts which are recorded for release are now multi-tracked, as opposed to the two-channel CBC recordings.

The CBC was also less interested in rock and electronic concerts, so without them the label has broadened its scope. The last couple of years have seen releases by the New York sound tribe No Neck Blues Band, a pairing of noise pioneers Borbetomagus and Hiokaidan and a turntable duo by Canadians Kid Koala and Martin Tetrault alongside more jazz-leaning

(CONTINUED ON PAGE 46)



Duo (Victoriaville) 2005
Anthony Braxton/Fred Frith



Downpour
Cline/Parkins/Rainey



For Percy
William Parker

CLUB PROFILE

Dizzy's Club

by Laurel Gross

Love may be in the eye of the beholder but this self-described "club in the sky" has got it all or as Billie Holiday has been known to sing, "more and more and then some."

This is not an easy accomplishment. Navigating the imposing marble, glass and steel interior of the Time Warner Center that houses Jazz at Lincoln Center can seem a bit daunting even for a seasoned jazz-goer. Whether you enter from Broadway fronting Columbus Circle into the shopping mall or from W. 60th Street, it's hard to believe that there's a cozy, inviting spot on the fifth floor; the elevators look so corporate and off-putting. But what a wonderful world it is once you've made it through those big wooden doors and into this gorgeous house of sound, one of three venues (including Frederick P. Rose Hall and The Allen Room) envisioned and realized by JALC founder and jazz visionary, Wynton Marsalis, which officially opened Oct. 18th, 2004.

Still, at first it's not easy to reconcile this inflexible and somewhat monumental entrance with a music as fluid, inventive, laid-back and as much fun as jazz. The proprietors of Dizzy's know this. That's why they work like the devil to make a visitor happy once they're inside. And, as everyone knows, the devil's in the details.

"Because of where we are physically, in the Time Warner Center, in a mall in essence, some people feel that we are going to take the same sort of atmosphere as the other places here," says Dizzy's Club Coca-Cola manager Roland Chassagne. "So we at Jazz at Lincoln

Center and Dizzy's make sure that we give it sort of a down-home feeling... The clubs in the past and present, well, everybody sort of wants that going-down-in-the-basement feeling of a jazz club, which is fine also, but we are trying to elevate the perception of jazz clubs. We're a jazz club in the sky. It's comfortable, the food is good [by Executive Chef Nina Khansari], we have the view obviously but of course what counts is the music."

No problem there. If you are a sightseer and can take your eyes off the terrific view of Columbus Circle, Central Park and the night lights of the city beyond, there's lots to hear. Artistic Manager Todd Barkan, who masterminds the music and sees that it all swings, makes excellent and diverse choices. A proven jazz concert and record producer of long standing, Barkan was the former owner and artistic manager of the well known San Francisco jazz club Keystone Korner, site of many famous live recordings and where Art Blakey and the Jazz Messengers showed up with a young trumpeter named Wynton Marsalis.

When he was putting together Jazz at Lincoln Center, Marsalis told Barkan he'd like him to lend his talents to the venue. Anytime you go, you will find him there, announcing shows and looking over things. Barkan stresses that running the club and creating its singular atmosphere for music and other enjoyments is a team effort and cites Chassagne and assistant manager Desmond Prass as essential partners in making it all happen.

As for programming the music, he explains that he strives to create a certain "architecture" in booking, making a concerted effort to include not only jazz headliners but a mix of younger and older musicians, different styles of jazz to appeal to varied audiences.

"For example, in the month of March, we had the great pianist Eric Reed with two young tenor giants -

Seamus Blake and Stacy Dillard. There was Willie Jones III on drums and Dezron Douglas on bass. So there were about three generations of players on stage. The next week Marian McPartland celebrated her 90th birthday with Norah Jones and Bill Charlap and Karrin Allyson and Wynton Marsalis and a whole phalanx of great people," he continues. "Then we had Phil Woods. And Cyrus Chestnut with Carla Cook. More recently, Ernestine Anderson with Houston Person."

In addition to these main shows (at 7:30 and 9:30 pm with a later third set on Friday and Saturday, most nights \$30, sometimes \$35, with \$10 minimum at tables, \$5 at the bar), Dizzy's also offers "After Hours" shows following the main sets (\$10). Those same weeks included pianist Spike Wilner Quintet with trumpeter Ryan Kisor (a superb player who is also a member of the Lincoln Center Jazz Orchestra) and singer/pianist Champion Fulton's trio.

(CONTINUED ON PAGE 46)



When asked what he's thinking about when he's at the piano, NEA Jazz Master and Kennedy Center Jazz Legend Ahmad Jamal replies, "Those songs that come up on my recordings or my concerts, sometimes I pull some things that are very distant and written years before I was here, things written by Mozart. That's the wonderful thing about music, the ability to interpret the good things beyond the wildest dreams of the composer. I'm doing what I do based on three different eras of music. The first era was as a fan, as a kid listening to Benny Goodman, Count Basie and Jimmie Lunceford. Then I was also in my teenage years, listening to the revolutionary works of Dizzy Gillespie and Charlie Parker. Then I'm still around in the so-called electronic age. So I am drawing on a great body of work. The greater the body of work, the broader the results."

A soft-spoken man who's almost courtly in his manner and yet quite firm when expressing himself, he's not careless with words. He continues, "Whether you're a doctor or a musician you are projecting your life's experiences, whether you're 27 or 77. If your experiences are positive as a musician, a painter, a writer, that's what you're going to project. I'm the sum total of my life." As far as what his audience "gets", he laughs heartily and says, "I am not interested in them getting. How can I put it? Whatever happens is a result of living on both sides. What I try to project in my life is what my music is about. I'm looking to be satisfied in what I'm doing. And maybe in doing that someone else will hear something or feel something."

A native of Pittsburgh, Jamal credits that city as having had a profound influence on his musical development. "There are few parallels in the world. New Orleans is one. I guess Paris would be another. But Pittsburgh. All Pittsburghers are distinctly different. You're talking about Kenny Clarke, Art Blakey, Joe Harris, Roy Eldridge, George Benson, Dodo Marmarosa and Ray Brown. Billy Strayhorn's family I was selling papers to when I was a kid. He had left and gone, but how many 'Lush Life's and 'Take the A Train' are being written today? Come on! This is Pittsburgh."

Playing piano for his uncle by age three, Jamal recalls that when he entered kindergarten at five, "the teacher almost fainted because," as he says chuckling, "I was playing quite proficiently at that point." Asked about when he knew his life was going to be in music, Jamal replies simply, "Well, music chose me. I didn't choose it. Music chose me. And it's the truth, because when you're that young, you don't make decisions as such. I had the right choice, let me put it that way." The beginning of what became his profound knowledge of the popular songbook is something he credits to his Aunt Louise, an educator, who sent him "reams of sheet music" from North Carolina. "By the time I was 15, I knew the whole rep. She sent me the sheet music of all these guys and I learned all of the songs and the lyrics as well. Because to me the depth of an interpretation runs a little deeper if you know the lyrics."

From early on it was his association with others in music that formed a solid anchor in his life. It's a core that has endured to this day in his strong relationships with his fellow players. An observation about the subtle interaction with a smile or a nod of a head between he and longtime cohorts, Idris Muhammad (drums) and James Cammack (bass) during a recent Blue Note appearance, evokes chuckles from him. "Well, you have to have top *top* musicians to do that, any group that's going to be cohesive. I've had top musicians all of my life, from Israel Crosby to Richard Davis. [Richard] entered my group when he was beginning to play American classical music. He was trained as a European classicist."

Fellow pianist Harold Mabern has known Jamal since 1954, when as a 19-year-old he was new to the Chicago music scene. He and trumpeter Booker Little

heard Jamal at the Pershing, where he'd recorded in 1958 what is still the biggest-selling album of his career (*At the Pershing: But Not For Me*). Mabern calls him "one of the most unique pianists. The way he can play a ballad is just impeccable. And his compositions are very, very unique." He mentions Erroll Garner, with whom Jamal's style has been compared. "If you want to see where Ahmad came from, listen to anything by Erroll Garner. [Ahmad] was still able to formulate what he learned from being around Erroll

leading groups you don't do that."

Jamaican-born pianist Monty Alexander says Jamal "defies description." When he heard "Poinciana" for the first time he felt it was "putting all of it together. ...When he played those rhythms with the aid of his incredible trio, I heard a master of piano expression. I was attracted to piano players that made [the piano] an orchestra. [With Jamal] there's so much delicacy and so much thunder there, coupled with the incredible sense of dignity, integrity and elegance; apply that to the character of a man with such purpose and focus. I can think of only one other artist in jazz music I could mention in the same category of awesomeness, Duke Ellington, and he needed 16 people. Mr. Jamal does it with three guys."

Jamal's schedule continues to be a full one. Just back from a sold-out European tour, still with Muhammad and Cammack, he had an engagement with the Chicago Jazz Orchestra at Symphony Hall. His forthcoming CD is *It's Magic* (Birdology-Dreyfus), where once again he takes the title pop tune and transforms it. The CD is dedicated to producer Jean-Francois Deiber, whom he credits with "getting me back into Europe after an absence of 20 years" in 1983.

Even as Jamal observes regrettable changes in the music world, he continues to lend support to his fellow musicians, as younger piano lion Eric Reed can testify. First introduced to Jamal's music through a fellow churchgoer at age 11, he recalls, "Prior to that I had been listening to very heavy-handed piano players. Jamal came along with something, for lack of a better adjective, that seemed to me to be a lot smoother. I met him when I was 20. The thrill for me was discovering how down-to-earth he was and how much of an admirer of musicians he was. I'm so in awe of him because he's been able to maintain a singular reputation as an individual and as an artist. He has never compromised. He has always done interesting projects. Those projects might not always be commercial successes or even artistic successes. But the whole idea of being an artist is trying new things and experimenting. Who he is as an artist and who he is as a person are not separate."

A spiritual man - he prays five times daily - and one who clearly relishes life, his music and even his own elegant attire, Jamal cheers for jazz in a world endangered by what he speaks of as "high tech, no manners. Civilization but no culture. Culture is being able to say hello. Being able to take care of your parents, your children."

About the music he loves he declares, "The best thing is that it's still the only art form that developed in the United States besides American Indian art. And it's still being heard despite the lack of proper promotion and exposure. That speaks well of the strength of this art form. The worst thing that could happen [for jazz] is the absence of camaraderie in our field, which is very important. Very important for a Ben Webster to be around and hand a kid like me a pair of his cufflinks. I admired him and he admired me. Camaraderie is very, very important." ♦

For more information, visit ahmadjamal.net. Jamal is at Blue Note May 6th-11th. See calendar.

Recommended Listening:

- Ahmad Jamal - *Chamber Music of the New Jazz* (Argo-Cadet, 1955)
- Ahmad Jamal - *At the Pershing: But Not For Me* (Argo-Cadet/Chess, 1958)
- Ahmad Jamal - *The Awakening* (Impulse!/MCA, 1970)
- Ahmad Jamal - *Live at the Montreal Jazz Festival 1985* (Atlantic, 1985)
- Ahmad Jamal - *Chicago Revisited: Live at Joel Segal's Jazz Showcase* (Telarc, 1992)
- Ahmad Jamal - *In Search of Momentum 1-10* (Dreyfus, 2002)

Photograph by Steve Sussman



IT'S MAGIC

by Andrew Vélez

and put it into his own concept."

Jamal's uniqueness includes an ability to transform what Mabern calls songs "on the corny side like 'Music, Music, Music' into something memorable. 'Poinciana' wasn't much better. What he did with that! He puts his mark on it and it becomes his! I always tell my students, you listen to Ahmad Jamal, Phineas Newborn, throw Chris Anderson in there and you'll be one of the greatest pianists in the world playing any kind of music from any kind of style because between them they've got the whole thing covered from boogie woogie to Mozart. When I go to see Ahmad nobody is going to talk. Before he's sitting down he's played three or four chords that are a masterpiece. We talk when the music is over."

Another admirer and sometime New York City neighbor of Jamal's in the '60s was Miles Davis, who memorably recorded Jamal's "New Rhumba". Asked how come they never played or recorded together, he replies, "Miles was an American classicist and his influence is far-reaching. I think it was a mutual influence. We were both leaders. When you're [both]

Back in the spotlight...

Pete Cosey

by Martin Longley



'70s



'00s

The aging process has not compromised Pete Cosey's approach to the guitar. This veteran of the mid '70s Miles Davis band has resurfaced again on a

new two-disc project created by saxophonist, arranger, producer and conceptualist Bob Belden. The *Miles From India* mission is to reinvent that brooding synthesist's compositions as a meeting between jazz and Indian classical music. During the period when Cosey was with Miles, the trumpeter was no stranger to exotic global musics and was particularly open to the Subcontinent's sounds, as evidenced by his inclusion of tabla player Badal Roy in the lineup. Both Cosey and Roy will be appearing at the "Miles From India" concert this month at Town Hall, along with Ron Carter, Lenny White, Wallace Roney and many others yet to be announced. Belden will be conducting.

Even though much of the music is introverted and meditational, there are other forces at work, principally emanating from the set's guitarists, whether Cosey or Mike Stern. Cosey in particular emits great swathes of fuzzed distortion, beautifully sculpted in contrast to the seductive shimmer of Ravi Chary's sitar strings. Actually, at its core, Cosey's sound is conscious of the many layers created by a sitar's sympathetic strings and his dense blankets of textured howling are just a noisier expression of similar principles.

Belden's main approach was to have the Indian players initiate the tracks, subsequently lowering the jazzers down onto their patterns, via the use of both digital shuffling and flashpoint improvisation. "It's almost like preparing a fine meal," says Cosey, speaking from his Chicago home. "You don't wish to have all the dishes taste the same. That's what we were able to achieve. I think we made a nice blend. We recorded in New York and it was the first time me and Roy played together for many years. We've been in contact by phone, but we haven't had the chance to play."

The distinctive Cosey guitar quality developed for practical reasons. "The wide open sound of my playing comes from the mountains, when I lived in Arizona. I used to go up to South Mountain, with a very small amplifier." The natural echo began to shape his fingering responses, arriving at a sound that would

now be built up by self-sampling techniques.

Cosey has an obviously fond regard for those heady '70s road days. "Miles was pretty much into everything," he enthuses. "He was listening, but he would also have an understanding of other cultures. He was very highly educated and he came from a family that was very highly educated. A lot of people don't know that; they just saw someone that looked cool, sitting there wearing a pair of shades and had no idea about the depth of his perception. Miles knew so much that was happening on this planet. When he approached stuff, it was not by happenstance. He knew what he was after. In '75, he had a ball socket operation. He had been quite ill. At the time I came in, he was still on crutches. He had a car accident in '72 and I joined in '73. He was in a lot of pain and a lot of people don't understand that. We toured for two years and then he took off to have that operation."

It's not that Cosey has been away, but his profile appears low due to a scarcity of recorded work over the decades. He briefly played with Herbie Hancock (he's on the crossover success *Future Shock*), replaced Bill Frisell in Power Tools and started his own band The Children of Agharta, in 2001, dedicated to the electro-funk repertoire of '70s Miles. Despite remaining a regular gigger in Chicago (and even occasionally here in New York), Cosey hasn't been very fortunate in the documentation of his evolution over the last three decades. Recently, he's recorded an album of Miles material with drummer JT Lewis for the Japanese market and he's also preparing some original material for a long-awaited solo album. Right now, Cosey leads a trio with bassist Kenny Wiggins (aka Caprice) and drummer Ken Frydrich.

Another facet of Cosey's current work is the leading of workshop sessions in schools around the Chicago suburbs. Not limiting himself to jazz, he's also harking back to the electric work he did with Muddy Waters and Howlin' Wolf, from the pre-Miles days when Cosey was a session employee of Chess Records. "I utilize more of a concert format, with some explanation, but with more of an emphasis on the music. There's less talk than in the usual lectures, because I find you can lose their attention!"

Cosey's last gig in New York was with his Children Of Agharta, in June of 2007, but he's very keen to bring his new trio to town and is even contemplating the possibility of running two bases, oscillating between here and Chicago. Selfishly speaking, this sounds like a fine idea, for New Yorkers at least. ♦

Cosey is at Town Hall May 9th as part of the Miles From India Concert. See calendar.

Recommended Listening:

- John Klemmer - *Blowin' Gold* (Cadet/Concept - Chess, 1969)
- Miles Davis - *Get Up With It* (Columbia, 1973)
- Miles Davis - *Dark Magus: Live at Carnegie Hall* (CBS-Sony, 1974)
- Miles Davis - *Pangaea* (CBS/Sony, 1975)
- Miles Davis - *Agharta* (Columbia - CBS/Sony, 1975)
- (Various) - *Miles From India: A Celebration of the Music of Miles Davis* (Times Square, 2006-7)

VIRGINIA MAYHEW SEPTET
A Simple Thank You



VIRGINIA MAYHEW SEPTET A SIMPLE THANK YOU

"Mainstream jazz at its most marvelous!"
—Dan McClenaghan, *All About Jazz*

FEATURING:
VIRGINIA MAYHEW • HARVIE S • KENNY WESSEL • VICTOR JONES • LISA PARROTT
NOAH BLESS • SCOTT HARRELL

SPECIAL GUESTS:
INGRID JENSEN • MAYRA CASALES

AVAILABLE AT: RenmaRecordings.com
ALSO AVAILABLE AT: amazon.com [TOWER.COM](http://tower.com) WAL-MART 

VISIT: WWW.RENMARECORDINGS.COM

LEST WE FORGET

Gone but not forgotten...

Sahib Shihab (1925-1989)

by Donald Elfman

Sahib Shihab was born Edmund Gregory on Jun. 23rd, 1925 in Savannah, Georgia. At the age of 13, he first played professionally - on alto saxophone - with the Luther Henderson band. He studied at the Boston Conservatory and soon joined up with Roy Eldridge and then Fletcher Henderson, both in the mid '40s. In 1947 Eddie Gregory, as he was known professionally, became one of jazz' first converts to Islam.

Shihab was taken by the changes of bebop and became a Bird-influenced alto player and appeared with Monk on recordings from 1947 to 1951. In fact, he is on the original recording of "Round Midnight" for Blue Note in 1947. He also made albums with Benny

Golson, Miles Davis, Tadd Dameron, Art Blakey, Kenny Dorham and is on Coltrane's first recording as a leader for Prestige. But it was during his stint with Dizzy Gillespie's Big Band in the mid '50s that he switched to baritone saxophone.

Disturbed by racial tension and by the low esteem of jazz in the United States, Shihab noted to *Down Beat*, "I was getting tired of the atmosphere around New York. And I wanted to get away from some of the prejudice." So, in 1959, he toured Europe with the Quincy Jones band and then stayed on in Europe after the tour ended. He decided to stay in Scandinavia and lived between Sweden and Denmark for the next 12 years. While there he wrote scores for movies and television. In 1961 he joined the Kenny Clarke/Francy Boland Big Band and was often a favorite soloist with his tough yet fluent sound. In that orchestra he also got to play flute.

Shihab married a Danish woman and raised a family in Europe but remained sensitive to racial issues - on the evening of the death of Malcolm X he played a gig in Cologne and for his solo, he fingered the notes but produced no sound. In 1973 he returned to the United States for three years, working as a session artist, backing rock artists and doing some copywriting. For the rest of his life, he went back and forth between Europe and the United States and worked notably with Art Farmer. Sahib Shihab died in Tennessee on Oct. 24th, 1989.

He was a powerful and original soloist, an intriguing composer and can be heard to great effect on recordings with the Clarke/Boland Big Band, the *Complete Blue Note Recordings of Monk*, on *Four Altos* for Prestige and under his own name - *Sentiments* (Storyville) and the just released *Sahib Shihab & The Danish Radio Jazz Group* from 1965 (Naxos). ♦

Musicians in their own words...

If I can make it here...

by Ben Wolfe

In late October of 1985 I loaded my car with my string bass, electric bass, Polytone amp, record collection, some cassettes a friend gave me for the drive, a boombox, my clothes, a thermos for the enormous amount of black coffee I would drink, a full-length down jacket which I would use for a blanket when sleeping in my car at night and a pile of blankets that would be my bed in Brooklyn. With my belongings loaded I started my journey to New York City. I still remember the strange feeling of excitement I had driving down a familiar 37th Avenue in Portland, Oregon and having no idea of what lay ahead. New York was a very romantic idea to me; it represented jazz - you had to go there if you were serious, you had to go there if you really wanted to learn to play. I moved to New York to play jazz and to learn how to play jazz. That was it. It wasn't for fame or fortune or anything else. At that point in time, at 23 years old, nothing else seemed to matter to me. Jazz music was my life. The drive was basically five days. I arrived through the Holland Tunnel Sunday morning Nov. 3rd and immediately felt the energy of New York City. I had been here before, having come for a month to study with Cecil McBee, but coming here to live was an entirely different feeling. I knew a friend of mine from Portland, drummer Alan Jones, had needed a roommate and that solidified my decision to move.

Our place in Brooklyn was unusual - a big apartment in a huge building with elevators but no doorman that was probably once a great place to live. We paid the super our rent the first month, but within a couple of days we were told that we had to move to a different apartment. So in my first week in the city I was moving into my second apartment. Strangely enough, the super never again asked us for rent. The new apartment had electricity and phone service, though not in our name. Somehow we figured out the phone number and thought we were set with no rent, free electricity and phone service. Of course within days we had no phone or electricity. Having no phone was not a big deal; there was a pay phone on the corner and I had a service that took my calls which were few and far between. The electricity was a

different story. Since we weren't legally living there we couldn't call and get service. For a while we used large Mason jars with small white candles for light. Since it was winter, we put our milk and eggs on the ledge outside of the window. Eventually, Alan rigged up the electricity by running a cord to a light in the hallway outside of the apartment. At one time this apartment had been quite luxurious, but that time had long passed. The bathroom had a great shower separate from the bathtub, but the water was mostly draining into the apartment below. Soon the bathtub faucets stopped working so we ran water down a board from the sink to the bathtub.

But none of these crazy circumstances really bothered me; I was in New York to play jazz and that was what I was doing. Six nights a week I was playing in the house band with Ted Curson for a late night jam session at the Blue Note. Since I had no rent or utilities bills except for my phone service, the 20 dollars nightly was enough to get by on. I learned a lot with Ted Curson. He never said what tune he was going to play and never counted one off. It became a source of pride to not get caught on a tune you didn't know. Also, I was able to hear the main act every week without paying a cover charge.

At the session I met a lot of musicians, some of whom I would work with, some of whom have become close friends. I remember meeting Harry Connick Jr. there and playing "Song For My Father". I remember playing with Jeff "Tain" Watts for the first time, playing tunes with Junior Mance, Gil Coggins and Chuck Mangione (who actually quoted "Feels So Good"). I remember running into Benny Green, who I had not seen since my high school band played a concert with his, hearing and playing with Russell Malone for the first time, talking to Al Foster about Wilbur Ware, talking to Tommy Flanagan about how cats used to play the bass. I remember coming off the bandstand sweaty and Art Blakey telling me "if you catch cold and die, I'll kill you." I remember playing piano on "Take The A Train" when Jaco Pastorius played acoustic bass. Many nights after the gig, Ted and I would go to a diner around the corner and have breakfast. I'll never forget the night Art Taylor joined us and told stories of playing and hanging out with Monk and Miles. This was all happening in my first year in New York City; my romantic thoughts of New York were being confirmed daily. ♦

For more information, visit benwolfe.com. Wolfe began his musical career in Portland before moving to New York. He spent five years as musical director for Harry Connick Jr. and also was part of the Wynton Marsalis Septet. His latest album *No Strangers Here* is due for release on MAXJAZZ this month. Wolfe currently teaches at Juilliard School.

The
Piers Lawrence Quartet
presents
"Stolen Moments"
Wednesday, May 7th @ 8pm
at The Iridium
1650 Broadway 212.582.2121
iridiumjazzclub.com

#24 on the Jazz Radio Charts
Buy CD at www.pierslawrence.com
cdbaby.com/cd/piq, Amazon, iTunes
www.myspace.com/pierslawrencequartet

For Bookings Call:
917.583.4164



Jim Hankins • Chuk Fowler • Piers Lawrence • Sir Earl Grice
bass piano guitar drums

VOXNEWS

by Suzanne Lorge

On Libby York's self-released album *Here With You* there is a moment when York sings a lyric about a sweet romance and Russell Malone counters with a teasing, delicate riff on the guitar. This one little riff tells us a lot about Malone as an accompanist - not only does he hear the changes and extrapolate a melody from them, but at the same time he is listening closely enough to the lyrics to support York's interpretation of the text with a musical equivalent. An instrumentalist who plays at these three levels - harmonically, melodically, textually - is a rare find indeed and precisely the instrumentalist that a singer wants as an accompanist.

The key to working with singers, explains the much sought-after accompanist/pianist Frank Kimbrough, is the same as for working with any other musician: "The main quality an accompanist needs is an ability to play well with others. To do this you have to set your ego aside and be patient...and see each performance as a learning situation." Kimbrough, also Maria Schneider's mainstay on the keyboard, backs this advice with years of solid experience: He works

regularly with vocalists of the caliber of Jane Monheit, Luciana Souza and Katie Bull. Kimbrough also places a premium on the spontaneous exchange of ideas, no matter what the musical setting. "You need to treat every gig like a throw-away, whether it's in a concert hall or a dirty little bar and just allow yourself to be free to play. [In this way] you could be working with someone who is inexperienced and it can be elevated. A singer might only sing five notes, but know how to sing them. If you're in the moment and listening, then four people [a singer and a trio] become one thing - greater than the sum of the parts."

You'll find two fine examples of this synchronistic interplay between voice and players on Bennie Maupin's new release, *Early Reflections*, where opera and Tatra folk singer Hania Chowaniec-Rybka expertly dispatches her first recorded vocal improv against the backdrop of the quartet's haunting and evocative sounds. Chowaniec-Rybka's vocal expression runs the gamut from howls to whispers on these intriguing compositions.

For more unadulterated vocal play, check out Italian vocalist Maria Pia De Vito on her CD *So Right* (CAMJazz), with its percussive spoken overdubs and multi-textured scat lines; Not conventional songs as

such, but more explorations of words and breath and fricatives and language and squeaks and wailing.

Despite all the talk here of inspired extemporization, there's still room for singers who can knock out a well-crafted arrangement with accuracy and aplomb. In this category is the talented Jack Donahue, who hails from the Kurt Elling School of big, flexible, emotional voices that cover material from a variety of sources. In Donahue's case that's Suzanne Vega, Cole Porter, Abbey Lincoln and himself - his new CD, *A Small Blue Thing* (Two Maples Music), features expertly produced tunes by all of the above. The sweet-voiced Kate McGarry appears as both backup singer and producer on this disc.

There's also room for the simply hilarious: Lorraine Feather gives listeners some laugh-out-loud moments with her clever lyrics on *Language* (JazzedMedia). Tierney Sutton, Janis Siegel and Cheryl Bentley - not a vocal slouch among them - joins Feather in some tight, hip harmonies on this wholly entertaining disc.

In homage: On May 16th during her concert at Washington, DC's Kennedy Center Sheila Jordan will receive the Mary Lou Williams Award for Women in Jazz for her lifetime of service to the art form. ♦



- Thu May 1st THE FRINGE @8:30 PM**
George Garzone, John Lockwood, Bob Gullotti
- Fri May 2nd RORY STUART QUARTET @9, 10:30 PM**
featuring George Garzone, Ari Hoenig
- Sat May 3rd PETE ROBBINS & CENTRIC @9, 10:30 PM**
Sam Sadigursky, Ryan Blotnick, Eivind Opsvik, Dan Weiss
- Sun May 4th PIANO TRIOS: SIMON MULLIGAN @8:30 PM**
- Mon May 5th DAVID AMRAM & CO. @8:30 PM**
- Wed May 7th HARRIS EISENSTADT QUINTET @8:30 PM**
Nate Wooley, Matt Bauder, Chris Dingman, Chris Lightcap
- Thu May 8th BARRY WALLENSTEIN @6 PM**
Adam Birnbaum, Vincent Chancey, Steve Carlin, Daniel Carter and guests Claire Daly, Neil Haiduck
GNU VOX @8:30 PM
Amy Cervini with Michael Cabe, Mark Lau, Ernesto Cervini
Melissa Stylianou with Keith Ganz, Gary Wang
- Fri May 9th TONY MALABY TRIO**
Angelica Sanchez, Tom Rainey
- Sat May 10th GNU VOX SPECIAL**
- Thu May 15 PO'JAZZ HOSTED BY GOLDA SOLOMON @6PM**
GNU VOX @ 8:30 PM: WENDY GILLES
Petr Cancura, Jamie Reynolds, Bridget Kearney, Brian Adler
- Fri May 16th PAUL SHAPIRO'S RIBS AND BRISKET REVIEW**
CD RELEASE @9, 10:30 PM
- Sat May 17th JOHN MCNEIL/BILL MCHENRY QUARTET**
CD RELEASE @9, 10:30 PM
Chris Lightcap, Jochen Rueckert
- Sun May 18th PIANO TRIOS: DANIELA SCHAECTER @8:30 PM**
- Tue May 20th PIANO TRIOS: KRIS DAVIS TRIO**
Lisa Mezzacappa, Ted Poor
- Thu May 22 PIANO TRIOS:**
MATTEO SABATTINI GROUP
FRANK LOCRASTO GROUP
- Fri May 23rd MARK HELIAS GROUP**
- Sat May 24th PIANO TRIOS: CIRCLE DOWN TRIO**
Angelica Sanchez, Chad Taylor, Chris Lightcap
- Sun May 25 PIANO TRIOS**
- Tue May 27th MARC MOMMAAS TRIO**
Nate Radley, Tony Moreno
- Thu May 29th TUCKSY**
Dan McCarthy, Tuey Connell, Dan Loomis, Fred Kennedy
- Fri May 30th JASON RIGBY QUINTET**
Mike Holoher, Russ Johnson, Cameron Brown, Gerald Cleaver

For our full schedule check out our website
www.corneliastreetcafe.com

CORNELIA STREET CAFE
29 Cornelia Street
New York, NY 10014
(212) 989-9319



Jason Stein
bass clarinet

Jason Stein is originally from Long Island. Upon completing an undergraduate degree in music from the University of Michigan, Stein moved to Chicago in 2005 where he quickly found himself working with some of the city's most exciting musicians. Stein can be heard on the Bridge 61 album, *Journal* (Atavistic, 2006) as well as on the second release of Kyle Bruckmann's *Wrack* (482 Music, 2006) and Keefe Jackson's Project Project's *Just Like This* (Delmark, 2007). Stein's first record as a leader, *A Calculus of Loss* with his trio Locksmith Isidore was released in March 2008 on Clean Feed. Stein has performed with Jeff Parker, Jeb Bishop, Ingebriget Håker Flaten, Pandelis Karayorgis, Wolter Wierbos, Rob Mazurek, Fred Lonberg-Holm, Frank Gratkowski, Peter Brötzmann and Fredrik Ljungkvist.

TEACHERS: I think my most influential teacher was Kelly Roberti, an amazing bass player and educator in Bozeman, Montana. I learned a great deal from Charles Gayle during the short time I spent at Bennington College. But like most musicians I know, I learned more from listening to recordings than from any other source.

INFLUENCES: Joe Maneri, Steve Lacy, Ben Webster, Anthony Braxton, Ellery Eskelin, Monk, Ab Baars, Axel Dörner, John Tchicai, Mats Gustafsson, Chet Baker, Ayler, Fred Hopkins, Julius Hemphill, Abdul Wadud, Jack Wright, Lee Konitz, Rollins, Giuffre, Charlie Parker, Archie Shepp, Derek Bailey, Henry Threadgill, Neil Young, Dolphy, Misha Mengelberg, John Cage, Johnny Hodges, Ellington, Andrew D'Angelo, Paul Bley, Rudi Mahall, Evan Parker, Tim Berne, Anton Webern, Charles Gayle, Miles, Tobias Delius, Michael Moore, Coltrane, Arvo Pärt.

CURRENT PROJECTS: My trio, Locksmith Isidore will be on tour in the States and in Europe this spring and fall. I just recorded two new projects: *Slow Cycle* with Josh Berman, Nate McBride and Frank Rosaly and a quintet with Guillermo Gregorio, Jeff Parker, Jason Adasiewicz and Jason Roebke. I am also working on a solo bass clarinet recording with the support of a grant from the Chicago Department of Cultural Affairs.

BY DAY: I am in the fortunate position of being able to teach lessons on woodwind instruments, as well as on guitar, which is to say I teach mostly guitar lessons.

I KNEW I WANTED TO BE A MUSICIAN WHEN... I first heard the *Thelonious Monk Trio* recording on Prestige. There was a whole world of sounds in the way he played piano and I thought, "I wonder what it would sound like if I spent an absurd amount of time playing my instrument."

DREAM BAND: This is too hard. Maybe the Johnny Hodges, Derek Bailey, Fred Hopkins Trio; I've been pretty into Johnny Hodges lately.

DID YOU KNOW? I hated jazz music when I was a kid. All of my friends were jazz band guys and I thought that the music they played was the most boring bunch of nonsense ever assembled. Now all my friends are doctors and lawyers and businessmen.

FOLLOW UP WITH:
Email: jasonstein33@yahoo.com
Web: myspace.com/jasonstein33

Stein is at Zebulon May 7th. See calendar.



Josh Sinton
reeds

Josh Sinton was raised in Cologne, New Jersey, lived in Chicago for a while, followed by Boston and moved to Brooklyn in the summer of 2004. Since moving to New York he's continued to play with his band holus-Bolus and Darcy James Argue's Secret Society as well as starting up the band Ideal Bread (a Steve Lacy repertory group). He's been fortunate enough to play with Andrew D'Angelo, Steve Lacy, Curtis Hasselbring, Matana Roberts, Charlie Kohlhase, Greg Tate and Ari Brown among others. He always looks forward to meeting and playing with new people. He and his wife Laura have been enjoying episodes of *Lost* and when he can find the extra time, he cooks up a pretty good dinner.

TEACHERS: Right now my friends and bandmates. My past teachers have included Steve Lacy, Ari Brown, Ran Blake, Ken Vandermark, Dominique Eade, Allan Chase, Jerry Bergonzi, Hankus Netsky, etc.

INFLUENCES: My father. Harry Carney. Dana Colley, Charlie Parker. Samuel Beckett. Sonny Rollins. John Cage. Thelonious Monk. Samuel Delaney. JS Bach.

CURRENT PROJECTS: holus-Bolus, Ideal Bread, Darcy James Argue's Secret Society, Heather and the Barbarians, Burnt Sugar, Andrew D'Angelo/Curtis Hasselbring Big Band, Blivton and Jeremiah Cymerman's Silence and Solitude.

BY DAY: I work at a wine store in mid-town Manhattan.

I KNEW I WANTED TO BE A MUSICIAN WHEN... Honestly, I can't think of a time when I DIDN'T want to be a musician.

DREAM BAND: Adrian Belew and D. Boone on guitars, Bela Bartók and Thelonious Monk on pianos, Henry Threadgill and Steve Lacy on saxophones, Lester Bowie on trumpet, Kent Carter on bass and Tony Falco and Mike Pride on drums.

DID YOU KNOW? I watched the *Lawrence Welk Show*, *Dr. Who* and *Sha-na-na* regularly as a child. Go figure...

FOLLOW UP WITH:
Email: joshinton@hotmail.com
Web: joshinton.com

Sinton is at Zebulon May 13th and Douglass Street Music Collective May 30th, both with Ideal Bread. See calendar.



AACM

THE ASSOCIATION FOR THE ADVANCEMENT OF CREATIVE MUSICIANS, NEW YORK CHAPTER, INC.

43 Years of Artistic Dedication

Presents

" A Power Stronger Than Itself "
The AACM Book Release Concert

Featuring

A Panel Discussion with AACM Members

*(George Lewis, Amina Claudine Myers, Henry Threadgill,
Wadada Leo Smith, Reggie Nicholson, Iqua Colson & Matana Roberts)*

Moderated By: Renowned Journalist, Greg Tate

AACM Book Signing By: Author, George Lewis

Concert Performance By:

The Trio

Muhal Richard Abrams – piano

George Lewis – trombone and electronics

Wadada Leo Smith – trumpet

Friday, May 9, 2008, 7:00 PM

**** THE COMMUNITY CHURCH OF NEW YORK ***
40 EAST 35TH STREET (BET. MADISON AND PARK AVENUE)
NEW YORK CITY*

General Admission \$25

Seniors/Students \$12 with currently valid I.D.

FOR INFORMATION CALL: 212-594-7149

VISIT OUR WEBSITE: [HTTP://WWW.AACM-NEWYORK.COM/](http://www.aacm-newyork.com/)



THESE EVENTS ARE MADE POSSIBLE WITH PUBLIC FUNDS FROM THE NEW YORK STATE COUNCIL ON THE ARTS (A STATE AGENCY), AND GRANTS FROM THE PHAEDRUS FOUNDATION, AND ALSO SPONSORED IN PART BY THE EDWIN H. CASE CHAIR IN AMERICAN MUSIC, COLUMBIA UNIVERSITY.



3D Family
David
Murray
(hatOLOGY)

by Brandt Reiter



Sacred Ground
(feat. Cassandra Wilson)
David Murray Black Saint
Quartet (Justin Time)

Cut in 1976 and released the following year, *Flowers For Albert*, David Murray's thunderclap of a debut as a leader, left little doubt that the next heavyweight champion of the tenor had arrived. Careening with unsettling assurance between tight romantic swing and screaming, shrieking free - Ben Webster one moment, Ayler the next - Murray, 21 at the time, seemed to spring forth fully formed; here, undoubtedly, was something new and, just as undoubtedly, something great. If *3D Family*, a trio performance recorded two years later at the 1978 Jazz Festival Willisau in Switzerland, doesn't retain quite the same astonishing power, the fault lies in its exceeding length. Originally a two-record set, this rerelease crams 70+ minutes onto one compact disc; the shortest of its five tunes, "In Memory of Yomo Kenyatta", runs over 9 minutes; the longest, "Shout Song", clocks in at almost 24. Still, with the pulsating rhythm section of the late expatriate South African bassist Johnny Mbizo Dyani and Coleman Hawkins/Cecil Taylor vet Andrew Cyrille on drums, the trio is a marvel, slipping into harmony here, exploding into dissonance there, working intently toward common ground and then splintering into what seems like a thousand ideas at once. Ultimately exhausting as the disc may be, Dyani is richly euphonious, Cyrille magnificent (his solo on the title cut is a three-and-a-half minute polyrhythmic wonder) and, above all, there's the powerhouse young Murray brilliantly staking out his territory, blustering, moaning, growling, swinging and skronking away.

Between *3D Family* and *Sacred Ground*, recorded in 2006, lie 28 years and over 80 Murray discs; count in the World Saxophone Quartet (of which he is a founder) and appearances as a sideman and the list of recordings stretches out somewhere past 220. (Someone once asked Murray why he puts out so many albums. His deadpan reply: "I have a lot to say.") So does the world really need yet another Murray disc? In short: YES. Though Murray, at 53, may no longer be the earthshaker he once was - his move to Paris a decade ago, refusal to sell out and insistence on recording for small labels, have all limited his visibility - he is, if anything, at the height of his powers. *Sacred Ground*, in fact, may be as good as anything he's ever recorded - which is to say, as good as anything ever recorded.

Sacred Ground expands on Murray's score for the 2007 Marco Williams documentary *Banished*, which deals with the forced expulsion of American blacks from their homes - by the thousands - in the late 19th and early 20th centuries. It's a perfect subject for Murray, who's been as overtly political (read 'furious') as any jazz artist during his career and has never shied away from putting his finger on a sore. Enlisting a dream rhythm section - the indispensable Cyrille once again, the sterling bassist Ray Drummond and the fascinating young Baltimore pianist Lafayette Gilchrist - and tapping the talents of poet Ishmael Reed and singer Cassandra Wilson for its opening and closing tracks, the disc is scathingly angry, profoundly sad, raucously unpredictable, joyously swinging, desperately urgent and, for most of its

length, utterly mesmerizing. It falters only in its last track, "The Prophet of Doom", a slow, lazy blues that's just fine, but seems more afterthought than anything else. The title opener, though, is a knockout, from the first anguished notes of Murray's unmistakable tenor, straining toward harmony, which gives way to Wilson's melancholic reading of Reed's mournful lyrics, a sparkling, typically off-center solo from Gilchrist and a subsequent Murray ascent into the ecstatic. Best, perhaps, are the sinuous "Pierce City", which finds Murray hanging in high register, bemoaning with searing confusion the Missouri town where, in 1901, a lynch mob murdered several blacks and drove the rest of their community from their homes, and "Family Reunion", a funk-inflected, barrel-house celebration of resilience. But parsing out tracks on this unified masterwork seems simply superfluous; it's a consummate artistic statement from a monumental (and monumentally under-appreciated) artist who, thankfully, still has a lot to say.

For more information, visit hathut.com and justin-time.com. Murray is at Birdland May 1st-3rd. See calendar.



Edges
Hino-Masabumi Duo
(Sony Japan)



Counter Current
Hino-Kikuchi Quintet
(Sony Japan)

by Andrey Henkin

The similarities between two new releases by Japanese legends Terumasa Hino and Masabumi Kikuchi are obvious. Both were recorded within the same two weeks at the same studio. Both share broadly painted abstract covers on their appealing LP-style gatefold sleeves. Both are mostly originals by the pair, including two versions of two pieces bookending each disc. Even the aesthetics, despite the first being a duet and the other a quintet, have something in common. Palpably companion pieces, for all their similarities, these are distinct albums. But one thing they both contain is possibly the most surprising. Though continuing a partnership begun decades ago, the albums don't demonstrate an expected easy comfort; that is their strength.

Edges is an uncommon duet between an unusual pairing. Piano and trumpet inhabit a similar tonal range so any counterpoint is of a subtler breed. The eight pieces, including the two takes of the title track that begin and end the album, are aural representations of the album artwork: painted in bold expressionistic strokes. What is fascinating though is the tangible sense of tension. When one listens to a duet, breezy dialogue or spirited agreements are usually the expectation. Hino and Kikuchi are obviously old friends but ones who seem to have little in common. When their careers began, they were closer in spirit; the intervening years have separated them. They are like adults who are friends because they grew up next to each other. This turns *Edges* into a session whose appeal is in its agitation. Each author has his pieces dominated by the other musician and the solo pieces are almost exhalations. "I Fall In Love Too Easily", the album's only standard, exemplifies this ironic relationship.

Counter Current brings the pair together with a multi-generational trio to explore another set of originals, this time almost exclusively by Kikuchi. The effect is that of strangers on a long train ride trying to find out what they have in common but amiably

engaging in disagreements along the way. Hino is more muted, allowing more room for the cultured musings of Michael Attias' alto (who also contributes one piece). And Kikuchi forms part of a remarkably porous rhythm section, Thomas Morgan's Charlie Haden-esque bass gently overlaying Paul Motian's drums, like a bullfrog jumping languidly from lily pad to lily pad on a still pond. Though the instrumentation is typically modern, the feeling is not overly cerebral. *Counter Current*, like *Edges*, is an apt name for this beguiling document.

For more information, visit sony.co.jp. Kikuchi, Paul Motian, Michael Attias and Thomas Morgan are at Village Vanguard May 27th-31st. See calendar.

CUNEIFORM RECORDS

MATS/MORGAN BAND

Heat Beats Live
(CD + DVD)

Keyboardist Mats Oberg and drummer Morgan Ågren have been playing together since their childhood. They were 'discovered' at a very young age by Frank Zappa and are legendary in their native Sweden and beyond. Heat Beats is an excellently recorded live album which covers two years of work, featuring Mats and Morgan alone, together and with up to 3 additional musicians. The music is their modern blend of composition, improvisation, complexity and hypnotic beats, as well as their sense of humor. Also included in this package is a second disc, which is Morgan Ågren's long worked upon and anticipated DVD release.

"This DVD contains various recordings made during a 16 year span, including live and studio recordings featuring many of my favorite musicians, plus lots of solo drums. I am happy that all of this material is recorded at all. It would have been a waste to set my hair on fire without being able to see it after..." — Morgan Ågren

www.waysidemusic.com www.cuneiformrecords.com

RECOMMENDED NEW RELEASES

- Jon Balke - *Book of Velocities* (ECM)
- Rob Brown Ensemble - *Crown Trunk Root Funk* (AUM Fidelity)
- John Ellis & Double-Wide - *Dance Like There's No Tomorrow* (Hyena)
- Fieldwork - *Door* (Pi Recordings)
- Shot x Shot - *Let Nature Square* (High Two)
- Will Vinson - *Promises* (19/8)
- David Adler**
AAJ-NY Columnist Emeritus
- JD Allen - *I AM I AM* (Sunnyside)
- Faruq Z. Bey - *Journey into the Valley* (with Northwoods Improvisers) (Entropy)
- Kris Davis - *Rye Eclipse* (Fresh Sound-New Talent)
- Russ Lossing/John Hebert - *Line Up* (hatOLOGY)
- Jessica Williams - *Songs for a New Century* (Origin)
- John Zorn's Bar Kokhba - *Lucifer: Book of Angels, Vol. 10* (Masada Book Two) (Tzadik)
- Laurence Donohue-Greene**
Managing Editor, AllAboutJazz-New York
- Duke Ellington and His Orchestra - *Live in Zurich, Switzerland 2.5.1950* (TCB)
- Ideal Bread - *The Ideal Bread* (KMB Jazz)
- Russ Lossing/John Hebert - *Line Up* (hatOLOGY)
- Eric McPherson - *Continuum* (Smalls)
- Pete Robbins - *Do The Hate Laugh Shimmy* (Fresh Sound-New Talent)
- Diana Wayburn - *Ostinato And...* (s/r)
- Andrey Henkin**
Editorial Director, AllAboutJazz-New York



Karibu
Lionel Loueke (Blue Note)
 by Joel Roberts

Guitarist/singer Lionel Loueke's remarkable odyssey from the West African nation of Benin to the apex of the jazz world is quickly becoming the stuff of legend. After hearing a George Benson CD as a teenager, Loueke became enamored with American jazz and began traversing the globe to further his musical education, first in the neighboring Ivory Coast, then in Paris and Boston, studying at Berklee, and finally in Los Angeles, where his audition at the Thelonious Monk Institute had the likes of Herbie Hancock, Wayne Shorter and Terence Blanchard standing and cheering. He's since toured and recorded with both Blanchard and Hancock (he's featured on Hancock's Grammy-winning *River: The Joni Letters*), released two solo albums and now makes a knockout of a major label debut on Blue Note.

The 34-year-old Loueke's sound reflects his globetrotting history; his exceptional guitar playing and gentle vocals seamlessly blend advanced jazz technique with traditional African influences, the AfroPop of Fela Kuti and King Sunny Ade and a healthy dose of Brazilian samba. It's an intoxicating mix that impresses for its originality, imagination and beauty, as well as its imposing musicianship. On the album's title cut, for example, Loueke (ably backed by his longtime trio mates Massimo Biolcati on bass and Ferenc Nemeth on drums) lays down an intricate, oddly-metered guitar groove while singing in unison (à la Benson) and providing rhythmic tongue clicks. He also has no problem holding his own with Hancock and Shorter, who sit in for two tunes apiece and are featured together on the exploratory "Light Dark" (only the second time the two have appeared together as sidemen for the label since the 1967 Lee Morgan album *The Procrastinator*). Other highlights include a breezy take on Hoagy Carmichael's "Skylark" and a gorgeous version of Coltrane's "Naima", with a soaring soprano sax contribution from Shorter. The album closes on a festive note with the danceable African melody "Nonvignon", a spirited end to a memorable recording filled with promise.

For more information, visit bluenote.com. Loueke is at Blue Note May 13th-15th. See calendar.



Study in Contrast
Teo Macero Presents The Inner World Band
 (Teo Prod)
 by Ivana Ng

Teo Macero, who while at Columbia Records produced many Miles Davis records from *Kind of Blue* to *Bitches Brew* as well as other seminal discs like Dave Brubeck's *Time Out* and Ellington's *Blues in Orbit*, passed away in February at age 82. *Study in Contrast*, recorded last year with the NYU Steinhardt Jazz

Orchestra - which he called "The Inner World Band" - is full of boundless energy and reveals just how youthful Macero was as both composer and producer. Macero penned all nine tracks, which alternate tempos between fast and (relatively) slow and focus between rhythmic elements and solo features.

The album features a few heavyweights: guitarist Larry Coryell, saxophonists Lee Konitz, Dave Liebman and George Garzone and trumpeter Alex Sipiagin. The NYU Jazz Orchestra, which recorded another album of Macero tunes produced by their author in 2006, is a wonderful backup band for the guests on this album; they know when to back off as during Liebman's extensive soloing in "Inner World" and "Break Out" and when to flare up as the energy mounts as with "Hell's Comin' and Hell's Comin' With Me".

Sipiagin is one of the strongest guest players on the CD and is well-suited to Macero's compositions. In the seductive "Slow and Easy" and the Latin jazz tune "Wishy Washy Tadpole Blues", he exudes the vitality and suavity that Macero wrote into each track. The latter tune also features the virtuosic pianist Yayoi Ikawa. Fellow bandmembers Gabriel Renta (congas) and Joe Beaty (trombone) are also prominently featured in "Wishy Washy", arguably the album's best track. In "Break Out", Liebman and Sipiagin perform smoothly and aggressively in turn, giving the hardbop tune an edgier, more sophisticated sound.

As Dr. David Shroeder, who is Director of the NYU Steinhardt Jazz Studies program and plays the chromatic harmonica and the alto clarinet on this disc, says in the liner notes: "This project signifies a passing of the torch from true masters to inspired students." *Study in Contrast* represents not only Macero's interest in the nuances of big band jazz but also his love of teaching and working with young people. The students have become the masters and the contrast is fascinating.

For more information, visit steinhardt.nyu.edu. The NYU Jazz Orchestra is at Blue Note May 5th. See calendar.



With You in Mind
Russ Nolan (Rhinoceuss Music)
 by Elliott Simon

Two Colors, the first release from saxophonist Russ Nolan as a leader, impressed both with an exquisite partnership with pianist Sam Barsh and the leader's convincing command of both tenor and soprano saxes. The saxophonist's sophomore effort, *With You in Mind*, reprises his traditional approach in the context of pianist Kenny Werner's superb piano trio. Nolan's affinity for pianists is again readily apparent on a varied musical program that includes paeans to Trane, Monk and drummer Billy Kilson.

Not your run of the mill tenor player, who leans on speed or a big round tone to impress, Nolan's uniqueness lies in his facility for delicately presenting the upper registers of his instrument, much in evidence on "With You in Mind". It is a style that, save for cuts like an intriguing reworking of Trane's "Naima" and a boppish take on the NYC subway entitled "Stand Clear of the Closing Doors", is more akin to that of a vocalist who uses phrasing and diction to achieve desired moods. This is most apparent on songs where the trio provides a more open soundstage, like the pensive title cut and medium tempo closer "By The Way".

Conversely, Nolan's phrasing can also engage Werner in wonderfully charming conversation. Such is the case as piano dances divinely with soprano on what is only a somewhat "Disheveled Waltz". Bassist Johannes Weidenmueller and drummer Ari Hoenig provide some quirky rhythms that add authenticity to the Monk tribute "Diatonicus", spice up the opening "Kilson's Groove" and interject bop and ballad story lines into "Tales From the Head".

While second efforts can sometimes suffer from a dearth of originality, Nolan effectively explores new ground without sacrificing his strengths.

For more information, visit russnolan.com. This group is at The Kitano May 2nd-3rd. See calendar.

UNEARTHED GEM



A Grand Night for Swinging
Mary Lou Williams (HighNote)
 by George Kanzler

If Mary Lou Williams had never resumed her career after she abandoned it for religious reasons in the early '50s, her paramount place in jazz history would still be secure. As a pianist, composer and arranger from the late '20s through the '40s, she was the music's premiere female musician, working with the likes of Andy Kirk, Benny Goodman, Tommy Dorsey and Duke Ellington during the Swing Era. And when bebop came along, Williams embraced it and befriended the likes of Dizzy Gillespie, Bud Powell and Thelonious Monk.

But thanks to a Jesuit priest, Peter F. O'Brien (now the executive director of the Mary Lou Williams Foundation), who met her in the Catholic Church and persuaded her that her art was a gift from God that she should not abandon for prayer and religion, Williams resumed her career for the last two decades plus of her life (she died at 71 in May of 1981). That second career included concerts (one a duo with Cecil Taylor), festivals, religious pieces (most notably "Mary Lou's Mass" featuring Gillespie, a band and singers) and many trio gigs like the one on this CD, recorded at the Statler Hotel in Buffalo in 1976, with bassist Ronnie Boykins and drummer Roy Haynes.

Although she wrote over 400 compositions, except for her takeoff of "Bags' Groove" ("Bag's Blues"), Williams here plays jazz tunes by others and standards. Notable throughout is her left hand, a decidedly strong, boppish update of the stride and boogie-woogie style she mastered in her younger days. An ostinato-like left hand figure is a constant in her deep exploration of "My Funny Valentine", while a rolling left hand dialogues with or counterbalances her right on "I Can't Get Started". On "Bag's Blues" she conjures up big band riffs and shout choruses from her Kansas City days, while "St. Louis Blues" is sheer, joyous swing. Her modernist credentials surface on John Stubblefield's "Baby Man", while "Caravan" and Billy Taylor's title track afford her ample jaunty finger-snapping moments, with the former also featuring a tightly structured, vibrant Haynes solo.

For more information, visit jazzdepot.com



John McNEIL Bill McHENRY
Rediscovery SSC 1168
 in stores 5/6
 Appearing:
 Cornelia Street Café 5/17



ARMEN DONELIAN TRIO
Oasis SSC 4007
 Armen Donelian piano
 David Clark Bass
 George Schuller drums
 in stores 5/6
 Appearing:
 Sweet Rhythm 5/19
 Kitano 5/22



LASZLO GARDONY
Dig Deep SSC 4008
 Laszlo Gardony piano
 John Lockwood bass
 Yoron Israel drums
 in stores May 20



FERNANDO HUERGO
Provinciano SSC 1191
 Yulia Musayelyan flute
 Andrew Rathbun tenor and soprano saxophones
 Mika Pohjola piano
 Fernando Huergo bass
 Franco Pinna drums
 in stores May 20



JAMIE BAUM SEPTET
Solace SSC 1193
 with Ralph Alessi - Shane
 Endasley - Douglas Yates -
 Vincent Chancey - Chris Komer -
 George Colligan -
 Johannes Weidenmueller -
 Jeff Hirschfield - Kyoko Kitamura
 in stores May 20



JD ALLEN TRIO
I Am I Am SSC 1183
 JD Allen tenor saxophone
 Gregg August bass
 Rudy Royston drums
 in stores now
 Live on WBGO from
 J&R on May 24



Lapidation
Anthony Coleman (New World)
 by Kurt Gottschalk

After a recording career given over in large part to shtick and nostalgia, the last few years have seen a well-deserved spike for Anthony Coleman. His last two records for Tzadik showed him (on *Pushy Blueness*) as a strong composer and (*Shmutisige Magnaen: Coleman Plays Geburtig*) a remarkable interpreter. The new *Lapidation* continues the documentation of the pianist as a strong composer.

The five pieces included were written over the span of the last decade, ranging from a piano solo to horn-heavy tentet, but despite the span of time over which they were composed, they show a strong and coherent voice, coming together something like a suite rich with Schoenberg-ian swells and instrumental tensions. For the most part, Coleman appears only as a conductor here, leaving much of the piano (including the solo piece) to the more-than-capable Joseph Kubera. The ensemble pieces are given stately readings by a group including Downtown stalwarts Marty Ehrlich, Ned Rothenberg and Doug Wieselman (reeds), Kevin Norton and Jim Pugliese (percussion) and Ted Reichman (accordion), as well as some newer New Yorkers (guitarist Marco Cappelli and trombonist Christopher McIntyre).

Also worth noting for this presentation of Coleman-as-composer are the excellent liner notes by composer Lee Hyla. A recording of such dense riches only benefits from intelligent mapping and Hyla does a commendable job escorting the listener through the challenges and rewards Coleman has to offer.

For more information, visit newworldrecords.org. Coleman is at Merkin Hall May 22nd. See calendar.



The Struggle Continues Dewey Redman (ECM)
Dance of the Soothsayer's Tongue (At Tonic)
Dennis González NY Quartet (Clean Feed)
Strange Unison Open Loose (Radio Legs Music)
 by Stuart Broomer

Mark Helias is a consummate bassist, a musician whose abilities as both collaborator and soloist have few peers. He's covered terrain from the more interactive branches of structured jazz to free, with special stops along the way that include a kind of free funk. These three recent releases represent Helias early in his career, as group member and as composer/leader.

Helias was the youngest musician on hand in 1982 when tenor saxophonist Dewey Redman recorded the recently reissued *The Struggle Continues* with pianist Charles Eubanks and master drummer Ed Blackwell. The genre is free bop, with Redman and Blackwell touching on their long association with Ornette Coleman (and in the Coleman alumni band Old and

New Dreams).

The connection is evident in the rapid bounce of "Thren" and the concluding "Dewey Square", a loosened version of the Charlie Parker theme. Redman covers a good deal of terrain here, applying his distinctive sound - somehow at once round and hard-edged, a rare achievement in enveloping - to the deep funk of "Turn Over Baby", the floating lyricism of "Love Is", the very Trane-like lilt of "Joie de Vivre" and the down-right Ayler-ish swirls of "Combinations" (resemblance is the easiest mode of description, but Redman regularly shifts formal tactics while invoking fellow tenorists from Willis Jackson to Charles Lloyd). The group is an ideal place for the younger Helias, who seems to fuse perfectly with Blackwell in the playful yet surging rhythms, as well as adding fleetly inventive solos to "Thren" and "Joie de Vivre".

Trumpeter Dennis González' NY Quartet also includes Ellery Eskelin on tenor and Michael TA Thompson on percussion. *Dance of the Soothsayer's Tongue* is only in part recorded "At Tonic", tape failures at a fine live performance requiring supplementary studio recordings by the trumpeter and drummer to fill out the CD.

The core of the disc is the extended, five-part "Afrikanu Suite", which works through permutations of the ensemble, from duos to full quartet to unaccompanied solo. It's distinguished by its intensity and the inventiveness of its detailing, particularly in the interactions between Eskelin and Helias. Helias is especially adept at creating atmosphere, sometimes forging compound textures with simultaneous bowing and plucking. The music from Tonic is framed by González/Thompson duets that are marked by González' intensely felt lyricism and his gorgeous, brassy sound, a resonant, elemental trumpeting that can suggest Louis Armstrong, a feat among trumpeters associated with free jazz.

Open Loose is Helias' own group, a working unit with drummer Tom Rainey and tenor saxophonist Tony Malaby that's devoted to the bassist's compositions. As with the best tenor-bass-drum bands, the focus is on interaction rather than showcasing a saxophonist and the results on *Strange Unison* are consistently inspired.

The group's forté is a taut, slightly boppish feel, but it's striking how far back and how far forward it can work in the tradition. The gorgeous blues of "Blue Light Down the Line" has Helias' rock-steady line anchoring the turbulent moan of Malaby's horn and the shuffle of Rainey's drums. When Helias solos, that startlingly articulate low register really comes to the fore, notes bending with a guitar-like expressive clarity in a zone you don't expect to hear it. Beginning near the opposite pole from that traditional blues, the piece "Irrational" seems at times to be a series of disconnected sounds that seek their own order, with remarkable sonic similarity between Helias and Malaby.

As different as the methodologies of individual tracks are, there's a consistent dynamic throughout, Helias' bass a central, structural presence that seems to register both empathy and order in the midst of Malaby's tumult and turmoil and Rainey's vibrant beat and explosive dismantling of expected patterns. Open Loose is one of the most consistent bands currently active, reflecting Helias' adroit balancing of order and spontaneity.

For more information, visit ecmrecords.com, cleanfeed-records.com and markhelias.com. Helias is at Barbès May 7th in duets with William Parker and Tim Berne; 14th with Open Loose; 21st in duo with Alex Waterman and 28th solo and with Herb Robertson and Nasheet Waits. Open Loose is also at Tea Lounge May 19th and Cornelia Street Café May 23rd. See calendar.



www.sunnysiderecords.com





So Many Stars
Jon Mayer
(Reservoir Music)



Young at Heart
Grant Stewart
(Sharp Nine)

by Jim Santella

The small, acoustic jazz combo can make a night out as memorable as the paintings that hang on your living room wall, each with its own tale to tell. Even straightahead jazz, with its bebop origins and mainstream focus, can appear in different colors. Here are two veterans with history: one pushes hard with force while the other prefers a smoother approach.

Pianist Jon Mayer grew up in New York, attending High School for the Arts in the '50s and winning a scholarship to study classical music at the Manhattan School of Music. He then immersed himself in the city's bebop scene, having the chance to work with some of the best and to create at length; John Coltrane even recorded two of Mayer's compositions in the late '50s. Then he dropped out, drug addiction taking its toll and costing Mayer 14 years before a reemergence in 1991 in Los Angeles, where he continues to wow local audiences with his propulsive technique. Two of Mayer's originals on *So Many Stars*, "Bopzilla" and "Rip Van Winkle", relate this unique history. From the mellow bossa of the session's title track to the fiery glow of "Jeannine" and the exotic flavor of "Nica's Dream", Mayer's trio expresses itself with alacrity. Bassist Rufus Reid solos with personal emotion and Mayer puts a lifetime of experience into each phrase, drummer Roy McCurdy underscoring the session with a logical foundation. Mayer's piano swings but bop-laced conversations, with an edge to every bite, rule the day.

Tenor saxophonist Grant Stewart gives his quartet plenty of room to stretch out during *Young at Heart*, his ninth album as leader. This session reaches back for classic pieces by Duke Ellington, Neal Hefti and Elmo Hope as well as fresh songs that introduce a few surprises. Stewart's brand of straightahead jazz remains laid-back and somewhat cool as the quartet rolls through its paces with an even approach. Even the leader's own "Shades of Jackie Mac", driven at a brisk tempo, comes complete with seamless phrases that melt into each other. Stewart's tenor speaks of silk and satin while pianist Tardo Hammer lends suitable harmonic language, bassist Peter Washington adding mainstream charm and drummer Joe Farnsworth coloring appropriately. On "Serenade to Sweden", for example, walking bass, block chords and syncopated sticks back the leader's tenor through a romp and glide; the foursome takes this one as if skating on the surface of a frozen pond where motion dovetails gracefully all day long. Peter Bernstein's "Jet Stream", like most of the session, drives with an uptempo spark that represents the forward push of traditional jazz. However, with the leader's easy texture and the cohesiveness of his quartet, the music remains both gentle in nature and heartfelt.

For more information, visit reservoirmusic.com and sharpnine.com. Mayer and Stewart are at *The Kitano* May 8th. Stewart is also at *Smoke* May 9th-10th and *Smalls* May 20th and 27th. See calendar.



THE NATIONAL
JAZZ MUSEUM
IN HARLEM

MAY 2008 EVENTS
JAZZMUSEUMINHARLEM.ORG



Photo courtesy of the estate of William P. Gottlieb. Copyright 1979. www.jazzphoto.com

THE NATIONAL JAZZ MUSEUM IN HARLEM PRESENTS

Harlem Speaks

A SPECIAL SERIES HONORING HARLEM HEROES

MAY 8: LEE KONITZ
Saxophonist

MAY 29: JIMMY COBB
Drummer

TIME: 6:30 - 8:30 pm PRICE: Free FOR RESERVATIONS: 212-348-8300

LOCATION: Harlem School of the Arts, 645 St. Nicholas Avenue (141st St.)



harlem in the himalayas

PRESENTED BY THE RUBIN MUSEUM OF ART WITH THE NATIONAL JAZZ MUSEUM IN HARLEM

ALL-ACOUSTIC JAZZ COMBOS
FRIDAYS AT 7 PM

BOX OFFICE 212.620.5000 X344
ADMISSION \$18 +taxes \$20 +drink

May 9 Adam Rudolph/Graham Haynes Duo

May 16 Edmar Castañeda Trio

RUBIN MUSEUM OF ART • 150 WEST 17TH STREET • NEW YORK, NY 10011 • TEL 212.620.5000 X344 • WWW.RMANYC.ORG



JAZZ FOR CURIOUS LISTENERS

Free classes celebrating Harlem & its legacy

TUESDAYS 7:00 - 8:30 P.M.

LOCATION: Harlem School of the Arts
645 St. Nicholas Avenue (141st St.)

Attend any individual class. Registration is always open
call 212-348-8300 or register online

THIS MONTH:
John Coltrane

MAY 6: Before Miles

MAY 13: Miles and Monk

MAY 20: The Classic Quartet

MAY 27: Rarities and film show

Jazz for
Curious Readers

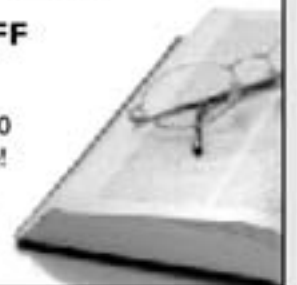
DATE: May 12, 6:00 - 7:30 pm

LOCATION: New York Public Library,
115th St. Branch, 203 West 115th St,
New York, NY 10026-2403

BEN RATLIFF
AUTHOR

Call 212-348-8300
or register online!

The
New York
Public
Library | nypl



Count Basie's New York

SATURDAY, MAY 31 2:00 PM

FREE with Museum admission!

For more information please call 212.534.1672, ext. 3395.



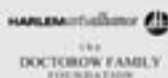
A panel discussion of all things Basie
featuring author Roxane Orgill,
Basie trombonist Benny Powell,
moderated by Loren Schoenberg

Jazz Museum AllStars featuring
Dominick Farinacci

Dine Around Downtown

Wednesday, May 21 • 11am to 3pm
(rain date Thursday, May 22nd)

Chase Manhattan Plaza
(between Liberty & Pine and
Nassau & William Streets)





The Latin Side of Wayne Shorter
Conrad Herwig (Half Note)
 by Jeff Stockton

Luis Perdomo is the regular pianist in Conrad Herwig's septet. He delivers a sterling, elegant solo on "Ping Pong", the opening cut on *The Latin Side of Wayne Shorter*, recorded live at the Blue Note in New York. He anchors the first five songs with such skill that at the end of "This Is for Albert", Herwig singles him out for the audience's applause. Unfortunately, it's to say goodbye. When salsa legend Eddie Palmieri takes over on piano, the concert is sent into orbit. Perdomo never stood a chance.

"Adam's Apple" may not be Shorter's greatest composition, but Palmieri makes a convincing case with syncopated montuno vamps that drive drummer Robby Ameen's funky backbeat and inspire baritone saxophonist Ronnie Cuber's sly comments and robust soloing. Palmieri taps into "Masquelero"'s heart of darkness and Herwig's tone on trombone is elusive and introverted, before trumpeter Brian Lynch takes a note-bending solo that slides itself into the piano's rhythms like mortar. Herwig and Lynch's simpatico playing is the highlight of "Footprints", each of them winding similarly smooth and uncluttered solos around Pedro Martinez' congas.

This is the third installment in Herwig's *Latin Side* series (following interpretations of Coltrane and Miles) and features silky virtuosic musicianship applied to intricate, intelligent, original compositions. Shorter's tunes are well known and highly regarded as being flexible enough to suit a variety of instrumental lineups. Since he's gathered his own multi-horn groups in the past, the sound of these arrangements doesn't stray too far from his initial conceptions. But if you know a person who thinks 'jazz' is difficult to get, lacks melody, or you can't dance to it, this is a CD that will change their mind.

For more information, visit halfnote.net. This project is at Blue Note May 27th-28th. See calendar.



Meets Ray Anderson-Again
Ibrahim Electric (Stunt)
 by Laurel Gross

Ray Anderson can make a trombone sound like a hive of bees or just about anything else. That means he's a good match for this latest outing of Ibrahim Electric, recorded live at Copenhagen's JazzHouse and Pakhuset in Århus in February 2007, the second meeting between these two forces of nature.

This group is all about fun, funk and a few other things: a popular '60s party groove meets jazz improv, blues and rocking riffs with a jam band feel. They've done this before and perhaps the idea is if it ain't broke don't fix it. These guys don't take themselves too seriously and that's a good thing.

Song titles give a clue to what this is all about.

Among the eight tracks, there's "Funkorific", "Splash", "Skip It", "Blue Balls" and "Absinthe"; in Danish maybe all that spells p-a-r-t-y?

Who are these guys (if you don't know already)? They're all Danes: Niclas Knudsen on guitar, Stefan Pasborg on drums and Jeppe Tuxen on Hammond B3 organ. And, oh yeah, that American trombone... 'Vocals' are supplied by the screaming audience members at the show in Copenhagen. They sound like they didn't spend much time in their seats.

Throughout Anderson provides tireless, inventive solos, amiably supported by the large talents of these great Danes. While somewhat derivative in mood and inspiration - originals, but incorporating many reworked riffs and beats of the psychedelic era - all eight pieces sound vibrant and energetic and just the thing for your next rent party. This is the kind of record where you don't have to think too much. Think of it as a Copenhagen vacation, circa 1968.

For more information, visit sundance.dk. Anderson is at Jazz Standard May 9th-11th with Marty Ehrlich. See calendar.



Projection: Zero
Blaise Siwula/Carsten Radtke (Konnex)
Transphonic Dimensions
W.O.O. Presents Mambo Mantis (Konnex)
Hommage an Klaus Kinski
Nobu Stowe/Lee Pembleton Project (Soul Note)
 by Robert Iannapolo

Saxophonist Blaise Siwula has been an active participant in New York's 'underground' jazz scene for the past two decades. Although he released several recordings on independent labels, it wasn't until the millennium that he started garnering attention. Siwula is a committed free player and his highly unique sound couples a dry throaty wail with a command of his instrument's entire range and a wavering vibrato that's very effective.

Projection: Zero is an all-improvised duet session between Siwula and German guitarist Carsten Radtke. Radtke not only plays improvised music, but is also an interpreter of 20th century guitar literature, having performed and recorded the works of Berio, Davidovsky, Brouwer and others. On this disc he displays a clean, jazz-based tone with a rich harmonic sense. Occasionally, he'll click on an effects box but that is not his dominant mode. He and Siwula are well matched, engaging in a conversational dialogue and all of the give and take that implies. There are solo passages, moments where one takes lead and the other comments and also some remarkable synchronous interplay. Yes, Siwula occasionally reaches for the intensity for which he is known but this set is remarkably relaxed. It's a real joy to listen to and also presents a side to Siwula's art that has heretofore only been sporadically documented.

Mambo Mantis is a project of New York-based saxophonist Bonnie Kane in which Siwula is a participant. Also aboard for *Transphonic Dimensions* are drummer Ray Sage and guitarist Will Redmond. While the orientation is still toward free improv, the music takes on more of a fusion cast. On certain tracks there's almost a hardcore energy with Sage laying down a fierce rhythm and Kane and Siwula wailing over top. With judicious use of electronics (mostly by Kane but also coming from Redmond) it sounds like

this is a much larger group than four pieces. Occasionally the spirit of Sun Ra seems to be looming over this band, especially on "Clouds Of Thunder" where Kane is playing flute and Siwula is on tenor.

Pianist Nobu Stowe has been a frequent musical partner of Siwula's and they've collaborated on a pair of Konnex releases (*New York Moments* and *Brooklyn Moments*). Siwula also appears on Stowe's most recent release, *Hommage an Klaus Kinski*, a set co-led with sound designer Lee Pembleton. It's a shifting personnel with a full quintet unit occupying two rather lengthy pieces. The music comes at the listener in waves of sound, swirling around with varying degrees of intensity. Stowe cites Keith Jarrett as a prime influence and, like Jarrett, Stowe is a melodicist at heart. But elsewhere his style is closer to Paul Bley's more harmonically open approach, especially in his darting lines on "Duo II-E". Pembleton's role seems to function as a wild card; he's there to assure that the others (including clarinetist Perry Robinson) don't fall back on their clichés as well as to sculpt the sound. At times, his sounds are identifiable: birdsong, water etc. But mostly his electronics consist of sweeping washes, harsh zaps and burbling whirlpools. The two lengthy quintet tracks have a tendency to meander between some genuinely thrilling moments of intersection. At times, when the full group is playing the sound is messy and cluttered. The smaller groupings are more successful, especially Stowe's duos with Pembleton. Despite some flaws, Stowe and Pembleton are attempting to come up with something unique.

For more information, visit konnex-records.de and blacksaint.com. Mambo Mantis is at Goodbye Blue Monday May 23rd. Siwula is also at Downtown Music Gallery May 4th and Stain Bar May 18th. See calendar.

LENOX LOUNGE

MAY SCHEDULE

SHOWTIMES - 9, 10:30 pm, 12 am

WEEKEND COVER CHARGE - \$20

WEEKDAY COVER CHARGE - \$10

Fri & Sat, May 2 & 3
BILLY KAY QUARTET

Fri & Sat, May 9 & 10
JAMES SPAULDING QUARTET

Fri & Sat, May 16 & 17
T.K. BLUE QUARTET

Fri & Sat, May 23 & 24
GIACOMO GATES & TRIO

Fri & Sat, May 30 & 31
ANTOINETTE MONTAGUE & TRIO

Sun. Jazz vocalist Open Mic
with Lafayette Harris Trio

Mon. Patience Higgins & Sugar Hill Quartet

Wed. Nathan & Max Lucas Organ Trio

288 Lenox Avenue
(Malcolm X Boulevard/124th & 125th)
212-427-0253
www.lenoxlounge.com



Mare Nostrum
Paolo Fresu/Richard Galliano/Jan Lundgren
 (ACT Music)
 by Fred Bouchard

This magical debonair international trio reminds us once again of the porosity of walls between nations and fluidity of musical styles, as it flits through an enticing shadow world that recaptures Paris in the '50s. Swedish Jan Lundgren's pointillist piano blends dreamily with Richard Galliano's poignant squeezebox and Sardinian Paolo Fresu's acerbic, haunted trumpet to raise the shades of Edith Piaf, Jacques Brel, Miles Davis, Charles Trenet, Maurice Ravel and Josephine Baker.

Waltzes, of course, are numerous, swirling and dreamy affairs that evoke smoky cabarets, midnight quais, Seine-side trysts. Unisons between Galliano and Fresu are mesmerizingly resonant, especially with flugelhorn or Harmon-muted trumpet (the eerie, soundtrack-destined "Sonia's Nightmare"). Filling out the program's sweeter side are tunes by Jobim (echoing Harold Arlen's "Over The Rainbow"), Trenet (that 'translates' to "I Wish You Love") and a semi-classic spin on Ravel's pristine "Mother Goose".

Any improvising? Why, yes, a little. Lundgren nips a tasty solo on his "Years Ahead". There's a bit of stretch time for Fresu and Galliano often, too, more poignant for lasting just a chorus. The communal warmth and understanding between these three expresses itself as earthy, organic and timeless. They achieve - with apparent effortless grace - a session with Greek proportions of heart, mind and spirit: rather pretty, pretty moving, moving right along. Their sea - warmly, reassuringly Mediterranean - absolutely improves on second dips.

For more information, visit actmusic.com. Fresu is at Joe's Pub May 25th with Gianmaria Testa. See calendar.



Puzzles Alexis Cuadrado
Best of the West + Many Places
 Anne Mette Iversen
 (Brooklyn Jazz Underground)
 by Donald Elfman

Brooklyn continues to be a beautifully complementary alternative to the New York scene. The music that comes out of this borough is bold and audacious yet also eminently listenable and highly engaging. The independent artist-run Brooklyn Jazz Underground (BJU) label has as its stated goal the production of "creative and adventurous contemporary improvised music" on "quality recordings that define the shape of today's jazz". Here are two fine examples of that aesthetic.

Alexis Cuadrado is a talented bassist and composer who is the co-founder of the BJU label. He shows himself on *Puzzles* to be a talented soloist who also knows how to write music that calls forth a group

spirit as well as the notion of individual voices. And he does so with a sense of the possibilities inherent in a wide swath of American music.

The feeling hits you right out of the box as "Bright Lights" comes at us with a kind of pop/island feel. The ever-appealing Loren Stillman plays the main theme on the soprano with a pure, clear tone that calls the listener both to dance and listen. Each of the players follows with concisely expressive solo statements - guitarist Brad Shepik wailing 'fuzzily', the leader smartly getting down, Stillman once again displaying a funky intelligence in a lovely solo that leads back to the opening theme. The compositions have all the feel of a classic approach with some new avenues subtly explored. There are grooves galore here, some beautiful abstraction and some good old-fashioned Blue Note-like tunes.

The other leader/composer here is also a bassist. Anne Mette Iversen has a background in jazz and classical composition and so the first part of her two-disc set *Best of the West + Many Places* is laid out like a classical work and the sound of the group - the leader with John Ellis (tenor and soprano saxophones), Danny Grissett (piano) and Otis Brown III (drums) - is augmented by a string quartet that adds color and some truly intriguing textures. The strings are never just there to play under the jazz group; it's a vital voice on its own that never sounds out of place in a jazz context. The whole disc is a suite and thus there's a progression of ideas. None of the eight players calls attention to themselves yet each has an important role to play in the overall direction of the music.

The second disc in the set collects music written over the course of the three years in the Iversen group's recording history. This is a more standard jazz quartet album with every player given a shot to burn and shine. The first tune - "Cataldo One" - is a powerfully appealing example of the composer's way with a tune and just how well her players absorb her lessons and make music that moves them forward.

For more information, visit bjurecords.com. Cuadrado is at Bar Next Door May 15th and Jazz Gallery May 23rd. Iversen is at Jazz Gallery May 24th. See calendar.



Eponymous
 Chris Welcome Quartet (Tigerasylum)
 by Terrell Holmes

The 11 tracks here seem to be painted as much as played and the music is sometimes about effects as much as notes. The sequential numbering of these spare compositions, all penned by the guitarist/leader, recalls the method of numbering paintings in a series, thus underscoring the artistic parallel.

The songs revolve mostly around the sax work of Jonathan Moritz, whose brooding ruminations on soprano and tenor unfold slowly while Welcome, bassist Shayna Dulberger and drummer John McLellan fill the spaces on the canvas behind him with spirited, laconic riffs. For his part, Moritz sometimes breathes into his mouthpiece for effect before playing and his clever use of harmonics, the upper register and atonality serve as the album's thematic foundation.

There are a few moments, however, when the band falls into more conventional playing. "#4" has a free jazz bent that recalls Ornette Coleman; Welcome plays rapid-fire riffs like a man unshackled, his single note lines sounding sharp enough to break the strings.

On "#3" Moritz' skyscraping soprano mimics a flute and Dulberger's arco on "#8+15+6" moans somewhere between an Indian raga and a Tibetan monk chant. These moments of inventive mimicry widen the scope of the performances and raise the album above the level of plainness.

The atmosphere ranges from somber to lively to almost forbidding. The songs are carefully crafted and played by a group of distinct and talented musicians who manage to convey their unique and cohesive message amidst the mysterious, stark landscapes.

For more information, visit tigerasylum.com. Welcome is at Goodbye Blue Monday May 11th. See calendar.

SMOKE
 JAZZ CLUB & LOUNGE
www.smokejazz.com
 2751 Broadway NYC 10025
 (212) 864 6662

Thu-Sat, May 1-3
MULGREW MILLER & FRIENDS
Fri & Sat, May 9 & 10
GRANT STEWART QUINTET
Fri & Sat, May 16 & 17
A TRIBUTE TO JACKIE MCLEAN
Fri & Sat, May 23 & 24
STEVE TURRE QUINTET
Fri & Sat, May 30 & 31
MILES DAVIS CELEBRATION WITH WALLACE RONEY AND GUESTS

JACOB GARCHIK
PROLOGUE

"Odd and excellent, taut with paradox"
 —BEN RATLIFF,
 The New York Times

Trombonist Jacob Garchik (Lee Konitz Nonet, Slavic Soul Party, Kronos Quartet arranger), navigates his second release with wit, grace, and freedom. Jacob Sacks, piano. Dan Weiss drums, tabla. with Judith Berkson, voice.

\$15, including shipping in the US.
 CDs, info, mp3s, videos, pictures, and sheet music available at www.jacobgarchik.com.



Vision Towards Essence
Muhal Richard Abrams (Pi)
 by Martin Longley

This is a live solo piano set from 1998's Guelph Jazz Festival, in Canada. The Chicagoan-cum-New Yorker Abrams performs the album's title piece, which is around an hour long and is divided into three parts. Ultimately, there are only the tiniest breaks in this improvisation and these demarcations only exist for listening convenience. Once Abrams begins, he's off on a journey that's so organized that it appears to possess the discipline of a premeditated composition. He views this solo improvising setting as the peak of his own artistic expression, but Abrams also contributes in the visual zone, by painting the disc's cover art.

In the beginning, Abrams is in an exploratory frame, caressing the lowest bass keys and then swishing across to a Far Eastern opalescence, as if he's hearing Indonesian gamelan tones in his head. These wanderings always return to a bassy punctuation and the runs become increasingly entangled, operating several lines simultaneously. He cuts back to clear space, partnering high and low note extremes in a field of minimalism. The piece has a mysteriously glowing quality, like an exotic invocation. Abrams releases a continuous avalanche of notes, a cascade of chiming. It's as if these are all threaded baubles, stretched taut with dramatic flourishes. About half-way through, a lurching gallop develops and the distant ghost of ragtime passes by, aggressive stabs becoming more frequent, then disintegrating into repeated bell-clusters. For an entire hour, Abrams controls the development with an iron fist, in a perfectly measured progression of styles that are nevertheless connected and undergoing a very gradual metamorphosis.

For more information, visit pirecordings.com. Abrams is at Comm. Church of New York May 9th. See calendar.



Concert in Dachau (Intakt)
Octal: Book One (Clean Feed)
Elliott Sharp
 by Marc Medwin

Guitarist Elliott Sharp adds two more entries to his lengthy and diverse discography with these solo discs. Both are chock full of his customary timbral innovation and rhythmic multiplicity.

Concert in Dachau is really magical, as much a process as a series of four long-form pieces. Sharp moves, ever so gradually, from earthy blues-inflected drones into less traditional territory and back again. The whole concert is in, or centered on, D minor, but the encore jumps unceremoniously into a joyful blues romp in E flat. Sharp's use of electronics is masterly, never overly obtrusive and always birthing interesting timbres. At one point, he's laying strange counterpoint down over some backwards chatter of his own making

and the effect is mysterious and fun. Another vignette finds him manipulating overtone drones and achieving disconcerting stillness. The slide-drenched stream-of-consciousness encore is worth the price of admission, but the rest of the disc shows a master improviser at work.

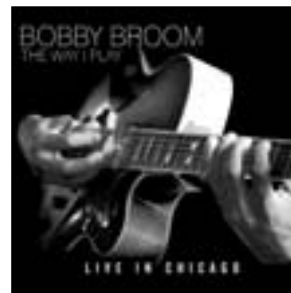
Octal is, in large part, a more percussive affair, excepting the second track, which is another exercise in multivalent Ebo-driven drone. For the manic percussives that Sharp executes so well, just check out the astonishing "Antitop and Charm"; it roils and bubbles with precision and muscular grace. The pieces are fairly brief and it is as if Sharp's imagination is on overdrive in each one, so many and disparate are the ideas that pack each moment.

The concert disc, an inventive study in long-form expression, seems to unfold more easily, somehow with a greater sense of organicism. The guitarbass Sharp plays on *Octal* gives him the chance to demonstrate a quite different but equally diverse palette of sounds and techniques and there's no shortage of timbral interest. Either disc would make a fine introduction to the work of this versatile artist.

For more information, visit intaktrec.ch and cleanfeed-records.com. Sharp is at The Stone May 7th and Hudson View Gardens Lounge May 11th with Min Xiao-Fen. See calendar.



Folk Music
Deep Blue Organ Trio
(Origin)



The Way I Play
Bobby Broom
(Origin)

by P. Christopher Dowd

One casualty of jazz' precipitous decline in popularity since the '70s has been the ever-diminishing number of organ trios, once a staple of African-American urban communities. On their third and latest release, *Folk Music*, Deep Blue Organ Trio remain committed to continuing the thread of the organ trio as a vital part of the black community and on a larger scale, restoring jazz as an integral extension of the African-American experience.

Following in the footsteps of Jimmy Smith, Dr. Lonnie Smith and Jimmy McGriff, Deep Blue Organ Trio are out to put the groove and grittiness back in organ jazz, but often remain understated throughout. The opener, "A Deeper Blue", is not only the most dynamic track, it is also the lone composition from Chris Foreman (Hammond B3 organ), Bobby Broom (guitar) and Greg Rockingham (drums). *Folk Music* could've used a few more originals; nonetheless, it remains a worthy study in cool. For the remaining eight pieces, the trio mines the modern pop and R&B songbooks with solid and sometimes unlikely interpretations of Stephanie Mills' "Never Knew Love Like This Before" and funksters Ohio Players' "Sweet Sticky Thing", a gem to close out the disc.

On his album, *The Way I Play*, Bobby Broom explores the more traditional guitar-led trios in the manner of Wes Montgomery and Kenny Burrell. Broom, now in his second stint as a sideman with Sonny Rollins, made his Carnegie Hall debut with the sax legend at the tender age of 16. He has also played with Burrell, Stanley Turrentine, Dr. John and Miles.

The Way I Play is the first live recording for his band, which includes longtime bassist Dennis Carroll and drummer Kobie Watkins, recorded at what has been a weekly Chicago engagement since 1997. What

transpires over the course of the eight songs is a document of a guitarist in his prime and of course, all three pieces hitting on all cylinders. Watkins plays with the ferocity needed to elevate the combo above the din of apathy at the venue. The disc of standards presents a working trio that is locked in with one another, readily apparent on "Strike Up the Band", "Fly Me to the Moon" and "Body and Soul". Broom even covers Rollins on "Airegin" with a confident looseness; his intimacy with the material translates into a real showcase for the guitarist's fretwork.

For more information, visit originarts.com. Broom is at Rose Hall May 2nd-3rd as part of a Django Reinhardt and Charlie Christian Celebration. See calendar.

**THE
DIFFERENT
DRUMMER**

...IS ON OUR LABEL





**Grant Stewart
Quintet**
 with Ryan Kisor,
 David Hazeltine and
 Joe Farnsworth

SMOKE

May 9 & 10
Sets at 8:00, 10:00 & 11:30
2751 Broadway (212) 864 6662

New Sharp Nine Release



"There's stability and depth to his playing that sets him apart. Stewart's style of improvising is fresh, uncluttered, and cliché free."
 David Orthmann, AAJ

Blue Note

THE WORLD'S FINEST JAZZ CLUB & RESTAURANT 131 W. 3RD ST. NYC 212.475.8592 WWW.BLUENOTEJAZZ.COM



THE YELLOWJACKETS

APRIL 29 - MAY 4



AHMAD JAMAL

MAY 6 - 11



LIONEL LOUEKE

BLUE NOTE RECORDS CD-RELEASE PARTY
MAY 13 - 15



GATO BARBIERI

RARE U.S. APPEARANCE
MAY 16 - 18



STEVE TYRELL

MAY 20 - 25



**LATIN SIDE OF WAYNE SHORTER
FEATURING CONRAD HERWIG**

MAY 27 - 28



JON FADDIS QUARTET

MAY 29 - JUNE 1

LATE NIGHT GROOVE SERIES

STEVE JENKINS / VERNON REID/ TOBIAS RALPH TRIO	FRI, MAY 2
SVETI	SAT, MAY 3
3D RITMO de VIDA	FRI, MAY 9
GREG MURPHY	SAT, MAY 10
THE BOOGIE HUSTLERS	FRI, MAY 16
KELLI RUDICK	SAT, MAY 17
JENNIFER HARTSWICK BAND	FRI, MAY 23
MELVIN SPARKS	SAT, MAY 24
JASON DOMNARSKI TRIO	FRI, MAY 30
CATÉ	SAT, MAY 31

SUNDAY JAZZ BRUNCH

PETER BERNSTEIN AND THE NYU FACULTY QUARTET	SUN, MAY 4
ANTOINETTE MONTAGUE WITH THE BILL EASLEY QUARTET	SUN, MAY 11
HARUKO NARA GROUP	SUN, MAY 18
MARTA GÓMEZ	SUN, MAY 25

PAID BY

MONDAYS AT THE BLUE NOTE

NYU JAZZ ORCHESTRA SPECIAL GUEST RANDY BRECKER	MON, MAY 5
MAYA AZUCENA	MON, MAY 12
BERKLEE JAZZ ENSEMBLE	MON, MAY 19
JUAN CARLOS FORMELL	MON, MAY 26

NEW RELEASES FROM

PALMETTO RECORDS

Bobby Previte & The New Bump Set The Alarm for Monday



Bobby Previte - drums
Ellery Eskelin - tenor saxophone
Bill Ware - vibes
Brad Christopher Jones - bass

Special Guests:
Steven Bernstein - trumpet
Jim Pugliese - percussion

Catch the New Bump in NY!!
 5/1 Tea Lounge/Park Slope (2 sets at 9 and 10:30)
 5/16 Banjo Jim's/Manhattan (1 set at 11PM)
 5/17 Zebulon/Williamsburg (1 set at 9PM)

Robert Walter Cure All



Robert Walter - organ, piano, keyboards
James Singleton - bass
Johnny Vidacovich - drums

Instrumental jazz-funk is the name of Robert Walter's game. The top-notch organ/piano player was a founding member of the Greyboy Allstars and has also played and recorded with jazz and funk icons Fred Wesley, Melvin Sparks, Andy Bey, and Reuben Wilson.

both are available for download and CD purchase at www.palmetto-records.com, buy 2 or more CDs and get FREE shipping (USA only)



*Live in Zurich,
Switzerland*
Duke Ellington (TCB)



Thank You Uncle Edward
Duke Ellington Legacy
Band (Renma)

by Ken Dryden

Duke Ellington's half-century of commercial recordings provides a ready comparison for any jazz group that chooses to explore his music. A newly discovered Ellington concert and a band led by tenor saxophonist Virginia Mayhew with Ellington's grandson, guitarist Edward Ellington II, both provide their share of pleasing moments.

Numerous CDs of previously unissued live recordings by Duke Ellington have turned up since his death in 1974. This 1950 Swiss concert shows the band in transition; the era of the big band was over and Ellington was able to keep going by his willingness to subsidize his tours with his still considerable royalty income, while others disbanded or cut down to small groups. Drummer Sonny Greer was on his last legs so he shares the stage with Butch Ballard; likewise, alto sax star Johnny Hodges would leave to lead his own band the following year.

Although it isn't clear how much music was actually performed or recorded, the selections are a

refreshing change from the typical offerings of other CDs. Harry Carney's robust baritone sax is heard in the obscurity "Paradise", while Jimmy Hamilton's blistering clarinet shines in a romp through "Air Conditioned Jungle", backed by the fluid accompaniment of bassist Wendell Marshall. Ray Nance, nicknamed "Floorshow" for his ability to steal the spotlight, takes his violin for a humorous rendition of the pop song "Frankie and Johnny". Hodges, long the star soloist in the band, is showcased in the lush "Violet Blue" and a swinging "The Jeep is Jumpin'". Composer Billy Strayhorn takes over for Duke in "Take the A Train" and guest Don Byas (by now living in Europe) is featured in "How High the Moon". The sound is excellent for the era, though the proofreading of the musicians' names and song titles is haphazard.

A few years ago, Edward Ellington asked Virginia Mayhew to lead the Duke Ellington Legacy to keep his grandfather's music present on the jazz scene. Rather than dusting off the late bandleader's arrangements, pianist/chief arranger Norman Simmons and Mayhew wrote new charts for an octet that includes the outstanding trombonist Wycliffe Gordon, baritone saxophonist Joe Temperley (who replaced Harry Carney in the Mercer Ellington-led edition of Duke's Orchestra) and trumpeter Mark McGowan.

The song selection on *Thank You Uncle Edward* is a good mix of repertoire from several different decades. Mayhew devours the sauntering "Pretty Woman" and wails in the deliberate AfroCuban treatment of "In a Sentimental Mood", the latter taken far from its lush ballad roots. Simmons' subtle piano solo opens "Isfahan" though it turns strident as McGowan takes over. Vocalist Nancy Reed is a fine addition on several numbers, including an AfroCuban setting of "Caravan", a breezy "Perdido" and a brisk, boppish "Cottontail" that features her adept handling of Jon Hendricks' humorous vocalese. Gordon, though just one of several soloists in "Mainstem" (one of Ellington's many train songs), easily sticks out with his raucous playing, as he does nearly every time he is featured. The one non-Ellington piece is Mayhew's bluesy bop vehicle "Toe Tickler". Ellington's legacy is in good hands with this excellent tribute band.

For more information, visit tcb.ch and renmarecordings.com. The *Essentially Ellington Concert* is at Avery Fisher Hall May 17th. Gerald Wilson leads the Juilliard Jazz Orchestra in an Ellington Celebration at Dizzy's Club May 13th-18th with *Essentially Ellington Alumni All-Stars* in the late night sets. See calendar.



Live at Jazzbaltica
Trio da Paz/Joel Locke (MAXJAZZ)
by Ernest Barteldes

Jazz enthusiasts in Salza, Germany were in for a great treat when New York-based Trio da Paz and vibraphonist Joe Locke had a memorable collaboration at Jazzbaltica in the summer of 2007. Locke fits in with the three longtime Brazilian musical partners quite well in a performance of material from the trio's palette, with the exception of one Locke original and a handful of standards.

The disc opens with "Dona Maria", drummer Duduka da Fonseca's composition that blends influences of more avant garde songwriters from his native Brazil with American jazz sensibilities. Locke gives his contribution early on, prompting Fonseca to

increase the dynamics of his drumming as acoustic guitarist Romero Lubambo plays discreet chords in between before taking over with his usual fluency. Locke takes a break during "Pro Flavio" ("To Flavio"), a Lubambo composition that contains elements of baião and côco, two Northeastern Brazilian genres often explored by Hermeto Pascoal, an important influence on the guitarist's playing. The mood changes completely for Locke's mellow "Sword of Whispers", which features a beautifully executed solo from Lubambo, bassist Nilson Matta and Fonseca keeping a tight background for both the guitarist and Locke. Lubambo's "Bachião" (the title is a blend of "Bach" with "baião") contains an inspired duet between the author and Locke that draws thunderous applause from the audience. Locke's final appearance at the concert is "All The Things You Are", the Hammerstein/Kern hit written for the 1939 musical *Very Warm for May*. The augmented trio takes the tune to Brazilian territory via an uptempo samba beat and some spirited improvisation.

The music of Antonio Carlos Jobim has always been present in Trio da Paz' music (all having performed or recorded with the late maestro at different times in their careers and including his compositions on their studio recordings) and they pay homage to him (without Locke) with two songs: a subtle rendition of "Wave", with Matta and Lubambo taking turns with the melody, and the bossa nova "Look To The Sky" (originally titled "Olha Pro Céu" in Portuguese) that closes the concert.

For more information, visit maxjazz.com. Trio da Paz is at Rose Hall May 23rd-24th. See calendar.

SOUTH AMERICAN SUITE
Felipe Salles

Felipe Salles Group
CD Release Party
Thursday, May 15th
Cachaça Jazz 'n' Samba Club
35 West 8th Street, NYC
Sets at 10pm & 11:30pm

"Possessing a gift for orchestration and arranging, Felipe's music is definitely pointing to the future."
David Liebman

"I totally recommend it to anyone who is in search of quality in today's music panorama."
Jovino Santos Neto

"Great compositions, arrangements and playing, with originality! That is so nice to hear."
Randy Brecker

"Felipe is a virtuosic reedman & improviser with a full rich delivery."
George W Carroll

www.sallesjazz.com

Merkin Concert Hall
at Kaufman Center

Pianoply

THU | 5.22 | 2008 | 8:00 PM
ANTHONY COLEMAN & STEPHEN GOSLING

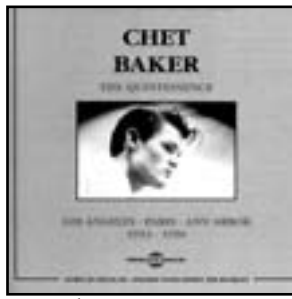
Coleman and Gosling join forces for an evening of solo and duo piano formations. Works include György Ligeti's *Musica Ricercata*, *Three Pieces for Two Pianos* and Reich's *Piano Phase* plus other surprises!

Tickets: \$25 (advance) \$30 (day of)

212 501 3330 | 67th & Broadway
merkinconcerthall.org



Indian Summer
Chet Baker
(Dutch Jazz Archive)



The Quintessence
Chet Baker
(Fremaux & Assoc.)

by Marcia Hillman

Hooray! Chet Baker, who died 20 years ago this month, lives again like a breath of fresh springtime air on these newly released CDs.

Indian Summer was recorded in September 1955 on two consecutive nights at two different venues in The Netherlands. The personnel consisted of Baker (trumpet and vocals), pianist Dick Twardzik (who died of a drug overdose during the tour), Jimmy Bond (bass) and Peter Littman (drums). The first six tracks of this CD remained unreleased until now and were recorded with one mic and not enough tape, but the magic is there. The last six tracks were air checks and have been circulating around Europe over the years. The material is standards but also includes Johnny Mandel's "Tommyhawk", a real rouser that appears in two takes. There are also two versions of the title song, which gives the advantage of comparison. And, since this is jazz, nothing is ever played the same way twice. Notable here is Littman's engine-like drumming on "Tommyhawk", Bond's arco on "Imagination" and

Twardzik's fills and inventions on all of the tracks. And then there is Baker with his pure trumpet tone and ability to 'play' the lyric. There are three Baker vocals: a very short version of "My Funny Valentine" where the tape ran out, "Imagination" and a sensitive reading of "Someone To Watch Over Me". Eerily touching is hearing Baker's speaking voice as he introduces each song.

The Quintessence truly presents the essential Chet Baker; a two-disc selection of tracks from Baker's 1953-1956 recordings featuring an assortment of different players and group configurations. There is the quartet, quintet, sextet, ensemble (with strings), the orchestra and the big band (where it seems as if he raided the reed and horn section of the Stan Kenton band). There is also the "Moonlight In Vermont" track recorded with the Gerry Mulligan Quartet and "Sonny Boy" with the Art Pepper Sextet. There is not enough space here to mention all of the personnel but notable is Zoot Sims' appearance on "A Little Duet" and the group on the last two tracks of the second disc: Russ Freeman (piano), Leroy Vinegar (bass) and Shelly Manne (drums), a tight cohesive unit. Freeman appears on many of the tracks and, since he worked a lot with Baker, has a special musical connection, including the same kind of sense of humor. These discs offer many Baker vocals including "My Funny Valentine", the song with which he is most associated.

Baker's talent lies in the simplicity and ease of his playing and singing. For those who were in the neighborhood over half a century ago when this music was being made, these CDs are a must for a wonderful wallow in nostalgia. For those who weren't, this is time travel at its best.

For more information, visit jazzarchie.nl and fremaux.com

vignette. Jagged linearity and brushy, sparse circularity seem to be the two areas of Adasiewicz's specialty and it will be very interesting to see how they combine in years to come.

Android Love Cry is the third record by Tigersmilk, the cooperative trio of Roebke, Mazurek and Vancouver-based drummer Dylan Van der Schyff. Though these 13 improvisations are credited to the group as a whole, the titles (and the title of the album) are reference points to Mazurek's opera-in-progress, based on the life of imaginary science-fiction writer Helder Velazquez Smith. In addition to a much-talked-about recent orchestral collaboration between the two trumpeters, Mazurek has been studying with Bill Dixon. The directness and clarity of his wispy phraseology here is proof of that kinship. Delayed and reverberated brass strokes along with fat smears and screams make up a significant part of Mazurek's language, assisted by laptop-generated sounds. As a trio, Tigersmilk flitter, fray and congeal, though the actions may blend more than the sound sources themselves. The lyrical call is sometimes very distant, at times foregrounded by electronic whirs or supported by padded thrums, but as gauzy as they might be, the trumpeter's words come through quite clear. Van der Schyff doesn't keep time, rather expanding and contrasting the density of his activity, a system of rattling angles and brushwork that accents Mazurek's melodic pulse. One thing is for sure, Tigersmilk does not sound like anything else.

For more information, visit 482music.com and family-vineyard.com. Jason Roebke is at Zebulon May 7th with Jason Stein. See calendar.

NEW
from Henceforth

LISLE ELLIS
Sucker Punch Requiem
An Homage to Jean-Michel Basquiat

Pamela Z
voice
electronics
Holly Hofmann
flutes
Oliver Lake
saxophones
George Lewis
trombone
Mike Wofford
piano
Lisle Ellis
bass
electronics
sound design
Susie Ibarra
percussion

availability
CDBaby.com
henceforthrecords.com
North Country Distribution
or contact bonniebwright@gmail.com
Henceforth Records 104



Rolldown
Jason Adasiewicz
(482 Music)



Android Love Cry
Tigersmilk
(Family Vineyard)

by Clifford Allen

It is sometimes said that what separates Chicago from other music towns is a wide-open expansiveness in the music's sound, as compared to the condensed urbanity of New Yorkers. But something more poignant comes through when talking with some Chicago musicians - that no matter what the subset, there's a feeling that the Chicago playing field is a lot more about a collective sense than individual soloists.

Rolldown is vibraphonist Jason Adasiewicz' first date as a leader. He has made appearances in Rob Mazurek's Exploding Star Orchestra among other groups. He's joined here by a quintet featuring cornetist Josh Berman, reedman Aram Shelton, bassist Jason Roebke and drummer Frank Rosaly on eight originals. On the uptempo numbers there is a glassy ethereality in Adasiewicz' attack, which naturally feeds into his work with Mazurek. He and Roebke lay out on the clarion call of "Good Looking Android", Berman's fat swagger in dialogue with Rosaly's loose surges and fills. When vibes and bass enter in bright cumulus and disappearing walks, the energy they provide takes the music into an entirely different area. "Small Potatoes" couples a bumpy walk with long tones, a tension held and expanded as Adasiewicz' glass drops pelt the taut pull of bass and percussion. "Valerie" is a poem of high harmonics and distant clatter that grows into and out of a woody, filmic

THE VILLAGE VANGUARD
www.villagevanguard.com

★ APRIL 29TH - MAY 4TH ★
FRANK WESS QUINTET
TERELL STAFFORD - ILYA LUSHTAK,
RUFUS REID - WINARD HARPER

★ MAY 6TH - MAY 11TH ★
**CHARLIE HADEN
ETHAN IVERSON
PAUL MOTIAN**

★ MAY 13TH - MAY 18TH ★
TOM HARRELL QUINTET
WAYNE ESCOFFERY - DANNY GRISSETT
UGONNA OKEGWO - JOHNATHAN BLAKE

★ MAY 20TH - MAY 25TH ★
AL FOSTER QUARTET
ELI DECIBRI - GARY VERSACE - DOUG WEISS

★ MAY 27TH - JUNE 1ST ★
**PAUL MOTIAN TRIO
2000+2**
MICHAEL ATTIAS - LOREN STILLMAN
MASABUMI KIKUCHI - THOMAS MORGAN

★ COMING IN JUNE ★
**ERIC REED QUINTET
GUILLERMO KLEIN Y LOS GUACHOS
BRIAN BLADE FELLOWSHIP
FRED HERSCH TRIO + 2**

MONDAY NIGHTS ARE RESERVED FOR
THE VANGUARD JAZZ ORCHESTRA
MONDAY THRU SUNDAY
9PM & 11PM
7TH AVE. SOUTH AT 11TH STREET 212-255-4037



Sonic Pressure
Bill McHenry Quintet
(Fresh Sound-New Talent)



Rediscovery
John McNeil/Bill McHenry
(Sunnyside)

by Tom Greenland

Bill McHenry's eclectic sound, blending West Coast cool with the restless interplay of New York's downtown practitioners, has matured into a uniquely personal voice over the past decade and a half. On *Sonic Pressure*, the tenorist teams up with Duane Eubanks (trumpet), Pete Rende (piano), Matt Penman (bass) and Jeff Williams (drums); recorded live at Fat Cat, the disc gives an accurate portrait of five creative minds at work. One of the nice qualities of *Sonic Pressure* is that it avoids the urban hypertension so often associated with big city jazz, offering instead a relatively relaxed and unhurried reading of modern life as interpreted through the bell of a horn. On "The Hit", for example, McHenry begins with a breathy, sibilant tone and, leisurely pacing himself, piles on ideas like kindling, finally reaching a smoldering glow; the rhythm section meanwhile takes liberties with the time, creating push and pull, engaging the alto in a 'tri-alogue'. The session is noteworthy for the minimalist but well-conceived arrangements, alternation of free and composed sections and high level of combo compatibility and interactivity.

Rediscovery, which McHenry co-leads with his former teacher and mentor John McNeil, is an extension of the latter's previous release, *East Coast Cool*, which also combined elements of free improv and cool. A pianoless quartet with Joe Martin (bass) and Jochen Rueckert (drums), the group's configuration leaves plenty of elbow room in the mix, an opportunity that McHenry and McNeil fully exploit by lacing implied reharmonizations into their improvised lines, or by abandoning harmonic constraints altogether. The set list exhumes and revitalizes a number of lesser-known gems, including George Wallington's "Godchild", Russ Freeman's "Band Aid" and "Happy Little Sunbeam" (McNeil sounds like he's chuckling to himself as he plays over it), Leo Diamond's "Off Shore" and Wilbur Harden's "Rhodomagnetics". McHenry's playing is subtle and mercurial, providing an excellent foil for McNeil's masterfully concise and well-wrought solo statements.

For more information, visit freshsoundrecords.com and sunnysiderecords.com. McNeil and McHenry are at Cornelia Street Café May 17th. McHenry is also at Knitting Factory May 13th and Zebulon May 28th. See calendar.



Do The Hate Laugh Shimmy
Pete Robbins (Fresh Sound-New Talent)
by Wilbur MacKenzie

Pete Robbins' new CD functions like a treatise on synthesis, where disparate influences are not so much juxtaposed as woven together with style and grace. This CD makes a clear statement that these are times

that celebrate a storied history of musical innovation. What felt like a gradual exploration of evolving alternatives in the 20th Century is now reaching a level of refinement, where today's innovators are synthesizing the work of predecessors who had done the same themselves. While this is clearly a jazz record through and through, this is a form of jazz that's created by someone who came up listening to popular music of his day - and at this point, that means guitar-based rock music from the '90s. Some of the more contemporary influences that are listed on Robbins' bio include glitch-based 500th-generation sound artists like The Books or Autechre and art rock like Deerhoof and Dirty Projectors.

The record has a different lineup on every track, but the album was recorded in one long session, with folks dropping in and out, so the sense of unity is palpable throughout. Besides leader Robbins, bassist Thomas Morgan is the other constant presence on all tracks and his assured touch enables profoundly unique statements even in his most supportive and understated contributions. The presence of Craig Taborn and Ben Monder is notable and the superb playing by all the musicians makes this record explosive and touching throughout. Drummers Danny Weiss and Tyshawn Sorey bring brilliance and nuance to the music both in feeling and in texture. Guitarists Ryan Blotnick and Mike Gamble, keyboardist Eliot Cardinaux, saxophonist Sam Sadigursky and trumpeter Jesse Neumann all work with Robbins in other situations, having all recorded or toured with Robbins' bands Centric and Silent Z.

Many tracks are set up by wonderful ambient guitar and keyboard textures, framing the music with mood and atmosphere. "Everyone Else Is Disappointing" is a standout track: an epic work with an arching structure, from the textural introduction and simply-stated theme for alto saxophone and contrabass to the wonderful unaccompanied solo by Morgan and anthemic concluding theme. Snaking polyphonic lines wind their way through "Glad to Ask" and canonic staggered entrances give "Assumpta Est Maria" a delicate richness.

Eclecticism is often used to create a sense of over-saturation, but here, the interaction of contrasting influences never gives the listener the sense of dizziness that often results from more stark juxtaposition. Robbins has created a music where his instrumental virtuosity and that of his constituents serves as a focal point and binding agent. This gives sustainability and depth to the music, creating a unified beauty that seamlessly integrates a feeling of familiarity with a wide array of unlikely stylistic inflections.

For more information, visit freshsoundrecords.com. Robbins is at Cornelia Street Café May 3rd. See calendar.



Planet Safety
Bob Gullotti/Leo Genovese/Dave Zinno (Soul Note)
by Karla Cornejo

Bob Gullotti, Leo Genovese and Dave Zinno really know how to end their pieces. This may seem incidental or, in any case, not a heavy matter. But it is, especially when you contrast it to the way many jazz musicians end their pieces, if they do at all. Too often, pieces are ended rather than left to proceed to an end and the abrupt - almost violently abrupt - nature of

this kind of imposition harms the overall piece. The threesome's latest collaboration on *Planet Safety* demonstrates that they can create music that is earthy and strong, made that much stronger by perfectly orchestrated endings that are not mere conclusions, but finales.

Tracks like "Alone Together" serve as tolerable buffer zones between more remarkable tracks; the effect is distracting and the album would be better without them. But the solid tracks are enjoyable and pleasurable to listen to in their entirety and their finales round off the pieces.

The musicianship is immaculate on all ends and the notable pieces hold up the album with dignity and strength. The bassline on the title track, combined with the teasingly saccharine piano notes, creates a bluesy, rocky vibe with an almost lyrical effect. Tracks seven through nine on this album are collectively described as a "Three Cycle Laundry Machine" and each piece is named after the "Agitate", "Rinse" and "Spin" cycles, respectively. If that sounds gimmicky, it is. But it works because each sounds precisely like each of the verbs for which it is named; the domesticity of the actual chore is quickly forgotten in lieu of an encapsulation of more universal things like speed, power and the quiet pauses that make them all the more notable. "Pinocchio" is an elegant composition whose notes flow into and onto each other without any rough edges. The piece begins to show a few unraveled strings nearing the end of the track and as soon as you begin to suspect of sloppiness, you see that what hinted of sloppiness is in fact an exciting potpourri of sonic goodness that ends majestically.

For more information, visit blacksaint.com. Gullotti is at Cornelia Street Café May 1st with The Fringe. See calendar.

NEW **USED**

Jazz
RECORD CENTER

236 West 26 Street, Room 804
New York, NY 10001

Monday-Saturday, 10:00-6:00

Tel: 212-675-4480
Fax: 212-675-4504

Email: jazzrecordcenter@verizon.net
Web: jazzrecordcenter.com

LP's, CD, Videos (DVD/VHS),
Books, Magazines, Posters,
Postcards, T-shirts,
Calendars, Ephemera

Buy, Sell, Trade

Collections bought
and/or appraised

Also carrying specialist labels
e.g. Fresh Sound, Criss Cross,
Ayler, Silkheart, AUM Fidelity,
Nagel Heyer, Eremite, Venus,
Clean Feed, Enja and many more

jazz at lincoln center

Get Tickets While They Last!

Charlie Christian & Django Reinhardt: Celebration of the Jazz Guitar

MAY 2-3, 8PM, ROSE THEATER

Jazz at Lincoln Center plays host to a pickin' party of epic proportions honoring legends Django Reinhardt and Charlie Christian, featuring guitarists **Bobby Broom, Biréli Lagrène, Russell Malone** and **Frank Vignola** with a rhythm section powered by drummer and music director **Lewis Nash**.

This program is supported, in part, by public funds from the New York City Department of Cultural Affairs.

Essentially Ellington Final Concert

MAY 17, 2008, 7:30 PM, AVERY FISHER HALL

Join the top three high school jazz bands in the country at the 13th annual *Essentially Ellington* High School Jazz Band Competition & Festival with guest soloist **Wynton Marsalis** as they brag in brass, reeds and swing. Not to be outdone, the **Jazz at Lincoln Center Orchestra** takes to the stage with a preview of next season's repertoire.

Brazilian Nights w/Vocalist Rosa Passos

MAY 23-24, 7:30PM & 9:30PM, THE ALLEN ROOM

Singer-songwriter **Rosa Passos** brings her "light-gauge voice, her precise pitch, her mastery of bossa nova rhythm" (*New York Times*) to The Allen Room.

Bloomberg
Lead Corporate Sponsor

SAMSUNG
Lead Corporate Sponsor

TimeWarner
Lead Corporate Sponsor

Sounds of Brazil: Ivan Lins & Trio da Paz

MAY 23-24, 8PM, ROSE THEATER

Ivan Lins, "the best Brazilian songwriter since Antonio Carlos Jobim" (*Los Angeles Times*), performs with the **New York Voices**, preceded by the adventurous **Trio da Paz**.

Bloomberg
Lead Corporate Sponsor

jazz at lincoln center
Frederick P. Rose Hall, Home of Jazz at Lincoln Center
Broadway at 60th Street

TICKETS ON
SALE NOW!

www.jalc.org

212-721-6500
CENTERCHARGE

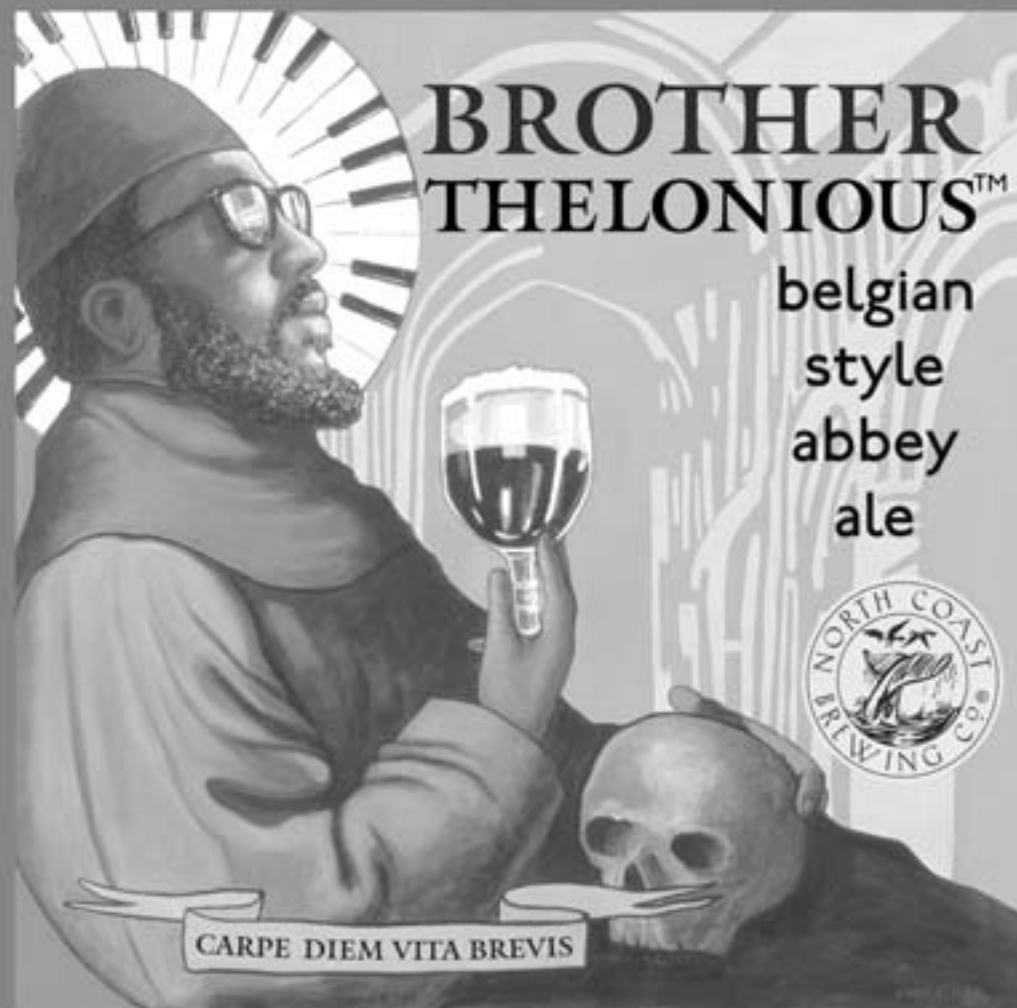
BOX OFFICE
Broadway at 60th St.
(ground floor)
Mon-Sat 10am-6pm
Sunday 12pm-6pm



Preferred Card of
Jazz at Lincoln Center



Cadillac
Lead New York Sponsor



A Monk's Dream. Straight, No Chaser.

With all the interest in Belgian ales and the monasteries that brew them, it's time to remind the world that here in the U.S., we have a Monk of our own. Jazz legend Thelonious Monk is the inspiration for North Coast Brewing's new Belgian-style abbey ale—Brother Thelonious. This dark strong ale is rich and robust with an ABV of 9%, and is packaged in a 750 ml bottle with a traditional cork and wire finish.

The beer is released in association with the Thelonious Monk Institute of Jazz, and North Coast Brewing is making a contribution to the Institute for every case of Brother Thelonious Belgian Style Abbey Ale sold, to support jazz education.

www.monkinstitute.org

www.northcoastbrewing.com





THE KITANO

NEW YORK

presents

**LIVE JAZZ EVERY
WEDNESDAY - SATURDAY**

NO COVER - WED./THUR.

\$25 FRI./SAT. - \$15 MINIMUM/SET

2 SETS 8:00 PM & 10:00 PM

THURS. MAY 1

MARYANNE DEPROPHETIS QUINTET

MARYANNE DEPROPHETIS, RON HORTON
FRANK KIMBROUGH, DEAN JOHNSON
MATT WILSON

FRI. & SAT. MAY 2 & 3

RUSS NOLAN QUARTET

FEATURING KENNY WERNER
RUSS NOLAN, KENNY WERNER
JOHANNES WEIDENMUELLER, RONEN ITZIK
\$25 COVER + \$15 MINIMUM

WED. MAY 7

TOBIAS GEBB & TRIO WEST

CD RELEASE "AN UPPER WEST SIDE STORY"
TOBIAS GEBB, JOEL FRAHM
CHAMPIAN FULTON, ELIAD ZVULUN
NEAL MINER

THURS. MAY 8

JON MAYER QUARTET

FEATURING GRANT STEWART
JON MAYER, GRANT STEWART
JOEL FORBES, PHIL STEWART

FRI. & SAT. MAY 9 & 10

BILL MAYS INVENTIONS TRIO

BILL MAYS, MARVIN STAMM, ELISA HORN
\$25 COVER + \$15 MINIMUM

WED. MAY 14

MERCEDES HALL & TRIO

MERCEDES HALL, GLAFKOS KONTEMENIOTIS
GAKU TAKANASHI, KAZI MCCOY

THURS. MAY 15

JOE HUNT TRIO

DON FRIEDMAN, MARTIN WIND
JOE HUNT

FRI. & SAT. MAY 16 & 17

WALT WEISKOPF QUARTET

WALT WEISKOPF, DAVID HAZELTINE
PAUL GILL, KENDRICK SCOTT
\$25 COVER + \$15 MINIMUM

WED. MAY 21

KATIE THIROUX TRIO

KATIE THIROUX, GLENN ZALESKI
MATT WITEK

THURS. MAY 22

ARMEN DONELIAN TRIO

ARMEN DONELIAN, DAVID CLARK
GEORGE SCHULLER

FRI. & SAT. MAY 23 & 24

MIKE CLARK QUARTET

MIKE CLARK, CRAIG HANDY
CHRISTIAN SCOTT, JERRY Z
\$25 COVER + \$15 MINIMUM

WED. MAY 28

MARCUS GOLDHABER

WITH THE JON DAVIS TRIO
MARCUS GOLDHABER, JON DAVIS
MARTIN WIND, MARCELLO PELLITTERI

THURS. MAY 29

CHRISTIAN HOWES QUARTET

CHRISTIAN HOWES, JASON LINDNER
UGONNA OKEGWO, DONALD EDWARDS

FRI. & SAT. MAY 30 & 31

MIKE LEDONNE QUARTET

FEATURING ERIC ALEXANDER
MIKE LEDONNE, ERIC ALEXANDER
JOHN WEBBER, JOE FARNSWORTH
\$25 COVER + \$15 MINIMUM

RESERVATIONS - 212-885-7119

www.kitano.com

email: jazz@kitano.com

66 Park Avenue @ 38th St.



Drum Sketches Susie Ibarra (Innova)

Jazz Kaleidoscope: Solo Drums Live at On The House

Jimmy Bennington (That Swan! Prod.)

Fragments 2 Andrea Centazzo (Ictus)

Renditions (Solos 2004-2007)

Andrew Drury (Creative Sources)

by Matthew Miller

The history of jazz is a study in extended technique. In the case of the drums, a gradual ascent from the earliest oom-pah bass drum to the syncopated snare of Krupa, the driving ride of Roach and Haynes, to the white wash of Susie Ibarra's brushes and Andrew Drury's breath on a puckered snare. As otherworldly as these additions to the canon sound, they are vital contributions to the jazz spirit of pure innovation.

Drum Sketches begins with "Binalig", a traditional Philippine piece for kulintang - a mallet instrument comprised of a series of non-tempered gongs - that introduces a lilting vibe that permeates the album's 10 tracks. On drum set, kulintang and various percussion instruments, Susie Ibarra's mostly improvised performances evoke vast landscapes and bustling city streets, moments of reflection and jubilant celebration. "Drum Sketch 2" begins with what sounds like muffled eighth notes on the strings of an electric guitar. The rhythm persists under the metallic swish of cymbals rubbing together and a series of slippery, jaunty rhythms on snare. Somehow, this ethereal improv leads perfectly into the middle of a Philippine street, bustling with cheering crowds, traffic and the insistent marching time of Ibarra's snare and a chorus of bells and percussion. Field recordings in New York and the Philippines compliment Ibarra throughout the album and add to the sonic vastness that the listener senses while seemingly floating above it.

Jimmy Bennington proved a sensitive, swinging foil to trombonist Julian Priester on 2007's *Portraits and Silhouettes* and on *Jazz Kaleidoscope* he brings the same qualities to a set of solo improvisations. Solidly grounded in tradition, Bennington is at his best when his pliant swing is a reference point from which to plumb the depths of a sound or concept. He does just that on "Churchbells of Willisau", a piece that finds him exploring the sonic capabilities of tapped cymbals against a slow, simmering counterpoint of sizzling ride and high-hat punctuations. The performance builds, almost imperceptibly, and arcs to a whispered conclusion of scratched snare and ringing overtones. Bennington is deeply indebted to Max Roach and at times, the spirit seems to overwhelm the drummer. As dynamic and surprising as he can be - "Colors and Sounds" alludes to Roach's galvanic approach, but as a conduit for Bennington's unique approach - the drummer's playing on the title track comes off as derivative and, at 11-plus minutes, detracts from the album's moments of glowing invention.

There's something starkly brutal about the opening cymbal hits of *Fragments 2*, a collection of improvisations by Andrea Centazzo. The overtones ring out and jaggedly crash, forming a wall of naked dissonance that is as unrelenting as a Krzysztof Penderecki concerto. The sheer violence of this introduction gives way to dulcet, but ultimately hollow strains of electronic tones, stripped of

harmonic context and floating over a sonic void. The relative peace is periodically intruded upon by brief, grating metallic sections and increasingly frantic bells that build to the conclusion of the 30-minute piece. Centazzo recorded the music that comprises *Fragments 2* between 1976 and 1985 and his evolution is apparent in the juxtaposition of pieces. The epic opener from a mid '70s performance in Milan is followed by a brief, fascinating improvisation recorded in Brussels in 1985. Centazzo's frantic, resonant drum beat pounds in the foreground for two minutes before a glinting, synthesized triad sounds and begins a painstaking ascent. As the notes creep upward to their surprisingly consonant conclusion, Centazzo's beat is augmented by cymbal slashes as it morphs into a glowing monolith.

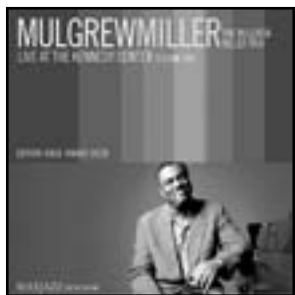
Andrew Drury's solo work came about by sheer necessity. Working with others, the drummer felt compelled to explore techniques that would be overwhelmed by another musician. On *Renditions*, recorded between 2004 and 2007, Drury employs a vast array of extended techniques, whispers, scratches, finger slides and scrapes, that straddle the very boarder of audibility. "Extraordinary Rendition" progresses from ethereal notes on a scratched cymbal to insistent metallic tapping, which dominates the piece's final minutes and evokes prisoners rapping on pipes. Drury's improvisational forays include a brief exploration of a spoon in a cereal bowl and a piece of aluminum foil rubbed across his snare drum in this loosely bound, impressionistic set.

For more information, visit benningtonjazz.com, innova.mu, ictusrecords.com and creativesourcesrec.com. Drury is at The Stone May 13th and Roulette May 17th. See calendar.

WBGO.org 88.3 FM



John Coltrane Photo by Francis Wolff. © Mosaic Images



Live at the Kennedy Center Vol. Two
Mulgrew Miller (MAXJAZZ)
Oasis **Armen Donelian (Sunnyside)**
 by Francis Lo Kee

The piano trio in jazz is possibly analogous to the string quartet in classical music. Both are established performing vehicles with long, important conventions and traditions but also with a history of innovation. Students of classical composition pour over the string quartets of Beethoven and Bartók; in jazz, the trios of Oscar Peterson, Bud Powell and Bill Evans inspire study, admiration and sometimes imitation in the service of continuing "the tradition". While pianists Armen Donelian and Mulgrew Miller have clearly done their research, they have also moved beyond mere imitation and developed their own unique, artistic voices. Their trios feature original compositions, virtuoso piano playing and sympathetic drumming and bass playing, with one more thing in common between them - both are instructors in the jazz studies program at William Paterson University, less than an hour from NYC.

"Song for Darnell" kicks off Miller's *Live at the Kennedy Center, Vol. Two* in triple meter, driving drums and attractive harmonies reminiscent of Chick Corea's "La Fiesta" though this piece leans towards the blues, inspiring extroverted soloing by both Miller and bassist Derrick Hodge. "Grew's Tune" sounds like the kind of steady groove that would work well for Art Blakey's Jazz Messengers and, indeed, Rodney Green's wonderful drum solo is complete with piano and bass interjecting in shout chorus style. "Farewell to Dogma" starts with a lush piano introduction until bass and drums join with a soft and insistent bossa nova. Over its almost 12-minute duration, the track moves through various dynamics and densities, finally ending on a very intense tag. "Eleventh Hour" has an almost six-minute introduction, which could be a fantastic piece by itself. Yet after traveling during its 16 minutes from boogie-woogie through Art Tatum, it turns into a burning trio tune. There are five tracks on this CD with a total running time of 64 minutes, but it's never about gratuitous soloing - it's all grounded, vital music.

Donelian's *Oasis* begins with the title track and it's a beautiful, floating piece with a rhythmic basis somewhere between a bossa nova and soft R&B. It might remind a listener of Chick Corea or Keith Jarrett, yet its originality is undeniable. Even the two non-Donelian pieces - "Sunrise, Sunset" and "Django" - are satisfyingly organic, compositionally and improvisationally seamless. On the latter, for instance, Donelian's florid piano introduction melts into a softly singing bass solo - then his solo starts as a spare counterpoint texture that eventually gives way to a slightly more traditional linear right-hand, ending on John Lewis' enthralling original melody. "Sans Souci" ('carefree' in French) closes this CD: its light mood is no less technically accomplished or sophisticated than the other tracks and like most of the CD, refreshingly free of stiffness or pretense. In a music market filled with choices, this recording is an oasis of honest, multifaceted, breathing music.

For more information, visit maxjazz.com and sunnysiderecords.com. Miller is at *Smoke* May 1st-3rd. Donelian is at *Sweet Rhythm* May 19th and *The Kitano* May 22nd. See calendar.

THE NEW SCHOOL FOR JAZZ AND CONTEMPORARY MUSIC

Live at The New School
ROBERT GLASPER TRIO
the bird and the bee

Benefit concert with our celebrated recording artist alumni

Monday, June 2, 7:30 p.m.

Tishman Auditorium
 66 West 12th Street
 General Admission \$60
 VIP seating tickets \$350*
 *Includes a post-concert reception with the artists and your name listed in the event program.
 Call 212.229.5662 x3829

New School Jazz at
SWEET RHYTHM

New School faculty, alumni, and students set the pulse in Greenwich Village.

May

- 5 **Sound In Time Ensemble**
 directed by Gerry Hemingway
 The music of Anthony Braxton, James Emery, Mark Hellas, Gerry Hemingway, Roscoe Mitchell, and Leo Wadada Smith
- 12 **Svatba**
 directed by Joanne Brackeen
 Sonorous sorcery brewed with a blend of cultural sounds
- 19 **Armen Donelian Trio**
 Selections from the new CD, *Oasis*, on Sunnyside Records

Sweet Rhythm
 88 Seventh Avenue South
 (between Bleecker and Grove)
 Sets at 8:00 p.m. and 10:00 p.m.
 \$10 cover and \$10 minimum
 No cover for students, \$5 minimum
 Reservations 212.255.3626

For more information and full schedule of events, please visit www.newschool.edu/jazz or call 212.229.5896 x4591.

UPCOMING EVENTS

The Spring
ENSEMBLE & RECITAL SERIES

Continues through May 14!

Hear what's new from talented young artists in concerts showcasing original music and classic and modern jazz.

The New School
 Jazz Performance Space
 55 West 13th Street, 5th floor
 Free and open to the public

Visual Music Works
JAZZ & ANIMATION

The intersection of illustration, jazz, and communication design and technology

Sunday, May 4, at 4:00 p.m.
 The New School
 Theresa Lang Student Center
 Arnold Hall
 55 West 13 Street
 Free and open to the public



**4, 5 and 6 (RVG) (Prestige-Concord)
New Wine in Old Bottles (East Wind-Test of Time)
Jackie McLean
by Graham Flanagan**

Although the late Jackie McLean might be best remembered for his more adventurous, improv-based recordings such as *Destination Out!*, *Right Now!*, *Vertigo*, etc., he made a major mark in the straightahead hardbop world with recordings that began in the early '50s and spanned his entire career. In fact, he made his debut as a sideman on the 1951 Prestige date *Dig*, led by Miles Davis. Five years later he received his first opportunity to lead his own group and his continuously-evolving sound simply blossomed from there. This 1956 release, entitled *4, 5 and 6*, recently received a reissue, along with another session that occurred more than two decades later: the long out-of-print *New Wine in Old Bottles*.

Both releases give us brilliant examples of the McLean we've all grown to love over the years: an alto sax giant constantly surrounded by jazz' finest players. Although they're clearly from two different eras, these two discs work together as bookends to a period of McLean's career that began with the musician cutting his teeth on the bebop standards made famous by Parker, Powell and Monk and led to McLean's 'out' period chronicled on Blue Note.

As the title suggests, *4, 5 and 6* packs three different combos onto one disc that will certainly become essential listening for even the novice McLean aficionado. Three of the selections feature McLean leading the rhythm section of Mal Waldron (piano), Doug Watkins (bass) and Art Taylor (drums) on a handful of medium-tempo swingers and a ballad. Trumpeter Donald Byrd joins the proceedings for two original pieces, including the Kenny Drew-penned "Contour". And the session reaches a fever pitch on a boisterous rendition of Parker's classic "Confirmation", which brings in young tenor saxist Hank Mobley to expand the group to a sextet.

Where *4, 5 and 6* might serve as the perfect starting point for the uninitiated, *New Wine in Old Bottles* will definitely satisfy the palette of the more-seasoned McLean enthusiast. Those fans that might appreciate McLean's '50s recordings but still find them somewhat tame for their taste should look no further than this release. The songs themselves might be straightahead, but take one look at the personnel and you'll soon realize that this ain't one of grandpa's Prestige CDs from the early '50s! Anchored by Tony Williams on drums, *New Wine in Old Bottles* pays tribute to McLean's early days as a player of standards, but in a slightly modal mood on this occasion.

Ron Carter (bass) and Hank Jones (piano) round out the quartet, which digs into three uptempo numbers, including another fantastic version of "Confirmation", as well as two McLean originals. Although hearing McLean propelled by Williams' thunderous drumming on these tracks alone makes it worth the purchase, *New Wine in Old Bottles* could stand solely on the strength of the leader's sound on the three ballads. McLean is absolutely heartbreaking on "Bein' Green", which is what you might want to have on in the background if you ever feel compelled to screen your aforementioned grandpa's Super-8 home-movies that you found while cleaning out the attic. It will bring a Clark Griswold-esque tear to the

eye of even the most-jaded McLean expert.

These two reissues definitely honor the legend that passed away almost two years ago and they'll look great on either side of your collection of McLean's more 'advanced' recordings.

For more information, visit concordmusicgroup.com and testoftimerecords.com. McLean Tributes are at Smoke May 16th-17th and Iridium May 22nd-25th. See calendar.



**American Songbook II
Phil Woods
Quintet
(Kind of Blue)**



**Swingchronicity
Phil Woods/DePaul
University Jazz
Ensemble (Jazzed Media)**

by George Kanzler

More than other surviving members of the jazz generation that emerged during the primacy of bebop, alto saxophonist Phil Woods reflects the boppers' love of melody. That side of Bird, who enjoyed Gershwin, Porter and Kern as much as creating baroque façades on "I Got Rhythm" changes, echoes in Woods' approach to the standards known as the Great American Songbook. Woods honors the connection between bop and standards more than anyone else working today.

"You have to honor the lyrics - not memorize them, but know their intent," says Woods to *American Songbook II* notes writer Ted Panken. "You must know the harmony - not the bebop harmony or the *Real Book* harmony, but the traditional lead sheet harmony, which is completely different and beautiful." As that quote suggests, not only the harmonic structure but also the dramatic structure - the feeling or mood - of a song is important to how Woods and his quintet play it. Every one of the ten songs on the album is engaged with distinctive specificity, so that you're hearing the song as much as you're hearing the jazz improvisations on the song. And although this is a completely instrumental album, there's a definite vocal quality to Woods' alto sax tone and approach - just note how he 'sings' the melody of "Last Night When We Were Young". There's also a lot of bebop in the added ensemble shout choruses, underlining the bop/melody connection.

Woods and trumpeter Brian Lynch, who wrote the four charts Woods didn't, know how to craft and modulate the quintet's sound to each song, from the trumpet mutes used on "Careless", "Yesterdays" and "Watch What Happens" to the frequent use of brushes by drummer Bill Goodwin. And bassist Steve Gilmore often contributes melodic counterpoint as well as rhythm, while pianist Bill Charlap - a master of standards with his own trio - exults in exploring the contours of songs, whether taking the lead role on "I'll Take Romance" or offering a witty alternative to the burly horn solos on "Night and Day".

Back in the middle of the last century, Woods was a formidable soloist on big band and orchestral recordings (and even on a Billy Joel hit) and he still knows how to soar over a big band chart, as he shows on *Swingchronicity*. Woods is featured on the first seven of ten tracks, most notably on "Stockholm Sweetnin'", reprising his role on the original Quincy Jones version, "It's You Or No One", where he trades rapid-fire fluency with the DePaul band director Bob Lark's flugelhorn, and Benny Golson's "Along Came Betty", new to Woods' discography. The DePaul University Jazz Ensemble is impressive throughout,

definitely a Triple A if not fully Major League big band. It is equally good at providing the lush cushioning under Woods' solo on Quincy Jones' "Quintessence", fashioned by arranger Rob McConnell, as it is negotiating the shoals, still waters and rapids of Jim McNeely's "Rosenwind", including intricate interplay between Woods and the band. How good the band is becomes fully apparent on the last three tracks, where the absence of Woods is hardly an issue.

For more information, visit kindofbluerecords.com and jazzedmedia.com. Woods is at Apollo Theater May 29th as part of *A Great Night in Harlem*. See calendar.

Fulton Ferry Landing, Brooklyn
info@bargemusic.org
(718) 624-2083
www.bargemusic.org

BARGEMUSIC

MAY JAZZ CALENDAR: THURSDAYS at 8PM

1 st	ROB SCHWIMMER PIANO AND THEREMIN	
8 th	JIM GILLORETO SAXOPHONE	FRED HERSCH PIANO
15 th	KEN PEPOWSKI CLARINET AND TENOR SAXOPHONE	GREG COHEN BASS
22 nd	DAYNA STEPHENS T. SAX	GARY WANG BASS
	DAHVEED BEHROOZI PIANO	TIM BULKLEY DRUMS
29 th	LIZ MAGNUS PIANO	

RUSS NOLAN Quartet
featuring **KENNY WERNER**
MAY 2ND & 3RD KITANO HOTEL
CD Release Party Sets at 8 & 10pm kitano.com

RUSS NOLAN *Two Colors* album cover

"Two Colors, Russ Nolan's first album as a leader, was an impressive debut; With You in Mind is a flying leap."
- FRANCIS DAVIS, Village Voice

NEW ALBUM AVAILABLE AT RUSSNOLAN.COM

☞ SUNDAY, JUNE 15 ☞

A FATHER'S DAY GIFT
KENNY BARRON TRIO
SCHOMBURG CENTER FOR RESEARCH IN BLACK CULTURE . 3PM

☞ TUESDAY, JUNE 17 ☞

A TRIBUTE TO ALICE COLTRANE FEATURING
**RAVI COLTRANE . GERI ALLEN . CHARLIE HADEN
JACK DEJOHNETTE . BRANDEE YOUNGER**
NEW YORK SOCIETY FOR ETHICAL CULTURE . 8PM

☞ WEDNESDAY, JUNE 18 ☞

A CELEBRATION OF 35 YEARS OF HIGHLIGHTS IN JAZZ
HONORING JACK KLEINSINGER
**BILLY TAYLOR . BUCKY PIZZARELLI . KEN PELOWSKI
BYRON STRIPLING . TED ROSENTHAL . WYCLIFFE GORDON
GENE BERTONCINI . JAY LEONHART . LEWIS NASH**
NEW YORK SOCIETY FOR ETHICAL CULTURE . 8PM

JVC NEW YORK DEBUT
CHARLIE HADEN QUARTET WEST
LE POISSON ROUGE . 7:30PM & 10PM

MAKE IT FUNKY!
MACEO PARKER . LETTUCE
BROOKLYN MASONIC TEMPLE . 8PM

☞ THURSDAY, JUNE 19 ☞

VOICES BEYOND BOUNDARIES
RAUL MIDÓN . LIZZ WRIGHT
NEW YORK SOCIETY FOR ETHICAL CULTURE . 8PM

NEW TRIO NEW YORK DEBUT!
BILL FRISELL TRIO WITH SPECIAL GUESTS
LE POISSON ROUGE . 8:30, 8:30PM & 10:30PM

☞ FRIDAY, JUNE 20 ☞

THE REAL THING: AN EVENING WITH
JILL SCOTT
CARNEGIE HALL . 8PM

THE SOLD PIANO
CECIL TAYLOR . GEORGE CABLES
NEW YORK SOCIETY FOR ETHICAL CULTURE . 8PM
CO-PRODUCED BY JILL NEWMAN PRODUCTIONS

THE BILLY HART ACADEMY
FEATURING **THEO CROKER**
RUBIN MUSEUM OF ART . 7PM

☞ SATURDAY, JUNE 21 ☞

NOUVEAU BOSSA
**SERGIO MENDES
ZAP MAMA**
CARNEGIE HALL . 8PM

CELEBRATING 90 YEARS OF HANK JONES
HANK JONES WITH SPECIAL GUESTS
NEW YORK SOCIETY FOR ETHICAL CULTURE . 8PM

GENRE BENDING
E.S.T. . AETHEREAL BACE
LE POISSON ROUGE . 7:30PM

TRANSCENDING VOICES
SIMONE . KJ DENHERT
LE POISSON ROUGE . 11PM

☞ SUNDAY, JUNE 22 ☞

50 YEARS OF BOSSA NOVA
JOAO GILBERTO
CARNEGIE HALL . 8PM

A TASTE OF GENIUS
BRAD MEHLDAU TRIO
ZANKEL HALL . 8:30PM

A TRIBUTE TO CARLOS "PATATO" VALDEZ FEATURING
THE CONGA KINGS
FEATURING GIOVANNI HIDALGO . CANDIDO CAMERO
FRANCISCO AGUIABELLA
NEW YORK SOCIETY FOR ETHICAL CULTURE . 8PM

☞ MONDAY, JUNE 23 ☞

2006 GRAMMY® AWARD WINNER, ALBUM OF THE YEAR
HERBIE HANCOCK
FEATURING DAVE HOLLAND . VINNIE COLAJUTA
CHRIS POTTER . LIONEL LOUEKE . SONYA KITCHELL
LIONEL LOUEKE TRIO
CARNEGIE HALL . 8PM

DICK HYMAN & FRIENDS
DICK HYMAN
KEN PELOWSKI . WYCLIFFE GORDON
RANDY SANDKE . HOWARD ALDEN
JAY LEONHART . EDDIE LOCKE
ZANKEL HALL . 8:30PM

JVC JAZZ FESTIVAL SALUTES ART O'LUIGOFF & "SALSA MEETS JAZZ"
PONCHO SANCHEZ
LE POISSON ROUGE . 7:30PM

☞ TUESDAY, JUNE 24 ☞

AN EVENING WITH
CHRIS BOTTI
CARNEGIE HALL . 8PM

PRESENTING MS. TIERNEY SUTTON
TIERNEY SUTTON BAND
ZANKEL HALL . 8:30PM

A JVC NEW YORK EXCLUSIVE!
THE BAD PLUS 1 FEATURING **KURT ROSENWINKEL**
EMPIRICAL
NEW YORK SOCIETY FOR ETHICAL CULTURE . 8PM

TURNABLES & SAMPLES MEET JAZZ
**MARCO BENEVENTO TRIO
DJ LOGIC PROJECT LOGIC
MOCEAN WORKER**
LE POISSON ROUGE . 8PM

☞ WEDNESDAY, JUNE 25 ☞

RIISING STARS
ANAT COHEN QUARTET
WITH SPECIAL GUESTS YUVAL COHEN . AVISHAI COHEN
ESPERANZA SPALDING QUARTET
NEW YORK SOCIETY FOR ETHICAL CULTURE . 8PM

ART OF THE TRIO
THE AARON GOLDBERG TRIO
RUBIN MUSEUM OF ART . 7PM

ALL CONCERTS AT CARNEGIE HALL & ZANKEL HALL PRESENTED IN PARTNERSHIP WITH CARNEGIE HALL
ALL CONCERTS AT LE POISSON ROUGE PRESENTED IN PARTNERSHIP WITH BOOMBOOM PRODUCTIONS & LE POISSON ROUGE
ALL CONCERTS AND SCHEDULE SUBJECT TO CHANGE.



☞ THURSDAY, JUNE 26 ☞

A JVC NEW YORK EXCLUSIVE!
SOULIVE WITH SPECIAL GUEST **JOSHUA REDMAN**
LE POISSON ROUGE . 7:30PM

BILLY HARPER QUINTET
STUDIO MUSEUM IN HARLEM . 7:30PM

☞ FRIDAY, JUNE 27 ☞

THE SOUL OF JAZZ
AL GREEN . DIANNE REEVES
CARNEGIE HALL . 8PM

DEE DEE BRIDGEWATER RED EARTH:
A MALIAN JOURNEY
NEW YORK SOCIETY FOR ETHICAL CULTURE . 8PM

A JVC NEW YORK EXCLUSIVE!
SOULIVE WITH SPECIAL GUEST **JOSHUA REDMAN**
LE POISSON ROUGE . 7:30PM

TIM BERNE . CRAIG TABORN
RUBIN MUSEUM OF ART . 7PM

☞ SATURDAY, JUNE 28 ☞

MOS DEF BIG BAND WITH SPECIAL GUEST **GIL SCOTT-HERON**
CARNEGIE HALL . 8PM . CO-PRODUCED BY JILL NEWMAN PRODUCTIONS

TANGARIA
RICHARD GALLIANO TANGARIA 4TET
ZANKEL HALL . 8:30PM

CHARLES LLOYD
FEATURING JASON MORAN . REUBEN ROGERS . ERIC HARLAND
NEW YORK SOCIETY FOR ETHICAL CULTURE . 8PM

TICKETS: BROOKLYN MASONIC TEMPLE (317 CLAREMONT AVE): 866/468.7619 . TICKETWEB.COM • CARNEGIE HALL (57TH ST & 7TH AVE): CARNEGIEHALL.ORG . 212/247.7800
LE POISSON ROUGE (158 BLEECKER ST): LEPOISSONROUGE.COM . 212/796-0741 • NY SOCIETY FOR ETHICAL CULTURE (2 W 64TH ST): FESTIVALNETWORK.COM . 877/655.471X
RUBIN MUSEUM: (150 W 17TH ST): BOX OFFICE . 212/620.5000 . RMANYC.ORG • SCHOMBURG CENTER (515 MALCOLM X BLVD): 212/491.2200 • STUDIO MUSEUM (144 W 125TH ST): 212/864.4500
PLUS MORE SHOWS & EVENTS! FOR FULL JVC JAZZ FESTIVAL-NY SCHEDULE LOG ON TO NYCJAZZFEST.COM





Dance Like There's No Tomorrow
John Ellis & Double-Wide (Hyena)
 by Joel Roberts

That's the low roar of a sousaphone - courtesy of New Orleans' Matt Perrine - you hear on the opening notes of "All Up in the Aisles", the first tune on Brooklyn-based saxophonist John Ellis' soulful new album. A North Carolina preacher's son who spent his formative musical years in the Crescent City before moving up north, Ellis remains a devotee of the New Orleans sound, although he and his band Double-Wide put a decidedly New York twist on it here.

With Perrine holding down the bottom on the unwieldy but powerful instrument, Gary Versace providing some deep church grooves on organ, Jason Marsalis ably manning the drums, plus Ellis' own expressive tenor sax, the group serves up an eclectic mix of modernist jazz that's both danceable and challenging. "Zydeco Clowns on the Lam", for example, with Versace doubling on accordion, is a lighthearted romp that deconstructs and reconfigures familiar bayou beats while "Trash Bash" offers an updated take on the New Orleans brass band tradition. Other highlights include the carnival-esque "Three-Legged Tango in Jackson Square" and the title cut, a no-holds-barred soul-jazz workout in the tradition of great tenor sax-organ pairings like Jimmy Smith and Stanley Turrentine.

While most of the music here has a boisterous edge (it's inspired by the land of "Laissez le bon temps roulez", after all) there are some poignant moments too, like "I Miss You Molly", Ellis' heartfelt tribute to the late Southern writer Molly Ivins and the evocatively titled ballad "Tattooed Teen Dances with Grandma".

For more information, visit hyenarecords.com. This project is at Jazz Standard May 13th-14th. See calendar.



South American Suite
Felipe Salles (Curare)
 by Elliott Simon

Rapidly changing rhythms, crisp ensemble playing, a broad sonic feel and unique voicings define *South American Suite*, an adventurously composed look at Brazilian music from multireedist/flutist Felipe Salles. While he draws on Brazilian music, Salles eschews the breezy bossa beats that are typically associated with that country's jazz intercourse. Instead, he utilizes lesser-known styles such as choro, frevo and baião to inspire new extended compositions and advanced arrangements for a distinctive take on Latin jazz.

In addition to Salles' cadre of saxophones, clarinets and flutes he has assembled an octet that is able to sustain the harmonic beauty of these pieces while not sacrificing their complex rhythmic underpinnings or the elegance of their form. Percussionist Rogerio Boccato, drummer Bertram

Lehman and bassist Fernando Huergo impart subtle coloration or maintain fiery rhythms while flutist Jacam Manricks, trombonist Joel Yennior, violinist Laura Arpiainen and pianist Nando Michelin can perfectly perform a classically motivated chamber-like voicing and then immediately shift to any of myriad styles demanded by these compositions.

Salles most impresses on tenor with a style that at times draws on Trane signifiers either to soar above the fray or set a specific frame of reference. Perhaps more important though is the stated influence of Hermeto Pascoal. Refreshingly though, the real star of this program is the suite itself with the arrangements, flexibility of the octet and Salles' broad musical vision taking center stage.

For more information, visit sallesjazz.com. Salles is at NYC Baha'i Center May 6th and Cachaça May 15th. See calendar.



Djangology/To Bi or Not To Bi (Solo) Biréli Lagrène
Just the Way You Are Biréli Lagrène Gipsy Project
It's All Right With Me
(with Biréli Lagrène Gipsy Project) Sara Lazarus
(Dreyfus)
 by Jim Santella

Biréli Lagrène came under the influence of Django Reinhardt and impressed the world from age 13 as a prodigy who handled the guitar with a love for the swing that it could muster. These four albums prove his heart lies with that distinctive era.

Featuring Lagrène with the WDR Big Band, *Djangology* was recorded in concert Sep. 15th, 2005 in Germany with dynamic guitar solos that give this 10-selection program a contemporary flavor. The guitarist and the band's other soloists make the session swell with excitement: tenor saxophonist Olivier Peters sends "Impromptu" off on a hard-swinging adventure; trumpeter John Marshall gives "Caravan" a generous uplifting; Jens Neufang stands out with exceptional solo work on baritone saxophone and bass clarinet and trombonist Dave Horler targets "Blues en Mineur" with a swinger's delight. Also recorded in concert, *To Bi or Not to Bi* features Lagrène's solo guitar in celebration of the classical French tradition: expressive, lyrical and filled with passion. Lagrène makes each cascade fall as if he were moving delicate holly leaves against a windowpane. His hands weave a natural pattern while his style carries intense spirit. The inclusion of Freddy Mercury's "We Are the Champions" and Brian May's "We Will Rock You" leave no doubt about the guitarist's powerful persuasion. By closing this pop medley with "It Was a Very Good Year", he includes the personal feeling that adheres to his sessions naturally. The album's title track tells a story of one who roams the countryside in his mind and expresses each colorful aspect through song. The two-disc packaging of this box set provides a comprehensive picture of the virtuoso's allure.

Just the Way You Are features Lagrène's Gipsy Project in a swinging instrumental program that brings out all the finer points from his eclectic arsenal. Along with songs by Reinhardt, included are several originals as well as songs by Billy Joel, George Benson and Elvis Presley. Lagrène sings "All of Me" with passable authority and shows deep respect for its lyrical message. The band includes a saxophonist for

this session, broadening its image. Born from the familiar role of clarinet and soprano sax in early trad jazz and the Swing Era that came later, Franck Wolf colors appropriately. Unfortunately, he also lends immeasurably to the 'wedding band' impression that takes place through several tracks, where Lagrène and his crew pour sappy emotion over "It's Impossible", "Just the Way You Are", "Flamingo" and "Love Me Tender". Wolf's deep, baritone saxophone groove on "Cap'tain Ferber", however, makes up for it. Here, Wolf and Lagrène come up with a winning formula that cannot be considered a copy of anything else.

Sara Lazarus, winner of the 1994 Thelonious Monk International Jazz Vocal Competition gives Lagrène's Gipsy Project a lucid interpreter of lyrics for *It's All Right With Me*, their program of Swing Era staples. She sings with a comfortable feel that makes her seem at home while she crosses generations with these oldies. Each selection features Lazarus with a Lagrène guitar interlude. They work with strings on "Embraceable You", "Jim" and "In the Wee Small Hours of the Morning" and she interprets French lyrics on "Dans Mon Ile", creating a lovely romantic atmosphere in which Lagrène is at his best. Together, they push fast, as on "What a Little Moonlight Can Do" or slow down gracefully for emotional content like with "Taking a Chance on Love". The album's title track, a moderate two-step swinger, lets them celebrate the heritage of Django Reinhardt that has been passed on through several generations.

For more information, visit dreyfusrecords.com. Lagrène is at Rose Hall May 2nd-3rd as part of a Django Reinhardt and Charlie Christian celebration. See calendar.



Hochschule für Musik
 Carl Maria von Weber Dresden

W3-Professorship "Jazz"

At the department II of the Dresden College of Music "Carl Maria von Weber" a vacancy (professorship W3) in the branch of study Jazz/Rock/Pop in the subject trumpet or trombone or percussion is to be filled at short notice.

We are seeking an outstanding personality with international charisma, who is willing and able to participate actively in the characterization and personalization of the profile of the Jazz/Rock/Pop department.

The field of responsibility includes the following key aspects:
 Teaching and direction of the major class in one of the named instrumental subjects as well as lessons in the field of ensemble;
 Co-responsibility for the artistic orientation and the entire profile of the department.

The applicant must fulfill the appointment qualifications according to § 40 Sächsisches Hochschulgesetz (Higher Education Act in the State of Saxony). First-time appointees will for a start usually be given a temporary work contract, i. e. employment on probation.

The Dresden College of Music aims at a high percentage of women in education. Qualified female artists are therefore invited to apply. Applications of severely handicapped persons will in the case of equal qualification be favoured.

Applications including photo, tabular CV, portrayal of the artistic and academic vita, survey of the artistic achievements so far, account of teaching activity and an accredited copy of the certificate of the highest academic grade are to be sent by 27th June 2008 to:

Hochschule für Musik Carl Maria von Weber Dresden
 Dezernat III
 Postfach 120039, 01001 Dresden, Germany



subscribe now!

jazz

at lincoln center

08-09

season

jazz at lincoln center orchestra with
wynton marsalis

dianne reeves

mccoy tyner & ravi coltrane

paquito d'rivera

benny goodman centennial

SFJAZZ collective

ahmad jamal trio

and more!

SUBSCRIBE TODAY AT
www.jalc.org/subs
FOR MORE INFO
212-258-9999



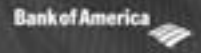
Preferred Card of
Jazz at Lincoln Center



Cadillac
Lead New York Sponsor

Wynton Marsalis, Artistic Director
by Clay Patrick Healy

Jazz at Lincoln Center proudly acknowledges
the following season sponsors:



Bloomberg

The Coca-Cola Company



Brooks Brothers



TimeWarner

jazz

at lincoln center

Frederick P. Rose Hall
Home of Jazz at Lincoln Center
Broadway at 60th Street



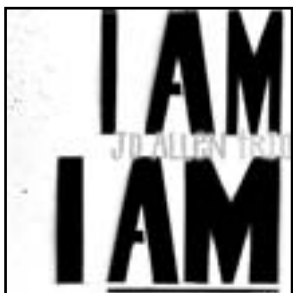
Miles From India: A Celebration of the Music of Miles Davis
Various Artists (Times Square)
by Jeff Stockton

Miles Davis' electric period is his most controversial among critics and most divisive among listeners. Since Sony started reissuing complete session box sets (*In a Silent Way*, *Bitches Brew*, *Jack Johnson*), however, reassessment and reconsideration have helped to broaden the respect and enjoyment of the originals. By the time of 2007's *Complete On the Corner Sessions*, the Davis band's character had become defined by Michael Henderson's non-jazz, steady bottom-heavy bass and psychedelic Hendrix-influenced guitar from Dave Creamer, Reggie Lucas and ultimately, Pete Cosey.

Miles had used electric bass before and guitarist John McLaughlin had been a key collaborator for years, but *On the Corner* introduced Indian tabla and sitar into the sound. This is the thread that is picked up by *Miles From India*, an ambitious, sprawling, intercontinental gathering (helped along by digital file sharing) of over 30 musicians, roughly equally comprised of major Davis alumni and Indian classicists. The sessions are not only focused on Davis' later period. Three songs off *Kind of Blue* supply the most startling departures. The familiar melody of "So What" is carried by voices, "Blue in Green" adds violin to its lead voices and "All Blues" substitutes sitar for trumpet. It's all a bit unrecognizable and somewhat odd.

Later, looser compositions work better. "Great Expectations" puts Marcus Miller's bass clarinet over pulsating rhythm, accented by sitar and Wallace Roney's trumpet. Henderson lays down a syrupy bassline on a version of "Miles Runs the Voodoo Down" that presents a sharp solo from Cosey and Roney conversing with the tabla-like ghatam. A second version of "Ife" brings these players together with saxophonists Dave Liebman and Gary Bartz and tabla player Badal Roy in a successful *On the Corner*-style reunion. The sessions close with John McLaughlin performing his lovely, gentle title track backed by electric mandolin, piano and vocals. Equal parts elegy and homage, it serves as a testament to Davis' musical expansiveness and influence on musicians around the globe.

For more information, visit timessquarerecords.net. This project is at Town Hall May 9th. See calendar.



I AM I AM
JD Allen (Sunnyside)
by Laurel Gross

JD Allen can be a powerhouse, hard-driving tenor but he is also capable of great subtlety and versatility. All three qualities are amply in evidence on his new CD *I AM I AM* and were also front and center in a

performance of his pianoless trio last month at Jazz Standard to mark the release of the recording.

Allen has picked his partners wisely. Bassist Gregg August and drummer Rudy Royston are canny interpreters of the ten Allen originals on the CD and complement his tenor voice throughout. Like their leader, they know when to hang back and when to cut loose and they possess talents of their own. August is no run-of-the-mill bassist - at the first of two sets at Jazz Standard he offered a wide range of sounds, soaring impressively in bowed and plucked solos that could seem very personal and idiosyncratic but supported Allen's overall vision. Royston also provided insightful rhythmic support with nuanced cymbal work. Live, in addition to his own boundary-pushing compositions and improvisations, the Detroit-born saxist put his stamp on the standard "The Nearness of You" with a soft and mellifluous reading that still maintained his edge (further proving that he is not easy, or willing, to be categorized).

Allen's originals hold up well over repeated hearings. Given the album's title, a listener might assume that Allen is making a statement about who he is and what he's about. But aside from a listing of somewhat enigmatic titles like "Titus", "id" and "Pagan", there is no explanatory information offered about either his biography or his music. But no matter. Allen, who played as a sideman with Betty Carter, Cindy Blackman, Orrin Evans and many others before forming his own groups, doesn't need to explain himself. Just listen.

For more information, visit sunnysiderecords.com. Allen's trio is at J&R Music May 24th. See calendar.



Optimism
Jaleel Shaw (Changu)
by Donald Elfman

Jaleel Shaw has been a member of the Roy Haynes Quartet since 2005 and his playing reflects the kind of smart professionalism and driving energy that has always been evident in the drummer's work. Shaw recorded his first disc in 2004 and he's back now with an album that suggests growth and mature diversity. He's fortunate enough to have an old colleague, pianist Robert Glasper, as well as a handful of bright lights in the modern jazz arena.

Shaw is not your cookie-cutter postbopper - he sounds like no one, really, but himself - and he writes tunes that show his compositional approach is also independent. The vocabulary of the tradition is familiar and yet this doesn't sound like a rehash of a hundred other albums. The use of the Fender Rhodes on several tracks suggests the popular vernacular but the music on those tracks tells us that 'popular' is not necessarily bad.

Particularly engaging, for example, is the waltz, "In 3". Here it's alto, guitar, bass and drums and the sound is quietly impressionistic with Lage Lund adding especially lovely colors on guitar. It's a song about texture and emotion and the restraint of the players is particularly engaging.

The title track is a pulsing, driving number that somehow also evokes intelligent contemplation. The impressive thing about Shaw's playing is that it never seems to knock a listener out with volume or power. So this tune pulls us along but not forcefully in any artificial way. And Glasper is especially sensitive on

the electric keyboard as if fully understanding the feeling that the composer was seeking.

Shaw the bandleader is sensitive enough to choose a little recorded tune, "If I'm Lucky", that originally appeared on a Johnny Hartman album. It shows Shaw's gorgeous and intimate way with a ballad. Glasper chooses the Fender Rhodes again and the performance stays simple, quiet and lovely.

Optimism is a jazz album whose mood, even in uptempos, suggests thoughtful understanding and a personal way to make a recording. And even when there are effects they work towards telling a story.

For more information, visit jaleelshaw.com. Shaw is at Jazz Gallery May 2nd-3rd. See calendar.

pandelis karayorgis
trio **caramela**
nate mcbride randy peterson

Following "Heart & Sack" & "Blood Ballad", the third recording of the acclaimed trio.

download-only digital release
available from our MP3 store:
mp3store.ayler.com

www.ayler.com
live music with spirit
Browse our website for direct links and downloadable cover artwork

ayler records

JAZZ IMPROV MAGAZINE TOP CDs of 2007

KATIE BULL
THE STORY, SO FAR

MAY 15, 7 PM
AT 55BAR
55 Christopher Street, NYC / www.55bar.com

The Story, So Far
Katie Bull

www.katiebull.com

"The Singer Engages Confidently"
—Nate Chinen, NY Times

KATIE BULL, VOCALS • FRANK KIMBROUGH, PIANO
JOE FONDA, BASS • HARVEY SÖRGEN, DRUMS
JEFF LEDERER, TENOR

cd.baby.com

at the Clemente Soto Velez Cultural Center

June 10-15, 2008

VISION FESTIVAL

Vision!
Vision!
Vision!
Vision!
Vision!
Vision!
Vision!
Vision!
Vision!
Vision!
Vision!
Vision!
Vision!

featuring:

Dave Douglas Magic Circle Keys
Whitecage/ Campbell NU Band
Mark Dresser / Denman Maroney

New Orleans Pays Tribute featuring:
Kent Jordan / Marlon Jordan/ Donald Harrison and friends
Fred Anderson / Kidd Jordan Quartet
Oliver Lake New Quintet Project
James Spaulding Swing Expressions
Bluiett's Bio - Electric
Sonny Simmons / Bobby Few
Connie Crothers
Wadada Leo Smith Golden Quartet
Mazz Swift /Vernon Reid / James Peter Lee
P.Nicholson's Celestial Moon Beams Funk
Matthew Shipp Trio
Paul Dunmall / Henry Grimes
George Lewis / Joelle Leandre
Roy Nathanson's Soto Voce
William Parker's Inside Songs Curtis Mayfield

Lifetime
Achievement
Celebration
for
Kidd Jordan

Advance tickets available beginning April 10 at
www.BrownPaperTickets.com or 800.838.3006

107 Suffolk Street, NYC
www.visionfestival.org



Rossetti@Phocus

Dizzy's Club *Coca-Cola*

MAY 3 THE RHYTHM ROAD AMERICAN MUSIC ABROAD PRESENTS:

AFAR, 1 PM
CHRIS BYARS QUARTET, 3 PM

FREE ADMISSION (First come, first served)

MAY 5 UPSTARTS!

TEMPLE UNIVERSITY JAZZ BAND
W/SPECIAL GUEST
NICHOLAS PAYTON

Conducted by Terell Stafford

MAY 6-11

JOE LOVANO NONET: STREAMS
OF EXPRESSION

After Hours: Greg Burk Trio

MAY 12 UPSTARTS! SPECIAL MONDAY PRESENTATION

JEREMY PELT QUINTET

w/Stacy Dillard, Danny Grissett, Dwayne Burno & Darrell Green

MAY 13-18 (5/13 BOTH SETS SOLD OUT)

CELEBRATING ELLINGTON:
JUILLIARD JAZZ ORCHESTRA

Conducted by Gerald Wilson

After Hours: *Essentially Ellington* Alumni All-Stars

RESERVATIONS:

212-258-9595/9795/www.jalc.org

MAY 19 UPSTARTS! JAZZ QUEBEC SERIES

SAMUEL BLAIS QUARTET
WITH NATE SMITH

MAY 20-25

BILL CHARLAP TRIO
W/PETER WASHINGTON
& KENNY WASHINGTON

After Hours: Job Patton Quartet featuring Jeremy Pelt

MAY 26 UPSTARTS! JAZZ QUEBEC SERIES

FRANCOIS RICHARD OCTET
W/MARK FELDMAN

MAY 27-JUNE 1 (5/29 BOTH SETS SOLD OUT)

BILL CHARLAP TRIO
W/PETER WASHINGTON
AND KENNY WASHINGTON

After Hours: Aaron Diehl & Dominick Farinacci

ALL SHOWS: 7:30 & 9:30pm w/11:30pm set Fri & Sat

Tue-Sat \$10 after hours set. Dinner served nightly.

UPSTARTS: Mon 7:30 & 9:30pm. For special student prices visit www.jalc.org

Frederick P. Rose Hall, Home of Jazz at Lincoln Center, Broadway at 60th Street, 5th floor





Plays Coltrane
Max Schultz
(Touché Music)



Impressions
Claudio Roditi
(Sunnyside)

by Terrell Holmes

Two recent albums explore the music of John Coltrane from different angles, each one with its own level of fidelity to the canonical texts. Guitarist Max Schultz applies his Santana-like chops to several Trane standards on *Plays Coltrane*. On *Impressions* trumpeter Claudio Roditi translates Coltrane into the samba idiom. It's a testament to the breadth and appeal of Coltrane's body of work that the two albums have only one song ("Naima") in common.

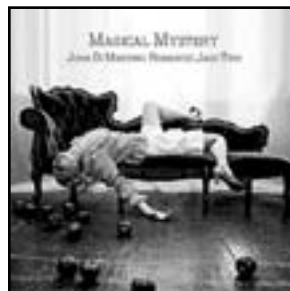
Schultz' ambitious original "Song for John" could serve as an overture for the album since it contains and suggests thematic and stylistic elements (eg, the four-note bass figure from "Acknowledgement") that recall several Coltrane tunes. *Plays Coltrane* is generally a quartet album but there are a few departures from that format. The ballad "Central Park West" is marred slightly because Schultz and pianist Bobo Stenson initially can't quite get out of each other's way, like dancers stepping on each other's toes. They overcome their missteps, however, and their flawless simpatico on "After the Rain" leads one to

clamor for an album of duets. There are no missteps, however, on the excellent bass-guitar duet on "Welcome" between Schultz and bassist Dan Berglund's full-throated, relentless arco.

Roditi's tone throughout *Impressions* is clear as a bell and illuminates the energy of the samba rhythm on "Moment's Notice", "Giant Steps" and the title cut. There's not a strident or wavering note played by Roditi; he blows with intelligence and clarity and is always in control. The most curious moment on the album, however, involves Roditi's inclusion of "Bye Bye Blackbird". Trane performed his own blistering live version of the tune but Roditi clearly references the Miles Davis version done with Trane. In ascribing this tune to Trane Roditi's compass appears to be off slightly, especially since he plays the song in Miles' style, right down to the Harmon-muted trumpet.

While there are no jaw-dropping moments here, no why-didn't-someone-else-think-to-do-that-with-Trane's-music kind of inventiveness, both *Impressions* and *Plays Coltrane* are solid additions to the ever-expanding list of tributes to John Coltrane.

For more information, visit touchemusic.se and sunnysiderecords.com. Roditi is at Dizzy's Club May 1st-4th and Iridium May 28th-31st. See calendar.



Magical Mystery
John Di Martino
(Venus)



Eponymous
Strayhornmonk
(Unit)

by Ken Dryden

The music of Thelonious Monk has long fascinated jazz musicians for its many challenges, including lines that are simultaneously dissonant yet accessible, plus the sudden changes thrust upon them. Pianist John Di Martino's Romantic Jazz Trio has a conventional looking lineup, while the band Strayhornmonk is a pianoless group featuring two alto saxophonists sharing the lead. Both units find fresh areas to explore within Monk's repertoire.

Di Martino is a Manhattan-based pianist who has had a lot of success recording for the Japanese label Venus. *Magical Mystery* has nothing at all to do with the Beatles; his latest incarnation of his Romantic Jazz Trio consists of veteran bassist Essiet Okon Essiet plus drummer Victor Jones.

Of the 70 published Monk compositions, two dozen or so are performed more often than the rest. With that thought in mind, it is more difficult for a pianist to break new ground on a record date, though Di Martino has a few twists in store. Monk's "Epitaphy" alternates between an intense staccato attack and a straightforward bop groove. "Round Midnight" is easily Monk's best-known work; Di Martino doesn't overly attempt to stretch the boundaries of its theme, but improvises thoughtfully while maintaining the essence of its haunting melody. The fun romp through "Well, You Needn't" contrasts with the relaxed setting of "Eronel". Di Martino's lyrical title track is a tribute to Monk and (presumably) Japanese novelist Haruki Murakami, an enjoyable piece that doesn't attempt to mimic Monk's writing style.

An occasional tribute band incorporates the name of its inspiration, but the quartet Strayhornmonk, consisting of alto saxophonists Gabriel Dalvit and Nat Su, bassist Andreas Zitz and drummer Claudio Strüby, honors both Monk and Billy Strayhorn, two composers

who couldn't be more unlike.

Monk's music is the dominant element of their eponymous CD, consisting of seven selections. "Four in One" is typical of their efforts, with Dalvit and Su playing independent lines yet remaining in focus of one another in a brisk arrangement. The two saxophonists engage in a spacey duet that gradually takes shape as the familiar "Ask Me Now" as the rhythm section makes its entrance. "Monk's Point" began life as solo vehicle for the composer and was later orchestrated by Oliver Nelson for a large ensemble. This sprightly version features a single sax with drums, though the lack of liner notes leaves it unclear as to who is playing.

The three Strayhorn songs are performed with fewer frills. Strüby's unusual cadence behind the saxes in "Blood Count" make the piece sound more like a funeral march than a rage against the pain of a killer disease (this was Strayhorn's final composition as he lay dying of esophageal cancer in a hospital). "U.M.M.G." (named for the Upper Manhattan Medical Group, home to Strayhorn's physician) is the best arrangement of the three Strayhorn pieces, an upbeat reworking of this well-known theme that conveys the hustle and bustle of a busy metropolitan doctor's office. But "Isfahan" relies so much on the sax interplay that it proves distracting at times.

One wonders whether this is a one-off project or that Strayhornmonk will continue to explore the repertoire of both composers. While their debut effort is not flawless, their arrangements never bore.

For more information, visit venusrecord.com and unitrecords.com. Di Martino is at Metropolitan Room May 9th and 10th with Barbara Fasano. See calendar.

BLUE JACK JAZZ RECORDS

HIGHLIGHTS IN DUTCH JAZZ

"With the odd American here and there"

LEE KONITZ
TED BROWN
HERB GELLER
JIMMY HALPERIN
DON MESSINA
PAT MALLINGER
SLIDE HAMPTON
JOHN MARSHALL
RED RODNEY
JON EARDLEY
BARRY HARRIS
BILL CHATTIN
SAL MOSCA
HOD O'BRIEN

LATEST RELEASE: You Go To My Head

Sal Mosca Quartet
with Jimmy Halperin, Don Messina & Bill Chatten

visit www.bluejackjazz.com

NY's Cutting Edge Jazz Club

smalls

183 West 10th at 7th Ave

shows at 9:00 / 10:30 / midnight
Tuesday, Wednesday & Showcases at 7:30 PM
\$20 cover - stay all night, come and go as you please!

May 1 Ehud Asherie; Dave Gibson Group with Julius Tolentino, Jared Gold
May 2 Dwayne Clemons Quintet; Jay Collins' Kings County Band with Dred Scott, Scott Sharrard, Jeff Hanley, Tony Leone; Ralph Lalama's Bopjuice
May 3 Yuko Kimura with Roberta Piket, Dwayne Burno, Jeff Hirshfield; Jay Collins' Kings County Band with Dred Scott, Scott Sharrard, Jeff Hanley, Tony Leone; Harry Whitaker
May 5 Jeremy Manasia Trio; Jerome Sabbagh Group with Rodney Green, Ben Street
May 6 Josh Richmond Trio with Chris Tordini, Garrett Brown; Andrew Beals Quartet with George Colligan, Neal Smith, Dezron Douglas
May 7 Josh Irving Group with George Dulin, Dan Zanker, Francisco Mela; Joe Magnarelli Group
May 8 Ehud Asherie; Deborah Davis Group with Orrin Evans, Essiet Essiet; Ari Roland Group with Ned Goold, John Mosca
May 9 Dwayne Clemons Quintet; Lew Tabackin Trio with Boris Kozlov, Anthony Pinciotti; Ralph Lalama's Bopjuice
May 10 David Ashkenazy Group with Gilad Hekelsman, Joel Frahm, Gary Versace; Lew Tabackin Trio with Boris Kozlov and Anthony Pinciotti; Harry Whitaker
May 12 Ray Gallon Trio; Stephane Wrembel Group with Ari Folman Cohen, Julian Augier
May 13 Steve Lyman Group with Frank LoCraso; David Schnittler Quartet
May 14 Eli Digibri Group with Gary Versace, Obed Calvaire; Joe Magnarelli Group
May 15 Ehud Asherie; Anat Cohen Group; Ari Roland Group with Ned Goold, John Mosca
May 16 Dwayne Clemons Quintet; Ryan Kisor Group with Sherman Irby; Ralph Lalama's Bopjuice
May 17 Stein Brothers; Ryan Kisor Group with Sherman Irby; Harry Whitaker
May 19 Dred Scott Trio; Peter Zak/Tom Guama Quartet with Paul Gill, Quincy Davis
May 20 Stuart Isacoff Duo with Dave Ruffels; Grant Stewart Group with Joe Cohn
May 21 Chris Crocco's Fluid Trio with George Garzone; Joe Magnarelli Group
May 22 Ehud Asherie; Pete Zimmer Group with George Garzone; Ari Roland Group with Ned Goold, John Mosca
May 23 Dwayne Clemons Quintet; Rodney Green Group; Ralph Lalama's Bopjuice
May 24 Matt Geraghty Group; Rodney Green Group; Harry Whitaker
May 26 Steve Ash Trio; Ari Hoenig's Punkbop with Will Vinson, Jonathan Kreisberg, Matt Penman
May 27 Cynthia Sayer; Grant Stewart Group with Joe Cohn
May 28 Aaron Parks Trio; Joe Magnarelli Group
May 29 Ehud Asherie; Rick Germanson Trio; Ari Roland Group with Ned Goold, John Mosca
May 30 Dwayne Clemons Quintet; Jason Lindner's Now vs. Now with Panagiotis Andreou, Mark Guilianna; Ralph Lalama's Bopjuice
May 31 Tobias Gebb's Trio West with guest Wayne Scoffrey; Jason Lindner's Now vs. Now with Panagiotis Andreou, Mark Guilianna; Harry Whitaker

www.smallsjazzclub.com

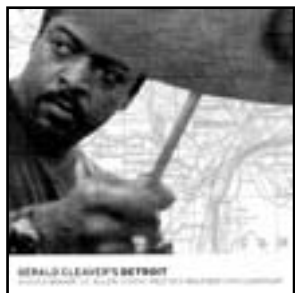


**Sucker Punch Requiem:
An Homage to Jean-Michel Basquiat**
Lisle Ellis (Henceforth)
by Clifford Allen

Painter, graffitist and collagist Jean-Michel Basquiat was an unmistakable force in New York during the late '70s and into the '80s, certainly the latter decade's first American art star and one of the art world's first black stars. Despite Basquiat's frequent references to jazz, bassist/painter Lisle Ellis is the first player in the jazz world to create an album-length homage to him.

Joining Ellis are saxophonist Oliver Lake, trombonist George Lewis, drummer Susie Ibarra, pianist Mike Wofford, vocalist Pamela Z and flutist Holly Hoffman. The suite is divided into 16 parts ranging from jazzical tone poems to electronic splatter and bookended by two vocal pieces. The set is naturally programmatic and almost filmic or theatrical - some of it is incredibly dense and other parts are quite sparse. The point of the project is as a springboard, something to be revisited time and again as Ellis solidifies the relationship between the painter's immense oeuvre and his own work. Basquiat's art is best seen in an installation of a number of pieces - they are feisty and often compete with one another, but when done well, the effect is of a landscape more solemn and wistful than jagged words and images might belie. Ellis' suite is atmospheric even at its most jaunty, the rhythm section keeping a distant flow as Lake's tart liquidity scrapes and scumbles phrases. Arranged sections have a quality of 'popping out', much as a knife-wielding stick figure on a canvas. Alternately, the electronic and vocal pieces are slathered on, gestural but not particularly colorful - signifiers of action rather than content. Strangely, text is not obviously integrated into the proceedings, though it might be because the vocal sections are almost overpowering and not entirely convincing.

For more information, visit henceforthrecords.com. Ellis is at Zebulon May 4th. See calendar.



Gerald Cleaver's Detroit
Gerald Cleaver (Fresh Sound-New Talent)
by Tom Greenland

Detroit, Gerald Cleaver's sophomore release, a tone portrait of the Motor City, further establishes the drummer, best known as a prolific and versatile sideman, as a leader and composer in his own right. A brief photo essay in the liner notes displaying dilapidated buildings and skid-row denizens strikes a melancholy tone, but the music is anything but.

Cleaver's tunes are vigorous and compelling: "The Silly One" has through-composed accents that lend it effortless forward motion; "Henry" has slow moving harmonic pads and a canon-like structure with interesting textures; "Step Three" is upbeat, a nice

tune with tasteful touches; the additive rhythms of "Seven Sisters Down" creates the effect of a limping 'waltz' and the title track, one of the best, has a catchy A-section and intermeshing horn lines in the B-section.

Cleaver culled the talents of JD Allen (tenor), Andrew Bishop (soprano, tenor and bass clarinet), Jeremy Pelt (trumpet), Ben Waltzer (piano) and Chris Lightcap (bass) to interpret his work. Bishop's deep clarinet and soprano fill out the tonal canvas; his soprano solo on "Step Three" is both exploratory and cohesive. Pelt is consistently excellent, varying his tone and mood to suit the aesthetic environment, at times modestly underplaying, at others gasping and whooping with dramatic flair. Allen and Waltzer, too, are versatile and empathetic to the needs of the song, the former prone to extended fiery outbursts, the latter typified by chromatically-embellished, thematically-unified improvisations. Simultaneously mainstream and forward-thinking, self-contained yet open-ended, *Detroit* embodies the currency and vitality of that city's hardbop legacy in today's creative music scene.

For more information, visit freshsoundrecords.com. Cleaver is at Roulette May 8th with Syloie Courvoisier, The Stone May 25th with Rob Brown and Cornelia Street Café May 30th with Jason Rigby. See calendar.



Homework
Richie Barshay Project (Ayva Music)
by Elliott Simon

There is a bit more than a hint of Indian drumming in "Clouds - intro", the somewhat airy invitational cut on *Homework* from percussionist Richie Barshay. It doesn't prepare for the sonic onslaught that follows. From the sound of this offering, Barshay has been studying Indian percussive forms and instruments that are the foundation to this truly global session.

Although the Indian feel is pronounced throughout - Josh Feinberg's sitar reemphasizes this on a heady "Return Voyage" that includes wonderful cross-timbre harmony with Daniel Blake's sax - this is not simple Indian/jazz fusion. Barshay brings a great deal more than his tabla to this international table that also serves up Latin, jazz and bop chops, klezmer as well as Herbie Hancock himself, who is most noteworthy on the extraordinary title cut that blends tabla with a catchy rhythm set up by Jorge Roeder's bass. Hancock, on piano and keyboards, gloriously funkasizes the piece '70s-style in signature fashion.

Blake, playing both tenor and soprano, along with Roeder take their cues from the repetitive rhythmical patterns set up by Barshay and congaist Reinaldo de Jesús. They mirror and improvise off of these patterns that can reappear between or as part of other cuts. Such is the case for the catchy "Peacock" - Blake using his soprano to coax the bird a bit 'out' without missing the always present upfront beat - and the melodic percussive/bass duet "No U Don't". Monk's "Trinkle Tinkle" becomes a tabla/sax duet while clarinetist Michael Winograd, vocalist Aoife O'Donovan and accordionist Carmen Staaf hop on board for a klezmer-meets-India sendup of the Jewish standard "Sim Shalom - Prayer for Peace". A live extended percussive solo that marries traditional jazz traps with Indian percussion brings things to a fitting close.

For more information, visit ayvamusica.com. Barshay is at Jazz Standard May 20th-21st with Fred Hersch. See calendar.



For information about
FIVE TOWNS COLLEGE
Bachelor, Masters or Doctoral Programs
in Jazz/ Commercial Music
call 631-656-2110

An Evening of Jazz
Jazz Orchestra & Vocal Jazz Ensemble
Combining the strength and power of a large orchestra with the rich blend of jazz, the exceptional FTC Jazz Orchestra, directed by Felipe Salles, continues to honor the history & evolution of many great jazz bands!
Wed, May 7, 7:30 pm, \$10

GUITAR EXTRAVAGANZA
A Musical Salute to Minton's Playhouse
Jazz guitar stylings of Peter Rogine & Joe Carbone, along with John Kelly. Surprise musical guests, the poetry of the Beats, & a multi-media presentation make this an evening to remember. The Tony Mottola & Al Caiola guitar ensembles will be performing "off the record" arrangements!
Thursday, May 8, 7:30 pm, \$10

Tribute to the Music of
CHICAGO
with Beginnings
Fri, June 20
7:30 PM, \$20

Tribute to
Ella Fitzgerald & Lionel Hampton
with Bryan Carrott & Catherine D'Silva
Fri, Oct 17, 7:30 pm, \$20

Windham Hill All-Stars
As part of the FTC Annual Fall Festival of Guitar, this performance includes renowned acoustic guitarist Will Ackerman & bassist Michael Manring, from the groundbreaking Windham Hill label, with LI's own Rudy Perone on acoustic guitar. Join us for this important event with musicians creating a new world sound that combines classical, folk and jazz!
Sat, Oct 25, 7:30 pm, \$20

Tribute to
Jazz Piano
Sun, Nov 2, 2:00 pm, \$10

An Evening of Jazz
Jazz Orchestra & Vocal Jazz Ensemble
Thurs, Dec 11
7:30 pm, \$10

Guitar Extravaganza
Fri, Dec 12, 7:30 pm, \$10
www.DHPAC.org / 631-656 2148
Dix Hills Performing Arts Center, Dix Hills, Long Island, New York



I hope you never love anything as much as I love you
Steve Harris/ZAUM (with Andrea Parkins) (Amazon)
 by Kurt Gottschalk

With a background in jazz, improv, funk, rock and rhythm and blues it makes sense that Steve Harris' music didn't come off sounding like any one thing. The drummer, who died in January at the age of 59, may have been as known for his efforts close to home as his recordings - he worked as Music Development Officer for the Dorset County Council in Southwestern England and was an active organizer of workshops and musical projects, often with children. But he did live to see the beginning of a series of reissues of his recordings under the bandname ZAUM, as well as the release of his most recent ZAUM album, the octet disc *I hope you never love anything as much as I love you*.

As a composer, bandleader and percussionist, Harris had a wealth of styles from which to draw. But one would be hard pressed to find overt elements of any identifiable genres on the new record, recorded live in Dorset in 2006. It's not fusion so much as a purposeful eclipsing of style. Parallels can be made: with processed chanted vocals under layers of sound, parts can be reminiscent of Peter Gabriel's less poppy work; the guitar effects occasionally ring of some of

Bill Frisell's earlier records and the samples mixed with guest Andrea Parkins' accordion create, at times, a vaguely Mediterranean feel.

But those are all qualities that drift by in the mix. The only thing that often leaps out of the sound bed here is Geoff Hearn's saxophone and even then it's not because he's forcing his way through so much as that his is the only acoustic melody voice. Hearn does step into the occasional solo, but he's also adept at hiding in the mix, as is Harris, whose strong, often sparse drumming nicely frames the group sound without pushing or counteracting. His website has been made into an online memorial with tributes from those who knew him. He may be gone, but his was a sound world worth investigating.

For more information, visit steve-harris.info



Music for a Green Planet
Hayes Greenfield (s/r)
 by Jim Santella

Celebrating Earth Day all year round, saxophonist Hayes Greenfield combines tasteful jazz with an environmental message through 15 original songs and more than 40 cast members. It's a welcome thought: save the world, recycle, car pool, conserve power, seek alternate energy sources and make responsible behavior a part of the daily routine. He delivers this bright message with alto, baritone, alto clarinet, C-melody sax, flute and soulful tenor and turns known children's songs, such as "This Old Man", "A-Tisket, A-Tasket" and "Twinkle Twinkle Little Star", into lively jazz fantasies with improvised solo portions.

Giving Greenfield's long overdue project its emotion-filled message are numerous singers, including Joe Lee Wilson, Melissa Stylianou, Miles Griffith, Nina d' Alessandro, Capathia Jenkins, Michael McElroy, Shayna Steele and Dennis Stowe. Eight-year-old vocalist Carly Sonenclar interprets "The Things We Throw Away" with an exotic musical backdrop to emphasize the wasteful tossing of unused objects from take-out dinners, such as packets of sugar, salt, ketchup, plastic forks and knives, packets of honey and crackers. "This Little World of Ours" comes with a traditional New Orleans Dixieland celebration, while the album's lone instrumental piece, "Brahms Green Lullaby", closes the program with peaceful dreams. Greenfield's combination of great jazz with creative lyrics makes his green project a winner.

For more information, visit musicforagreenplanet.com.
 Greenfield is at Highline Ballroom May 18th. See calendar.



Berlin Bright
Greg Burk Quartet (Soul Note)
 by Terrell Holmes

Pianist Greg Burk embraces deconstruction and counterpoint as a player and composer, so a playful

method to the madness runs through his excellent new album *Berlin Bright*. The opener, "Fancy Pants", exemplifies how Burk solos and writes with mild chaos in mind. After the theme the tune fractures schizophrenically, with Ignaz Dinne soaring melodically up front on alto while Burk plays a roiling counterpoint behind him. This startling, clever effect sounds like two open music sites on the Internet playing different kinds of music simultaneously; Burk drives the band by creating tension and complexity behind the soloists. On "Ugly Butterfly" and "Zoo for Two", for example, he restlessly explores and works off the melody with his left field chord progressions. Throughout the album he runs the same race as his bandmates, but does so along a slightly different track.

Whether through a spry, pocket-sized waltz like "Tiny Tune" or the Coltrane-influenced "The Invisible Child", Burk and his quartet display an ability to play straightforward jazz with texture, cohesiveness and versatility. The driving rhythm of "Without Annette" has a Bad Plus kind of energy; the Delta blues highlights every pulse of Jonathan Robinson's splendid pizzicato on "Back Home" and his overall skills as a bassist are the foundation of his richly layered composition "Auslanderlied", which has the earmarks of a standard in the making. *Berlin Bright* shows that the Greg Burk Quartet isn't afraid to challenge the audience, or itself, with music that, although sometimes unpredictable, is never inaccessible and always stimulating.

For more information, visit blacksaint.com. Burk is at Dizzy's Club May 6th-10th. See calendar.

Lucy Moses School
 at Kaufman Center

JAZZ up
 your
Summer
 with Roni Ben Hur

ENSEMBLES
 PRIVATE LESSONS
 GROUP CLASSES

Guitar
 Voice
 Piano
 Winds
 Percussion
 Brass

Develop improvisational skills, learn jazz chord progressions and discover new repertoire. Gain opportunities to perform and jam with fellow jazz enthusiasts.

All levels welcome.

**Summer Registration
 Now Open!**

212 501 3360 | 67th & B'way
kaufman-center.org

MIRETOS
 pure emotion

Mercedes Hall
 with her trio
 Glafkos Kontemeniotis - Kaku Takanashi - Kazi McCoy
Wednesday, May 14th
8 & 10pm

"An espresso-rich blend Dinah Washington sass, Lena Horne sophistication and Cleo Laine musicality."
 - JAZZTIMES- Christopher Laudon

"Her scat passages are almost worthy of O'Day... Her unpredictability is one of her prime assets."
 - CADENCE- Alan Bargaheir

"She is not a performer that one can forget easily, for Mercedes Hall is quite unique, a jazz stylist who has created her own category."
 - LA JAZZ Scott Yanow

The Kitano
 66 Park Avenue @ 38th Street
 reservations : 212-885-7119
 email: jazz@kitano.com www.kitano.com
www.mercedeshall.com
 - courtesy of JazzCorner.com -



HARLEM STRIDE HANK JONES AND HIS TRIO PLUS GERALD CLAYTON AND ROY HARGROVE WED., MAY 14, 7:30 PM

Lead Sponsor of Harlem Stride
JPMorganChase

TICKETS: \$40
CALL 212.281.9240
WWW.HARLEMSTAGE.ORG
HARLEM STAGE GATEHOUSE
150 CONVENT AVENUE

Win roundtrip air transportation to the Caribbean on



HarlemStage

Aaron Davis Hall, Inc.

Love to party and love Harlem Stage? Don't miss our 2nd Annual Harlem Rent Party - May 13!
Details at www.harlemstage.org

Hank Jones photo by Michael Kenneth Lopez/The New York Times/Redux

STANLEY JORDAN

STATE OF NATURE



Celebrated guitar virtuoso and three time Grammy® nominee **Stanley Jordan** has consistently shown himself to be a musical visionary. This innovation was apparent the moment he electrified listeners with 1985's gold record 'Magic Touch' and it still resonates twenty years later with 'State Of Nature,' Jordan's first major release in over a decade and his debut for **Mack Avenue**.

'State Of Nature' shines with Jordan's pioneering techniques, including *simultaneous* playing of both guitar and piano. Backed by charismatic bassist Charrett Moffett and anchored by the soulful rhythm of drummers David Haynes and Kenwood Dennard, Jordan's writing and playing express and embrace evolution, talent and change – his own and that of the world around him.

stanleyjordan.com • myspace.com/stanleyjordanmusic



"Jordan's prodigious chops are intact and the nearly 80-minute program provides ample opportunity for him to show them off..." - **Bagatellen**

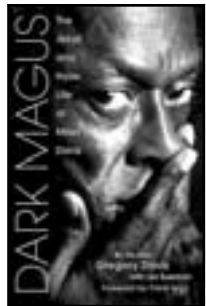
"...this album moves Jordan into a state of grace."
- **Essence.com**

"...his most rewarding disc ever."
- **Denver Post**



IN PRINT

Dark Magus: The Jekyll and Hyde Life of Miles Davis
 Gregory Davis (Backbeat Books)
 by Karen Hogg



What separates the latest book on jazz legend Miles Davis is that it is written by Gregory Davis, his oldest son. More of a set of observances and anecdotes than a chronological biography, the book presents a bittersweet, but inconsistent portrait of a genius.

Those looking for information on musical innovations won't find too much here. This book is more about a man trying to come to terms with his father and a family life that could be described as less than ideal. The first half of the book provides the reader with insight into Miles' childhood and his early years in New York, chasing after Charlie Parker. The latter part of the book deals with the death of Miles and all the family squabbling that came after it. That's where things get ugly. Various stories of drug runs, abuse towards women and family feuds abound. Still, the love that Gregory has for his father comes through; there is no way to be completely objective, but he tries.

However, the book suffers from so many spelling and consistency mistakes that it becomes distracting. On one page, we read about Miles' last girlfriend, Jo Gelbard, testifying on Gregory's behalf when his father's will was probated. In the next paragraph, we're told, "All I know is that she did not testify in my favor as far as probating the will was concerned." Huh? On page 115 we're told that Miles "didn't want to be another Satchmo," which could be construed as an insult to Louis Armstrong. On the very next page, we learn that "another performer that Miles especially loved was Louis Armstrong." He then goes on to praise Armstrong for three paragraphs. The book would have benefited from better proofreading and editing. That being said, *Dark Magus*, although uneven, presents a side of a musical giant that few were privy to beyond his immediate family.

For more information, visit backbeatbooks.com. The Miles From India Project is at Town Hall May 9th and a Miles Davis Celebration is at Smoke May 30th-31st. See calendar.

ON DVD

Off the Road
 Peter Kowald/Laurence Petit-Jouvet (Rogue Art)
 by Kurt Gottschalk



Pretty much anyone who ever met the German bassist Peter Kowald has a story to tell. Laurence Petit-Jouvet's 2001 documentary *Off the Road* doesn't get into the many stories told about Kowald - it isn't quite a biopic - but it does serve as a window into the persona that, along with a deep understanding of communicating through music, made him the embodiment of the creative spirit.

Petit-Jouvet followed Kowald on an unbooked tour across the United States in 2000, two years before his untimely death at 58. The film - now available as part of a three-disc set from the French label Rogue Art - opens with Kowald buying a used car in New York and setting out across the southern states, to the West Coast and then to Chicago, meeting people and setting up ad hoc gigs en route. Needless to say there's plenty of great music along the way, meetings with Kidd Jordan, George Lewis, Rashied Ali, Pamela Z and many others. But the best parts of the film show Kowald without his bass: engaging a panhandler on the street, learning about Martin Luther King and Native American culture, even seeming bemusedly curious about why his old station wagon broke down.

The 72-minute film doesn't include a lot of music, just passing scenes along the journey. But it's wisely packaged here with another Petite-Jouvet film from the same tour. *Chicago Improvisations* documents Kowald in the studio and at the Empty Bottle Festival. If the music is secondary in *Off the Road*, here the performances - trios with Fred Anderson and Hamid Drake or Floros Floridis and Günter "Baby" Sömmmer, nicely shot with multiple cameras and good quality sound, and in the studio playing solo and with Ken Vandermark - stand out against the brief interview segments. And those still seeking more sounds, the set comes with an audio CD, also recorded along the 2000 trail.

For more information, visit web.roguart.com

<p>JOHN RUOCCO AM I ASKING TOO MUCH?</p>	<p>BILL STEWART INCANDESCENCE</p>	<p>TIM HAGANS ALONE TOGETHER</p>	<p>MARC COPLAND ANOTHER PLACE</p>
<p>JOHN RUOCCO • DRUMS JOHN TAYLOR • PIANO RICCARDO DEL FRA • BASS</p>	<p>BILL STEWART • DRUMS KEVIN HAYS • PIANO LARRY GOLDINGS • HAMMOND ORGAN, ACCORDION</p>	<p>TIM HAGANS • TRUMPET MARC COPLAND • PIANO DREW GRESS • BASS JOCHEN RÜCKERT • DRUMS</p>	<p>MARC COPLAND • PIANO JOHN ABERCROMBIE • GUITAR DREW GRESS • BASS BILLY HART • DRUMS</p>
<p>Intimate beauty and stylistic clarity: these are fundamental characteristics of the six pieces on this CD. Every tone is understated. The music radiates a quiet beauty with a tender, enchanting atmosphere. Extraordinarily refined jazz compositions – sublime, restrained, with nuance in every tone. Music with a deep inner life – a life in which screams are not necessary; the music's quiet intensity says all that needs to be said.</p>	<p>One set of drums and two sets of keyboards – that's a combination with a lot of possibilities. A unique music in which each piece presents a new challenge. Here are three musicians who are on the case, with a commitment that is palpable. Every bar shines with a pulsating iridescence. A trio for lovers of a jazzy broadening of horizons.</p>	<p>There's playing of breath-taking intensity to be heard on this CD – it is exciting, richly communicative music. Tim Hagans plays with a strong, subtly expressive tone, as articulate as it is eloquent – regardless of the musical context. Piece after piece, it's a listening experience filled with refinement and magic.</p>	<p>This music vibrates with an intensity and lyrical magic that conjures up a hymn-like strength conjoined with a wide-open harmonic concept, subtle lines, and powerful dynamics. "Another Place" is a sparkling musical landscape in which unlimited discoveries await.</p>
<p>PIROUET RECORDS</p> <p>www.pirouetrecords.com distributed by Qualiton</p>			



Marcin Wasilewski Trio

Marcin Wasilewski piano
Slawomir Kurkiewicz double-bass
Michal Miskiewicz drums

"Part of the group's secret is the patient ease with which they intertwine impressionistic music and powerful pulses"
- *The Guardian* (*****)

ON TOUR

Tuesday, May 20, 6:00pm Birdland
(212) 581-3080 / www.birdlandjazz.com / Tickets (\$20)

May 22nd Philadelphia, PA (Chris' Jazz Café)
May 23rd Baltimore, MD (An Die Musik Live!)
May 24th Ann Arbor, MI (The Firefly)
May 25th Los Angeles, CA (Jazz Bakery)

The Tomasz Stanko Quartet

with special guest Billy Harper:

A Concert Tribute to Krzysztof Komeda

Live performance of the music of Krzysztof Komeda,
from films by Roman Polanski and others.

Monday, May 19, 7:30pm The Museum of Modern Art
(212) 708-9400 / www.moma.org

Tickets (\$15; MoMA members, students, and seniors \$12) can be purchased online, at the MoMA lobby information desk or film desk.

"(Tomasz Stanko is) one of the world's most original and inventive jazz trumpeters." - *The New Yorker*

New Release:
January

Also Available on CD:
Tomasz Stanko
*Litania - Music of
Krzysztof Komeda*



Available at:

amazon.com

ECM

www.ecmrecords.com © 2007 ECM Records GmbH /
Decca Label Group, a Division of UMG Recordings, Inc.
Photo: Christopher Trötschel

 **POLISH
CULTURAL
INSTITUTE**
www.PolishCulture-NYC.org

Supported by The Polish Ministry
of Culture and National Heritage

www.amazon.com/ecm
Amazon, Amazon.com and the Amazon.com logo
are registered trademarks of Amazon.com, Inc. or its affiliates

Thursday, May 1

- ★The Fringe: George Garzone, John Lockwood, Bob Gullotti
Cornelia Street Café 8:30 pm \$10
- ★Frederic Rzewski with Stephen Drury, Steve ben Israel
Zankel Hall 7:30 pm \$26
- ★Frank Wess Quintet with Terrell Stafford, Ilya Lushtak, Rufus Reid,
Winard Harper
Village Vanguard 9, 11 pm \$30
- ★Ben Riley's Monk Legacy Septet with Don Sickler, Bruce Williams,
Wayne Escoffery, Jay Brandford, Freddie Bryant, Cameron Brown
Jazz Standard 7:30, 9:30 pm \$25
- ★David Murray Black Saint Quartet with Lafayette Gilchrist,
Jaribu Shahid, Malik Washington
Birdland 8:30, 11 pm \$30
- ★Mulgrew Miller Trio
Smoke 8, 10, 11:30 pm \$30
- ★Bobby Previte's The New Bump with Ellery Eskelin, Bill Ware,
Brad Jones
Tea Lounge 9, 10:30 pm \$5
- Alan Holdsworth Trio with Ernest Tibbs, Chad Wackerman
Iridium 8:30, 10:30 pm \$35
- ★Dan Weiss Trio with Jacobs Sacks, Johannes Weidenmuller
Jazz Gallery 9, 10:30 pm \$12
- ★Antonio Sanchez with Donny McCaslin, Scott Colley
55Bar 10 pm
- The Yellowjackets: Bob Mintzer, Russell Ferrante, Jimmy Haslip,
Marcus Baylor
Blue Note 8, 10:30 pm \$30
- Samba Jazz and the Music of Jobim: Helio Alves,
Duduka Da Fonseca, Claudio Roditi, Eddie Gomez, Maucha Adnet,
Chico Pinheiro
Dizzy's Club 7:30, 9:30 pm \$30
- Susan Pereira's Sabor Brasil with Cliff Korman, Michael LaValle,
Vanderlei Pereira
Dizzy's Club 11 pm \$10
- ★Stephan Crump's Rosetta Trio with Liberty Ellman, Jamie Fox
KB Gallery 7:30 pm \$10
- Maryanne DeProphetis Quartet with Ron Horton, Frank Kimbrough,
Dean Johnson
The Kitano 8, 10 pm
- Weasel Walter, Mario Rechter, Tom Zlabinger, Matt Lavelle
Douglass Street Music Collective 8 pm
- Greg Murphy Quartet; Jay Rodriguez Quartet
Cachaça 7, 8:30, 10, 11:30 pm \$15
- Victrola: Olivia De Prato, Eileen Mack, Lorna Krier, Missy Mazzoli,
Eleonore Oppenheim; The New York Miniaturist Ensemble:
Erik Carlson, Joshua Rubin, Katharine Dain, Chris Gross,
Cory Smythe
The Stone 8, 10 pm \$10
- Rob Schwimmer
Bargemusic 8 pm \$35
- Ehud Asherie; David Gibson Group with Julius Tolentino,
Jared Gold; Ari Roland Group with Ned Gould, John Mosca
Smalls 7:30, 9:30 pm 12 am \$20
- Mordy Ferber Trio
Bar Next Door 8 pm \$10
- Eric Comstock/Barbara Fasano
Neue Galerie 9 pm \$103
- Jack Wilkins/Howard Alden
Bella Luna 8 pm
PS 217 Auditorium 7 pm
Sister's Uptown Bookstore 7:30 pm \$15
- Shayna Steele
Brooklyn College 5 pm
- Veal Williams
Cleopatra's Needle 7 pm
- The New Cookers
David Berman Trio
- Nick Moran Trio; Joe Sucato Quartet
The Garage 6, 10:30 pm

Friday, May 2

- ★Django Reinhardt and Charlie Christian - A Celebration:
Bobby Broom, Biréli Lagrène, Russell Malone, Frank Vignola,
Lewis Nash Trio
Rose Hall 8 pm \$30-120
- ★Cecil Payne Tribute: Long Island University Jazz Ensemble led by
Sam Newsome with guest Alex Harding
Kumbe Theater 7 pm
Jazz 966 9 pm \$20
- ★Houston Person
Frederic Rzewski 70th Birthday Celebration with Newspeak
Ensemble
Brooklyn Lyceum 8 pm \$15
- ★Russ Nolan Quartet with Kenny Werner, Johannes Weidenmuller,
Ronen Itzik
The Kitano 8, 10 pm \$25
- Mark Soskin Quartet with Tim Hagans, Jay Anderson,
Billy Drummond
Sweet Rhythm 8, 10 pm 12 am \$25
- Billy Kay Quartet
Lenox Lounge 8:30, 10, 11:30 pm \$20
- Rory Stuart Quartet with George Garzone, Ari Hoernig
Cornelia Street Café 9, 10:30 pm \$12
- Dwayne Clemons Quintet; Jay Collins' Kings County Band with
Dred Scott, Scott Sharrard, Jeff Hanley, Tony Leone;
Ralph Lalama's Bopjuice Smalls 7:30, 10 pm 1 am \$20
- Ben Monder with Chris Lightcap, Jochen Rueckert
Cachaça 9, 11:30 pm \$15
Bar Next Door 9, 11:15 pm \$10
- Dave Pietro Trio
• Omer Klein Trio with Omer Avital, Ziv Ravitz
Tea Lounge 9, 10:30 pm \$5
- ★Paul Carlon Octet with David Smith, Ryan Keberle, Jose Davila,
Anton Denner, John Stenger, Dave Ambrosio,
William "Beaver" Bausch, Max Pollak, Christelle Durandy
Cachaça 7 pm \$10
- ★Reuben Radding String Quartet with Jennifer Choi, Karen Waltuch,
Alex Waterman
Roulette 8:30 pm \$15
- ★Jaleel Shaw with Lage Lund, Joe Martin, Johnathan Blake and
guest Jeremy Pelt
Jazz Gallery 9, 10:30 pm \$15
- Ben Perowsky/Sylvie Courvoisier; Ha-Yang Kim, Jim Pugliese
and guests
The Stone 8, 10 pm \$10
- Tony Purrone Trio with Dave Anderson, Thierry Arpino
Flushing Town Hall 8 pm \$20
- Catarina Racha's Quizomba with Eduardo Nazarian, Leco Reis,
Hadar Noiberg, Café
Enzo's Jazz 8, 9:30 pm \$15
- Bill Easley Quartet with Antoinette Montague
Rose Center 6, 7:30 pm
- Tunnel Trio: Abraham Gomez, Jessica Lurie, Chris Stromquist
Barbes 7 pm \$10
- BOB Trio: Oscar Penas, Brian Landrus, Bridget Kearny
Tillie's 8 pm \$5
107West 9:30 pm
- Joe Giglio
- ★Frank Wess Quintet with Terrell Stafford, Ilya Lushtak, Rufus Reid,
Winard Harper
Village Vanguard 9, 11 pm \$35
- ★Ben Riley's Monk Legacy Septet with Don Sickler, Bruce Williams,
Wayne Escoffery, Jay Brandford, Freddie Bryant, Cameron Brown
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★David Murray Black Saint Quartet with Lafayette Gilchrist,
Jaribu Shahid, Malik Washington
Birdland 8:30, 11 pm \$30
- ★Mulgrew Miller Trio
Smoke 8, 10, 11:30 pm \$30
- Alan Holdsworth Trio with Ernest Tibbs, Chad Wackerman
Iridium 8:30, 10:30 pm \$35
- ★Antonio Sanchez with Donny McCaslin, Scott Colley
55Bar 10 pm
- The Yellowjackets: Bob Mintzer, Russell Ferrante, Jimmy Haslip,
Marcus Baylor
Blue Note 8, 10:30 pm \$30
- Steve Jenkins, Vernon Reid, Tobias Ralph
Blue Note 12:30 am \$10
- Samba Jazz and the Music of Jobim: Helio Alves,
Duduka Da Fonseca, Claudio Roditi, Eddie Gomez, Maucha Adnet,
Chico Pinheiro
Dizzy's Club 7:30, 9:30, 11:30 pm \$30
- Susan Pereira's Sabor Brasil with Cliff Korman, Michael LaValle,
Vanderlei Pereira
Dizzy's Club 1 am \$10
- Greg Glassman Quartet
Cleopatra's Needle 8 pm
- Hide Tanaka Trio; Ryan Anselmi Quartet
The Garage 6:15, 10:45 pm

Saturday, May 3

- Abraham, Inc.: David Krakauer, Fred Wesley, Scallied
Apollo Theater 8 pm \$35
- Hypnotic Brass Ensemble Joe's Pub 11:30 pm \$20
- Taeko Sukao; Meddy Gerville with Matt Garrison,
Horacio "El Negro" Hernandez, Jerome Calcine, Jim Celestin
Cachaça 7, 9, 11:30 pm \$15
- Ghanniya Green Group Sistas' Place 9, 10:30 pm \$20
- Brown Wing Overdrive: Chuck Bettis, Mikey IQ Jones,
Derek Morton
Roulette 8:30 pm \$15
- Pete Robbins' Centric with Sam Sadigursky, Ryan Blotnick,
Eivind Opsvik, Dan Weiss
Cornelia Street Café 9, 10:30 pm \$10
- ★Ben Monder Trio
Bar Next Door 9, 11:15 pm \$10
- Judith Berkson solo; Annie Gosfield/Roger Kleier
The Stone 8, 10 pm \$10
- Dana Leong Band
BAMCafé 9 pm
- Toru Dodo Trio with Yasushi Nakamura, Rodney Green
Brooklyn Museum 9 pm
- Banana Puddin' Jazz Band: Mfergu, Paul Beaudry,
Lucianna Padmore
Nuyorican Poets Café 11 pm \$10
- ★Django Reinhardt and Charlie Christian - A Celebration:
Bobby Broom, Biréli Lagrène, Russell Malone, Frank Vignola,
Lewis Nash Trio
Rose Hall 8 pm \$30-120
- ★Russ Nolan Quartet with Kenny Werner, Johannes Weidenmuller,
Ronen Itzik
The Kitano 8, 10 pm \$25
- Mark Soskin Quartet with Tim Hagans, Jay Anderson,
Billy Drummond
Sweet Rhythm 8, 10 pm 12 am \$25
- Billy Kay Quartet
Lenox Lounge 8:30, 10, 11:30 pm \$20
- Yuko Kimura with Roberta Piket, Dwayne Burno, Jeff Hirshfield;
Jay Collins' Kings County Band with Dred Scott, Scott Sharrard,
Jeff Hanley, Tony Leone; Harry Whitaker
Smalls 7:30, 10 pm 1 am \$20
- ★Jaleel Shaw with Lage Lund, Aaron Parks, Ben Street,
Johnathan Blake and guest Avishai Cohen
Jazz Gallery 9, 10:30 pm \$15
- ★Frank Wess Quintet with Terrell Stafford, Ilya Lushtak, Rufus Reid,
Winard Harper
Village Vanguard 9, 11 pm 12:30 am \$35
- ★Ben Riley's Monk Legacy Septet with Don Sickler, Bruce Williams,
Wayne Escoffery, Jay Brandford, Freddie Bryant, Cameron Brown
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★David Murray Black Saint Quartet with Lafayette Gilchrist,
Jaribu Shahid, Malik Washington
Birdland 8:30, 11 pm \$30
- Mulgrew Miller Trio
Smoke 8, 10, 11:30 pm \$30
- Alan Holdsworth Trio with Ernest Tibbs, Chad Wackerman
Iridium 8:30, 10:30 pm \$35
- The Yellowjackets: Bob Mintzer, Russell Ferrante, Jimmy Haslip,
Marcus Baylor
Blue Note 8, 10:30 pm \$30
- Sveti: Marko Djordjevic, Eli Digibri, Elliot Mason, Matt Pavolka
Blue Note 12:30 am \$10
- Samba Jazz and the Music of Jobim: Helio Alves,
Duduka Da Fonseca, Claudio Roditi, Eddie Gomez, Maucha Adnet,
Chico Pinheiro
Dizzy's Club 7:30, 9:30, 11:30 pm \$30
- Susan Pereira's Sabor Brasil with Cliff Korman, Michael LaValle,
Vanderlei Pereira
Dizzy's Club 1 am \$10
- Tori Gee and Trio
Jewel's Lounge 8 pm
- Luiz Sima with guest Sweet Sue Terry
Shutters Café 8, 10 pm \$20
- Steve Carrington Quartet
Cleopatra's Needle 8 pm
- The Rhythm Road: AFAR: Marc Baldwin, "Jahah" Berry,
Demonterious "Double D" Lawrence, Che "BlackFist" Marshall
Chris Byars Quartet with John Mosca, Ari Roland, Stefan Schatz
Dizzy's Club 1, 3 pm
- Wayne Roberts/Vic Juris
City Crab 12 pm
- Larry Newcomb Trio; Fumi Tomita Trio; Joey Morant Trio
The Garage 12, 6:15, 10:45 pm

Sunday, May 4

- Clay Jenkins and the 2 Trumpet Quartet with Dave Scott,
Lew Scott, Jeff Hirshfield; Dave Scott Quintet with Rich Perry,
Russ Lossing, Dave Ambrosio, Jeff Williams
Jimmy's 7, 9 pm \$10
- ★Sara Schoenbeck, Nate Wooley, Lisle Ellis, Walter Weasel
Zebulon 9 pm
- Garden Party!: Margaret Lancaster/ Corey Dargel; Dither:
Taylor Levine, Simon Kafka, Josh Lopes, James Moore
The Stone 8, 10 pm \$10
- Lenore Von Stein with Andrew Bolotowsky, Beth Griffith, Bern Nix
Roulette 8:30 pm \$15
- Respect Sextet
Brooklyn Lyceum 9, 10:30 pm \$10
- Simon Mulligan Trio
Cornelia Street Café 8:30 pm \$10
- Meddy Gerville with Matt Garrison, Horacio "El Negro" Hernandez,
Jerome Calcine, Jim Celestin
Cachaça 8, 10 pm \$20
- ★Frank Wess Quintet with Terrell Stafford, Ilya Lushtak, Rufus Reid,
Winard Harper
Village Vanguard 9, 11 pm \$30
- ★Ben Riley's Monk Legacy Septet with Don Sickler, Bruce Williams,
Wayne Escoffery, Jay Brandford, Freddie Bryant, Cameron Brown
Jazz Standard 7:30, 9:30 pm \$25
- Alan Holdsworth Trio with Ernest Tibbs, Chad Wackerman
Iridium 8:30, 10:30 pm \$35
- The Yellowjackets: Bob Mintzer, Russell Ferrante, Jimmy Haslip,
Marcus Baylor
Blue Note 8, 10:30 pm \$30
- Samba Jazz and the Music of Jobim: Helio Alves,
Duduka Da Fonseca, Claudio Roditi, Eddie Gomez, Maucha Adnet,
Chico Pinheiro
Dizzy's Club 7:30, 9:30 pm \$30
- Deadra Hart Quartet
Saint Peter's 5 pm
- George Lamboy Benefit
Saint Peter's 7 pm
- Barry Seroff solo; Welf Dorr, Mike Williams,
Nicolas Letman-Burtinovic, Gunter Gruner, Peter Kronreif
ABC No Rio 9 pm \$3
- ★Lew Soloff with Jean-Michel Pilic, Boris Kozlov
Middle Collegiate Church 6 pm
Downtown Music Gallery 7 pm
- Blaise and Robyn Siwula
Smoke 6, 7 pm
- Bucky Pizzarelli: A Benefit Concert with and for the Bergen Youth
Orchestra's Symphony
Symphony Space 4 pm \$20-55
- Kosa Music Party: David Amram, Memo Acevedo, Bernard Purdie,
Gordon Gottlieb, Michael Wimberley, Aldo Mazza, Bobby Sanabria,
Mike Mainieri, Mario DeCicutis, Allan Molnar, Joe Bergamini,
Hector Martignon, Armando Gola and guests
Drom 6 pm \$10
- Frank Sinatra School of the Arts Jazz Ensemble; LaGuardia High
School Jazz Ensemble
Cachaça 4, 5:30 pm \$15
- Peter Bernstein and The NYU Faculty Quartet
Blue Note 12, 2:30 pm \$24.50
- Michelle Walker Trio
North Square Lounge 12:30, 2 pm
- Mark Mollica Group with Ben Wendel, Jesse Stacken, Ike Sturm,
Ted Poor
Bloomington School of Music 3 pm
- Wayne Roberts/Vic Juris
City Crab 12 pm
- Joe Giglio Trio
Havana Central 1 pm
- John Colianni Quartet; David Coss and Trio; Ai Murakami Trio
The Garage 12, 7, 11:30 pm
- NYU Jazz Orchestra with guest Randy Brecker
Blue Note 8, 10:30 pm \$10


Monday, May 5

- NYU Jazz Orchestra with guest Randy Brecker
Blue Note 8, 10:30 pm \$10

- Temple University Jazz Band conducted by Terell Stafford with
guest Nicholas Payton Dizzy's Club 7:30, 9:30 pm \$15
- Ben Sidran's Talking Jazz with David "Fathead" Newman,
Mike Richmond, Leo Sidran
Jazz Standard 7:30, 9:30 pm \$25
- ★Resercho: Tony Malaby, Angelica Sanchez, Brian Questa,
Juan Pablo Carletti
Tea Lounge 8 pm \$5
- ★Vince Giordano and the Nighthawks
Sofia's 8 pm \$15
- Dave Binney Big Band
Cachaça 10, 11:30 pm \$15
- Jeremy Manasia Trio; Jerome Sabbagh Group with Rodney Green,
Ben Street
Smalls 7:30, 10:30 pm \$20
- Deborah Bowman and Her Big Love Band with Dean Fransen,
Steve Jabas, Matt Geraghty, Ron Tierno, Alejandro Aviles,
Mike Fahn, Tom Bergeron
Harlem Stage 8:30 pm \$30
- New School Presents: Gerry Hemingway Sound in Time Ensemble
Sweet Rhythm 8, 10 pm \$10
- Emilio Teubal's La Balteuband with Felipe Salles, Xavier Perez,
Moto Fukushima, Franco Pinna
55Bar 10 pm \$10
- ★Z's; Stay Fucked: Joe Petrucci/Hank Shteamer; Mark Edwards,
Weasel Walter, Andrew Barker, Charles Gayle, Ras Moshe,
Mario Rechter
Lit Lounge 9 pm
- Sofia Koutsovitis Trio
Bar Next Door 8 pm \$10
- Ilya Skibinsky; The Maztet
Spike Hill 9 pm
- Howard Williams Jazz Orchestra; Ben Cliness Trio
The Garage 7, 10:30 pm

Tuesday, May 6

- ★Ahmad Jamal Trio
Blue Note 8, 10:30 pm \$40
- ★Joe Lovano Nonet
Dizzy's Club 7:30, 9:30 pm \$30
- ★Greg Burk Trio
Dizzy's Club 11 pm \$10
- ★Charlie Haden, Ethan Iverson, Paul Motian
Village Vanguard 9, 11 pm \$30
- ★Jim Staley and guest; Ha-Yang Kim/Miya Masaoka
The Stone 8, 10 pm \$10
- Fleurine with Chico Pinheiro, Freddie Bryant, Doug Weiss, Gilad
and guest Brad Mehldau
Jazz Standard 7:30, 9:30 pm \$20
- Richard Boukas/Felipe Salles Quarteto Moderno
NYC Baha'i Center 8, 9:30 pm \$15
- Josh Richmond Trio with Chris Tordini, Garrett Brown;
Andrew Beals Quartet with George Colligan, Neal Smith,
Dezron Douglas
Smalls 7:30, 10:30 pm \$20
- Juan-Carlos Formell
Zinc Bar 9:30, 11 pm 1 am \$5
- NY Improv Collective: Ray Vega, Rob Derke, Ted Rosenthal,
Carlo DeRosa, Quincy Davis, Piers Lawrence Quartet
Knitting Factory Old Office 7:30 pm \$12
- Banana Puddin' Jam: The Timelessness Project: Barbara Sfraga,
Mala Waldron, Allen Won, Christopher Dean Sullivan,
Michael TA Thompson
Nuyorican Poets Café 7 pm \$15
- Sean Smith Quartet with John Ellis, Keith Ganz, Russell Meissner
55Bar 7 pm
- Ken Hatfield, Jon Burr, Ali Ryerson
Fetch 7:30 pm
- Bill Wurtzel/Mike Gari
Café du Soleil 7 pm
- Jazz Band Classic; Bill Mobley Quartet
The Garage 7, 10:30 pm



World Class Jazz
At Affordable Prices!
Jazz Tuesdays In The
John Birks Gillespie Auditorium

May 13
Mike Longo's 18-piece
NY State of the Art Jazz Ensemble
with vocalist Hilary Gardner

May 6
Richard Boukas
Brazilian Quarteto Moderno
with Felipe Salles

May 20
Mike Longo Trio
Tribute to Oscar Peterson

May 27
Lou Caputo Big Band

New York Baha'i Center
53 E. 11 Street
(between University Place
and Broadway)
Shows: 8:00 & 9:30
Gen. Adm. \$15 Students \$10
212 222 5159
bahainyc.org/jazz.html

Wednesday, May 7

- Herb Alpert and Lani Hall with Bill Cantos, Michael Shapiro, Hussain Jiffrey, Regina Carter, Joe's Pub 7:30 pm \$30
- Mark Helias/William Parker Duo; Tim Berne/Mark Helias Duo Barbes 8, 10 pm \$10
- Pablo Aslan's Tango Standards Quintet with Noah Bless, Oscar Feldman, Abel Rogantini, Raul Jaurena Jazz Standard 7:30, 9:30 pm \$20
- Elliott Sharp solo; Conrad Harris The Stone 8, 10 pm \$10
- Frank London's 50th Birthday Party: Scott Kettner's Maracatu New York; Frank London's Klezmer Brass Allstars; Brian Mitchell Band; Sizzle Ohtaka/Han'nya Teikoku Drom 8 pm \$15
- Jason Stein's Locksmith Isidore with Jason Roebke, Mike Pride Zebulon 9 pm
- Scott DuBois Quartet with Gebhard Ullmann, Eivind Opsvik, Ted Poor 55Bar 10 pm \$10
- Harris Eisenstadt Quintet with Nate Wooley, Matt Bauder, Chris Dingman, Chris Lightcap Cornelia Street Café 8:30 pm \$10
- Kirk Knuffke Quartet with Brian Drye, Reuben Radding, Jeff Davis Tea Lounge 9, 10:30 pm \$5
- Piers Lawrence Quartet Iridium 8:30, 10:30 pm \$25
- Tobias Gebb's Trio West with Eldad Zvulun, Neal Miner and guests Joel Frahm, Champion Fulton The Kitano 8, 10 pm
- Josh Irving Group with George Dulin, Dan Zanker, Francisco Mela; Joe Magnarelli Group Smalls 7:30, 10:30 pm \$20
- Freddie Bryant's Kaleidoscope with John Benitez, Adam Cruz, Gilad Smoke 8, 10, 11:30 pm
- Richard Lanham with Keith Saunders, Lee Hudson, Taro Okamoto Enzo's Jazz 8, 9:30 pm \$15
- Blue Prostitutes; Jooklo Duo with Andrew Barker; Peaking Lights Union Pool 8 pm \$5
- Josh Schneider's Easy Bake Orchestra Brooklyn Lyceum 8, 9:30 pm \$10
- Ahmad Jamal Trio Blue Note 8, 10:30 pm \$40
- Joe Lovano Nonet Dizzy's Club 7:30, 9:30 pm \$30
- Greg Burk Trio Dizzy's Club 11 pm \$10
- Charlie Haden, Ethan Iverson, Paul Motian Village Vanguard 9, 11 pm \$30
- Juan-Carlos Formell Zinc Bar 9:30, 11 pm 1 am \$5
- Nate Birkey Quartet with Jim Ridl, Bill Moring, Marko Marcinko; Tim Kuhl Cachaca 7, 8:30, 10, 11:30 pm \$15
- Justin Lees Trio; Alan Chaubert Trio The Garage 6, 10:30 pm
- Eric Comstock Saint Peter's 1 pm \$5

Thursday, May 8

- Jimmy Cobb So What Band with Wallace Roney, Eric Alexander, Sonny Fortune, Larry Willis, Ray Drummond Iridium 8:30, 10:30 pm \$35
- Marty Ehrlich's Rites Quartet with Erik Friedlander, James Zollar, Pheeroan akLaff Jazz Standard 7:30, 9:30 pm \$25
- Jon Mayer Quartet with Grant Stewart, Joel Forbes, Phil Stewart The Kitano 8, 10 pm
- Sylvie Courvoisier's Lonelyville with Ikue Mori, Mark Feldman, Vincent Courtois, Gerald Cleaver Roulette 8:30 pm \$15
- Jim Gailloro/Fred Hersch Bargemusic 8 pm \$35
- Ayelet Rose Gottlieb's Mayim Rabin with Michael Gottlieb, Deanna Neil, Tammy Schefer, Michael Winograd, Anat Fort, Ronen Itzik PS 122 8 pm
- Harlem Speaks: Lee Konitz Harlem School for the Arts 6:30 pm
- Cliff Korman; Michael Pedecin with Mick Rossi, Johnnie Valentino, Kermit Driscoll, Gerry Hemingway Cachaca 7, 10:30 pm \$15
- Avishai Cohen's Triveni with Joe Martin, Jeff Ballard Jazz Gallery 9, 10:30 pm \$12
- Ehud Asherie; Deborah Davis Group with Orrin Evans, Essiet Essiet; Ari Roland Group with Ned Gould, John Mosca Smalls 7:30, 9:30 pm 12 am \$20
- Theo Bleckmann/Fumio Yasuda Neue Galerie 9 pm \$103
- Insight Nuyorican Poets Café 9 pm \$7
- Stones Throw: Shane Endsley, Garth Stevenson, Ziv Ravitz Tea Lounge 9, 10:30 pm \$5
- Nathan Davis/Doug Perkins; Platzmachen: Judith Berkson, Brandon Seabrook, Jacob Garchik, Vinnie Sperrazza The Stone 8, 10 pm \$10
- Shane Endsley's Stones Throw with Garth Stevenson, Ziv Ravitz 55Bar 7 pm
- Sebastian Noelle Trio Bar Next Door 8 pm \$10
- Michelle Walker Smoke 8, 10, 11:30 pm \$20
- Marc Zegans/Gabrielle Senza; Ecstatic Quartet: MV Carbon, Lucian Buscemi, Michael Evans, Anthony Ptak (OA) Can Factory 8 pm \$10
- Barry Wallenstein's Euphoria Ripens: Adam Birnbaum, Vincent Chancey, Steve Carlin, Daniel Carter and guests Claire Daly, Neil Haiduck Cornelia Street Café 6 pm \$12
- Amy Cervini with Michael Cabe, Mark Lau, Ernesto Cervini; Melissa Stylianou with Keith Ganz, Gary Wang Cornelia Street Café 8:30 pm \$10
- Scot Albertson and Daryl Kojak Quintet with Sweet Sue Terry, Dave Pietro, Tom Hubbard, Tony Jefferson West Bank Café 7 pm \$20
- Herb Alpert and Lani Hall with Bill Cantos, Michael Shapiro, Hussain Jiffrey, Regina Carter Joe's Pub 7:30 pm \$30
- Ahmad Jamal Trio Birdland 8:30, 11 pm \$30
- Joe Lovano Nonet Blue Note 8, 10:30 pm \$40
- Greg Burk Trio Dizzy's Club 7:30, 9:30 pm \$30
- Charlie Haden, Ethan Iverson, Paul Motian Dizzy's Club 11 pm \$10
- Justin Lees Trio Village Vanguard 9, 11 pm \$30
- Russ Spiegel Trio; Bryson Kern Trio Cleopatra's Needle 7 pm
- The Garage 6, 10:30 pm

Friday, May 9

- Miles From India: Ron Carter, Wallace Roney, Lenny White, Pete Cosey, Badal Roy, Benny Reitveld, Louiz Banks, Gino Banks, Rudresh Mahanthappa, Ravi Chary, Sridhar Parthasarathy, Kala Ramnath Town Hall 8 pm \$40-45
- The Trio: Muhal Richard Abrams, George Lewis, Wadada Leo Smith Comm. Church of New York 7 pm \$25
- James Spaulding Quartet Lenox Lounge 8:30, 10, 11:30 pm \$20
- Marty Ehrlich Sextet with James Zollar, Ray Anderson, David Berkman, Greg Cohen, Matt Wilson Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Dwayne Clemons Quintet; Lew Tabackin Trio with Boris Kozlov, Anthony Pinciotti; Ralph Lalama's Bojpuice Smalls 7:30, 10 pm 1 am \$20

- Grant Stewart Quintet with Ryan Kisor, David Hazeltine, Joe Farnsworth Smoke 8, 10, 11:30 pm \$28
- Bill Mays Inventions Trio with Marvin Stamm, Elisa Horn The Kitano 8, 10 pm \$25
- Tony Malaby Trio with Angelica Sanchez, Tom Rainey Cornelia Street Café 9, 10:30 pm \$10
- Adam Rudolph/Graham Haynes Rubin Museum 7 pm \$20
- Guillermo E. Brown BAMCafé 9:30 pm
- Assen Doynkin; Anne Drummond with Klaus Muller, Nilson Matta, Helio Schiavo Cachaca 7, 9, 11:30 pm \$15
- Jessica Lurie Ensemble with Art Hiraahara, Abraham Gomez, Todd Sickafoose, Chris Stromquist and guests Tea Lounge 9, 10:30 pm \$5
- Ha-Yang Kim Roulette 8:30 pm \$15
- Vision Benefit: Bradley Farberman and Young Allstars Living Theatre 10:30 pm \$10
- Barbara Fasano/John Di Martino Metropolitan Room 7:30 pm \$25
- String of Pearls: Sue Halloran, Jeanne O'Connor, Holli Ross, Tony Regusis, Andy Eulau, Ron Vincent Enzo's Jazz 8, 9:30 pm \$15
- Edward Perez Trio Bar Next Door 9, 11:15 pm \$10
- Eyal Maoz Crazy Slavic Music Band with Ron Caswell, Ziv Ravitz; Ray Sweeten The Stone 8, 10 pm \$10
- Steve Scheller/Tyler Schwartz All Things Gallery 9, 10 pm
- Jimmy Cobb So What Band with Wallace Roney, Eric Alexander, Sonny Fortune, Larry Willis, Ray Drummond Iridium 8:30, 10:30 pm \$35
- Ayelet Rose Gottlieb's Mayim Rabin with Michael Gottlieb, Deanna Neil, Tammy Schefer, Michael Winograd, Anat Fort, Ronen Itzik PS 122 8 pm
- Avishai Cohen's Triveni with Joe Martin, Jeff Ballard Jazz Gallery 9, 10:30 pm \$12
- Herb Alpert and Lani Hall with Bill Cantos, Michael Shapiro, Hussain Jiffrey Joe's Pub 7:30 pm \$30
- Regina Carter Birdland 8:30, 11 pm \$30
- Ahmad Jamal Trio Blue Note 8, 10:30 pm \$40
- Joe Lovano Nonet Dizzy's Club 7:30, 9:30, 11:30 pm \$30
- Greg Burk Trio Dizzy's Club 1 am \$10
- Charlie Haden, Ethan Iverson, Paul Motian Village Vanguard 9, 11 pm \$35
- Mamiko Watanabe Quartet Cleopatra's Needle 8 pm
- Tessa Souter Trio with Jason Ennis 55 Bar 6pm
- Dimitri Monderback Quartet; Kevin Dorn's Dixieland Band The Garage 6:15, 10:45 pm
- FLY: Mark Turner, Larry Grenadier, Jeff Ballard Roberto's Winds 4 pm \$65
- Carol Sudhalter's Astoria Jazz Band Queens College 12 pm

Saturday, May 10

- Vision Benefit: William Parker RUCMA Big Band with Roy Campbell, Chris Dimeglio, Sabir Mateen, Dave Sewelson, Rob Brown, Lewis Barnes, Seth Meicht, Sizzle Otaka Living Theatre 10:30 pm \$10
- Erik Friedlander Roulette 8:30 pm \$15
- Ahmed Abdullah's Ebonic Tones Sistas' Place 9, 10:30 pm \$20
- Bronx Latin Allstars: Willie Rodriguez, Andy Gonzalez, Nicky Marrero, Roland Guerrero, Richie Mely Brooklyn Cons. of Music 8, 9:30 pm \$25
- Pedro Giraud Jazz Orchestra with Alejandro Aviles, Jon Irabagon, Luke Batson, Carl Maraghi, Brian Pareschi, Tatum Greenblatt, Ryan Keberle, Mike Fahie, Jess Jurkovic, Jeff Davis, Tony De Vivo and guest Sofia Tosello Jazz Gallery 9, 10:30 pm \$15
- Jef Lee Johnson, Ronny Drayton, Marvin Sewell BAMCafé 9:30 pm
- Michael Lowenstern/Todd Reynolds The Stone 8, 10 pm \$10
- Hendrik Merkins Trio Bar Next Door 9, 11:15 pm \$10
- Alex Terrier Cachaca 7 pm \$15
- James Spaulding Quartet Lenox Lounge 8:30, 10, 11:30 pm \$20
- Marty Ehrlich Sextet with James Zollar, Ray Anderson, David Berkman, Greg Cohen, Matt Wilson Jazz Standard 7:30, 9:30, 11:30 pm \$30
- David Ashkenazy Group with Gilad Heikelsman, Joel Frahm, Gary Versace; Lew Tabackin Trio with Boris Kozlov, Anthony Pinciotti; Harry Whitaker Smalls 7:30, 10 pm 1 am \$20
- Grant Stewart Quintet with Ryan Kisor, David Hazeltine, Joe Farnsworth Smoke 8, 10, 11:30 pm \$28
- Bill Mays Inventions Trio with Marvin Stamm, Elisa Horn The Kitano 8, 10 pm \$25
- Barbara Fasano/John Di Martino Metropolitan Room 7:30 pm \$25
- Jimmy Cobb So What Band with Wallace Roney, Eric Alexander, Sonny Fortune, Larry Willis, Ray Drummond Iridium 8:30, 10:30 pm \$35
- Ayelet Rose Gottlieb's Mayim Rabin with Michael Gottlieb, Deanna Neil, Tammy Schefer, Michael Winograd, Anat Fort, Ronen Itzik PS 122 8 pm
- Herb Alpert and Lani Hall with Bill Cantos, Michael Shapiro, Hussain Jiffrey, Regina Carter Joe's Pub 7, 9:30 pm \$30
- Ahmad Jamal Trio Birdland 8:30, 11 pm \$30
- Blue Note 8, 10:30 pm \$40
- Greg Murphy with Lawrence Clark, Ivan Taylor, Noel Sagerman Blue Note 12:30 am \$8
- Joe Lovano Nonet Dizzy's Club 7:30, 9:30, 11:30 pm \$30
- Greg Burk Trio Dizzy's Club 1 am \$10
- Charlie Haden, Ethan Iverson, Paul Motian Village Vanguard 9, 11 pm 12:30 am \$35
- Robert Vogt/Leala Cyr Shutters Café 8, 10 pm \$20
- Evan Schwam Quartet Cleopatra's Needle 7 pm
- Wayne Roberts/Howard Alden City Crab 12 pm
- Gypsy Jazz Caravan; David White Quintet: Virginia Mayhew The Garage 12, 6:15, 10:45 pm

Sunday, May 11


- John Zorn Improv Night with Ha-Yang Kim, Stefan Poetzsch and guests The Stone 8, 10 pm \$20
- John Zorn, Bill Laswell, Martin Bisi, SUSU Knitting Factory 7 pm \$10
- Loren Stillman Quartet with Gary Versace, Nate Radley, Ted Poor; Roland Heinz/Russ Lossing Group with Dave Scott, John Hebert, Billy Mintz Jimmy's 7, 9 pm \$10
- Jane Rigler Roulette 8:30 pm \$15
- Joe Magnarelli Brooklyn Lyceum 9, 10:30 pm \$10
- Marty Ehrlich Sextet with James Zollar, Ray Anderson, David Berkman, Greg Cohen, Matt Wilson Jazz Standard 7:30, 9:30 pm \$25
- Jimmy Cobb So What Band with Wallace Roney, Eric Alexander, Sonny Fortune, Larry Willis, Ray Drummond Iridium 8:30, 10:30 pm \$35
- Ahmad Jamal Trio Blue Note 8, 10:30 pm \$40

- Joe Lovano Nonet Dizzy's Club 7:30, 9:30 pm \$30
- Charlie Haden, Ethan Iverson, Paul Motian Village Vanguard 9, 11 pm \$30
- Kirk Knuffke/Brian Drye; Ras Moshe, Dave Ross, Todd Nicholson, Tom Zlabinger ABC NO Rio 8 pm \$3
- Chris Welcome Quartet Goodbye Blue Monday 11 pm
- Jeanne O'Conner Smoke 6, 7 pm
- Tulivu-Donna Cumberbatch Saint Peter's 5 pm
- Lew Soloff with François Moutin Middle Collegiate Church 6 pm
- Min Xiao-Fen/Elliott Sharp Hudson View Gardens Lounge 5 pm \$12
- Vision Benefit: Joe McPhee and Friends with Rosi Hertlien, Roy Campbell, Dominic Duvall, Clifton Hyde Living Theatre 4 pm \$10
- Amy London Brooklyn Public Library Ctr. Branch 4 pm
- Corina Bartra's Azu Project with Cliff Korman, Moto Fukushima, Michael Johnson, Perico Diaz, Willie Martinez, Julio Santillan Flushing Library 2 pm
- Antoinette Montague Blue Note 12, 2:30 pm \$24.50
- Melissa Hamilton Trio North Square Lounge 12:30, 2 pm
- Bill Wurtzel Duo Havana Central 1 pm
- Wayne Roberts/Howard Alden City Crab 12 pm
- Justin Lees Trio; Lou Caputo Quartet; David Coss and Trio; Ryan Anselmi Quartet The Garage 10 am, 12:30, 7, 11:30 pm

Monday, May 12


- Jeremy Pelt Quintet with Stacy Dillard, Danny Grissett, Dwayne Burno, Darrell Green Dizzy's Club 7:30, 9:30 pm \$15
- Ben Sidran's Fathers and Sons Talking Jazz with Jay and Mike Leonhart, Leo Sidran Jazz Standard 7:30, 9:30 pm \$25
- Carl Maguire's Floriculture with Chris Mannigan, Trevor Dunn, Dan Weiss Roulette 8:30 pm \$15
- Tony Malaby, Angelica Sanchez, Tom Rainey Tea Lounge 8 pm \$5
- Jean-Michel Pilc Trio with François Moutin, Billy Hart; Claudia Quintet: John Hollenbeck, Matt Moran, Ted Reichman, Chris Speed, Drew Gress Knitting Factory Tap Bar 8, 9:30 pm \$13
- Gary Morgan's Panamericana; Jim McNeely NYU Nonet Cachaca 7, 8:30, 10, 11:30 pm \$15
- Steve Dalachinsky/Daniel Carter Medicine Show Theater 7:30 pm
- Ruf Gallon Trio; Stephane Wrembel Group with Ari Folman Cohen, Julian Augier Smalls 7:30, 10:30 pm \$20
- Jason Mears' Stelpurnst with Jon Goldberger, Quentin Tolimieri, Harris Eisenstadt; Taku Yabuki Group Spike Hill 8 pm
- Maya Azucena Blue Note 8, 10:30 pm \$10
- Pamela Luss Birdland 7 pm \$25
- Vince Giordano and the Nighthawks Sofia's 8 pm \$15
- New School Presents: Joanne Brackeen's Svatba Sweet Rhythm 8, 10 pm \$10
- Shayna Steele Trio Bar Next Door 8 pm \$10
- Howard Williams Jazz Orchestra; Champion Fulton The Garage 7, 10:30 pm

MONDAYS



LES PAUL

TUESDAYS



MINGUS LEGACY

Presented by The Mingus Big Band, Mingus Orchestra, or Mingus Dynasty

May 1 - 4

ALAN HOLDSWORTH

May 7

PIERS LAWRENCE QUARTET

CD RELEASE OF 'STOLEN MOMENTS'

May 8 - 11

JIMMY COBB SO WHAT BAND

SONNY FORTUNE, ERIC ALEXANDER, WALLACE RONEY, LARRY WILLIS, RAY DRUMMOND, JIMMY COBB

May 14

KENNETH WHALUM III

May 15 - 18

STEVE SMITH'S VITAL INFO

STEVE SMITH, VINNY VALENTINO, TOM COSTER, BARON BROWNE

May 21

SHEA BREAUX WELLS

May 22 - 25

JACKIE MCLEAN TRIBUTE

WITH RENE MCLEAN-ALTO AND TENOR SAX, AMIRI BARAKA-POET

May 22-23	May 24-25
CHARLES TOLLIVER-TRUMPET	STEVE DAVIS-TROMBONE
GRACHAN MONCUR-TROMBONE	STEVE NELSON-VIBES
CECIL MCBEE-BASS	NAT REEVES-BASS
ALAN PALMER-PIANO	ALAN PALMER-PIANO
CARL ALLEN-DRUMS, MAY 22	ERIC MCPHERSON-DRUMS
JACK DEJOHNETTE-DRUMS, MAY 23	

May 28 - June 1

LATIN JAZZ ALL STARS: FOR MARIO & HILTON

FEATURING STEVE TURRE, CANDIDO, ARTURO O'FARRILL, RAY VEGA, DAVID VALENTIN, YUNIOR TERRY, CLAUDIO RODITI, PETE ESCOVO, DAVID SANCHEZ, CHEMBO CORNIEL, PHOENIX RIVERA, JORGE CASTRO & JIMMY BOSCH

RESERVATIONS 212.582.2121
 1650 Broadway @ 51st
BUY TICKETS ONLINE @
www.iridiumjazzclub.com

Tuesday, May 20

- ★Al Foster Quartet with Eli Digibri, Gary Versace, Doug Weiss
Village Vanguard 9, 11 pm \$30
- ★Roy Hargrove Big Band
Jazz Gallery 9, 10:30 pm \$25
- Fred Hersch Pocket Orchestra with Ralph Alessi, Richie Barshay, Jo Lawry
Jazz Standard 7:30, 9:30 pm \$25
- Marcin Wasilewski Trio with Slawomir Kurkiewicz, Michal Miskiewicz
Birdland 8:30, 11 pm
- Yosvany Terry Quintet
Zinc Bar 9:30, 11 pm 1 am \$5
- Bill Charlap Trio with Peter Washington, Kenny Washington
Dizzy's Club 7:30, 9:30 pm \$30
- Jeb Patton Quartet with Jeremy Pelt
Dizzy's Club 11 pm \$10
- Mike Longo Trio
NYC Baha'i Center 8, 9:30 pm \$15
- Stuart Isacoff Duo with Dave Ruffels; Grant Stewart Group with Joe Cohn
Smalls 7:30, 10:30 pm \$20
- ★Nat Janoff Trio with François Moutin, Tyshawn Sorey
55Bar 7 pm
- Kris Davis Trio with Lisa Mezzacappa, Ted Poor
Cornelia Street Café 8:30 pm \$10
- Vadim Neselovski
Cachaça 7, 8:30 pm \$15
- Jack Wilkins/Bucky Pizzarelli
Bella Luna 8 pm
- Hendrik Meurkens Quartet
Lucille's at BB Kings 8 pm
- Ken Hatfield, Jon Burr, Ali Ryerson
Fêch 7:30 pm
- Lou Caputo; Alex Hoffman
The Garage 7, 10:30 pm

Wednesday, May 21

- James Carter Septet with Dwight Adams, DD Jackson, James Genus, Victor Lewis, Rodney Jones, Eli Fountain
Birdland 8:30, 11 pm \$35
- Wildflower: Gilad, Lafferis Bournias, Pete McCann, Shai Bachar, Omer Avital
Smoke 8, 10, 11:30 pm
- Shea Breaux Wells with Craig Handy, David Weiss, George Cables, Cecil McBee, Billy Hart
Iridium 8:30, 10:30 pm \$25
- ★Mark Helias/Alex Waterman Duo; Michael Attias' Twines of Coleosion with Russ Lossing, John Hebert, Satoshi Takeishi
Barbès 8, 10 pm \$10
- Chris Crocco's Fluid Trio with George Garzone;
Joe Magnarelli Group
Smalls 7:30, 10:30 pm \$20
- Donny McCaslin with Ben Monder, Boris Kozlov, Adam Cruz
55Bar 10 pm
- Nick Vayenas' Synesthesia with Kendrick Scott, Gerald Clayton, Fabian Almazan, Matt Clohesy, Patrick Cornelius
Tribeca Perf. Arts Ctr. 8 pm \$15
- ★Achim Kaufmann, Carl Maguire, Harris Eisenstadt
Home of Carl & Jill 8 pm
- Abigail Riccards; Randy Johnston
Cachaça 7, 8:30, 10, 11:30 pm \$15
- Hadar Noberg, Scott Reeves, Joe Young, Mike Holober, Kyle Nix, Paolo Orlandi
Brooklyn Lyceum 8, 9:30 pm \$10
- Katie Thiroux Trio with Glenn Zaleski, Matt Witek
The Kitano 8, 10 pm
- Marilyn with Harry Whitaker, Noriko Ueda, Dan Aran
Enzo's Jazz 8, 9:30 pm \$15
- Walter Thompson
Bowers Poetry Club 10 pm \$8
- Corey King's Cells with Kyle Wilson, John Escreet, Dave Robaire, Hayden Hawkins
Tea Lounge 9, 10:30 pm \$5
- ★Al Foster Quartet with Eli Digibri, Gary Versace, Doug Weiss
Village Vanguard 9, 11 pm \$30
- Fred Hersch Pocket Orchestra with Ralph Alessi, Richie Barshay, Jo Lawry
Jazz Standard 7:30, 9:30 pm \$25
- Yosvany Terry Quintet
Zinc Bar 9:30, 11 pm 1 am \$5
- Bill Charlap Trio with Peter Washington, Kenny Washington
Dizzy's Club 7:30, 9:30 pm \$30
- Jeb Patton Quartet with Jeremy Pelt
Dizzy's Club 11 pm \$10
- Brooks Hartell Trio; Tucker Roundtree Trio
The Garage 6, 10:30 pm
- Mark Soskin
Saint Peter's 1 pm \$5
- Jazz Museum Allstars with guest Dominick Farinacci
Chase Manhattan Plaza 11 am

Thursday, May 22

- ★A Tribute To Jackie McLean: Rene McLean, Charles Tolliver, Grachan Moncur III, Amiri Baraka, Cecil McBee, Alan Palmer, Carl Allen
Iridium 8:30, 10:30 pm \$35
- The Brubeck Brothers Quartet with the Imani Winds; Mike DeMicco, Chuck Lamb, Chris Brubeck, Dan Brubeck, Valerie Coleman, Torin Spellman-Diaz, Mariam Adam, Jeff Scott, Monica Ellis
Jazz Standard 7:30, 9:30 pm \$25
- ★Pianoly: Anthony Coleman/Stephen Gosling
Merkin Hall 8 pm \$35
- ★Tyshawn Sorey with Ben Gerstein, Cory Smythe, Christopher Tordini
Roulette 8:30 pm \$15
- Dayna Stephens with Dahveed Behroozi, Gary Wang, Tim Bulkley
Bargemusic 8 pm \$35
- Dave Allen Quartet with Tony Malaby, Drew Gress, Tom Rainey
55Bar 10 pm
- Armen Donelian Trio with Dave Clark, George Schuller
The Kitano 8, 10 pm
- George Colligan Trio
Smoke 8, 10, 11:30 pm
- Rodrigo Ursula, Helio Alves, Itaiquara Brandão, Celso D'Almeida
Zinc Bar 9:30, 11 pm 1 am \$5
- Paul Meyers with Donny McCaslin, Leo Traversa, Vanderlei Pereira; Samuel Torres with Michael Rodriguez, Xavier Perez, Manuel Valera, Armando Gola, Ernesto Simpson
Cachaça 7, 8:30, 10, 11:30 pm \$15
- Dave Allen with Drew Gress, Tom Rainey
55Bar 10 pm
- Joe Deleault/Don Davis
Medicine Show Theater 8 pm
- ★Ehud Asherie; Pete Zimmer Group with George Garzone; Ari Roland Group with Ned Gould, John Mosca
Smalls 7:30, 9:30 pm 12 am \$20
- Matteo Sabattini Group; Frank LoCraso Group
Cornelia Street Café 8:30 pm \$10
- ★Kate McGarry Trio with Keith Ganz, Clarence Penn
Jazz Gallery 9, 10:30 pm \$12
- NY VS NZ: Lin Culbertson, Tom Surgal, MV Carbon
The Stone 8 pm \$10
- Marshall Gilkes Trio
Bar Next Door 8 pm \$10
- Eyal Maoz Trio with Fima Ephron, Yonatan Halevi
Tea Lounge 9, 10:30 pm \$5
- Mike McGinnis
Goodbye Blue Monday 8 pm
- Michael Howell
Lenox Lounge 8, 10 pm 12 am
- James Carter Septet with Dwight Adams, DD Jackson, James Genus, Victor Lewis, Rodney Jones, Eli Fountain
Birdland 8:30, 11 pm \$35
- ★Al Foster Quartet with Eli Digibri, Gary Versace, Doug Weiss
Village Vanguard 9, 11 pm \$30
- Bill Charlap Trio with Peter Washington, Kenny Washington
Dizzy's Club 7:30, 9:30 pm \$30
- Jeb Patton Quartet with Jeremy Pelt
Dizzy's Club 11 pm \$10
- Roz Corral Quartet with Ron Affit, Boris Kozlov, Eric Halvorson
55Bar 7 pm

- Clare and the Reasons
PS 217 Auditorium 7 pm
- Jason Marshall Quartet
Cleopatra's Needle 7 pm
- Amy Crawford and Trio; Bruce Harris Quartet
The Garage 6, 10:30 pm

Friday, May 23

- ★Open Loose: Mark Helias, Tony Malaby, Tom Rainey
Cornelia Street Café 9, 10:30 pm \$10
- ★Achim Kaufmann, Mark Dresser, Harris Eisenstadt
Home of Carl & Jill 8 pm
- Ignacio Berroa Quartet with Xavier Perez, Robert Rodriguez, Ricky Rodriguez
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Mike Clark Quartet with Craig Handy, Christian Scott, Jerry Z
The Kitano 8, 10 pm \$25
- ★Steve Turre Quintet
Smoke 8, 10, 11:30 pm \$28
- ★Giacomo Gates and Trio
Lenox Lounge 8:30, 10, 11:30 pm \$20
- Ivan Lins and Trio da Paz
Rose Hall 8 pm \$30-120
- Rosa Passos Quartet
Allen Room 7:30, 9:30 pm \$60
- ★Alexis Cuadrado Puzzles Quartet with Loren Stillman, Brad Shepik, Mark Ferber
Jazz Gallery 9, 10:30 pm \$15
- Dwayne Clemons Quintet; Rodney Green Group;
Ralph Lalama's Bopjuice
Smalls 7:30, 10 pm 1 am \$20
- Roseanna Vitro with Allen Farnham, Dean Johnson, Tim Horner
Enzo's Jazz 8, 9:30 pm \$15
- Sara Caswell
Symphony Space 7:30 pm \$30
- Dan Pratt Trio
Bar Next Door 9, 11:15 pm \$10
- Transcendence Quintet: Ras Moshe, Dave Ross, Shayna Dulberger,
Matt Lavelle, Rashid Bakr
Living Theatre 10:30 pm \$10
- Mambo Mantis
Goodbye Blue Monday 9 pm
- Sam Sadigursky
All Things Gallery 9, 10 pm
- Sofia Koutsovitis
Cachaça 7, 8:30 pm \$15
- Tuli Kupferberg; Brooke Sietinsons, Meara O'Reilly,
Eric Carbonara, Bill Nace
The Stone 8, 10 pm \$10
- ★A Tribute To Jackie McLean: Rene McLean, Charles Tolliver,
Grachan Moncur III, Amiri Baraka, Cecil McBee, Alan Palmer,
Jack DeJohnette
Iridium 8:30, 10:30 pm \$35
- James Carter Septet with Dwight Adams, DD Jackson,
James Genus, Victor Lewis, Rodney Jones, Eli Fountain
Birdland 8:30, 11 pm \$35
- ★Al Foster Quartet with Eli Digibri, Gary Versace, Doug Weiss
Village Vanguard 9, 11 pm \$35
- Bill Charlap Trio with Peter Washington, Kenny Washington
Dizzy's Club 7:30, 9:30, 11:30 pm \$30
- Jeb Patton Quartet with Jeremy Pelt
Dizzy's Club 1 am \$10
- Jennifer Hartswick Band with Joe Davidian, Nicholas Cassarino,
Dezron Douglas, Conor Elmes
Blue Note 12:30 am \$12
- Champion Fulton Quartet
Cleopatra's Needle 8 pm
- Janice Friedman Trio; Jonathan Batiste and Friends
The Garage 6:15, 10:45 pm

Saturday, May 24

- ★A Tribute To Jackie McLean: Rene McLean, Eddie Henderson,
Steve Davis, Steve Nelson, Nat Reeves, Alan Palmer, Amiri Baraka,
Eric McPherson
Iridium 8:30, 10:30 pm \$35
- Bhub Rainey/Jason Lescalette; nmperrin; Greg Kelley,
Bhub Rainey and guest Sean Meehan; Jason Lescalette/
Graham Lambkin
(OA) Can Factory 8 pm \$10
- ★Anne Mette Iversen with John Ellis, Danny Grissett, Otis Brown III
and guests 4Corners
Jazz Gallery 9, 10:30 pm \$15
- ★Circle Down Trio: Angelica Sanchez, Chris Lightcap, Chad Taylor
Cornelia Street Café 9, 10:30 pm \$10
- Fusebox: Dafna Naphtali, Ras Moshe, Shayna Dulberger
Brecht Forum 8, 9 pm \$10
- Jeff Preiss/Zeena Parkins; Saul Levine/Katt Hernandez
The Stone 8, 10 pm \$10
- John Chin Trio
Bar Next Door 9, 11:15 pm \$10
- Guilherme Monteiro/Jorge Continento and guests
Cachaça 7, 8:30 pm \$15
- Ignacio Berroa Quartet with Xavier Perez, Robert Rodriguez,
Ricky Rodriguez
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Mike Clark Quartet with Craig Handy, Christian Scott, Jerry Z
The Kitano 8, 10 pm \$25
- ★Steve Turre Quintet
Smoke 8, 10, 11:30 pm \$28
- ★Giacomo Gates and Trio
Lenox Lounge 8:30, 10, 11:30 pm \$20
- Ivan Lins and Trio da Paz
Rose Hall 8 pm \$30-120
- Rosa Passos Quartet
Allen Room 7:30, 9:30 pm \$60
- Matt Geraghty Group; Rodney Green Group; Harry Whitaker
• James Carter Septet with Dwight Adams, DD Jackson,
James Genus, Victor Lewis, Rodney Jones, Eli Fountain
Birdland 8:30, 11 pm \$35
- ★Al Foster Quartet with Eli Digibri, Gary Versace, Doug Weiss
Village Vanguard 9, 11 pm 12:30 am \$35
- Bill Charlap Trio with Peter Washington, Kenny Washington
Dizzy's Club 7:30, 9:30, 11:30 pm \$30
- Jeb Patton Quartet with Jeremy Pelt
Dizzy's Club 1 am \$10
- Melvin Sparks
Blue Note 12:30 am \$10
- Kerry Linder
Shutters Café 8, 10 pm \$20
- Melissa Stylianou Quartet with Jamie Reynolds
55Bar 6 pm
- Swing Set Quartet
Cleopatra's Needle 7 pm
- Nick Moran Trio; Virginia Mayhew Quartet
The Garage 6:15, 10:45 pm
- JD Allen Trio with Gregg August, Rudy Royston
J&R Music 4 pm
- Wayne Roberts/Sheryl Bailey
City Crab 12 pm

Sunday, May 25

- Gianmaria Testa with Paolo Fresu
Joe's Pub 7:30 pm \$20
- Rob Brown Quartet: Rob Brown, Craig Taborn, Todd Nicholson,
Gerald Cleaver; Peter Stampfel with Eli Smith, Jeannie Scofield
The Stone 8, 10 pm \$10
- Sarah Bernstein solo; Billy Mintz and the 2 Bass Band with
Dave Scott, Clay Jenkins
Jimmy's 7, 9 pm \$10
- Michael Bates/Michael Winograd Quartet
Douglass Street Music Collective 8 pm
- Mark Mollica
Brooklyn Lyceum 9, 10:30 pm \$10
- Edmar Castaneda Trio with Andrea Tierra, Dana Leong
55Bar 9 pm
- ★A Tribute To Jackie McLean: Rene McLean, Eddie Henderson,
Steve Davis, Steve Nelson, Nat Reeves, Alan Palmer, Amiri Baraka,
Eric McPherson
Iridium 8:30, 10:30 pm \$35
- ★Al Foster Quartet with Eli Digibri, Gary Versace, Doug Weiss
Village Vanguard 9, 11 pm \$30
- Bill Charlap Trio with Peter Washington, Kenny Washington
Dizzy's Club 7:30, 9:30 pm \$30
- Jeb Patton Quartet with Jeremy Pelt
Dizzy's Club 11 pm \$10
- Trio East
Saint Peter's 5 pm
- ★Lew Soloff with François Moutin
Middle Collegiate Church 6 pm
- Marta Gomez with Emilio Teubal, Yulia Musayelyan, Franco Pinna,
Fernando Huergo
Blue Note 12, 2:30 pm \$24.50
- Bill Wurtzel Duo
Havana Central 1 pm

- Roz Corral Trio with Roni Ben-Hur, Santi Debriano
North Square Lounge 12:30, 2 pm
- Eve Silber; David Coss and Trio; Ryan Anselmi Quartet
The Garage 12, 7, 11:30 pm
- Wayne Roberts/Sheryl Bailey
City Crab 12 pm

Monday, May 26

- ★John Hebert with Michael Attias, Satoshi Takeishi, Nasheet Waits
Tea Lounge 8 pm \$5
- ★Jazz Quebec Series: François Richard Octet with Mark Feldman,
Alexandre Côté, Mélanie Bélair, Ligia Pauçin, Sheila Hannigan,
Geoff Lapp, Guy Boisvert, Michel Lambert
Dizzy's Club 7:30, 9:30 pm \$15
- ★Vince Giordano and the Nighthawks
Sofia's 8 pm \$15
- Steve Ash Trio; Ari Hoening with Will Vinson, Jonathan Kreisberg,
Matt Penman
Smalls 7:30, 10:30 pm \$20
- Juan Carlos Formell
Blue Note 8, 10:30 pm \$10
- Dave Binney Big Band
Cachaça 10, 11:30 pm \$15
- Steve Dalachinsky/Tom Chiu
Alain Kirili Loft 7 pm
- Michelle Walker Trio
Bar Next Door 8 pm \$10
- Howard Williams Jazz Orchestra; Akiko Tsugura Trio
The Garage 7, 10:30 pm

Tuesday, May 27

- ★Paul Motian Trio 2000 +2 with Loren Stillman, Michael Attias,
Masabumi Kikuchi, Thomas Morgan
Village Vanguard 9, 11 pm \$30
- ★Latin Side of Wayne Shorter: Conrad Herwig, Mike Rodriguez,
Ruben Rodriguez, Pedro Martinez, Bill O'Connell, Robbie Amin
Blue Note 8, 10:30 pm \$25
- Terence Blanchard Quintet with Brice Winston, Fabian Almazan,
Derrick Hodge, Kendrick Scott
Jazz Standard 7:30, 9:30 pm \$30
- Bill Charlap Trio with Peter Washington, Kenny Washington
Dizzy's Club 7:30, 9:30 pm \$30
- Aaron Diehl/Dominick Farinacci
Dizzy's Club 11 pm \$10
- Lou Caputo Big Band
NYC Baha'i Center 8, 9:30 pm \$15
- Cynthia Sayer; Grant Stewart Group with Joe Cohn
Smalls 7:30, 10:30 pm \$20
- Marc Mommaas Trio with Nate Radley, Tony Moreno
Cornelia Street Café 8:30 pm \$10
- Jerome Sabbagh Trio with Ben Street, Rodney Green
55Bar 10 pm
- Jay Sanders; Jim O'Rourke/Karen Waltuch
The Stone 8, 10 pm \$10
- Robert Dick, Lukas Ligeti, Reuben Radding; Anders Nilsson
and guests
The Backroom 8:30 pm \$5
- Osmány Paredes Quartet
Zinc Bar 9:30, 11 pm 1 am \$5
- Stan Rubin Orchestra
Carnegie Club 8:30 pm
- Ken Hatfield, Hans Glawischnig, Ali Ryerson
Fêch 7:30 pm
- Bill Wurtzel/Paul Meyers
Café du Soleil 7 pm
- Jack Wilkins, Carl Barry, Joe Giglio
Bella Luna 8 pm
- Valery Ponomarev Big Band; Joseph Perez Quartet
The Garage 7, 10:30 pm

JAZZ MINISTRY
AT SAINT PETER'S

JAZZ VESPERS IN MAY 2008
Sundays at 5:00 P.M. — Free — Everyone is welcome!

4
Deadra Hart Quartet
Benefit for **George Lamboy** at 7:00

11
Tulivu-Donna Cumberbatch

18
Andrea Wolper

25
Trio East (Eastman Faculty Trio)

MIDTOWN JAZZ AT MIDDAY
Wednesdays at 1:00 P.M. — \$7 donation
Sponsored by Midtown Arts Common

7
Eric Comstock, singer/piano

14
Sue Matsuki & Joan Crowe, singers
Tedd Firth, piano

21
Mark Soskin, piano

28
Nancy Winston, singer/piano
Rich Siegel, singer/piano

Saint Peter's Church • Lexington Avenue at 54th Street
212-935-2200 • www.saintpeters.org/jazz

TriBeCA
PERFORMING ARTS CENTER
199 Chambers Street, NYC

Lost Jazz Sounds

Concerts at 8:30pm:
\$25 General / \$15 Students, Seniors

**Part 1 Jazz Forum:
Remembering Woody Shaw
Friday May 16th**

Performers

Victor Lewis, Musical Director /
drummer

Sean Jones, trumpet (photo below right)

Ryan Kisor, trumpet

Larry Willis, pianist

David Williams, bass



**Part 2 Jazz Gallery:
Remembering Betty Carter
and Joe Williams
Friday, May 30th**

Performers

Vanessa Rubin (photo above left)

Allan Harris

Norman Simmons Trio

**Part 3 Jazzmania Society:
Jazz & Tap featuring
Tina Pratt
Friday, June 13th**

Performers

Harvie S., Musical Director

Dancers **Roxane Butterfly** and

Max Pollak and guest appearance of

Jane Goldberg and **Tina Pratt**

Musicians **Harvie S. Trio**

with special guest **Phil Woods**

www.tribecapac.org

Box Office: 212.220.1460

(INTERVIEW CONTINUED FROM PAGE 6)

VG: Pray a lot. Since I'm a one-man operation, don't I wish I had funding. For acid-free paper, for example, to cover them. Oh, well, maybe after I go to that big grandstand in the sky, someone else will be about to do that. ♦

For more information, visit myspace.com/vincegiordanothenighthawks. Giordano is at Sofia's Mondays. See calendar.

Recommended Listening:

- Vince Giordano and The Nighthawks - *New Orleans Nighthawks* (GHB, 1979)
- Hotel Edison Orchestra - *What a Day* (Wolverine, 1982)
- Vince Giordano and The Nighthawks - *Bill Challis' The Goldkette Project* (Circle, 1986)
- Vince Giordano and The Nighthawks - *Quality Shout* (Stomp Off, 1992-3)
- Dick Hyman/Tom Pletcher - *If Bix Played Gershwin* (Arbors, 2003)
- Various Artists - *The Aviator Soundtrack* (Columbia-Sony Music, 2004)

(LABEL CONTINUED FROM PAGE 8)

records by Anthony Braxton, Satoko Fujii and William Parker. "I don't think the label is representative of the fest completely," Levasseur said. "There's a bit more jazz on the label."

And while the festival can attract some of the bigger names in the varying stripes of avant garde music, those shows aren't always available to the label. "You can't have the John Zorns and the Mike Pattons because they all have their own labels, so the label does not have all the big names," Levasseur said. "I would like the label to be as wide as the festival, but it makes it very difficult with distribution. I have to target different markets all the time. But the mixing of the rock and jazz and improv scenes has rejuvenated the scene. It doesn't bring more people to the festival or the label, but it brings new energy."

That overlapping of markets, however, is what keeps the festival and label exciting. A case in point came with Braxton's return to Victoriaville three years ago. To date, Victo has released eight CDs by Braxton, more than any other artist on the label. Levasseur remembers his 1992 quartet concert as "one of the best concerts ever." But Braxton wasn't back at the festival for another 12 years, until the controversial 2005 festival partially curated by Thurston Moore. That year, Braxton did a duo with Frith, played with his sextet and made an unscheduled appearance with the noise group Wolf Eyes. Braxton appeared again in 2007, with his trio and 12tet. All five sets have been released.

With the recent Braxton releases and a hot-off-the-presses duo between Keiji Haino and Masami Akita (better known as noise artist Merzbow), the label boasts 110 titles. This year will also see the release of a Michael Snow/Alan Licht/Aki Onda trio and a Matière Sonore concert incorporating field recordings made in Victoriaville, both from the 2007 festival. But that first release remains the best selling, at about 5,500 copies moved. All of the releases remain available, but as titles go out of stock, Levasseur is considering offering paid downloads rather than reprinting - an option he's not embracing warmly. "For me it's very important to have the human feeling of doing the music," he said. "If there is no format, you don't need a producer, the musician can just put it up on their website. When you do a concert you have memories of the concert. When you do a CD, you have something, a work of art."

"I like making bread," he added. "I don't want to eat bread out of pills. I want to eat real bread. If I make a CD, I want it to be real, not just in the air." ♦

For more information, visit victo.qc.ca. Artists playing this month include Lisle Ellis at Zebulon May 4th; William Parker at Barbès May 7th with Mark Helias and Elliott Sharp at The Stone May 7th and Hudson View Gardens Lounge May 11th with Min Xiao-Fen. See calendar.

(CLUB CONTINUED FROM PAGE 8)

Seating options appeal to various tastes. A long bar winds around the attractive wood paneled room with its curvaceous undulating walls (which have acoustic as well as aesthetic purpose). The distinguished drummer Roy Haynes was recently camped out at the bar with his grandson, the very able drummer Marcus Gilmore. There are also tables for those who seek more privacy.

Barkan's love of jazz is lifelong and he feels that anyone can enjoy this music. "Jazz offers something that appeals to the heart and soul at the same time as it appeals to the mind. It's music that lifts the spirits and the soul and your intellect. And it swings. And it's fun. And it's entertaining. It makes your soul dance. It makes your heart dance. It's not just an intellectual pursuit." ♦

For more information, visit jalc.org/dccc/index.asp. Performers this month include Samba Jazz and the Music of Jobim, Joe Lovano's Nonet, Juilliard Jazz Orchestra conducted by Gerald Wilson and Bill Charlap's Trio. See calendar.

Save the musicians. Save the music.

A GREAT NIGHT IN HARLEM

APOLLO THEATER

MAY 29 2008

For tickets and information call:
212-245-3999 Ext. 28

www.jazzfoundation.org

IN MEMORIAM BY CELESTE SUNDERLAND

GENE ALLEN

Dust off old Louis Prima discs from the '40s and you'll hear some of Allen's earliest baritone saxophone recordings. Also known for his skill on clarinet, he worked with Gerry Mulligan, Thelonious Monk and Tommy Dorsey among others, leading the horn sections of many a big band throughout his four-decade career. At 79, Allen died Feb. 28th.

DERYCK "KANGA" BENTLEY

The trombonist hooked up with the legendary Australian bandleader Graeme Bell in the '50s, played with pianist Dave Dallwitz through the '80s and, in the last decade of his life, led *The Hot Foot Seven*. On Jan. 22nd Bentley passed away. He was 82 years old.

PHIL BODNER

A distinguished career began for the multi-reedist in the '40s, when he worked with the Sauter-Finegan Orchestra, Benny Goodman and others. In 1957 he recorded his debut as a leader, *Add-A-Part Jazz... And You!* and went on to appear on over 330 albums. At 90, Bodner died Feb. 24th.

HARRY O. BRUNN

While writing for technical publications and advertising companies, he led a Dixieland band. But Brunn is best known for penning *The Story of the Original Dixieland Jazz Band* and becoming the official historian of that group, which was the first band to record jazz in 1917. Brunn was 89 when he died Jan. 7th.

CACHAO

By adding swing to Cuban dance music the influential bassist invented mambo. At eight, he played bongos in a Havana children's group, accompanied silent films at nine and joined the Havana Philharmonic at 13. In the '50s he joined AfroCuban rhythms, Cuban songs and jazz at now famous, late-night Havana jam sessions. He died Mar. 22nd at age 89.

OZZIE CADENA

He worked at radio stations, owned record stores and booked acts for California clubs, but as a producer for Savoy Records from 1951-1959, Cadena made the biggest impact. There he waxed everyone from McCoy Tyner to Little Jimmy Scott. At 83, Cadena died Apr. 9th.

FRANK CHACE

A central figure of Chicago jazz throughout the last century, Chace made his recording debut, on tenor saxophone, with the Bill Challis Orchestra in 1936. He played clarinet on Wild Bill Davison records and joined pianist Butch Thompson in the '80s. Chace was 83 when he passed away Dec. 28th.

TOMMY MCQUATER

With Louis Freeman's band, the English trumpeter played on transatlantic ocean liners in the '30s and went on to record with Benny Carter, Danny Polo, Benny Goodman and the popular UK dance band, The Squadronaires. McQuater passed away Jan. 20th at the age of 93.

EARL MAY

Playing with the likes of Carmen McRae at clubs like Minton's Playhouse and the 845 Club was how the bassist got his start. He played with Lester Young at the Audubon, with Nancy Wilson at the Apollo, with Gloria Lynne at the Copacabana, joined Billy Taylor's trio in 1951 and later studied with Mingus. May was 80 when he died Jan. 4th.

CALVIN OWENS

After high school, he joined a traveling vaudeville show, but soon made his way back to Houston. Owens made a name for himself at the Eldorado Ballroom in the '50s, became BB King's bandleader and worked extensively for the Peacock Recording Co. At 78, the trumpet player died Feb. 21st.

HENRI SALVADOR

Many a Paris cabaret featured this singer and guitarist, who played with Django Reinhardt, helped bring rock 'n' roll to France, inspired Antonio Carlos Jobim to slow down samba and appeared on the *Ed Sullivan Show* twice. At the age of 90, Salvador passed away Feb. 13th.

KEITH SMITH

The British trumpeter met his hero Louis Armstrong at a concert in the '60s, then moved to New Orleans, where he joined George Lewis. In 1966 he toured with Keith Smith's American All Stars, joined Papa Bue's Viking Jazz Band in Denmark in the '70s and led the Louis Armstrong All Stars on a tour through Europe in 1981. Smith died Jan. 4th at age 67.

LEW SPENCE

After starting a career as a pianist and singer, he published his first song at age 30. Soon, stars like Frank Sinatra ("Nice 'n' Easy") and Fred Astaire ("That Face") were making hits of his tunes, validating Spence as a full-time composer and lyricist. Spence was 87 when he passed away Jan. 9th.

PHIL URSO

Best known for his collaborations with Chet Baker, the tenor saxophonist also worked with Woody Herman, Claude Thornhill and Miles Davis, before releasing his debut as a leader, *The Philosophy of Urso*, in 1953 and *A Salute to Chet Baker*, with Carl Saunders, in 2003. At 82, Urso died Apr. 8th.

BIRTHDAYS

May 1
 †Hayes Alvis 1907-72
 †Jessie Price 1909-74
 Billy Byers b.1927
 Jack Lidstrom b. 1931
 Ira Sullivan b.1931
 †Shirley Horn 1934-2005
 Carlos Ward b.1940
 James Newton b.1953

May 2
 †Teddy Stauffer 1902-41
 †Pat Smyth 1923-83
 †Richard "Groove" Holmes 1931-91
 Eddie Louiss b.1941
 Mickey Bass b.1943

May 3
 †John Lewis 1920-2001
 Jimmy Cleveland b.1926
 Jymie Merritt b.1926
 Johnny Fischer b.1930
 John Alexander b.1948
 Larry Ochs b.1949

May 4
 †Sonny Payne 1926-79
 †Maynard Ferguson 1928-2006
 Warren Smith b.1932
 Don Friedman b.1935
 Ron Carter b.1937
 Chuck Folds b.1938

May 5
 †Paul Barbarin 1901-69
 Stanley Cowell b.1941
 Jack Walrath b.1946

May 6
 †Vic Berton 1896-1951
 †Freddy Randall 1921-99
 †Denny Wright 1924-92
 Isla Eckinger b.1939
 Paul Dunmall b.1953

May 7
 †Yank Porter 1895-1944
 †Pete Jacobs 1899-1952
 †Leon Abbey 1900-75
 †Edward Inge 1906-88
 Herbie Steward b.1926
 Arthur Blythe b.1940

May 8
 †Red Nichols 1905-65
 †Mary Lou Williams 1910-81
 †Jerry Rusch 1943-2003
 Keith Jarrett b.1945

May 9
 †George Simon 1912-2001
 Dick Morrissey b.1940
 Tania Maria b.1948

May 10
 †Pee Wee Hunt 1907-79
 Al Hendrickson b.1920
 †Mel Lewis 1929-90
 †Julius Wechter 1935-99
 George Golla b.1935
 Mike Melvoin b.1937
 Jimmy Ponder b.1946
 Ahmed Abdullah b.1947
 Hans Reichel b.1949
 Alex Foster b.1953
 Philip Harper b.1965

May 11
 †King Oliver 1885-1938
 †J.C. Higginbotham 1906-73
 Oscar Valdambrini b.1924
 John Coppola b.1929
 Dick Garcia b.1931
 †Freddie Roach 1931-80
 Carla Bley b.1938
 Ralph Humphrey b.1944

May 12
 †Jack Jenny 1910-45
 †Marshall Royal 1912-95
 †Don DeMichael 1928-82
 Gary Peacock b.1935
 Klaus Doldinger b.1936
 Trevor Tompkins b.1941

May 13
 †Maxine Sullivan 1911-87
 †Gil Evans 1912-88
 †Red Garland 1923-84
 Erick Moseholm b.1930
 John Engels b.1935

May 14
 †Sidney Bechet 1897-1959
 †Zutty Singleton 1898-1975
 Skip Martin b.1916

May 15
 †Edmond Hall 1901-67
 †Gus Viseur 1915-74
 †Ellis Larkins 1923-2002
 Karin Krog b.1937
 Oscar Castro-Neves b.1940

May 16
 †Woody Herman 1913-87
 Eddie Bert b.1922
 †Betty Carter 1930-98
 Friedrich Gulda b.1930
 Billy Cobham b.1944

May 17
 †Paul Quinichette 1916-83
 Joe Roland b.1920
 Lee Katzman b.1928
 †Dewey Redman 1931-2006
 †David Izenzon 1932-79
 †Jackie McLean 1932-2006
 †Peter Trunk 1936-1973

May 18
 †Pops Foster 1892-1969
 †Lou Hooper 1894-1977
 †Joe Turner 1911-85
 †Kai Winding 1922-83

May 19
 †Georgie Auld 1919-90
 †Bobby Bryant 1934-98
 Cecil McBee b.1935
 Richard Teitelbaum b.1939
 Sonny Fortune b.1939

May 20
 Louis Smith b.1931
 Tommy Gumina b.1931
 Bob Florence b.1932
 Charles Davis b.1933
 †Rufus Harley 1936-2006
 Victor Lewis b.1950
 Ralph Peterson b.1962

May 21
 †Fats Waller 1904-43
 †Bill Barber 1920-2007
 †Tommy Bryant 1930-82

May 22
 †Sun Ra 1914-93
 Elek Bacsik b.1926
 Giuseppi Logan b.1935
 Dick Berk b.1939

May 23
 †Fred Guy 1897-1971
 †Artie Shaw 1910-2004
 †Rosemary Clooney 1928-2002
 †Les Spann 1932-89
 Daniel Humair b.1938
 Marvin Stamm b.1939
 Don Moye b.1946
 Richie Beirach b.1947
 Ken Peplowski b.1959

May 24
 †Frank Signorelli 1901-75
 †Herbie Fields 1919-58
 Max Bennett b.1928
 Gianni Basso b.1931
 Michael White b.1933
 Archie Shepp b.1937
 †Charles Earland 1941-99

May 25
 Marshall Allen b.1924
 †Miles Davis 1926-91
 Piet Noordijk b.1932
 Gary Foster b.1936
 Christof Lauer b.1953
 Wallace Roney b.1960

May 26
 †Mamie Smith 1883-1943
 †Ady Rosner 1910-76
 †Shorty Baker 1914-66
 †Ziggy Elman 1914-68
 †Calvin Jackson 1919-85
 †Neil Ardley 1937-2004

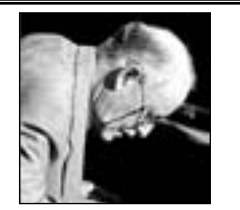
May 27
 †Albert Nicholas 1900-73
 †Jock Carruthers 1910-71
 †Rufus Jones 1936-90
 Bud Shank b.1926
 Ramsey Lewis b.1935
 †Niels-Henning Orsted-Pedersen 1946-2005

May 28
 †Andy Kirk 1898-1992
 †Al Tinney 1921-2002
 †Russ Freeman 1926-2002
 Alfred Patterson b.1937

May 29
 Freddie Redd b.1927
 †Hilton Ruiz 1952-2006

May 30
 †Sidney DeParis 1905-67
 †Benny Goodman 1909-86
 †Pee Wee Erwin 1913-81
 †Shake Keane 1927-97
 Harry Beckett b.1935

May 31
 Red Holloway b.1927
 Albert "Tootie" Heath b.1935
 Louis Hayes b.1937



DON FRIEDMAN
May 4, 1935

One night the pianist took a break from a set he was playing at Junior's and sat in with Herbie Mann around the corner at Birdland. Friedman soon found himself in the flutist's band. Moving from Los Angeles to New York, he formed a partnership with guitarist Attila Zoller, played often with Booker Little, Jimmy Giuffre, Charles Lloyd, Elvin Jones and others, recorded his first albums as a leader and began an association with Clark Terry that continues today. This month he plays *The Kitano* with Joe Hunt, 11 days after turning 73. - CS

ON THIS DAY

by Andrey Henkin



Trio, Vol. 2
George Wallington (Prestige)
May 25th, 1953

Pianist George Wallington was an accomplished bebop pianist in the early '50s but is generally unknown because of a close-to-30-year layoff and the only four obscure discs he then made in '80s. But in the day, he was making albums like this one, a trio session with bassist Curly Russell and drummer Max Roach. Originally issued separately but later bundled together as *Our Delight* with other trio sessions, this date features five of his originals as well as Leonard Feather's "Ours" and the Rodgers & Hart standard "I Married an Angel".



Turkish Women at the Bath
Pete La Roca (Douglas)
May 25th, 1967

Drummer Pete La Roca's career began auspiciously with his Blue Note debut *Basra* as well as lots of sideman work. This album - with the remarkable lineup of saxophonist John Gilmore away from Sun Ra, pianist Chick Corea and bassist Walter Booker - came almost exactly two years later. Unlike his debut, *Turkish Women at the Bath*, which was later unfairly reissued as a Chick Corea record, is all La Roca originals. La Roca would leave music shortly thereafter but still occasionally surfaces when not practicing law.



Bass Is
Peter Warren (Enja)
May 25th, 1970

Apparently this was just an informal jam session that ended up being recorded. *Bass Is* is bass, as in four bassists: Peter Warren, Dave Holland, Glen Moore (of Oregon fame) and Jamie Faunt. Also joining the fun are pianist Chick Corea, saxophonist John Surman and drummers Stu Martin, Steve Hauss and Barry Altschul. Only Warren appears on the entire album: one solo piece, two bass quartets with one adding tabla and two group pieces. An interesting document of a particularly open period in New York's jazz scene.



Combine + Laminates + Treatise '84
AMM (Pogus-Matchless)
May 25th, 1984

AMM have been peddling their particular brand of minimalist free improvisation since the '60s. The lineup has fluctuated over that period, with this album coming in the middle of what could be called the second era. Original members Eddie Prevost (percussion) and Keith Rowe (guitar) are here, along with new member pianist John Tilbury. The title of the album refers to the two pieces - lengthy at almost 45 and 32 minutes respectively - played live at the Arts Club in Chicago. The first track was previously issued.



Duet for Eric Dolphy
Aki Takase/Rudi Mahall (Enja)
May 25th, 1997

These two iconoclasts - pianist Aki Takase and bass clarinetist Rudi Mahall - are very qualified to interpret the music of another adventurer in Eric Dolphy. Both also have experience in playing the works of earlier jazz composers like Jelly Roll Morton and Monk. On this 14-track album, all but three pieces are Dolphy tunes from all periods, including "Hat and Beard", "The Prophet", "Miss Ann" and "245". Of the many tributes paid to the late reedman, this may be perhaps most in his mischievous spirit.

QUÉBEC JAZZ NEW YORK

AT DIZZY'S CLUB COCA-COLA
2008

COMPLIMENTARY ARTIST CDS WILL BE DISTRIBUTED TO ALL GUESTS WITH RESERVATIONS FOR QUÉBEC JAZZ.

MONDAY MAY 19

7:30 & 9:30

**SAMUEL
BLAIS**
WITH
**NATE
SMITH**

Samuel Blais (alto sax)
Paul Shrofel (piano)
Morgan Moore (double bass)
Nate Smith (drums)

MONDAY MAY 26

7:30 & 9:30

**FRANÇOIS
RICHARD
NOUVEL
ORCHESTRA**
WITH
**MARK
FELDMAN**

François Richard (flutes)
Alexandre Côté (saxophones)
Mélanie Bélair (violin 2)
Ligia Paquin (viola)
Sheila Hannigan (cello)
Geoff Lapp (piano)
Guy Boisvert (double bass)
Michel Lambert (drums)
Mark Feldman (violin solo)

MONDAY JUNE 02

7:30 & 9:30

**RÉMI
BOLDUC**
WITH
**RALPH
BOWEN**

Rémi Bolduc (alto sax)
Steve Amiraault (piano)
Fraser Hollins (double bass)
David Laing (drums)
Ralph Bowen (saxophones)

MONDAY JUNE 09

7:30 & 9:30

**ALAIN
BÉDARD
AUGUSTE
QUINTET**
WITH
**TED
NASH**

Frank Lozano (saxophones)
Alexandre Grogg (piano)
Alain Bédard (double bass)
Pierre Tanguay (drums)
Ted Nash (saxophones)



Dizzy's Club *Coca-Cola*

Frederick P. Rose Hall, Home of Jazz at Lincoln Center, Broadway at 60th Street, 5th floor, NYC // Reservations : 212-258-9595/9795 or visit www.jalc.org

All shows: 7:30 & 9:30pm - For special student prices - visit www.jalc.org/dccc

Culture
et Communications
Québec

musicaction
Canada

Québec



Conseil des Arts
du Canada

Canada Council
for the Arts

Québec

EFFENDI

FESTIVAL
JAZZ
ALAIN

PHOTO : MATHIEU RIVARD