



JAZZ

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PHOTO BY FRANK STEWART

MAR 31-APR 1, 7PM & 9:30PM
JOSHUA REDMAN
STILL DREAMING
 Joshua Redman with Ron Miles,
 Scott Colley, and Brian Blade.
 THE APPEL ROOM

MAR 17-18, 8PM
FREE TO BE: JAZZ OF THE '60s & BEYOND
 Jazz at Lincoln Center Orchestra with Wynton Marsalis and music director Walter Blanding performs the music of Dave Brubeck, Charles Mingus, Sonny Rollins, and more. Blanding will also premiere his new work, *The Happiness of Being*.
 ROSE THEATER

APR 5, 7PM • APR 6, 7PM & 9PM
MICHAEL FEINSTEIN:
THE UNFORGETTABLE
NAT "KING" COLE
 Michael Feinstein with Denzal Sinclair, Loston Harris, and the Tedd Firth Big Band.
 THE APPEL ROOM

APR 7-8, 8PM
BUDDY RICH CENTENNIAL:
CELEBRATING THE JAZZ DRUM
 Jazz at Lincoln Center Orchestra with Wynton Marsalis and music director Ali Jackson present new arrangements of Rich's music and premiere Jackson's *Living Grooves: A Journey in Jazz Rhymes*.
 ROSE THEATER

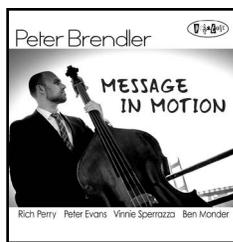
jazz at
lincoln
center

venue
frederick p. rose hall

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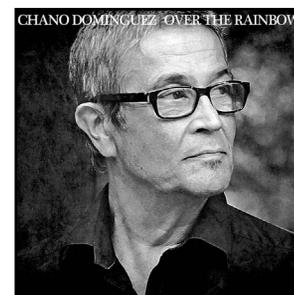
Juxtaposition
Vinnie Sperrazza (Posi-Tone)
Message in Motion
Peter Brendler (Posi-Tone)
 by David R. Adler

We know it's the rhythm section that drives a band. It's all the more interesting when the same one drives two different ones. Bassist Peter Brendler and drummer Vinnie Sperrazza, appearing on each other's latest efforts, are a good case in point: they have a versatile, polished, hard-swinging affinity always suiting the creative moment. Sperrazza's *Juxtaposition* features a quartet with pianist Bruce Barth and tenor saxophonist Chris Speed, players you wouldn't normally connect but whose rapport is consistently engrossing. The same can be said for Brendler's *Message in Motion*, a followup to *Outside the Line* from 2014 with the same band. Tenor saxophonist Rich Perry and trumpeter Peter Evans hail from different corners of the scene but they bring unshakable precision and richly contrasting solo personalities to the table. The addition of guitarist Ben Monder on 4 of 10 tracks alters the sonic profile considerably, particularly on "Lucky in Astoria".

Barth, an underappreciated master, gives *Juxtaposition* a more conventionally beautiful sound and fuller harmonic spectrum. Speed's relaxed feel, warm and nuanced tone and utterly cliché-free vocabulary is also reason enough to seek the album out. The program starts and finishes with blues, from "Chimes" to "Say the Secret Word", so the sense of tradition is strong end to end. Sperrazza's writing shows impressive range: there's a dark and abstract harmonic color reminiscent of Wayne Shorter on the title track, a slow rubato ode, while "One Hour" and "Warm Winter" have an off-kilter swing and melodic logic recalling Herbie Nichols. The waltzes "Hellenized" and "House on Hoxie Road" are lyrical and radiant as well. The band is just as invested in the covers: an elegantly reharmonized "Somewhere" from *West Side Story*; a fresh look at "Alter Ego" by late pianist James Williams; and a wonderfully dissonant and ethereal "This Night This Song" by the Tony Williams Lifetime.

Message in Motion favors a free-ish bop aesthetic out of the gate with the lowdown shuffle "Splayed" and Calypso-ish "Angelica", a classic from the album *Duke Ellington & John Coltrane*. Perry, not unlike Speed, has a deep swing feel and a searching, wholly unrepentive approach to playing lines. On a bright walking tune like "Very Light and Very Sweet", based on "Sweet and Lovely" changes, he's almost the straight man to Evans, whose more experimental rhythmic and tonal instincts push the envelope. The chemistry between Brendler and Sperrazza is most apparent on "Easy Way Out", an affecting song by the late singer-songwriter Elliott Smith, brought down to C from the original D-flat. The arrangement starts with bass playing the melody over quiet brushes. Monder enters, in the only horn-less trio cut of the session, to deliver a lustrous performance, full of melodic sensitivity. Alice Coltrane's "Ptah the El Daoud", which paired Ron Carter and Ben Riley back in 1970, also highlights Brendler and Sperrazza at their best, transforming the singable minor-key theme into a march of sorts. If it's Perry channeling Joe Henderson here, then Evans is Pharoah Sanders. His breath effects and half-valving, summoning tones between a voice and a violin, bring about one of the disc's most extraordinary moments.

For more information, visit posi-tone.com. Sperrazza's project is at *Cornelia Street Underground* Mar. 31st. See Calendar.



Over the Rainbow
Chano Domínguez (Sunnyside)
 by Thomas Conrad

If you are among those of us who are new to Chano Domínguez, *Over the Rainbow* will arrive as a major surprise. He sounds like no one else alive.

Most of the important Spanish-speaking pianists are from Cuba. Domínguez is from the Andalusia region of Spain, the birthplace of flamenco. His use of those rhythms and harmonies within jazz improvisation is the most obvious aspect of his uniqueness. But his dense, fiercely percussive lyricism draws on many cultural sources. Other than two of his originals, there are no songs by Spanish composers here. Domínguez prefers classics from Latin America like "Gracias a la Vida" (Violeta Parra of Chile), "Hacia Donde" (Marta Valdés of Cuba) and "Los Ejes de Mi Carreta" (Atahualpa Yupanqui of Argentina). He transforms them. His piano language contains ornate European formalism, set free in the moment, with a Spanish accent. The Valdés and Yupanqui pieces open as halting, hovering ballads, but then a formidable left hand stabs countermelodies and flamenco crescendos.

And when his vision encompasses songs by North Americans, it is revelatory. He intermittently acknowledges the stride bounce of "Evidence", but spills new content all over Monk, in an ecstasy of celebration. Above all, Domínguez is a storyteller. His flamenco roots are revealed in his flair for the dramatic. John Lewis wrote "Django" for a great Gypsy artist, lost too soon. Flamenco music was created by the Gypsies of southern Spain. Domínguez' narrative sweeps you up in its poignancy and majesty.

This album comes from a 2012 solo recital at the Palau de la Música in Barcelona. Tracks were recorded before and during the concert. The acoustics of the venue are excellent. Domínguez' instrument sings in this space, the notes hard and clear. Fortunately, an audience was present for the final haunting title track. Domínguez slowly shares and arrays "Over the Rainbow", fragmenting and reconfiguring Harold Arlen's masterpiece, retaining its essence as a fragile, brave arc of faith.

For more information, visit sunnysiderecords.com. Domínguez is at *Jazz Standard* Mar. 30th-Apr. 2nd. See Calendar.



Denman Maroney
 In Stone – 2nd St @ Ave C
 Mar. 14-19 With
 Mark Dresser – bass
 Ratzon Harris – bass
 Lisa Karrer – voice
 Arthur Kell – bass
 Bob Meyer – drums
 Reuben Radding – bass
 Ned Rothenberg – reeds
 Mike Sarin – drums
 Megan Schubert – voice
 David Simons – drums
 Hans Tammen – computer
 Nate Wooley – trumpet