



Tue Feb 01 Wed Feb 02	<b>JESS KORMAN:</b> IN SONGS OF DESPERATION FOR THE WHOLE FAMILY 8:30PM Mark Wade, Tony Romano
Thu Feb 03	<b>RUSS LOSSING SPIDER'S WEB</b> 8:30PM Elery Eskelin, Mark Helias, Eric McPherson
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Fri Feb 04	<b>SARA SERPA</b> 9:00PM Andre Matos, Kris Davis, Matt Brewer, Tommy Crane <b>JEAN ROHE</b> 10:30PM Ilusha Tsinadze, Liam Robinson
Sat Feb 05	<b>ARI HOENIG QUARTET</b> 9:00PM & 10:30PM Gilad Hekselman, Shai Maestro, Orlando le Fleming
Sun Feb 06	<b>ARI HOENIG QUARTET</b> 8:30PM Gilad Hekselman, Shai Maestro, Orlando le Fleming
Mon Feb 07	<b>TLAB</b> 8:30PM Leif Amtzen, Ryan Blotnick, Michael Bates, Miles Amtzen
Wed Feb 09	<b>POST FOLK</b> Curated by Becca Stevens <b>AMANDA BAISINGER</b> 8:30PM Ryan Scott, Pete Rendle, Chris Morrissey, Dave Burnett <b>ILA CANTOR</b> 10:00PM
Thu Feb 10	<b>NASHEET WAITS' EQUALITY BAND</b> 8:30PM Logan Richardson, Craig Taborn, John Hébert
Fri Feb 11	<b>NASHEET WAITS' EQUALITY BAND</b> 9:00PM & 10:30PM Logan Richardson, John Hébert
Sat Feb 12	<b>ANAT FORT TRIO</b> 9:00PM & 10:30PM Gary Wang, Roland Schneider
Sun Feb 13	<b>MATT MITCHELL'S CENTRAL CHAIN</b> 8:30PM Tim Berne, Oscar Noriega, Mary Halvorson, John Hébert, Tomas Fujiwara
Mon Feb 14	<b>JULIE HARDY PRESENTS: A SPECIAL VALENTINE'S DAY PERFORMANCE BY JAY CLAYTON</b> 8:30PM Peggy Stern, Cameron Brown
Tue Feb 15	<b>ARUN RAMAMURTHY, AKSHAY ANANTAPADMANABHAN, ASHVIN BHOGENDRA</b> 8:30PM
Wed Feb 16	<b>MATT PAVOLKA BAND</b> 8:30PM Ben Monder, Pete Rendle, Ted Poor, Special Guest, Akiko Pavolka
Thu Feb 17	<b>CURTIS MACDONALD GROUP</b> 8:30PM Jeremy Viner, Chris Tordini, Bobby Avey, Jordan Perison <b>KENNY WARREN</b> 10:00PM Dan Peck, Owen Stewart-Robertson, Devin Gray
Fri Feb 18	<b>DAN TEPFER/PAUL MOTIAN DUO</b> 9:00PM & 10:30PM
Sat Feb 19	<b>ELLERY ESKELIN TRIO</b> 9:00PM & 10:30PM Gary Versace, Nasheet Waits
Sun Feb 20	<b>BEN KONO - CD RELEASE</b> 8:30PM Pete McCann, Henry Hey, John Hébert, John Hollenbeck, Heather Laws
Tue Feb 22	<b>LOREN STILLMAN AND BAD TOUCH</b> 8:30PM Nate Radley, Gary Versace, Tom Rainey
Wed Feb 23	<b>MIKE + RUTHY FOLK CITY:</b> Mike Merenda, Ruth Ungar 8:30PM Senator 10PM
Thu Feb 24	<b>TONY MALABY'S NOVELA</b> 8:30PM Ralph Alessi, Michael Attias, Ben Gerstein, Joachim Badenhorst, Andrew Hadro, Dan Peck, Kris Davis, John Hollenbeck
Fri Feb 25	<b>TONY MALABY TUBA QUARTET</b> 9:00PM Ben Gerstein, Dan Peck, Ches Smith
Sat Feb 26	<b>JEFF WILLIAMS QUARTET</b> 9:00PM & 10:30PM John O'Gallagher, Duane Eubanks, John Hébert
Sun Feb 27	<b>MATT BLOSTEIN/VINIE SPERRAZZA BAND:CD RELEASE</b> 8:30PM Jacob Garchik, Geoff Kraly

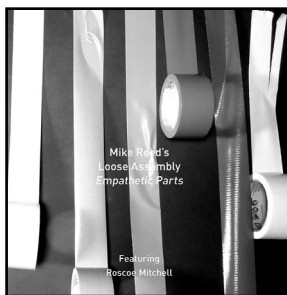
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CORNELIA STREET CAFE  
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New York, NY 10014  
(212) 989-9319



**Stars Have Shapes**  
Exploding Star  
Orchestra  
(Delmark)

by Ken Waxman



**Empathetic Parts**  
(with Roscoe Mitchell)  
Mike Reed's Loose  
Assembly (482 Music)

One of the standout players among Chicago's recent crop of improvised musicians, altoist Greg Ward (now based in NYC) is versatile enough to gig with groups ranging from the chamber-oriented International Contemporary Ensemble to those led by saxophonist Ernest Dawkins. These two CDs confirm his skills, although his role is more prominent in drummer Mike Reed's Loose Assembly than as part of cornetist Rob Mazurek's 14-piece Exploding Star Orchestra.

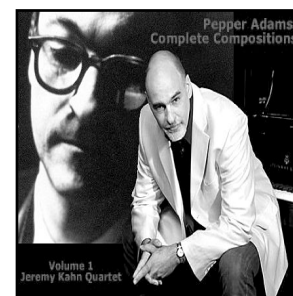
Born in 1982, Ward is part of a younger Windy City contingent that includes Reed, bassist Josh Abrams and vibraphonist Jason Adasiewicz - all featured on both CDs - who play together in many different contexts. Another Chicago polymath is Mazurek. *Stars Have Shapes* marks a major step in his evolution from mainstream jazz to a composer intermingling improvisation with modules from other musics. Although dedicated to saxophonist Fred Anderson and trumpeter Bill Dixon, the CD's four tracks are closer to the latter's sonic ethos. With shimmering electronics filling the backdrop, there are few solos per se. Instead thick cohesive timbres overlap and are irregularly harmonized, quickening to a crescendo of undifferentiated vibrations, splintering into resonating sound shards and then regrouping. Occasional asides by Nicole Mitchell's impassioned flute, Jason Stein's bass clarinet drones or Mazurek's triplet-laden flutter-tonguing are secondary to the cumulative exposition. Most distinctive of the tracks is "Three Blocks of Light", but even here brief individual expressions augment the composition rather than illuminate on their own. Blurry waveform hums make the performance virtually opaque but it's Adasiewicz' ringing resonance that is most obvious.

Adasiewicz' four-mallet, spherical vibrations are also prominent on *Empathetic Parts*, taken from a 2009 concert at Chicago's Umbrella Music Festival. But so are solos from other players, especially during Reed's almost 34-minute title tune. All along the percussionist's stylistic timekeeping - alarm clock-like ringing paradiddles to cumulative back beats and rim shots - solders together the disparate techniques into a throbbing narrative. Players form and amend collaborations, as when Tomeka Reid's cello is first involved in contrapuntal sweeps with the clanking vibes and then joins Josh Abrams' bass to stretch an ostinato to its breaking point, finally culminating in broken-octave interface. Her string slices or Reed's blunt rhythms also set up other interactions such as those between reedists. Ward's snorting split tones and fortissimo reed bites are assertive here and his intense alto work is easily contrasted with the ney-like hocketing timbres from guest Roscoe Mitchell's soprano saxophone. Rondo-like, the two rip apart harsh split tones, then slow down to match staccato slurps and reflux, eventually stretching the tempo, as behind them Abrams' twangs and Reed's rebounds presage recapping the initial theme.

Creatively busy, Reed's Loose Assembly proves to be loose only in its ability to accommodate an additional voice, but not in creative performance. As significant a statement as *Stars Have Shapes*, because of its smaller, looser presentation, *Empathetic Parts* offers

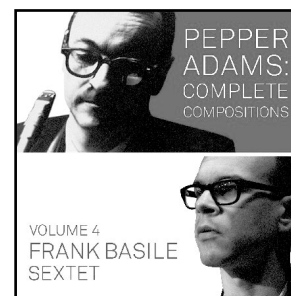
a more fundamental view of each player's talents - especially Ward's.

For more information, visit [delmark.com](http://delmark.com) and [482music.com](http://482music.com). Greg Ward is at Jazz Gallery Feb. 10th. See Calendar.



**Pepper Adams Complete Compositions, Vol. 1 & 2**  
Jeremy Kahn  
(pepperadams.com)

by Joel Roberts



**Pepper Adams Complete Compositions, Vol. 4**  
Frank Basile  
(pepperadams.com)

Pepper Adams is remembered today as one of the handful of great baritone saxophonists in jazz history, a powerhouse improviser with a big, intense sound that contrasted markedly with the lighter touch of the other star baritone player of his era, Gerry Mulligan. A product of the great Detroit bebop scene of the '50s, Adams released more than 20 albums under his own name during the course of his more than 30-year career, recorded with legends like Monk, Coltrane and Mingus and was an original member of the influential Thad Jones-Mel Lewis Orchestra.

Yet Adams, who died at the age of 55 in 1986, has never received his due as a composer. His original tunes are little known and seldom played, due largely to the fact that most of them were issued on obscure, long out-of-business labels. Enter Gary Carner, a writer and researcher who has made rescuing Adams' legacy, in his words, "my life's purpose". To that end, he has produced four CDs collecting all 43 of Pepper's known compositions. Three of those CDs are currently available (the fourth will be issued shortly), two featuring small groups led by the Chicago pianist Jeremy Kahn (a quartet including the esteemed bari player Gary Smulyan on *Vol. 1* and a trio on *Vol. 2*) and a third with a sextet led by baritone saxophonist Frank Basile (*Vol. 4*). Another disc featuring vocal versions of some of Adams' tunes is also in the works.

Using lead sheets passed on from Adams and transcriptions made from the original recordings, Kahn and Basile have crafted arrangements that (with some exceptions) stay as true as possible to Pepper's intentions while adding fresh intros, codas and flourishes, as well as plenty of energetic soloing. There's a treasure trove of state-of-the-art postbop here, mostly hard-driving numbers that test the mettle of the musicians with unexpected twists and turns, like "Dylan's Delight" and "Jirge" from Kahn's quartet and "Excerpt" and "Joy Road" from Basile and his group. "Diabolique II", a duet for sax and drums, is the most unscripted offering, featuring Smulyan at his most intense and creative. There are also some incredibly beautiful ballads that, at their best, recall the majesty of Billy Strayhorn, most memorably the haunting "In Love With Night", with fine solo turns by Basile, trumpeter Joe Magnarelli, trombonist John Mosca and pianist Adam Birnbaum. "Ephemeria", which Pepper considered his finest composition, is given an elegantly understated treatment by Kahn and trio mates Rob Amster (bass) and George Fludas (drums).

Taken together, these discs - if enough people hear them - should go a long way towards solidifying Pepper Adams' reputation as an important composer whose tunes deserve to be heard and performed.

For more information, visit [pepperadams.com](http://pepperadams.com). Basile's project is at Smalls Feb. 9th. See Calendar.