



- Fri, Mar 1** **PETROS KLAMPANIS' CONTEXTUAL 9PM & 10:30PM**  
Lefters Kordis, John Hadfield, Maria Im, Maria Manousaki, Ljova Zhurbin, Julia MacLaine, Mavrothi Kontanis, Hadar Noiberg
- Sat, Mar 2** **DAVE LIEBMAN QUINTET 9PM & 10:30PM**  
Matt Vashlishan, Bobby Avey, Tony Marino, Alex Ritz
- Sun, Mar 3** **NEW BRAZILIAN PERSPECTIVES: FILIP NOVOSEL-RICHARD BOUKAS DUO 8:30PM**
- Tue, Mar 5** **INGRID LAUBROCK'S ANTI-HOUSE - CD RELEASE: STRONG PLACE 8:30PM**  
Mary Halvorson, Kris Davis, Sean Conly, Tom Rainey
- Wed, Mar 6** **INSTANT STRANGERS 8:30PM**  
Tim Berne, Mary Halvorson, Stephan Crump, Tomas Fujiwara
- Thu, Mar 7** **JOHN YAO QUINTET 8:30PM**  
Jon Irabagon, Randy Ingram, Leon Boykins, Will Clark  
**PETER BRENDLER QUARTET 10PM**  
Rich Perry, Peter Evans, Vinnie Sperrazza
- Fri, Mar 8** **HUSH MONEY 9PM & 10:30PM**  
John McNeil, Jeremy Udden, Aryeh Kobrinski, Vinnie Sperrazza
- Sat, Mar 9** **VOXIFY: AMY CERVINI 9PM**  
Amy Cervini/Bruce Barth  
**VOXIFY: JANIS SIEGEL 10:30PM**  
Janis Siegel/Edsel Gomez; Nicky Schrire, host
- Tue, Mar 12** **LAINIE COOKE 8:30PM**  
Peter Zak, Martin Wind, Ralph Peterson
- Wed, Mar 13** **FLORIAN HOEFNER GROUP 8:30PM**  
Mike Ruby, Sam Anning, Peter Kronreif  
**ALON NECHUSHTAN 10PM**  
John Ellis, Aidan Carroll, Damian Reid
- Thu, Mar 14** **ROB GARCIA'S AMERICAN SONGS 8:30PM**  
Scott Robinson, Tamar Korn, Nir Felder
- Fri, Mar 15** **BOBBY AVEY GROUP 9PM & 10:30PM**  
Chris Speed, Thomson Kneeland, Jordan Perlson
- Sat, Mar 16** **TONY MALABY'S READING BAND 9PM & 10:30PM**  
Ralph Alessi, Drew Gress, Billy Drummond
- Sun, Mar 17** **TANYA KALMANOVITCH/ANTHONY COLEMAN/ TED REICHMAN TRIO 8:30PM**
- Tue, Mar 19** **BENJAMIN SCHEUER 8:30PM**  
**PETER LERMAN 10PM**
- Wed, Mar 20** **MATT HOLMAN'S DIVERSION ENSEMBLE - CD RELEASE: WHEN FLOODED 8:30PM**  
Michael McGinnis, Nate Radley, Christopher Hoffman, Ziv Ravitz
- Thu, Mar 21** **CHRIS SPEED TRIO 8:30PM**  
Chris Tordini, Dave King 8:30PM
- Fri, Mar 22** **SARA SERPA 9PM & 10:30PM**  
André Matos, Jacob Sacks, Eivind Opsvik, Tommy Crane
- Sat, Mar 23** **MICHAEL FORMANEK 9PM & 10:30PM**  
Tim Berne, Peter Formanek, Jacob Sacks, Jim Black
- Tue, Mar 26** **MARGARET GLASPY 8:30PM**  
Talia Billig, host
- Wed, Mar 27** **ANAT FORT TRIO 8:30PM**  
Gary Wang, Yaaki Levy
- Thu, Mar 28** **SANDA WEIGL 8:30PM**  
Gael Rouilhac, Jake Shulman-Ment, Pablo Aslan, Nick Anderson  
**JP SCHLEGELMILCH, CD RELEASE: THROUGHOUT 10PM**
- Fri, Mar 29** **JEFF DAVIS TRIO AND FRIENDS - LIVE RECORDING FOR FRESH SOUND RECORDS! 9PM & 10:30PM**  
Russ Lossing, Eivind Opsvik, Oscar Noriega, Kirk Knuffke
- Sat, Mar 30** **KRIS DAVIS 9PM & 10:30PM**
- Sun, Mar 31** **RACHEL BROTMAN QUARTET 8:30PM**  
Yago Vazquez, Zach Lane, Anthony Taddeo  
**MARIA NECKAM 10PM**

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**Spiritual Nature Donald Vega (Resonance)**  
**Turn of Phrase Paul Kogut (Blujazz)**  
**The Highest Mountain**  
**Lewis Nash Quintet (Cellar Live)**  
by Russ Musto

Perhaps the most in-demand drummer in mainstream jazz today, Lewis Nash is best known for his long tenures as a sideman with some of the music's greatest masters, from Betty Carter and Tommy Flanagan to Ron Carter and Joe Lovano, as well as his appearances with a wide array of artists who call on his talent to raise the level of their own dates.

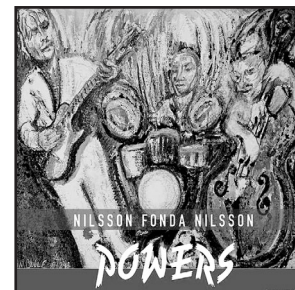
Nash's versatility is put to good use on fellow Ron Carter band colleague Donald Vega's sophomore effort *Spiritual Nature*. The date features the pianist with bassist Christian McBride and Nash in a wide variety of settings, from straight-ahead jazz to titles from the Brazilian, European classical and AfroCaribbean songbooks. The drummer contributes immeasurably to the success of this disc, swinging relentlessly on the leader's opening Messenger-ish anthem "Scorpion" (spurring on the sextet's trumpet-tenor-trombone frontline of Gilbert Castellanos, Bob Sheppard and Bob McChesney) then demonstrating his peerless brush artistry on Ron Carter's soulfully grooving "First Trip" with a quartet featuring guitarist Anthony Wilson. His subtle accents on Neils-Henning Ørsted Pedersen's "Future Child", featuring Christian Howes' violin, are the epitome of tasteful accompaniment while his bossa beat on Vega's title track is genuinely stimulating. The date's remaining eight compositions - by Monty Alexander, Alexander Scriabin, Antonio Carlos Jobim, Benny Golson and two more of the pianist's own tunes - utilize Nash's resourceful drumming to make this a most satisfying outing.

Guitarist Paul Kogut's *Turn of Phrase* reunites Nash with his former Tommy Flanagan colleague, bassist George Mraz. In the context of the spare sonic tapestry of the pianoless guitar trio, the inventive nuances of Nash's playing take on added importance, creating an ever-shifting environment, which enhances the collective harmonic inventiveness of Kogut and Mraz. The guitarist's ability to put his own stamp on chestnuts such as "Body and Soul", "Days Of Wine And Roses" and "Blue And Green" and create engaging new melodies from the well-known chord changes of other standards signal him as a largely unheralded original. Particularly resourceful playing from Nash makes this record one that should bring more recognition to its talented leader.

Fortunately, Nash regularly takes time out from his busy schedule working with others to lead his own groups. *The Highest Mountain*, recorded live at The Cellar, in Vancouver, British Columbia, finds him fronting a fiery quintet comprised of some of the best players of their respective generations. The frontline of trumpeter Jeremy Pelt and saxophonist Jimmy Greene, driven to impressive heights by Nash's regular rhythm section mates pianist Renee Rosnes and bassist Peter Washington, burn through some of the hottest hardbop playing since the glory days of Blue Note Records as well as mature interpretations of a pair of old and new ballads (Gordon Jenkins' evergreen "Goodbye" and Rosnes' appealing "From Here To A Star") and the beautiful James Williams jazz waltz "Arioso". Hard-swinging arrangements by Rosnes set this date apart.

Beginning with the crisp drum volley that opens Bobby Hutcherson's "Teddy", Nash persistently swings his unit, finding all the right places to interject bombs, rolls and other rhythmic devices that contribute to, rather than distract from, each songs' musicality. His playing on the Clifford Jordan title track, Ornette Coleman's "Blues Connotation" and Thad Jones' "Ain't Nothin' Nu" invigorates the classic melodies with insightful percussive commentary. This is the kind of vital jazz one hopes to get with the price of admission to any jazz club in the world.

For more information, visit [resonancerecords.org](http://resonancerecords.org), [blujazz.com](http://blujazz.com) and [cellarlive.com](http://cellarlive.com). Nash is at Village Vanguard Mar. 5th-10th with Renee Rosnes. See Calendar.



**Powers**  
Nilsson/Fonda/Nilsson  
(Konnex)



**Hogwild Manifesto**  
Hot & Cold  
(Jungulous)

by Kurt Gottschalk

Guitarists who use distortion in the realms of improvised music are almost without fail labeled "rockers". For some, the tag rings true, others of course not. Anders Nilsson is among the latter, those who know the lingo and aren't just saddled by the descriptors that come with stompboxes. Nilsson has got the chops to pull off jazz, blues, rock and noise and much of what lies in between. What's more notable, though, is that he's got enough sense not to overuse his skills. Two recent releases may not find him discovering new territory but showing himself to be easily conversant in familiar terrain.

*Powers*, a trio album with brother Peter Nilsson on drums and bassist Joe Fonda, opens with a driving - softly pounding even, it might be said - rocker with deft guitar soloing over a metered loop while Fonda wonderfully complements (not undermines) the jam with an arco/scat solo. Peter Nilsson's "Melodrone" provides opportunity for some pedal point pulse à la Jimmy Garrison and some nice chordal guitar soloing. Fonda's "China" is a lovely, airy ballad in which all three members take distinct approaches to the gently loping tempo while his "I've Been Singing" borders on a Wes Montgomery R'n'B groove. Anders' bluesy "Vodka Meditations" rambles through phrases and filigrees without wanting for a map.

With *Hogwild Manifesto*, Nilsson and fellow guitarist Aaron Dugan explore ground previously covered by a number of improvising skronkmeisters, almost paying homage to such axe-wielders as Derek Bailey, Eugene Chadbourne, Chris Cochrane, Henry Kaiser and Arto Lindsay. Muted strings and a cranked-up fuzzbox can make some wonderful sounds and what those champions have in common is knowing they need to do something more than flail around in it. Nilsson and Dugan get this too - the title could even be taken as declaration of proper proceeding. If it were a manual, a few instructions might be gleaned from the disc: keep moving (not just pounding but changing course often); provide a respite (the two 10+-minute tracks are separated by a quiet[er], ambling interlude) and don't overstay your welcome (the disc clocks in at a quick half hour and doesn't need to be any longer).

For more information, visit [konnex-records.de](http://konnex-records.de) and [aarondugan.bandcamp.com](http://aarondugan.bandcamp.com). Anders Nilsson is at Shrine Mar 5th with Tunk Trio and The Firehouse Space Mar. 7th, 14th and 28th with various groups. See Calendar.