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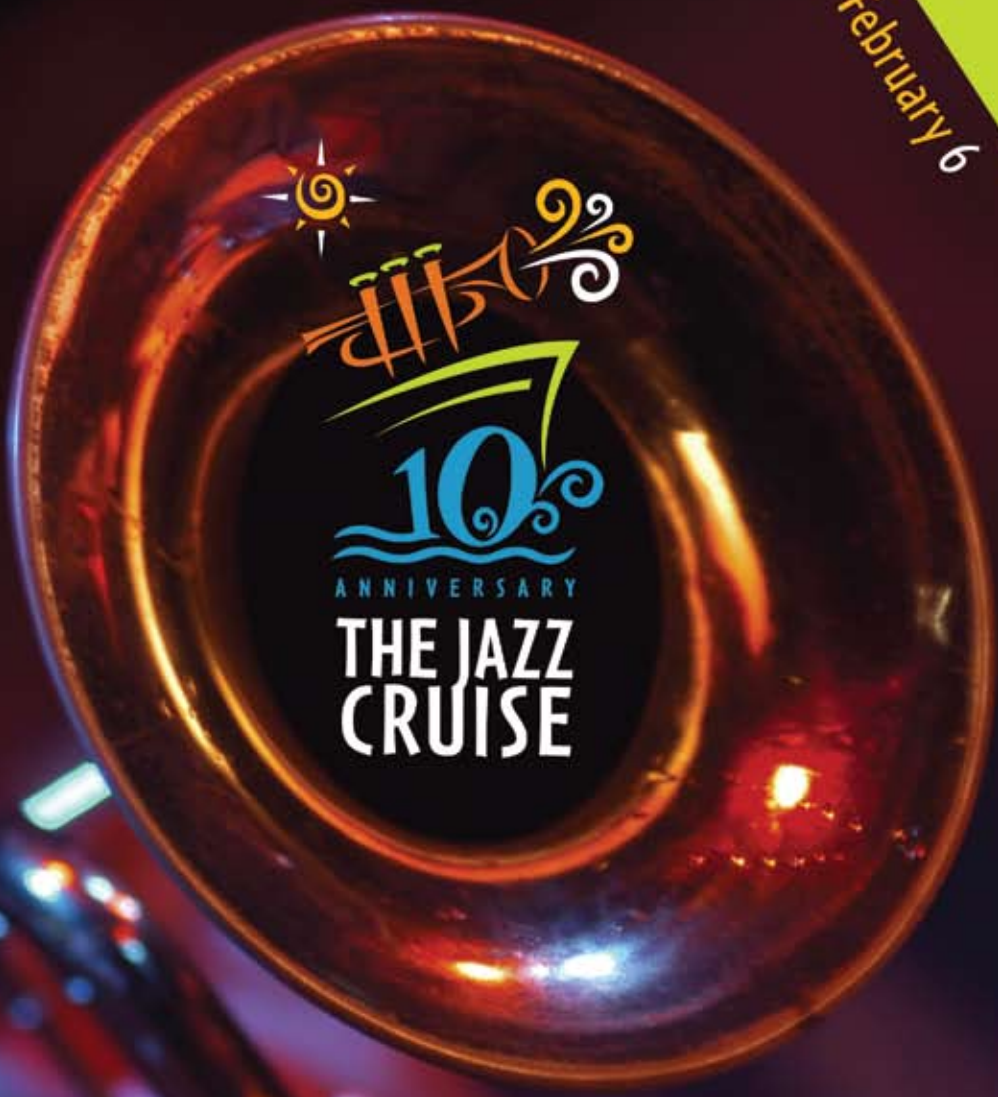
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CONTENTS

CLUBS, CONCERTS, EVENTS

- 41 Calendar of Events
- 48 Announcements — Upcoming Events; Regular Engagements; Additional Club and Venue Schedules
- 53 Directory of Clubs, Venues, Music and Record Stores, Schools & Universities, and more
- 55 Around Town
- 67 Noteworthy Performances

COLUMNS

- 4 Apple Chorus by Ira Gitler

INTERVIEWS & SKETCHES

- 6 Gabriele Tranchina and Joe Tranchina
- 12 Jazz at Lincoln Center's Fats Waller Festival
- 14 Gregory Generet

VOCAL LOVERS CELEBRATION

- 17 Diane Hoffman
- 18 Andrea Wolper
- 19 Gia Notte
- 20 Stephanie Nakasian
- 21 Nnenna Freelon

- 22 Michael Janisch
- 23 Tobias Gebb
- 24 Ralph Lalama
- 25 Michelle Marie
- 26 Tim Hagans
- 27 John Stein
- 28 Anthony Nelson
- 29 Mark Egan
- 31 Shmuel Tatz: The Art and Science of "Body Tuning"
- 62 Deeper Perspectives: Responsibility
- 64 Summer Jazz Camp Directory

LIVE PERFORMANCE REVIEWS

- 57 Reed's Bass Drum; Django Reinhardt at 100!; Bill Steward Quartet

CD REVIEWS

- 68 22 Hot New CDs

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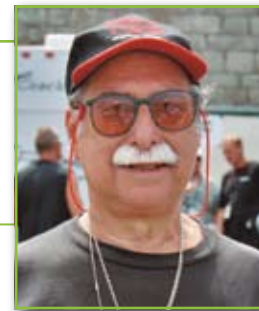


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Toots & Kenny, Fasano & Comstock

by Ira Gitler



Years ago while I was working with Prestige Records, a session that Zoot Sims had recorded in Sweden while touring in Europe with a Benny Goodman sextet was made available to Prestige. In those days of Sweden's awakening to "modern" jazz (they were the first European nation after World War II to really embrace the new sounds), Prestige traded masters mainly with Metronome of Stockholm but this one was for the Gazell label.

Goodman's sextet had Roy Eldridge on trumpet but also Jean "Toots" Thielemans, a young Belgian guitarist who doubled on harmonica. With two Swedish musicians on bass and drums and Jimmy Woode (no, not the bassist of Duke Ellington fame but Jimmy's father) on piano, Zoot did three selections.

When the masters arrived in New York we listened to them and Bob Weinstock, Prestige's president, decided that he wouldn't issue "All the Things You Are," the only number on which Thielemans appeared. Bob just didn't like harmonicas and this prejudice prevented him from appreciating Toots' artistry. My passionately positive comments did nothing to sway him.

Twenty years later "All the Things You Are" finally surfaced on a 12-inch Prestige LP of Zoot's

entitled *First Recordings!* Toots immigrated to the United States in 1951. His presence in George Shearing's quintet from 1953-59 firmly established him on the American jazz scene. Coincidentally he recorded his most famous composition "Bluesette," in Stockholm, early '60s, whistling the melody while accompanying himself on the guitar. However, as he moved forward, it was on the harmonica that he reached the minds and hearts of listeners around the world. The 1958 *Man Bites Harmonica* with baritone saxophonist Pepper Adams remains one of my favorites.

In the new millennium a major collaborator became pianist Kenny Werner and the combination is perfect. At the Blue Note in March with Oscar Castro-Neves, guitar, and Airto Moreira (who has lost nothing off his fastball) taking care of the percussion department, everyone interacted in *en rapport*. Whether it was Toots soaring in space on "High High the Moon" with an insert of Charlie Parker and Benny Harris' "Ornithology," or translating all of Bess's feeling in "I Loves You Porgy," all was right with the world.

The Brazilian numbers, Jobim's "The Waters of March" and Luis Eca's "The Dolphin," were brilliant and "Futball" demonstrated a synchronicity akin to a team on the pitch weaving its way to the goal, The audience was the goalkeeper but we weren't about to reject the "shots" aimed at us.

With the finale "What a Wonderful World," Toots filled the room with the richness of his sound as Kenny provided the setting via his string synth. Baron Thielemans of Brussels and Broadway was in royal form.

In last December's Apple Chorus I wrote of the husband and wife team of Eric Comstock and Barbara Fasano performing at the Neue Gallerie's Cafe Sabarsky on 86th Street and 5th Avenue and how they captivated an audience of European intellectuals with a Marlene Dietrich medley, glorified the Great American Songbook and grooved on Dakota Staton's "The Late, Late Show" and Nellie Lutcher's

"Hurry On Down."

In presenting their musical charm in a very different setting – The Oak Room Supper Club of the Algonquin Hotel – the very intimacy and quiet elegance of the room served as the black velvet setting for gems – in this case the musicians and the repertoire. With their voices and Eric's piano there was an added starter, the bassist Sean Smith who accompanied with intelligence and a supple sound. Comstock and Fasano play off one another with aplomb but also leave room for each to shine in individual numbers. Without running down a list of song titles I think I can convey the breadth of material by dropping the names of the composers: Porter, Berlin, Bernstein, Sondheim, Rodgers, Loesser; and some of the songs: "Oh Look At Me Now" by Joe Bushkin and Johnny DeVries; Isn't It a Pity" (George and Ira Gershwin); and "Old Devil Moon" (Burton Lane and Yip Harburg).

It was an artistic and superbly entertaining evening.

Turning to the recent avalanche of CDs that have descended on my living room I have found an unexpected winner with Bill Carrothers *Joy Spring* on the Pirouet label. I heard Carrothers some years ago and although it was obvious that he had chops he just didn't grab me. This time around with simpatico awareness from bassist Drew Gress and drummer Bill Stewart, he has reinterpreted five pieces written by Clifford Brown ("Junior's Arrival," "Joy Spring," "Gerkin For Perkin," "Daahoud" and "Tiny Capers"); Victor Young's "Delilah" and Duke Jordan's "Jordu," both of which Clifford recorded; four, "Jacqui," "Gertrude's Bounce," "Time," and Powell's "Prances" by Richie Powell, Bud Powell's brother who was Brown's band mate in the Max Roach-Clifford Brown Quintet who died along with Clifford in the tragic car crash of June 1956 – and Benny Golson's "I Remember Clifford."

Carrothers' personal takes respect the music while taking liberties with tempi and phrasing. This is not an easy thing to do. I know I'm going to be playing this disc many more times and expect to find more revelations in doing so. ■

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Gabriele Tranchina and Joe Tranchina

By Gary Heimbauer

JT: I listened to your new album earlier today and I loved it. Why don't we start by talking about the new album, *A Song of Love's Color*. How does the album compare to your previous work, what are some of the highlights or aspects of it that you're particularly proud of, how did it all come about, etc.?

GT: Well, first of all my first album was basically more like a straight ahead jazz album with many standards but as long as I've performed I've always liked Brazilian music a lot and I have worked a lot on that repertoire. But I think in the last few years I got more and more into doing something a little bit more different. And then when I said to Joe I want to try a very specific band and I want to work on material with them, and I asked Bobby Sanabria if he'd be willing to work with us, and then we picked Renato Thoms who Joe did a music series at the college in Queens just before and we met him there.

JT: We met at the school, it was at LaGuardia Community College in Queens and there used to be a jazz jam series there. Renato was there on a Latin night.

GT: And Santi was recommended by Renato, I think, right?

JT: Yes, and I've known Bobby Sanabria for years. I met him in the mid-80s, actually even earlier than that, sometime around there. The first gig I did with Bobby was at the Teatro de Puerto Rico in the Bronx, backing up Alberto Bengolea, I think he was in the US from Argentina, but I think he's back in his own country now. I've lost touch with him, but I've known Bobby for a long time.

GT: And Joe and I, we've always done his material and for the new album I wanted to feature his songs. We had also a duo gig where we really developed a lot of his songs into something completely different than what it was in the beginning. And a couple of years back I also, why I did that whole turn in a different direction is I took two years in a row, a week with Bobby McFerrin at the Omega Institute and I just liked all of this work with – these little things that developed into something....

JT: Circle songs.

GT: Yeah, he calls it circle songs. On my first album I never did anything with harmonizing, and on this album I did a lot of it.

JT: Yeah, there's a lot of interesting harmonies in here.

GT: And like there's that song "Voz" for example, Joe kept adding voices to it (*Laughs*). Right, Joe? And I had to go back in the studio and overdub the different voices but it was great. It was a lot of fun for me. And



Gabriele's new CD, *A Song Of Love's Color* is on Jazzheads Records – www.Jazzheads.com

the band, we worked for maybe one and a half years or so together as this band, before we went in the studio.

JT: We had played a bunch of gigs. Most of them were at Enzo's Bar, the Madison Towers Hotel, and unfortunately, that series ended. We played there a whole bunch of times together.

JT: That's definitely evident. It doesn't just sound like a studio get together. It really sounds intimate, like you guys have a working relationship.

JT: Absolutely. Thanks, I'm glad that comes across.

GT: And everybody, when we rehearsed, everybody was so supportive and they all, I don't know – it's just

a great experience all in all with everyone. They all bring their ideas, it's not like one person says do it this way. Everybody is equal and we all put in new ideas and things develop even more.

JT: I do want to say that when Gabriele – after the first record when she was ready to record another project and we were talking about it, Gabriele was saying she didn't want to make something that was in the same direction. And both of us love world music, we're very open to other cultures and we love listening to their music. And Gabriele is very, very talented when it comes to languages and learning languages, so I thought, 'Well, how about we do something that's in a world music direction and you sing in a whole bunch of different languages.' And from there the project started developing and hence those six

Continued on Page 8

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languages and the vocalese piece of course that are featured on the recording.

good. That's a good thing, you know?

GT: (*Laughs*) Well I'm not from India.

GT: And my voice teacher also, at the same time said 'You should do something with the languages that you do because it's not something that a lot of people can do.' And I enjoy it. I just wanted to make sure that I do right by all the languages.

JI: So, you saved it for the end!

JT: Exactly. There's the answer at the very end.

JI: Right, I will tell you, I was wondering, at the end, I was like, "So where is she from?" (*Laughs*) And that's

JI: The last track actually had the most, almost like a childlike innocent quality to it, as if you were going

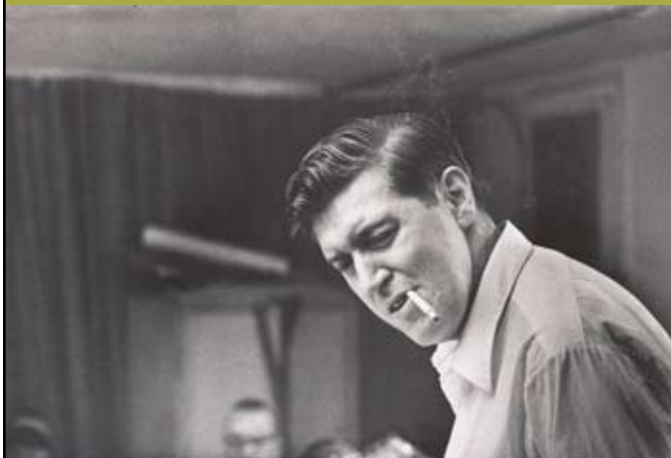
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back to your original native childhood country. But maybe I was just reading into it too much.

GT: Well, I think it's because we have it in a higher register.

JJ: Right, there are technical ways to explain it, sure.

JT: It's also Gabriele's native language, and she's extremely comfortable in her language (German).

GT: It's funny because I've lived here for so long that English is very much in the front of my head. It's there, it's not like I feel like it's not my language. But when I think something in German there is really something that is a little bit different. A different connection, maybe in the brain. I cannot explain it. It's different (*laughs*) than when I think in English or other languages. English is best, I don't have to think about anything, but other languages I definitely have to think about everything.

JJ: What languages are you fluent in?

GT: Well, German, English and French. I don't speak Spanish and I don't speak Portuguese but I have friends that help me with the diction of everything.

JT: Gabriele has an incredible ear for languages though. She can hear things, she can hear all the inflections, she can hear the proper pronunciation.

Also, she finds out who can actually guide her and make sure that she's doing everything authentically. So no matter what language it is, if she doesn't actually speak it or is fluent in it, she'll seek out a person who can actually make sure that she's speaking it or singing it correctly.

GT: As much as I can. You know I have a Brazilian friend and she says it sounds great, but one can hear that I'm not from Brazil when I speak in Portuguese. I don't sound like a Brazilian. But at least the pronunciation pays tribute – I'm trying to do it well, and putting a lot of effort in it.

JJ: Sure. So, Joe did you write these songs specifically for this project, or it's kind of like a collection that you've had over the years?

JT: It's a mixture of both. Some of these songs are relatively older and "Asato Maa" is brand new. The Hindu piece prayer with the chant, that I wrote specifically for this project. "Siehst Du Mich," the last tune is new. Actually, Gabriele's parents had their 50th wedding anniversary in 2008 and I wrote – Gabriele's parents actually asked her – we were going there and they wanted us to perform and they suggested that I do some of my own music because they've been to plenty of our gigs in Germany. So I thought well that was really nice of them to ask us so instead of doing something they've already heard, why don't I do something new for them? So my Ger-

man is decent. I can make myself understood most of the time and I understand quite a bit of it. So I went online and I did a Google search on German love poems. And I found this gold mine of poetry from Else Lasker Schuler and I was just totally blown away by it. And "Siehst Du Mich" was one of the poems. It was actually a pretty amazing experience because I found the poem, I made sure that I understood it, and made sure I did by looking at a translation, and I printed it out and just put it on the piano. I sat there and I just stared at the poem, going through what would become the lyrics, and all of a sudden the tune basically just completely flowed out and within 20 minutes I had the whole thing done.

JJ: Wow, that's beautiful.

JT: Yeah, it was quite an amazing experience. I totally just felt like a vessel. It was just flowing through me.

GT: And it was nice that we had something in German for my parents because they don't speak English. (*laughs*) And then I heard the song he had done and I sang it, and I said, look we're going to put this on our next CD. So that's how that went.

JJ: Perfect.

GT: Yeah, I thought it was really nice and very dif-

Continued on Page 32

TIA FULLER

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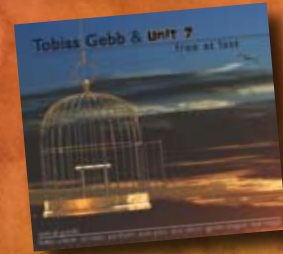
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Jazz at Lincoln Center's Fats Waller Festival

By Joe Lang

One of the things that attracted me to jazz was the joy that is exuded by so many jazz artists. It was exposure to Louis Armstrong's music that drew me in, and it was soon followed by the giant talents of the effervescent Thomas "Fats" Waller. Waller, unfortunately, died at the age of 39, cutting short an extraordinary career that would surely have been even more spectacular had it lasted longer. On the fortunate side, we still have his recordings and the songs that he wrote to return to over and over again. Jazz at Lincoln Center will be paying tribute to the Waller legacy with a series of concerts on April 16 and 17.

Fats Waller was an eclectic performer and artist. He was a magnificent pianist, primarily in the stride style. His charismatic personality pervaded his appealing vocalizing. He was also a stellar composer of both popular songs and jazz pieces that have remained an integral part of the musical landscape.

For *The Music of Fats Waller*, a program that will be presented at 8:00 P.M. on both evenings in the Rose Theater, JALC has chosen Andy Farber to serve as Music Director. These concerts will be performed by a band comprised of Farber and Dan Block on reeds, Jon-Erik Kellso on trumpet, Ehud Asherie on

piano, Doug Wamble on guitar, Ben Wolfe on bass and Alvester Garnett on drums. Carla Cook and Allan Harris will provide the vocals, and Ben Vereen will serve as host for the proceedings.

Farber indicated that the program will consist of songs composed by Waller, both the more familiar ones like "Ain't Misbehavin'" and "Honeysuckle Rose," and some not as well known. In addition there will be songs associated with Waller, but composed by others. Farber also mentioned that they would play some Waller songs that were part of the book of the Fletcher Henderson Orchestra.

All of the players are well versed in the swing tradition that has included much Waller material in its repertoire. Farber, Block, Kellso and Asherie have all played on Vince Giordano's Nighthawks, one of the premier orchestras to keep this music front and center. Farber has been a frequent contributor to JALC since its inception, providing arrangements for the JALC Orchestra, and occasionally filling one of the chairs in the reed section. Cook and Harris are among the best of the current crop of younger singers who are extensions of the classic jazz vocal tradition.

Ken Druker will be hosting 7:00 P.M. pre-con-

cert discussions of Waller's music for ticket holders in the Agnes Varis and Karl Leichtman Studio in the Irene Diamond Education Center on the 5th Floor.

The other concerts are titled *Fats Waller - A Handful of Keys*, and will concentrate on the stride piano aspect of the Waller musical palette. These performances will take place in the Allen Room on April 16 and 17 at 7:30 and 9:30 P.M. Three of the finest contemporary jazz pianists, Dick Hyman, Judy Carmichael and Marcus Roberts, will share the stage.

Dick Hyman is among the most eclectic of jazz pianists. He is at home in virtually any jazz style. His initial jazz influence was the legendary Teddy Wilson, with whom Hyman studied. It took a while for Hyman to gain the confidence and technique to venture into the world of Waller as a performer. He feels that Waller possessed a "higher degree of finesse" than is generally recognized for "his great talent as a pianist was hidden under his other roles." Hyman endeavors to capture the "spirit of fun" that is present in Waller's playing.

Judy Carmichael is recognized as one of the finest proponents of stride playing on the current scene. When asked what attracts her to Waller's music, she offers a simple and direct response. "I love Fats' energy and joy. That's what first attracted me and still attracts me. And his humor." Carmichael has expanded her playing beyond her stride roots, and has added some vocalizing to her performances. During these concerts, she will be singing a few songs, supported by her partners for the gig.

Marcus Roberts is one of the younger generation of jazz performers who is steeped in an understanding of and appreciation for the wide variety of styles that comprise the classic jazz tradition. Stride is one of the styles at which he is particularly adept, and he has had a long standing affection for the music of Fats Waller. His association with JALC Artistic Director Wynton Marsalis predates the establishment of JALC, and he has been a contributor to JALC in many ways, including playing, composing and arranging for the JALC Orchestra.

The program for these concerts will include both familiar and less noted Waller compositions, and a sampling of other songs associated with Waller. It should be an evening of great playing, with some unexpected surprises peppering the performances.

By paying tribute to Fats Waller, a major figure in the history of jazz, JALC is carrying on its tradition of recognizing the importance of keeping alive the legacies of the performers who have made significant contributions to the world of jazz. The lineup of players promises to give those who attend a memorable glimpse into the musical world of Fats Waller.

Tickets are available at the JALC Box Office, by calling CenterCharge at 212-721-6500 or on-line at jalc.org. For additional details, go to jalc.org. ■



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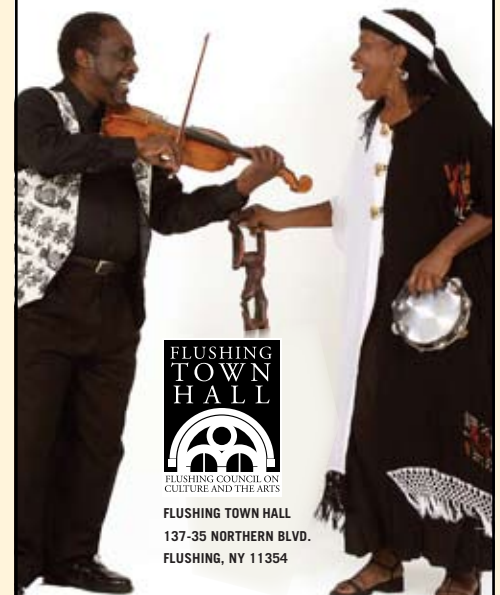
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Gregory Generet

By Eric Nemeyer

Jazz Inside: You have a really interesting history in your career. You just put out a really terrific album. Talk a little bit about how it came from concept to sound to ultimately, completion.

Gregory Generet: Basically, in my former career, when I was working at CBS, I really had thought long and hard about wanting to begin to do more musically. I was working at night trying to hammer out a small career as a singer, and then I began to get busier, which was really surprising to me considering that I had this full time day job that I was working at 18 hour days 7 day weeks for 10 months out of the year. So even trying to do this at night, you can imag-

body – colds, or a virus. The immune system kicks in and your body temperature rises. The body is burning off those cells and trying to flush it from your system. When that job is done your temperature returns to normal. With sarcoidosis, my temperature would not return to normal, so I would have a fever anywhere from 101-105 on some days, 24 hours a day.

JJ: When did you discover that?

GG: We discovered it in 1995. It took about a year to diagnose. I took prednisone medicine that suppressed the inflammation. You're never cured from it, it just sort of goes dormant. It's aggravated by stress. So, my

“One of the things that I've learned about is that people need to be enrolled, you just can't tell them about what you do, you have to enroll them in what you're doing.”

ine I was not able to sleep. But, doing it I realized that I was really enjoying myself. I was getting work by word of mouth. I had gotten a lot of work, and then 9/11 hit and as you know, so much work dried up. So, I just threw myself headlong into the career I'd already had for 25 years. As the years went on, as we got closer to 2005, 2006 I was really finding that I was no longer comfortable doing what I was doing. I felt the need to stretch out even more, creatively.

JJ: What did your job entail?

GG: I was a post-production editor. I edited video for different network broadcasts and I was doing video promotion for *48 Hours* broadcast, and as well as for CBS Sports. I was a staff editor so I worked on the *NFL Today*, and then the NCAA Tournaments and pretty much most of the other news programs from *CBS Evening News* to *CBS News This Morning*.

JJ: Was that very high pressure, time sensitive?

GG: Yes, very much so. A lot of waiting around as well, and then suddenly you have very little time to get a lot of things done. So as I began to get further along in my career there, I realized that I just was not happy creatively because the industry changed so much. Corporations got more involved with owning networks and suddenly it didn't become about the quality, it became about how fast you can do it and how quickly and cheaply it can get made. I just began to feel more and more unfulfilled. The turning point for me was that a very close friend of ours passed away suddenly. I have a condition that we discovered back in 1995. It's sarcoidosis. Basically what happens is when your body has a fever it's because it's been killing off any kind of foreign cells that get into your

friend who mentioned, she had lost a great deal of her lung capacity because of it. One day I'm sitting at work and I called home like I did everyday to speak to my wife and she was crying that very dear friend had caught pneumonia, gone into the hospital on a Friday and by Sunday she was dead.

JJ: How old was she?

GG: She was 55. I sat with it for a moment and that light went off in my head. It was that moment when you – you always hear these clichés that when someone close to you passes on it makes you take stock in your life. But, some of us never really do. I had that moment where I did take stock in my life and I realized that I had been becoming increasingly unhappy. I have the same syndrome that she had and I did not want to spend the rest of my life sitting there, being unhappy, the stress making me more and more debilitated. So, I retired from the network.

JJ: That was that day.

GG: That was that day. Subsequently, by the time I was able to separate myself from the network it was six months later, but I was totally out of it. I literally did not go back to work. You know and I'm sitting there and I'm thinking about my life and I knew exactly what had always made me happy. Once I discovered doing something that I wanted to do since I was a child, which was to sing publicly. So, I said, “Well how do I do this?” Suddenly because I had not been working since 9/11, all those contacts that I had made were gone. Here we are 2006 and I had to figure it out again. I had just begun to make the sketches



of doing an album. I have a friend who I had met a few years earlier who is Onaje Allan Gumbs. I said to Onaje that I was thinking about doing a record. Onaje was pretty much about the only person that I knew who worked in jazz music as a producer as well as a pianist. So, I asked him to work on it with me. Tamara Tunie agreed to executive produce. That's how we came together to do the project. We came up with about thirteen, fourteen tunes and he arranged all of them. As we sat down and played through them and thought about them, we whittled them down to just eight. Everyone told me the conventional thinking was, because it's a CD you need at least an hour's worth of music. When I came to jazz music it was a little late in my life. I fell in love with all of those albums from artists like Billy Eckstine and Johnny Hartman, and they didn't run very long.

JJ: Yeah, how could it be that those recordings were so good if they didn't run so long back then?

GG: Right. Exactly! I have a collection of over 1,000 CDs and almost half as many albums. When you think about it, how many songs do you really love from all of those albums? Do you love the entire album or do you love half the album? As I thought about it, I had to really look at this project and see what were the best of those songs, that we had chosen. Those 8 were the best. I didn't want to put on the other two because I didn't think that they were as superior as what we had already. I didn't want to load up the CD with just stuff because I could. I'm very happy with it. Pretty much so far a couple of reviewers who have heard it, has said you know it's kind of nice to actually have something that you feel like you want to hear more of.

JJ: When I started listening to jazz in the early 70s I remember going down to 3rd Street Jazz and Rock or Sam Goody's or different places.

GG: J&R for me.

Continued on Page 36

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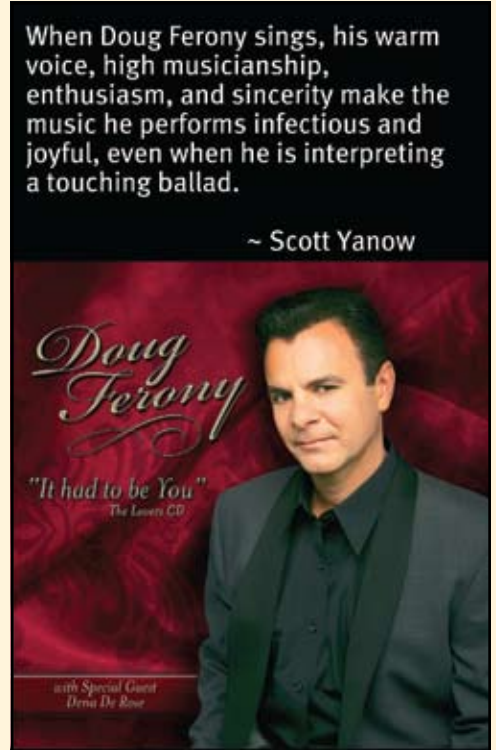
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Diane Hoffman

By Michele Aweeeky

JJ: When you were a child in Massachusetts, your grandfather was a musician. Did growing up with a strong musical presence in the family inspire your own love of music? How do you relate your upbringing to where you are now?

DH: I was surrounded by music growing up. I sang in the church choir. I still perform with a choral society. My grandfather played at all the family affairs, like weddings and christenings. He played most instruments. I have his two vintage Gibson guitars. When I was a teenager I started playing guitar on his J45. I was influenced by the folk scene and particularly by the Delta Blues. My father was a big band fan and always played records, particularly those of Jimmy

that they are able to convey so many different emotions in a single set. How do you sing about heart-break if you are currently in a great relationship, or sing about being happy if you are sad, etc.? Is this something you have had to work on? How do you accomplish this?

DH: Expressing the meaning of the lyric is essentially acting. You have to dip into yourself, touch yourself, reveal yourself. The external aspects of your life play less of a role. It actually takes a lot of courage to touch and reveal the inside of your being. But, that's what makes a convincing and moving performance.

JJ: You said that painting was another one of your creative outlets. What distinctions have you come

“Expressing the meaning of the lyric is essentially acting. You have to dip into yourself, touch yourself, reveal yourself. The external aspects of your life play less of a role. It actually takes a lot of courage to touch and reveal the inside of your being. But, that's what makes a convincing and moving performance.”

Dorsey and Harry James. My mother loved music and would play opera records, show tunes, as well as Dinah Washington. My mother sang throughout the day. I do too. When my sons were little they used to scold me: “Ma, do you have to turn everything into a song!” I truly love to sing.

JJ: Your pursuit of a music career has taken you from Massachusetts, to California, Mexico, and, ultimately, New York. What were some of the differences, both good and bad, between these various regions as it relates to both life and music?

DH: My travels were basically part of my search for self expression. While still in Cambridge MA, I designed and made my own clothes and made silver jewelry. When I went to California it was at the beginning of the amazing music scene there as well as the youth movement. I was working at U.C. Berkley and a friend introduced me to the art scene. I was fascinated and soon I enrolled in the California College of Art where I earned a BFA. This led to a year of independent study in Mexico with renowned painter, Jacques Fabert at El Molino in Erongaricuaru. I met my husband in Mexico and that brought me to New York. In New York I established myself as a painter. I continued to study and mounted over fifteen solo exhibits. I'm a very social person and I found painting increasingly solitary. I started studying music, singing, sitting in and eventually performing with my own groups. Overall, my searching and growing has always been more of an inner process than a function of geography.

across between drawing inspiration for your music and drawing inspiration for your art? How do the two intertwine?

DH: Compared to singing, painting is very solitary. You work alone in the studio, refining, polishing, discovering. Then you exhibit a body of work. Singing has a more immediate interaction with the audience and feeds and builds off audience reaction. Painting and graphics, my chosen media, use visual images in a kind of symbolic way. Singing is more direct. It's poetry set to music. Obviously, both painting and singing are forms of personal expression and both rely on appreciation for subtlety, dynamics and authenticity.

JJ: What is the biggest challenge that you face on an ongoing basis as a professional artist/singer?

DH: My main goal is to grow and expand. I am always trying to perfect my technique. I am always trying to master new material and to increase my musical knowledge. And, of course, I want to perform. That's the best way to stay on top of your craft.

JJ: What's the best advice related to music that you've ever received?

DH: When I first started performing, my coach reassured me, telling me that even though there's tremendous competition there is always room for talent.

JJ: One thing that amazes me about great singers, is



JJ: What's next for you? What upcoming projects are you currently working on?

DH: I have been putting together “theme” shows: Rodgers, Hart and Hammerstein; Weill and Wilder; Tribute to Peggy Lee. I get to find some wonderful material this way, and I will include some tunes from these shows on my next CD. ■

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Andrea Wolper

By Gary Heimbauer



JJ: What inspired you to dedicate your life to music? Was there a turning point, or was it always a given? Do you attribute it to something completely internal, or to the environment that you were a part of in your youth?

AW: I'd say it was more like a series of turning points. Music definitely was part of my childhood, but I didn't imagine it would become such an essential part of my life, at least not in the way it has. I was living my life, putting one foot in front of the other, and then came the realization that I was on a particular path, and that that path was the thing I'd been seeking.

JJ: You teach, so you obviously believe in the power of music education. What do you think are the most important qualities of an effective teacher?

AW: What I believe is that if you want to do something, you probably should learn how to do it! There will always be wonderful self-taught musicians, but most of us need to learn technique, we need guidance to help us develop and build on whatever skill and talent we start with. I'll admit it bothers me that a lot of people apparently take singing for granted. I hear many people who have talent but clearly have no idea

what they're doing; often, it's instrumentalists who decide to sing, and I think, if they'd put even half the time into singing that they put into learning their other instrument, they might be really good. I don't understand why they don't care enough to do that. And now I've probably pissed some people off, but this is what I think. As for the qualities of an effective teacher, the first of course, is having a good working knowledge of one's instrument, and the ability to convey that knowledge. At the same time, a teacher should remember that technique is in the service of expression; excellently played music without feeling, without individuality, personality – what's the point? Flexibility and an open-mind are useful, especially because not every student learns in the same way.

“I'd say other artistic challenges are mostly related to self-perception. I'm not that interested in music that's devoid of feeling or individuality, so I'm always reminding myself to be more courageous and emotionally generous than I think I can be, to go out on a limb and try things even though there's no guarantee of success.”

It's also very helpful to have a sense of humor, and necessary to stay connected to joy. Singing touches a very vulnerable place in people. I ask people who study with me, whether privately or in workshops, to stretch beyond what they already know they can do, so it's important that they feel comfortable and respected. I want to create an atmosphere in which people can trust that trying new things is not only worth the risk, but can feel absolutely glorious.

JJ: What kinds of major challenges have you faced in the industry and in your artistic pursuits, and what have you done to overcome some of these obstacles?

AW: Ah, so many, and all of my own making! In terms of the industry, I believe my slowness in recording has been an obstacle. Releasing CDs has a real impact on one's presence in the industry and among audiences, and although I try to respect my apparent rhythm, I'm very out of sync with current trends. And I haven't been very smart about cultivating relationships with industry people, about paying attention to when APAP takes place, and that sort of thing. Sometimes I think my head really must be in the clouds. Artistically, the first challenge was that when jazz got hold of me, I'd already studied singing a lot, but apart from that I had very little musicianship. I had a lot of catching up to do, so I started studying; of course, that's an education that's never complete. I'd say other artistic challenges are mostly related to self-perception. I'm not that interested in music that's devoid of feeling or individuality, so I'm

always reminding myself to be more courageous and emotionally generous than I think I can be, to go out on a limb and try things even though there's no guarantee of success.

JJ: What are you currently working on, and what is in the works for the future?

AW: A good question to follow the previous one, because I am indeed working on a new recording. It seems ironic, but there might be a couple other releases in the next year or so, though I don't want to say more until I know what's what.

JJ: In the 50s and 60s, Baroness Pannonica de Koenigswarter asked hundreds of musicians to tell her their three wishes. This was recently published as a book. We would like to continue this tradition and ask you, “What are your three wishes?”

AW: I love wishes! I have so many, but for this I'll keep mine in the realm of music: 1) I wish for my upcoming recording to go smoothly and beautifully, be artistically satisfying, and lead to more doors opening. 2) I have a wonderful booking agent for parts of Europe, for which I'm extremely grateful; most people don't have any help at all. But I'm greedy; I love touring, but setting them up is exhausting and difficult, so I wish I had someone to help here in the U.S. and with the rest of the world. 3) I wish I'd write music more prolifically. ■

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Gia Notte

By Michele Awecky



JJ: Your website describes you as “at home performing old-fashioned love songs, pop songs, bossa novas and swinging jazz in the style of the great masters.” Do you think intentionally emulating the styles of the past puts a limit on the depth of your artistry, or have you internalized these styles so deeply that they have become who you actually are?

has helped me immensely to expand as an artist. Even with my training, I have still only begun to skim the surface. There is so much more learning in store.

GN: I am someone who has a song playing in my head almost always. The songs on my two CDs and a lot of what I sing are the tunes that play in my head.

JJ: How do you continue to develop your craft other than through performance? What kinds of things do you work on?

GN: I have many different ways in which I have developed as a performer. For example, I work with vocal coaches and have wonderful vocal technique

“I have still only begun to skim the surface. There is so much more learning in store.”

My family loves music. My dad sang, and my mom always sings. I love old movies and have always been connected to the songs and music that reflect the early days of jazz and what we call The Great American Songbook. These songs are priceless and I feel that no matter how many artists record them, they're timeless. We are keeping these compositions alive, breathing new life into them and I hope hundreds of years from now this still stands true. So in answering your question, I must say that these songs are definitely a part of me. Both *Shades* and the *Live* album have fresh modern arrangements and interpretations, yet I feel still reflect the intended message the original writers and performers portrayed. With regard to the masters, emulating their styles would be impossible for me to do because of their own originality. However, I am still influenced and inspired by so many of them. Yet when I deliver a song, I reflect upon my own experiences and in doing so there are no limits to the music.

study sources, and practice as often as I can, even in the car or shower if that's all time allows. I meet artists and musicians of all kinds, some of which work with me on various technical approaches. I work on timing, rhythm, harmony, etc. They are all a part of my personal growth.

JJ: Was there a turning point when you decided to dedicate your life to music, or did it always go without saying?

JJ: What's next for you? What upcoming projects are you currently working on/planning for?

GN: I've always loved music, and I want to keep growing and learning and being allowed to do what I love, which is being a vocalist and performing. I am so thankful for my wonderful family and friends and all the support and encouragement they give.

JJ: Having undergone musical training yourself, with piano and voice lessons, can you talk about the importance of musical education, and how you think it may have impacted your own career?

GN: I feel it is so important to support music education at all levels, privately, and in our schools and music camps. It is up to us, the lovers of the music, to keep it alive and growing. The musical training I received

GN: I have some ideas for my next recording. I'd like to stretch out a bit as a vocalist, and change things up. I am grateful to the people and musicians who work with me. Their input and ideas help me to challenge my own capabilities. My next recording will reflect as much. I intend to perform and further promote my new CD *Shades*, not just here in the States, but abroad as well. ■

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Stephanie Nakasian

By Gary Heimbauer



JJ: Being a professional singer is a one of those dreams that everyone can relate to. Most of us either don't have the skill, confidence, or gall to follow through with it. What makes you one of the select few? Was there a particular moment where you knew that you would dedicate your life to this, or did it always go without saying?

SN: I never thought of myself as a singer. I just thought of myself as someone who loved music – piano, violin, choir, etc. The more I put myself in the jazz world, the more I was asked to sing and perform – so much so that I quit my job on Wall Street (I have an MBA from Northwestern in finance). I began to realize that in my very essence I was a singer and mu-

tion and instead bring something new to the 'formal' education format – empowering the individual to be different and to think and perform outside the box. In choir this is difficult as you work to 'blend' but for the individual musician/teacher, this is a must. We are new to the education area in jazz and trying to 'get jobs' in the 'institutions' and often this leads to changing our ways to fit the box. I try not to do this and the students love it! So do the hip schools. I also want to say that watching a young pre-med student or engineer open and blossom in their vocal self-expression is one of the most rewarding things I get to do. It's such an important part of their being and becoming – the best reason for arts education support! I hope Obama really gets this and is willing

“[My ultimate goal is] to keep my music pure and honest and open – to get to the heart of the matter, to my heart of the matter and to touch – really touch – and move people into action, reaction and interaction; and to push through my own self-imposed boundaries of improvisation (melodically, rhythmically and harmonically).”

sician – it pulled me in and there was a moment when I had to decide whether to do it for the fun of it or quit my job and dedicate myself to it. It was a horrible moment – to give up all that money and status for the unknown – in a field that at the time was even less glamorous and 'possible' than it is now. I'm glad I dove in!

JJ: According to your website, you teach jazz voice and vocal jazz improvisation at The College of William and Mary. Could you share some of your thoughts on the importance of formal music education, and what makes for a good education?

SN: I also teach at the University of Virginia and have taught at Virginia Commonwealth University and have done many workshops, clinics and wrote a book as well. I say all this to say that I never studied music in school – I took private piano and violin lessons and always sang in school and church choirs. My education in jazz was by being with my now husband Hod O'Brien – one of the true greats and pure bebop piano men ever – he taught me as did my apprenticeship on tour with Jon Hendricks for two years – how to hear the music, what to study (listen to) and how to phrase. Jon gave me the courage and confidence to experiment, improvise and find myself. I hope that formal education does this – I'm not completely convinced seeing how so many of my classically trained singers are very inhibited in this way. My hope is that jazz education will not go the way of classical educa-

tion and instead bring something new to the 'formal' education format – empowering the individual to be different and to think and perform outside the box. In choir this is difficult as you work to 'blend' but for the individual musician/teacher, this is a must. We are new to the education area in jazz and trying to 'get jobs' in the 'institutions' and often this leads to changing our ways to fit the box. I try not to do this and the students love it! So do the hip schools. I also want to say that watching a young pre-med student or engineer open and blossom in their vocal self-expression is one of the most rewarding things I get to do. It's such an important part of their being and becoming – the best reason for arts education support! I hope Obama really gets this and is willing

JJ: What do you do as an already established pro, to continue learning and developing, besides performance?

SN: PRACTICE – I practice whenever possible (I don't do enough of it) and try not to get caught up in the idea that musicians have to be agents, publicists, marketers, etc.

LISTEN – I listen to everyone but especially to the foundation people and less to the derivatives. I listen deeper and more broadly.

LEARN – I continue to learn theory, piano, arranging, phrasing and rhythm, transcribing solos and learning from my teaching how to sing.

WORK – I work on self-development and higher consciousness and deeper living so that I can give more to my music and to my audiences without fear.

KEEP – I maintain my shape physically – I'm not always winning this one but it sure helps with stamina.

JJ: What is your opinion of the current jazz scene, and what do you hope to see more or less of in the future?

SN: Well, I guess I've lasted this long because I'm a

terminal optimist – the scene stinks of course – fewer clubs and radio stations and labels and promoters, etc.; but on the other hand the audience is not what the negative pundits say – they are dead wrong – I tour and I see it – people like this music – they need to see and hear more and especially singers and instrumentalists who have a strong melodic approach. I see a very strong future in the college and school kids who have been brought up closer to jazz than the 40 and 50 somethings. I always want to see less 'administration' and 'corporate' approach and more of an individual viewpoint, so more diversity and more openness and more opportunities for promotion and publicity so that not only a chosen few 'commercial' folks have a chance to make it.

JJ: Your book, *It's Not on the Page! How to Integrate Jazz and Jazz Rhythm into Choral and Solo Repertoire*, which was published in 2001, offers readers a way to 'reinterpret' musical techniques. How did you go about organizing your ideas into a method or system? Do you still stand by this book, or do you plan on revising it, or writing another one?

SN: I love my book. It came after ten years of teaching and was initially for the teachers – but I have found that many students of both voice and instrumental jazz 'get it' and use it so I'm thrilled. I've recently finished writing a book on general singing. I love it but I need an editor – I must finish this! It's a great book and a very successful technique and method I've used for hundreds of students over the past fifteen years – it works!

JJ: What was it like when your daughter, Veronica Swift, expressed her first interests in pursuing a career in music? What advice did you give her, or how did you guide her along?

SN: Well, we took Veronica everywhere with us – she even slept in a bass case in Holland once. She

Continued on Page 38

www.stephanienakasian.com

Nnenna Freelon

By Gary Heimbauer

JJ: Nnenna, I'm sure you are excited about this month's release of your new CD *Home Free*. It sounds like a very different kind of recording for you, comprised of songs that either represent the concept of home for you, or that you are most at home singing. Can you talk about the concept of the album, and how it may differ from your previous six albums on concord?

would you recommend to someone who is dealing with fears, anxieties, or shyness, to overcome this?

NF: Everyone has anxiety at some point in their experience. I'm not sure that overcoming it is as important as understanding it. Being an artist is an incredible journey of self discovery. One of the first things I do when I'm feeling un-centered is to BREATHE....

“Creativity, problem solving, discipline, concentration and listening skills are just a few of the benefits realized when students are exposed to the arts. Our future depends in part upon the cultivation of imaginative minds.”

NF: *Home Free* is the title of my new CD but it is also the way I'm feeling right now in my life. I think for me, it's more about feeling at home with myself – nothing to prove and really having fun. I wanted the joy that we express when performing live to come through on the recording. I can say that we really had a good time. The CD was recorded in Durham, NC – my adopted hometown. Along with my regular band, all of the guests were musicians who had been in my life for a long time. My son Pierce joined me on *Lift Every Voice and Sing*. And this was a very beautiful moment for me. We also recorded “America The Beautiful” as a continuation of the exploration of the theme “Home.”

It's a first step to settling the imbalance.

JJ: You are the spokesperson for the National Association of Partners in Education, helping to improve and promote arts education programs in the United States. Can you talk a little bit about what led you there, and what it's like to be involved with this organization?

NF: When our children were young I became very involved with the arts education movement. I believe that educating the whole child necessitates instruction in all of the arts. The benefits have been proven across the board. Creativity, problem solving, discipline, concentration and listening skills are just a few of the benefits realized when students are exposed to the arts. Our future depends in part upon the cultivation of imaginative minds.

JJ: When and where did you discover the Charlie Chaplin song *Smile*? I recently heard it on a Gene Bertoncini and Roni Ben-Hur CD and loved it.

NF: The lyrics of the song “*Smile*” really grabbed me. Nat King Cole's version was the first one I'd heard years ago. It still ranks as one of my favorites. Some songs help you feel better just by listening. This is one of them.

JJ: Please tell us about some of the problems you see in arts education, and some of the solution that you or your organization have come up with or are trying to have take place.

NF: Partnership is the watchword for the 21st century. We must work together to make the changes we'd like to see in our communities. I wrote a song called “*One Child at a Time*” which became a theme song for the arts education movement. I believe that the biggest changes can take place when we make even one small step.

JJ: Was singing something that was always the central aspect of your life, or was there a moment where you decided that you wanted to take it to the next level?

NF: My mother tells me that I was singing before I could speak. I started singing in the church and my Dad's love of big band music was also a great influence. Although it did take a while to give myself permission to chase the dream, it was always there. I think taking anything to the “next level” starts when you realize and give honor to the things you are meant to do with your life. I am a wife, mother, daughter, sister and friend. All of these roles make up the threads that flow through my art.

JJ: Is there anything you do outside of music to stay balanced, or keep yourself in the right state to do what you do, both physically and mentally?

NF: I have practiced yoga for over 20 years. Yoga helps me stay balanced and focused. I also try to eat a good diet – a real challenge when on the road. I truly love what I do and I think that helps.

JJ: Have you ever dealt with performance anxiety, or not being able to “let it all hang out” on stage? What

www.nnenna.com



Credit: Dave Ellis

JJ: How do you feel about the current vocal jazz scene? What kinds of changes have you seen over the years and what do you hope to see more or less of in the future?

NF: I am pleased to see that more young people are interested in this music. The singer stands at the gateway to the beautiful world of jazz music. This is my 10th recording as a leader. I think the future looks bright.

JJ: As a singer who has been putting out recordings since the early '90s, do you think you've found your true voice and your own style? Or would you say that your music is heavily influenced by past artists? Or do you think these two can co-exist?

NF: I am striving to be true to who I am now. As we grow we change in subtle and sometimes not so subtle ways (*Smile*). I like to think in terms of evolution. To stay in the same place sounds, well.. boring. It's about the journey, not the destination per se.

JJ: What are you trying to accomplish through your music? What is your biggest priority?

NF: I'm living a blessed life. To be able to do what you love and love what you do is awesome. After that, everything just flows from a place where there is no lack. Touring, making recordings, conducting workshops – these are things that I do, but they are in effect reflections of what I love.

JJ: In the 50s and 60s, Baroness Pannonica de Koenigswarter asked hundreds of musicians to tell her their three wishes. This was recently published as a book. We would like to continue this tradition and ask you, “What are your three wishes?”

NF: My three wishes would be for Peace, Peace and more Peace. ■

Michael Janisch

By Michelle Awecky

JJ: Michael, can you talk about your early experiences with music, Jazz, and the bass, that solidified the vision necessary to get to where you are now?

MJ: When I was growing up in the Midwest, my mother was a huge music fan from Chicago and had an amazing record collection with a very wide variety of music from classical to rock to jazz and especially

has now become a monthly occurrence, and do tours here. This for me is very satisfying and I'm fulfilling all the goals I had when I was still in New York City. I'm just doing it based in London now. I also get to do lot of great gigs and sub in tours because I am located in London, so that's been a plus as well.

JJ: You have managed to play with a huge list of popu-

“Another big one was listening to music that I really loved over and over again, instead of just listening to it once or twice. Really internalize something until you understand it from both technical and emotional angles has really helped me develop.”

Motown and funk. At age 5, I started playing classical piano, and took lessons for a subsequent 9 years. We had a great program where I was from, and we went to jazz band festivals for high schools around the Midwest, and I got to meet some great people. When I was 13, I got a scholarship to perform at a Clark Terry jazz camp where I met Jaleel Shaw, who also had a scholarship. But for me, nothing is better than playing jazz because of the feeling of playing spontaneously in the moment. I get off on the spirituality and challenge of it. It's a constant inspiration.

JJ: What made you move to the UK?

MJ: Simple answer - an English Rose named Sarah!! I met her in the Caribbean and started visiting her in London while I was couch surfing in New York City for a few years. Sarah and I are now engaged, and I still feel great being here, so I have no plans to move any times soon. London is a very dynamic city full of culture and history, and there are tons of jazz gigs every week featuring a host of national and international bands, and since I can get into all the clubs for free - perks of the job I guess! - I get to see more music than when I was living in New York City. So, it's great for me.

JJ: What has the experience there been like compared to here?

MJ: Moving to another country, even if they speak the same language (well sort of!!) is a huge adjustment. Even after 6 years, I still crave things American. It's a completely different culture, and they think about things so much differently, from politics to even music. So, without writing a book I would say the main thing that I learned is that I had to grow up fast and figure out who I was as an individual. I've really become my own person since I've been here, and I now feel like I got a handle on things. Musically speaking there is no place like New York. The major thing I miss is just being in New York, and doing all the daily jamming, and gigs around the city. Fortunately though, over the last 6 years I have figured out through trial and error how to bring musicians over from New York to what

lar and influential musicians such as Shirley Horn, Quincy Jones, Dianne Reeves, Gary Burton, Hal Crook, Kurt Rosenwinkel, George Garzone, Mark Turner, Joe Lovano, Roy Hargrove, Donny McCaslin, Joel Frahm, Joe Locke, Aaron Goldberg, Vincent Herring, Walter Smith III, Mike Moreno, Will Vinson, Darren Barrett, Kendrick Scott, Ambrose Akinmusire, Jochen Rueckert, Jason Palmer, Patrick Cornelius, Jaleel Shaw, Jeremy Pelt, Warren Wolf, etc. Can you talk briefly about which of these experiences had the most profound effect on you and why?

MJ: Each one of these musicians has had a profound impact whether I have played with them many times, or in some cases just once or twice, and the music these people make and are involved with are all major influences and sources of inspiration for me. I could talk at length at the impact of playing with each of them, so it's hard to say specifically. Recently, one of my most profound musical experiences was doing a pre-launch tour of my debut album, "Purpose Built", where I toured for 25 concerts and had the fortune of having the great Clarence Penn on drums for a bulk of it. Playing my own music with Clarence on drums for over 20 gigs was a revelation in itself. I realized when the tour was progressing that it was almost like he had written the material and not me - what he brought to the compositions I could have never imagined. He's also the ultimate self-less team player, and has so many colors, shades, textures, and moods that he brings to the music, along with a very rare ability to make any room at all sound fantastic. I had never played with a drummer who had such a wide range of dynamics, but with extreme power and pulse too, without being macho and for show. If I can play music 100% honest like that I'll be a happy guy.

JJ: Can you tell us about your new CD *Purpose Built*?

MJ: Since I was 20, I wanted to record my 'debut' album, because it seemed like it was the thing to do.



Everyone else my age seemed to be doing it, and as the years went on it still nagged at me. Then at some point in my mid twenties, I decided that I would somehow, somehow get my debut album recorded before I turned thirty. So, in January of 2009, one month before my thirtieth birthday, I finally got it all in the can over three days in the studio. The planning process and logistics were a big one. 3 guys needed to be flown over from the UK, one guy from Boston, one from Los Angeles, and then coordinating all the different schedules and tracks too. The album is a reflection on a good deal of the different styles and different vibes of jazz that I've been up to since I started playing, and some of the compositions go back eight years or so. It's very much a debut of 'what I've been up to' with a focus on presenting myself as a musician and composer firstly rather than an album focusing on bass. The stock 'bass player' album where one hears 10 shredding bass solos, and a bunch of tracks where the bass plays the melody with the sax, and also plays bass, and then takes a solo as well just about makes me want to vomit. There is way too much of that going on and also happens on 'drum' led albums in many cases. I don't understand why all of a sudden a bass player decides they are going to do a solo album and that means they feature themselves as an instrument and soloist on every single tune. I would say the biggest guilty parties with this currently is in the electric bass world. It's like they do everything *but* play the bass as a bass. So, I really wanted to avoid all of that nonsense. Another big thing I wanted to do was feature my love of jazz's rich history and mix that with some of my contemporary influences, and see how they mix together. Finally, I wanted to feature the musicians I picked for the album on the tracks that they appeared on, so I wrote or arranged the music in a way that I believed would suit them according to what I admire and like in their playing. This ended up going better than I ever could have hoped, so overall I'm very happy with the way it all turned out. I also started my own record label and put it out on that too, so it all was a very big learning curve to say the least.

JJ: What do you do on a day to day basis? What is a
Continued on Page 30

<http://michaeljanisch.com>

Tobias Gebb

By Gary Heimbauer

JJ: You had almost ten years under your belt with melodic instruments - violin, piano - before you started drums at 15. Can you talk about what inspired the switch, and if your understanding of those instruments has any effect on your drumming?

TG: My piano teacher was always surprised at how easy rhythm was for me. She would have me play a

JJ: Can you talk about the injury you dealt with, how it affected you, and how you ultimately beat it, and are back in full force?

TG: I could write a book on this. Do you have 3 weeks to discuss? I'd say 75% of this story is psychological and 25% physical. Yes, I somehow ended up with a

"I was working on a new club to give me a regular weekly gig for only \$150 for a trio. That's only \$50 a person! The gig was in the bag but then some young musicians right out of college told the club they'd play for free and that was that."

line on the piano in the right hand, tap the side of piano with the left hand, and tap my foot with an opposing rhythm. For some reason, I was able to do this easily. But I never thought of playing drums yet. I soon grew tired of classical training and wanted something different. In middle school and high school I was already listening to different styles of music like R&B, rock, funk, reggae, not jazz yet. Some friends asked me to come to a studio and play drums with them. I said "I don't know how to play drums"! But they insisted. I sat down behind the kit and just started playing with ease. I was hooked from that moment on. My early years of playing melodic instruments had a huge impact on me. In fact, when I play drums I hear tonal music or notes more than pure rhythm. This was a challenge for me when I was first learning to solo on the drums because I'd try to play long notes but that is harder on drums. A long sustained note on the drums would be in the form of different types of rolls. Single stroke rolls, doubles, buzz or press roll. I was trying to do this a lot and then it occurred to me, 'oh, I'm hearing trumpets and violins and orchestral long notes and trying to reproduce that on drums as rolls'. So I had to really work on short attacks and other rudiments to balance out the drum ideas. In general I look at being a drummer as the same thing as being a conductor. For a conductor it's all about the music. This is why I'm not as interested in bombastic, impressive drum solos because to me, that's not the music!

JJ: Do you still play these instruments, or use them to compose?

TG: Yes, I mainly compose on piano or guitar. I don't play violin anymore. It's very interesting how composing on either piano or guitar produces different results. Either way, the most important instrument I use for composition is my voice! That's my melodic instrument. Sometimes I'm playing the melody on piano or guitar but mainly I sing the melodies and play the rhythm/chords on one of those instruments.

labrum tear over the left ball-and-socket of left hip. I was experiencing major pain in the hip which would spread to the lower back and down the left leg to toes. I went to multiple doctors who said "you have bulging discs" or "you need surgery but we can't promise it will work" and many other things that were not true. Ultimately the answer was strengthening, posture, and the mental game. I had many weak spots in the hips, back and stomach. This was solved through Pilates. Posture and movement and flow was solved through a combination of The Alexander Technique and Chi Gong. The mental game was worked on through Bio-feedback/cognitive therapy. Essentially, I had to work on all of this stuff for years and it's a miracle I didn't give up because I wanted to many times. Yet the love of music and the desire to solve the issue never stopped. The mental game is very important here. I had to realize that my stress over the injury and my NEED to fix it was making it worse. I used to have some arm pain/tenonitis too but realized that just by looking at my arm and 'thinking about the pain' would make it hurt! There are more and more studies out there that strongly show that the majority of back pain and other types of muscular pain are mostly psychological. Or, it might start as a real injury, but then is totally exacerbated by the mental insistence that it's "bad", or "real". Sometimes the cause of the pain is in your mind, but the pain is **100% real and physical**. The physical symptoms are a direct result of a psychological process that causes physical pain. The book that really changed my attitude on this is "Healing Back Pain" by John E. Sarno. It applies to all pain, not just back pain. Also, I met the most incredible physical therapists downtown that know the human body unbelievable well. They can fix anything!!

JJ: As someone who has been living in Manhattan his whole life, can you talk about the changes, for



better or worse that you've witnessed over the past two decades both in terms of music, and life in general, from the perspective of both a musician and a human being?

TG: Man, these questions are deep. Well, I remember a time when music clubs were affordable. Unfortunately, the rents in Manhattan are too high and thus the jazz clubs have become something unattainable for folks with little money. Then there's the issue of 100,000 good musicians all in one city. This is good and bad. It's great that New York City has always been 'the place to be' for jazz because you can always meet excellent players to play with or to go see at a club. On the downside you have great musicians willing to play for \$30. Or no money! I was working on a new club to give me a regular weekly gig for only \$150 for a trio. That's only \$50 a person! The gig was in the bag but then some young musicians right out of college told the club they'd play for free and that was that. Since many people including club owners are not knowledgeable about jazz music, it doesn't matter to them whether it's a veteran musician or a young neophyte. But in general, NYC is the biggest, baddest place to be for music and that's great. I just have to high-tail it to the woods on a regular basis to keep my sanity.

JJ: What do you do on a day to day basis? What is a day in the life of Tobias Gebb like? Work, work, work?

TG: Usually a half hour to hour on piano or guitar just playing tunes or experimenting, then an hour or two on the drums. Then hours and hours of office work! The internet might have "leveled the playing field" but I'd say it's created a mountain of work for the independent artist. How many social networking sites can one burn their day on? How many sites do you have to upload pictures, music, video, reviews, etc?? Not to mention booking, recording, compos-

Continued on Page 39

www.triowestmusic.com

Ralph Lalama

By Eric Nemeyer

JJ: What is it about musical improvisation that you find so valuable? What does it offer to you, your band-mates, and the listeners? What motivates you and drives you forward?

RL: Life is one long solo. And each life is unique. So what I strive to bring to my improvisation is my life experience, both on and off the bandstand. And to musically accomplish this, one gathers a lot of knowledge by delving into both the craft and the art. It offers to me a stream of expression as to where I am in my life at any given moment. To my band-mates, I hope that it offers inspiration to receive and reflect ideas that will help them express themselves. To the listener, I hope that the combination of all of this leads to an appreciation of the jazz ideal, intangible though that may be. One of the things that motivate me is the feeling of the split-second decision-making of your feelings and knowledge, which means that you have to decide quickly which way to go, rhythmically, harmonically and melodically. Of all the living and learning that you've done, you could go a lot of different ways at any given moment, and in the heat of improvisation you have to be instantaneously clear. And that takes a lot of energy. And another part of the motivation is the moment that you're improvising is the interaction between you and your band-mates, and the give-and-take of the audience. Sometimes when I look out at the audience and I see the bobbing of their heads, it rhythmically inspires me and drives me forward.

JJ: What was it that initially inspired you to pursue playing sax and woodwinds?

RL: When I was nine I started on the clarinet. My grandfather actually gave me my first clarinet because he was a clarinet and alto sax player himself. And I remember opening the case and smelling the wood of the clarinet and that really tickled my fancy. I started playing and practicing the clarinet and started digging the sound of the wood. Then at age 14, my parents bought me a tenor saxophone for Christmas. I took it out of the case and knowing the clarinet somewhat, I started playing the saxophone right then and there because I knew some of the fingerings. It just so happened that in the house we had some Sonny Stitt and Stan Getz records. They attracted my ear as to how the instrument should sound. With my father being a drummer, up to that point I had listened to these records mainly focusing on the rhythm section and the beat. But from that moment on I shifted my focus to the melody and harmony. Still, in retrospect, the focused listening of the beat really helped my saxophone playing and style, even to this day. And then listening to Charlie Parker, Sonny Rollins, John Coltrane and Joe Henderson really expanded my understanding of the possibilities in playing the saxophone, that there was no

end to the number of things one could artistically express. And I continue that search today.

JJ: When you first embarked on the sophisticated journey of becoming an improvising or jazz saxophonist, what were some methods that you found extremely useful to achieving your goals? (Perhaps something that you developed on your own or your favorite instructional resource)

RL: At the beginning, I just listened a lot. I remember enjoying not just the melodic and harmonic content, but also really digging the ride cymbal and the bass. Then, when I started trying to improvise, I remember my rhythm was closer to being together than my harmonic and melodic ideas. So to try to remedy *that* problem, I started trying to find the notes and the phrases by transcribing, and at this age of 13 or 14, I accomplished a little bit but my ears weren't that sophisticated yet. So I started practicing scales and chords, not only for technique on my instrument, but also just to hear the difference between major and minor. Once my ears and technique were better, I started transcribing more diligently and started acquiring a deeper understanding of the extensions of the chords, i.e., the sharp-elevens, thirteens, etc. Through transcribing, I started to check out the expansiveness of the sound of the instrument. I remember dealing with the Sonny Rollins record, "Newk's Time," and trying to emulate his sound and in the process my jaw hurt for about six months. Because of this, I discovered an exercise for sound that I use even to this day. It's a series of long tones, with the articulation "ha-ta-ta" that I call "The Isometric" and a series of quarter notes in intervals of seconds and fourths, that I call "The Aerobic." Time has shown me that it gives the sound more highs and more lows, which is a vertical spread, versus a horizontal spread.

JJ: As an artist, your state of mind and ability to dig deep is important. Outside of playing, what do you do to decompress, re-center and find peace of mind?

RL: I'm not a super diverse person, so my answer to this will be pretty straight ahead. I mean, I'm not a multi-layered type as a whole in many subject matters, but I try to exercise my diversity in a few choice subjects. First, I dig sports, specifically football and baseball. Not only do they help me relax, but when I think about it, sports kind of relates to what I do because it's all about performing and staying within yourself but always trying to nurture your talent. Next, listening to music; this exercises the mind and soothes the soul. I can't help but absorb what I listen to especially when I hear something well communicated that affects me where I want to communicate



just as well. Third, I dig following politics because I'm into debate and discourse and people airing their opinions. Sometimes it's a bit of an overload with all the multi-media, but I like to sift through all the B.S. and scream at the TV. Lastly, hanging with my wife, Nicole, because we discuss, analyze and enjoy getting involved with all these things together, and we like to cook together, too, especially our homemade marinara sauce. If I don't have sauce in the house, I don't have peace of mind.

JJ: As a musician, what do you feel your role or responsibility is in our society? Is what you do something only for you and the musicians you are sharing the stage with, or are you trying to achieve something outside of that microcosm?

RL: Without a doubt, I was born and blessed with some musical talent. Thanks to my family, this gift was nurtured and I feel a sense of responsibility to share something positive through my music. I think society and people need the sound of music in their lives, because I think music is a part of survival and the human spirit. It's an unquenchable expression of who we are. It's more than just the arts and entertainment section of the newspaper. It's integral to our day-to-day lives.

JJ: What is the greatest compliment that you can receive as a musician?

RL: The greatest compliment I have received is when somebody has heard me – on the radio, for example – and says to me, "Ralph, in three notes, I knew it was you."

JJ: What is the most rewarding facet of your life as an artist?

RL: Well, one of the things I like is traveling around the world and meeting people from all walks of life

Continued on Page 59

www.ralphalama.com

Michelle Marie

By Eric Nemeyer

JJ: What kinds of challenges do you face as an independent artist, and what advice can you share about overcoming one or more obstacles?

MM: As an independent artist it is a tough path. Yet, at the same time it is positive. I have had many obstacles in my career that I had to overcome. When you are out there on your own as an artist, you have to make the right choices on your own. I enjoy having this challenge at the moment of being an independent artist. While I was in Seattle a friend instilled the thought that I had since I was a kid, to start my own record label, and in 2008 I started MM Records Group. It was very exciting to start the company. I feel it gives me the freedom as an artist that I want

from my bedroom. So in retrospect, I have kept my dreams very close to my persistence. My ambitions are very hard to actually realize especially in these hard times; Although, I never stop even when I feel its time to take a break, I tend to keep working, and coming up with some new idea to work on. As far as expanding my talents I continue taking jazz coaching from musicians that I admire. At the moment I am studying with pianist Jeb Patton. I am not working on my piano skills, but advanced harmonic studies to open up my possibilities to be a better improviser. As a guitarist, my one commitment is to be the best I can be with my instrument. I take it very seriously and it always has been a very sensitive subject for me. Growing up as a female musician was a different picture than it is

“I feel at times there are so many negative comments in the world Someone will always have something to say about your music, they may like it, they may not. They may express that you’re too old and should give up because you should be already in the young upcoming artist spotlight. I believe your time comes when it’s meant. Maybe you’re not ready when you think you are. I never thought of music as fame. I knew it would be a tough career ... but I am in love with it.”

and serves me with how I want my music represented. Sometimes there are moments that it is a bit much doing everything on your own because I want to spend most of my time practicing and composing, but for now its working well. The lucky part in my life is that I have the support of my parents and friends. Anyone who knows me is aware of how hard I work. I am consistently pushing myself ahead musically and striving to become a better musician. I think you need this attitude to survive in the music business. My advice is to be out there playing your music, never be afraid to try new ideas, even if they fail and most of all believe in yourself.

JJ: What kinds of activities are you doing, or planning to do to expand your talents, abilities and perspectives as an artist?

MM: At the moment I am producing the second Michelle Marie Jazz festival with the Kupferberg Center of the Arts. I produced my first Jazz Festival in 2008, and was certainly lucky to have the main artist of the evening be The Antonio Sanchez trio. Since a child I always had dreams of having my record/production company. I remember writing Casino Records on my school notebooks. I was always a dreamer. What is really funny is that I even pretended that I owned a radio station and I took it very serious as a teenager. I would invite friends to hear my radio show

today. I teach a lot of amazing young girls. In fact, I have more girls than boys, which is the opposite to my experience growing up. When I was in High School the after school music programs that I wanted to attend, the boys would respond that they did not want a girl in the band. Girls don’t play guitar, you could sing. My music teacher probably the only name I remember Mrs. Clarke, stood up and said I heard her and she can play, she is in our group. Those were the comments I dealt with growing up, and so always I had to prove myself more than the next person. I still at times live with these comments today. Often I am told with your appearance you should be a singer it would be the better choice. The answer is I love my Gibson, and there is no turning back! My other passion is to compose. I compose almost every day, I hear melodies in my head, but funny I never write them down. These days it seems I compose tunes that leave me in the dust as to what meter am I in now. I love composing with a story or a dream in my head. Most of my compositions do have a story. Sometimes it could be about someone special, or just a feeling that needs to be expressed musically.

JJ: Could you talk about the transforming experience you had that magnetized you to play this music that is broadly called jazz?



MM: I really wanted to be a drummer growing up. I had made a little drum set with pillows from my mom’s sofa. I would play along to mostly rock music. Since it seemed impossible that my parents would buy me a drum set my dad surprised me one day and took me to buy a guitar. Even though I wanted drums there was an instant connection, and I taught myself to play. I really wanted to be the next Eddie Van Halen, tough one! Then one day while riding my bike, I heard this piece of music. It was amazing! I will never forget that moment in my life, it changed my music perspective in a second. It was fall and almost sunset, and when I heard this music it had such a profound effect on me. I wondered what is this, it is simply a remarkable sound! At least a month went by, and I had no idea who this band was, but I could still hum the melody from one listening. I finally found the right salesman and hummed this melody, and he said, “Oh it’s the Pat Metheny Group “Are You Going With Me.” Since buying this record, it changed my rock influence and I started on my own to buy Jazz recordings such as George Benson, Keith Jarrett, Wes Montgomery, and my favorite recording of all is The Bill Evans Trio with Scott LaFaro. It was hard for me to find a teacher, and so I continued to teach myself, and later found amazing guidance from Sir Roland Hanna.

JJ: Who are your musical influences and how have they changed over the course of your career?

MM: At first it was my mother. I had traveled with her on her tours in Latin America. She introduced me to what it meant to be a musician, how competitive it is, but most of all how important it was to strive to be the best. I have a very strong connection to the music of Maurice Ravel and Claude Debussy. Their music has been a constant. Other influences include John Bonham, Pat Metheny, Wes Montgomery, Bill Evans, and Keith Jarrett. I do not think it has changed.

JJ: How did the academic experience at Queens College challenge or enhance your artistry and direction?

Continued on Page 30

Tim Hagans

By Amanda Panacek

JJ: *The Avatar Sessions* features the Norrbotten Big Band and a number of other artists, all performing your original compositions. What expectations do you have for the album?

TH: This CD represents me as a trumpet player and also as a composer and bandleader. I have written a large volume of music for the Norrbotten Big Band and other orchestras in Europe that has not been heard in the United States. I am hoping that this recording will broaden my profile with jazz listeners. The Norrbotten Big Band is one of the truly innovative ensembles in the world and I hope this CD will

different cultures take away different aspects of the music and performances?

TH: There are some differences but I feel that listeners everywhere have one thing in common: they are not casual listeners. They realize that this is a special type of music that is based on in-the-moment emotions and they cherish each listening second. Jazz listeners are enthusiastic and daring: they go out of their way to find and support the music. Perhaps the biggest difference is that the music presented to European audiences tends to be more adventurous simply because of the pressure of being commercially viable

“Find your own voice.”

help increase their presence on the jazz scene.

JJ: This was your second time recording with drummer Peter Erskine, with whom you played with in the Stan Kenton Orchestra. In what ways did your collaboration on *The Avatar Sessions* compare with *Worth the Wait*, and in what ways do you think you've both changed musically since your days playing with Stan?

TH: *Worth The Wait* was not planned in advance to be a CD. Peter came to Sweden in 2006 to do a tour with the Norrbotten Big Band as the featured artist. It was an exciting experience for us both to be playing together again. The concerts were recorded for Swedish Radio and when Peter heard the recordings he decided it had to be released. Based on the critical success of *Worth The Wait*, Peter and I and Mirka Siwek, who is the amazing and visionary general manager of Norrbotten Big Band, planned *The Avatar Sessions*. The music on *Worth The Wait* was a combination of compositions by Peter Erskine that were arranged by me and by Bill Dobbins, along with three original compositions that I wrote for the band to feature Peter. All of the compositions on *The Avatar Sessions* were written by me. Each tune was either written to feature a particular guest soloist who came to perform with the Norrbotten Big Band or to feature a soloist in the band. And really all the tunes were written to feature the unique talents of the band as a whole - their energy and collective vibe. Whenever I write for big band, I always imagine Peter as the drummer. His masterful interpretive drumming was always in my mind when this music was written. Peter and I sound completely different today, but I think the energy and intent from the Kenton days is very much present.

JJ: Being the artistic director of the Norrbotten Big Band for more than a decade, what differences have you observed between the way American and European audiences receive your work? Do you think the

is eliminated through government funding. This is a good thing. It allows artists to create freely and the audiences benefit from that experimentation.

JJ: You lived most of your early life in Ohio. How did the association with the Norrbotten Big Band develop?

TH: I went to Sweden in 1976 while on tour with Stan Kenton. After leaving the band in 1977 I traveled to Sweden to visit musicians that I had met on the Kenton tour. That visit stretched into five years. During that time I met and worked with a lot of musicians and when I moved back to New York City, I kept in touch and traveled from time to time to perform. It was a combination of musicians with the band inviting me to lead them and also an immediate melding of vision with Mirka Siwek, the General Manager, at our first meeting.

JJ: The NBB is a sponsor of the Arctic Youth Jazz Orchestra and the Music Teacher Big Band. What do believe is the importance for both students and teachers to have a strong musical education?

TH: It's gold. It's essential. And having this triangle of the Norrbotten Big Band, the Arctic Youth Orchestra and the Music Teacher Big Band allows us to all share and exchange ideas and information.

JJ: Who are your inspirations and how have they changed over the course of your career?

TH: Freddie Hubbard, Woody Shaw, Miles Davis and Thad Jones. In recent years I've added some heroes from the classical world: Bela Bartok, Olivier Messiaen, and Aaron Copland.

JJ: You say on your website that the first time you heard Freddie Hubbard perform live, you knew you would



spend the rest of your life trying to play up to his level. Having such a strong influence, how did you go about making sure you would realize your own musical style, instead of simply emulating that of Freddie?

TH: I was after the vibe and energy of Freddie's trumpet playing; I was never interested in copying him.

JJ: Your first job as a professional musician was in Stan Kenton's band, which eventually caused you to suffer from embouchure injuries. Can you talk about the positive and negative aspects, personally and professionally, of that experience?

TH: I didn't develop injuries, but just problems from playing too loud in the middle register.

JJ: In the late 1970s you relocated to Sweden and started exploring all different types of music. What led you to that particular place, and what did you find about yourself and your music while living there?

TH: It was a wonderful and enlightening experience to live in a different country. I acquired an expanded world-view that has inspired my playing and composing immensely. I performed regularly with Thad Jones, Dexter Gordon, Ernie Wilkins, Horace Parlan and Kenny Drew as well as many great Scandinavian musicians.

JJ: There is a consensus among jazz musicians that New York City is the place to be. Can you talk about why you think that is and how you benefited from moving there yourself?

TH: New York, baby. There is no place like it on earth. And there is a reason why Thelonious Monk used to walk the streets of the upper west side....listening to the sounds. It's the sounds.

JJ: What are your perspectives about the current jazz
Continued on Page 39

www.timhagans.com

John Stein

By Gary Heimbauer

JJ: John, since we chatted last year, you've been very busy, having recorded a CD entitled *Raising The Roof* with the same musicians that were on your highly acclaimed 2009 CD *Encounterpoint*. You also recorded a CD with singer Ron Gill entitled *Turn Up The Quiet*. Can you talk about these two new recordings, how the projects came about, what went into them, and how they may differ from your previous work?

JS: *Raising The Roof* features my "international" quartet. The Japanese pianist Koichi Sato is a young guy but he plays with the soul of a mature musician, and with incredible technique and imagination. The drummer, Zé Eduardo Nazario, is one of the great percussionists in Brazil and I've been fortunate to play often with him in his country and in ours. John

Quiet. It is an intimate recording that features two musical contexts. Half of the tunes are simply Ron's voice and my guitar. The remaining songs add the wonderful pianist Gilad Barkan and I switch to acoustic bass. The repertoire is challenging and distinctive. Ron has an ability to choose diverse material and turn it into a deeply personal statement. I think we managed to present the music in a really swinging way. It's stripped down instrumentally – with no drums or other sweetening, but we wanted to create a real groove on each tune and I think that we succeeded. This is a wonderful CD for life's quiet moments, and it rewards careful listening. We will be releasing *Turn Up The Quiet* in May and I'm eager to share it with people.

JJ: As a successful performer and an educator at



“When we hang out with friends and have a conversation about the weather, or sports, or politics, or our personal relationships, we don't follow a script. We react to each other's articulated ideas and feelings, and a conversation can freely flow anywhere. On the bandstand, interactive improvisation allows us to converse, bouncing ideas off one another in a similar way. I think this is the ultimate challenge for an improvising musician – to be able to respond spontaneously and deeply to what one's collaborators offer – to speak through one's instrument with honesty and sincerity.”

Lockwood is the bassist, a venerable Boston institution for many years, but he is originally from South Africa – so each of us in the quartet comes from a different continent. *Raising The Roof* is like an extension of our previous recording. What sets it apart is that Koichi plays mostly acoustic piano instead of keyboards, which gives the recording a different ambience. I also think that the arrangements for the tunes were perhaps more collaborative. Zé arrived from Brazil a bit early so we could work on the music and we evolved the concept for each tune together. A lot of Zé's rhythmic ideas worked their way into our performances, like the kicks on Bobby Timmon's *Moanin'* for example. The groove on the snare drum with the brushes, and the intentionally different kicks give a familiar tune a new set of clothes. Another notable thing about *Raising The Roof* is the cohesion we are able to achieve. I think this band really manages to play together in a special way. It doesn't sound like something thrown together for a recording session. We really create some sparks! We released *Raising The Roof* in early January and it has gotten an incredible reaction from jazz radio in this country. It's been in the top 10 in the Jazz Radio Charts for more than two months, reaching as high as the number 2 position. My other new recording is a joint collaboration with my long-time friend and musical colleague, vocalist Ron Gill. He has a depth of knowledge about jazz songs, jazz singers and instrumentalists, accumulated from a lifetime's experience. Ron was also an overnight radio host for many years on WGBH, the big public radio station in Boston.

The title says a lot about the project: *Turn Up The*

Berklee, it is exciting that you just wrote two books. Can you tell us about these books? What inspired you to write them, and what can they do for those who study them?

JJ: The title of one book is *Composing Blues For Jazz Performance*, which provides an opportunity to learn about 3-chord blues, jazz blues harmony and melody, minor blues, and extended blues forms. The other book is *Composing Tunes For Jazz Performance*, which investigates standard song forms, minor key music, modal music, ballads, and riff tunes. *In order to understand and use my books, a student must already have a modest theory foundation. The books are for the curious musician who has already begun to synthesize the foundational elements of music and who wants an insight into how I compose and arrange music.* The books provide an opportunity for musicians to learn many of the original tunes I have recorded over the years, and I hope they will help musicians to write music for their own performance opportunities.

JJ: What are your plans for this year? With who will you be playing and what will you be working on?

JS: After the success of my quartet recording, my record label has already approached me about recording another follow-up album with the same musicians. Maybe that will happen this year. As we approach the end of the school year, I am making plans

to tour a lot this summer. I have been to Brazil many times and it looks like I'll be able to return there in July and August. I'm also working on opportunities to play both in Europe this summer and in other cities in the USA.

JJ: Many guitar players often state that they started on guitar due to its pop culture fame, but end up wishing they could do what other instrumentalists do, and try their best to sound like a pianist or a horn player, etc. Others embrace the instrument's unique character and are very "guitaristic". For you, what are the unique possibilities of being a guitar player that you embrace and what are the limitations/pitfalls that you try to avoid or overcome?

JS: I consider myself a musician first. I happen to play guitar. Every instrument has its built-in advantages and disadvantages, and I think it is a good idea to use whatever the instrument easily offers, as well as try to find ways to overcome the instrument's limitations. I play guitar, so I enjoy "guitaristic" things and they contribute to my enjoyment of the instrument. For example, barre chords are easy to play on the guitar. It would never occur to me to avoid barre chords simply because they are "guitaristic."

I attempt to express musical ideas even when the guitar does not particularly facilitate them. A musician develops ideas from studying what players on all the instruments do in various genres and eras, by learning repertoire, by composing, analyzing, etc. Some of my ideas come directly from my instrument

www.johnstein.com

Continued on Page 39

Anthony Nelson

By Amanda Panacek

JJ: After years of performing alongside other musicians, the March release of *Testament: Live at Cecil's* has at last given you the chance to take center stage as a solo artist. How did your experiences contribute to your development of your new release from concept to sound.

AN: The opportunity to apprentice with giving and caring musicians who graciously shared ideas, their musical concepts and encouragement was truly the

“My spiritual life has also made me more appreciative of every opportunity I receive, every ear entrusted to me, every note played, imagined and composed.”

foundation of *Testament*. Even the decision to do the live recording was the result of encouragement from one of my biggest influences, Cecil Brooks III. Cecil and I had finished a New Year's Eve gig and I remember saying to him, maybe I'm not meant to record as a leader. Cecil, unwilling to accept my statement, promptly replied, “Not only are you meant to record, but you're going to record this year, live at the club.” Without Cecil's encouragement, and the advice of many people that have already succeeded as a leader, “*Testament*” would never have happened.

JJ: Your website describes your music as being reminiscent of ‘a time when music told a story, uncomplicated by unimaginative beats and technological advances that take away from the song's soul. Can you elaborate on that and talk about the concept of authenticity. Also, tell us about how you see how this corresponds to being real and unfiltered or unenhanced by technology but having to rely on one's own hard won and developed gifts?

AN: First, technology is not a bad thing. It's led to advancements in capturing sound and has made a wider array of music available to a broader audience. That being said, technology is not a substitute for human sensibilities, and the beauty of having a musical conversation with your peers on the bandstand, sincerely expressing a collective idea that reflects the moment. This makes for a more authentic and sincere result, one that technology can capture, but cannot create.

JJ: Tell us about some of the inspiration for your composing and methods you've summoned to express your ideas.

AN: My inspirations are both spiritual and personal. Some of my compositions are inspired by sermons, bible stories and conversations with my wife, both intellectual and intimate. Others are simply inspired by happy times. As for my methods of composing,

there is no calculated one. I usually start practicing, get an idea, and run with it.

JJ: Who are your musical influences and how have they changed over the course of your career?

AN: My first musical influence was my Uncle James Doyle. He was a gospel musician who arranged and composed. He is the first to spark my interest in music. There was also David E. Lamb, who was the choir

master of the boys choir that I sang with as a youth. Two of the most important musical influences was organist Radam Schwartz and James Stewart. Of course there were the guys who hung out at the Peppermint for the Tuesday night jam session like Gary Moore, Don Williams, Gene Gee, Lance Williams, and my big brother Bruce Williams. As I got older I spent more time in New York and was nurtured by musicians such as, Patience Higgins, Bill Saxton, Marshall McDonald and many other musicians that embraced and schooled me. There were also the gospel musicians such as Donovan Jackson, Seth Morrison, Jeff Motley, Lonnie Christian, Wendell Woods, and more recently Chris John. They were all instrumental in teaching me to let the spirit lead me. I would be remiss if I did not mention arranger, composer, educator and multi-instrumentalist – too many to mention – Calvin Jones, who helped to humble and teach me when I moved to Washington, DC. Many of his techniques show up in my compositions still to this day.

JJ: How do you feel about the current jazz scene? What are you doing as a musician to help fortify a genre of music you can be proud to say you are a part of?

AN: I'm excited about the current jazz scene. I'm happy to see so many people who arrived in New York around the same time as I did doing so well for themselves. Artists such as, Wayne Escoffery, Tia Fuller, Jalil Shaw and Marcus Strickland are all out here working and enhancing the jazz scene. Knowing this reassures me that jazz is here to stay. I see my responsibility as a musician to be sincere and present music in the only way I know how, with a passionate love for swingin' and groovin'.

JJ: Your website discusses how you have purposely



avoided committing yourself to only one genre of music. What are some of the advantages and disadvantages of this decision, and how do you think your music has been impacted by it?

AN: Even though I am jazz musician, playing other types of music gives me a broader perspective and approach, an approach that figures into all of the music I play. One of the greatest advantages of playing an array of genres is seen in the advice that my teacher, saxophonist Leroy Barton once gave to me. Barton said that I should be able to make any gig, using the same equipment on all of them, and still be able to bring out an assortment of colors. This is a goal that I strive for everyday, and to achieve it I cannot confine myself to one genre. Besides, I love music as a whole, not any one genre.

JJ: Could you comment on how your own independent path has helped or hindered your music and opportunity in light of the aforementioned realities.

AN: I would not trade my path for anyone. I have been blessed to share the stage with great artists, many of which have been valuable to maintaining the New York jazz scene. Being around these musicians, all well traveled and accomplished, taught me that there are several artists that only a handful of people may know, and that handful are going to be blessed to have heard them. Whether at a festival or in a club making \$50, be grateful that anyone is willing to lend you their ear, for they always have other options.

JJ: If there are some secrets about human nature you've discovered in your music and business activities, could you share one or more?

AN: If I have discovered anything it has been that people are even more compassionate and encouraging than I would have ever imagined. I'm in awe of

Continued on Page 40

anthonymelsonjazz.com

Mark Egan

By Michelle Aweeeky

JJ: You attended the University of Miami with Pat Metheny, and eventually teamed up with drummer Danny Gottlieb to form Elements. Can you talk a little bit about the importance of social connections among musicians?

ME: I met Pat Metheny, Danny Gottlieb, Clifford Carter, Hiram Bullock, Mark Colby, Ira Sullivan, Joe Diorio, Steve Bagby and many other fine players while studying music at the University of Miami

for the entire project. The other great players in the band were guitarist Hiram Bullock, drummer Victor Lewis and percussionist Juma Santos. The wisdom that I received from David was to play with conviction and to develop your individual sound and style. In 1977 I joined the original Pat Metheny group along with Lyle Mays and Danny Gottlieb and it was this experience that created an opportunity for all of us to develop as a group as well as individually. I think that the advice and wisdom that I got from playing

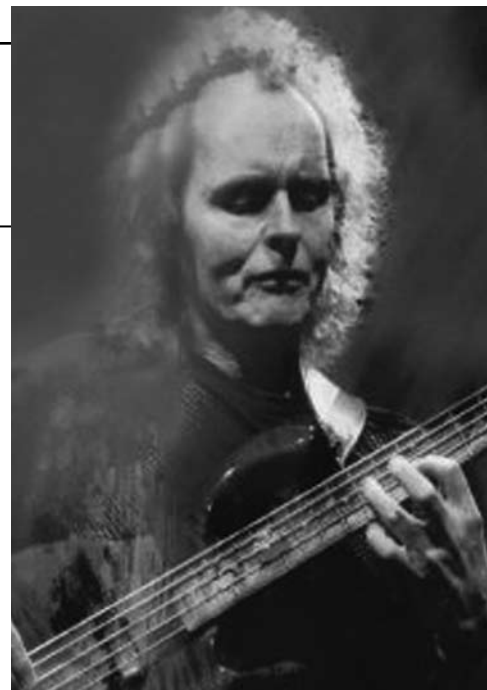
“The lesson ... If you really believe in something then don't take no for an answer and be creative to find ways to make things happen.”

from 1969 until 1974. The head of the Jazz department at that time was Jerry Coker and his inspiring reputation as a great jazz educator is what attracted so many young aspiring players to the University. It was through this musical social network that I became aware of the mainstream jazz movement which fueled my quest for learning to be an improviser and creative jazz musician. Whenever I meet young players I always stress the importance of networking and becoming part of a scene. In my case, I always wanted to be around players that were really going for it. Jazz and improvised music is all about communication and interacting. That is one of the main focuses of my most recent recording *Truth Be Told*. It is all about the interaction within the group.

JJ: Who are your musical inspirations and how have they changed throughout your career?

ME: I consider myself very fortunate to have been able to play and record with some of the greatest players of all styles of contemporary improvised music. The first big inspiration or influence for me was playing with the legendary multi-instrumentalist Ira Sullivan while in Miami during the early seventies. Ira is one of the greatest jazz improvisers deeply steeped in the jazz tradition. Playing acoustic and electric bass with Ira made me jump into the fire so to speak and learn jazz standards and the function of playing in a creative jazz rhythm section. The group consisted of three other great players, guitarist Joe Diorio, pianist Tony Castelano and drummer Steve Bagby. The next major experience was playing in the David Sanborn band when I first moved to New York in 1976. This was my first experience in the studio with first call New York studio musicians. Recording with David was the first national artist that I recorded with on a major label and it was the first recording of one of my compositions, “Heart Lake.” I learned a lot about production from watching the entire process. Since it was a multi layered production I learned the importance of recording strong basic tracks as a foundation

with Pat for four years continually on the road was the concept of playing together as a group and developing a sound both individually and collectively. We were all very conscious of playing with dynamics, supporting the solos and really listening to the overall sound. Thanks to the orchestrational genius of Lyle Mays there were very elaborate arrangements that the group used as backdrops for Pat's highly stylized guitar approach. It was during this time that I focused on playing fretless bass and developing a melodic style within the band. I can remember practicing different parts within the group arrangements and working on different types of phrasing on the fretless bass. That really opened the door for a lot of expressive melodic playing for my future solo projects as well as projects with the group Elements that I co-lead with Danny Gottlieb. In 1980, after leaving the Pat Metheny Group, I was back in New York recording and touring with many artists including Gil Evans, Sting, Bill Evans, Elements, Michael Franks, Jim Hall, Carly Simon, Larry Coryell, Arcadia, Joan Osborne, Stan Getz as well as hundreds of commercial and movie sessions. Being a part of the New York recording scene was like going to the school of groove for me. Everyday I would have the opportunity to record with the top New York players in a variety of styles. These experiences allowed me to record with the top session drummers and rhythm section players and deepen the concept of the groove. Playing and recording with Gil Evans was a very special musical experience. The Gil Evans Orchestra was a very open and experimental musical experience. All my experiences as a musician up to the point before I met Gil really prepared me for being with Gil Evans's band. I've been a huge follower of Miles Davis and Gil Evans ever since I got into jazz at a very young age and listened to the classic collaborations such as *Porgy and Bess*, *Miles Ahead* and *Sketches of Spain*, so playing with Gil was one of the best situations I could



ever ask for. He gave us all so much freedom, but it was all very controlled freedom. Gil really trusted us to use our own sensibilities to bring the music to a different place and relied on the players' sensibilities and commanded an unspoken voluntary discipline to the music. Gil was a man of few words but the most important thing that he said to me during a concert was “Don't take anything for granted.” Gil's band was a very creative improvisational ensemble and it was a great breeding ground for growth. I remember Gil once telling keyboardist Clifford Carter to play whatever he wanted to play whenever he wanted to play. It was a thrill to play Gil's original arrangements of *Sketches of Spain*, *Miles Ahead* and *Porgy and Bess*. As a rhythm section we were able to experiment with a lot of great soloists every week in New York City at the club, Sweet Basil. It was a great ongoing improvisational workshop. We recorded three live CDs, *Live At Sweet Basil Vol. 1 & 2* and *Bud and Bird*, during our time at the club. Many players and artists attended those Monday night sessions and that is where I first met and performed with Sting. This led to the collaboration with Sting and the Gil Evans Orchestra for the recording, *Nothing Like the Sun* as well as a tour and live recording in Europe. Playing with Sting was very inspirational because he's such a focused artist, great songwriter and great player in terms of coming up with great parts both as a singer and multi instrumentalist. What impressed about Sting was his dedication to the music. Most of the songs that we recorded were first or second takes with very few over dubs. At the rehearsals for the recording and the tour, Sting was inspirational in his energy and focus. He wanted me to play my own bass lines for many of the classic Police songs rather than copy his original parts. This was a huge challenge for me since those bass lines are so much a part of the original compositions. He wanted us to play our own styles within his music. We recorded Jimmy Hendrix's “Little Wing” and “Up From the Skies,” the later released as a single in Japan. We also performed Live in Italy with Sting

Continued on Page 40

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Michelle Marie Continued from Page 25

MM: Queens College gave me the wonderful experience to have as my first jazz teacher and advisor Sir Roland Hanna. He enlightened me enormously, and would often tell me stories of the real days of Jazz, with Charlie Parker, Dizzy Gillespie, and Miles Davis. He was truly my hero at Queens, and continues to be. Michael Mossman was also a positive mentor. He is a remarkable arranger, and musician. Professor Mossman also taught me how to be strong and smart in the music business.

JJ: If there are some elements about human nature you've discovered in your music and business activities, could you share one or more?

MM: I never give up. I think it is so easy in music to just give it up. Why? Because it is very hard, but I remember in a movie if it wasn't hard then everyone would do it. It's the doing it that makes it hard and only the strong survive. I have hit many walls in my life, that I might have stopped the pursuance of being an artist in jazz. Through time I realize that my energy and focus towards being the best at my craft is what keeps alive spiritually, focused and happy.

JJ: What kinds of advice, suggestions or encouragement from influential artists have you received that made a significant impact on you?

MM: To always believe in yourself, not listen to the negativity that is out there. I feel at times there are

so many negative comments in the world in general. Someone will always have something to say about your music, they may like it, they may not. They may express that you're too old and should give up because you should be already in the young upcoming artist spotlight. I believe your time comes when it's meant, maybe you're not ready when you think you are. I never thought of music as fame, I knew it would be a tough career, and too tough to make a living, but I am in love with it. So I firmly believe you always have to be on top of your game, and respect yourself even when you fail, and always remember tomorrow you just get back to your instrument and make it work.

JJ: What are some of the essential qualities, beyond musical skills, that are essential in the pursuit of happiness and peace of mind?

MM: I am big on sports! Even when I am tired I go to the gym, it may 1am and it may be time to go home, but I always feel the need to exercise. I really enjoy playing sports. Right now my main activities are surfing, raquetball, mountain biking, boating and tennis.

JJ: What kinds of activities are you doing, or planning to do to expand your talents, abilities and perspectives as an artist?

MM: As mentioned I am studying with Jeb Patton to improve my improvisational skills, and I forgot to mention I am taking weekly drum lessons, to just get

a better with meter, and polyrhythms, which seems to be the way I tend to compose. I have lots of meter changes, and sometimes I have not a clue of what is meter I am changing to, but I know its going there. I also read a lot of classical music scores - mostly Ravel and Debussy. By doing this while listening to a recording gives more of a sense of the music of Ravel and Debussy.

JJ: If there is one for you, what is the connection between music and spirituality?

MM: For me music is my spirituality. I was raised catholic, but music is my true source of how I can feel at ease with myself. There was a time in a trip to Puerto Rico that my guitar came out from the plane in split in two. I literally stared at my guitar and was shaking. I had to play in an hour. I could not believe this was happening. My friend and amazing musician from Puerto Rico Bassist Ramon Vazquez found me a guitar to get through the gig; Although, I was still lost. I remember walking down a street in Old San Juan, and the drummer who was playing that night Fidel Morales asked me, "Hey are you ok?" I told him the story. When it came time to play, I picked up this guitar that I never played before and we played my music, all of a sudden some kind of energy came over me, and I felt better. It was the music! At that moment of my life I realized how important music is to me, and how serious I take it, and I live with it inside my soul all the time. ■

Janisch Continued from Page 22

day in the life of Michael Janisch like?

MJ: Well, first of all, I love mornings, so no matter what I time I went to bed after the gig the night before, I get up around 8 or 9 even if I don't have teaching, and if the weather is nice, I go out in my backyard and do some gardening. Then If I had the daytime to myself I spend it practicing and between practice I work on booking tours, getting promotional material together, and everything to do with these sorts of activities. A student might come over, and I might go for a jog or play basketball somewhere in all of that, and then if I have a gig I go out and do that, or I spend time with Sarah. I stay busy all day long and pack as much in as possible, I'm definitely a workaholic. I also have a pretty active calendar outside of music. If I'm touring, then it's full on touring schedule!

JJ: When you first began learning your way around the music, what were some of the most valuable activities you engaged in, to progress as a player and improviser?

MJ: I would say listening to the greats and also jamming with as many people as possible. Playing in any live situation is going to help you grow and grow. Also, getting the fundamentals of the music and the instrument - which I always continue to work on - really helped out. Another big one was listening to music that I really loved over and over again, instead of just listening to it once or twice. Really internal-

ize something until you understand it from both technical and emotional angles has really helped me develop.

JJ: Success in any field isn't always dependant solely on knowledge or skill, but also character traits, values, passion, etc. What do you think it takes other than technique and technical knowledge, to be a great musician?

MJ: Passion, perseverance, and determination for what one does. Plain and simple. One has to truly love being a jazz musician in order to enjoy it for a lifetime. Also you have to develop a very thick skin in the music business. If you aren't the 1% of musicians who get the big agents and managers who do everything for you, you have accept that you are the only one that can make things happen for yourself, and get over your ego. No matter how good you are, the world doesn't owe you anything. I see guys even my age giving up now cause they have become depressed with the fact that they have never "made it" and don't headline the major clubs, etc., even though they are more deserving than many of the people who actually do get the opportunity to headline these same clubs. If you think like this, then I say quit now, cause nothing is worse than listening to a cynical and miserable musician gripe about their career later in life. If one believes in themselves, keeps working on their craft as honest as they can, while never becoming complacent, I believe things only can get better, because as you keep working you reach more and more

audiences, and people take notice in this sort of hard work and honesty. Never give up.

JJ: Why are you a musician? What about music continues to capture your heart day after day and year after year?

MJ: This is an easy one. I love being a bass player so playing grooves is a really fun and an inspiration for me. Also, the improvisational element of jazz is what I am drawn to most in music. I'm addicted to it, because the possibilities are endless and it gives me a very spiritual feeling when I am doing it.

JJ: Back in the 50s and 60s, Pannonica de Koenigswarter asked many of the most well known musicians what their 3 wishes would be. It was recently published as a book. I would like to continue this tradition, and ask: what are your three wishes?

MJ: Ha! Okay... well, here are the big ones if I truly had my wish. (1) I wish the big corporations who have been blocking the advancement of non polluting automobiles would stop this and there would be a world wide end to air pollution. The technology is 100% developed and ready. (2) Put the entire Bush administration on trial for war crimes and crimes against humanity, and make sure they all spend the rest of their life in jail, and give back the billions that they have robbed from hard working people. (3) I would wish for the end of all the major world religions. ■

Shmuel Tatz: The Art and Science of “Body Tuning”

By Dmitry Ekshtut

Most musicians know where to go if their instrument needs repair. But what happens when the instrument in need of fixing is your body? For over 30 years, physical therapist Shmuel Tatz has worked with countless musicians, dancers, and athletes to fine-tune their bodies for peak performance. From humble beginnings in the former Soviet Union to the bright lights and grand stage of Carnegie Hall, Shmuel Tatz has carved out a small empire for himself as the “go-to guy” for treating those that demand the most from their bodies. Cited by the likes of guitarist Lou Reed, cellist Mstislav Rostropovich, violinist Isaac Stern, and actress Kathleen Turner for the invaluable benefits of his therapy, Tatz has garnered a unique reputation among those in the know as a master steward of the performer’s body.

Tatz calls his technique of physical therapy “Body Tuning”. Just like an auto mechanic gives a car a tune-up to produce optimal performance, Tatz “tunes” the bodies of musicians using a combination of conventional Western physical therapy, Eastern therapeutic techniques, and prodigious musical know-how. Like the patients he now works on, Tatz too had originally dreamed of being a performer. Born in 1946 behind the Iron Curtain in Lithuania, Tatz had an aspiration common among his peers. “I tried, like every Eastern European boy, to be a successful athlete,” recalls Tatz. “At the same time, I tried to be a musician but I didn’t have the talent. I tried to be a dancer but I didn’t have the talent. I knew I would not make the Olympic team in any sport.” Tatz learned to play various instruments, including guitar, piano, and trumpet (“My idol was Louis Armstrong”, Tatz proclaimed), but realized that his true calling lay elsewhere.

“The body, with my hands, I think I can read,” he continued. “But with the same hands, to get some sound with a musical instrument, I cannot get a sound.” Fortune struck in the form of a cousin who informed Tatz about a program of study in physical therapy. Pouncing on the opportunity to work with and for those very performers he so admired, Tatz initially learned by training athletes. For roughly ten years, Tatz provided physical therapy for Soviet Olympic athletes, including at the 1972 Munich Games. Even today, Tatz cites the experience as critical to understanding his craft: “No question, this was the best training for me. In medicine, you learn only about the disease, but in physical therapy, first you must know what is healthy, how the healthy body is supposed to function.” On the Soviet Olympic team, there was no shortage of healthy bodies for the budding physical therapist to study.

Immigrating to Israel in 1973, Tatz discovered an entirely different, Western approach to physical therapy – one with its own distinct advantages and shortcomings. “Sometimes in physical therapy, we need the high-tech, and the high-tech [technology] in the Western world was much better,” he said. How-

ever, more hands-on approaches as well as techniques borrowed from the Soviet cultural exchange with China meant that in Eastern Europe, treatments like massage therapy and acupuncture were well-developed, scientific disciplines. Tatz got the best of both worlds and incorporated it all into his practice.

While working with sports injuries at a hospital, Tatz began to see an up-tick in musicians seeking treatment. At the time, a specialized physical therapist for musicians did not exist. “What I learned from sports injuries,” Tatz explained, “is if you’re an athlete and you have a competition, you don’t have time to go for three weeks of treatment to feel better. You need to feel better right away.” He found the same held true for musicians. This sense of urgency, Tatz feels, is what separates treating performing artists from other patients. Tatz provided an example: “When your profession is related to your physical abilities, you cannot afford to ask your secretary to play guitar for you. But if you’re a lawyer and you cannot type, the secretary can type. If you’re an accountant and you cannot do work, you make an extra telephone call to do your business. But if you’re a pianist and your shoulder is stuck, nobody can replace you.”

There is a precarious balance between maintaining good health and sacrificing time. “If you’re an accountant or lawyer,” Tatz continues, “twice a week you come in for therapy and in a couple of months you’re going to be better. But if you’re a performer, a guitar player, and if you cannot play guitar, you don’t need twice a week treatment – you need *twice a day* treatment.” He qualifies, “Of course you need to know what to do twice a day.” Ultimately, the decision rests with the patient. Tatz cautions, “If it doesn’t matter for you, okay, we work once a week and in a couple months you’re going to be better. If you want to get better for next week, that means you need to work maybe every day.”

The fact that Tatz has an intimate understanding of the demands music places upon the body makes him particularly useful in the service of musicians. It also doesn’t hurt to have a concert pianist as a wife. Tatz met his future wife, Golda, at his clinic in Jerusalem while she was seeking treatment for tendonitis. When they eventually moved to New York, famous clients like Isaac Stern were able to secure an office for Tatz in the former Carnegie Hall apartments (Tatz now works down the street, next to Columbus Circle). While his clientele was mostly comprised of dancers in the 1980s, Tatz now estimates that half of his patients are musicians, ranging from young students all the way up to elite virtuosos.

For musicians, Tatz says, relaxation and comfort are essential to building trust between therapist and patient, “If I have a violinist,” explains Tatz, “and I ask him, ‘How are the Tartini exercises going?’ This violinist immediately feels much more comfortable with me. If I know about the Tartini, this means I can understand him [the violinist] better.” A com-

mon problem musicians face at the doctor’s office is a lack of understanding regarding their craft. Tatz illustrates the scenario of a violinist going to a physician complaining about his right shoulder. The physician says to go practice with the other arm – half an hour with the right arm, then switch to the left arm. “You get suggestions like this,” Tatz bemoans.

A typical session with Tatz is comprised of three parts – diagnostic, therapeutic, and educational. Tatz explains: “First, my job is to watch the body, to know how the body moves and to find a better way to move. Second, [I feel] with my hands, to see how the passive mechanics of the body work. If what I feel I can fix with my hands, I try to fix with my hands. Later, I need to teach you what you can do on your own.” In addition to his hands, Tatz also employs various “modalities”, or techniques utilizing electronic devices to aid in the therapy. These can range from light and laser therapy to ultrasound and vibrations of various frequencies. “Like a physician has thousands of different medicines and decides what medicine to use,” says Tatz, “I have twenty different modalities. Not thousands. I have only twenty different machines, small and big, to decide what modalities to use for this patient, for this problem. Some people, for example, cannot stand electric vibration. I need to find what modality for the musician is most comfortable.”

As for the frequency of regular “tune-ups”, Tatz advises musicians come in every ten or twenty lessons. “For a musician, the tune-up is supposed to be more active,” he explains. “The therapist teaches more what exercises you need to do after a lesson.” Regularity dramatically decreases the chances of a serious or otherwise debilitating injury. “Everybody has problems,” Tatz concedes. “Everybody who works and uses an instrument has a problem. But not everybody is aware. When they are aware of the problem, this is when the problem is very advanced.” This idea of preventative treatment is at the heart of Tatz’s philosophy, though he certainly does his fair share of mending. “In ancient China,” he relates, “you had a physician who you paid a monthly fee. The moment you become sick, you stop paying.”

Tatz points to a lack of proper physical education among children, especially young music students, as a primary culprit for later health problems. The rigors of frequent travel and performances, Tatz argues, demand that musicians be in good physical condition. “In East Europe,” recalls Tatz, “in music school there existed ‘rhythmica’ – movement classes. Twice, three times a week in school. The kids that played any instrument had movement classes. What I see not only in this country, but also in the Free World, is if you are a good musician in the 8th or 9th grade, you’re even getting out of physical education. Not Julliard, not Manhattan School – no other music college requires physical education. This

Continued on Page 59

Trachina Continued from Page 10

ferent. In German, it's not a super old language; it's not like Schiller or Goethe, but it's still a poem and it's unusual in certain ways. It's nice. I think – if our German friends listen, I hope they like it because it's different. It's not something that they would hear on the radio in Germany.

JJ: I read most of Herman Hesse's books, but a lot of times I feel like maybe the translations are very dry or missing something.

GT: It's very difficult, I think – the language is rooted in your culture and when you say something, it's usually understood within that culture. Even if you do a really good job and you transpose it into a different language, it's not the same. It's never going to be exactly the same, I think. It's just difficult for thoughts to transition from one language to another.

JJ: Do you think German is particularly harder than other languages?

GT: I don't know. I don't think so.

JT: To translate into English?

JJ: Yeah.

JT: I don't think so. I studied German in high school and I also studied a couple of semesters in German in college. This is way before I met Gabriele. Little did I know that I'd have a German wife one day.

JJ: So it ended up coming in handy.

JT: (*Laughs*) When I started speaking German she said to me "Nobody speaks like that. Where did you learn German?" I said, "That's the way I learned it in school for whatever that's worth!" But what I want to mention about Herman Hesse is one of the books that has been a tremendous influence on my life is Herman Hesse's Siddhartha. It's influence was totally profound for me. It really affected me very deeply.

GT: And with that book, I think that the core of it in the translation is fine.

JJ: Right, it's completely understood. Maybe just the flow of the language – there's something lost I guess, in all translations.

GT: It's never easy to translate anything. I don't know how they do it.

JT: Well, you can't translate EXACTLY the translation, because that sometimes doesn't work at all, you have to capture the spirit of the translation.

GT: It's almost like a transposition, not a literal, one word after the other, into the other language. But we all think differently, even within the same culture, we may not understand each other anyway (*laughs*).

JJ: Right! Sure! That's a great point right there. I read in your bio that your experiences in childhood. From

what I understood, you grew up in Germany, and then you did a lot of traveling before you came to the United States. So, can you just kind of give an overview of your travels and your geographical background?

GT: Well I grew up in Germany near Frankfurt, so that's south. So we are anyway very, very close to almost everything. In a few hours I'm in Switzerland and I travel a few hours more and I'm in Italy, and two and a half hours we're in France and Luxemburg is also not more than an hour. So you can see that those countries are – if you will take a trip down to Florida, it takes you longer to go to Florida than it takes me to go to Paris, you know? So I, because of this I have a real love of other cultures and I'm interested in them and I travel a lot. At seventeen I took my first longer trip. I was almost three months in Greece, and then at nineteen I finished my high school and I worked for about a half a year and with that money I went to India. So I traveled for a year – India, Nepal, Thailand and Sri Lanka. And then I came back and I studied and when I was done with studying I didn't feel like – I definitely knew that I didn't want to come to the U.S for traveling experience. I was into doing something with my life that was meaningful to me, and I didn't feel like I got the education that I wanted in Germany and somebody said, "Why don't you go to New York?" And I said, yes, that's a good idea. So I went on an F-1 student visa for a year and then I extended for a year, and then I met Joe and stayed another year. Then we got married and that was the end of it. And since I'm married to Joe, I don't travel at all (*laughs*). He's a homebody. He likes to be home the most.

JJ: What did you study when you came to New York?

GT: I was at a dance school actually. I had a visa for dance, modern dance, and I started to look around for private voice lessons. I didn't want to go back into a university setting. I wanted to do specifically what I wanted to do.

JJ: So you studied privately. You weren't trying to get a degree, you just wanted to be a good dancer and singer.

GT: I had a degree already. The original plan was if I studied dance for another year – I had a girlfriend in Germany and our original plan was to open up a dance studio. She has a dance studio, but I didn't come back (*laughs*). And I didn't stick with dancing because singing became more important to me.

JT: Actually, some of the first things that Gabriele and I did together were concerts of my original music which featured her singing in half of the concert, and dancing and choreographing with a friend of hers in the second half of the concert.

GT: Yeah, it was fun. A multimedia concept, but now I can't life my legs anymore. (*laughs*).

JJ: I hope you're joking.

GT: (*laughs*) I mean I can lift them, but not high enough anymore.

JT: She can't touch her nose to her knee anymore (*laughs*).

GT: I wanted to be focusing all my energy on singing and I have no regrets. I think it was the right decision.

JJ: I agree with you. Well, I've never seen you dance so I can't really say (*laughs*). When you two perform together, when you danced to his music, was that straight ahead jazz, or just songs you wrote? What was that like?

JT: It wasn't all straight ahead jazz, it was actually more like world music. One of the pieces I wrote we did like an Indian piece.

GT: Then we did something more Latin.

JT: We did a piece based on a Japanese scale. It was all different kinds of things. We did a piece that I wrote dedicated to Philip Glass, so that had a whole different type of feel to it. We did a mixture of a whole bunch of different things.

JJ: So you're obviously, Joe, really interested in world music. Did you travel to discover these things or did you just seek out the records and – these days you go on the internet and you have access to the whole world. How did your love for world music come about?

JT: I love listening to music so I have searched for different things to listen to. I'm intrigued by how different cultures put their music together and different sounds from different cultures – Indian scales, Arabian scales, Japanese scales – there's a lot of stuff that's very different than Western music – my interest was in jazz and classical music, and a lot of classical composers actually draw from those cultures and scales. And to all that and just searching and looking for new things to listen to and trying to expand my repertoire as a performer and a composer was definitely something that spurred me on the keep listening and keep looking and keep exploring.

GT: Also with music from cultures have different instruments, different rhythms, and it's refreshing. I like it. It's just different, it's kind of like you're not getting bombarded with the same stuff constantly. It opens your mind in ways. I need that, I need that inspiration. But for me, I think, especially the Latin music and Brazilian music is very close to my heart.

JT: Me also.

GT: This music makes me so happy. There is nothing that is more uplifting for me. It's just – that is it for me any time of day (*laughs*).

JJ: It's almost like irresistible, especially this rhythm section you have on this CD. It's just so deep. It's like deeply uplifting, for sure. And one of the songs on the album, you go in and out of this Latin groove and a swing.

JT: Right, Today.

JJ: Yes, and the intro on that, Joe, just blew me away. It has that sadness and then all of a sudden it becomes this uplifting song, so, a lot of contrast in that tune which makes it very powerful for the listener.

JT: Thank you, Gary.

JJ: Gabriele, you said that when you moved to New York you decided you wanted to really stick with the signing, but was singing always a part of your life?

GT: Yes. Well, my parents enjoyed music a lot. Not the type you and I would listen to, (*laughs*) but in general, they really thoroughly enjoy music. When I traveled to India, I had more time maybe to find myself and not what other people tell me what to do with my life. Even though, of course in India, I met some of those hippies who said you should get into the performing arts, but I asked myself, "What do you really, REALLY, enjoy in life? What makes you really happy?" and I said "I really enjoy singing and I really enjoy dancing – that makes me very happy." But I didn't have a real background, and that is why when I studied, I did an educational degree because I didn't have enough voice training to be entering a performance degree. So, you know, that's how that came about. But it wasn't enough, what I wanted to do – I like classical music, don't get me wrong, you know, but I really wanted something different to use my voice in different ways, and they were not doing that in Germany. So here, in New York you can find people that can train you for popular music and you can still think classical if you have to, if you know what to do with your voice, placement wise. I think, really, I could only have gotten the education or the chops as they say here, that you need, here. This is where I learned about jazz and I learned about everything. I mean, nobody can do that in Germany that way, I don't think. I could be wrong, but for me that was my path.

JJ: So, as far as, I think it's kind of a rare thing, the fact that you two work together so well and that you're married. So, what is it like having a musical partner that is also your life partner? How does that work for you two? Is it just music all the time, or a very natural thing. Was it right from the onset when you first met each other, or was it something that you got into later?

GT: Well Joe was already an established pianist when I met him and I was basically a starting out singer so I had to do a lot of catch up work (*laughs*) But we did work together. I don't know what it was like for Joe in the beginning (*laughs*).

JT: Well, we met through a mutual vocalist friend of ours who introduced us and then Gabriele started studying with me.

GT: I used him as a coach.

JT: To basically help her get her songs in the right key, and we discussed some approaches to music and from there it just built.

GT: I think that, you know, as a couple, I personally had to understand that he's a freelance musician and I

had to also work with other people just so that I could get the experience and know what it's like when he's not there. It wasn't like we always worked together. That was one of the rules actually. Joe said, "If I have a gig and you have a gig, you just get somebody else." We didn't ever try to cancel anything. That kind of stuff never happened between us. As a married couple, yeah we fight. When we talk about music, we fight. But we also, somehow, we work very well together I think, musically. When I have an idea and I sing it to Joe, he usually makes it better and we develop it together. That is about the best I can say, and it is always good.

GT: Right Joe?

JT: Yes.

GT: Or no?! (*laughs*)

JJ: This is a broad philosophical question for both of you – what is it about music that continues to inspire you day after day and year after year?

JT: That's an extremely deep question. For me, music is just a totally magnificent art form, and the possibility for growth is never ending. The more you study it, the more you realize how much more there is to learn. That's a beautiful thing about it – it's not really about arriving anywhere, it's just a journey. It's a constantly beautiful and inspiring and challenging journey. And I find music, personally, to be a deeply spiritual experience, no matter what kind of music I'm playing.

GT: Yes, and I think, also, when you make music on the bandstand with other people, I think if everybody really stays together, there is just something that goes around and that's kind of, you know, you can call it spirit, and when that flows, it's just something that you cannot have between humans otherwise. I think music really connects the brain from each one to each other. And you are on the same sort of wavelength. Not always, but when it happens it's very unique and you cannot really experience it so much with other things, I think.

JT: There's a sense of community you get when you're playing music together or improvising together and that connection is a very beautiful thing.

GT: And music is probably the only thing that if I'm really in a mood or something or if I'm down or whatever, if I put the right piece on, I snap out of it. Then again, it's also nothing else for me that can do that like that. Some people jog, but I do music (*laughs*). I put music on or – for me, music really lifts the quality of life in a way that I wouldn't want to be without.

JT: Also, on a personal level, I feel extremely blessed doing what I'm doing as a pianist. For one thing – there are some musicians who are actually not playing their favorite instrument. They're still great musicians, but they're not really playing their favorite instrument. I am playing my favorite instrument and I feel blessed in that sense and also to be able to compose and write lyrics and poetry. It's just a great way to be spending my life.

GT: And also, you know, it's a giving art, and it's nice when people appreciate it and it's just, you can give a lot to the culture or the country or the people around you. You can give a lot to them, the audience, mainly, with your contribution to art. People forget that, but if they would strip all the art away from society, there is nothing left. There's no beauty. There's nothing. There's Wall Street and that's it. People making money, going home, sleeping, and that's it. There's no beauty. And I think that beauty, especially with all this stuff that at the moment is going on in the world. I mean, wherever you look there's either a war or catastrophe somewhere in the world. Actually, it was very important for me to have a CD that is uplifting and that has an aesthetic or a beauty to it because I think it's something that people really need right now, in the world.

JT: Also music can be a unifying force in the world and you recognize by playing different kinds of music, how much of a connection we all share. Some of the most transcendent experiences in the world today are from people creating music from different cultures because it transcends any boundaries, any political or religious beliefs people have. You hear stories, not often enough. I'm sure it's happening often, of people from different cultures playing together and playing music, and in that experience they realize how connected they really are.

JJ: Right, it just destroys all those boundaries immediately. You could never picture someone who does what you do being involved in war. It just couldn't happen because you're constantly realizing the depth of our connection, or how we all share the same exact foundation.

GT: And the nice thing, when you do know a couple of different languages, because I've always done this or that, you always find somebody in the city – I always have Brazilians here and there in the audience, and I have Haitians that like the French stuff, and it's just amazing how many people from all over the world come together in New York.

JT: That's one of the most beautiful things about living in this area is the multi-cultural aspect of living in and around the city, and meeting all of these people from the different cultures and all getting along with each other and sharing things and learning from each other's cultures. It's great.

JJ: Sometimes I think what blocks people – I think so many people have the talent and deep desire to do what you do but are limited either by their own insecurities, their own defenses that they build or fear of the unknown. They're just blocked for different reasons. And even some working musicians are blocked from being the greatest musician they can be for various reasons. I think one of the great things about music is as you want to become a better musician you realize first you have to become a better human being. Have you found you've had to work on things outside of music to better your music so to speak?

JT: What I found for me since my college days was searching for, for lack of a better term, life's meaning

Tranchina Continued on Page 34

Tranchina Continued from Page 41

or purpose has led me to study, actually, is a lot of different religions from around the world and what I gravitate towards is – I've found meditation to be an extremely useful tool in my life.

GT: One of the things that interested me when I went to India, because there were all these different religions, and I was curious because I grew up where there were only Catholics and Protestants, you know. So I was curious how other people live and how their religion established stuff in the society and how it's reflected in their life. But for me, if I want to improve myself I'm not necessarily religious but I'm more like into "The Secret" and that sort of stuff. When you're trying to be positive you need to go and do these things that help you overcome your own ego and that sort of thing. So like, let's say with self help and some of the spiritual stuff that is out there, if you use it wisely then I think that helps you as a human and hopefully it reflects in music, but I don't know if it's always connected. You know there are some people that are horrible human beings and then as musicians that are on stage they perform the greatest music. It doesn't always have to be connected.

JJ: (*laughs*) That's true.

GT: Like Wagner (*laughs*) and some others. But I think as a musician in our now-a-days lives when it's so hard to get ahead, if you don't have something that you can hold on to that helps you to keep sane, for people who are always putting you down and turning you down, or not offer you help, to keep going, you have to actually move beyond the ego, or beyond the idea that it's about you. You just have to do it for the music. You have to just stay focused and keep going, and I think that's where people get stuck. If you take it personally and you're depressed because somebody doesn't like what you're doing, then you cannot stay in this business, I think, sanely.

JJ: So you have to learn to be completely unaffected by what people think, or learn to adapt and become that way.

GT: Well, personally, I'm always affected by it, but you have to overcome it. You cannot have it be stopping you. And you can't have you stopping you. If you know your limitations, because if there's something like with your voice and you say I didn't do this well enough or right, you can't just not do it, you have to take that the other way and see why it isn't working and then work on that and build and become better, instead of stopping yourself. It's a matter of overcoming your fears, overcoming what people think about the music you make. It's always in this world, people that will not like what you're doing, and there's always people that will like you're doing, but that shouldn't be the main reasons why you're doing what you're doing.

JT: On another note, I think that living one's life as much as possible on a transpersonal level is very important, where you're not totally connected to the

"me, me, me" thinking process and you understand that there is a bigger picture and that we are all connected. And one of the most beautiful things that's happening these days is that religion and science are actually meeting each other in quantum physics. That a lot of the spiritual truths that have been taught for thousands of years, science is finally arriving at the realization that these are actual scientific truths and that the people who have those religious beliefs are also realizing that science is not their enemy.

JJ: Yeah, (*laughs*) it's actually supporting their beliefs.

GT: (*laughs*) It depends on who you are talking about. If you ask the Pope, I'm not sure he would agree with all of that.

JT: I'm not saying it's happening everywhere for everyone. I'm saying that it's happening and it's growing.

JJ: Have you seen "What the BLEEP Do We Know?"

JT: Yes, we have that and I have the version where you can assemble and reassemble the movie anyway you want. I have the first release and I also have the second release. That was another profound experience watching that movie, for me.

JJ: Yeah, it blew my mind. I have chills just thinking about that.

JT: That's an amazing movie.

GT: It just blows you away when you think about it.

JJ: But even with the "secret", just positive thinking and I'm always so amazed by psychosomatic things. If I just focus on one area of my body and think I have a problem there, the problem just gets worse and worse and things start happening. But now if you went the opposite way and just think all positive things... The fact that your belief can change physical reality; it makes me feel like I have so much responsibility. It's almost scary to even think about because then I realize just how heavy my negativity can really be, and how drastic of an effect it can really have.

JT: (*laughs*) Yes, that's good.

GT: Thought and energy are very closely connected. So if you have a pain somewhere and you're thinking about the pain, it gets more intense because the thought and the energy are directed exactly where the pain is. But if you were to think the other way, you would think light thoughts, or let's bring some heat in the area or whatever, all of a sudden you move through the pain or release it somehow and all of a sudden you can work to get rid of the pain. But the thought and the energy – and that is where it connects to "What the Bleep Do We Know?"...we are not who we think we are if part of me is already over there. It's all about energy, it's not just where the physical body ends anyway.

JT: There's a movie, Gary, that actually was made years ago which totally blew me away when I saw it, and it's kind of a precursor to "What the BLEEP Do We Know?" and the movie is called "Mind Walk." I don't know if you've ever seen that but it's basically a conversation between three people walking around this beautiful island or peninsula in France. But anyway, it's very profound and they touch on a lot of the same truths that are later more developed in "What the BLEEP Do We Know?" but "Mind Block" totally blew me away the first time I saw it, it totally changed the way I was looking at things. It had a profound effect on me.

JJ: Back in the 50s and 60s Pannonica de Koenigswarter asked many of the most well known musicians what their three wishes would be, and that was recently published as a book. So continuing the tradition, what are your three wishes?

GT: Well one thing I would really like is that everybody would have enough to eat. I find it disturbing that a lot of children in the world are dying every day from hunger. A wish for myself is that I want to and I hope that this album will help me with that, I want to really tour and get on the wagon with just touring and being an artist, hopefully full time.

JJ: That's a good wish.

GT: Yeah, that's a big wish. And a good marriage.

JJ: Still looking forward to that one, huh?

GT: I'm working on it (*laughs*).

JT: Well that's a very difficult question. There's a lot of stuff going on in the world. I would like to see everyone have a roof over their head, enough to eat, an education, and medical care. No matter what part of the world. I would love to see that. I would love to see a time when people actually concentrate on their similarities and understanding and love between them rather than constantly focusing on their differences, things they allow to alienate themselves. And I guess the third wish would be for more people to just be more into the arts, no matter what the art form, and to appreciate the beauty that is possible to create and experience in this world.

GT: There's one thing I also kind of miss a little bit in New York. When I moved to New York it was such a hip place. There were so many hip things that were going on.

JJ: What year was that?

GT: '88. A lot of it is gone. There's no life anymore in the city. And there were real jazz clubs where people could develop their craft, where as now-a-days the clubs that are out there, they will not have you unless you're a so-called name. So if only those can perform, what happens to those who are growing into it? They can't develop anything. It's kind of sad. But,

I understand the whole thing with money, and rents are going up in the city and people need to know that somebody can fill a room.

JJ: I think that's the hardest part is just the cost of living right now – especially for musicians.

JT: Things keep getting more and more expensive and a lot of people who are into the arts are being driven out of Manhattan because they can't afford it anymore. They are either living in the outer boroughs, or moving even further out. We live a little less than an hour outside of Manhattan and when we were looking for a place, we wanted to buy something but because we're both self-employed, it was very difficult, we couldn't get into a co-op because when they see you are both self-employed, they won't even look at your application. So one of the brokers who was helping us said you guys are better off buying a house, so we looked far enough out of the city...

GT: (*laughs*) Pretty far out before we could find something.

JT: We are close enough, and within the area we can afford. It was a wonderful move. We live in an amazing area – a mountain lake community, and its incredible. We're surrounded by beauty.

GT: But Joe still likes long island. He's a beach bum.

JT: I'm really fond of Montauk.

JJ: I haven't been there since I'm a little kid.

JT: It's amazing.

JJ: Eric was saying that you're involved in education, Gabriele?

GT: Yes. I teach a music program for toddlers, actually babies up to pre-schoolers. It's almost like a franchise so the company supplied me some collection every ten weeks and I have a couple of teachers and myself. Basically I teach mainly in Harlem and most classes where Columbia University is. To work with children has brought me much joy. It is just great.

JJ: that's great. It's challenging though, isn't it?

GT: Not for me. (*laughs*). It's right up my alley. I'm just born for this kind of stuff. It comes natural to me to work with kids. And it's nice. I have a lot of liberties and in my area, we're in a very international area, so I do a lot of world music with the kids in class. They are hopefully, when they get older, they'll be much more aware of other kinds of music than just pop and rock and rap.

JJ: Do you have a CD release party or anything coming up?

GT: We have a CD release party in Warwick at the place called Coquito. And I'm currently trying to get a venue in the city to do a CD release.

JT: Gabriele and I are also doing a CD release party in Germany in June together. We're doing it as a duo gig because this venue, we've been there many times and we're going to do as much of the music as possible with the two of us. The venue in Germany is called Café Extra in Buttelborn. And the gig is on Saturday, the 26th of June at 8:30. The sets at Coquito are at 7 and 8:30PM.

GT: Yeah, we can't fly everyone over there, but maybe the interview will change all that. It's a great place with great atmosphere. Anywhere in Germany is nice to perform. In recent years, the budget in Germany has dried up and there has been very little funding. So with clubs – it's getting harder to get work. Those have also been door gigs and we can't fly the band over and do door gigs. But we also we have musicians in Germany we work with, but I really want to work with these guys. So the project this year is to get a lot of great gigs.

JJ: How did you two first get into jazz and improvisational music in the first place?

JT: I'll just tell you very briefly for me when I was a teenager, when I was 16, I was looking for something to listen to on the radio when I was flipping through the dials and I heard Ella Fitzgerald singing and it just totally mesmerized me. And I continued listening and the next thing that came on after her was John Coltrane. And that was it. It was like what they call an epiphany experience. It was a life-changing experience. And as soon as I heard all this I knew exactly what I wanted to do with my life.

JJ: Coltrane seems to be, for most people who have that epiphany moment, it's so often John Coltrane. I feel like it was the same with me w. I got his Greatest Hits album and Blue Train, that opening where the solo finally comes in, that moment I remember I listened to just that moment over and over and over again.

JT: I know that moment. I'm having chills as you say that. He was one of the deepest players ever. Aside from being an amazing musician, the depth of spirituality that he comes from when he plays is just phenomenal.

GT: Yea, absolutely, very special. Well, I mean I told you already about – I mean there's one thing also. I was sixteen, I had a friend and he was a musician, a guitarist like you, and he introduced me to Jobim and that was also an instant. He's one of my absolute favorite composers in the world – especially for Brazilian music. I love his music. And I had a similar – I love Ella and I also had a very strong reaction – I heard once, I was in Sicily and these guys were playing "Return to Forever" with Flora Purim singing and I was 16 at the time and I didn't even know what jazz was. I just said, "Wow who is this and what is this?" Those two CDs of Return to Forever with Flora are still some of my favorites. I love Chick Corea. He is very special.

JJ: I saw him recently with his five-piece band.

JT: That must have been amazing.

JJ: It was very good.

GT: For me, the development that I got into jazz deepened just by being in New York more and more, you know? In Europe it's not like a mainstream thing either. It's not played on the radio as much. You don't hear it every day on the radio. They mostly play in Germany like either hip-hop oriented or rock, heavy metal stuff.

JT: The jazz in Germany seems to take you on one of two routes. There's the very traditional or the avant-garde jazz.

GT: And straight ahead, actually, I think not as – you know, people don't. If I would say to somebody when I go over there that I do jazz they would have no association. Most of them would think that it's out because it is played on the radio at times because there is a market for it.

JT: However I do have to say that playing straight ahead or world music oriented things, or at least Brazilian-oriented things that Gabriele and I have done a lot in Germany, all of the gigs we've done over there have been basically sold out. We've done a bunch of festivals and quite a crowd of people have showed up.

JJ: So they're definitely really receptive to it but there's just not really a scene for it.

GT: There's a scene but it's not like a huge scene. It's hard to explain that. I don't have to worry too much if we advertise for people in New York, they come to play. There is enough of a buzz that you create to have people come and hear you and be curious. But the mainstream people they don't really have a concept of jazz. I remember when I did my very first gig with Joe and my sister said "Oh, this is what jazz can sound like." Because, no concept, you know? I think the only person who really everybody knows in Europe is Dave Brubeck. The only one everybody knows.

JJ: You just made me think how in New York it's so easy to take it for granted how great the stuff is. Like I'll go down into Smalls, there's like 50 people there, and there's Brad Mehldau and Chris Potter and Kurt Rosenwinkel jamming. Some people are like busy talking because they see amazing jazz every night so they get desensitized to how great it is what's going on in front of them.

GT: Or they actually don't really know how great it is. They want to be hip and they want to go where it's cool to go. It doesn't mean that they actually understand the music. It's not just an intellectual thing, you either connect with it or you don't. It's great. Joe can say, "Oh he played great," but the regular audience isn't going to know that. It's a soul connection. You either connect with it or you don't. ■

Generet Continued from Page 14

JJ: J&R, yeah. I'd go down on a Saturday and I'd spend four hours reading the jackets of every album I could

GG: Yes! Yes! Wasn't that like the greatest thing in the world?

JJ: It was incredible. Prestige or Blue Note.

GG: Or those CTI Recordings.

JJ: I'd read them, and I had 4 hours of jazz education. And there were fewer books and everything back then. You'd learn from the album jackets and you also get a sense of, "Well which one do I want to buy? I've never heard of this guy. Well he's on this album." And then you'd buy that album and then you'd realize he's got his own album. It'd be kind of like hop, skip, and jump from one to the next.

GG: Right. That's how I learned too, because I didn't have those people around me who were jazz aficionados - except when I was in college. That's actually how I came to it. I was in college and I had a guy who lived in the dorm with me right next door. He always had this incredible music coming out of his room. My life in music was growing up with R&B and soul music. So listening to these things coming from his room was a little bit of an education. Then I walked over one day and I said "Man I cannot get over the music you've got coming out of here, who is this playing?" and he said, "Oh that's Miles Davis." I said, "Miles who?" and he said, "Who?! Come on in here!" So I went in and he had this really expensive stereo system and he had a chair that sat about ten feet away from it and he just would sit in that chair and he had his beer on the side. We sat there and we just listened to tunes. He enlightened me to Bill Evans, who became one of my favorite pianists to listen to. I'm a huge Bill Evans fan. But he also went on to guys like Coleman Hawkins and then to Dizzy and then into Billy Eckstine. Talk about the Billy Eckstine's Band, the big band at the time. Then low and behold all these great people who were the who's who of bebop played in this one amazing band. Like saxophonists Charlie Parker and Dexter Gordon and drummer Art Blakey I just lost my mind. So I, like you, would go into J&R and spend all day with some of those guys who were just diehard fans. And they would tell me about music and talk to me about who was playing this and who was playing that. You'd see these different artists who were playing on different records and you see they were playing with other artists on other records. That's how I started to expand.

JJ: It was kind of exciting going into those stores and you'd see some album that either you wanted or that you had never seen before, that you didn't know existed that had some of your players on it. And suddenly you'd have this kind of tingle and the things were 12 inches by 12 inches. They were like works of art, even if there was not music in it, you could hold it in your hands.

GG: I've always been blown away by the covers. You know, it was a selling point. That's also what I came to when we were putting the graphics together for this album. The thing that made me buy those albums at that time was when I would look at the album cover - for the most part the cover told me what the experience that I was about to have was going to be about. And I thought from the tunes we had chosen for the CD, I said I want to go back to that. I wanted to make a visual statement of what I was getting into on that album.

JJ: So what were the first couple albums you bought?

GG: You mean in jazz? Wow. I think it was at school? No...

JJ: Where did you go to school?

GG: I went to Gram Junior College in Boston and I was studying art, television production. Interestingly enough, being in Boston at that time and living in the same town as Berklee and going to clubs like Pooh's Pub and Paul's Mall; listening to these newer grooves, I began to really sort of find out a little bit more about what was happening in that music. That's when I discovered Pat Metheny. So the Pat Metheny *Album*, the very first album I bought of his and I just began to keep buying stuff. I'd go home and I'd listen to it and I was cranking it up in my apartment and my neighbors would just go "What are you doing?"

JJ: I remember getting the first few albums I got - I didn't know anything. I remember going to Goody's and I said what should I get? There was Oscar Peterson and *The Trio* recorded at the London House in 1961 ... *Miles Davis at the Black Hawk*, 1961 ... and *Herbie Mann Live at Newport*, 1963. Still, almost 40 years later those albums are still my favorites. Then I remember getting Coltrane's with Johnny Hartman.

GG: Well you know it's funny because that album - that Coltrane/ Hartman album literally changed my life. I've been singing since I'm a child and I'd been doing Gospel and I also would sing a little, OK a lot in high school bands here and there. Everyone that knew me knew that singing was something that I enjoyed doing. Not that I was going to do it because I come from Southern parents who said you can sing for God but you've got to go get a job. So having that thought in my head I never thought I would pursue what I'm doing now. But, when I heard that album, it changed my life. I picked up that album; it was 1986, I was in Tower and I said, "Who is this?" I had no idea. I thought, "Coltrane with a singer? Wow." I took it home and I sat there and I listened to all 32 minutes and I just could not stop playing it. The simplicity of that album is what struck me most. Simplistic in the way that there are no theatrics and there was no pretense. It was just a simple voice that was lush and that just emoted what the feeling of that song was. In that moment I said to myself, "That's what I want to do. I want to be able to tell a story." I remember sitting and listening to that album - he made me go to a place in my mind that he was singing about. You

know there are very, very few singers who are able to do that. The other singer in my life who did that for me was Shirley Horne.

JJ: Yeah it's amazing how she can sing so slowly but the intensity of her music and her was inversely proportional to the tempo of many of her tunes.

GG: To be able to tell a story and to get the listener to be involved more than just listening - but to be involved. When your mind is able to go to that place, you are now invested in what's going on. I thought that that is the pinnacle of what it is to be a singer. No matter what style it is that they're singing - be it jazz, R&B or soul music - you want to be able to go on that journey. So I said okay, I think I've got it. I remembered when I was doing it small bands - back in the very early 80s, back in about 1982, 83, I decided to see if I could gig a little, and I was able to get a gig at a place at 72nd street. It was called *Paulsson's*. I got all these people together and I realized I had no idea what I was gonna do. So I chose all these tunes that I would sing to the jukebox with. I got all of these people involved and I realized when I got on stage, aside from the fact that I was nervous as hell. How unprepared I was - because I was filling up the stage with background singers, guitar players, percussionists. I had all of these people on stage and I realized that I was hiding in some way because I wasn't really sure if I could do it on my own so I needed all these instruments to make sure that I could pull this off. Then I heard this record and I said oh, that's what you're supposed to do. You're just supposed to listen to the lyrics. You're supposed to see if those lyrics fit your body and your soul in some way that you are able to tell this story. At that moment I stopped trying to pursue singing until later on in my life. So Hartman is a hero of mine. But so is Billy Eckstine and also Joe Williams. I love Joe Williams. You know, a friend of mine said once if you're going to be a jazz singer you have to listen to all these great singers and you have to see what it was that made you listen to them. To have all of that sound be inside of you, until you can find your own voice. I believe right now I'm finding my own voice, which is why I've also decided not to call myself a *jazz* singer. Because to be a *jazz* singer - I take jazz as a metaphor. It's about innovation as well as improvisation, and for what I'm doing, I'm really not innovating. I'm just telling a story.

JJ: Well people who are innovating are not saying "I think I'll be an innovator now." It's kind of like, I remember this funny line that - I think it was the sax player, Larry McKenna about five, six years ago, he was talking about how when he was staring out, the late 50s or 1960, and he was playing with Woody Herman's band. He said "You just weren't thinking then that 'I think I'll replace Hank Mobley in Miles' band as soon as he leaves and the spot opens up.'"

GG: Right. I think it's just a part of our growth, man. When you just do it, it begins to happen because it's so organic. You can't just say "That's what I'm going to do." It just comes to you. It's one of those places where your body and your soul seems to be attracted

toward, rather than just making a conscious effort to go there. We make conscious efforts all day long. But when we move into the authenticity, the place of ourselves that's authentic, we just do it naturally. Once we get there, we find a place that we want to be, in that moment. So, like I said, when I heard that record, that Hartman/Coltrane record, I heard all of those different elements. I heard what Johnny Hartman was able to do just standing there and singing this song and telling this story mixed in with what Coltrane was doing with his saxophone and seeing that the two actually were in the same place, just using different vehicles to get there. At the time that I did find that album, I bought one of the best CD players I could buy at that time – a Sony.

JJ: They were like \$300. Now they're \$9.95

GG: Yeah it's a giveaway if you get something else. (Ha Ha) That's how I also discovered Cassandra Wilson. Good ol' Tower Records. I discovered the *Blue Skies* album. To this day, along with the Hartman album, it's one of 20 that's in a constant rotation in this house.

JJ: I like that one Shirley Horne did with Miles Davis's music.

GG: *You're Gonna Hear From Me*, another great album. There is so much beautiful, wonderful music out there that hasn't been explored and some that has been done more than 7,000 times, you know.

JJ: So what kind of challenges do you face as an independent artist? Maybe you can share some advice about overcoming any of those obstacles. Because one of the unique aspects that you have is that you've been in the business world and you know what it is to be responsible and be on time and have to do things on deadlines.

GG: Well that's interesting. Doing it as an independent artist, it's really difficult for me, because being from the world of television, it's deadline oriented, it's time sensitive. So everything that I do I have to really be conscious of what time it is. That's been the hardest thing to deal with as an independent artist as I'm doing this in the year 2010. We've become so overwhelmed with being in touch, we are in ways out of touch. The other part that's been difficult as an independent artist is the realization that you really have to do it all. The way that I have been able to get the jobs that I've gotten up to this point have been about doing one simple thing: starting a conversation. Being able to say we have nothing to lose, why don't you take a listen and let me know? I can bring people to your venue. I do everything that I can to cultivate that. The places that I have been playing are places that I actually like to go and I'm a patron. That's part of the conversation I have. "I really like it here." I want to be able to introduce other people to your business that I think would like it here. When I go places that I like to go to, I'm not always by myself. I'm married

Generet Continued on Page 38

Responsibility Continued from Page 62

Sam Newsome Con't: Several years ago when I was working with my band Global Unity, I expressed to a colleague that I was frustrated with people not accepting the new cross-cultural direction that I was pursuing. He told me very simply that I have to develop the music further, to the point where it stands out enough that it reaches the people who are looking for it. Shifting my focus away from what I could not control and focusing on the music, which I could control, proved fruitful. Several months later I signed a deal with a major record label.

Through experience, I've learned that if I see myself as a victim when things are not going my way, on and off the bandstand, I'm putting my fate in the hands of others or in some mystical force. Taking full responsibility for how good the band sounds, how I sound, and how enthusiastic the audience is, makes me feel as though I'm in the driver's seat – like I'm in control.

I used to hang out in comedy clubs back in the early 90s and after one of the inexperienced comics would "bomb," he or she would always say that the crowd "sucked." Then a more experienced comic would come on stage and have the same crowd in stitches. This made me realize the importance of excellence. It usually prevails, even if your performance conditions are not ideal.

Lastly, I'd like to say that taking responsibility forces us to continually assess our playing and music – rethinking and re-examining our strengths and weaknesses with humility. This attitude has helped me continue developing my career as well as growing and evolving as an artist. When you pass the buck, you just might pass up your chance to realize your potential, too.

Aaron Goldberg:

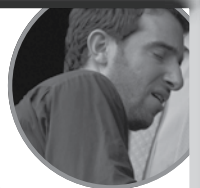
Responsibility is what you see in the mirror. You 'owe' it to yourself – to *yourself* – to act according to a principled set of values, or a valued set of principles. This is part of what it means in a practical sense to *have* a human self, for psychologically the sense of self begins to disintegrate if not fortified by a sense of duty to some sort of standard: religious or ethical, codified or instinctive, prescribed or spontaneous. Self, agency and responsibility are thus entwined. Furthermore, society tolerates irresponsibility only when cloaked in a discourse of responsibility, or in the context of a clash of values.

As a musician you recognize at least two familiar faces in the mirror.

The first is that of the artist. You have a responsibility to your art. You come to feel a duty not only to your well-cultivated sense of taste ('the good') but also to the example of iconic exponents of your field – even perhaps to art itself, to human genius. This music you love has been handed down to you by masters that came before, both those that you've studied and those that you've worked with, and you carry a responsibility to continually vitalize it, to strive for what lies just beyond your grasp, and to promote its well-being within the culture at large.

The second face is that of the social being more generally. Responsibility emerges with the golden rule in elementary school and eventually scales up, motivating progressive politics and social service. All political systems have been undone by selfishness and demonization of the *other*, both in our midst and across oceans; ours is no exception. It therefore needs to be renewed constantly on an ethical foundation, by taking a society-wide look in the mirror. Although immorality of course infects all parties, eight years of the politics of greed and mass-manipulation galvanized our responsibility (as artists/citizens) to the world around us, reminding us of our political and social commitments. Whether the concern is Afghanistan or Haiti, education or energy, we are all responsible for our present and future on the planet.

One interesting aspect of responsibility is its varying time scale. Sometimes you know what you need to do in advance and just do it, following your 'moral instinct'. Sometimes an obvious dilemma gives you time to reason ethically and consult your 'heart' for advice. But sometimes you only feel the intervention of your conscience after the fact, after you sense a violation. Guilt alas is little practical help in daily life. Fortunately responsibility can also operate in the moment, like the improvisational module that catches and corrects a misspoken word or a wayward melodic phrase as it happens and modifies it. With human behavior as with music and language, eloquence requires more than practice and preparation and the accumulation of 'vocabulary'; it also demands an agile, proactive mind. In other words, Jiminy Cricket and the Jazz Police are both permanently perched on your shoulder. You cannot shoo them away; better to make sure they are loud and active, and teach yourself to react to their interventions instantaneously.



Generet Continued from Page 37

to this amazing woman. So I'm in the world of meeting other people who are not *jazzers* and spending time with them in what they do so that when we are having our down time together, I say "Listen, so and so is playing at this great place that I know you always talked about you've never been to. I want to take you there, let's go by and let's see them." They go, and the next thing you know they're hooked on the place. Actually a friend of mine, we were at Dizzy's, and it was funny, a friend of mine had gotten some tickets to a concert at Rose Hall. They asked my wife and I if we would join them and we said sure. So we went to this concert and it was a great concert. Afterwards, they were getting their coats, I said, "Hey, let's go next door to Dizzy's and catch whoever's playing." They said "Oh we've never been over there." So off we go. This particular night, you couldn't have asked for a better night in Dizzy's. The place was packed, they still got us a table. It's Jason Marsalis playing with Marcus Roberts. It was an amazing night. They were doing some great music. These people who had never heard of Marcus Roberts were in awe. So to add to that, Wynton comes in, gets up on stage, blows with the guys. So they're kind of crazy with what's going on, and then Harry Connick gets out of the audience and he goes up. It's another free for all. So now these people are beside themselves and what did they do? They went and they bought a subscription to Jazz at Lincoln Center. And they're also frequent visitors to clubs. You know what I mean? So I said that's how we have to do this now because the music can only speak for itself. I mean people who go to jazz clubs, on the regular, that preaching to the choir, man. The people who don't got to the jazz clubs, well I'm the cheerleader and I'm trying to bring people to these clubs to see some of the music that's out there. And I actually do that by way of doing the club scene, but I also, on occasion, would like to have jazz salons here in my home. It's where I invite people who always tell me that they know nothing about jazz music, and I keep telling them that they don't have to know any-

thing about jazz music. All they have to know is that you enjoy this. Does it move you in any way, shape, or form? So I invite them to hear people here at the house. The first one that I had was with Javon Jackson and the late Ronnie Matthews here at my house. I invited thirty people and I also gave them each your magazine. Needless to say they had a ball and are asking to come back. I said listen, the only way you can come back is if you were to bring someone who you think might benefit from this. That is how I help to build an audience for the music and for those artists, but also just sort of spread the word on a small scale in any way I can.

JJ: That's great. Now how did you meet your wife?

GG: She was a soap star and we shot her particular soap at CBS, when she was at *As the World Turns*. Now she's way beyond that. Her name is Tamara Tunie and she is one of the co-stars of *Law and Order Special Victim's*, and she has just directed her first feature film which I have a couple of numbers in. She is one of the *Tony Award winning* producers of *Spring Awakening*.

JJ: Talk a little bit about what you've discovered about human nature that you might not have known as you've come into the artistic end of things.

GG: I have. I've learned a little about human nature and I've learned a little bit more about myself. One of the things that I've learned about is that people need to be enrolled, you just can't tell them about what you do, you have to enroll them in what you're doing. I was on stage at *Joe's Pub* recently and when we finished, the wife of one of my band mates said, "You know usually I don't have as much fun at these things as I used to. But tonight I did, I didn't want it to end." I said why? She said "Because my husband was having a good time." I said, "Well that's great because I think he's a wonderful player." she said "It's not just that. You as a singer allow them to do what they do and

enjoy it. You're not just someone who stands there and says look at me I'm the singer, just take a four bar solo so we can get back to me." I approach it so that we're a cohesive unit and I'm up there just as you are. So the reason that I've asked you to do this is because I think you're one of the best people who can do it, let's see you do it. Let the audience who came to see me, see you do what you do. That's an extension of what I was talking about, it's a way for me to be able to get a new audience to see what it is that these guys or gals. One of the things is that you just have to allow people to be people, to do what it is that they do. I'm always conscious of that. I don't have a band, I can't sustain a band at this moment. So I'm always working with different people. The thing I do like to do is I like to get the different people who have to work together, to at least have some kind of a common thread with each other that they've either heard of them or they've always wanted to play with them, or that they've played together. So that there is some sort of semblance of like-mindedness. I'm loving what I'm doing. Yes I am fortunate enough to be able to do this. But I'm fortunate to be able to do it just as a human being. I think back to something I said to you earlier when I was talking about my parents who said, I can sing for God but I had to get a job. It's nice to know that this is my job now. They always used to say that if you've been given talent, then that talent needs to be shared and it doesn't necessarily belong to you, it belongs to everyone.

JJ: That's a thoughtful way to put it. Earlier we had a brief discussion about spirituality. What's the connection between music and spirituality?

GG: The connection between music and spirituality for me is that the two go hand in hand. Music moves in spirit and soul, and the soul is fed by music and by the energy of the yin and the yang, the give and the take. I think being able to sing is a gift, and to be able to receive the gift that is being given is the spirituality for me of why I do what I do. ■

Nakasian Continued from Page 20

sang always to herself and wrote songs, two of which have been published and recorded by Hod (she gets royalties from BMI). Of course I have tried to talk her out of pursuing a music career. What parent wouldn't? She's a great musician – it will take her where it will – in the meantime she's doing well in many subjects in school and we're debating about whether to send her to music school or liberal arts college (my preference). She started singing with us on gigs when she was nine and already has two CDs out and has appeared at major festivals (Telluride) and clubs (Dizzy's Club, Blues Alley) and plays trumpet, tenor sax and piano. So who knows? She sure scats her little buns off and it's such a joy for her father and I to be on the bandstand all doing music together. I always say "the family that plays together stays together."

JJ: What's next for you? What are you working on

now, and what is on the horizon?

SN: Well I have a pretty good schedule considering the economic climate – some big things on the horizon – like the San José Jazz Festival. I just did another great Joe Segal jazz cruise and the N.C Jazz Festival, and had another great experience with Ken Poston's Kenton Festival being June Christy and had six CDs released this fall including a very successful re-make of Billie Holiday's 1935 recordings. I'm teaching at the Toledo Summer Jazz Institute again with Jon Hendricks, Gunnar Mossblad and Vic Juris and others. Veronica will hopefully go with us and study tenor and voice. I'm so busy with teaching and touring and mothering, I have a lot of projects I've got on hold. The book is #1 for the summer and another recording – still to be decided upon. I'm still trying to solidify my own style and message (I know, I've been singing for thirty years!). It's an ongoing process of discovery and re-discovery. In the past year

I've also done orchestra, string quartet and big band tours so I get a chance to do many things in jazz from traditional to bop to swing to modern styles of singing with many different types of ensembles. I would love to travel to Japan again and get back into the European circuit. I did that a lot in the 80's. I guess the goal is always better music for bigger and better audiences (and for more money – that wouldn't hurt).

JJ: What is your ultimate goal as a singer and artist? What is priority number one?

SN: To keep my music pure and honest and open – to get to the heart of the matter, to my heart of the matter and to touch – really touch – and move people into action, reaction and interaction; and to push through my own self-imposed boundaries of improvisation (melodically, rhythmically and harmonically). ■

Gebb Continued from Page 23

ing, fixing charts on Sibelius, CD packaging, distribution, artwork, and on and on. I also do a fair amount of private teaching around New York. Add to that being a dad and I ask you “where did the day go”???

JJ: When you first began learning your way around the music, what were some of the most valuable activities you engaged in, to progress as a player and improviser?

TG: Listening to records and playing along. This is the most important thing any musician can do. After all, music books and school came later in the history. First and foremost is using your ear and than go to it!

JJ: Success in any field isn't always dependent solely on knowledge or skill, but also character traits, values, passion, etc. What do you think it takes other than technique and technical knowledge, to be a great musician?

TG: Flexibility in all areas. What to do when you lose it in the middle of a song? Be flexible enough to go with the flow, use your ear. What do you do when you're dealing with a band leader, club owner, or musician with a bad attitude? Be flexible enough

to put yourself in their shoes and figure out where they're coming from, or be flexible enough to let go of the drama and not react. When soloing, be flexible enough to know when to stop. When supporting a soloist, be flexible enough to know when to chill out and let them do their thing and not step on them.

JJ: Why are you a musician? What about music continues to capture your heart day after day and year after year?

TG: The art of escaping time. Like meditation or all other spiritual practices. Music is one of the rare things where I can start playing and stop and think “that was only five minutes”, but it was a half hour! Or an hour! Where did the rest of that unaccounted-for-time go? It's a grand mystery but a beautiful thing. Connecting to something mysterious and larger than ourselves or everyday life.

JJ: Outside of music, are there any activities/hobbies that you engage in that have an affect on your playing?

TG: I love to read all types of books. There's an emotional connection there that informs my music storytelling. Also cooking. You have to be creative in the kitchen and it's similar to composing. This is why my records always have many different styles, time feels

or moods - it's just like adding different spices to the soup! And then there's the woods. I have to escape city life and go to the woods to gain a true perspective on life. I love anything wilderness.

JJ: Back in the 50s and 60s, Pannonica de Koenigswarter asked many of the most well known musicians what their 3 wishes would be. It was recently published as a book. I would like to continue this tradition, and ask: what are your three wishes?

TG: World peace, freedom through expression of music and a booking agent!!!

JJ: Can you tell us about your new CD “Free At Last”?

TG: This CD is a compilation of my life in NYC in the last two years. All the compositions and arrangements were gradually perfected in the clubs with all these great musicians. The title track “Free At Last” and the record in general is about letting go of doubt, cynicism, and embracing hope and positive vibes. My dedication to Barack Obama has to do with his oratory, philosophy, and attitude. Of course, we all know now that “reality” is a hard pill to swallow, but there is nothing wrong with high aspirations, shooting for the stars, or being hopeful to the point of being naive. For me, the music has to reflect life. ■

Hagens Continued from Page 26

scene? What are you doing to help fortify this genre of music which you have made your life?

TH: I just keep composing and performing and recording. And I have no plans to stop!

JJ: On your website you talk about the importance

of musicians making statements that demand attention. How do you go about making sure you do this yourself?

TH: I'm not concerned with demanding attention. I'm concerned with making music.

JJ: What upcoming projects are you currently working on?

TH: Right now we are touring the music from the CD. I'm also performing in smaller group settings and doing a film project.

JJ: What advice do you have for aspiring musicians?

TH: Find your own voice. ■

Stein Continued from Page 27

and are easy to execute – they fall off the fingers, so to speak. But many ideas come from other sources and are sometimes much more difficult to execute on the guitar. So, I just do my best to communicate the things I've discovered and find interesting, using my instrument. I try not to be limited by the physical structure of the guitar and its tuning, so I occasionally practice various techniques that help me avoid typical patterns. One technique I've used to facilitate seeing things from a fresh perspective is to radically limit what I allow myself to use on the instrument and see how that affects what I can do. For example, I'll restrict myself to just one string and try to play something musical. Or, I'll decide to use only two adjacent strings, or two non-adjacent strings – anything that forces me out of my comfort zone and possibly leads to a discovery.

JJ: When you first embarked on the sophisticated journey of becoming an improvising guitarist over complex chord changes, AKA, a Jazz guitarist, what were some methods that you found extremely useful to achieving your goals – perhaps something not so cliché that you may have developed on your own?

JS: I haven't invented any unique techniques – I just work hard and I'm willing to challenge myself. I learn tunes. I learn solos that other great musicians have played. I analyze the work of other musicians, their compositions and arrangements. I study types of music, and the great players and composers in each style. I study the great instrumentalists on all the different instruments, not just the guitar. I read biographies and autobiographies of great musicians. I read about the historical periods of jazz music. I hang out with musicians as much as possible and try to learn whatever they can teach me. Of course, I also work specifically on guitar technique – scales, chord voicings and so forth. Jazz music is an ultimate challenge, requiring scholarship and devotion, maybe even a bit of obsession. *Much of the real growth happens when one tries to use what one has been practicing in a real musical situation. I remember working on things in the practice room and then trying to use them in sessions. It's one thing to play a phrase with your metronome all by yourself, and sometimes quite another to accomplish the same idea on the bandstand. My best advice to an aspiring musician is to be patient, to continue studying, and to seek out challenging situations. Being a musician is a lifetime activity and a cumulative experience.*

Everything we know informs how we respond and how we express ourselves. Life throws a lot of obstacles in the way, so persistence is an important trait.

JJ: What is it about improvisation that you find so valuable? What does it offer to you, your bandmates, and the listeners?

JS: Although improvisation is only one of the skills of music making, it is the ultimate tool for spontaneous musical interaction. Thus, it is the closest thing musicians have to real human verbal conversation. When we hang out with friends and have a conversation about the weather, or sports, or politics, or our personal relationships, we don't follow a script. We react to each other's articulated ideas and feelings, and a conversation can freely flow anywhere. On the bandstand, interactive improvisation allows us to converse, bouncing ideas off one another in a similar way. I think this is the ultimate challenge for an improvising musician – to be able to respond spontaneously and deeply to what one's collaborators offer – to speak through one's instrument with honesty and sincerity. I'm addicted to the challenge and I think this is a big reason why I love music. ■

Nelson Continued from Page 28

the support I've received throughout my career as a musician.

JJ: What kinds of advice, suggestions or encouragement from influential artists have you received that made a significant impact on you?

AN: Of course there was the advice that Cecil Brooks III gave me that I mentioned earlier. The most significant advice I ever received was from Calvin Jones, who once told me to take the music, and not myself seriously.

JJ: What pitfalls must we be vigilant about encountering or succumbing to in our lives as we pursue a

life, career, and creativity in music?

AN: If I was to give any advice it would be this: Always remain humble and grateful for the opportunity to share your gift, music, cooking, expertise, whatever it may be, with the world. If you were not meant to do it, some one else will surely take your place.

JJ: What are some of the essential qualities, beyond musical skills, that artists who are seeking success, respect – and moreover happiness and peace of mind – in the music industry and in life must nurture and develop?

AN: If I could say anything to that it would be to take Calvin Jones advice, take the music, not myself

serious. In other words, be humble, and respectful to everyone you meet, regardless of their station in life. If people are good to you, be great to them. The blessing will be returned to you a hundred fold.

JJ: Could you talk about how your commitment to a spiritual life has made an impact on your life, business, interpersonal relationships, creativity, and of course, your music?

AN: My spiritual life is what keeps me going. It constantly reminds me that life is not about me, but about the God that I serve, the one who blessed me and everyone with the gift of music. My spiritual life has also made me more appreciative of every opportunity I receive, every ear entrusted to me, every note played, imagined and composed. ■

Egan Continued from Page 29

and recorded *Gil Evans and Sting, The Last Sessions* while on tour at the Perugia Jazz Festival. All of these experiences have expanded my awareness and impacted my creative approach to music.

JJ: According to your website, you work on major motion pictures, commercials and television shows. How do these projects support or challenge your artistry and connection with the art form and allow you to continue making music that you're proud of?

ME: I've been fortunate to have been involved in many different musical situations both in the studio and live. I think that because I am from the baby boomer generation, and have been exposed to so many facets of music and culture, that I feel at home performing in a wide range of creative outlets. I enjoy playing with the finest players in a variety of situations. In music there are the compromises of earning a living in order to play creative music. Being a studio musician in New York City gave me the opportunity to work on my true art form by creative projects that feature my compositions, playing and production.

JJ: Your website says that your solo projects represent a 'more personal side of your musical make up.' How does the process of working on solo projects differ from your collaborative efforts?

ME: In all of the musical projects that I have been involved my approach is similar. I always am serious about the music and try to give as much as I can to the music. When I am recording my personal projects it goes even deeper in that I am defining my personal expression and voice. It's a different situation when you are the focus of a recording or performing project. I love to go into that world of creativity see what comes out of it.

JJ: Tell us about your new recording *Truth Be Told* on your own label Wavetone records - and about the label creation as well.

ME: For my latest recording, *Truth Be Told*, I wanted to branch out and feature more of a quartet sound.

Over the past four years I have been playing in a lot of different situations, especially with Bill Evans' band Soulgrass, and also did some recording with Vinnie Colaiuta with Bill Evans as well. So I wanted to orchestrate this recording in such a way as to get more into a improvisational groove concept as opposed to the sort of ECM-ish esoteric trio I did with my previous recording with John Abercrombie and Danny Gottlieb, *As We Speak*. This new recording was a conscientious effort to do a different type of project, and I wrote with the players in mind, Bill Evans, Vinnie Colaiuta, and Mitch Forman. My basic intent was to create music that not only had great grooves but also would allow space for me to be a soloist. I enjoyed being a team player by supporting these great soloists, Bill, Vinnie, and Mitch. I wrote tunes around this concept. I also already had some songs from the past that hadn't been recorded on my own records, songs that were recorded on other people's records. For instance, the first track, which is called "Frog Legs," is a song that I wrote in 1998. I wrote it to do on one of my own recordings someday, so that was one of the tunes that I redid. I've been so fortunate to play with so many great players, especially drummers, and every one of them comes from a different direction with different influences, which makes me play differently as a bassist. In the case of Vinnie, not only does he have an incredibly strong groove for most any genre, but his technique and his soloing are so advanced. He's a great improviser as well as a great groove player. I knew when I was putting this record together that Vinnie would be perfect because it was very groove orientated. But beyond that, I really wanted to open it up, so I wrote a lot of the songs having vamps at the end with some ostinato type figures that Vinnie could play over, and he blew me away every take. Wavetone is a label that I started in 1992, and was initially an outlet for a lot of creative projects that I had been doing. I had done a number of records with different labels, GRP, RCA, Windham Hill, and Blue Moon, and it got to a point where I was producing a lot of records, but it was difficult to get things placed because a lot of the music wasn't commercial so to speak, it was more progressive. So what started it was a tour that I did with the group Elements which I co-lead with Danny Gottlieb, fea-

turing Gil Goldstein on keyboards and David Mann on saxophone. We did a tour in Japan, recorded live, and that became the first release called *Elements Volume 1*, and I also released my Mosaic record as well, which gave us two releases to start out with. Since that time I've put out twelve releases, *Truth Be Told* being the most recent, and I've been able to establish worldwide distribution. It's been a great outlet, and it supports itself. It's not a big moneymaker, but it does support itself and keeps projects coming out. I've always had control in the production aspect of things, but it was good to know that I had a place to bring my music. Not only have I been able to produce my own records on the label, but I've been able to produce for a few other artists as well. It's been a great venture for me, and a great outlet for my music.

JJ: Can you share some experience that taught you something valuable about either about music or about yourself?

ME: I remember when I first came to NY in 1976 I was booked to do a recording session in Canada while at the same time I was asked to do another recording in New York with the late Don Cherry. I am always very reliable and when I give my word to someone I take it very seriously. I had to cancel on the Don Cherry session which to me was clearly the more creative music. Well as it turned out I went to Canada to record and the first day nothing happened at the studio. Everyone was wasting time and as it turned out I should have and could have pushed harder to come a day later so that I could have done both sessions without making any waves. The lesson: If you really believe in something then don't take no for an answer and be creative to find ways to make things happen.

JJ: What are your perspectives about the current jazz scene? What are you doing as a musician to help fortify a genre of music you can be proud to say you are a part of?

ME: Most of my live playing is in Europe since there are more opportunities to play there since the culture

Continued on Page 58

Calendar of Events

How to Get Your Gigs and Events Listed in Jazz Inside™ NY

Submit your listings via e-mail to advertising@jazzinsidemagazine.com. Include date, times, location, phone number for additional information and or tickets/reservations. Deadline: 14th of the month preceding publication (e.g. May 14 for June issue). Listings placed on a first come basis.

NEW YORK CITY

- Thurs 4/1: **Sheryl Bailey with Ian Froman & Lincoln Goines at the Collective School of Music.** 7:00pm. \$10. 541 6th Ave. 212-741-0091. www.thecoll.com. www.sheryl-bailey.com
- Thurs 4/1: **Shrine. Ted Kooshian** at 6:00pm. **Michael Feinberg** at 7:00pm. 2271 Adam Clayton Powell Jr. Blvd. 212-690-7807. www.shrinenyc.com
- Thurs 4/1: **Deanna Kirk at Zinc Bar.** 9:30pm, 11:00pm & 1:00am. 82 W. 3rd St. 21-477-8337. www.zincbar.com
- Fri 4/2: **Jason Lindner & Suphala at the Rubin Museum of Art.** 7:00pm. \$18 in advance; \$20 at door. "Harlem in the Himalayas." 150 W. 17th St. 212-620-5000. www.mnany.org. www.jazzmuseumharlem.org
- Fri 4/2: **Sam Raderman Quartet at Shrine.** 7:00pm. 2271 Adam Clayton Powell Jr. Blvd. 212-690-7807. www.shrinenyc.com
- Fri 4/2, 4/9, 4/16, 4/23, 4/30: **African Jazz at Zinc Bar.** 10:00pm, 11:30pm & 1:00am. 82 W. 3rd St. 21-477-8337. www.zincbar.com
- Fri 4/2: **The Bar Next Door. Anat Cohen & Howard Alden @ 7:00pm & 9:00pm. Joris Roelofs 3 @ 11:00pm & 12:30am.** \$12 per set. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Fri 4/2-Sat 4/3: **Cynthia Sayer at Knickerbocker Bar & Grill.** 9:45pm. 33 University Pl. 212-228-8490. www.knickerbockerbarandgrill.com
- Fri 4/2: **Fellaheen at Greenwich Village Bistro.** 9:00pm. 13 Carmine St. 212-206-9777.
- Sat 4/3: **Isabella Lundgren at Caffe Vivaldi.** 9:30pm. 32 Jones St. (Off Bleeker St. near 7th Ave.) 212-691-7538. www.caffevivaldi.com.
- Sat 4/3: **KJ Denhart with Bennett Paster, Aaron Heick, Mamadou Ba, Kevin Jones & Ray Levier at 55 Bar.** 10:00pm. 55 Christopher St. 212-929-9883. www.55bar.com.
- Sat 4/3: **Victor Bastidas at Shrine.** 7:00pm. 2271 Adam Clayton Powell Jr. Blvd. 212-690-7807. www.shrinenyc.com
- Sat 4/3: **Marianna at Zinc Bar.** 10:00pm & 11:30am. 82 W. 3rd St. 21-477-8337. www.zincbar.com
- Sat 4/3: **The Bar Next Door. Adriano Santos @ 7:00pm & 9:00pm. Mike Moreno @ 11:00pm & 12:30am.** \$12 per set. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Sun 4/4: **Saxophone Cartel at Shrine.** 8:00pm. 2271 Adam Clayton Powell Jr. Blvd. 212-690-7807. www.shrinenyc.com
- Sun 4/4, 4/11, 4/18, 4/25: **Cidinho Teixeira at Zinc Bar.** 9:30pm, 11:00pm & 1:00am. 82 W. 3rd St. 21-477-8337. www.zincbar.com
- Sun 4/4: **Peter Mazza with Thomson & James at The Bar Next Door.** \$12 per set. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.

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ERNESTINE ANDERSON & HOUSTON PERSON w/WILLIE JONES III
w/ Lafayette Harris Jr. & Lonnie Plaxico
After Hours: Joe Sanders Quartet
w/ Taylor Eigsti

APR 5 UPSTARTS!
MANHATTAN SCHOOL OF MUSIC AFRO-CUBAN JAZZ ORCHESTRA
Conducted by Bobby Sanabria

APR 6-11 SING INTO SPRING FESTIVAL
LENY ANDRADE & ROMERO LUBAMBO
After Hours: Grits, Gravy & Groove

APR 12 SING INTO SPRING FESTIVAL
CATHERINE RUSSELL & FRIENDS
w/ Mark Shane, Matt Munisteri, Lee Hudson, Brian Grice, Jon-Erik Kellso & Dan Block

APR 13-18 SING INTO SPRING FESTIVAL
JUILLIARD JAZZ QUINTET
w/ Ron Carter, Benny Green, Carl Allen, Ron Blake & Eddie Henderson
After Hours: All Kinds of Weather

APR 19 UPSTARTS!
MANHATTAN SCHOOL OF MUSIC JAZZ ORCHESTRA

APR 20-25 SING INTO SPRING FESTIVAL
GEORGE COLEMAN QUINTET
w/ Harold Mabern, Eric Alexander, John Webber & Joe Farnsworth
After Hours: Dmitry Baevsky Quartet

APR 24
THE RHYTHM ROAD: AMERICAN MUSIC ABROAD
Mark Sherman/Tim Horner Quartet (12:30pm)
Oscar Williams, Jr. & Perfected Praise (2:30pm)
Free Admission. (Seating is first come, first served. No tickets required.)

APR 26 SPECIAL MONDAY PRESENTATION
MOUTIN REUNION QUARTET
w/ Francois Moutin, Rick Margitza, Pierre De Bethmann & Louis Moutin

APR 27-MAY 2 SING INTO SPRING FESTIVAL
SAMBA JAZZ & THE MUSIC OF JOBIM
w/ Duduka DaFonseca, Helio Alves, Claudio Roditi, Marc Johnson, Maucha Adnet & Toninho Horta
After Hours: Cyrille Aimee & Diego Figueirde



photo by Chuck Stewart

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- Sun 4/4: **Caffe Vivaldi. Origin Blue @ 8:15pm.** Adam Larson with **Jake Sherman, Raviv Markovitz & Bastian Weinhold @ 9:45pm.** 32 Jones St. (Off Bleeker St. near 7th Ave.) 212-691-7538. www.caffevivaldi.com.
- Sun 4/4: **Jazz for Kids at 55 Bar.** 2:00pm. \$5 per person. Kid-friendly show with percussion instruments for everyone and some dancing. 55 Christopher St. 212-929-9883. www.55bar.com. www.melissastylanou.com
- Mon 4/5: **Ignacio Berroa with Robert Rodriguez, Ricky Rodriguez & Javier Perez,** plus **Elio Villafraca** in solo performance at **S.O.B.'s.** 7:30pm & 9:30pm. \$17.70; \$20 at door. 204 Varick St. @ Houston. 212-243-4940. www.sobs.com
- Mon 4/5, 4/12, 4/19, 4/26: **Swing University with Bill Charlap at Irene Diamond Education Center, Lincoln Center.** 6:30pm. "Gershwin & Jazz." \$125 for 4 weeks. Broadway @ 60th St. 212-721-6500. www.jalc.org
- Mon 4/5: **Doug Wamble at The Bar Next Door.** 8:30pm & 10:30pm. \$12. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com. www.dougwamble.com
- Mon 4/5: **Jazz for Curious Readers at National Jazz Museum in Harlem.** 7:00pm. Free. "Salim Washington." 104 E. 126th St., Suite 2C. 212-348-8300. www.jazzmuseuminharlem.org
- Mon 4/5: **Local 269. Eyal Maoz @ 9:00pm.** **Amanda Monaco @ 10:00pm.** 269 E. Hudson St. 212-228-9874. www.myspace.com/rucmanyoc.
- Mon 4/5, 4/12, 4/19, 4/26: **Ron Affif at Zinc Bar.** 9:00pm & 11:00pm 82 W. 3rd St. 21-477-8337. www.zincbar.com
- Mon 4/5: **Shrine. Troika at 6:00pm.** **Sean Richey Trio at 10:00pm.** 2271 Adam Clayton Powell Jr. Blvd. 212-690-7807. www.shrinenyc.com
- Tues 4/6, 4/13, 4/20, 4/27: **Annie Ross at Metropolitan**

- Room.** 9:30pm. 34 W 22nd St. (Bet. 5th & 6th Ave.) 212-206-0440. www.metropolitanroom.com.
- Tues 4/6: **Gary Lucas & Cheryl Engelhardt at Tribeca Grand Hotel Cinema.** Performing their live score to a screening of "American Faust: From Condi to Neo-Condi." Two Avenue of the Americas. 212-519-6600. www.tribecagrand.com. <http://garylucas.com>
- Tues 4/6, 4/13, 4/20, 4/27: **Jazz for Curious Listeners at National Jazz Museum in Harlem.** 7:00pm. Free. "The Joint Is Jumpin': Fats Waller." 104 E. 126th St., Suite 2C. 212-348-8300. www.jazzmuseuminharlem.org
- Tues 4/6: **Sezen Aksu with Fahir Atakoglu at Carnegie Hall, Stern Auditorium, Perelman Stage.** 8:00pm. \$60-\$120. 57th St. & 7th Ave. 212-247-7800. www.carnegiehall.org.
- Tues 4/6, 4/13, 4/20, 4/27: **Swing University with Phil Schaap at Irene Diamond Education Center, Lincoln Center.** 6:30pm. "Jazz 301." \$250. Broadway @ 60th St. 212-721-6500. www.jalc.org
- Tues 4/6: **Joonsam Lee at Shrine.** 7:00pm. 2271 Adam Clayton Powell Jr. Blvd. 212-690-7807. www.shrinenyc.com
- Tues 4/6, 4/13, 4/20, 4/27: **Joel Frahm Trio at The Bar Next Door.** 8:30pm & 10:30pm. \$12. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com.
- Tues 4/6: **Amy Cervini with Oded Lev-Ari, Mark Lau & Ernesto Cervini at 55 Bar.** 7:00pm. No cover. 55 Christopher St. 212-929-9883. www.55bar.com. melissastylanou.com
- Tues 4/6, 4/13, 4/20, 4/27: **Early Jazz Piano with Terry Waldo at Irene Diamond Education Center, Lincoln Center.** 6:30pm. "Ragtime, Stride, New Orleans & More." \$200 for 8 weeks. Broadway @ 60th St. 212-721-6500. www.jalc.org
- Wed 4/7: **James Moody's 85th Birthday Party at Carnegie Hall, Zankel Hall.** 8:30pm. \$36-\$46. With Renee Rosnes, Todd Coolman, Adam Nussbaum, Randy Brecker,

- Paquito D'Rivera & Robert Gambarini.** 57th St. & 7th Ave. 212-247-7800. www.carnegiehall.org.
- Wed 4/7: **Sheryl Bailey Trio at 55 Bar.** 7:00pm. No cover. 55 Christopher St. 212-929-9883. www.55bar.com. www.shaerylbailey.com
- Wed 4/7, 4/14, 4/21, 4/28: **Jonathan Kreisberg Trio at The Bar Next Door.** 8:30pm & 10:30pm. \$12. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com.
- Wed 4/7: **Shrine. Sinan Bakir at 6:00pm.** **Jordan Piper at 7:00pm.** 2271 Adam Clayton Powell Jr. Blvd. 212-690-7807. www.shrinenyc.com
- Wed 4/7, 4/14, 4/21, 4/28: **Swing University with Phil Schaap at Irene Diamond Education Center, Lincoln Center.** 6:30pm. "Duke Ellington." \$200. Broadway @ 60th St. 212-721-6500. www.jalc.org
- Wed 4/7: **Zinc Bar. Joe Magnarelli Quartet @ 7:30pm.** **Misha Piatigorsky Septet @ 9:30pm, 11:00pm & 1:00am.** 82 W. 3rd St. 21-477-8337. www.zincbar.com
- Wed 4/7: **Blue Cloud Vibrations at Greenwich Village Bistro.** 9:00pm. 13 Carmine St. 212-206-9777.
- Thurs 4/8: **George Wein & Stefan Harris at Leonard Ni-mours Thalia, Symphony Space.** 7:30pm. "Seeing Jazz with George Wein." \$25; \$30 day of show; \$20 members. 2537 Broadway @ 95th St. 212-864-5400. symphonyspace.org
- Thurs 4/8: **Kelly Shepherd at Shrine.** 7:00pm. 2271 Adam Clayton Powell Jr. Blvd. 212-690-7807. www.shrinenyc.com
- Thurs 4/8: **Tony Bracco at Greenwich Village Bistro.** 9:00pm. 13 Carmine St. 212-206-9777.
- Thurs 4/8: **Mauricio Zottarelli at Zinc Bar.** 9:30pm, 11:00pm & 1:00am. 82 W. 3rd St. 21-477-8337. www.zincbar.com
- Thurs 4/8: **Joe Temperley at National Jazz Museum in Harlem.** 6:30pm. Free. 104 E. 126th St., Suite 2C. 212-348-8300. www.jazzmuseuminharlem.org

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MON APR 12

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TUE APR 13

NEW SCHOOL AFRO-CUBAN JAZZ ORCHESTRA

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TUE & WED APR 27 & 28

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- Thurs 4/8: **John Richmond Quartet** at **The Kitano**. 8:00PM. 66 Park Ave @ 38th St. 212-885-7119. www.kitano.com
- Fri 4/9: **The Bar Next Door**. **Dmitry Baevsky** @ 7:00pm & 9:00pm. **Yotam Silberstein** @ 11:00pm & 12:30am. \$12 per set. 129 MacDougal St. 212-529-5945. lalanternacaffe.com.
- Fri 4/9: **Phil Mattson Vocal Jazz Festival** at **Carnegie Hall, Stern Auditorium/Perelman Stage**. 8:00pm. \$20-\$100. 57th St. & 7th Ave. 212-247-7800. www.carnegiehall.org.
- Fri 4/9: **Dominick Farinacci** at the **Rubin Museum of Art**. 7:00pm. \$18 in advance; \$20 at door. "Harlem in the Himalayas." 150 W. 17th St. 212-620-5000. www.rmanyc.org. www.jazzmuseuminharlem.org
- Fri 4/9: **Lizz Wright & Richard Bona** at **Town Hall**. 8:00pm. \$50 & \$45. 123 W. 43rd St. 212-840-2824. www.the-townhall-nyc.org.
- Fri 4/9: **Tessa Souter, Jason Ennis & Gene Bertoncini** at **55 Bar**. 6:15pm & 8:00pm. No cover; 2-drink min. 55 Christopher St. 212-929-9883. www.55bar.com. texasouter.com
- Sat 4/10: **Adam Kromelow & Gregg Bendian** at **The Triad**. 7:00pm. 158 W. 72nd St. 212-362-2590. www.triadnyc.com
- Sat 4/10: **Yvonnick Prene** at **Shrine**. 7:00pm. 2271 Adam Clayton Powell Jr. Blvd. 212-690-7807. www.shrinenyc.com
- Sat 4/10: **The Bar Next Door**. **Dan Aran 3** @ 7:00pm & 9:00pm. **Leonardo Cioglia** @ 11:00pm & 12:30am. \$12 per set. 129 MacDougal St. 212-529-5945. lalanternacaffe.com.
- Sat 4/10: **Jazz for Young People** at **Rose Theater, Frederick P. Rose Hall, Lincoln Center**. 1:00pm & 3:00pm. \$20-\$36. "Who Is Tito Puente?" Broadway @ 60th St. 212-721-6500. www.jalc.org Sat 4/10: **Adam Rudolph's Moving Pictures** at **(le) poisson rouge**. 7:00pm. \$25. 158 Bleecker St. 212-505-FISH. www.lepoissonrouge.com
- Sat 4/10: **Michele Rosewoman** with **Liberty Ellman & Tyshawn Sorey** at **Roulette**. 8:30pm. 20 Greene St. (Bet. Canal & Grand) 212-219-8242. www.roulette.org
- Sun 4/11: **Ben Allison** at **Henry Street Settlement/Abrons Art Center**. 3:00pm. Free. 466 Grand St. 212-598-0400. www.carnegie.org
- Sun 4/11: **Peter Mazza** with **Donny McCaslin & James Shipp** at **The Bar Next Door**. \$12 per set. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Sun 4/11: **Beatnik Café** at **The Richmond Shepard Theater**. 7:00pm. \$20. A musical review of the jazz beat generation with **Sheila Jordan, Lillie Bryant Howard, Richmond Shepard, Chris Bakriges, Chris Sullivan, Michael T.A. Thompson & Allen Won**. 309 E. 26th St. @ Second Ave. 212-262-6588. www.richmondshpard.com
- Sun 4/11: **Linda Ciofalo Trio** at **North Square Lounge**. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. www.northsquareny.com.
- Sun 4/11: **Reggie Nicholson** with **Bryan Carrott, Don Eaton & Salim Washington** at **Roulette**. 8:30pm. 20 Greene St. (Bet. Canal & Grand) 212-219-8242. www.roulette.org
- Mon 4/12: **Elin** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com. Myspace.com/elinjazz
- Mon 4/12: **Michelle Walker** at **Zinc Bar**. 9:30pm, 11:00pm & 1:00am. 82 W. 3rd St. 21-477-8337. www.zincbar.com
- Fri 4/12: **Local 269**. **Harris Eisenstadt & Canada Day** @ 9:00pm. **Lorenzo Sanguedolce** @ 10:00pm. 269 E. Hudson St. 212-228-9874. www.myspace.com/rucmanyc.
- Fri 4/12: **Nate Birkey** with **Jim Ridl, Bill Moring & Marko Marcinko** at **55 Bar**. 7:00pm. 55 Christopher St. 212-929-9883. www.55bar.com.
- Mon 4/12: Memorial concert for **Jack Burns** at **St. Peter's Church**. 7:00pm. 53rd & Lexington. 212-935-2200. http://saintpeters.org/jazz
- Mon 4/12: **Shrine**. **Nicole Zuraitis Group** at 8:00pm. **Can Olgun & Field Vision** at 10:00pm. 2271 Adam Clayton Powell Jr. Blvd. 212-690-7807. www.shrinenyc.com
- Tues 4/13: **Marlene VerPlanck** at **St. Peter's Church**. 1:00pm. \$7. 53rd & Lexington. 212-935-2200. http://saint-

peters.org/jazz

- Wed 4/14: **Meryl Romer** with **Erik Deutsch** at **Billie's Black**. 8:00pm & 11:00pm. 271 W. 119th St. 212-280-2248. www.billiesblack.com. www.merylromer.com
- Wed 4/14: **Zinc Bar**. **David Lee Jones Quartet** @ 7:30pm. **Jack Jeffers Band** @ 9:30pm, 11:00pm & 1:00am. 82 W. 3rd St. 21-477-8337. www.zincbar.com
- Wed 4/14 **Andy Collier** at **Greenwich Village Bistro**. 9:00pm. 13 Carmine St. 212-206-9777.
- Thurs 4/15: **Jimmy Heath, Joe Lovano, Harry Allen, Jeb Patton, David Wong & Winard Harper** at **Tribeca Performing Arts Center, Borough of Manhattan Community College**. 8:00pm. "Ben Webster & Lester Young Centennial

Concert." \$35; \$32.50 for students. 199 Chambers St. 212-220-1460. www.tribecapac.org.

- Thurs 4/15: **Ronnie Washam** at **Greenwich Village Bistro**. 9:00pm. 13 Carmine St. 212-206-9777.
- Fri 4/16-Sat 4/17: **Music of Fats Waller** with **Ben Vereen, Andy Farber, Ehud Ashearie, Ben Wolfe, Doug Wamble, Alvester Garnett, Dan Block, Carla Cook, Allan Harris & Jon-Erik Kelso** at **Rose Theater, Frederick P. Rose Hall, Lincoln Center**. 8:00pm. \$30, \$50, \$75, \$95, \$120. Broadway @ 60th St. 212-721-6500. www.jalc.org
- Fri 4/16: **Shrine**. **Noah Preminger** at 6:00pm. **Kai Ando** at 7:00pm. 2271 Adam Clayton Powell Jr. Blvd. 212-690-7807. www.shrinenyc.com



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- Fri 4/16: **The Bar Next Door.** Dave Allen @ 7:00pm & 9:00pm. Sheryl Bailey @ 11:00pm & 12:30am. \$12 per set. 129 MacDougal St. 212-529-5945. lalanternacaffe.com.
- Fri 4/16: **Evan Parker & Greetje Bijma at Carnegie Hall, Weill Recital Hall.** 9:30pm. From \$25. 57th St. & 7th Ave. 212-247-7800. www.carnegiehall.org.
- Fri 4/16-Sat 4/17: **Fats Waller: A Handful of Keys with Dick Hyman, Judy Carmichael & Marcus Roberts at The Allen Room, Lincoln Center.** 7:30pm & 9:30pm. \$55 & \$65. Broadway @ 60th St. 212-721-6500. www.jalc.org
- Sat 4/17: **Fellaheen at Greenwich Village Bistro.** 9:00pm. 13 Carmine St. 212-206-9777.
- Sat 4/17: **KJ Denhart with Bennett Paster, Aaron Heick, Mammadou Ba, Kevin Jones & Ray Levier at 55 Bar.** 10:00pm. 55 Christopher St. 212-929-9883. www.55bar.com.
- Sat 4/17: **Michael Winograd, Patrick Farrell & Benjy**

Fox-Rosen at Workmans Circle. 8:00pm. 45 E. 33rd St. (Bet. Madison & Park Ave.) 212-889-6800. www.circle.org. myspace.com/myinfection

- Sat 4/17: **The Bar Next Door.** Frank Fontaine & Kerong Chok @ 7:00pm & 9:00pm. Sebastian Noelle @ 11:00pm & 12:30am. \$12 per set. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Sun 4/18: **Vardan Ovsopian with Margret Grebowicz, Tim Miller, Josh Davis & Dan Weiss at 55 Bar.** 10:00pm. 55 Christopher St. 212-929-9883. www.55bar.com.
- Sun 4/18: **Amir ElSaffar/Hafez Modirzadeh Quartet at (le) poisson rouge.** 10:00pm. \$15. 158 Bleecker St. 212-505-FISH. www.lepoissonrouge.com
- Sun 4/18: **Peter Mazza with Hendrik Meurkens & Matt Clohesy at The Bar Next Door.** \$12 per set. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Sun 4/18: **Caffe Vivaldi.** Danny Fox @ 8:15pm. Chris Wyatt Scott @ 9:45pm. 32 Jones St. (Off Bleecker St. near 7th Ave.) 212-691-7538. www.caffevivaldi.com.
- Sun 4/18: **Meryl Romer in the Metropolitan Room.** 7:30pm. 34 W. 22nd St. 212-206-0440. http://metropolitanroom.com. http://merylromer.com
- Sun 4/18: **Jazz for Kids at 55 Bar.** 2:00pm. \$5 per person. Kid-friendly show with percussion instruments for everyone and some dancing. 55 Christopher St. 212-929-9883. www.55bar.com. www.melissastylianou.com
- Sun 4/18: **Le Zhang Quartet at Greenwich Village Bistro.** 9:00pm. 13 Carmine St. 212-206-9777.
- Mon 4/19: **John Benitez with Manuel Varela, Jhair Sala, Francis Benitez, Ivan Renta & Tony Lugan, plus Fernando Ortero & Nick Danielson at S.O.B.'s.** 7:30pm & 9:30pm. \$17.70; \$20 at door. 204 Varick St. @ Houston. 212-243-4940. www.sobs.com



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- Mon 4/19: **Beatr Kaestli at The Bar Next Door.** 8:30pm & 10:30pm. \$12. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com. www.beatkaestli.com
- Mon 4/19: **Local 269. TEST @ 9:00pm. Word Games @ 10:00pm.** 269 E. Hudson St. 212-228-9874. www.myspace.com/rucmany.
- Tues 4/20: **Arielle Feinman at Shrine.** 7:00pm. 2271 Adam Clayton Powell Jr. Blvd. 212-690-7807. www.shrinenyc.com
- Tues 4/20: **DonSlatoff's Jazz Circue at Zinc Bar.** 9:30pm, 11:00pm & 1:00am. 82 W. 3rd St. 21-477-8337. zincbar.com
- Wed 4/21: **Aaron Diehl Trio at The Players.** 7:00pm. \$20. 16 Gramercy Park S. 212-475-6116. www.theplayersnyc.org
- Wed 4/21: **Melissa Stylianou Quintet at 55 Bar.** 7:00pm (2 sets). 55 Christopher St. 212-929-9883. www.55bar.com. www.melissastylianou.com
- Wed 4/21: **Andrea Brachfeld at Zinc Bar.** 9:30pm, 11:00pm & 1:00am. 82 W. 3rd St. 21-477-8337. www.zincbar.com
- Thurs 4/22-Sat 4/24: **Music of Hancock & Roberts with Jazz at Lincoln Center Orchestra, Bobby Hutcherson & Marcus Roberts at Rose Theater, Frederick P. Rose Hall, Lincoln Center.** 8:00pm. \$30, \$50, \$75, \$95, \$120. Broadway @ 60th St. 212-721-6500. www.jalc.org
- Fri 4/22: **Shrine. Roxy Coss at 6:00pm. Albert Rivera Quartet at 7:00pm.** 2271 Adam Clayton Powell Jr. Blvd.

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- 212-690-7807. www.shrinenyc.com
- Fri 4/22: **Darcy James Argue** at **National Jazz Museum in Harlem**. 6:30pm. Free. 104 E. 126th St., Suite 2C. 212-348-8300. www.jazzmuseuminharlem.org
- Sat 4/23: **Shrine. Maritin Schulte** at 6:00pm. **Carmen Staaf** at 7:00pm. 2271 Adam Clayton Powell Jr. Blvd. 212-690-7807. www.shrinenyc.com
- Fri 4/23: **The Bar Next Door. Jacám Manricks 3** @ 7:00pm & 9:00pm. **Ed Cherry** @ 11:00pm & 12:30am. \$12 per set. 129 MacDougal St. 212-529-5945. lalanternacaffe.com.
- Fri 4/23: **A Tribute to Nina Simone with The Oulipians** at **Drom**. 6:00pm. \$10. 85 Ave. A 212-777-1157. www.dromnyc.com. www.theoulipians.com
- Fri 4/23: **Nicole Henry** at **Metropolitan Room**. 9:45pm. 34 W 22nd St. (Bet. 5th & 6th Ave.) 212-206-0440. www.metro-politanroom.com.
- Fri 4/23-Sat 4/24: **Women in Jazz Festival 2010** at **St. Peter's Church**. Honoring Robin Bell Stevens, Emme Kemp & Mary Lou Williams Centennial. 53rd & Lexington. 212-935-2200. http://saintpeters.org/jazz
- Fri 4/23: **Etienne Charles Band** at **The Dwyer**. 7:00pm. \$20. 258 St. Nicholas Ave @ W. 123rd St. www.dwyercc.org
- Fri 4/23: **Circular Time** at **The Triad**. 9:00pm. 158 W. 72nd St. 212-362-2590. www.triadnyc.com
- Fri 4/23: **Carmen Staff Trio** at **Shrine**. 7:00pm. 2271 Adam Clayton Powell Jr. Blvd. 212-690-7807. www.shrinenyc.com
- Fri 4/24: **Jazz for Curious Listeners** at **National Jazz Museum in Harlem**. Noon. Free. "Fats Waller's Harlem: Reflection on the 1920s & 30s." 104 E. 126th St., Suite 2C. 212-348-8300. www.jazzmuseuminharlem.org
- Fri 4/24: **The Bar Next Door. Paul Bolleback** @ 7:00pm & 9:00pm. **Ben Monder** @ 11:00pm & 12:30am. \$12 per set. 129 MacDougal St. 212-529-5945. lalanternacaffe.com.
- Fri 4/24: **Felipe Salles** at **Shrine**. 6:00pm. 2271 Adam Clayton Powell Jr. Blvd. 212-690-7807. www.shrinenyc.com
- Sat 4/24: **Carlos Barbosa-Lima** with **Lawrence Del Casale** at **Carnegie Hall, Weill Recital Hall**. 8:30pm. \$25-\$35. 57th St. & 7th Ave. 212-247-7800. www.carnegiehall.org.
- Sun 4/25: **Peter Mazza** with **Patrick Cornelius** & **Jordan Perlson** at **The Bar Next Door**. \$12 per set. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Sun 4/25: **Caffe Vivaldi. Camila Meza** @ 7:00pm. **Danny Fox** @ 8:15pm. 32 Jones St. (Off Bleeker St. near 7th Ave.) 212-691-7538. www.caffevivaldi.com.
- Mon 4/26: **Local 269. Daniel Levin** with **Nate Wooley, Matt Moran** & **Peter Bitenc** @ 9:00pm. **Cello Pudding Pops** @ 10:00pm. 269 E. Hudson St. 212-228-9874. www.myspace.com/ruccmanyc.
- Mon 4/26: **Peter Eldridge** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com. www.petereldridge.com
- Tues 4/27: **Jon Faddis** with **David Hazeltine, Todd Coolman** & **Dion Parson** at **Carnegie Hall, Zankel Hall**. 8:00pm. \$36-\$46. 57th St. & 7th Ave. 212-247-7800. www.carnegiehall.org.
- Wed 4/28: **Christian McBride Quintet** Plays Ellington at **Leonard Nimoy Thalia, Symphony Space**. 8:00pm. \$30; \$35 day of show; \$25 members. 2537 Broadway @ 95th St. 212-864-5400. www.symphonyspace.org
- Wed 4/28: **Daniel Levin** with **Nate Wooley, Matt Moran** & **Peter Bitenc** at **Roulette**. 8:30pm. 20 Greene St. (Bet. Canal & Grand) 212-219-8242. www.roulette.org
- Wed 4/28: **Jacob Friedman** at **Shrine**. 7:00pm. 2271 Adam Clayton Powell Jr. Blvd. 212-690-7807. www.shrinenyc.com
- Wed 4/28: **Brandon Terzic Group** at **Zinc Bar**. 7:30pm. 82 W. 3rd St. 21-477-8337. www.zincbar.com
- Wed 4/28: **Samuel Torres** with **Michael Rodriguez, Peter Brainin, Manuel Valera, John Benitez** & **Ludwig Alfonso** at **Drom**. 8:30pm. \$10; \$15 at door. 85 Ave. A. 212-777-1157. www.dromnyc.com
- Thurs 4/29: **Jacob Friedman** at **Shrine**. 6:00pm. 2271 Adam Clayton Powell Jr. Blvd. 212-690-7807. www.shrinenyc.com

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THE NATIONAL JAZZ MUSEUM IN HARLEM PRESENTS

Harlem Speaks

A SPECIAL SERIES HONORING HARLEM HEROES

4/8: JOE TEMPERLEY Saxophonist
4/22: DARCY JAMES ARGUE Bandleader



TIME: 6:30 - 8:30 pm **PRICE:** Free **LOCATION:** The NJMIH Visitors Center, 104 E. 126th Street, #2C



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April 21: Aaron Diehl Trio

\$20 | 7:00pm | The Players, 16 Gramercy Park S.
reservations@theplayersnyc.org | 212-475-6116

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4/23, 7-11pm:

Trinidad meets Jazz with
the Etienne Charles Band

Come
Dance!

258 St. Nicholas Avenue at W. 123rd Street
212 222-3060 | info@DwyerCC.org | \$20



JAZZ FOR CURIOUS LISTENERS

Free classes celebrating Harlem and its legacy

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

The NJMIH Visitors Center, 104 E. 126th Street, #2C

Attend any individual class.

THE JOINT IS JUMPIN': FATS WALLER

4/6: The Composer

4/13: The Pianist

4/20: The Organist

4/27: Film night

Jazz for Curious Readers

April 5: Salim Washington

Clawing at the Limits of Cool

7:00 - 8:30 pm | FREE

The NJMIH Visitors Center
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SATURDAY PANELS

12:00 PM - 4:00 PM • FREE

FILMS, PANEL DISCUSSIONS & LIVE MUSIC

**4/24: Fats Waller's Harlem
Reflection on the 1920s and 30s**

NJMIH Visitors Center
104 E. 126th St., #2C



Funded in part by Council Member Inez E. Dickens, 9th C.D., Speaker Christine Quinn and the New York City Council

- Thurs 4/29-Sat 5/1: **Yellowjackets** with **Mike Stern & Edmar Castaneda** at **Rose Theater, Frederick P. Rose Hall, Lincoln Center**. 8:00pm. \$30, \$50, \$75, \$95, \$120. Broadway @ 60th St. 212-721-6500. www.jalc.org
- Fri 4/30: **Nobuki** at **Greenwich Village Bistro**. 9:00pm. 13 Carmine St. 212-206-9777.
- Fri 4/30: **The Bar Next Door**. **Dave Pietro** @ 7:00pm & 9:00pm. **Joe Sanders** @ 11:00pm & 12:30am. \$12 per set. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com.
- Fri 4/30: **Jim Staley** at **Roulette**. 8:30pm. 20 Greene St. (Bet. Canal & Grand) 212-219-8242. www.roulette.org
- Fri 4/30: **Shrine**. **Josh Kwassman Band** at 6:00pm. **Lara Bello** at 7:00pm. 2271 Adam Clayton Powell Jr. Blvd. 212-690-7807. www.shrinenyc.com

BROOKLYN

- Thurs 4/1: **Papa Vazquez** with **Willie Williams, Zaccai Curtis, John Benitez, Anthony Carrillo & Victor Jones** at **Brooklyn Public Library, Dweck Center**. 7:00pm. 10 Grand Army Plaza. 718-230-2100. www.brooklynpubliclibrary.org. www.cbjczazz.org
- Thurs 4/1: **Daniel Kelly Group** at **Puppets Jazz Bar**. 9:00pm. 481 5th Ave. 718-499-2622. http://puppetsjazz.com
- Thurs 4/1: **Victor Prieto** with **Chris Cheek, Carlo De Rosa & Vince Cherico** at the **Tea Lounge**. 8:00pm & 9:30pm. \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. www.tealoungeny.com. www.victorprieto.net
- Thurs 4/1: **Aki Ishiguro** with **Joel Frahm, Aidan Carroll & Nick Anderson** at **Solo Kitchen Bar**. 9:00pm. 1502 Cortelyou Rd. 718-826-0920. Myspace.com/solokitchenbar.
- Fri 4/2: **Puppets Jazz Bar**. **Arturo O'Farrill Quartet** @ 9:00pm. **Mitch Marcus Quartet** @ midnight. 481 5th Ave. 718-499-2622. http://puppetsjazz.com
- Fri 4/2: **Ron Jackson Duo** at the **Tea Lounge**. 8:00pm & 9:30pm. \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. www.tealoungeny.com.
- Fri 4/2: **Gary Lucas & Bruno Galindo** at **BAMCafe**. 9:00pm. Free. 30 Lafayette Ave. 718-636-4100, ext. 1. www.bam.org. myspace.com/garylucasandbrunogalindo
- Sat 4/3: **Andrew Cyrille, Buyu Ambroise, Lisle Atkinson & Frisner Augustin** at **Sistas' Place**. "Haitian Fascination." 456 Nostrand Ave. @ Jefferson Ave. 718-398-1766. http://sistasplace.org
- Sat 4/3: **Puppets Jazz Bar**. **Gary Brocks Group** @ 6:00pm. **Arturo O'Farrill Quartet** @ 9:00pm. **Bill Ware Trio** @ midnight. 481 5th Ave. 718-499-2622. http://puppetsjazz.com
- Sat 4/3: **Gary Brocks** with **Jesse Elder, Aidan Carroll & Reggie Quinerly** at **Puppets Jazz Bar**. 6:00pm-8:30pm (2 sets). 481 5th Ave. 718-499-2622.
- Sat 4/3: **Steve Lugermer** with **Lucas Pino, Itamar Borochov, Angelo Spagnolo, Glenn Zaleski, Ross Gallagher & Michael Davis** at the **Tea Lounge**. 8:00pm & 9:30pm. \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. www.tealoungeny.com. www.stevenlugermer.com
- Sun 4/4, 4/18, 4/25: **Zack O'Farrill Group** at **Puppets Jazz Bar**. 9:00pm. 481 5th Ave. 718-499-2622. http://puppetsjazz.com
- Sun 4/4, 4/11, 4/18, 4/25: **Stephane Wrembel** presents **The Django Experiment** at **Barbes**. 9:00pm. \$10. 347-422-0248. www.barbesbrooklyn.com.
- Sun 4/4: **Roy Haynes Fountain of Youth Band** at **Brooklyn Tech Auditorium**. 6:30pm. \$10, \$20, \$40. 29 Fort Greene Pl., Fort Greene. 800-838-3306. www.cbjczazz.org
- Tues 4/6: **Korzo**. **James Carney, Ralph Alessi & Tom Rainey** @ 9:30pm. **Beth Schenck, Bill McHenry, Matt Wrobel, Eivind Opsvik & Jeff Davis** @ 11:00pm. \$7 cover per set. 667 5th Ave. (Bet. 19th & 20th St.) 718-285-9425. myspace.com/konceptions.korzorestaurant.com
- Tues 4/6: **Puppets Jazz Bar**. **De Paises Quintet** @ 8:30pm. **Dan Adler/Grant Stewart Group** @ 10:30pm. 481 5th Ave. 718-499-2622. http://puppetsjazz.com
- Tues 4/6, 4/13/, 4/20, 4/27: **Jenny Scheinman** at **Barbes**. 7:00pm. \$10. 347-422-0248. www.barbesbrooklyn.com.
- Wed 4/7, 4/14, 4/21, 4/28: **Puppets Jazz Bar**. **Arturo O'Farrill Quartet** @ 7:00pm. **John McNeil Group** @ 10:30pm. 481 5th Ave. 718-499-2622. http://puppetsjazz.com
- Wed 4/7: **Natalie John** with **Dominic Fallacaro, Noah Garabedian & Stu Bidwell** at the **Tea Lounge**. 8:00pm & 9:30pm. \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. www.tealoungeny.com. www.nataliejohnmusic.com
- Thurs 4/8: **The Komeda Project** at the **Polish & Slavic Center**. 7:00pm. 177 Kent St., 718-349-1033. www.polishslaviccenter.org. www.komedaproject.com
- Thurs 4/8: **Mauricio Zottarelli** at **Zinc Bar**. 9:30pm, 11:00pm, & 1:00am. 82 West 3rd St. Greenwich Village. 212-477-9462. www.zincbar.com.
- Thurs 4/8: **Michael Palma & Melissa Albama Quartet** at **Puppets Jazz Bar**. 9:00pm. 481 5th Ave. 718-499-2622. http://puppetsjazz.com
- Thurs 4/8: **Beat Kaestli** at **Brooklyn Public Library, Dweck Center**. 7:00pm. 10 Grand Army Plaza. 718-230-2100. www.brooklynpubliclibrary.org
- Thurs 4/8: **Ziv Ravitz, Shai Maestro & Itamar Borochov** at the **Tea Lounge**. 8:00pm & 9:30pm. \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. www.tealoungeny.com. myspace.com/itamaborochov
- Thurs 4/8: **Aki Ishiguro** with **Sean Wayland & Ronen Itzik** at **Solo Kitchen Bar**. 9:00pm. 1502 Cortelyou Rd. 718-826-0920. Myspace.com/solokitchenbar.
- Fri 4/9: **Puppets Jazz Bar**. **Ben & John Britton** with **Jeremy Siskind, Taylor Vaughn, Austin Walker** & special guest **Chris Potter** @ 6:00pm. **Victor Bailey Trio** @ 9:00pm. 481 5th Ave. 718-499-2622. http://puppetsjazz.com.
- Fri 4/9-Sat 4/10: **Kara Johnstad** at **The Metropolitan Room**. 9:45pm. 34 West 22nd St. 212-206-0440. www.metropolitanroom.com.
- Fri 4/9: **Andrew Lambs Dogon Duo** at the **Tea Lounge**. 8:00pm & 9:30pm. \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. www.tealoungeny.com.
- Fri 4/9 - **Lynette Washington** at **Showman's**. 7:00pm. 375 West 125th St, Harlem. 212-864-8941.
- Sat 4/10: **Puppets Jazz Bar**. **Alex Blake Quartet** @ 9:00pm. **Dale Chase** @ midnight. 481 5th Ave. 718-499-2622. http://puppetsjazz.com
- Sat 4/10: **Ahmed Abdullah's Diaspora** at **Sistas' Place**. 456 Nostrand Ave. @ Jefferson Ave. 718-398-1766. http://sistasplace.org. www.ahmedian.com
- Sat 4/10: **Darcy James Argue's Secret Society** at **Galapagos Art Space**. 8:00pm. \$15. 16 Main St. 718-222-8500. www.galapagosartspace.com.
- Sat 4/10: **Jim Kiernan** with **Kenee Lee, John O'Dea & Gregg Masiello** at the **Tea Lounge**. 8:00pm & 9:30pm. \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. www.tealoungeny.com. Myspace.com/windsorterrors.
- Sat 4/10: **Cynthia Holiday** at **Showman's**. 7:00pm. 375 West 125th St, Harlem. 212-864-8941.
- Sun 4/11: **Brooklyn Jazz Wide Open** at **Belarusian Church**. \$15; \$10 student (for the whole event). **Tyshawn Sorey** masterclass, "Musical Dialogues," @ 2:00pm. **Drew Gress** with **Michel Gentile, Daniel Kelly & Rob Garcia** @ 3:15pm. **Tyshawn Sorey** with **Todd Neufeld & Chris Tordini** @ 4:30pm. 401 Atlantic Ave. @ Bond St. www.connectionworks.org
- Sun 4/11: **Ayanna Williams Group** at **Puppets Jazz Bar**. Noon. 481 5th Ave. 718-499-2622. http://puppetsjazz.com
- Tues 4/13: **Pablo Masis Group** at **Puppets Jazz Bar**. Mid-night. 481 5th Ave. 718-499-2622. http://puppetsjazz.com
- Wed 4/14: **Hall Overton: Out of the Shadows** at **The New York Public Library for the Performing Arts**. 6:00pm. Free. Bruno Walter Auditorium 111 Amsterdam Ave @ 65th St. 212-870-1673. www.nypl.org.
- Wed 4/14: **Tobias Gebb and Unit 7** at **Smalls Jazz Club**. 9:00pm. 183 West 11th St. 212-252-5091.
- Thurs 4/15: **Aki Ishiguro** with **Dan Loomis & Ziv Ravitz** at **Solo Kitchen Bar**. 9:00pm. 1502 Cortelyou Rd. 718-826-0920. Myspace.com/solokitchenbar.
- Thurs 4/15: **Charles Sibirsky Group** at **Puppets Jazz Bar**. 9:00pm. 481 5th Ave. 718-499-2622. http://puppetsjazz.com
- Thurs 4/15: **Magos Herrera & MEI-BE WHATEVER** at **Galapagos Art Space**. 8:00pm. \$15. 16 Main St. 718-222-8500. www.galapagosartspace.com. www.magosherrera.com
- Thurs 4/15: **Tyler Blanton** with **Noah Preminger, Nate Wood & Sam Minaie** at the **Tea Lounge**. 8:00pm & 9:30pm. \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. www.tealoungeny.com. Myspace.com/tylersvibes
- Fri 4/16: **Rob Mosher's Storytime** at the **Tea Lounge**. 8:00pm & 9:30pm. \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. www.tealoungeny.com. www.robmosher.com/storytime
- Fri 4/16: **Puppets Jazz Bar**. **Meryl Zimmerman** @ 6:00pm. **Jorge Anders Quartet** @ 9:00pm. 481 5th Ave. 718-499-2622. http://puppetsjazz.com.
- Fri 4/16: **Gregory Genret** at **Showman's**. 7:00pm. 375 West 125th St. 212-864-8941.
- Sat 4/17: **Doug Carn** at **Sistas' Place**. 456 Nostrand Ave. @ Jefferson Ave. 718-398-1766. http://sistasplace.org
- Sat 4/17: **Leslie Harrison** at **Showman's**. 7:00pm. 375 West 125th St, Harlem. 212-864-8941.
- Sat 4/17: **Brooklyn Tea Party** at the **Tea Lounge**. 8:00pm & 9:30pm. \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. www.tealoungeny.com.
- Sat 4/17: **Puppets Jazz Bar**. **Gary Brocks Group** @ noon. **Niranjana** @ 6:00pm. **Jodie Tes Quartet** @ midnight. 481 5th Ave. 718-499-2622. http://puppetsjazz.com
- Wed 4/21: **Yukari's Ascending Trio** at the **Tea Lounge**. 8:00pm & 9:30pm. \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. www.tealoungeny.com.
- Wed 4/21: **Orchestre de Chamber Miniature** at **Barbes**. 8:00pm. 347-422-0248. www.barbesbrooklyn.com.
- Wed 4/21: **Leslie Pintchik Trio** at **The Kitano Hotel**. 8:00pm & 10:00pm. 66 Park Ave @ 38th St. 212-885-7119. www.kitano.com.
- Wed 4/21: **Bora Yoon & Sofia Rei Koutsovitis** at **Galapagos Art Space**. 8:00pm. 16 Main St. 718-222-8500. www.galapagosartspace.com.
- Thurs 4/22: **Aki Ishiguro** with **Craig Akin & Ross Peder-son** at **Solo Kitchen Bar**. 9:00pm. 1502 Cortelyou Rd. 718-826-0920. Myspace.com/solokitchenbar.
- Thurs 4/22: **Michael Feinberg Group** at **Puppets Jazz Bar**. 9:00pm. 481 5th Ave. 718-499-2622. puppetsjazz.com
- Thurs 4/22: **Fred Ho's Afro Asian Music Ensemble & Brooklyn College Big Band** at **Gershwin Theater, Brooklyn College**. 7:00pm. Free. 2900 Bedford Ave. 718-951-5000. www.brooklyn.cuny.edu
- Thurs 4/22: **Down Home** at the **Tea Lounge**. 8:00pm & 9:30pm. \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. tealoungeny.com. petrcancura.com
- Thurs 4/22: **Scott Albertson Quintet** at **The Laurie Beechman Dinner Theatre** in the **West Bank Café**. 7:00pm. 407 West 42nd St. 212-695-6909. www.beechmantheatre.com
- Fri 4/23: **Puppets Jazz Bar**. **Chris Miller Sextet** @ 6:00pm. **Bill Ware Quartet** @ midnight. 481 5th Ave. 718-499-2622. http://puppetsjazz.com
- Fri 4/23: **Third Space** at the **Tea Lounge**. 8:00pm & 9:30pm. \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. www.tealoungeny.com. www.thirdspaceband.com
- Fri 4/23: **Gregory Porter** at **Showman's**. 7:00pm. 375 West 125th St, Harlem. 212-864-8941.
- Sat 4/24: **Billy Bang** at **Sistas' Place**. 456 Nostrand Ave.

- @ Jefferson Ave. 718-398-1766. <http://sistasplace.org>
- Sat 4/24: **Ebony Jo-Ann at Showman's**. 7:00pm. 375 West 125th St, Harlem. 212-864-8941.
 - Sat 4/24: **Puppets Jazz Bar. Andy Fite Funtet @ 6:00pm. Alex Blake Quartet @ 9:00pm. Victor Bailey Trio @ midnight**. 481 5th Ave. 718-499-2622. <http://puppetsjazz.com>.
 - Sat 4/24: **Lua Hadar with Twist at Cornelia St. Café**. 9:00pm & 10:30pm. 29 Cornelia Street, Greenwich Village. 212-989-9319. www.corneliastreetcafe.com.
 - Tues 4/27: **Dori Levine Group at Puppets Jazz Bar**. 8:00pm. 481 5th Ave. 718-499-2622. puppetsjazz.com
 - Wed 4/28: **Jeff Hock Group at the Tea Lounge**. 8:00pm & 9:30pm. \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. tealoungeny.com. myspace.com/jeffkochmusic
 - Thurs 4/29: **Foldersnacks with Terrence McManus, Tyshawn Sorey, Jesse Elder, Zack Foley & Aidan Carroll at Bargemusic**. 8:00pm. \$25; \$20 senior; \$10 student. Fulton Ferry Landing, at the foot of the Brooklyn Bridge. 718-624-2083. www.bargemusic.org.
 - Thurs 4/29: **Shauli Envi Group at Puppets Jazz Bar**. 9:00pm. 481 5th Ave. 718-499-2622. puppetsjazz.com.
 - Thurs 4/29: **Aqueen Esther at Harlem Stage Gatehouse**. 7:30pm. 150 Covenant Ave @ 135th St, Harlem. 212-281-9240.
 - Thurs 4/29: **Brooklyn Jazz Hall of Fame & Museum's Induction Ceremony at Brooklyn Historical Society**. 6:00pm. Inducting Sam Pinn, Harold Valle, The Jazz Spot, Parker McAllister, Ulysses Slaughter & Kenny Barron. 128 Pierreport St. 718-222-4111. www.brooklynhistory.org
 - Thurs 4/29: **Erik Deutsch with Ellery Eskelin & Allison Miller at the Tea Lounge**. 8:00pm & 9:30pm. \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. www.tealoungeny.com.
 - Thurs 4/29: **Aki Ishiguro with Pascal Niggenkemper & Nick Anderson at Solo Kitchen Bar**. 9:00pm. 1502 Cortelyou Rd. 718-826-0920. myspace.com/solokitchenbar.
 - Thurs 4/29: **Foldersnacks at Bargemusic**. 8:00pm. Fulton Ferry Landing, Brooklyn. 718-624-2083. bargemusic.org.
 - Fri 4/30: **Emilio Teubal & La Balteuband at BAMCafe**. 9:00pm. Free. 30 Lafayette Ave. 718-636-4100, ext. 1. www.bam.org
 - Fri 4/30: **Everett Greene at Harlem Stage Gatehouse**. 7:30pm. 150 Covenant Ave @ 135th St, Harlem. 212-281-9240.
 - Fri 4/30: **Ayako Shirasaki Trio at Puppets Jazz Bar**. 9:00pm. 481 5th Ave. 718-499-2622. puppetsjazz.com

QUEENS

- Fri 4/2, 4/9, 4/16, 4/23, 4/30: **Hiromi Suda with Hiroya Tsukamoto & Keita Ogama at Linn**. 8:00pm. 29-13 Broadway, Astoria. 718-204-0060. linnrestaurant.com. hiromisuda.com
- Sat 4/17: **John Blake Jr. & Charlotte Blake-Alston at Flushing Town Hall**. 2:15pm. "Tellin' on the Downbeat." \$12; \$10 members & students; \$8 children; \$6 member children. 137-35 Northern Blvd. 718-463-7700, x222. www.flushingtownhall.org
- Sat 4/17: **John Blake Jr., Diane Monroe, Sumi Tonooka, Boris Koslov, Harry "Butch" Reed, Doc Gibbs & Charlotte Blake-Alston at Flushing Town Hall**. 8:00pm. "Celebration of Fiddle Music from Africa to America." \$20; \$16 members & students; \$10 students with I.D. 137-35 Northern Blvd. 718-463-7700, x222. www.flushingtownhall.org

LONG ISLAND

- Sat 4/10: **Dukes of Dixieland at Calhoun High School**. 1786 State St., Merrick. 516-992-1300. www.dukesofdixieland.com
- Sun 4/11: **Dukes of Dixieland with Gemini Youth Orchestra at Tilles Center**. 7:00pm. \$15. 720 Northern Blvd, Brookville. 516-299-3100. <http://tillescenter.org>. [sofdixieland.com](http://www.duke-

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- Sun 4/25: **Marlene VerPlanck at Jericho Public Library**. 2:00pm. Free. 1 Merry Lane, Jericho. 516-935-6790. www.jericholibrary.org. www.marleneverplanck.com.
- Fri 4/30: **Tribute to Tony Mottola with John Kelly and guest artists at Dix Hills Performing Arts Center, Five Towns College**. 7:30pm. \$10. 305 N. Service Rd., Dix Hills. 631-656-2148. www.DHPAC.org

WESTCHESTER

- Sat 4/10: **Westchester Jazz Orchestra at Irvington Town Hall**. 8:00pm. \$35; \$30 senior; \$5 student. "Americana." 85 Main St., Irvington. 914-591-6602. www.westjazzorch.org

NEW JERSEY

- Thurs 4/1, 4/8, 4/15, 4/22, 4/29: **Carrie Jackson with John Zweig & Bill Wurtzel at 16 Prospect Wine Bar & Bistro**. 8:00. No cover or min. 16 Prospect St., Westfield. 908-232-7320. www.16prospect.com. www.cjayrecords.com
- Fri 4/2: **Jerry Vezza Trio at Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Fri 4/2: **Sheryl Bailey & Jake Langley at Whole Foods**. 7:00pm. No cover. Springfield, NJ. www.bossanovamusicsproductions.com. www.sherylbailey.com
- Sat 4/3: **Lauren Hooker Duo at Lounge Zen**. 7:30pm. \$10 min. 254 DeGraw Ave., Teaneck. 201-692-1002. www.lounge-zen.com. www.laurenhooker.com
- Wed 4/7: **Nick Parrott & Rossano Sportiello at Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Wed 4/7: **Sezen Aksu at Prudential Hall**. 8:00pm. New Jersey Performing Arts Center, 1 Center St., Newark. 973-353-8051. www.njpac.org
- Wed 4/7: **Vince Seneri with Lou Volpe & Noel Saggerman at Attilio's**. 7:00pm. 80 E. McFarlan St. (Rt. 46 E.), Dover. 973-328-1100. www.attiliostavern.com. www.vinceseneri.com
- Fri 4/9: **Marlene VerPlanck at Jazz Café at the South Brunswick Municipal Complex, Herb Eckert Auditorium**. 7:30pm. \$6 donation. I 240 Route 523, South Brunswick Municipal Complex. 732-821-8741. www.marleneverplanck.com.
- Fri 4/9: **Charlie Apicella & Iron City at Cecil's Jazz Club & Restaurant**. 9:00pm. 364 Valley Road, West Orange. 973-736-4800. www.cecilsjazzclub.com.
- Fri 4/9: **Herb Woodson Quartet at Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Sat 4/10: **Christian Sands Trio at Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Sun 4/11: **Marlene VerPlanck at Shanghai Jazz**. 6:00pm. No cover. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Wed 4/14: **Harry Allen Trio at Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Fri 4/16-Sat 4/17: **Anthony E. Nelson, Jr. CD Release Party at Cecil's Jazz Club & Restaurant**. 9:00pm. 364 Valley Road, West Orange. 973-736-4800. cecilsjazzclub.com.
- Fri 4/16-Sun 4/18: **Cape May Jazz Festival with Spyro Gyra, Bootsie Barnes, Steve Turre, Georgie Bonds, Amy Shook, Charles Walker, B.D. Lenz, Lois Smith, Chuchito Valdes, Tim Warfield, Ray Shinnery, Shemekia Copeland and others**. In venues throughout Cape May. <http://www.capemayjazz.org>
- Fri 4/16: **Marty Fogel, Mitch Schecter & Brian Glassman at Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Sun 4/18: **Dick Hyman at Shanghai Jazz**. 6:00pm. \$18 cover, \$20 min. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Wed 4/21: **Bucky Pizzarelli at Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.

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- Wed 4/21: **Alex Rodriguez at Rutgers University, Dana Library, Dana Room**. 7:00pm. Free. "White and Blue: The Jazz Legacy of Jack Teagarden." 185 University Ave., Newark. 973-353-5595. <http://newarkwww.rutgers.edu>
- Sun 4/24: **Gregory Generet at Shanghai Jazz**. 24 Main Street, Madison. 973-822-2899. www.shanghaijazz.com
- Fri 4/30: **Junior Mance at Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com

...AND BEYOND

- Fri 4/2: **Kevin Hayes at The Falcon**. 8:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
- Sat 4/3: **Hugh Brodie at The Falcon**. 8:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
- Thurs 4/8: **Purchase Jazz Orchestra at Purchase College, State University of New York**. 7:00pm. In The Performing Arts Center. 735 Anderson Hill Rd., Purchase, NY. 914-251-6200. www.artscenter.org. www.purchase.edu
- Fri 4/9: **Chick Corea at The Ridgefield Playhouse**. 8:00pm. 80 East Ridge, Ridgefield, Connecticut. 203-438-5795. www.ridgefieldplayhouse.org.
- Fri 4/9: **Vijay Iyer at The Falcon**. 8:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
- Sat 4/10: **Idan Santhaus Band with Todd Coolman & John Riley at The Falcon**. 8:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
- Sun 4/11: **Jim Rotondi Quintet at Turning Point Café**. 7:30pm. \$20, no min. 468 Piermont Ave., Piermont, NY. 845-359-1089. www.turningpointcafe.com. www.jimrotondi.com
- Thurs 4/15: **Purchase Latin Jazz Orchestra at Purchase College, State University of New York**. 7:00pm. In The Performing Arts Center. 735 Anderson Hill Rd., Purchase, NY. 914-251-6200. www.artscenter.org. www.purchase.edu
- Sat 4/17: **Marcus Strickland at The Falcon**. 8:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
- Fri 4/23: **Pedro Giraudo Band at The Falcon**. 8:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
- Sat 4/24: **Cyro Baptista at The Falcon**. 8:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
- Sat 4/24: **John Pizzarelli & Jessica Molaskey at Purchase College, State University of New York**. 8:00pm. In The Performing Arts Center. 735 Anderson Hill Rd., Purchase, NY. 914-251-6200. www.artscenter.org. www.purchase.edu
- Sun 4/25: **Rockland Youth Jazz Ensemble & Peter Furian Sextet at Turning Point Café**. 7:00pm. \$15, no min. 468 Piermont Ave., Piermont, NY. 845-359-1089. www.turningpointcafe.com. www.jimrotondi.com
- Sun 4/25: **Michelle Marie Trio at Ventana Al Jazz**. Conrado, Puerto Rico. With Henry Cole and Hans Glawishchnig.
- Thurs 4/29: **Guitar Extravaganza: Salute to Guitar Legend Tony Mottola at Dix Hills Performing Arts Center**. 7:30pm. 305 North Service Road, Dix Hills. 631-656-2148. www.dhpac.org. ■



**G. MORATTI
ARTIST MANAGEMENT**

PERSONAL MANAGEMENT FOR

- DON FRIEDMAN - PIANO**
- RANDY JOHNSTON - GUITAR**
- LEW TABACKIN - TENOR SAX/FLUTE**
- MIKE DIRUBBO - ALTO/SOP SAX**
- FRANK KIMBROUGH - PIANO**
- SAYURI GOTO - PIANO**
- DANIELA SCHAECHTER - PIANO**
- JIM ROTONDI - TRUMPET**
- BENNY POWELL - TROMBONE**
- STEVE SWELL - TROMBONE**
- DANIEL SMITH - BASSOON**
- HARVIE S - BASS**
- IRIS ORNIG - BASS**

TO BOOK ANY OF THE ABOVE
MUSICIANS, CONTACT:
GINO MORATTI
Phone: 718-805-1078
email: ginom@att.net
www.ginomoratti.com

Calendar of Events

APR	Birdland 315 West 44th Street (betw. 8th & 9th Aves.) 212-581-3080 www.birdlandjazz.com	Blue Note 131 W Third St. (betw. 6th & MacDougal) 212-475-8592 www.bluenote.net	Cecil's Jazz Club 364 Valley Rd. West Orange, NJ 07052 973-736-4800 www.cecilsjazzclub.com	Cleopatra's Needle 2485 Broadway (betw. 92nd & 93rd St.) 212-769-6969 cleopatrasneedleny.com
1 - Thu	Gary Peacock/Marc Copland/ Bill Stewart	Take 6	Blues Jam Session	Mamiko Watanabe 3
2 - Fri	Birdland Big Band; Gary Peacock/Marc Copland/Bill Stewart	Take 6; Matt Geraghty	Radam Schwartz	Masami Ishikawa 4
3 - Sat	Gary Peacock/Marc Copland/ Bill Stewart	Take 6; Shayna Steele	Radam Schwartz	Sonelius Smith 4
4 - Sun	Chico O'Farrill Band	Brian Lynch 9; Take 6	Matt Chertkoff, Pam Purvis & Bob Ackerman	Toro Dodo Jam
5 - Mon	Jim Caruso	J. Viewz	Cecil's Big Band	Roger Lent 3 Jam
6 - Tue	Pharoah Sanders 4	Bad Plus	Bruce Williams Jam Session	Robert Rucker 4 Jam
7 - Wed	David Ostwald Band; Pharoah Sanders 4	Bad Plus	Mid-Week Mellow Out	Les Kurtz
8 - Thu	Pharoah Sanders 4	Bad Plus	Blues Jam Session	Joe Fass 3
9 - Fri	Birdland Big Band; Pharoah Sanders 4	Bad Plus; Shae Fiol	Iron City Band	Joe Sucato 4
10 - Sat	Pharoah Sanders 4	Bad Plus; 6Figures	Kimberly Gordan	Rodney Siau 4
11 - Sun	Julie Halston; Chico O'Farrill Band	Satoshi Inoue; Bad Plus	Matt Chertkoff, Pam Purvis & Bob Ackerman	Toro Dodo Jam
12 - Mon	Scott Alan; Jim Caruso	Tomas Doncker	Cecil's Big Band	Roger Lent 3 Jam
13 - Tue	Tomasz Stanko 5	Kenny Werner 5	Bruce Williams Jam Session	Robert Rucker 4 Jam
14 - Wed	David Ostwald Band; Tomasz Stanko 5	Kenny Werner 5	Mid-Week Mellow Out	Les Kurtz
15 - Thu	Tomasz Stanko 5	Kenny Werner 5	Blues Jam Session	Marcus Persiani 3
16 - Fri	Birdland Big Band; Tomasz Stanko 5	Kenny Werner 5; Jesse Elder		Mike Lattimore 4
17 - Sat	Tomasz Stanko 5	Kenny Werner 5; Muddy Wallace Jr.		Lance Murphy 4
18 - Sun	Chico O'Farrill Band	Julliard Jazz Brunch; Kenny Werner 5	Matt Chertkoff, Pam Purvis & Bob Ackerman	Toro Dodo Jam
19 - Mon	Jim Caruso	Berklee Octet & Septet	Cecil's Big Band	Roger Lent 3 Jam
20 - Tue	Dave Holland 5	Michel Camilo	Bruce Williams Jam Session	Robert Rucker 4 Jam
21 - Wed	David Ostwald Band; Dave Holland 5	Michel Camilo	Mid-Week Mellow Out	Les Kurtz
22 - Thu	Dave Holland 5	Michel Camilo	Blues Jam Session	Mark Capon 3
23 - Fri	Birdland Big Band; Dave Holland 5	Michel Camilo; Rahj		Dan Furman 4
24 - Sat	Dave Holland 5	Michel Camilo; Swiss Chris 777		Jason Marshall 4
25 - Sun	Chico O'Farrill Band	Five Play; Michel Camilo	Matt Chertkoff, Pam Purvis & Bob Ackerman	Toro Dodo Jam
26 - Mon	Jim Caruso	Rutgers University Jazz Ensemble	Cecil's Big Band	Roger Lent 3 Jam
27 - Tue	Steve Kuhn/Ron Carter/Joey Baron	Madeleine Peyroux	Bruce Williams Jam Session	Robert Rucker 4 Jam
28 - Wed	David Ostwald Band; Steve Kuhn/Ron Carter/Joey Baron	Madeleine Peyroux	Mid-Week Mellow Out	Les Kurtz
29 - Thu	Steve Kuhn/Ron Carter/Joey Baron	Madeleine Peyroux	Blues Jam Session	Steve Elmer 3
30 - Fri	Birdland Big Band; Steve Kuhn/Ron Carter/Joey Baron	Madeleine Peyroux; Clay Ross		Ken Simon 4



APRIL 2010—JAZZ VESPERS
SUNDAYS AT 5:00 — FREE — ALL ARE WELCOME!

- 4 **Easter Sunday Jazz Mass**
Ike Sturm Quintet
- 11 **Tulivu-Donna Cumberbatch**
- 18 **Ken Simon Quartet**
- 25 **Chris Dingman's Waking Dreams**

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| Tuesdays
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| 13 | 14 |
| Marlene Ver Planck | Keith Loftis |
| Tedd Firth | Anthony Wonsey |
| Jay Leonhart | |
| 20 | 21 |
| Daryl Sherman | Tom Abbott's |
| Tom Artin | Big Bang Big Band |
| 27 | 28 |
| Alvester Garnett | Sheila Jordan |
| Trio | Cameron Brown |

APR	Cornelia St. Café 29 Cornelia St. (bet. W 4th & Bleecker) 212-989-9319 corneliastreetcafe.com	Deer Head Inn 5 Main Street Delaware Water Gap, PA 18327 www.deerheadinn.com	Dizzy's Club Coca Cola Broadway at 60th St., 5th Fl 212-258-9595 www.jazzatlincolncenter.com/dccc	Dizzy's Club After Hours Broadway at 60th St., 5th Fl 212-258-9595 www.jazzatlincolncenter.com
1 - Thu	Oh LizaJ ane	Jesse Green Jazz Jam	Ernestine Anderson & Houston Peron 5	Joe Sanders 4
2 - Fri	Tony Malaby 4; Mark Helias Group	Marko Marcinko 3	Ernestine Anderson & Houston Peron 5	Joe Sanders 4
3 - Sat	Tony Malaby 4; Mark Helias Group	Duke Ellington Legacy Band	Ernestine Anderson & Houston Peron 5	Joe Sanders 4
4 - Sun	Robin Verheyen 4	Marcel Bellinger	Ernestine Anderson & Houston Peron 5	
5 - Mon	David Amram 5			
6 - Tue	Travis Sullivan 4		Leny Andrade & Romero Lubambo	Grits Gravy & Groove
7 - Wed	Free Range Readings	Trivia Returns	Leny Andrade & Romero Lubambo	Grits Gravy & Groove
8 - Thu	Julie Hardy & Maddie Deutch 4	Spencer Reed Blues Jam	Leny Andrade & Romero Lubambo	Grits Gravy & Groove
9 - Fri	Armen Donelian 5	Jim McNealy & Martin Wind	Leny Andrade & Romero Lubambo	Grits Gravy & Groove
10 - Sat	Mark Helias 3	Nellie McKay	Leny Andrade & Romero Lubambo	Grits Gravy & Groove
11 - Sun	Noah Preminger 4	Najawa Parkins 4	Leny Andrade & Romero Lubambo	
12 - Mon	Demetrius Spaneas		Catherine Russell	
13 - Tue	Poul Weis 10		Julliard Jazz 5	All Kinds of Weather
14 - Wed	Landon Knoblock 3	Trivia Returns	Julliard Jazz 5	All Kinds of Weather
15 - Thu	Kaoru Azuma 5	Jesse Green Jazz Jam	Julliard Jazz 5	All Kinds of Weather
16 - Fri	Jesse Stacken 3	Tomoko Ohno; Daryl Sherman, Bucky Pizzarelli; Anat Cohen, Warren Vache	Julliard Jazz 5	All Kinds of Weather
17 - Sat	Ingrid Laubrock 4	Tomoko Ohno; Daryl Sherman, Bucky Pizzarelli; Anat Cohen, Warren Vache	Julliard Jazz 5	All Kinds of Weather
18 - Sun	Michael Bates 4	Sherrie Maricle; Daryl Sherman, Warren Vache, Bob Dorough	Julliard Jazz 5	
19 - Mon	New York Quarterly; Morrison Motel		Manhattan School of Music Jazz Orchestra	
20 - Tue	Jess Davis Band		George Coleman 5	Dmitry Baevsky 4
21 - Wed	Songwriter's Beat		George Coleman 5	Dmitry Baevsky 4
22 - Thu	French Nights	Spencer Reed Blues Jam	George Coleman 5	Dmitry Baevsky 4
23 - Fri	Jason Rigby 5	Sheryl Bailey 3	George Coleman 5	Dmitry Baevsky 4
24 - Sat	Lua Hadar 4	Houston Person 4	George Coleman 5	Dmitry Baevsky 4
25 - Sun	Michael Fahie 4	Mike Lorenz 3	George Coleman 5	
26 - Mon	21st Century Schizoid Music		Moutin Reunion 4	
27 - Tue	Bob Stewart 4		Samba Jazz & Music of Jobim	Cyrille Aimee
28 - Wed	Adam Kolker Group		Samba Jazz & Music of Jobim	Cyrille Aimee
29 - Thu	Eric Planks 3	Jesse Green Jazz Jam	Samba Jazz & Music of Jobim	Cyrille Aimee
30 - Fri	Ben Waltzer 3	Bobby Avey 5	Samba Jazz & Music of Jobim	Cyrille Aimee



CORNELIA DOWNSTAIRS STREET

- 1 Thurs GNU VOX: OH LIZA JANE
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- 2 Fri TONY MALABY QUARTET
MARK HELIAS'S OPEN LOOSE
- 3 Sat TONY MALABY QUARTET
MARK HELIAS'S OPEN LOOSE
- 4 Sun ROBIN VERHEYEN QUARTET
- 5 Mon AMRAM & CO
- 8 Thurs GNU VOX: JULIE HARDY AND
MADDIE DEUTCH
- 9 Fri ARMEN DONELIAN GROUP
- 10 Sat OPEN LOOSE
- 11 Sun NOAH PREMINGER GROUP
- 12 Mon COMPOSERS COLLABORATIVE:
SERIAL UNDERGROUND
- 13 Tues POUL WEIS GROUP
PATRICK BREINER GROUP
- 14 Wed LANDON KNOBLOCK TRIO
- 15 Thurs PO' JAZZ
GNU VOX: KAORU AZUMA
- 16 Fri JESSE STACKEN TRIO
- 17 Sat INGRID LAUBROCK'S ANTI-HOUSE
- 18 Sun MICHAEL BATES'S
OUTSIDE SCOURCES
- 20 Tues JEFF DAVIS BAND - CD RELEASE
- 21 Wed THE SONGWRITER'S BEAT
- 23 Fri JASON RIGBY QUINTET
- 24 Sat LUA HADAR WITH TWIST
- 25 Sun MICHAEL FAHIE GROUP
CD RELEASE
- 27 Tues BOB STEWART QUARTET
- 28 Wed ADAM KOLKER GROUP
- 29 Thurs ERIC PLAGS TRIO
- 30 Fri BEN WALTZER GROUP

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April 2010 Jazz Schedule

April 2: Paulette Luckey Silver, Vocalist

April 3: Bill Saxton Quartet

April 9: Michael Max Fleming Quartet

April 10: Antonette Montique, Vocalist

April 16 & 17: Danny Mixon Quartet

April 23: Kim Kalesti

April 24: Joey Morant Quartet

April 30: Rudy Lawless Quartet

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Every Wednesday: Nathan & Max Lucas Organ Trio
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Every Thursday: Blues and R&B
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APR				
1 - Thu	Champion Fulton 3; Masami Ishikawa 3	Cedar Walton 4	Becca Stevens Band	Danilo Pérez
2 - Fri	Hide Tanaka 3; Kevin Dorn and the Big 72	Cedar Walton 4; Alex Han 4	Orrin Evans Band	Danilo Pérez
3 - Sat	Larry Newcomb 3; Chris Massey 3; Daylight Blues Band	Cedar Walton 4; Brad Linde Band		Danilo Pérez
4 - Sun	John Colianni 4; David Coss and his 3; Mauricio DeSouza 3	Cedar Walton 4		Danilo Pérez
5 - Mon	Howard Williams Jazz Orch; Ben Cliness 3	Janis Siegel	Steve Coleman	Mingus Big Band
6 - Tue	Valery Ponomarev Big Band; Justin Lees 3	John Fedchock Band		Randy Weston Birthday Tribute
7 - Wed	Iris Ormig 4; Mark Devine 3	Mike Stern Band	Jonathan Blake	Randy Weston
8 - Thu	Nick Moran 3; The Stein Brothers	Mike Stern Band	Jake Saslow 5	Randy Weston
9 - Fri	David White 5; Tim Price and Ryan Anselmi's Tenor Madness	Dr. Lonnie Smith 3; Simona Premazzi	Jaleel Shaw 4	Randy Weston
10 - Sat	Gypsy Jazz Caravan; Fukushi Tainaka 3	Dr. Lonnie Smith 3	Jonathan Finlayson 5	Randy Weston
11 - Sun	Lou Caputo 4; David Coss and his 3	Dr. Lonnie Smith 3		Randy Weston
12 - Mon	Howard Williams Jazz Orchestra; Michael O'Brien 3		Steve Coleman	Mingus Dynasty
13 - Tue	Danjam Orchestra; Paul Francis 3	Phoebe Legere		New School Afro Cuban Jazz Orchestra
14 - Wed	Anderson Brothers	Dave Grusin	NYU Jazz Ensembles	Jeff Ballard 4
15 - Thu	Mauricio DeSouza 3; Marsha Heydt 4	Dave Grusin	Mary Halvorson 3	Don Byron 5
16 - Fri	Even Schwam 4; Kevin Dorn and the Big 72	Dave Grusin	Jamire Williams 6	Don Byron 5
17 - Sat	Bryson Kern 3; Akiko Tsuruga 3	Dave Grusin	ACT	Don Byron 3
18 - Sun	John Colianni 4; David Coss 3; Ryan Anselmi 4	Dave Grusin		Don Byron 4
19 - Mon	Howard Williams Jazz Orchestra; Kenny Shanker 4		Steve Coleman	Mingus Big Band
20 - Tue	Lou Caputo's Not So Big Band; Austin Walker 3	Lina Koutrakos		APEX
21 - Wed	Bernal/Eckroth/Ennis; Andrew Hadro			APEX
22 - Thu	Rick Stone 3; Alan Chaubert 3	Pee Wee Ellis Band	Chihiro Yamanaka 3	Tierney Sutton 4
23 - Fri	David White Quintet; Dre Barnes Project	Pee Wee Ellis Band	Luis Perdomo 5	Tierney Sutton 4
24 - Sat	David Bennett Cohen 3; Champion Fulton 3; Virginia Mayhew 4	Pee Wee Ellis Band		Tierney Sutton 4
25 - Sun	Eve Silber 3; David Coss 3; Ai Murakami	Pee Wee Ellis Band		Tierney Sutton 4
26 - Mon	Howard Williams Jazz Orch; David Caldwell Mason 3			Mingus Orchestra
27 - Tue	David White Jazz Orchestra	Jon & Lynn; Terese Genecco Band		Sean Jones 5
28 - Wed	Alex Minasian 3		Ohad Talmore 5	Sean Jones 5
29 - Thu	Dave Kain 4; Melinda Hansen	Oz Noy 3	Tomas Fujiwara 5	Paquito D'Rivera 5
30 - Fri	Michika Fukumori 3; Barry Cooper 6	Oz Noy 3	Ralph Bowen 4	Paquito D'Rivera 5

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1 - Thu	Among the Oak & Ash; Gianmaria Testa	Peter Zak 3	Good Home Cookin'	Spike Wilner; Scott Wendholt/Adam Kolker 4; Carlos Abadie/Joe Sucato 5
2 - Fri	Theo Blackmann; One Ring Zero; La Cumbiamba eNeYe	Dado Moroni 3	Paulette Luckey	David Ashkenazy 3; Steve Davis 5; Ned Gould 3
3 - Sat	Pierre Bensusan; Pharaoh's Daughter; Joseph Keckler	Dado Moroni 3	Bill Saxton 4	Jade Synstelen Band; Steve Davis 5; Stacy Dillard 3
4 - Sun	Mel & El; Justin Bond		LaFayette Harris	Marion Cowings 4; Spike Wilner Band; Alex Stein 4
5 - Mon	Dan Fishback & Max Vernon; Kevin Ahart		Sugar Hill 4	Helen Sung; Omer Avital 5; Spencer Murphy
6 - Tue	Sharon Katz; Molly Pope		Joey Morant	Steve Ash 3; Omer Avital 5; Ken Fowser & Behn Gillece
7 - Wed	Happy Ending; Twang Twang Shock-A-Boom	Jim McNeely 3	Nate Lucas 3	Peter Bernstein; Antonio Ciacca 4; Noah Haidu 3
8 - Thu	Kenny White; Jeffrey Gaines; eshell Ndegeocello	John Richmond 4	Good Home Cookin'	Marianne Solivan; Mark Shearman 4; Alex Hoffman
9 - Fri	Janelle Monae; Richard Barone; Meshell Ndegeocello	Lee Konitz & Dan Tepfer	Michael Max Fleming 4	Carolyn Leonhart 3; Freddie Redd 6; Lawrence Leathers
10 - Sat	Janelle Monae; Ethan Lipton; Meshell Ndegeocello	Mark Turner & Dan Tepfer	Antoinette Montague	Cynthia Taranto; Ralph Lalama 3; Freddie Redd 6; Jeremy Manasia
11 - Sun	Gamelan Dharma Swara; Manhattan Project		LaFayette Harris	Michela Lerman; Ruth Brisbane 4; Spike Wilner 4; Alex Stein 4
12 - Mon	Nora York; Jim Guttman		Sugar Hill 4	Andy Scott; Ari Hoenig 3; Spencer Murphy
13 - Tue	Carrie Rodriguez; Ruthie Foster		Joey Morant	LaFayette Harris 3; Dwayne Clemons 5; Ken Fowser & Behn Gillece
14 - Wed	Jon Naberezny 3; Ramblers	Susan Pereira 5	Nate Lucas 3	Gene Bertoncini; Tobias Gebb ; Todd Herbert 3
15 - Thu	Losers Lounge; Undersea Poem	Bill Wurtzel 4	Dkota & Nite Hawke	Frank Kimbrough; Adam Cruz 6; Carlos Abadie/Joe Sucato 5
16 - Fri	Losers Lounge	Larry Willis & Mike DiRubbo	Danny Mixon 4	Yaala Ballin 3; John Fedchock 6; Eric McPherson
17 - Sat	Losers Lounge	Larry Willis & Mike DiRubbo	Danny Mixon 4	Christine Timmis; Hayes Greenfield 4; John Fedchock 6; Stacy Dillard 3
18 - Sun	John Carlin; Broadway Recycled; Justin Bond		LaFayette Harris	Marion Cowings 4; Dave Schmitter 5; Alex Stein 4
19 - Mon	David Raleigh; And She Said, He Said, I Said Yes		Eric Wyatt	Freddie Bryant; Ari Hoenig 4; Spencer Murphy
20 - Tue	Priscilla Renea; Backyard Tire Fire		TK Blue & cClenty Hunter	Champion Fulton 3; Chris Flory 4; Ken Fowser & Behn Gillece
21 - Wed	Matt Doyle; World Record Appreciation Society	Leslie Pintchik 3	Nate Lucas 3	Peter Bernstein; Don Friedman 3; Corin Stiggal & Raphael D'Lugoff
22 - Thu	Lesley Gore; East West Quintet/Chris Morrissey 4	Leonisa Ardizzone 4	Dkota & Nite Hawke	Ehud Asherie; Duane Eubanks 4; Alex Hoffman
23 - Fri	Anais Mitchell Band; Lady Rizo	Teddy Charles 4	Kim Kalesti	Arturo Stable 4; Donny McCaslin 3; Lawrence Leathers
24 - Sat	Juan Son & John Cameron Mitchell; B-52s	Teddy Charles 4	Joey Morant	Poetry; Dwayne Clemons 5; Donny McCaslin 3; Jeremy Manasia
25 - Sun	Ear of the Heart; Justin Bond		LaFayette Harris	Michela Lerman; Ruth Brisbane 4; Spike Wilner 4; Alex Stein 4
26 - Mon	Team 2010 Benefit; Billy Porter		Eric Wyatt	Ehud Asherie; Ari Hoenig 3; Spencer Murphy
27 - Tue	CAP21; Billy Porter		TK Blue & cClenty Hunter	Johnny O'Neal 3; Grant Stewart 4; Ken Fowser & Behn Gillece
28 - Wed	Howard Fishman; Our Hit Parade	Champion Fulton 3	Nate Lucas 3	John Colianni; Jim Rotondi 5; Craig Wuepper 3
29 - Thu		Vana Trio		Cyrille Aimee/Diego Figueiredo; Jim Rotondi 6; Carlos Abadie/Joe Sucato
30 - Fri	Pierce Turner; Spottiswoode	Marvin Stamm 4	Judy Lawless	Yuko Kimura 4; Lew Tabackin 3; Eric McPherson

JAZZ AT LINCOLN CENTER
APRIL



JAZZ FOR YOUNG PEOPLE: WHO IS TITO PUENTE?
April 10, 1pm and 3pm, Rose Theater
Horn and JLCO bassist Carlos Henriquez and friends demonstrate why bandleader Tito Puente was called "King of the Mambo"

THE MUSIC OF FATS WALLER
April 16 - 17, 8pm, Rose Theater
The fabulous Fats Waller songbook is re-animated under the musical direction of Andy Farber, Ben Vereen, Carla Cook, and more

FATS WALLER: A HANDFUL OF KEYS
April 16 - 17, 7:30pm & 9:30pm, The Allen Room
Three veteran masters of stride piano: Dick Hyman, Judy Carmichael and Marcus Roberts, reinterpret Fats Waller's piano classics.

THE MUSIC OF HANCOCK & ROBERTS
April 22 - 24, 8pm, Rose Theater
The Jazz at Lincoln Center Orchestra with Wynton Marsalis, Bobby Hutcherson, and Marcus Roberts, present a program of Herbie Hancock's legendary standards as well as Roberts' own originals

YELLOWJACKETS FEATURING MIKE STERN
April 29 - May 1, 8pm, Rose Theater
The award-winning Yellowjackets feature one of today's premier jazz-fusion guitarists, Mike Stern

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APR			
1 - Thu	Amy Denio; Douglas Detrick 5	Maria Cangiano	Tom Harrell 5
2 - Fri	Gina Leishman 4; Pearson Wallace	Gabriel Alegria 6	Tom Harrell 5
3 - Sat	John Zorn Improv Night	Gabriel Alegria 6; Mariela Valencia	Tom Harrell 5
4 - Sun	Tom Swafford; Toykillers	Gabriel Alegria 6	Tom Harrell 5
5 - Mon	Steve Bernstein	Caleb Curtis 5; Yvonnick Prene	Vanguard Jazz Orchestra
6 - Tue	Lê Quan Ninh; NRBW	John Benitez	Lou Donaldson 4
7 - Wed	HNK Trio; The Youngs	Joe Cohn 3	Lou Donaldson 4
8 - Thu	Neil Welch; Cuong Vu 5	Maria Cangiano	Lou Donaldson 4
9 - Fri	Wayne Horvitz Chamber Works; Sweeter than the Day	Gabriel Alegria 6	Lou Donaldson 4
10 - Sat	Cristina Valdes & Nathan Davis; Music for Nica	Gabriel Alegria 6; Mariela Valencia	Lou Donaldson 4
11 - Sun	Tim Sparks 3; Curtis Fowlkes	Gabriel Alegria 6	Lou Donaldson 4
12 - Mon	Scott Johnson	Matthew Bryan Feld; Pablo Masis; Matt Snow	Vanguard Jazz Orchestra
13 - Tue	Chris Stover 4; William Parker & Ellen Christi	Jessica Medina	Sam Yahel 3
14 - Wed	Peter Blegvad; Tim Hodgkinson 3	Dave Stryker 3	Sam Yahel 3
15 - Thu	25 O'Clock Band; Sex Mob	Maria Cangiano	Sam Yahel 3
16 - Fri	Lynne Tillman & Robin Holcomb; Marty Ehrlich 4	EMEFE	Sam Yahel 3
17 - Sat	Erica Hunt & Robin Holcomb; Empty Cage 4	Camila Meza; Mariela Valencia	Sam Yahel 3
18 - Sun	Larks They Crazy; Paul Kikuchi 4	Gabriel Alegria 6	Sam Yahel 3
19 - Mon	Jesse Harris	Merry Poppins; Alexander Clough; Marty Isenberg; Jon Lijoy	Vanguard Jazz Orchestra
20 - Tue	Alex Cline 3; Josh Deutsch	Mara Rosenbloom	Geri Allen 4
21 - Wed	Motoko Honda 2; Jim Staley	Amanda Monaco 3	Geri Allen 4
22 - Thu	Trio S; Briggan Krauss		Geri Allen 4
23 - Fri	String Trek; Tim Luntzel & Charlie Burnham		Geri Allen 4
24 - Sat	Bobby Previte 4; Michael Bisio 4	Mariela Valencia	Geri Allen 4
25 - Sun	Paul Rucker; Hans Teuber & Paul Rucker		Geri Allen 4
26 - Mon	Evan Parker	James Delano; Ryan Casey; Pascal Niggenkemper	Vanguard Jazz Orchestra
27 - Tue	Guy Klucevsek; Figeater	Edward Perez 5	Heath Brothers
28 - Wed	Double Yoko; Ron Horton/Tim Horner 10	Sheryl Bailey 3	Heath Brothers
29 - Thu	Saris; Dylan van der Schyff 4	Maria Cangiano	Heath Brothers
30 - Fri	Chris DeLaurenti; Dylan van der Schyff 3	Jean Rohe; Sax Cartel	Heath Brothers

Clubs and Venues

55 Bar, 55 Christopher St. (betw 6th & 7th Ave.), 212-929-9883, www.55bar.com
92nd Street Y, 1395 Lexington Ave, New York, NY 10128 212.415.5500, www.92ndstny.org
ABC — No Rio, 156 Rivington St. (betw Clinton & Suffolk), 212-254-3697, www.abcnorio.org
Aaron Davis Hall, City College of NY, Convent Ave., 212-650-6900, www.aarondavishall.org
Alice Tully Hall, Lincoln Center, Broadway & 65th St., 212-875-5050, www.lincolncenter.org/default.asp
Allen Room, Lincoln Center, Time Warner Center, Broadway and 60th, 5th floor, 212-258-9800, www.lincolncenter.org/default.asp
American Museum of Natural History (Starry Nights), 81st St. & Central Park W., 212-769-5100, www.amnh.org
Anyway Café, 34 E. 2nd St., 212-533-3412 or 212-473-5021, www.anywaycafe.com
Arthur's Tavern, 57 Grove St., 212-675-6879 or 917-301-8759, www.arthurstavernny.com
Arts Maplewood, P.O. Box 383, Maplewood, NJ 07040; 973-378-2133, www.artsmplewood.org
Avery Fischer Hall, Lincoln Center, Columbus Ave. & 65th St., 212-875-5030, www.lincolncenter.org
Backroom at Freddie's, 485 Dean St. (at 6th Ave.), Brooklyn, NY, 718-622-7035, www.freddysbackroom.com
BAM Café, 30 Lafayette Ave., Brooklyn, NY, 718-636-4100, www.bam.org
Bar4, 7 Ave and 15th, Brooklyn NY 11215, 718-832-9800, www.Bar4.net
Barbes, 376 9th St. (corner of 6th Ave.), Park Slope, Brooklyn, 718-965-9177, www.barbesbrooklyn.com
Barge Music, Fulton Ferry Landing, Brooklyn, 718-624-2083, www.bargemusic.org
B.B. King's Blues Bar, 237 W. 42nd St., 212-997-4144, www.bbkingblues.com
Beacon Theatre, 74th St. & Broadway, 212-496-7070
Birdland, 315 W. 44th St., 212-581-3080
Black Box Theater, 308 W. 133 Street, Harlem, NY 10453, (above Morning Star Petacostal Church)
Blue Note, 131 W. 3rd St., 212-475-8592, www.bluenotejazz.com/newyork
Bluestone Bar & Grill, 117 Columbia St., Brooklyn, NY, 718-403-7450, www.bluestonebarandgrill.com
Blue Water Grill, 31 Union Square West, 212-675-9500
Bodles Opera House, 39 Main St, Chester, NY 10918, www.bodles.com
Bourbon Street Bar and Grille, 346 W. 46th St, NY, 10036, 212-245-2030, contact@bourbonny.com, contact@frenchquartersnys.com
Bowery Poetry Club, 308 Bowery (at Bleecker), 212-614-0505, www.bowerypoetry.com
BRIC Studio, 647 Fulton St., Brooklyn, NY, Tel: 718-855-7882 x53, Fax: 718-802-9095, www.bricstudio.org
Brooklyn Exposure, 1401 Bedford Avenue, Brooklyn, NY 11216, 718-783-8220
Brooklyn Public Library, Grand Army Plaza, 2nd Fl, Brooklyn, NY, 718-230-2100, www.brooklynpubliclibrary.org
Cachaça, 35 West 8th St (bet. 5th/6th Aves), 212-388-9099 www.cachacajazz.com
Café 111, 111 Court St., Brooklyn, NY, 718-858-2806, www.cafel11online.com
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Caffè Buon Gusto, 151 Montague St., Brooklyn, NY, 718-624-3838, www.caffebuonustoonline.com
Cami Hall, 165 W. 57th, 212-978-3726, www.camihall.com
Carnegie Club, 156 W. 56th St., 212-957-9676, www.hospitalityholdings.com
Carnegie Hall, 7th Av & 57th, 212-247-7800, www.carnegiehall.org
Cecil's Jazz Club & Restaurant, 364 Valley Rd, West Orange, NJ, Phone: 973-736-4800, www.cecilsjazzclub.com
Charley O's, 713 Eighth Ave., 212-626-7300
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Cleopatra's Needle, 2485 Broadway (betw 92nd & 93rd), 212-769-6969, www.cleopatrasneedleonline.com
Cobi's Place, 158 W. 48th (bet 5th & 6th Av.), 516-922-2010
Community Church of NY, 40 E. 35th St. (betw Park & Madison Ave.), 212-683-4988, www.ccnny.org

Copeland's, 547 W. 145th St. (at Bdwy), 212-234-2356
Cornelia Street Café, 29 Cornelia St., 212-989-9319, www.corneliastreetcafe.com
Creole Café, 2167 Third Ave (at 118th), 212-876-8838.
Crossroads at Garwood, 78 North Ave., Garwood, NJ 07027, 908-232-5666
Cutting Room, 19 W. 24th St, Tel: 212-691-1900, www.thecuttingroomnyc.com
Destino, 891 First Ave. & 50th St., 212-751-0700
Detour, 349 E. 13th St. (betw 1st & 2nd Ave.), 212-533-6212, www.jazzatdetour.com
Division Street Grill, 26 North Division Street, Peekskill, NY, 914-739-6380, www.divisionstreetgrill.com
Dizzy's Club Coca Cola, Broadway at 60th St., 5th Floor, 212-258-9595, www.jalc.com
Dorian's, 226 W. 79th (betw Bdwy/Amst), 212-595-4350
The Ear Inn, 326 Spring St., NY, 212-226-9060, www.earinn.com
eighty-eights, 1467 Main Street, Rahway, NJ, 732-499-7100
El Museo Del Barrio, 1230 Fifth Ave (at 104th St.), Tel: 212-831-7272, Fax: 212-831-7927, www.elmuseo.org
The Encore, 266 W. 47th St., 212-221-3960, www.theencorenyc.com
Enzo's Jazz at The Jolly Hotel Madison Towers: 22 E 38th St. at Madison Ave. (in the Whaler Bar located in the lobby)
Fat Cat, 75 Christopher St. (at &th Ave.), 212-675-7369, www.fatcatjazz.com
FB Lounge, 172 E. 106th St., New York, 212-348-3929, www.fondaboricua.com
Feinstein's at Loew's Regency, 540 Park Avenue (at 61st Street), 212-339-4095, feinsteinsattheregency.com
Firehouse 12, New Haven, CT, 203-785-0468, www.firehouse12.com
Five Spot, 459 Myrtle Ave, Brooklyn, NY, Tel: 718-852-0202, Fax: 718-858-8256, www.fivespotsoffood.com
Flushing Town Hall, 137-35 Northern Blvd., Flushing, NY, 718-463-7700 x222, www.flushingtownhall.org
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The Goat, 21 South Orange Ave. So. Orange, NJ 973-275-9000, www.thegoatcafe.typepad.com
Greenwich Village Bistro, 13 Carmine St., 212-206-9777, www.greenwichvillagebistro.com
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Jazz Standard, 116 E. 27th St., 212-576-2232, www.jazzstandard.net
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Knickerbocker Bar & Grill, 33 University Pl., 212-228-8490, www.knickerbockerbarandgrill.com

The Knitting Factory, 74 Leonard St., Tel: 212-219-3132, www.knittingfactory.com
Kush, 191 Chrystie Street, New York, NY, 212-677-7328
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La Lanterna (Next Door at La Lanterna), 129 MacDougal Street, New York, 212-529-5945, www.lalanternarcaffe.com
Laila Lounge, 113 N. 7th St. (betw Wythe & Berry), Brooklyn, NY, 718-486-6791, www.lailalounge.com
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Le Figaro Dakar Cafe, 285 Grand Ave, Clinton Hill, Brooklyn, http://nymag.com/listings/restaurant/le-grand-dakar/
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Makor, 35 W. 67th St. (at Columbus Ave.), 212-601-1000, www.makor.org
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Mixed Notes Café, 333 Elmont Rd., Elmont, NY (Queens area), 516-328-2233, www.mixednotescafe.com
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New School University-Tishman Auditorium, 66 W. 12th St., 1st Floor, Room 106, 212-229-5488, www.newschooledu.
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Night & Day, 230 Fifth Ave., Brooklyn, NY (at President St.), 718-399-2161, www.nightanddayrestaurant.com
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North Square Lounge, 103 Waverly Pl. (at MacDougal St.), 212-254-1200, www.northsquarejazz.com
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Nuyorican Poet's Café, 236 E. 3rd St. (betw Ave. B & C), 212-505-8183, www.nuyorican.org
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Oro Blue, 333 Hudson St. (at Charlton St.), 212-645-8004
Pace Downtown Theatre, 3 Spruce St. (betw Park Row & Gold St.), 212-346-1715
Parlor Entertainment, 555 Edgecomb Ave., 3rd Floor (betw 159 & 160 St.), 212-781-6595, www.parlorentertainment.com
Parlor Jazz, 119 Vanderbilt Ave. (betw Myrtle & Park), Brooklyn, NY, 718-855-1981, www.parlorjazz.com

Peddie School-Jazz Fridays Series, South Main St. Box A, Hightstown, NJ 08520, 609-490-7500, www.peddie.org/community/Capps/concerts.asp

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Performance Space 122, 150 First Ave., 212-477-5829, www.ps122.org

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Priory Restaurant & Jazz Club: 223 W Market St., Newark, NJ 07103, 973-639-7885

Proper Café, 217-01 Linden Blvd., Queens, NY 11411, 718-341-2233, jazz Wednesdays

Prospect Park Bandshell, 9th St. & Prospect Park W., Brooklyn, NY, 718-768-0855

Pumpkins, 1448 Nostrand Ave, Brooklyn, 718-284-9086, www.pumpkinsjazz.com

Puppets Jazz Bar, 294 5th Ave. at 1st Street, Park Slope, Brooklyn, NY, 718-499-2627, www.PuppetsJazz.com

Rare, 416 W. 14 St. (betw 9th Av & Washgtn), 212-675-2220

RARE Jazz at The Lexington Lounge, 303 Lexington Ave (at 38th St.), 212-481-8439

Red Eye Grill, 890 Seventh Ave. (at 56th St.), 212-541-9000, www.redeyegrill.com

Richie Cecere's Restaurant and Supperclub, 2 Erie Street Montclair, NJ 07042, 973.746.7811, www.RICHIECECERE.com

River Room, Riverbank State Park, Riverside Drive at 145th Street, 212-491-1500, www.theriverroomofharlem.com

Robin's Nest Restaurant & Bar, 2075 1st Av, 212-316-6170

Rockwood Music Hall, 196 Allen St, New York, NY 10002 212-477-4155

Rose Center (American Museum of Natural History), 81st St. (Central Park West & Columbus), 212-769-5100, www.amnh.org/rose

Rose Hall, 33 W. 60th St., 212-258-9800, www.jalc.org

Rosendale Café, 434 Main St., PO Box 436, Rosendale, NY 12472, 845-658-9048, www.rosendalecafe.com

Roth's Westside Steakhouse, 680 Columbus Ave., Tel: 212-280-4103, Fax: 212-280-7384, www.rothswestsidesteakhouse.com

Ruby Lounge, 186 E. 2nd St., 212-387-9400

Rustik, 471 DeKalb Ave, Brooklyn, NY, 347-406-9700, www.rustikrestaurant.com

St. John's Lutheran Church, 115 Milton St. (betw Manhattan Ave. & Franklin St.), Brooklyn, NY, 718-389-4012

St. Mark's Church, 131 10th St. (at 2nd Ave.), 212-674-6377

St. Nick's Pub, 773 St. Nicholas Av (at 149th), 212-283-9728

St. Peter's Church, 619 Lexington (at 54th), 212-935-2200, www.saintpeters.org

Sanctuary, 25 First Ave. (above 1st St), 212-780-9786

Savoy Grill, 60 Park Place, Newark, NJ 07102, 973-286-1700

Schomburg Center, 515 Malcolm X Blvd., 212-491-2200, www.nypl.org/research/sc/sc.html

Shades Bar, 720 Monroe St., Hoboken, NJ 07030, 888-374-2337, www.shadesofhoboken.com

Shanghai Jazz, 24 Main St., Madison, NJ, 973-822-2899, www.shanghaijazz.com

Shelly's, 104 W. 57th St. (betw 6th & 7th Ave.), 212-245-2422, www.shellysnewyork.com

Showman's, 375 W. 125th St., 212-864-8941

Shrimp Box on City Island, 64 City Island Ave, Bronx, NY, 718-885-3200

Sidewalk Café, 94 Ave. A, 212-473-7373

Silvermine Tavern, 194 Perry Ave. Norwalk, CT 06850, 203-847-4558, www.silverminetavern.com

Sista's Place, 456 Nostrand Ave. (at Jefferson Ave.), Brooklyn, NY, 718-398-1766, www.sistasplace.org

Skippers Plane Street Pub Restaurant & Jazz Club, 304 University Ave. Newark NJ 07102 (Across from Essex County College), 973-733-9300, www.skippersplanestreetpub

Slipper Room, 167 Orchard St. (at Stanton St.), 212-253-7246, www.slipperroom.com

Small's, 183 W. 10th St. (at 7th Ave.), 212-929-7565, www.fatcatjazz.com

Smith's Bar, 701 8th Ave, New York, 212-246-3268

Smoke, 2751 Broadway, 212-864-6662, www.smokejazz.com

Snug Harbor Cultural Center, 1000 Richmond Terr., Staten Island, NY, 718-448-2500, www.snug-harbor.org

Sofia's Restaurant - Club Cache [downstairs], Edison Hotel, 221 W. 46th St. (between Broadway & 8th Ave), 212-719-5799

Solomon's Porch, 307 Stuyvesant Ave., Brooklyn, NY, 718-919-8001

South Orange Performing Arts Center (SOPAC), One SOPAC Way, South Orange, NJ 07079, www.sopacnow.org, 973-313-2787

South Street Seaport, 207 Front St., 212-748-8600, www.southstseaport.org

Spoken Words Café, 266 4th Av, Brooklyn, 718-596-3923

Stanley H. Kaplan Penthouse, 165 W. 65th St., 10th Floor, 212-721-6500, www.lincolncenter.org

Stella Adler Studio, 31 W. 27th St., 3rd Floor, 212-689-0087, www.stellaadler.com

The Stone, Ave. C & 2nd St., www.thestoneny.com

Stonewall Bistro, 113 Seventh Ave., 917-661-1335

Sugar Bar, 254 W. 72nd St., 212-579-0222

The Supper Club, 240 W. 47th St., 212-921-1940, www.thesupperclub.com

Sweet Rhythm, 88 Seventh Ave. S. (betw Grove & Bleecker), 212-255-3626, www.sweetrhythmny.com

Swing 46, 349 W. 46th St. (betw 8th & 9th Ave.), 212-262-9554, www.swing46.com

Symphony Space, 2537 Broadway, Tel: 212-864-1414, Fax: 212-932-3228, www.symphonyspace.org

Table XII, 109 E. 56th St., NY, NY, 212-750-5656

Tea Lounge, 837 Union St. (betw 6th & 7th Ave), Park Slope, Brooklyn, NY, 718-789-2762, www.tealoungeNY.com

Terra Blues, 149 Bleecker St. (betw Thompson & LaGuardia), 212-777-7776, www.terrablues.com

Theatre Row, 410 W. 42nd, 212-714-2442, www.theatrerow.org

Tito Puente's Restaurant and Cabaret, 64 City Island Avenue, City Island, Bronx, 718-885-3200, www.titopuentesrestaurant.com

Tonic, 107 Norfolk St. (betw Delancey & Rivington), Tel: 212-358-7501, Fax: 212-358-1237, tonicny.com

Town Hall, 123 W. 43rd St., 212-997-1003

Triad Theater, 158 W. 72nd St. (betw Broadway & Columbus Ave.), 212-362-2590, www.triadnyc.com

Tribeca Performing Arts & Bar, 199 Chambers Street, 10007, info@tribecapac.org, www.tribecapac.org

Trumpets, 6 Depot Square, Montclair, NJ, 973-744-2600, www.trumpetsjazz.com

the turning point cafe, 468 Piermont Ave. Piermont, N.Y. 10968 (845) 359-1089, <http://www.turningpointcafe.com/>

Village Vanguard, 178 7th Avenue South, 212-255-4037, www.villagevanguard.net

Vision Festival, 212-696-6681, info@visionfestival.org, www.visionfestival.org

Watchung Arts Center, 18 Stirling Rd, Watchung, NJ 07069, 908-753-0190, www.watchungarts.org

Watercolor Café, 2094 Boston Post Road, Larchmont, NY 10538, 914-834-2213, www.watercolorcafe.net

Wail Recital Hall at Carnegie Hall, 57th & 7th Ave, 212-247-7800

Williamsburg Music Center, 367 Bedford Avenue, Brooklyn, NY 11211, (718) 384-1654 www.wmjjazz.org

Wolf & Lamb, 10 East 48th Street, New York, NY 10017

Zankel Hall, 881 7th Ave, New York, 212-247-7800

Zebulon, 258 Wythe St., Brooklyn, NY, 11211, 718-218-6934, www.zebuloncafeconcert.com

Zinc Bar, 82 West 3rd St., 212-477-8337, www.zincbar.com

Zuni, 598 9th Ave # 1, New York, NY 10036, 212-765-7626

RECORD STORES

Barnes & Noble, 1960 Broadway, at 67th St, 212-595-6859

Colony Music Center, 1619 Broadway, 212-265-2050, www.colonymusic.com

Downtown Music Gallery, 13 Monroe St., New York, NY 10002, (212) 473-0043, www.downtownmusicgallery.com

J&R Music World, 13 Monroe Street, 212-238-9000, www.jr.com

Jazz Record Center, 236 W. 26th St., Room 804, 212-675-4480, www.jazzrecordcenter.com

Norman's Sound & Vision, 67 Cooper Sq., 212-473-6599

Princeton Record Exchange, 20 South Tulane Street, Princeton, NJ 08542, 609-921-0881, www.prex.com

Rainbow Music 2002 Ltd., 130 1st Ave (between 7th & St. Marks Pl.), 212-505-1774

Scotti's Records, 351 Springfield Ave, Summit, NJ, 07901, 908-277-3893, www.scotticd.com

MUSIC STORES

Charles Colin Publications, 315 W. 53rd St., 212-581-1480

Jody Jazz, 35 White St., 5th Floor, New York, NY 10013, 212-219-4050, www.jodyjazz.com

Manny's Music, 156 W. 48th St. (betw. 6th and 7th Ave), 212-819-0576, Fax: 212-391-9250, www.mannysmusic.com

Drummers World, Inc., 151 W. 46th St., NY, NY 10036, 212-840-3057, 212-391-1185, www.drummersworld.com

Roberto's Woodwind & Brass, 149 West 46th St. NY, NY 10036, Tel: 646-366-0240, Fax: 646-366-0242, Repair Shop: 212-391-1315; 212-840-7224, www.robertoswoodwind.com

Rod Baltimore Intl Woodwind & Brass, 168 W. 48 St. New York, NY 10036, 212-302-5893

Sam Ash, 160 West 48th St, 212-719-2299, www.samash.com

Sadowsky Guitars, 20 Jay St. Brooklyn, NY, 718-422-1123, www.sadowsky.com

Steve Maxwell Vintage Drums, 723 7th Ave, 3rd Floor, New York, NY 10019, 212-730-8138, www.maxwelldrums.com

SCHOOLS, COLLEGES, CONSERVATORIES

92nd Street Y, 1395 Lexington Ave, New York, NY 10128 212.415.5500; www.92ndsty.org

Brooklyn-Queens Conservatory of Music, 42-76 Main St., Flushing, NY, Tel: 718-461-8910, Fax: 718-886-2450

Brooklyn Conservatory of Music, 58 Seventh Ave., Brooklyn, NY, 718-622-3300, www.brooklynconservatory.com

Charles Colin Studios, 315 W. 53rd St., 212-581-1480

City College of NY-Jazz Program, 212-650-5411,

Columbia University, 2960 Broadway, 10027

Drummers Collective, 541 6th Ave, New York, NY 10011, 212-741-0091, www.thecoll.com

Five Towns College, 305 N. Service Rd., 516-424-7000, ext.163, Dix Hills, NY

Greenwich House Music School, 46 Barrow St., Tel: 212-242-4770, Fax: 212-366-9621, www.greenwichhouse.org

Juilliard School of Music, 60 Lincoln Ctr, 212-799-5000

LaGuardia Community College/CUNI, 31-10 Thomson Ave., Long Island City, 718-482-5151

Lincoln Center — Jazz At Lincoln Center, 140 W. 65th St., 10023, 212-258-9816, 212-258-9900

Long Island University — Brooklyn Campus, Dept. of Music, University Plaza, Brooklyn, 718-488-1051, 718-488-1372

Manhattan School of Music, 120 Claremont Ave., 10027, 212-749-2805, 2802, 212-749-3025

New Jersey City University, 2039 Kennedy Blvd., Jersey City, NJ 07305, 888-441-6528

New School, 55 W. 13th St., 212-229-5896, 212-229-8936

New York University-Jazz/Contemporary Music Studies, 35 West 4th St. Room#777, 212-998-5446, 212-995-4043

Princeton University-Dept. of Music, Woolworth Center Musical Studies, Princeton, NJ, 609-258-4241, 609-258-6793

Queens College — Copland School of Music, City University of NY, Flushing, 718-997-3800

Rutgers Univ. at New Brunswick, Jazz Studies, Douglass Campus, PO Box 270, New Brunswick, NJ, 908-932-9302

SUNY Purchase, 735 Anderson Hill Rd., Purchase, NY 914-251-6300, 914-251-6314

Turtle Bay Music School, 244 E. 52nd St., New York, NY 10022, 212-753-8811, www.tbms.org

William Paterson University Jazz Studies Program, 300 Pompton Rd, Wayne, NJ, 973-720-2320

RADIO

WBGO 88.3 FM, 54 Park Pl, Newark, NJ 07102, Tel: 973-624-8880, Fax: 973-824-8888, www.wbgo.org

WCWP, LIU/C.W. Post Campus

WFDU, <http://alpha.fdu.edu/wfdu/wfdufm/index2.html>

WKCR 89.9, Columbia University, 2920 Broadway Mailcode 2612, New York, NY 10027, Listener Line: (212) 854-9920, www.columbia.edu/cu/wkcr, jazz@wkcr.org

One Great Song, Hosted by Jay Harris, www.wmnr.org (at 6 on Saturdays, and at www.tribecaradio.net at 11AM Sundays and again on Monday and Thursday nights at 11PM.)

PERFORMING GROUPS

Westchester Jazz Orchestra, Emily Tabin, Exec. Director, PO Box 506, Chappaqua, NY 10514, 914-861-9100, www.westjazzorch.org

ADDITIONAL JAZZ RESOURCES

Big Apple Jazz, www.bigapplejazz.com, 718-606-8442, gordon@bigapplejazz.com

Louis Armstrong House, 34-56 107th St, Corona, NY 11368, 718-997-3670, www.satchmo.net

Institute of Jazz Studies, John Cotton Dana Library, Rutgers- Univ, 185 University Av, Newark, NJ, 07102, 973-353-5595

Jazzmobile, Inc., 154 W. 126th St., 10027, 212-866-4900, www.jazzmobile.org

Jazz Museum in Harlem, 104 E. 126th St., 212-348-8300, www.jazzmuseuminharlem.org

Jazz Foundation of America, 322 W. 48th St. 10036, 212-245-3999, www.jazzfoundation.org

New Jersey Jazz Society, 1-800-303-NJJS, www.njjs.org

New York Blues & Jazz Society, www.NYBluesandJazz.org

Rubin Museum, 150 W. 17th St, New York, NY, 212-620-5000 ex 344, www.rmanyc.org. ■



Westchester Jazz Orchestra Premiere – April 10, Irvington Town Hall

The highly acclaimed Westchester Jazz Orchestra will premiere their first original work, written by Artistic Director Mike Holoher, at 8 PM on Saturday, April 10, at the Irvington Town Hall Theater, 85 Main Street, Irvington, NY. A pre-concert talk with Mr. Holoher begins at 7:15. Reserved seating tickets are \$35 for adults, \$30 for seniors and only \$5 for students. 6 or more adults or seniors, save 10%. Tickets: www.westjazzorch.org, Irvington Theater box office 914-591-6602. WJO: 914-861-9100.

Randy Weston Guest Soloist With Purchase College Latin Jazz Orchestra, April 15

Randy Weston a jazz innovator whose music encompasses the vast rhythmic heritage of Africa will be a guest artist with the Purchase Latin Jazz Orchestra on April 15, 7:30 PM at the Performing Arts Center Purchase College. Box Office is 914-251-6200 or online at www.artscenter.org. Tickets are \$20.

Weston is an NEA Jazz Master whose music was inspired by early jazz giants such as Count Basie, Nat King Cole and Duke Ellington. Born in Brooklyn, he performed in New York and eventually went to Africa where travelled throughout the continent sampling the music of other nations. Though he eventually settled in Morocco, one memorable experience, a Nigerian Festival, drew artists from 60 different cultures impressing him with the vast diversity of the continent. To him “the African elements of bossa nova, samba, jazz, blues, were Africa’s way of surviving in the new world.”

Weston will perform his own works including *African Sunrise Suite*, *African Village Bed-Stuy*, *Blues*

to Africa, plus *Orro Incienso Y Mirra*, a piece written for Dizzy Gillespie by Chico O’Farrill.

Composer and Grammy winner Arturo O’Farrill, head of the Latin Jazz Program at Purchase College, conducts the orchestra. The Purchase Latin Jazz Orchestra is composed of students in the Purchase College School of the Arts Conservatory of Music who study with some of the leading jazz performers and educators in the area. Purchase College is located at 735 Anderson Hill Road, Purchase, NY.

BEATNIK CAFÉ by Namaya – Musical Revue of the Jazz Beat Generation April 11, 7 PM

BEATNIK a musical revue of the Jazz Beat Generation will make its NYC premiere on April 11, 2010 at 7 pm. Take a trip back in time to visit the Beatnik Cafe scene of cool jazz music, Jack Kerouac, and poetry of the 40s to the 60s live at the Richmond Shepard Theater located at 309 E 26th Street at 2nd Avenue NY, NY.

Beatnik Café will star living legends of the Beat Generation: Sheila Jordan the jazz legend and friend of Charlie Parker, Lillie Bryant Howard jazz & blues singer with Swan Records, and Richmond Shepard appearing as Lord Buckley.

Sheila Jordan (<http://www.sheilajordanjazz.com>) tells stories of that era and sings her tribute to the Bird, and Lillie Bryant Howard of Swan Record fame is featured. The revue is interwoven with stories and writings from Jack Kerouac’s *On the Road*, Allen Ginsberg, and other beat generation writers, and the humor of Lord Buckley. Richmond Shepard (<http://www.richmondsheward.com>), who performed with

Lord Buckley in the 1950’s, will perform *Jonah and the Whale*. Chris Bakriges (<http://www.bakriges.com/>) on piano is the musical director with Chris Sullivan on bass (<http://www.myspace.com/christopherdeansullivan>), Michael T.A.Thompson on percussion, Allen Won on Saxophone <http://www.allenwon.com>. Maggie Kus and Kat Gang are background jazz vocalists. Jake Lewis portrays Jack Kerouac. Namaya (<http://www.thejazzpoet.com>) the playwright, is the *Beat Poet* who guides the audience through the cultural, history, politics, music and stories of the beat era. Naomi Bennett (<http://www.notjusttheater.org>) is the director.

Annie Guyon of The Rutland Herald said: “The Beatnik Cafe is an artistic simpatico that’s tough to cultivate in a multimedia ensemble piece of such complexity.” Beatnik Café “Is one hip, high-caliber theatrical event.” This unconventional cabaret is part homage, part history lesson, part pop-culture happening, weaving renowned gems such as Brubeck’s “Take Five,” Monk’s “Round Midnight” into the socio-political fabric of Ginsburg’s “Howl,” “Coney Island of the Mind” and more mainstream iconography such as James Dean and Dobie Gillis. Taking the audience from the Beat era’s big band beginnings in the 1940s through quirky 1950s TV hits and into smoky New York City clubs, Moroccan opium dens and the teeming North Beach poetry scene of the ’60s, Beatnik Café is an engaging timeline of the musical, literary, and trend-setting luminaries.”

Beatnik Cafe is a high-energy musical revue which features the music of Charlie Parker, Dizzy Gillespie, Dave Brubeck, Cannonball Adderley, and other prominent musicians from the mid 1940’s through the early sixties. It is a journey through the Bebop to the Beatnik era; songs including *Twisted*, *Yip Rock*, and the scathing social commentary of Nina Simone’s *Mississippi Goddamn*. If you liked *Smokey Joe’s Café*, you will love this! The audience is invited to dress in their beatnik & hipster threads and finger pop themselves back in time. Go – daddy o’!

Richmond Shepard Theater, 309 E 26th St. (@ 2nd Ave), New York, NY 10010

(212) 262-6588, <http://www.richmondsheward.com/>. Tickets can be ordered at booking@the-jazzpoet.com. Video sample: <http://www.vermontpoet.com/beatnik-cafe/>



Randy Weston

Dianne Reeves Performs “Ivories & Strings” At The Metropolitan Museum of Art, Thursday, April 15, 7:00 P.M.

Dianne Reeves makes her second Metropolitan Museum appearance with a concert titled “Strings Attached” with guitarist Romero Lubambo and pianist Peter Martin, two of the jazz vocalist’s frequent collaborators, on Thursday, April 15, 2010, at 7:00 p.m.

Dianne Reeves is one of the world’s premier jazz vocalists. In *When You Know*, her first Blue Note al-

bum of new material in five years – and her first since providing the award-winning soundtrack to George Clooney's 2005 film *Good Night, and Good Luck* – Dianne Reeves offers an array of performances of old and new standards along with an infectious, uplifting new original. The new album by the four-time Grammy winner – the only singer to win the vocal category for three consecutive recordings in any singing category – showcases Reeves at the top of her game. It emerged following a period of intense touring for Reeves. Creatively revitalized during a break at home in Denver, she suddenly announced a desire to get into the studio right away, teaming once again with producer George Duke (Natalie Cole, Anita Baker), Reeves's cousin and the producer of two of her Grammy-winning albums: 2001's *In the Moment* and 2002's *The Calling*.

For tickets, call the Concerts & Lectures Department at 212-570-3949, or visit www.metmuseum.org/tickets, where updated schedules and programs are available.

Tickets are also available at the Great Hall Box Office, which is open Tuesday-Saturday 10-5:00, and Sunday noon-5:00. Student and group discount tickets are available for some events; call 212-570-3949.

Tickets include admission to the Museum on day of performance.

Five Towns College Open House Saturday April 17, 1:00 PM

Five Towns College is presenting an Open House on Saturday, April 17 at 1:00 p.m. at its Main Campus. Visitors will be able to meet with faculty and staff, as well as students involved in the many programs offered at Five Towns College. Visitors will also be able to witness the mixing of a song in one of the college audio recording studios featuring the SL9000J, a 72 channel sound board. This is just one of many recording studios at the college. This event provides the opportunity to speak with faculty regarding the field of business or music business featuring audio recording and music business. Those interested in music will hear presentations from the music faculty on our various programs in music education, performance, song/writing with concentrations in audio recording technology or music business. Those



interested in theatre will be fascinated by the excellent theatre productions performed by the students over a semester, ranging from musicals, dramas, comedies and even childrens' theatre. The film/video production program features the most up-to-date film/video equipment on the east coast, and with faculty that offer students hands-on experience from the first semester to the last. The career services department will explain the wide-range of internships available, as well as job placement and career opportunities. Representatives from Financial Aid and Admissions will be there to guide and answer your questions. Those from out of the area will be able to touring the residence life facilities. Dormitories offer double occupancy rooms with cable, your own room air conditioner/heating unit and a private bathroom. Open House starts promptly at 1:00 pm. For more information or to speak with an Admissions Representative, call 631-656-2110 today!

Five Towns College, 305 N. Service Road, Dix Hills, Long Island New York 11725. Admissions: 631-656-2110, www.ftc.edu

The Yellowjackets featuring Mike Stern Debut at Jazz at Lincoln Center

Hear The Yellowjackets featuring Mike Stern April 29 through May 1 at the Rose Theatre at Jazz At Lincoln Center, Broadway at 60th Street, New York City. Edmar Castaneda Trio Opens with Special Guest Andrea Tierra.

The Yellowjackets demonstrate the sound that has made them international headliners for more than 30 years. For the first time in ten years, drummer Will Kennedy rejoins them. Rounding out the band is Russell Ferrante, keyboards; Bob Mintzer, tenor saxophone; and, Jimmy Haslip, bass. This performance provides a rare opportunity to see them perform with Mike Stern, a former member of the Miles Davis electric band, and one of the premier guitarists and composers of his generation. *Lifecycle*, the Yellowjackets CD featuring Mike Stern, was nominated for two 2009 Grammy® Awards. Edmar Castaneda, Columbian jazz harp sensation, and his trio open with special

guest Andrea Tierra, bringing an innovative mix of popular Latin-American rhythms fused with jazz and flamenco. Tickets at \$30, \$50, \$75, \$95 and \$120 are available at the Jazz at Lincoln Center Box Office on Broadway at 60th St., by calling CenterCharge at 212-721-6500 or via jalc.org. Box Office hours: Mon-Sat, 10am-6pm, Sun 12pm-6pm. \$10 Hot Seats are available for purchase to the general public on Wednesday of show week at the Jazz at Lincoln Center Box Office. Subject to availability.

Jazz At Lincoln Center's Fats Waller Festival

Jazz at Lincoln Center celebrates Thomas 'Fats' Waller, known as one of the most ingenious of all stride pianists, an exceptional composer and a gifted entertainer with a relentless sense of humor. The Music of Fats Waller with Music Director Andy Farber and host Ben Vereen takes place April 16-17, 8pm in Rose Theater. Fats Waller: A Handful of Keys featuring pianists Dick Hyman, Judy Carmichael and Marcus Roberts is scheduled for April 16-17 at 7:30pm & 9:30pm in The Allen Room.

Under the musical direction of composer, arranger, and saxophonist Andy Farber, a cast of musicians will re-animate the theatrical side of the Fats Waller Songbook in a retrospective of his all too short career. Farber notes, "Fats appealed to the connoisseur and the layperson with his mastery of the stride piano and pop music."

Entertainer, singer, dancer, and performer Ben Vereen will serve as host and perform. The rhythm section includes pianist Eric Lewis, bassist Ben Wolfe, guitarist Doug Wamble, and drummer Alvester Garnett. Along with Andy Farber on saxophone, the horn section includes clarinetist and saxophonist Dan Block and trumpeter Jon-Erik Kelloso.

Nightly pre-concert discussions hosted by Ken Druker are free to ticket holders at 7pm.

Tickets at \$30, \$50, \$75, \$95 and \$120 are available at the Jazz at Lincoln Center Box Office on Broadway at 60th St., by calling CenterCharge at 212-721-6500 or via jalc.org. Box Office hours: Mon-Sat, 10am-6pm, Sun 12pm-6pm. \$10 Hot Seats are available for purchase to the general public on Wednesday of show week at the Jazz at Lincoln Center Box Office. Subject to availability.

Veteran stride masters Dick Hyman, Judy Carmichael, and Marcus Roberts join forces on April 16-17 to explore the Harlem stride style that Waller made famous. Repertoire will include Waller favorites such as "Honeysuckle Rose" and "Ain't Misbehavin'." Carmichael, who Count Basie nicknamed, "Stride," will also lend her voice to the lyrics that made Waller one of the most loved entertainers. Roberts says of Waller, "his impact on the music went beyond piano, beyond jazz- he's an American institution."

Tickets at \$55 or \$65 are available at the Jazz at Lincoln Center Box Office on Broadway at 60th St., by calling CenterCharge at 212-721-6500 or via jalc.org. Box Office hours: Mon-Sat, 10 am-6 pm, Sun 12pm-6pm. ■

Reed's Bass Drum

Live at The Stone
January 28, 2010

By Dimitry Ekshtut

Reed's Bass Drum is the nom de plume of a talented collective banded together to explore the possibilities of the saxophone trio format. Baritone saxophonist Jonah Parzen-Johnson, bassist Noah Garabedian, and drummer Aaron Ewing all met while studying jazz at New York University. It was perhaps this academic environment, where the traditional and the avant-garde are equally accessible, that caused Reed's Bass Drum to infuse the standard bebop sax trio with a modern sensibility incorporating odd time signatures, polyrhythms, and a melding of through-composition and improvisation. On the heels of the release of their debut recording, *Which Is Which*, the group showcased their most recent musical findings at saxophonist John Zorn's eclectic Alphabet City venue, The Stone.

Playing through a cadre of original compositions in the barebones, black box theater of a venue, the performance had a hushed, recital-like quality. As such, it was more an exposition of progress to date rather than a restatement of completed work. The journey of finding the music, however, can be just as exhilarating, if not more so, than its inevitable conclusion. Watching these young, talented musicians engaged in the act of discovery proved exciting on its own merits.

"Which is Which", penned by Ewing, laid out a blueprint for the band's concept. An odd-time groove in the melody kept the music floating along, while the solo section emerged as an opportunity for Parzen-Johnson to blow behind a solid common time feel. The somewhat unusual combination of baritone saxophone, bass, and drums allowed each instrument to be heard clearly, each component audible both as an independent thread and part of the overall texture. While rooted in the tradition of saxophone-led trios, Reed's Bass Drum generally stays clear of those well-worn fields, choosing instead to plod away in less trampled areas.

A composition by Garabedian, "No, A Shark", demanded an equal amount of melody from each member of the trio. The tune's contrapuntal texture allowed the instruments to rotate between leading and complementary roles. Garabedian supplied little fills between spurts of Parzen-Johnson's melody, while Ewing interjected compelling, melodic phrases from the drums. Parzen-Johnson's warm, round sound on the baritone filled up the sonic space on his solo before a thoughtful dialogue emerged between the bass and drums. The delicate texture continued for the duration of the tune before coming to rest with an outro for baritone and bass.

Playing with a collected focus belying their age, the trio moved to "Changes", a Parzen-Johnson composition displaying a chamber-like propensity for counterpoint, thoughtful arrangements, and

consideration for the possibilities of the given instrumentation. A strong, punchy tone emerged from Parzen-Johnson's baritone, propelled by intricate melodic lines and periodic ascents into the upper register of the horn while wisely and conspicuously staying out of Garabedian's bass register. "After The Almonds Fell", another quirky-titled Garabedian composition, elicited some tasty hand drumming on the snare and a funky beat from Ewing. Garabedian facilitated the proceedings with solid all-around bass playing and an authoritative tone.

Parzen-Johnson's composition "Stretches" provided an ideal vehicle to do just what the tune's name implies – stretch out. A blistering solo emanated from the baritone saxophone as Parzen-Johnson revealed a prodigious technical grasp of the instrument. "Yatra", a more abstract piece by Garabedian, featured some communicative interplay amongst the musicians, particularly baritone and drums at the outset. Ewing supplied a strong drum solo near the song's conclusion to bring the band back in. The performance came to an end with "When You Listen", a mid-tempo tune in 5/4 by Parzen-Johnson that highlighted a solo contribution from each member of the band.

Reed's Bass Drum is clearly a group looking for something, hungry for a new, individual sound – musical alchemists seeking out a formula to turn mundane materials into gold. The chase can be quite thrilling to watch. Reed's Bass Drum will continue to evolve and grow while developing a unique musical identity, and that is something we can all be excited about.

Django Reinhardt at 100!
The Iridium, New York City
February 1-3, 2010

By Joe Lang

Excitement was in the air at The Iridium for a celebration of the centennial of the birth of the legendary gypsy jazz guitarist Django Reinhardt. Stratta Philips Productions has been producing Django festivals for over ten years, events that feature many of the outstanding musicians who have been carrying on the gypsy jazz tradition that was popularized by Reinhardt and his associates beginning in the 1930s.

The lineup for the Iridium gig was Dorado Schmitt on lead guitar, Samson Schmitt on rhythm guitar, Brian Torff on bass, Marcel Loeffler on accordion and Pierre Blanchard on violin, with special guest appearances by vocalist Curtis Stigers, guitarist Ted Gottsegen and cellist Borislav Strulev.

The Schmitts, Torff and Loeffler opened the proceedings for the second set on February 3 with two unannounced selections. The first started out as a sweet ballad that evolved into a hot swing number featuring Dorado Schmitt. Loeffler was the focus of the second piece, a frenetic rhythmic excursion.

With the arrival of Blanchard and his violin,

things took a gentler turn with a very romantic take on "Smoke Gets in Your Eyes," featuring some lyrical guitar work from Dorado Schmitt. There was an immediate turnaround in mood as the group went up, up, up with "The Sheik of Araby," sounding like a larger group than the one on the stage. Torff's "The Heather" had the feeling of a Celtic folk song. He played some lovely arco bass, and Loeffler's accordion added just the right touch.

Gottsegen arrived on the scene to play rhythm guitar behind Samson Schmitt's lone solo turn of the evening on Dorado Schmitt's "Tchavolo Swing." Another guest, Strulev, arrived as Gottsegen bowed out. Strulev is a classical cellist, and he proved to be both deft and exciting as he was featured on Roger Kellaway's arrangement of Reinhardt's most famous composition, "Nuages."

Vocalist Curtis Stigers is not a performer that one would normally associate with the Reinhardt oeuvre, but he easily fit into this grouping. He jumped right onto "Billie's Bounce," filling the air with some impressive scatting, abetted by great bass work from Torff. Loeffler's accordion provided a strong intro to a soulful reading of "Body and Soul" by Stigers.

Concluding the set, all of the participants gathered on the stage for a scintillating explosion on "Sweet Georgia Brown."

The rich Reinhardt legacy was well served by this cast of impressive musicians. There was no slavish imitation of the Reinhardt performances, but the spirit of the original music was in the air all evening.

Bill Stewart Quartet
Smoke Jazz Club
February 12, 2010

By Al Bunshaft

Personnel: Bill Stewart, drums; Peter Washington, bass; Seamus Blake, tenor saxophone; and Steve Wilson, alto and soprano saxophones.

There have been many types of drummers as group leaders in the jazz world. Famously there were the big bands of Buddy Rich, Gene Krupa and the like. Then there were the jazz groups of various sizes led by the teacher; masters, like Art Blakey and Elvin Jones. Some drummers also create side projects, which don't particularly stand out while giving the leader a chance to show off his stuff. Bill Stewart's solo efforts to date don't easily fit into any of these categories. Stewart's solo albums and leader dates have shown a very careful selection of both repertoire and also collaborators. He has leaned towards the trio and quartet format and has worked with a tour de force of players including saxophonists Seamus Blake, Joe Lovano, and Steve Wilson. His bass players, his rhythm section partners, have included Larry Grenadier, Dave Holland and tonight, Peter Washington. The front line of this night's quartet is the same as on his excellent 1997 album "Telepathy".

Continued on Page 58

Performance Reviews Continued on Page 57

The second set on this Friday evening consistently displayed the playing of a cohesive quartet, but also always had Stewart behind the group, interjecting unexpected adjectives into the storyline. While Peter Washington doesn't appear on any of Stewart's albums, they played together with practiced precision and seemed to enjoy the interplay. There was also a wonderful contrast in the approach and style of the two saxophonists. Seamus Blake, on the one hand, plays a booming tenor with a full tone, his own group's playing many times leaning towards a heavy beat and powerful sound. Steve Wilson, playing alto and soprano sax, is a more lyrical player with his precision and creativity impressing more than his power and tone. The combination made for an excellent dynamic both within the selected pieces and in allowing the group to approach pieces of different moods.

The set opened with Stewart's "Good Goat"

Egan Continued from Page 40

there supports American jazz music. I feel that in the USA that music is driven by marketing and that fewer and fewer people are being exposed to jazz since it is such a micro part of the music scene. It's so ironic since jazz players are some of the most dedicated and creative performing artists.

JJ: How have your experiences as a producer and label manager affected your music and your personal life?

ME: I started producing in 1982 on the first Elements record. Danny Gottlieb and I were former members of the Pat Metheny group and we wanted to do a project that would feature the great rhythm section rapport that we shared. We decided to do the first record along with Bill Evans and Clifford Carter and it was called Elements. During the project I found myself saying "wait a minute, I'm producing here". I just jumped into the seat of doing it because we didn't have a producer since it was done independently however we knew musically what we wanted. I remember in that first session that I started thinking that I should be reading *Mix Magazine* and studying recording techniques since I needed to learn more about the technical aspects of producing and recording. I had a pretty firm grasp of some of the responsibilities of a producer since I had done a lot of studio work in the seventies and early eighties, and also because of my recording experiences with the Pat Metheny group in the studio. Before I joined the Pat Metheny group, I had played with David Sanborn, Deodato, and the Pointer Sisters, and had done a number of records. As a result I was somewhat of a seasoned New York session player. I realized however that I did need to know more about the technical and production aspect of things as I was starting to learn how to master as well. Keep in mind that this was way before home studios and it wasn't possible financially to invest in the very expensive audio recording gear that was available in the major studios around the country. As a label manager of Wavetone Records I've learned a

where after the opening chords Mr. Wilson laid out a Bird-like solo on alto. His Parker-esque bebop solo delighted his fellow sax player who smiled in admiration before taking his own solo. Seamus Blake linked his solo to Wilson's by echoing Wilson's playing before taking the sound into the lower registers of his tenor showing his own unique style. His ability to connect his solo to Wilson's made the piece work and showed off the musicality that makes this group's playing work as one.

The second song of the set was a new, as yet unnamed, composition by Stewart. Opening with Stewart playing the mallets, there was a warm, swinging feel and Seamus Blake's lead off solo helped cement that warm and flowing feeling. Even at this pace Bill Stewart's playing on his drum set never ceased to grab the listener's ear while also not detracting from the group's playing or the intent of the music at hand. While on the one hand this group is simply two saxes, a bass and drums, the music is complex with texture,

great deal of information about bringing a recording project from conception into reality on many fronts. First, there are all of the details of preparing a recording to be manufactured into a CD format which entails knowledge of mastering, sequencing the songs, artwork and all of the details to bring the project to the market. Next is the concept of marketing your music. This phase of the process is very diverse and can be creative. I've learned how to establish a worldwide distribution system as well as implementing both radio and advertising campaigns. Fortunately, I have been able to have a great team to work with since my main focus is being a bass player and composer. Wavetone Records has released twelve recordings to date which have been self produced projects of my solo projects as well as projects with Elements and other artists on the roster. So far the roster consists of three Elements recordings, my solo records: *Mosaic*, *Beyond Words*, *Freedom Town*, *As We Speak* and the latest release, *Truth Be Told*. In addition we have a recording by guitarist, Joe Beck, two titles by guitarist Jeff Ciampa and a trio record with pianist Jeff Laibson, Danny Gottlieb and me. My experiences as a producer and label manager have affected my music and personal life by creating an environment that allows me to experiment musically and bring it to the market place while at the same time establishing a personal network with very creative people. For me, having a record label is a labor of love.

JJ: Are you continuing to study music? If so, how do you use your own musical education to enhance your work?

ME: Yes, studying music is a lifelong journey for me. I am fascinated by the depth and beauty that is revealed through music. I use the educational techniques that I have learned along the way from both my studies at the University of Miami as well as all of the knowledge and inspiration that I have learned from my contemporaries. I am always interested and don't hesitate to ask a fellow musician how he or she approaches different techniques and styles of music.

surprising, and enjoyable.

The band played "Mynah" from Stewart's "Telepathy" album next. As they did throughout the set, they were able to create interesting music that had a clear place for each of the players. Steve Wilson alternated between his soprano and alto saxophones, his playing always in contrast to Mr. Blake's tenor tone and style.

No matter the composition, Bill Stewart and Peter Washington drive this band forward. They never provide just a beat and a bass line, but rather are always challenging the front line players while adding interest and complexity to the music. Mr. Stewart's groups complement his superb drumming with outstanding musicians that add appropriate color to his rhythm and texture. It's no wonder that many musicians choose Mr. Stewart to accompany them in their endeavors. I suspect we'll be treated to many more outstanding and interesting combinations and recordings from Bill Stewart in the future. ■

What I have learned is that you have to listen and be open to new ideas in order to grow. This is a very important concept that is vital to being a creative and versatile improvisational musician. I've learned to never lose sight of the fact that when you are playing with other musicians that you are communicating from spirit to spirit.

JJ: What's next for you? What upcoming projects are you currently working on?

ME: At the moment I am working on promoting my new release *Truth Be Told*. I am working on booking live dates later this year in order to develop the music from the recording further as well as bring it to the people. I'll also be touring with saxophone legend, Bill Evans in Germany, Austria and Italy and with his group Soul Grass and a few concerts in the US with the Larry Coryell Trio with drummer Paul Wertico. In July and August I will be touring with vocalist and songwriter Michael Franks in the U.S. as well as in Paris and Monte Carlo. I look forward to reuniting with Michael since I am a big fan of his music and have performed and recorded with him several times in the past. Also in the summer I will be composing music for my next recording which I plan to release in the spring of 2011.

JJ: What advice do you have for aspiring musicians, about pursuing a career in music or about achieving one's goals in general?

ME: I think it's important to be creative, in the moment, and to sustain that kind of inspiration on an ongoing basis no matter what you do. You have to purely love music - and have to love wanting to play music for music's sake and being in the creative frame of mind. The core is the music and then you bring it to the market place and continue to be creative. For me it's my fascination with experimentation that keeps me in that energy wave. You should "want" to get up and practice, and "want" to get better for the

Continued on Page 59

Egan Continued from Page 58

love of doing it. If you're inspired to keep learning you will keep growing. Checking out new music and interacting with other musicians and creative people in general are critical facets of development. You have to keep all of that at the forefront. The second thing is being able to superimpose all of that into the business of life. To be able to survive in the music business you have to be versatile and able to network yourself. It's important to go to clubs, listen to people play, make friends, and be open to getting together and playing together. I have often recommended that young players start a band with their musician friends and see where that takes you. I also think it's important to

Physical Therapy Continued from Page 31

means if you are a musician, from the age of 14, 15, you continue education but you're avoiding physical education. In Eastern Europe, you could not pass through the first two years of conservatory if you did not go twice a week to physical education."

In describing two of his most acclaimed patients, Tatz lays bare the complex relationship that musicians often have with their own health and occupational hazards. "I was lucky to work at the same time with Isaac Stern and Yehudi Menuhin," he says. "This was while I was in Israel. They both came at the same time. For two weeks I was working the same day [with both]. Menuhin was physically very weak but he was very flexible. His interest in yoga made him very flexible. Isaac Stern was very strong but so tight.

Lalama Continued from Page 24

and learning from their culture and the rhythm of their language. And, being an improviser, the rhythm of the world can really factor into what I'm playing at any given moment. It's a great experience to apply all that I've studied and practiced and developed, in fresh, new and different contexts. It's also rewarding to connect everywhere with the jazz community – meeting artists all over the world and their interpretations, lifestyles and regional style. The Texas sound on the tenor is different from the L.A. sound. The New York sound is different from someone from Italy or Japan. It makes for a beautiful mosaic of sound. Sometimes I think life is too short to absorb it all.

JJ: What are you currently working on and what is on the horizon for the near future?

RL: In a musical sense, I'm still working on sound and technique on my saxophone, and I'm getting more involved in harmony, because I still like working on chord changes, more of the super-impositions and substitutions. This may be hard to convey, I quite don't understand it myself, but I'm trying to make the sound, sound brighter, using the dark partials of the chord.

As to the more concrete part of the process, I'm currently trying to acquire a grant, with the assistance of Rob Derke and Peter Cobb. Rob Derke is the Artistic Director of the New York Jazz Initiative and Peter Cobb is a former lawyer and saxophone student

be around musicians that are better than you as it makes you rise to their level. All of the heavyweight musicians that we recognize as masters have been very driven...they just never stopped growing. They have spent tens of thousands of hours practicing, performing and developing their styles and techniques. Sometimes you may find yourself in a musical situation that may not seem to be the most creative music but it's with solid players such as a Broadway show, cover band or some seemingly mundane musical. An example of implementing this advice for improvement might be: If you are playing in a cover band and you want to improve. I would recommend learning all aspects of the songs from being able to play the

I've had luck with Isaac over thirty years to see what happened, and with Menuhin less – ten years. In the end of his life, Menuhin was still conducting, playing less; his tremor from Parkinson's was very bad. And Isaac, he was so stiff, he developed arthritic problems." Tatz continues, "It is very hard to tell Menuhin or Isaac Stern something to do. They think, 'I am famous, I am rich, and I know everything'. It's very hard. With Rostropovich, he listened to me, not fighting. Finally he told me, 'How can I do this? Today I am in New York. Tomorrow I am in Paris. Next week I am in London, and later in Tokyo. Look at my schedule.' I told him, 'Maestro, but your body doesn't know your schedule. Your body needs this and this and this.' Later, you pay the price."

Over four decades and three continents, Shmuel

of mine at NYU who encouraged me to strive for such a project. The "project" is me doing a program that I call "Mad About Thad," where I will perform a number of Thad Jones compositions in a variety of fashions, perhaps strings, vocals, octet setting, saxophone trio setting, but all centered on the phenomenal artistry of Thad Jones.

JJ: Could you talk about your experiences and conversations with Thad Jones, and how he impacted your artistry?

RL: I met Thad Jones at Youngstown University in Youngstown Ohio. He was there for a concert and a two-day clinic, performing with the YSU jazz ensemble, of which I was a member. One of the things that remain in my memory was Thad saying, "There are no stupid songs, just stupid people." Then he sat at the piano and masterfully voiced out beautiful tones on a few "stupid songs." And I also remember him saying that he learned harmony listening to his brother, "Hank," modulate. After that master class he did some playing, and I was lucky enough to play with him. That was an incredible experience, just to try to hang in there with him. The night of the big concert I was assigned by the leader of the band, the late, great Tony Leonardi, to go pick up Thad at his hotel. So I knocked on the door. Thad let me in. He wasn't quite ready yet. So I just made myself comfortable in his room, and I noticed a score spread out on the bed, and I asked him, "Thad, what's this?" And he replied, "It's

melody and harmony not only on your instrument but on other instruments. Another great study is to find the original recordings and transcribe the original parts and be able to play them better than the original... I remember something that my great teacher and mentor, Jerry Coker, once told me while we were driving together to perform a show on Miami Beach. I expressed to Jerry that this wasn't a very creative gig and he said... "On any gig, you're at your instrument and you're playing your instrument, and that's where you always want to be. Grow within that framework." I've never forgotten that as he reminded me that whatever one is doing, you can grow within that situation. ■

Tatz has shaped an extraordinary, benevolent legacy of healing not just the bodies but also the spirits of innumerable artists and athletes of all stripes. Body Tuning as performed by Tatz requires not only the science of physical therapy, but also the art and charisma that naturally seem to emanate from the practice. Tatz offers his own simple but revealing take on his work. "If you want to feel better, take Advil. But if you want to solve the problem, get on the table, and we together, you and I, we can find the problem and solve it." ■

Dr. Shmuel Tatz's office is located at 30 West 60th Street, Suite 1D, New York, New York, 10023.

For more information about Shmuel Tatz, please visit www.bodytuning.us.

a tune I'm working on. It's half of an arrangement of 'Little Rascal On a Rock.' Four months later, when I moved to New York, which Thad encouraged me to do, I was fortunate enough to be in the studio to hear the finished version recorded of that composition. And I was in New York for only three weeks when Thad asked me to do a three-day engagement with him in a quintet setting, with Mel Lewis on drums, George Mraz on bass and Walter Norris on piano, and Thad. Need I say more about what that meant to me? As you know, Thad and Mel broke up in the late 70s and by the 80s I was a member of the Mel Lewis Jazz Orchestra. And we went on tour in Europe. One of the gigs, we opened for Count Basie and at that point in time, Thad was the leader. Before the gig, the late bassist, Dennis Irwin and I, witnessed for the first time since the break-up of their band, Thad and Mel see and embrace one another. There was no animosity there. Now the next night, Basie was off and Thad stayed in town, and the Mel Lewis Jazz Orchestra was playing at a club in Stockholm. After the set was over, I saw Thad and he spoke to me with very positive words. That was very reaffirming and uplifting for me, because he was the one of the strong forces that encouraged me on my path. And to this very day, I still appreciate Mr. Thad Jones.

JJ: Could you share a few stories about being on the road with the big bands of Buddy Rich and Woody Herman?

Continued on Page 60

Lalama Continued from Page 59

RL: Woody's band was my first upper echelon big band jazz gig. I got it a year after I moved to New York. I was recommended by Harold Danko, who was Woody's former pianist (and is now the head of the jazz department at Eastman School of Music). One of the things I learned from Woody is that a leader must trust you; not only about being there and showing up on time, but really trust you with the music. That experience made a lasting impression on me. Also, the Woody experience led me to some lasting friendships. People like Joe Lovano, who I had already had met years back at the Smiling Dog Saloon in Cleveland, Ohio, Joe's home town. But that friendship really grew in Woody's band, and then really grew even more through the Mel Lewis Jazz Orchestra. We're still close friends today, and I'm proud to be a member of his nonet. I met Danny D'Imperio,

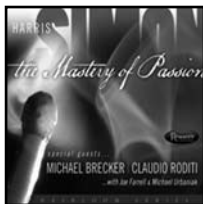
Woody's drummer at the time, and ended up doing about five CDs with Danny as the leader. The bass player at the time was Rusty Holloway, and we just reconnected last September (2008) where he's now teaching at the University of Tennessee Knoxville; we got to do a clinic and concert together (along with my wife, Nicole) and after all these years, Rusty still holds that swinging beat I remember from Woody's band. I don't know if I'm really answering your question but I guess what I'm trying to get across is that the camaraderie that exists in those kinds of situations of being on the road together, they last a lifetime...which leads me into Buddy's band. I joined Buddy's band at the recommendation of his lead alto player, Andy Fusco, and I do have a story to tell about this band. But let me preface it by saying that Buddy used to have a disc problem in his back and in the midst of a tour he was feeling a ton of pain and I

knew that by watching him try to put on a shirt. He would be in obvious agony; so much agony that on one tour he invited Mel Lewis on the bus to be ready as a back-up in case he couldn't play. But Mel never played a beat. So it was amazing to me that Buddy could play through all that pain. Now, fast forward a little bit. We were at Ronnie Scott's in London for a week. I developed the flu with a high fever and felt miserable, especially with all the smoke in the place, in those days. So Andy Fusco and Steve Marcus went to Buddy and said, "Ralph's sick. Should we get a sub?" And Buddy's reply to that was, "Is he DEAD?!" Under normal circumstances, I would have been a little perturbed by that reply, but having seen his example of what it meant to play through pain or illness, I instead respected him. And I did play that gig after all...thus, a positive "Buddy story." ■

CD Reviews Continued from Page 80

And just when the boogie-woogie spirit lulls one into a two-step stomp, well, salsa takes over and the listener is in the world of *montunos* with repetitions both lively and dreamy, again inviting the hypnotic musings of minds in the 2-3 clave mood. Here Scott takes on the role of percussionist and Desi Arnez commentator.

Cool Mood Now is a fine project and demonstrates what talent and initiative can perform and produce. "Not to be missed!" would be this commentator's recommendation.



HARRIS SIMON

THE MASTERY OF PASSION – Resonance Records HCD-2009. www.resonancerecords.org. *Wind Chant; Swish; Midday Dreams; Factory; Don the Don; Stonehenge; Romance of Death; City Light; All Points South; Loufiana; Street Song*

PERSONNEL: Harris Simon, piano, Rhodes, harmonica; Michael Brecker, tenor saxophone; Claudio Roditi, trumpet & flugelhorn; Bill Washer, guitar; Mike Richmond, upright and electric bass; Brian Brake, drums; Vocal Jazz Inc. (Ann Lang, Janice Pendarvis, Lani Groves); Juilliard Strings; Joe Farrell, flute (10); Michael Urbaniak, violin (3); Andy Laverne, synthesizer (9, 5); Scott Hardy, guitar (2, 11); Ranzo Harris, bass (3); Grady Tate, drums (3); John Riley, drums (2,11); Portinho, drums (1, 7); Guillermo Franco & Escola de Samba, percussion (1)

By Herbie Y. Gamura

This album just blew my mind. George Klabin and Resonance Records keep on releasing these incredible CDs – in fact, Klabin will only release some-

thing incredible because he is not in this business to make money. Klabin has been capturing some of the greatest moments in jazz recording history since the mid-sixties, and he had left the business in the 80's when he saw mainstream jazz dying, and the recording industry becoming something he didn't want to be a part of. He then went into another business where he found success while remaining an avid jazz fan. Some years ago, he returned to the scene out of pure love and desire to help represent, promote and record under-recognized musicians who are creating incredible music. He also has an archive of incredible material from the past that he is either releasing for the first time, or re-releasing, and Harris Simon's *The Mastery of Passion* is the perfect example.

This CD features a 21 year old Simon in complete artistic ecstasy, joined by a dream band of dream bands for his first record. Klabin had loved what he was doing and invited him to record in 1978, but it was Klabin who was in charge of the session, and who decided what and who would go on the record. Simon says, "I didn't really have much control, which made sense. You really didn't want to give a kid that age too much control. So they picked the tune and musicians, pretty much. I was basically put in the studio with these guys and it all came together in the studio."

Well, Klabin brought in quite a super group – a young Michael Brecker on tenor, Brazilian trumpet virtuoso Claudio Roditi, Brazilian drummer Portinho, the incredible electric and upright bassist Mike Richmond, guitarist Mike Washer and many, many more, including the Juilliard Strings Orchestra, numerous background vocalists and other special guests.

This album is just full of excitement from every angle – the arrangements, the rhythms, the variations in mood and style, from Brazilian to straight ahead ballads with a full string orchestra to progressive fusion sounds to straight up funk. The improvising from all parties is respectively at its very best. There was some special fire in the room at the time of the recording that is undeniable from the very beginning. Brecker's playing is as passionate and fearsome as ever, but the playing of everyone is right there with

him. Bill Washer and Scott Hardy play some incredible guitar, with a clear single-coil tone that I wish was used more often today in jazz. Mike Richmond's bass playing propels the band with such power. His solo on "Romance of Death" is legendary – featuring both his voice and his bass. The combination of sounds and the textures created on this disc, with the various background vocals, the Fender Rhodes, the percussion instruments and other effects makes for such a wide sonic palette and a diverse listening experience.

For many listeners, such as yours truly, this is my first taste of Simon, and to think that he is only 21 during this session is a lot to swallow. This is a very special recording that captures a vibrant and unique moment in jazz history, a sound that is both of that time, and timeless.



JOHN STEIN

RAISING THE ROOF – Nica's Dream; Moanin'; A Child Is Born; Elvin!; Invitation; Vivo Sonhando; Vivo Beautiful Love; Wild Woods; Falling In Love With Love. www.JohnStein.com

PERSONNEL: John Stein, guitar; Koichi Sato, keyboards; John Lockwood, acoustic bass; Zé Eduardo Nazario, drums and percussion.

John Stein has reconvened his favorite teammates for another round of swing. Since his last outing two years ago, *Encounterpoint*, Stein must have been plotting for a second installment. This disc was well worth the wait.

The album begins explosively with "Nica's Dream," with Stein's boppish lines, John Lockwood's propulsive bass, and the driving ride cymbal

Continued on Page 61

CD Reviews Continued from Page 60

of Ze Eduardo Nazario. Pianist Koichi Sato's second chorus of solos incorporates inventive rhythms and melodic fragments that seem to incite Nazario to dance with fervor, eventually leading into his own crisp and creative solo.

Stein takes a different approach to Bobby Timmon's minor blues staple, "Moanin'." The samba shuffle really catches you off-guard. Stein's rich, dark tone is well-suited and perfectly matched against John Lockwood's full-throttled bass lines. The electric keyboard of Sato further adds to the funkiness, with a beautifully rhythmic solo that clearly motivates to Nazario to dig in even deeper.

Things cool off for a bit when Stein offers up "A Child is Born," delivered with all the subtlety and nuance that this classic song demands. Sato's piano solo is both elegant and majestic, and is followed by Stein, who employs a touch of Wes-styled octaves after some nifty fingerwork that has just a hint of Kenny Burrell. The closing chord sequence Stein adds is a great little gift.

"Elvin!" is a really beautiful tune that originated with a different title and concept, and evolved organically around the strength of Nazario's drumming as he conjured up the spirit of Elvin Jones. While no one can match the sheer force of Jones, the quartet does a wonderful job of re-creating the energy through the use of the triple meter and modal chord progression that winks and nods at "My Favorite Things."

"Invitation" is a sultry, slinking thing that winds its way through your ears in a most enticing manner. Again, Koichi Sato's Fender Rhodes touch is just impeccable—such taste! Lockwood and Nazario holds the undulating groove down firmly as Stein carefully steps his way across the minor vamps. By his deliberate and sensitive approach, you can tell this is a tune that Stein not only loves, but also respects deeply.

"Vivo Sonhando" is a Jobim bossa that isn't played or recorded nearly as often as it probably should be, and it is a welcome addition here. Stein eschews the more popular items on the Portuguese pioneer's menu (Wave, Ipanema, Corcovado, et al.) and does serious justice to this Jobim gem.

Next is the gorgeous offering of "Beautiful Love." Stein pours one luscious chord voicing after another over the top of the lightly textured trio underneath him. Inside this song is where we find Stein's shortest but sexiest solo—one chorus and he's done. Beautiful! Sato follows suit, then Lockwood, with a chocolatey solo that has just the right amount of sweetness.

"Wild Woods" is a medium-up-tempo song in 6/8 that bounces happily along, with a bubbly melody that sounds like it's smiling while it dances. Wes would absolutely love this tune, and it might be whom Stein was thinking of when he invented the tune. Here we get insightful improvisation from each member, including a rare, but highly effective drum solo from Eduardo Nazario.

The final installation is a relaxed rendition of "Falling In Love With Love," which is performed so

blithely that it just floats, with some of the most spirited solos saved for last.

There is so much to like on *Raising The Roof*, and the best thing is that the consistency found throughout the entire album parallels the same degree of excellence found across the spectrum of John Stein's entire recording career. Can't wait for the next one.



GABRIELE TRANCHINA

A SONG OF LOVE'S COLOR – Jazzheads JH1176. www.jazzheads.com. *Chante Comme Si Tu Devais Mourir Demain; A Song of Love's Color; Samba De Uma Nota So; Today; Sing A Song of Children; Inutil Paisagem; Asato Maa (Sat Chit Ananda); Duermete Nino Bonito; Voz; Solamente Pasion; Siebst Du Mich*

PERSONNEL: Gabriele Tranchina, vocals; Joe Vincent Tranchina, piano, background vocals; Santi Debriano, bass; Renato Thoms, percussion, background vocals; Bobby Sanabria, drums, percussion, background vocals; Roberto Sanabria, background vocals

By Cathy Gruenfelder

A Song of Love's Color shows the listener that it is a color that comes in many different shades and variations. Gabriele Tranchina's latest album brings together sounds from all over the world, and it is not to be novel in any way – it is the natural result of the life experience of a woman who is a true citizen of the world. She was born in Germany, and traveled extensively through Europe and Asia, before settling in New York. "This album is the culmination of a lifetime of study, experience, exploration and experimentation," says Jeanie Loverti in the liner notes. You will hear her singing in Portuguese, German, English, Spanish, French and Hindi over the course of this eleven song album. Joining her is a band of world-class musicians that includes Bobby Sanabria on drums and percussion, pianist Joe Vincent Tranchina (her husband) who wrote much of the lyrics and music, Santi Debriano on bass and percussionist Renato Thoms.

Of the eleven songs, seven are originals, mostly from her husband, or co-written within the band, and the four others are Jobim's "Samba De Uma Nota So" and "Inutil Paisagem," a French song entitled "Chante Comme Si Tu Devais Mourir Demain," and a traditional Spanish lullaby called "Duermete Nino Bonito."

From the opening measures, you will want to get up and dance as she sings the lilting French melody of "Chante Comme Si Tu Devais Mourir Demain" over a Latin arrangement powered by Sanabria's drums and Thoms percussion. The title track,

"A Song of Love's Color," is hard to categorize. It sets a mood of mystery and magic with its Eastern modal and bowed bass that sits on a single note for most of the song. Tranchina's poetic lyrics end with this – "Knowing that all, life is as one, Rainbow of love, each as the sun."

"Samba de Uma Nota So" brings us to Brazil and the energy is overflowing. Suddenly Tranchina begins rapping the lyrics with Sanabria playing a drum solo behind her while the rest of the band lays out.

"Today" is quite an exposé of the talents of J.V. Tranchina. He begins with an aching piano introduction setting a sad tone that is soon dissolved as the day begins, and he is with his love, as the story tells. The arrangement alternates between a Latin feel and a deep swing – the contrast is very powerful.

"Inutil Paisagem" breaks up the excitement with a more reflective intensity, showing the emotional breadth of Tranchina's singing. The fact that the listener can be touched without understanding the lyrics is the sign of a singer's depth.

From a rhythmic standpoint, the traditional Hindi style "Asato Maa" is sure to satisfy. It begins with a polyrhythmic introduction before developing into a smooth and grooving trance like feel. Tranchina's voice is given some delay/echo effects, and it adds to the atmospheric quality. Debriano takes an exciting bass solo leading into a spoken word prayer from Gabriele that invokes "Om" and "perfect peace". This gives way to an exciting ending with multiple voices, improvisational yelling and vocal effects high in Tranchina's range, as the intensity builds and builds.

"Solamente Pasion" stands alone on the disc, and it is one of the most memorable tracks. It begins with a gorgeous rubato improvisation from J.V. Tranchina before the Latin percussion of Sanabria and Thoms comes in full force like a well oiled machine. You will immediately start swaying. This is as good as it gets. All of the men provide the background vocals that fit perfectly into the arrangement. A couple of minutes in, Tranchina begins a call and response with the male singers.

The final song is delivered in German, Tranchina's native language – "Sienst Du Mich." She sounds much more airy and vulnerable on this track than the others. It is a ballad that features a beautiful melody and arrangement from her husband while the lyrics are a poem by Else Lasker-Schuler. Unlike the other tracks, the music is very minimal behind Tranchina. J.V. offers very impressionistic and spacious comping, and Sanabria's drumming is little more than a metronome with some nice rhythmic coloring here and there for effect. J.V. Tranchina's solo is simply magical.

A Song of Love's Color is quite a gathering of sounds and talents. Whatever language Gabriele sings in, or whatever genre, her style and sound are consistent, and she is always beautiful, deep, compelling and genuine. The same goes for the band – although they seem to be most at home in the Latin arena, their rhythmic acumen can be infused into music of any style, whether it be Indian folk songs, swing, or Brazilian Samba. ■

DEEPER PERSPECTIVES:

RESPONSIBILITY

In February, the month of Valentine's Day, we decided to create a section entitled "Passion" and we invited multiple artists to contribute by telling us how passion tied into their lives as musicians. We received a lot of positive feedback and decided to continue this section by having a different character theme each month. The second one was "humility" and this month it is "responsibility." Each was chosen

by a member of our staff who also provided their own thoughts as a prelude to those of the artists—this month it is singer, writer, marketing consultant Nora McCarthy. If you are an artist or a fan who would like to contribute to this section, or offer suggestions and comments, please email me at gary@jazzinsidemagazine.com

—Gary Heimbauer, Associate Editor

The first sign of maturity reveals itself in our ability to assume responsibility for our actions. Usually between the ages of 12 and 16, we accept that our actions have direct consequences. It is also around this time we begin to understand what it means to be dependable, honest, trustworthy, and we learn about respect, the importance of self respect and respect for others and treating others as you would have them treat you. As our sense of responsibility grows, we are confronted with many situations throughout our lifetimes that try our resolve and commitment to being responsible. The more responsible we are the better we become and the more responsibilities we take on the more our awareness turns toward the greater good. This is the true measure of our character and our worth as honorable human beings.

Responsibility is the centrifugal force around which all of the other values spin. It is what fuels our character. In short, without a grounded sense of responsibility, our actions would be entirely thoughtless and self serving. Responsibility therefore demands that we think beyond our own desires and needs for gratification, instant or otherwise. Possessing a strong sense of responsibility distinguishes the wheat from the chafe, the men from the boys, the women from the girls, the willies from the nillies and those people who answer enthusiastically to a call for duty, to do the right thing, from those who don't even bother to show up, especially if there's nothing in it for them.

Responsibility demands that you give your very best; it is tantamount to strength of character. It is so tightly woven into everything we are and do it is absolutely integral to the very definition of greatness. Since most of us passed through the elementary testing ground of our formative years demonstrating some form of responsibility what changed once our independence was earned and we began dealing in the "real" world? Suddenly, responsibility to our higher selves went out the window and we adopted the code based on every man for himself, getting over on the other guy and winning at all costs. Ethics and core values such as integrity, honesty, courage, morality, justice and loyalty were lost or redefined to suit our personal agendas. Bad habits developed and replaced good habits. Our responsibility to our physical, mental and spiritual health was sacrificed willingly albeit oftentimes unknowingly to be a part of a system that controlled our lives in every way, including and particularly how we interact with one another and as inhabitants of this earth. As individuals we can quickly site those things for which we are personally and directly responsible but for some reason, there is a disconnect when it comes to our responsibility to each other as interdependent beings, to nature, the environment, and the planet.

Musicians have a responsibility to their art, their instrument, their health, their families, their audience, their careers, their students and to their fellow musicians to list the obvious. Music buyers have a responsibility to the music, the artists, the audiences and all those they interact with. Publicists have a responsibility to the artist, to truth, honesty, fairness, the reader, and their craft. Labels, promoters, any and all media, have a responsibility first and foremost to the artist, to integrity in their business dealings, honesty and always, the public. So much of what I have witnessed in the music business however has little to nothing to do with character

or ethics and that is understood so it isn't expected. What is expected is what has been the case forever and is part of learning how to deal in a world with ever changing and shifting rules of conduct – the main objective being, to make money. The emotional vulnerability it takes to play the music honestly and sincerely and the absolute stark harsh impersonal nature of the business that surrounds it is comparable to the lamb and lion successfully co-existing and transforms the definition of responsibility into a cold hard fact called survival. Values oftentimes out of necessity are sacrificed for the sake of money. I believe I've heard just about every excuse in the book for why someone thought it was acceptable to get over on their fellow musician or for not doing the honorable thing when confronted with a situation that involved employing integrity, scruples, good conscience or principles and it was always money related. Some musicians think nothing of undercutting another musician's wages to beat him out of his gig, or to work for free or for unscrupulous club owners at the expense of their fellow musicians. The old joke that a musician would sell his own grandma for a gig is more fact than fiction. If there are musicians who are willing to give it away, without a second thought as to how that impacts all musicians, then of course they are not being responsible to the greater good. It is the lack of responsibility to each other that is at the core of why there are fewer and fewer opportunities for the jazz musician. Too many musicians feel no responsibility toward their fellow musicians even when they are homeless. I wonder why it never occurs to them that selfishness, lack of compassion, indifference, jealousy, competitiveness, arrogance, sense of entitlement, greed, and the lack of integrity, is at the root of all the problems facing the music business today and that they are contributing to their own demise, so ultimately it is hardly about survival at all....a very high price to pay for a nickel dime gig and/or a piece of the temporary illusory pie. And, it is reflective in the world around us because what affects the world politics also affects the music.

As musicians, we have a responsibility to the truth first and foremost then to courage. The courage to go against the flow, to not be a follower, or manipulated, or a sellout, to be true to our art and to respect ourselves, to nurture our business connections and friendships and to be grateful to be a musician and for any and all opportunities and kindnesses that come to us. How many of us know what it means to be a true friend to someone or what loyalty means? Because these qualities require selflessness, sacrifice, compassion and understanding which is the definition of what love is, hard qualities to find in a needy greedy world of haves and have nots. Don't believe the hype that permeates and pollutes the many so-called jazz scenes that disfigure the music ... the music doesn't need us, we need it. It has supplied jobs, meaning, worth and identities to countless numbers of people. It has brought purpose, joy, happiness, peace and a sense of community to countless others and if we as jazz musicians would take more responsibility when it comes to making sure that the music we love survives and isn't exploited out of existence due to greed and our lack of responsibility to one another then I believe we can affect a positive change in other aspects of our lives and in the world.

—Nora McCarthy, nora@jazzinsidemagazine.com

What does it mean to be responsible, as a human being and/or as a musician?

QUESTIONS:

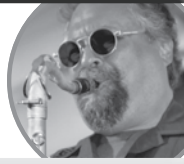
In your experience as an artist and musician, what observations have you made about how responsibility or lack of it affects individuals and the world around them?

What is the relationship between responsibility and greatness in music?

RESPONSES:

Joe Lovano:

To be responsible as a human being and live a life in music is to share your gifts and blessings with everyone around you with uncompromising love, passion, honesty and gratitude...



Oran Etkin:

That is such an interesting question! I'm very humbled to try to answer. Responsibility is an abstract term, but I think it starts with the most concrete thing, which is self. From there it radiates out to people close to us, and eventually to responsibility toward humanity and the world beyond humanity – but it starts with self. To me that means listening to myself, experiencing my emotions, needs, fears, and pure joys. Only from there I can relate responsibly to the people closest to me and beyond.

What we do as improvising musicians is very similar – we first listen to our own way of singing inside and take the responsibility to develop the technical ability to express that. Without self, we would just be mimicking others who did listen to themselves. But then the fun begins, when a self-aware musician relates with other musicians – listening to who they are in that moment, not just playing the same way they would with a different band. Those instances when everyone is aware are the magic moments we all love in great music.

In the same way, I think responsibility also starts with the now, and goes forward and back in time – responsibility toward past and future generations! The way I've approached this is by designing a new educational method for children two years old and up. In these classes, the kids learn Tito Puente, Herbie Hancock, sing in 5/4, play Brazilian rhythms, and I'm training new teachers in this method too. I just recorded a CD with Jason Marsalis, Curtis Fowlkes, Fabian Almazan, Garth Stevenson and Charnee Wade for children based on this method, and I'm trying to develop it into books and TV realms. Putumayo Music just presented us on their new CD, *Jazz Playground*, and live on tours for young people in different cities. I feel lucky to have grown up around musicians like Garzone, Danilo and Yusef Lateef, who saw it as their responsibility to mentor the next generation. This is my little way of giving back what I got so generously from them.

I've been working with Malian Griot musicians for 7 years in my project, *Kelenia*. Their deep connection to roots inspires me to draw from my own musical, family and cultural richness. As I look forward in creating new music, I also want to look back, maintaining responsibility to the traditions that I come from. In fact, I'm now writing music for my next CD, based on stories my grandmother told of her family spanning the Middle-East, Europe and Ethiopia! Perhaps this responsibility that radiates from self outward to others, to the future and past also radiates back and makes the self more rich and whole.



Jean-Michel Pilc:

Judging by the life, behavior, and statements of many great artists of the past... not much it seems.

I am afraid there might be no true answer to such a question. Schopenhauer said that music is the universe once again. It also means that music is another universe altogether. Looking for connections between who an artist is and what he creates is like “dancing about architecture”. The personal story of artists fascinates people which is why movies and marketing make ample use of it, but to me true art tells its own story, which is the beauty of it. It's a mystery, out of this world, and we should keep it that way.

I would like to add something about the artistic universe versus the “real” one, and incidentally to answer another one of your questions, but after all everything is connected.

I feel that one of the main responsibilities I have as an artist – as hard as it can be sometimes – is precisely to respect the separation between these two universes, in order to keep the artistic process intact and preserve the mystery. Of course the pressure to act otherwise is big, and so are the potential short term rewards. But I have found that in the long term and at the deepest level, you lose much more than you gain.

Actually, now I see an answer to your first question: the inspired artist is totally irresponsible while he is creating. The worldly concepts, values and entities – first and foremost the artist himself – disappear, and magic takes over. This state of absolute irresponsibility – and of quite a few other things starting with the letter “I” – is what I love and live for.

Sonny Fortune:

Number one, with enlightenment comes responsibility. I prefer enlightenment. Number two, in my experiences, as a citizen of the world, I've found that there is usually greed, insensitivity, and degrees of chaos where there is no responsibility. Number three, I see no connection with responsibility and greatness as a musician unless, you want to include the responsibility of correctness in music which IS important in music.



Sam Newsome:

Responsibility and greatness in music go together like hand in glove. And I don't mean responsibility in the sense of paying your bills or getting to your gig on time (not that these things aren't important), but being responsible for your music – how it sounds and how it's perceived. This is the key to artistic growth. This is the key to realizing your potential.

Whenever I play an improvised solo – or an entire gig for the matter – and people don't have a strong reaction to my playing or my music, I usually attribute it to something I didn't do or was lacking. I rarely play the blame-game. I don't really believe in good and bad audiences – not that they don't exist. I'm a firm believer that either you reach people or you don't. To me, every gig is the same. I don't care if I'm playing for fifty people at a restaurant or thousands in a concert hall; the only difference to me is the pay. This puts the responsibility on me and my music and not some set of uncontrollable circumstances. If you're not reaching people performing in a neighborhood bar, chances are you won't at Carnegie Hall, either.



Continued on Page 37

Crown of the Continent Guitar Foundation's Workshop & Festival

Big Fork, Montana (NW Montana)
AUGUST 29 - SEPTEMBER 5, 2010
<http://www.cocguitarfoundation.org>

Highlights: The Crown of the Continent Guitar Foundation brings together the finest guitar playing and one of the most exquisite natural landscapes in the world. These two passions, music and nature, take center stage during our week-long guitar workshop and festival at the Flathead Lake Lodge. Up Close and Personal Sessions With Some of the Best Guitarists in the World. Exclusive Performances Every Night With Guest Artists and Teachers. Intimate Classes in Rock, Blues, Jazz, Acoustic & Classical - and For Beginners. 6-Days of Seminars, Jam Sessions, Master Classes & One-on-One Lessons with World-Class Teachers. 4-Star Resort Accommodations - Family Inclusive. Your Chance to Play Guitar with World Class Artists and Teachers - Beginners Class Available. It's a unique opportunity to participate in 6 days of workshops in any one of six styles of guitar and attend nightly performances by some of the finest players of each style. Participants can choose to study Classic Rock with Matt Smith, Blues with Mark Dziuba, Jazz with Pat Metheny and Jody Fisher, Modern Acoustic Guitar with Alex De Grassi, or Classical Guitar with Scott Tennant & Andrew Leonard. Also offered is a Beginners course with Doug Smith for people who want to learn to play guitar while in the company of some of the world's greatest players.

Cost: See Website

Contact: 800.234.6479; www.flatheadlakelodge.com

Berklee College of Music Summer Programs

Boston, Massachusetts
May 19 - August 13, 2010

Highlights: Twelve-week program participants complete the equivalent of the first semester of Berklee's college-level core curriculum. The five-week programs include classes in brass, guitar, saxophone and music production. The brass and saxophone weekends feature intense immersion in the instruments, focusing on all aspects of the music. The session is split up into multiple mini sessions. For students age 15 and up.

Faculty: Previous faculty members have included Terri Lynne Carrington, Jane Ira Bloom, George Duke, Dave Liebman, and many more.

Cost: 12-week program is \$10,780 plus housing; five-week program is \$4,350 plus housing.

Contact: Office of Special Programs

Berklee College of Music
1140 Boylston Street, MS-155 SP
Boston, Massachusetts 02215-3693, U.S.A.
Telephone: (617) 747-2245 or toll-free
(U.S. and Canada) at (877) BERKLEE (237-5533)

Fax: (617) 262-5419

E-mail: summer@berklee.edu

Camp Encore-Coda

Sweden, Maine
June 30 to July 25; July 25 to Aug 15;
& July 30 to August 15

Highlights: Attendees play and learn music while enjoying the woods. Music styles include jazz, rock, classical, pop and theater. Attracts about 150 campers, age 9 to 17.

Faculty: Includes Trent Austin, Kevin Norton and Brent LaCasce.

Cost: First session is \$4,600; second is \$3,850; full season is \$7,100. Day campers are ½ price.

Contact: (207) 647-3947; jamie@encore-coda.com

College of Saint Rose Summer Jazz Program

Albany, New York
June 29 - August 7

Highlights: The College of Saint Rose Summer Jazz Program is beginning its twenty-third season of providing rehearsal and performance opportunities for area high school and junior high musicians. Running from June 29 until August 7, the program is comprised of two jazz ensembles. One band, for students going into grades 7-9, will rehearse every Tuesday and Thursday evening from 6-8 pm. The other band, for students going into grades 10-12, will also meet every Tuesday and Thursday evening from 6-8 pm. Public concerts will be presented on Sunday July 19 and on Friday August 7 at 7:00 pm.

Highlights: Divided into two 18-piece jazz ensembles for students either going into grades 7-9 or grades 10-12. Public concerts will be held during the program.

Cost: Tuition is \$295.

Contact: (518) 454-5195; or evoskevpa@strose.edu

COTA Camp Jazz

Delaware Water Gap, PA
July 26 - August 1

Highlights: For aspiring vocal and instrumental artists, 13 and up. Directed by Rick Chamberlain and Phil Woods, the program includes Improvisational training, Small-ensemble playing, Big Band Workshops, Theory of improvisation and arranging for a small group, Ear training, Listening workshops, Recording workshop and session (*Red Rock Recording*), Brown-bag lunch concerts with faculty and guests. Classes with COTA Jazz Masters, Field trip to explore the Al Cohn Memorial Jazz Collection at the Kemp Library of East Stroudsburg University.

Contact: www.campjazz.org

Eastern U.S. Music Camp at Colgate University

Hamilton, New York
June 27-July 24; two, three, and four week sessions.

Highlights: The camp teaches jazz education, performance, ensembles and combos, improvisation, theory, harmony, composition, arranging and conducting. Enrollment is approximately 200 students, age 10 to 18.

Faculty: Includes Thomas Brown, Sean Lowery, Rick Montalbano and Bryan Kidd.

Cost: Varies from \$2,149 to \$4,298 depending upon a two, three, or four week session.

Contact: (866) 777-7841; easternusmusiccamp.com

Eastman Summer Jazz Studies

Rochester, New York
(University of Rochester)
High School: July 10-July 31: "Sound Horizons"; June 27 - July 9: "Summer Jazz Studies"; Aug 2 - 6: "HS Wind Ensemble Workshop."

Middle School, Youth: August 2 - 6: "World Music Experience," "Eastman Children's Choir," "Elementary Strings Extravaganza;" July 26 - Aug 6: "Elementary Jazz Extravaganza"

Highlights: These sessions are for serious high school, middle school, and child students. The program includes large and small jazz ensembles, improvisation, choir, theory and instrumental master classes.

Faculty: Members of Eastman's Jazz Studies and Contemporary Media faculty.

Cost: Tuition is between \$125 and \$3,065,

which is for the full session including room and board and meals.

Contact: (585) 274-1400; esm.rochester.edu; summer@esm.rochester.edu

Jazz in July

Amherst, Massachusetts
(University of Massachusetts)
July 12 - 23

Highlights: Jazz in July is an extensive two week program focused on joining participants with Jazz artists in a learning intensive environment. Jazz in July is centered on teaching improvisation and jazz styles while working to enrich the total musical experience of the participant. For 28 years this program has brought the finest in jazz education to the Pioneer Valley. Participants get a wide variety of interactions with jazz artists through lectures, clinics, master classes, and ensemble coaching.

Faculty: Past faculty have included Geri Allen, John Blake, Steve Johns, Chip Jackson, Esperanza Spalding, Billy Taylor, Jeff Holmes, Fred Tillis, Dana Leong, more.

Cost: Tuition is \$600 per week.

Contact: P: 413.545.3530; F: 413.545.0132; jazzinJuly@acad.umass.edu

KoSA Summer Workshop, Camp, and Festival

Castleton, Vermont (Castleton State College)
July 27-August 1

Highlights: Hands-on classes with professional drummers for students of all levels. Attendees live and work with their mentors, perform with rhythm sections and attend faculty concerts. For students of all ages.

Faculty: Past faculty included John Riley, Dafnis Prieto, Arnie Lang and Aldo Mazza.

Contact: (800) 541-8401; info@kosamusic.com;

Litchfield Jazz Camp

Litchfield, Connecticut
Sessions: July 11-16; July 18-23; July 25-30;
August 1-6

Highlights: Four week long sessions. Students ages 13 through adult are admitted on a first-come basis with no prior audition required. They learn in a music-intensive environment, in one- to four-week courses. Litchfield Jazz Festival: Students play in combos at the camp and on the Gazebo Stage at The Litchfield Jazz Festival. Students from all sessions are invited to play at the festival either with their combo or in organized jazz sessions. The Litchfield Jazz Festival, boasts "a model jazz lineup". Classes: Litchfield Jazz Camp's Music Director, Don Braden, and his resident artists guide students through classes in performance, improvisation, jazz history, rhythm and percussion, music theory, the business of music and electives including composition, piano for non-pianists, Latin Big Band, Rhythm & Blues Band, and others. Instruction is offered in voice and all major instruments. Concerts: In addition to daily course work are resident and visiting artist concerts and workshops, jam sessions, weekend activities and more. Families are invited to attend faculty concerts and the weekly student combo concerts free of charge. Master Classes: And one more bonus; students attend master classes with Litchfield Jazz Festival stars during festival weekend. Master teaching artists have included Toots Thielemans, Bill Charlap, Kenny Werner, Stanley Turrentine, Paquito D'Rivera, James Moody, Jane Monheit and many others.

Faculty: Includes Don Braden, Karrin Allyson, Mark Whitfield, Jeremy Pelt, Mario Pavone,

Jimmy Greene, Winard Harper and Claire Daly.
Cost: Tuition ranges from \$900 (day student, one week) to \$4,550 (four-week, resident).
Contact: (860) 361-6285; info@litchfieldjazzfest.com

Maryland Summer Jazz

Rockville, Maryland
Session 1: July 22 - 24
Session 2: July 29 - 31
Highlights: The majority of the time is spent in small group sessions led by our world-class faculty members. Instead of taking notes in a theory class or rehashing private lesson material you could get elsewhere, you'll learn the way jazz should be learned - by playing with a mentor. For those new to jazz, there will be special classes to ease you into the genre. Vocal students will work both in a jazz small group setting, and in a jazz choral ensemble.
Faculty: Jeff Antoniuk, Dave Ballou, Jeff Coffin, Steve Herberman, more.
Cost: Tuition for one session is \$480 before May 1 and \$544 after. Tuition for two sessions is \$840 before May 1, \$900 after.
Contact: (410) 295-6691; marylandsummerjazz.com

National Guitar Workshop

Highlights: The National Guitar Workshop is dedicated to bringing the most comprehensive music education program to guitarists, bassists, keyboardists, drummers and vocalists across the country. Students of all ages immerse themselves in weeklong programs tailored to their personal musical interests. The workshop offers a

supportive learning environment and a world-class curriculum. There are campuses in New Milford, CT; Los Angeles, CA; Chicago, IL; Austin, TX, and McLean, VA. Guest Artists this year include James Burton; Ron Carter; Tommy Emmanuel; Ed Gerhard; Paul Gilbert; John Hammond; William Kanengiser; Steve Kimock; Sonny Landreth; David Leisner; Russell Malone; Bob Margolin; Pat Martino; John Petrucci; Duke Robillard; Kurt Rosenwinkel; John Scofield; Martin Sexton; Hubert Sumlin and Mick Thomson.
Milford, CT: July 11-16; July 18-23; July 25-30; Aug 1-6
McLean, VA: June 26 - July 1
Chicago, IL: July 11 - 16
Austin, TX: July 18 - 23
Los Angeles, CA: July 11 - 16
Contact: National Guitar Workshop
P.O. Box 222, Lakeside, CT 06758
1-800-234-6479; info@guitarworkshop.com; www.guitarworkshop.com

New York Summer Music Festival

Oneonta, New York
June 27-August 7
Highlights: Fifty advanced ensembles and classes, playing more than 30 concerts each summer. Includes three jazz ensembles, jazz choir, up to 10 small mixed jazz combos, and classes in improvisation, jazz history and more. Up to 200 students per two-week session, from child to young adult.
Faculty: Includes Mike Holober, Chris Rosenberg, Sherrie Maricle, Jason Rigby, Bob Sabin,

Brenda Earle, Jesse Lewis and Nathan Warner.
Cost: Resident students: \$1,600 for two weeks, \$3,000 for four weeks, \$4,400 for six weeks.
Contact: (607) 267-4024; info@nysmf.org

NYSSSA School of Jazz Studies

Saratoga Springs, New York
June 26-July 10
Highlights: A two-week program for New York high school students selected by audition, held in conjunction with the Skidmore College Jazz Institute for 25 high school musicians.
Faculty: The artistic director is Don McCormack.
Cost: Tuition is \$1,300.
Contact: (518) 474-8773; nysssa@mail.nysed.gov; emsc.nysed.gov/nysssa

Purchase Summer Jazz Institute

Purchase, New York (Purchase College)
July 12-17
Highlights: A typical day will include two daily ensemble (small group) rehearsals, independent instruction through master classes, and specialized seminars and performances. Daily faculty jam sessions allow you to see professionals in action and understand the nuances of jazz performance. A trip to a New York City jazz club lets you experience jazz in one of the greatest cities in the world. The Institute concludes with a final, videotaped concert for family and friends on Friday afternoon, July 17. A souvenir DVD of the concert is provided to each participant.
Faculty: Includes Doug Munro, Ralph Lalama,

Jazz and Tai Chi Workshop with FREDDIE BRYANT

Develop your solo guitar and group arrangements on **any instrument including vocals.**

Learn jazz theory, chords, scales, finger-style, plectrum and right hand techniques. **Expand** your repertoire and composing skills. **Improve** your understanding of traditional jazz, Brazilian and Latin-jazz styles.

Increase your flexibility, strength and creativity through Tai Chi, Yoga and meditation. **Enjoy** tasty and healthy food!



August 2-7, 2010

A workshop for **all instrumentalists and singers** given by Freddie Bryant (guitarist-composer-educator) in beautiful Western Mass near Northampton. In addition to his 25 years of professional musical experience he has studied tai chi for 22 years. Now in its third year, this workshop brings these practices together as musicians work on improvisational and arranging skills with meditation and exercise incorporated throughout the day. **Space is limited to 10-15 intermediate to advanced students.**

Freddie Bryant, got his masters in classical guitar at Yale School of Music. He is on the faculty at Williams College and has performed in 48 countries as a solo artist, with his group and as a Jazz Ambassador. He has 5 CDs as a leader.

For more information and application email Freddie at

www.freddiebryant.com

Ray Vega, Richie Morales and Dave Ruffels.
Cost: Residential tuition is \$1,290.
Contact: (914) 251-6716; todd.coolman@purchase.edu; purchase.edu/jazzinstitute

SAMBA MEETS JAZZ!

College of the Atlantic
 Bar Harbor, Maine
 July 25-31 (Guitar, Bass, Vocals)
 August 1-7 (All instruments, Vocals)
Highlights: Directed by Roni Ben-Hur and Nilson Matta, and with an enrollment capped at 30, adults and experienced high school players will have a unique opportunity to work closely and learn from a world-class (and fun!) faculty in a spectacular setting overlooking Frenchman's Bay, 5 minutes from Acadia National Park. Join us and focus on Jazz & Brazilian music through hands-on classes AM to PM, with vocalists joining trios/ensembles. Faculty-led jams, faculty & student concerts, lobster bake, options for on-site kayaking and enviro-adventures!
Faculty: Roni Ben-Hur, Nilson Matta, Amy London, Bill McHenry
Contact: www.SambaMeetsJazz.com, Email: alice@SambaMeetsJazz.com, Voicemail: 888.435.4003

School for Improvisational Music

Brooklyn, New York
 Two Sessions From Late July Through Early August – Dates TBA
Highlights: Intense sessions focus on developing the art of improvisation. Held in Park Slope in Brooklyn, ses-

sions feature close interaction with some of the most creative artists on the modern jazz scene. Students must apply to attend a session.
Faculty: Ralph Alessi, Mark Helias, J. Granelli, Trevor Dunn, Brad Shepik, Andy Milne, Josh Roseman, DK Dyson, and more.
Cost: See web site for details.
Contact: Ralph Alessi - (212) 631-5882; info@schoolforimprov.org

Stanford Young Artists Summer Jazz Workshop

Stamford, Connecticut
 July 20 – July 31
Highlights: Two weeks focusing on ensembles, master classes, music history, interpretation, improvisation and reading skills. Must be in middle school or High School.
Faculty: John Mastroianni, Workshop Director and alto saxophone; Joyce DiCamillo, Workshop Co-founder and piano; Tony Kadleck, trumpet; Bruce Eidem, trombone; Joe Cohn, guitar; Chip Jackson, bass; Thierry Arpino, drums.
Cost: First week is \$350, both weeks \$600. Scholarships and sibling discounts available.
Contact: Director John Mastroianni at 203-699-9473, mastymusic@cox.net OR Joyce DiCamillo at 203-532-1278, yapjdt@worldnet.att.net

Summer Music Camp at Penn State

State College, Pennsylvania
 July 11-17
Highlights: Students participate in ensemble and sec-

tional rehearsals and master classes while attending classes at the School of Music. Students must have completed eighth grade.
Faculty: Dr. Sue Haug, Director; Timothy Shafer; David Stambler; Christopher Kiver; Gerardo Edelstein; Dennis Glocke
Cost: Tuition is \$645 (day tuition is \$445).
Contact: (814) 863-5132; outreach.psu.edu/programs/musiccamps

Tritone Jazz Fantasy Camps

Rochester, New York; Baileys Harbor, Wisconsin
 July 25-30; July 11-16
Highlights: At Tritone Jazz Fantasy Camps, adult (over 21) jazz players and singers learn and play in a friendly, non-threatening environment, supported by a faculty of caring, professional jazz musician/educators and surrounded by kindred spirits. Each summer jazz camp offers five full days of small combo and big band playing; vocal and instrumental master classes; jazz history, theory, and improvisation classes; multi-level jam sessions; and evening concerts featuring faculty and campers.
Faculty: Wisconsin: Gene Bertoncini, Rod Blumenau, Mike Hale, Tom Hampson, Zach Harmon, Janet Planet, Ike Sturm, Fred Sturm, Tom Washatka. New York: Gene Bertoncini, Tom Hampson, Clay Jenkins, Mark Kellogg, Carolyn Leonhart-Escoffery, Ted Poor, Kristen Shiner-McGuire, Ike Sturm, Dariusz Terefenko, Bill Tiberio
Cost: Tuition for Rochester is \$775, \$1,275 with room and board; tuition for Wisconsin is \$845, \$1,595 with room and board.
Contact: P.O. Box 297, Penfield, NY 14526 bob@tritonejazz.com; 585-377-2222; www.tritonejazz.com/

Vermont Jazz Center Summer Jazz Workshop

Putney, Vermont
 August 8 - 14
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Noteworthy Performances



KJ Denhert www.kjdenhert.com
55 Bar: Sat. 4/3, Sat. 4/17

A guitar player since the early age of ten, KJ Denhert classifies her eclectic sound as Urban Folk and Jazz. As the former lead guitarist of the female-dominated Fire, KJ has toured all throughout Europe, Canada, and the United States. She has appeared in many festivals, including Umbria Jazz, and won countless awards for her work. KJ will be performing with Bennett Paster, Aaron Heick, Mamadou Ba, Kevin Jones and Ray Levier.

Sam Yahel www.samyahel.com
Village Vanguard: Tues 4/13-Sun 4/18

Organ player Sam Yahel became acquainted with the New York jazz scene when he moved to the city in 1990. Sam has worked with such influential artists as Norah Jones, Maceo Parker, Peter Bernstein and Madeleine Peyroux, among many others. Yahel continues making music with the goal of bringing a refreshing approach to the Hammond B-3, drawing influence from different cultures of the world. Sam will be playing in a trio featuring bassist Matt Penman and drummer Jochen Rueckert.



Mary Halvorson Trio www.maryhalvorson.com
The Jazz Gallery: Thurs 4/15

A student of both Wesleyan University and the New School, guitarist Mary Halvorson immersed herself in the New York jazz scene in 2001. She has performed with saxophone legend Anthony Braxton, as well as many other artists including Nicole Mitchell, Trevor Dunn, Elliot Sharp, and Matthew Welch. When she is not performing, Mary offers private guitar and composition lessons. She will be playing with John Hebert on bass and Ches Smith on drums.



Larry Willis www.kitano.com
Kitano: Fri 4/16-Sat 4/17

In his senior year of high school, Harlem-born Larry Willis decided to teach himself to play piano, and within two years was making regular appearances with saxophonist Jackie McLean. Larry has since played on over 300 recordings with musicians like Dizzy Gillespie, Art Blakely, and Al Foster, and has been nominated for three Grammy awards. Since 1992 Larry has been the music director at Mapleshade, where he is helping to revolutionize the way music is recorded. Larry will be performing alongside saxophonist Mike DiRubbo.

George Coleman www.georgecoleman.com
Dizzy's Club: Tues 4/20 – Sun 4/25

Tenor saxophonist and Memphis native, George Coleman has been influential in the jazz world since he began his musical journey in the '50s. Coleman was inspired by Charlie Parker from a young age. He was invited to tour with B.B. King at just 17 years old, and has since worked with greats like Ray Charles, Freddie Hubbard, Miles Davis, and Herbie Hancock. George will be playing alongside Eric Alexander and Harold Mabern.



Michel Camilo www.michelcamilo.com
Blue Note: Thurs 4/20 – Sun 4/25

Born in Santo Domingo, Michel Camilo is a multi-faceted pianist and composer. After relocating to New York in 1979, Camilo studied at Julliard and Mannes, and debuted his career at Carnegie Hall in 1985. Camilo's 18 recordings explore many different genres and combine his Dominican heritage with the musical worlds of Latin, Classical, Flamenco and Jazz. He has been honored with many awards, including a Latin Grammy, and an Honorary Doctorate from Berklee College of Music. His most recent recording, *Caribe*, was released in 2009.



Jason Rigby Quintet www.jasonrigby.net
Comelia Street Café: Fri 4/23

Saxophonist, composer and bandleader, Jason Rigby was born into a military family that moved him all over the world until finally settling in Ohio in the late 70s. After hearing Coleman Hawkins at just 10 years old, Jason committed to the tenor saxophone and has been playing every since. Jason's quintet includes Russ Johnson on trumpet, Michael Holober on piano, Cameron Brown on bass and Anthony Pinciotti on drums.

Dave Weckl www.daveweckl.com
Iridium: Thurs 4/29-Fri 4/30

Missouri native Dave Weckl has been drumming, composing and inspiring for more than two decades. Dave worked on perfecting his craft with teachers Bob Matheny and Joe Buerger while growing up in St. Louis. Dave accompanied the legendary Simon and Garfunkel on their 1983 reunion tour after being referred by bassist Anthony Jackson. He leads the Dave Weckl Band, which has five studio records to date and continues to tour the world. Dave will be playing alongside Oz Noy and Will Lee.





3OLOGY

3OLOGY WITH RON MILES-Tapestry 76011. *All Miles, Gonna Leave A Mark, Back In Hotchitakee, Nightmares Of My Youth, Flight Of The Neo-cerebral Peace Iguana, For Don, Aw Dude, Jimmyin The Bakin' Shack, Zero Miles.*

PERSONNEL: Doug Carmichael, saxophone; Tim Carmichael, bass; Jon Powers, drums; Ron Miles, cornet.

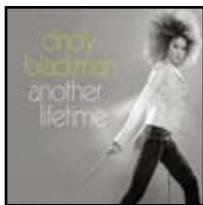
By Layla Macoran

Improvisation can be wonderful thing- endless possibilities, flexibility to bend and stretch however the players see fit. Sometimes, improvisation needs to be tamed. When left to its own devices, it has the potential of overstaying its welcome. The key for a group is to find the balance, or for someone to count off to wrap up a song.

Fortunately, 3ology does seek to find the balance. Working with cornet player Ron Miles, the trio attempts to navigate their live performance free falling into a tight recording. They mostly succeed in compensating for the shift in energy.

Intriguing sounds abound in "Nightmares of My Youth," a genuinely creepy tune. The bass brings in an eerie mood, changing in tone and sound, finding unison with the drum. Carmichael's sax just adds more to the gloom.

"For Don" is an excellently controlled song. It possesses a subtle African rhythm and handclaps, which are a refreshing, needed change from the predominant heaviness of the album. Overall, *3ology with Ron Miles* is a consistent display freedom over conformity.



CINDY BLACKMAN

ANOTHER LIFETIME - Four Quarters FQT-CD-1820. www.fourquartersent.com. *Vashkar; Where; Beyond Games; Vashkar Reprise; 40 Years of Innovation; The Game Theory; Vashkar - The Alternate Dimension Theory; Love Song; And Heaven Welcomed a King; There Comes a Time; Wildlife.*

PERSONNEL: Cindy Blackman, drums, vocals; Doug Carn, organ; Benny Rietveld, bass; Mike Stern, guitar; Carlton Holmes, synthesizer, Fionn O Lochlainn, guitar; Joe Lovano, tenor sax; Vernon Reid, guitar; Patrice Rushen, Fender Rhodes, synthesizer; David Santos, bass.

By Matt Marshall

Another Lifetime is ostensibly a tribute to drumming pioneer, Tony Williams. Cindy Blackman includes five pieces from the late drummer, along with three of own (two, at least, "40 Years of Innovation" and "And Heaven Welcomed a King," functioning as odes to Williams), and the "Vashkar" suite from pianist/composer Carla Bley.

Joining Blackman in this tribute is, most noticeably, guitarist Mike Stern. His metal-infused, tough shredding is heard on seven of the tracks, blending nicely with the heavy funk laid down by bassist Benny Rietveld and organist Doug Carn, along with Carn's otherworldly sheets of electric sound. Stern augments his considerable bag of tricks with abrasive scratching riffs on "Vashkar - The Alternate Dimension Theory" that till the dirt for the rising of Carn's organ into spaced-out bleeps and other futuristic scapes, but Rietveld and Blackman keep matters aggressively and funkily tethered to the earth.

Blackman's drumming excites throughout, but nowhere is she stronger than on the duet with saxophonist Joe Lovano, "Love Song." Coming after a bit beyond mid-point, the track offers a respite from the pulsing, tearing electronica. But don't think you'll be allowed to sit back and relax. With room aplenty to stretch, both Blackman and Lovano take full advantage, aggressively attacking the open field, to the point of passing large chunks of time seemingly exploring wholly separate locales. Still, the duet is never anything less than powerful, teeming with evolving ideas, textures and rhythms given at full force. Less has rarely been so more.

Two additional guitarists enter the fray in the late-going. On the penultimate track, "There Comes a Time," Fionn O Lochlainn renders what might best be described as tough, digital-inflected lines over the swampy synth funk from Carlton Holmes. The number also features Blackman vocals that, despite their

commanding presence, sound a longing for childish, spiteful love. The drummer also sings briefly on "Where" and recites a spoken-word ode to Williams on "40 Years of Innovation." The third guitarist on the record, Vernon Reid, surfaces on the final track, helping to guide a poppish, if aggressive, tune into more substantial fusion with his grungy licks.

The record at times extends itself into periods of repetition that finds the mighty Blackman and her mates simply spinning wheels and spitting mud. But overall it's a rocking, entertaining blasting of the ears. Tony, no doubt, would be proud.



MARK EGAN

TRUTH BE TOLD - Wavetone Records WT8642. www.wavetone.com. *Frog Legs; Gargoyle; Truth Be Told; Sea Saw; Café Risque; Shadow Play; Blue Launch; Rhyme or Reason; Blue Rain; Pepé; After Thought*

PERSONNEL: Mark Egan, fretted and fretless basses; Bill Evans, saxophones; Mitch Forman, keyboards, Vinnie Colaiuta, drums; Roger Squitiero, percussion

By Herbie Y. Gamura

Truth Be Told! This CD is heavy duty, as the truth always is. But the strength that the truth instills creates a feeling of weightlessness for the listener as he or she shrugs off all of their frivolous concerns. The truth of Mark Egan and Co. comes mostly in the form of deep groove. I pressed play at the tail end of a trivial conversation I was having with a co-worker and in seconds I was dancing in my seat to Egan's bass line and Mitch Forman's funky piano work on the opening track "Frog Legs."

One of the coolest aspects of this CD is the texture - it is simultaneously driven by the improvisational creativity of each musician, the groove that they adhere to and an ambient and atmospheric backdrop that underlies everything most of the time. In a tune like "Sea Saw" this backdrop creates tension with endlessly sustaining dissonant chords as the tune builds to a close. For an album to be simultaneously funky and ambient is quite a feat.

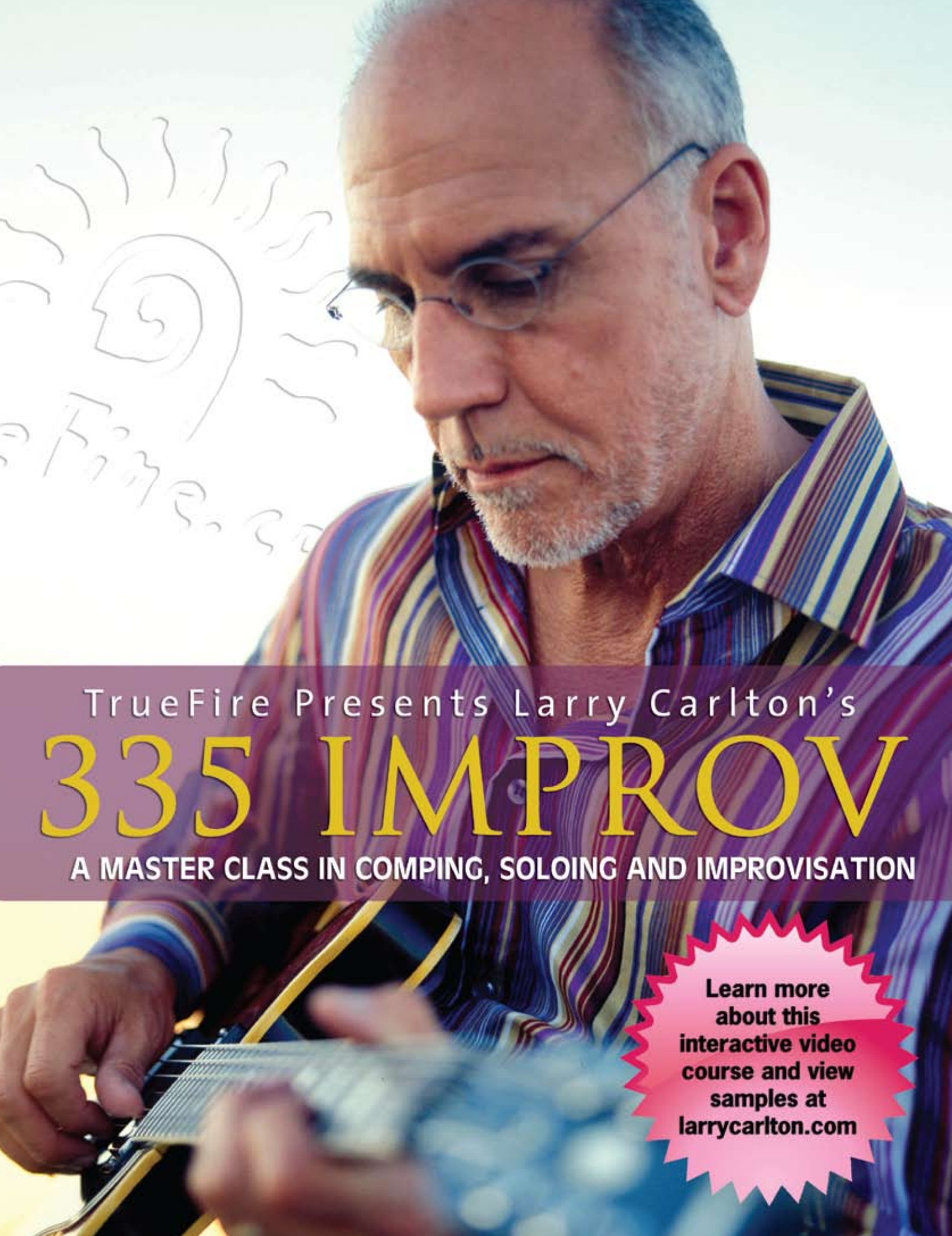
Songs like "Café Risque" really showcase the incredible talents of drummer Vinnie Colaiuta who shows himself to be a groove oriented drummer on this CD, but is able to infuse lots of exciting little details and nuances while staying in the pocket. The way he and Egan lock up is uncanny.

Egan is all about propelling the proceedings with his funky bass lines, but when it is time to improvise, he is a monster. Many bass players are really tight as supporters but when it comes time to solo, they lose their pocket - Egan seems limitless. He's



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got tons of chops, all sorts of tasty articulations and he is a good story teller, making himself and the listener feel good with his exciting solos. You won't have to wait long for one either. One of the best comes on the first track "Frog Legs."

All of the songs have exciting structures a well. They have sections, and are full of surprises. This is achieved by either changing the time feel, the instrumentation, or in most cases, the keyboard work of Mitch Forman, who uses all sorts of different patches and sounds, and his lines seem to always be appropriate to the feeling that the tone of each patch creates. One of his most inspired improvisations can be heard on "Rhyme or Reason." He simultaneously uses an organ and a patch that sounds like it's from some interstellar space station, while Vinnie Colaiuta goes full force behind the drum set, and Egan keeps things in order. Bill Evans also takes an exciting solo on this tune.

The CD closes with a very trippy Eastern inspired modal piece entitled "After Thought." Egan's fretless skills are perfect as he explores pitch slides and microtonal lines. Forman takes us into a colorful gravity free realm of complete peace, and unfortunately it is over after only two minutes. I could have listened to a track like that for hours.

Anyone who appreciates a group of players with an incredible groove, a leader with some compelling compositions that are designed to inspire ecstatic states for the players (and in turn, the listeners), which seems to happen throughout the CD, will ap-

preciate this *Truth be Told*. It is unique in that it creates moods through its ambiance, but also the good feelings that come from rhythmic ingenuity, which will occur from the first measure and never stop.



DAMIAN ERSKINE

SO TO SPEAK – DE-02 Disc Makers. *Inside Out; Fif; Kaluanui; American Gyro; Light; Aslant; Cabrerina; Creep.*

PERSONNEL: Damian Erskine, bass; Reinhardt Melz, drums, percussion; Ramsey Embick, piano; Chris Mosley, guitar; Rafael Trujillo and Derek Rieth percussion, John Nastos, tenor saxophone; Jason Dumars, soprano saxophone; Paul Mazzio, trumpet.

By Bob Gish

More and more the bass is thought of not just as a solo instrument and the bass man is regarded as a likely front man. Enter Damien Erskine leading a hip group with a Latin-fusion influence on a host of

new tunes, all of them composed by Erskine. He's the Man and proves it in his inventive compositions and in his imaginative ideas and performance.

Straight out of the shoot with the title track comes Chris Mosley, fusion guitarist par excellence, along side Erskine – a double "E" electrically engineered dynamic duo if there ever was one. Mosley drops the distortion tones for "Fif," bringing on a more melodic, less affected tone which lends itself well to the foregrounding of Erskine's electric bass funkiness on this tour de force, eight-minute excursion. Reinhardt Melz and Rafael Trujillo bring it all together with a percussion presence, which, all things considered, brings the entire project together.

Latin-fusion is the name of the game here, so to speak, making *So To Speak* a fantastically rhythmic offering. Much of the "sound" depends on the exchanges and complements of bass and drums, the bass serving as its own kind of percussive presence. "Kaluanui" features Mosley again on a long solo alongside Ramsey Embick's piano/organ and Erskine's bass – capturing a kind of smooth jazz, Fore-play sound without relinquishing the hard-beat fusion character of the group. Embick's piano solo here both stands out and blends with the group in rapid unison playing.

"American Gyro," is an otherworldly tune made all the more ethereal by Mosley's effects and harmonics. Erskine, with his slides and slaps, along with and his two "with-the beat" buddies ramp it up into warp-speed power with their rhythmic and percussive boosters. It spins, it sways, it sustains for a full six-minute blast. Traditional meet techno and say how do you do!

"Light" softens things down a bit with more piano presence but never loses the edge that characterizes the project, the band, and the sound. "Aslant" resumes the heavy Latin beat with drums more or less defining the experience as, again, guitar and piano, sally forth in fine unison playing and respective soloing by drums and the guitar/piano twins.

"Cabrerina" and "Creep" introduce trumpet and saxophones to the core quintet in fine orchestration that makes one, notwithstanding the satisfaction of their predecessor tunes, long for even more reeds and brass. In sum, Erskine and his rhythmic crew take us on an exciting, rewarding trip, so to speak.



ORRIN EVANS

FAITH IN ACTION- Don't Call Me Wally; Faith in Action; Wheel Within A Wheel; Appointment in Milano; Matthews Song; Beattitudes; Mat-Matt; Love Remains; Two Steppin With Dawn; Why Not.

PERSONNEL: Orrin Evans, piano; Luques Curtis, bass; Nasheet Waits, drums; Rocky Bryant, drums; Gene Jackson, drums.

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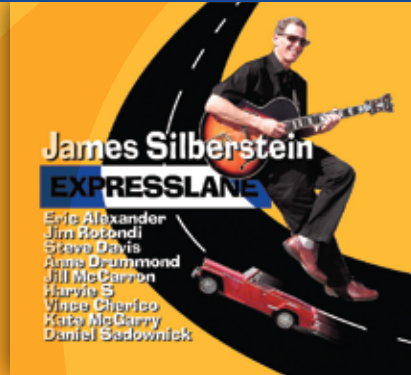


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By Lucas A. May

Pianist Evans' CD is primarily a collection of interpretations of Bobby Watson's compositions, with the work of Evans included for good measure. The result is an energetic album- open, elegant, vibrant. It serves as a great starting point for anyone unfamiliar with Evans' unwavering musical prowess or the great Watson's skills at composing. Bassist Luques Curtis bonds deeply with Evans on such standout tracks as "Wheel Within A Wheel", "Appointment in Milano", "Beattitudes", and "Love Remains". The bass feels like an extension of the piano. The sound is spunky and full of bop attitude, which works so well.

The use of three drummers does bring three separate personalities to the mix, but luckily none venture far from the blueprint Evans has clearly laid out for constructing this well-sculpted structure. *Faith in Action* succeeds by leaving the compositions to speak for themselves without weighing them down with heavy production or ornate interpretations.



OSCAR FELDMAN

OSCAR E FAMILIA- Sunnyside. *Mrs. Tangoholic, The Improvisers, So Tenderlee, Oscar e Familia, New Tango, Triunfal, Coco Da Bahia, Minotauro, Children of the Night, Peace to Find.*

PERSONNEL: Oscar Feldman, alto, soprano sax; Pernel Saturnino, congas, percussion, cajon; John Benitez, electric, acoustic bass; Manuel Valera, piano and Rhodes; Diego Urcola, trumpet, trombone; Mark Turner, tenor sax; Antonio Sanchez, drums; Didi Gutman, keys and sample sounds; Xavier Perez, tenor, baritone sax; Pablo Aslan, acoustic bass; Leonardo Suarez Paz, violin; Nicolas Danielson, violin; Ron Lawrence, viola; Daniel Miller, cello; Carlos Franzetti, string arrangement; Octavio Brunetti, piano; Tito Castro, bandoneon; Luis Alberto Spinetta, voice.

By Layla Macoran

Home and family is a theme that runs throughout *Oscar e Familia*. The sense that all the players feel at ease with the music; the unforced rapport that comes from familiarity; the genuine welcome from the actual melodies; and the idea that everybody is all dressed up for company makes the listener relax and absorb it all.

Manuel Valera's playing on "So Tenderlee" is graceful without being delicate. He doesn't have a light touch; there's substance in the movement. Brazilian composer Hermeto Pascoal wrote the complex "Oscar e familia", a six-saxophone ping-pong tournament. It starts easily, raises to a fever pitch, and then

mellows out with soft percussion. Considering that the song was composed in celebration of Feldman and his growing family, the rise and fall of anticipation and peace is completely clear and vividly drawn. "Coco de Bahia" adds a little North American swagger to its sultry South American flow.

"New Tango", even with the absolutely gorgeous string arrangement, is a true standout for Feldman. Here the tenor sax is the protagonist of this melancholy love story; the piano, possibly the object of affection. Each note seems to be dialogue, which adds to the cinematic quality of the song. Continuing with the passionate dance, "Triunfal" picks up where Emilio Solla left off in his respective CD, *Bien Sur!*- building on the concept of contemporary tango jazz. Again, one gets the taste of New York mixed with Argentine *sabor*.

In "MinoTauro" bassist Pablo Aslan solo from 4:30-5:35 is a fusion dream. The album's closer, "Peace to Find", features the vocal talents of Luis Alberto Spinetta. One is immediately reminded how the voice is truly a musical instrument as he duets flawlessly with Feldman's sax.

The greatest strength of *Oscar e Familia* is that it never strays from the comfortable assurance that where there is passion, love, and music, all is well.



DOUG FERONY

IT HAD TO BE YOU - Self Released. www.dougferony.com. *As Time Goes By; I Remember You; That's All; I've Got a Crush On You; S'Wonderful; It Had To Be You; The Girl From Ipanema; I Thought About You; When I Fall In Love; Meditation; I Had The Craziest Dream; If I Had You*

PERSONNEL: Doug Feron, vocals; Dena DeRose, piano; Steve Laspina, bass; Tim Horner, drums; Rob Derke, tenor sax; Tim Yedloutschnig, trumpet; Clark Gault, trombone; Keith Slattery, piano; Nadav Snir Zeliniker, drums; Ryan Berg, bass; Joe Mariany, clarinet; Idan Santhaus, flute; Joaquin Kimo Solas, conga, percussion; Christine MacDonnell, oboe; Rick Dolan, violin; David Keen, violin; Christina Liberis, viola; Clay Ruede, cello

By Cathy Gruenfelder

If you are a fan of singers like Frank Sinatra, Bobby Darin, Tony Bennett or Dean Martin, you will surely be excited about Doug Feron and his new CD *It Had To Be You*. He is most definitely a throw back to singers of an era long gone, but he is sincere in his love and enthusiasm for this sound. He sings with the natural nonchalant delivery of Frank Sinatra but with a tone that is a mixture of the few I mentioned along with something of his own. This album captures him in a more reflective and intimate sound that those that

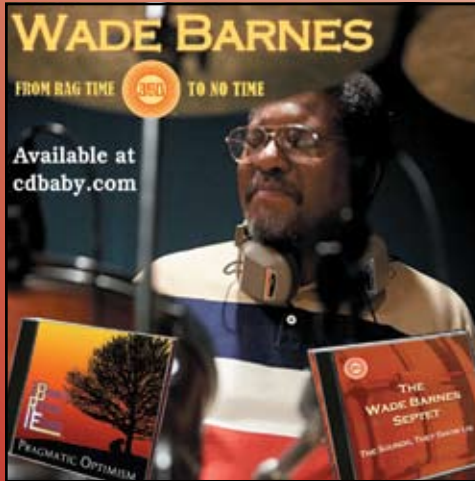
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are accustomed to his live show might expect. Feroni is a successful and entertaining performer who has been featured in Vegas, Atlantic City and other such locations where he knows how to have a lot of fun, interacting with the audience and the crowd with the natural laid-back charisma of his predecessors.

His eighth album, *It Had To Be You* features all love songs and is aptly titled *The Lover's CD*. Most of the interpretations are true to the classic style, but there are definitely some twists and turns such as the opening to "The Girl From Ipanema," where he leaves space between each line for tenor man Rob Derke to improvise a response.

Feroni is featured on this CD with four different groups – Dena DeRose and her trio accompany him on four of the tracks, most notably a duet version of "S'Wonderful." Three other's have him teamed of with a quartet featuring Derke, and for the rest he is joined by a larger ensemble with flute, strings and all.



CARL FISCHER

ADVERSE TIMES – Fischmusic Productions. Fischmusic.com. *Wienhiem Blues; Adverse Times Intro; Adverse Times; Movin' Out and On; Kirican Afternoon/Sonho Medley; Downeaster Alexa; Open Up; TuTu; Freeport to Fire Island Intro; Freeport to Fire Island; Flon Mayn Spirit; Elegy for the Fisherman.*

PERSONNEL: Carl Fischer, trumpet, flugelhorn, valve trombone; Ron Oswanski, Hammond B3 organ, Fender Rhodes, accordion, synth; Brian Wolfe, drums, percussion; John Scarpulla, tenor sax, soprano sax, spoken word; Jay Azzolina guitar; Brent Carter, vocals, Ozzie Melendez, trombone; Emiliano Valerio, tabla and percussion.

By Bob Gish

This lively octet of musicians, featuring Carl Fischer, Ron Oswanski, and guitarist Jay Azzolina, and the larger Organic Groove Ensemble, combines into a wondrous mix of fusion and funk, big band and small ensemble. It's a veritable salad of styles and sounds all dressed out with gusto and zest.

Azzolina's guitar, complete with distortion and edge, along with Oswanski's multi-tasking on organ, synth, Fender Rhodes, and, yes, accordion make this not just any old common place jazz CD. The instrumentation, of course, all comes together around Fischer's trumpet and his original compositions, several of which are manifested in movements and medleys, evidencing even more creativity and ingenuity. Spoken work commentary adds to the feeling, especially in "Adverse Times" that music and the culture, Clío and Calliope, are one.

Brent Carter's vocals are pleasing on two of the tracks, notwithstanding lyrics that sometimes

seem sophomoric, clichéd, and tactless especially on "Movin' Out and On." "So "I'm movin' on now you big fat cow," as a line is not so much politically incorrect as it is just dumb, regardless of the degree of spitefulness after a breakup. The score and instrumentation mitigate such infelicities and soon resurrect the listener from any errant groans attributable to such regrettable wording.

Enough can't be said for Azzolina's guitaristics, notably on "Wienhiem Blues," "Kirican Afternoon/Soho Medley," and "Downeaster Alexa," three tunes exhibiting his range of styles and tones, and his overall adroitness on the fingerboard.

Fischer should not only be satisfied with this project but, aside from a misstep or two, very proud. Adverse times we may have; however, Fischer has come through with verve.



TIA FULLER

DECISIVE STEPS – Mack Avenue MAC 1043. www.tiafuller.com. *Decisive Steps; Windsoar; Ebb & Flow; I Can't Get Started; Kissed By The Sun; Steppin'; Shades of McBride; Clear Mind; Night Glow; My Shining Hour*

PERSONNEL: Tia Fuller, alto saxophone, soprano saxophone, flute; Shamie Royston, piano, Fender Rhodes; Miriam Sullivan, acoustic bass; Kim Thompson, drums. **Special Guests:** Sean Jones, trumpet (2, 3, 5), flugelhorn (9); Christian McBride, electric bass (3), acoustic bass (4,7); Warren Wolf, vibraphone (4,7,8); Maurice Chestnut, tap dancer (6).

By Cathy Gruenfelder

The first thing the listener may notice on saxophonist Tia Fuller's third CD as a leader is her fluid, yet precise way of phrasing in both her improvising and composing. She sounds so relaxed and light-footed, yet she is all about the groove and rhythmic permutations at the same time. You are just going to have to listen to experience this unique combination for yourself.

Decisive Steps features six original tunes by Fuller, one written by pianist Shamie Royston, another by Rudy Royston, and the standards "I Can't Get Started" by Vernon Duke and Ira Gershwin, and Harold Arlen and Johnny Mercer's "My Shining Hour."

Fuller's improvisations and compositions contain elements ranging from R&B to bebop, to Latin to complex modern ideas; while even sounding free at times. She is a very inspired player who is more concerned with expressing a feeling than displaying a feat. Nevertheless, there are many amazing feats on the album.

Joining her on the CD are her long time band members, drummer (and Beyonce tour mate) Kim Thompson, bassist Miriam Sullivan, her sister Shamie Royston on piano and Rhodes, and special guests, trumpeter Sean Jones, the incredible bassist Christian McBride, vibraphonist Warren Wolf, and tap dancer Maurice Chestnut.

One of the coolest tracks on the album is "Ebb and Flow." It really showcases this quality of rhythmic acuity combined with a fluid delivery, both in Fuller's arrangement and improvisation. Although the song is in a normal 4/4 meter, McBride and Royston play on all off beats, creating a feeling that two meters are happening at once, but instead of losing the listener, it just sounds funky as hell. The melody she composed for this tune is simultaneously in both realms – the syncopated feeling and the normal 4/4 feeling, bridging the gap, and her improvisation does the same.

There is nothing better than a slow standard to let you really know where an improviser is coming from, and listening to Fuller play "I Can't Get Started" does just this. You can hear tastes of Cannonball Adderley in her vocabulary and dynamic variations, some Lou Donaldson in the way she holds her notes, but plenty of Tia Fuller. She has limitless raw talent, which is evident when it just sounds so natural and easy, and that is an observation you will make on this CD through and through.



RYAN KEBERLE

HEAVY DREAMING – Alternate Side Records. www.ryankeberle.com. *If You Want; One Thought at a time; Heavy Dreaming Parts I & II; I Like the Sunrise; The Slope of a Blues; Early Mourning; Our Love is Here to Stay; Coolant; Mother's Nature's Son.*

PERSONNEL: Ryan Keberle, trombone; Frank Kimbrough, piano; Matt Brewer, bass; Eric Doob, drums; Mike Rodriguez, trumpet; Marshall Gilkes, trombone; John Clark, French horn; Marcus Rojas, tuba.

By Bob Gish

Except for three tunes composed by Ellington, Lennon/McCartney, and Gershwin, Keberle lays

claim to the composing honors of the other seven tunes in this big brash brass extravaganza.

Two trombones, a trumpet, a tuba and a French horn might not seem to be all that grandiose. In this recording, however, each instrument goes the extra mile, complemented by a rhythm section fit to perfection for the arrangements.

Not everyone enjoys the trombone in jazz, outside the Dixieland outings along the byways of history. Even the staunchest trombonists often opt for an ancillary instrument when playing jazz in smaller combos. Keberle does much to erase the oftentimes justified backlog of prejudices against the instrument among jazz citizens.

He's clearly in the vanguard of a handful of stalwarts re-introducing the trombone to now unaccustomed ears.

The tradition of the "bone" is of course long and strong: Teagarden, J.J. Johnson, Alexander, Brookmeyer, Rudd ... including slide and valve players of considerable legend and esteem. Watch and listen to any trombone soloist in a concert jazz ensemble and you'll soon see and hear just how much work it is – mouth, mind, arms – to play the darn thing.

So it's something of a crusade when an octet of young and aspiring kindred spirits, such as one finds in the "Ryan Keberle Double Quartet," sets out to re-establish the beachhead of propriety which the instrument and its practitioners so long ago secured.

Take a listen to any of the new or old tunes on

this CD, most notably "Our Love is Here to Stay," and you'll marvel at just how adaptable and appropriate the trombone is when it comes not just to the tradition of the trombone in jazz as heard over the decades, but how compatible it seems to contemporary jazz idioms reigned over lately, for the most part, by the trumpet or the saxophone. Heavy breathing and heavy lifting aside, Ryan Keberle's *Heavy Dreaming* has come true and then some.



FRANK KIMBROUGH

RUMOURS – Palmetto Jazz PM 2141. *Six, TMI, Hope, Rumors, Sure As We're Here, Forsythia, Over, For Andrew.*

PERSONNEL – Frank Kimbrough, piano; Masa Kamaguchi, double bass; Jeff Hirshfield, drums.

By Layla Macoran

Anyone who complains about not having enough studio time to record a proper album should

take a lesson from Frank Kimbrough. Upon receiving a call from friend Jimmy Katz about available studio hours, he contacted bassist Masa Kamaguchi and drummer Jeff Hirshfield and recorded *Rumors*, in one morning.

Granted, completing eight tracks in four hours with little to no rehearsal time seems sketchy and questionable. Top it off with Kamaguchi, visiting from his home base of Barcelona, borrowing a bass from John Hebert and it could lead one to wonder, "How did they pull it off?" Apparently, quite well, thank you very much.

Based on the knowledge of the speedy recording, the urgency in *Rumors* is understood and justified. Yet the feeling isn't so rushed that the playing sounds sloppy or disorganized. On the contrary, the trio is in the 'zone', with the movement being very fluid. Playing in the studio in one space, without separation or layering, makes for a raw but focused sound. Kimbrough's compositions are intelligent and delicate. They leave room for growth and improvisation, which was probably the theme of the day.

"TMI" finds each one vibrating in the pure pleasure of playing. It's very organic, which is how music should start. Organic compositions begin with a small sound, a hint of improvisation, and the courage to keep building. Here, "TMI" builds into "Hope". Kamaguchi talks to and with the bass – his whispers come through clearly on each track. Hirshfield is totally reliable as he keeps the door open for

Jim Pearce

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Kimbrough and Kamaguchi to go in different directions. Further evidence of their presence in the zone can be found in "Forsythia". It's a lovely conversation we are invited to hear. Hirshfield has a solid solo on "Over", from 0:51 – 1:59, which leads into a bass chat from 2:00 – 3:10. The tweaking of the strings seems to be in response to Kamaguchi's cajoling.

In the liner notes, Kimbrough is quoted as saying, "At a time when so much is planned, contrived, or preconceived, this session was simply a three – way musical conversation between friends, with no agenda other than to play music together." *Rumors* proves that good intentions can go far in creating quality work.



NEW ORLEANS POP ORCHESTRA

FABULOUS – Leisure Jazz. *South Rampart Street parade; Basin Street Blues; Dixieland One Step; New Orleans; Bourbon Street Parade; Midnight in Moscow; Cantina Theme (from Star Wars); Sensation Rag; Do You Know What it Means to Miss New Orleans; Sweet Georgia Brown; Lullaby of Dixieland; Fidgety Feet; Just A Closer Walk with Thee; When the Saints Go Marchin' In.*

PERSONNEL: New Orleans Orchestra and the Dukes of Dixieland; George French, vocals and bass.

By Bob Gish

Travel down to that cradle of jazz, New Orleans, with this live performance of Dixieland favorites by the New Orleans Pops Orchestra, the Dukes of Dixieland, and the vocals of George French – plus the enthusiastic applause of an appreciative audience. All the favorites are here, providing a compendium of New Orleans music not only for random listening but for repeated reference.

At times the crowd of musicians and the relatively distanced sound of the recording quality (despite the CD being digitally re-mastered) prompt a regret or two. Such inadequacies are easily overlooked, however, by the fabulous songs, the quality of the musicianship, and the allure of the vocals.

Dixieland, like New Orleans, is a world unto itself and at times overlooked by youthful moderns as the birthplace of the jazz impulse, the nourishing confluence of brass bands, ragtime, and the blues common to the ethnic diversity of that great city. As a result, Dixieland jazz propelled itself into all the tributaries of the mighty river of music and culture known as jazz.

This recording is representative of that blended beauty of song, dance, and the ineffable party atmosphere of New Orleans. As such it deserves a key spot in the listener's CD stash.



THE NORRBOTTEN BIG BAND

THE AVATAR SESSIONS – Fuzzy Music PEPD017. www.fuzzymusic.com. *Buckeyes; Boo; Box of Cannoli; Here With Me; Palt Seanuts; Rufus at Gilly's; Song for Mirka.*

PERSONNEL: Tim Hagans, conductor, trumpet; Håkan Broström, Jan Thelin, Mats Garberg, Karl-Martin Almqvist, Per Moberg, saxes, woodwinds; Bo Strandberg, Magnus Ekholm, Dan Johansson, Tapio Maunuvuora, trumpets; Peter Dahlgren, Magnus Puls, Ola Nordqvist, Björn Hängsel, trombones; Daniel Tilling, piano, Fender Rhodes; Vic Juris, guitar; Rufus Reid, bass; Peter Erskine, drums, tambourine.

By Matt Marshall

First, as an Ohioan and former Daytonian myself, I must send kudos to trumpeter/bandleader Tim Hagans for spotlighting the Buckeye State (the opener, "Buckeyes") and the fine Dayton jazz club "Gilly's" ("Rufus at Gilly's"). That would be bassist Rufus Reid, whose exchanges with the band on his special piece, are consistently varied and stimulating, creating an intriguing dialog. And speaking of dialogs, that's exactly the impetus for that opening number, "Buckeye," coming, as Hagans writes, from a "conversation between Ornette Coleman and Joe Lovano at the Blue Note" the trumpeter unfortunately missed.

"Boo" pulses with electric funk. "Box of Cannoli" surprisingly cuts from its big-band fare midway through to offer a languid, small-group ballad before returning to full force on the strains of Hagans' trumpet. And "Palt Seanuts" is a bop burner Hagans claims is based on a Viking sailing song.

The Avatar Sessions (which takes its title from Avatar Studios and not, lest you're worried, from that monstrosity of Hollywood gloss) is an exhilarating big-band effort, with all the expected, big noise, but also lots of individualist nuggets to boot.



JIM PEARCE

I'M IN THE TWILIGHT OF A MEDIOCRE CAREER – Disc Makers. www.jimpearcemusic.com. *Let's Run Away; I'm in the Twilight of a Medio-*

cre Career; Noodlearity; Here I am Dreaming Rainbows; It Just Ain't Fair; Almost to Brazil; I Hates to Leaves Ya But I Gots to Went; Just another Spring Song; Refried and Bona Fide; Sasquatch is Falling I Love; Happy Keys.

PERSONNEL: Jim Pearce, piano, vocals; Herman Burney and Robert Dickson, bass; Paul Falla, drums; Eric South, sax and flute; Joe Gransden, trumpet; Ken Gregory, guitar and vocals; Rafaek Pereira, percussion.

By Bob Gish

Here's a cheerful, playful gathering of original tunes composed by Jim Pearce and featuring him on piano and select vocals. It's all very witty and upbeat, relaxed and pretty in the best senses of the words. The band sounds fine, polished and rehearsed – each musician an expert in their approach to the songs and arrangements and in their air of professionalism.

Pearce's voice comes across as a bit reminiscent of Kermit and the Muppets or maybe Randy Newman and it's quite charming as such. The title track zeros in on the flavor of the project – although the aspect of being on the downside of mediocrity is uttered with ironic overstatement. Nothing mediocre about the music, the musicians or for that matter – the tongue-in-cheek (no pun intended) lyrics. "It Just Ain't Fair" is an especially cute song with perhaps the cleverest lyrics of the bunch (notwithstanding "I Hates to Leaves Ya But I Gots to Went"), finding Pearce blissfully scattening away.

Yet another clever set of lyrics is found in "Sasquatch is Falling in Love," made all the more unique by the guitar playing of Ken Gregory. One supposes that scarcity makes the heart grow fonder; however, more of Gregory would be much in order.

In a sense Pearce speaks for countless small, more or less anonymous if not invisible musicians playing small-change gigs and serving as their own roadies, sound engineers, and managers.

"Here I Am Dreaming Rainbows" features Pearce on the keyboard and Eric South on sax and Joe Gransden on trumpet – an instrumental track in testament to the group's excellent talent and denial of any sincere claim to mediocre abilities. Herman Burney stands out forcefully and adeptly in an ear-catching bass solo with Paul Falla providing the pulse. It's a quiet and lyrical tune that again features South on Sax, playing a kind of stick to your ribs soulful solo perked up and underscored by Pearce's sweet piano and Burney's bowing finale.

As is so often the case, the middle track, "Almost to Brazil," provides a beautiful and calming arrival point, setting forth a bossa nova deserving of note by other musicians. Joe Gransden and Pearce trade honors on this particular version. Rafael Pereira's percussion effects transport everyone into the Brazilian groove.

If, perchance, another title were given to this project it might well be the title of the final tune: "Happy Keys." Happy, happy keys, indeed!

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QUEEN ESTHER

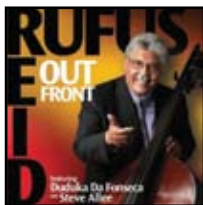
WHAT IS LOVE?- EL Recordings EL 191-40. *Remember When?, Stardust, What is Love?, I Cover the Waterfront, Do You Want to Go to France?, Either He's Crazy or I Am, Everything is Going to Be Alright, I'll Never Be the Same, You Don't Know (How Much I Love You), Dreamland.*

PERSONNEL: Queen Esther, voice; Kenyatta Beasley, trumpet; Vincent Chancey, French horn; Hilliard Greene, bass; J. Walter Hawkes, trombone, ukelele; Patience Higgins, tenor sax; Matt Ray, piano; Warren Smith, drums.

By Layla Macoran

The first two tracks of *What is Love?* may lead one to believe this will be a conventional set of standards and show tunes with little room for interpretation. Then Track 3 begins and the realization that this album is so much more begins to emerge. Queen Esther is a natural actress and the choices she makes on several songs reflect a performer able to connect with the true emotion in a lyric. The personality she brings to "What is Love?" and "I Cover the Waterfront" is genuine.

Queen Esther finds her footing in "Do You Want to Go to France?". The song glows from the light of her characterization. Deep emotion in "Either He's Crazy or I Am" lays bare an unhealthy romance. "Everything is Going to Be Alright" is a tad R&B-ish, and she handled this quite well. The last songs- "I'll Never Be the Same", "You Don't Know (How Much I Love You), and "Dreamland"- move into sentimental, but substantial cabaret territory. A lesser vocalist would fail to pull off the sweetness of "Dreamland", but Queen Esther not only finds the gentility but also the simple beauty. It's quite obvious she is a singer of many talents, which further enrich the interpretations of the song selections. *What is Love?* is an above board singer's album.



RUFUS REID

OUT FRONT – Motema Records. MTM-36. www.motema.com. *Glory; Dona Maria; Reminiscing; Ebony; Caress the Thought; Dry Land; The Rise of the Row; If You Could See Me Now; The Crying Blues*

PERSONNEL: Rufus Reid, bass; Steve Allee, piano; Duduka Da Fonseca, drums

By Herbie Y. Gamura

Out Front is a very special project for all parties involved. Rufus Reid eloquently explains in his liner notes how although he has had incredible experiences throughout his career, there are only a few groups that he was a part of that had "true chemistry – that special something that elevates music to a place beyond expectation and explanation." Preceding the one you will hear on this disc was the Thad Jones-Mel Lewis Orchestra, The Dexter Gordon Quartet, and with drummer Akira Tana in his TANAREID group.

Talking about his current trio, he explains, "We discovered this treasure in a rehearsal for one of my trio concerts a few years back. Steve and I played together informally many times as faculty members of the Jamey Aebersold Summer Workshops and in my quintet, but Duduka and I had never played together, despite the fact that we'd threatened to do so for over twenty years! The rehearsal for our first show together at St. Mary's University in San Antonio, Texas in 2007, was extraordinary and the concert went beyond. It was apparent to the three of us that we should keep this going, no matter what."

It will be immediately apparent to the listener how fortunate we are that they followed through with their intentions. All three members offered compositions to the program – three from Reid, two from Allee, and one from Da Fonseca. As a prelude to writing about the tracks, it is worth mentioning the special significance of this project for each player. Da Fonseca, a native of Brazil is well known for his work with Trio Da Paz, Jobim, Astrud Gilberto, Claudio Roditi and countless others on more than 200 recordings. "Lesser known is Duduka's fervent ability to play straight ahead, hi-octane music heard on this disc. Apparently Duduka had longed to do this type of record since he first came to America and I am very pleased to be the lucky leader to put his wonderful hardcore straight-ahead playing right 'out in front,'" says Reid. Of Allee, he expresses, "When I'm soloing, Steve accompanies and caresses my playing with his gorgeous, lush voicings and with a touch that truly moves me emotionally and puts me in the zone. He is present at all times and is equipped with the rhythmic and harmonic finesse of our most masterful pianists and he will, I hope, no longer be one of jazz's best-kept secrets on the scene." All of this made for very high expectations, and still they managed to be exceeded.

What is immediately apparent is the power of this group. They are truly locked into each other in unwavering fashion. Wherever one may go, there they all are, and each of them is an adventurous traveler.

The opening track "Glory" is one of Reid's originals and was inspired by a sculpture of the same name by Afro-American artist Elizabeth Catlett. It depicts the "complexity, power and beauty of a strong Black woman's face." The tune begins with an energized drum introduction from Fonseca that is soon joined by some syncopated and unsettling staccato piano chords before the melody comes in, played by both Allee and Reid on top of some very circular and open drumming from Fonseca. It is an unpredictable

yet catchy melody that continues to build tension before settling into a classic swing groove for the solo section in which all members shine.

"Dona Maria" was written by Fonseca for his grandmother, and it mixes the feeling of straight ahead with Brazilian music wonderfully. The head of the tune has two sections – one with a Samba feeling and the other with a classic modal McCoy Tyner, John Coltrane Quartet feeling. Rhythmically, Reid, Fonseca and Allee all contribute different pieces to a unified whole that leaves nothing missing. It eventually develops into a fast swing as Reid takes off playing quarter notes at about 220+ bpm and Allee flies away with an inspired solo, while Fonseca reacts to every detail. Fonseca then takes his own solo as Reid plays the opening bass line. Soon, Fonseca is by himself. His limb independence is incredible, sounding like a drum circle of multiple percussionists working together, yet there is only one mind.

"Reminiscing" is a beautiful ballad written by Reid for his pianist. Allee's interpretation of it, and the introduction he provides is heavenly, with many subtle harmonic details that epitomize the word 'lush'. His playing inspires visions of cascading waterfalls. The tune gradually builds from gentle and subtle to a more strong and present state, and Reid takes a solo with quiet intensity. You can hear his breath between each phrase.

"Ebony" was written by Allee for Elvin Jones. This is a classic medium swing that shows the bands ability to create a deep groove, and it gives them enough space to really play within the pocket.

"Caress the Thought" is a suite-like composition of Reid's that really tells a story. Reid plays the melody with a bow, and he "arranged it especially to take full advantage of the sophistication and eloquence [he] experienced with this trio." It slowly develops into a more open setting as Allee begins a very conversational improvisation with Reid and Fonseca, and the principal voice is often open to interpretation.

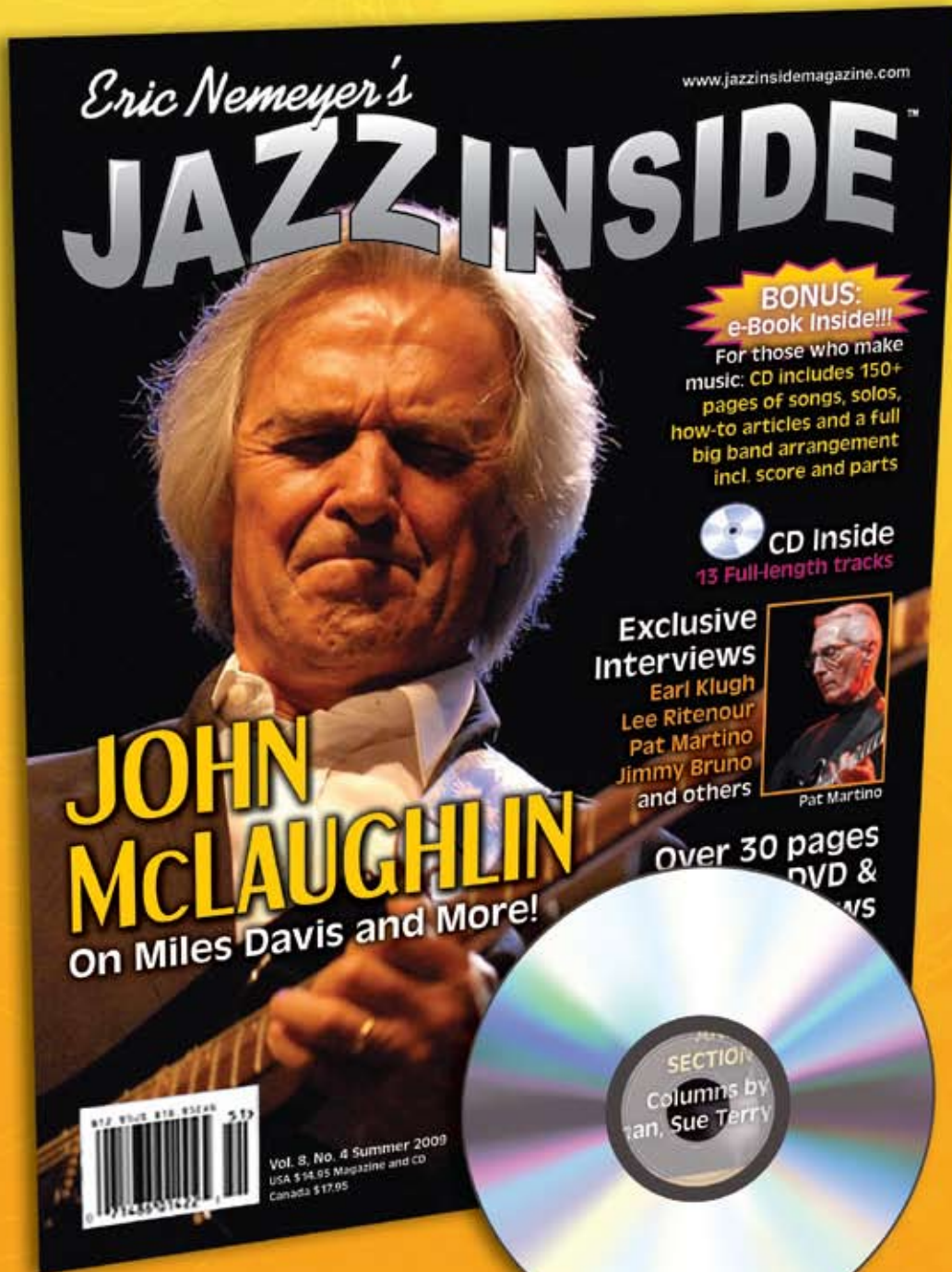
"The Rise of the Row" is one of the more complex songs on the album. Written by Allee, it makes use of the twelve-tone row compositional technique. There is really no home base, or feeling of a key, but at the same time, it doesn't sound atonal. It is a very delicate and mysterious composition, and the tempo is also somewhat open, giving the players a lot of freedom. The way they come together and the different places they take each other makes for a very exciting listening experience.

The one real standard on the record is one of the most memorable tracks – "If You Could See Me Now." Rufus shows just how much of a master he is with the extended solo bass introduction, and the way he handles the melody – what an incredible sound! He follows the melody with a solo proper, comped delicately and tastefully by Allee. It is aching with emotion.

This is not only a meeting of three masters, but three kindred spirits who have a very special bond. As Reid explains, "Years ago, bassist Sam Jones told me, 'Just because musicians' names look good on paper, doesn't mean they can play together and it's going to sound good!'" This is one of those instances

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WALLACE RONEY

IF ONLY FOR ONE NIGHT-High Note HCD 7202. *Quadrant, If Only For One Night, Only With You, I Have A Dream, Metropolis, Let's Wait Awhile, I Love What We Make Together, FMS.*

PERSONNEL: Wallace Roney, trumpet; Antoine Roney, soprano and tenor saxophones, bass clarinet; Aruan Ortiz, keyboards; Rashaan Carter, bass; Kush Abadey, drums.

By Layla Macoran

These live performances at Iridium must have been something to witness. A smoking band, the peak of summer, and New York City are the makings of a great project. All of the energy is here in this eight-track CD. Roney and company push each other throughout, keeping the intensity going without wavering. Starting with the eleven and a half minute "Quadrant", the assault is hard and fast from Rashaan Carter. The bass is so heavy on this track; there are a few moments in which it feels like abuse. But all is forgiven as one realizes the richness of that contribution. "Only With You" swings into more refined territory. Trumpet and sax possess that special rapport which complements without overpowering the other.

Royal treatment is given to Herbie Hancock's "I Have A Dream". Ortiz stands out by honoring without imitating Hancock's signature style. "Metropolis" opens with a flourish and never lets up the power. Roney simply soars before leaving space for Roney (sax), Carter, Abadey and Ortiz to let go and pound out a monster groove.

"Let's Wait Awhile" is an easygoing interpretation of the Janet Jackson classic. When we reach the last song, "FMS", Roney gives the audience an outstanding five-minute solo. As he hits the final notes, surprisingly, there's no applause. Perhaps, the excitement of the live crowd was left out of the final mix so the listeners could feel free to express their own enthusiasm.



CATHERINE RUSSELL

INSIDE THIS HEART OF MINE – World Village Media 468092. *Inside This Heart of Mine; All*

the Cats Join In; We the People; Troubled Waters; As Long as I Live; November; Just Because You Can; Long, Strong and Consecutive; Close Your Eyes; Quiet Whiskey; Spoonful; Slow As Molasses; Struttin' With Some Barbeque.

PERSONNEL: Catherine Russell, vocals; Mark Shane, piano; Matt Munisteri, guitar, banjo; Lee Hudson, acoustic bass; Brian Grice, drums; Jon-Erik Kellso, trumpet; John Allred, trombone; Dan Block, saxophone and clarinet; Howard Johnson, tuba; Sara Caswell, violin; Rachelle Garniex, accordion.

By Bob Gish

Catherine Russell has that special quality of voice and of phrasing that draws the listener not just into the heart she puts into her singing but into her overall soulfulness. Combine her joy de vive persona with an all star band that swings beyond the stars and you've got this top-shelf, first-class recording. And, yes, there's the line up of songs – all of which take one straight to the roots of jazz and the blues – authentic, down-home, yet polished and sophisticated. The gallery of composers represented includes Fats Waller, J.J. Johnson, Harold Arlen, Duke Ellington, and a host of winning lyricists.

Representative of such a stellar host is Ted Koehler's and Harold Arlen's "As Long As I Live" with that familiar, much avowed message of eternal devotion. What might be a tongue twisting play of words for some vocalists is delivered here as the clearest of conundrums. The rhythm section is as solid and defining as any vocalist could hope for and Matt Munisteri's guitar accompaniment is soft and sweet yet oh so confident in its constancy. Munisteri's guitar work is golden throughout (most notably on one of Jack Kerouac's favorite oldie, "Close Your Eyes," the bluesy "Long, Strong, and Consecutive," and the Djangoesque "Quiet Whiskey"), not to mention his riverboat banjo plunking that evokes everything associated with the length of the mighty Mississippi.

"Spoonful" is just such a tuba and banjo tour de force of Howlin' Wolf's evocative tune. "Slow As Molasses" showcases Munisteri and Howard Johnson, along with Dan Block's southern-style clarinet and Jon-Erik Kellso's Dixieland trumpet. The whole glorious assembly steps out royally with Lil Hardin Armstrong's 1927 "Struttin' With Some Barbeque." "Everybody fightin' about [all these] spoonful[s], Yah man!

More than a word or two is needed in commendation of the overall instrumentation, combining banjo, accordion, violin, trumpet, and tuba. Such quirky, atavistic beauty shines forth especially on "Just Because You Can," another quizzical verbal challenge: "Just because you can doesn't mean you should." Sound advice as dictums go, especially "If it don't do nobody no good."

Few recordings have such a strong play list, chosen and ordered for just the right purist effect – tunes, all in all, that take one far away from any ordinary real book. The above-mentioned tune, "Long, Strong, and Consecutive," pretty much sums up the impact of this CD. Catherine Russell reigns, deliv-

ering this great assembly of melodies and lyrics in a package destined not just for applause but awards.



FRED SCOTT TRIO

COOL MOOD NOW – Fredscottjazz.com. *Cool Mood Now; Figaro; Let My Mind Go; G Minor Transition; Shuffle Time' Montunos; Surrender; Fin Blues; Cool Mood Now 2.*

PERSONNEL: Fred Scott, piano, vocals, percussion; Vince Bachman, bass; Geoff Kinde, drums.

By Bob Gish

Have no dread with Fred Scott and his trio! These unassuming, understated, homemade handy-men can do it all, more than living up to the unadorned promise of the CD cover and title.

"Cool Mood Now" sets the tone and the coolness pervades all the way through all nine tracks to conclude with "Cool Mood 2," another slightly longer take on the springboard tune. All nine songs are original compositions by Sir Fred and are as suave and smooth as can be.

"Let My Mind Go" is indicative of the overall ambiance and let's you kick back and surrender to the Bozz Skaggs-Aaron Neville vocal delivered by the very composer himself. In keeping with the initiative and self-sufficiency of this independently produced, "Little Red Hen" offering, Scott's hands travel across the piano keys in soothing complement to his singing. Vince Bachman's surfacing toward the end of the tune goes well with the extended vamp and mellifluous scattling.

Scott sings again on "Surrender" with lyrics well becoming of cool, slow, embraceable blues – the kind you've heard and felt all your life in both the real and imagined arms of a love realized and lost. "Fin Blues" captures much of the same feel in the soulful piano of Scott and his cadre.

Much should be said about both misters Bachman and Kinde who not only augment Scott's leadership, whether as pianist or vocalist, but also strike a compelling claim to their own limelight with their soloing and overall prominence.

Bachman solos on just about every piece and each sallying forth is an imaginative exploration of what lies beyond. That sought for improvisatory ideal is also pursued by Kinde in "G Minor Transition," a groovy representative arrival point for this all for one, one for all trio of adventurers. Just when the lights dim to a relaxing hue up comes "Shuffle Time" and you're up on your feet much in the tradition of Fats Domino and Bill Doggett. Cool stuff that will take you back to whatever sock-hop you're still able to remember.

Continued on Page 60

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MICHEL CAMILO

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MADELEINE PEYROUX

APRIL 27 - MAY 2

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FIVE PLAY	SUN, APR 25

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BERKLEE GLOBAL JAZZ INSTITUTE OCTET & SEPTET	MON, APR 19
RUTGERS UNIVERSITY JAZZ ENSEMBLE	MON, APR 26