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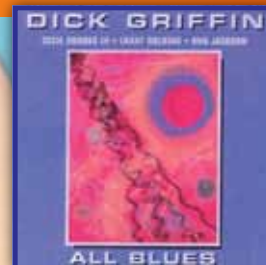
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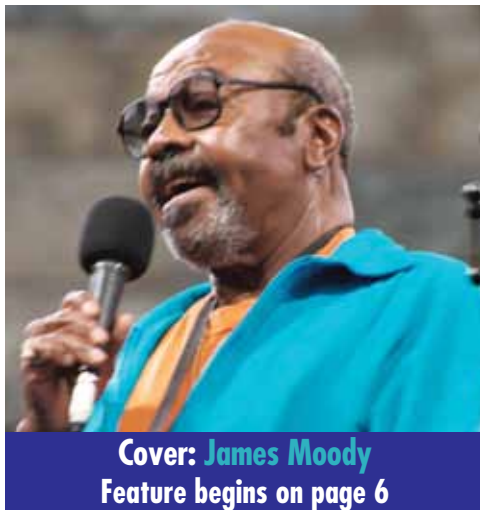
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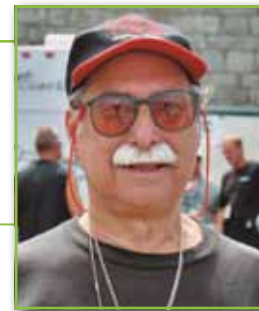


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Bird With Strings, Ute Lemper

by Ira Gitler



Granting all Wynton Marsalis' accomplishments as a musician, I have always felt that his role in establishing Jazz at Lincoln Center has been his crowning achievement. In his role as Artistic Director he has presented programs that not only appeal to people with a prior interest in jazz but bring in listeners who are new to the music.

In March there were two programs, one at the beginning of the month and the other toward the end, that each in its own way typified this attitude. First off there was Ute Lemper, the German vocalist who is celebrated in Europe for her work in the theater, film and cabaret, the last category being her strongest link with American audiences.

The music of Kurt Weill has long been a vital part of her repertory but the idea to have her perform it with an organization such as the Jazz at Lincoln Center Orchestra was an idea most insightful. Weill fled from the Nazis in 1933, landing in Paris. Next was a brief stay in London, 1935, before coming to New York later that year. Songs from *Mahagonny* and *The Three Penny Opera*, written early on in his career have long since been part of American music and his many brilliant contributions to the "Great

American Songbook" composed for Broadway and Hollywood after his arrival have been favored by jazz players from that time going forward: "My Ship"; "September Song" and "Speak Low," to name a few.

Marsalis arranged several of the selections but also spread the work around to band members Sherman Irby, Carlos Henriquez, Vincent Gardner, Marcus Printup, Ali Jackson, Chris Crenshaw and Ted Nash, Musical Director for the project.

After the performance, backstage, I complimented Wynton for his spreading the writing assignments around so liberally as a good idea. He agreed but shifted the topic to say that the sound was too loud. I think he was referring to the first half. Lemper turned out to be a belter when necessary and didn't need any electric help. In addition to her acting abilities and vocal attributes, she has energy to spare and answered the audience's clamor for an encore with unflagging spirit. The lady can swing as well as inhabit the tender moments.

There were various brief solos for members of the orchestra that added seasoning but the lion's share went to vibist Warren Wolf who interacted with La Lemper's mood, judging by her smiles.

I had heard Lemper a couple of years ago in her cabaret mode, so I was aware of her talent but was wary, walking in, on how this setting would work. It worked!

The later in March concert had its own ethos. There are people who agree with Billy Taylor's coinage of long ago that "jazz is America's classical music," but complain when a musician or group pay homage to a hero from the past, or the music of that person. To me, the question is "Was it played well and with personality, rather than a blanket recreation?"

Bird With Strings was an idea that has been done a number of times since the original recordings were made by Charlie Parker beginning in late 1949. Many years after his death in 1955 the original arrangements surfaced, enabling various alto saxophonists to perform the material live. The performance at JALC's Rose Theater was divided into two parts. The first half of the concert found trombonist Vincent Gardner leading a group with fellow JALC bandmate, Ryan Kisor, trumpet; Ehud Asherie, piano; Ben Wolfe, bass; Victor Lewis, drums; and alternating altos, Wes Anderson and Charles McPherson, who toward the end of the set were on stage together.

The numbers were culled from some of Bird's originals, a Dizzy Gillespie, a Denzil Best, two by Tadd Dameron and one attributed to Miles Davis. They began with "Charlie's Wig," and Anderson cut through with a clear, full tone. Dameron's "Double Talk" was next with Gardner's burry edge effective in his mobile manipulations. Best's "Dee Dee's Dance" was played faster than Denzil ever played it and as a result, impinging on the quality of the solos, excepting

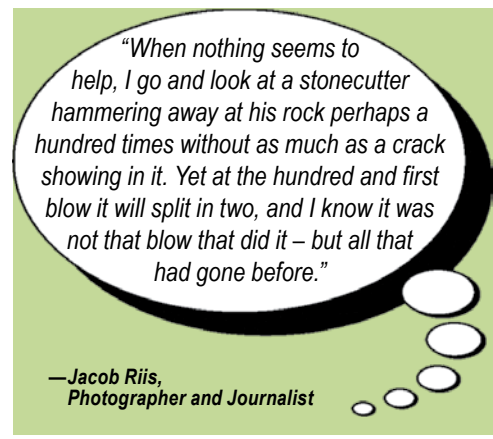
Wess. Then "Compulsion," (we'll probably never know who really wrote it) was played much faster than Miles and Bird recorded it and it missed, especially coming on the heels of "Dee Dee's Dance."

McPherson came on for "Sid's Delight," another of Tadd's lyrical themes, and wailed with Kisor shining through as well. On Bird's "Cardboard" Charles & Wes traded ideas and Gardner's double-timing was much more effective than on the race-horse pace of those earlier tunes. Charles and Wes battled it out on Bird's "Another Hair-Do" with mixing a bop/funk stew and Charles hewing to his flying-high interpretation of Bird.

"Dizzy Atmosphere," with Kisor copping the honors, ended the set.

This version of "Bird With Strings" in set two had the standard nine strings, an oboist, doubling English Horn, and a Harp of previous groups. But here we also had Gardner's gang from set one along for the ride. Anderson was up first for "Easy to Love" and "If I Should Lose You." Then Charles joined him for Neal Hefti's beautiful "Repetition." Anderson and Gardner did a lovely "Laura" followed by John Lewis' "Scootin'" and George Russell's "Ezz-thetic," selections that Bird never got a chance to record. Between Gerry Mulligan's "Rocker" and "Gold Rush," two numbers that Bird played in live performances but not in studio, "April in Paris" and "Just Friends" (where his immortal solo was played by the two altos) were inserted. "What Is This Thing Called Love?" with Gardner and Asherie contributing solid solos to go along with McPherson's and Anderson's, concluded a long but rewarding tribute to the great Yardbird, Charlie Parker.

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James Moody

By Eric Nemeyer

JJ: The first time I ever saw you play was at a club called Just Jazz in Philadelphia in the 1970s. You were playing with Mickey Tucker and Eddie Gladden and you had just released the album *Never Again* on Muse Records [the recording has not been re-released on CD].

James Moody: Right, whoa. Thank you. Mickey Tucker lives in Australia now.

JJ: That's still one of my favorite albums where you did "St. Thomas" and "Secret Love". Talk about the James Moody Scholarship fund at Purchase College.

Linda Moody: Okay. This has been a dream of ours for many years, and it came to fruition maybe about five years ago. Moody's band was on tour in Japan, and I had to talk to many colleges and universities around the country about doing this and they all responded very enthusiastically and excitedly but I wasn't quite sure where we should put it, because we wanted a school that really needed us. So, anyway, I was telling Todd Coolman - Moody's long time bassist of twenty three years. We were on tour together in Japan and I woke up at four o'clock in the morning with this revelation that why don't we do it at Purchase where Coolman teaches? And he woke up at four o'clock in the morning and came down and met Moody and I for breakfast the next morning and he had a four page proposal. And I thought, My gosh we're on the same wavelength. He knows what Moody and I want to do. He knows what our goal is. He knows what's behind wanting to save a student that could really use us and so that's how it all began

JJ: Why don't you talk a little bit about your relation with Dizzy Gillespie and the kind of inspiration he provided from early on in terms of your development?

JM: Whenever I'm doing an interview I'll always tell people things that Diz told me then back in the forties. When people say things to you, you don't really get it. All during your life those things happen. So, I'd look back and say "Oooh, that's what he meant." Diz was eight years older than me but he used to look at me and say "Moody, looks are deceiving." I remember that so well seeing him ticking his fingers, man, and telling me "Moody, looks are deceiving." He was a friend and then like a father or a brother. Do you know why there's time? I'm talking about time. Like, with a clock.

JJ: I'd like to hear your perspective about it.

JM: So that everything doesn't happen at once. Right?

JJ: Let's talk about your work as leader, traveling



*Remembering James Moody
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Credit: Eric Nemeyer

with your groups over the years. What kinds of challenges did you experience?

JM: When you said challenges, you have those all through life. When I was growing up in North Carolina, and I was eighteen years old, I was driving down to the airport. I would go into town and the German prisoners of War were coming down with MP's and jumping off the truck with a big "PW" on their back. They would go into the restaurants and eat, and I couldn't go in there and eat. I was a very troubled young man until I went to France - to Paris - to stay with my uncle for two weeks and I stayed two years and then I began to realize what it was. With American people ... when it comes to the so-called colored person, a person of color, because I'm not black and don't want to be called black because I'm not black ... it's like every so-called Negro that you see has been called a "black man" or a "black woman" and they're all a different kind of color, like so-called "caucasians." But, when you look at it, I've got a nose, eyes, mouth and you assume I'm male, and everybody else the same thing right? But they don't see that, they just see the color. So you see where I'm coming from?

JJ: I could understand how you would be interested in remaining in Paris given the appreciation and racial equality and acceptance that was not occurring in America at the time.

JM: You know, France is like New York. I played dances with Dizzy's band - something like the Fitzgerald tour - a big band. We'd play in ballrooms

and there'd be a rope down the middle of the ballroom. On one side of the rope would be caucasians and on the other side would be colored people. You'd go in the colored bathroom and it's just filthy in the United States. We couldn't stay in the hotels or anything. If you could stay in a hotel, the guest-rooms when you got there were filled. But then if a caucasian came up later on they only happened to have one. And you know what, Eric? Like I don't care what anyone says, the same thing is happening today, only in other ways. Mainly because, you see, people, kids, are taught to hate, and I mean they're not born that way.

JJ: Of course not. It's product of poor parenting.

JM: I don't hate them for it. I've looked at my wife many times and said "If the United States was honest, it would be wonderful." But this is a very crooked, negative country, and you see two kinds of law: one for you, one for me. They call suicide bombers murderers. But as Martin Luther King said is "If a man doesn't have anything to die for, then he is dead," you know. So, some people are pissed off because of the way people are doing them and they're doing the only thing they can do to try and change things. My wife has a friend who's a stout Republican. But for me, the Republican is a rattlesnake and a Democrat is a cobra.

JJ: [Laughs]

JM: They're like, "Okay, we're going to solve a problem," right? We're in the house, and the roof springs a leak, so you know how they would repair that?

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They'd say well, grab a bucket and put it under there to get the water. And then, one of them says, "Well we want a red bucket," and the other one says "No, we want a green one," so they sit down and fight and in the meantime, while they're fighting over the buckets the damn house floods.

JJ: You've summarized the problem very clearly. We have politicians representing us - or not representing us - who for the most part, many believe are purely self-serving, and looking out only for how they can get re-elected to protect the fiefdom, their elected office, and all its perks - all of which that they perceive is their entitlement. This of course is in direct contrast to the Founding Fathers who may have been engaging in politics, but were Statesmen, visionaries and looking out for people and a future that went way beyond themselves. Let's move on. I know you're interested in deeper ideas, science UFOs and more.

JM: Okay, I'm not an atheist but the way they talk about God, it isn't so. The earth has been here or billions of years. So, now where is this Adam and Eve coming from? There's a book called *The Twelfth Planet* by Zacharia Sitchin.

JJ: I've read it.

JM: It tells you about the planet Nibiru and the Anunnaki and the Nephilim. The people that lived

there and the people were like 3600 years old when they were one year old, and when they're two they're twice that. People always take things at face value here - based on the way things happen to them. They think people live fifty five, sixty, seventy a hundred years and that's it. If you say somebody lived three hundred years they're old, or a thousand years man they can't understand that. But I can understand that there are some things that happen that would make you see the reason for people living so many hundreds of years.

I've got all of Sitchin's books.

JJ: Sitchin has been a guest on the radio show *Coast to Coast AM* with George Noory.

JM: I've got his book - *Worker In the Light?* My son bought it for me and I'm reading it and I'm half way through it, and the funny thing is I told him "Man, before you were born I was reading stuff like this."

JJ: Well you and I are on the same page. I listen to the show regularly. He addresses issues of science, politics, paranormal, future, UFOs, conspiracies and news and information that somehow - what a surprise - doesn't make it into the mainstream, controlled media. I think if this information were available to the public in prime time rather than at 1:00 AM - even though the show is nationwide with millions of listeners - there would be many more

informed people. But the information - and an informed electorate - would also pose a threat to some of those in power. Now with this healthy curiosity about ideas and people and everything that you have - has this been something you've experienced since you were a kid?

JM: Well I guess you might say it's grown 'cause like, you know, when I was a kid I didn't know anything about flying saucers and stuff. But when I was in the U.S. Air Force at eighteen years old the stuff like with Roswell was going on in 1947 [referring to Roswell, New Mexico, the site of the first major crash of a UFO or 'flying saucer']. I read two newspapers every day. This is something that I do because I want to see how much dumb stuff is going on. And, like when I travel to Europe or anywhere or Asia like I read their newspapers. I see how everywhere the newspapers are different. In England, in Japan there's a little more tooth in the newspapers. Here the newspapers - the man that controls the wealth controls everything else. They lie and they put in there what they want.

JJ: Well, all of that is hardly disconnected from the warning that President Eisenhower gave in his farewell speech, when he said "Beware of the military-industrial complex." There's a lot of money for certain people and entities in keeping going perpetual conflict, actions, wars, scaring and polarizing the

Continued on Page 8



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Continued from Page 7

public. I believe it was the war hero Smedley Butler who wrote that book *War Is A Racket*.

JM: I tell my wife, I say "Honey, if we were anywhere and I saw a big mushroom cloud go, it wouldn't shock me." I'd be a scared but it wouldn't shock me because this country is hated, I mean by everyone.

JJ: When you got into the Air Force were you actually flying planes?

JM: No, no. I was in the band. That's the segregated band. Three quarters of the base in Carolina was caucasian and the other quarter was colored - and they let you know it, too.

JJ: By the way, with regard to Sitchin's book and UFOs and looking at the future... Arthur Clarke said "Any sufficiently advanced technology will be perceived as magic." So in our world many people make a joke of what they don't understand just because physics as they know right now and on earth - doesn't conform to their pre-defined understanding of the universe as they think it might or should be. But, the sky is no less blue because the blind man doesn't see it.

JM: Yeah, and you know another thing is that with all of this information out here - in libraries and on the news - people read novels and dumb-ass books. I don't want to read any of that. I don't want to read any fiction. There's too much non-fiction going on. When you put all that together and you say well, how can you feel like playing a beautiful melody?

JJ: So, it's challenging to be creative and focus given the circumstances and it was more challenging for you growing up in the 1930s and 40s.

JM: My Mother brought me up to take a person as an individual. When I was coming up if a woman was molested or something, the first thing we would say to each other is "Was it a colored guy?" If "No," then whew, okay. The reason for that would be like, because if she was molested by a colored guy, I would be guilty with him. In other words people take Negroes, all of them, as a group. And my Mother always told me that you should take a person as an individual and I've always done that, and I never heard my Mother say anything derogatory about so-called caucasians. Babies aren't born prejudiced. They're taught, you know.

JJ: Talk about some of the things you learned from Dizzy.

JM: You know, I'm so indebted to him. I said "Diz, I wish I had studied music." And Diz looked at me and said "Moody, you did." And a light went on. My ear was pretty good. I could always read music. But, if I don't read for a while I get real slow. The more you read the more you can.

Continued from Page 28

Bill Sorin, IPO Records

By Eric Nemeyer

Bill Sorin: I started IPO Records in 200. Some of these guys that I worshipped when I was growing up - like Moody, Thad [Jones], Roland Hanna - were not being recorded much. Or if they were recording, it wasn't really the type of stuff they should be doing. I was a friend of Roland Hanna's for 40 years. I recorded him when I was in college. It had always been in the back of my mind to do something in the record business. In 2002, when I had some resources to do it, we sat down and did a number of things with Roland that came out great. We did them in the State University in Westchester, where they have a great concert hall and piano - providing the sound he should have been recorded on all along. We took a lot of time doing it - so everyone was relaxed. That's the notion with the IPO label - to record in a very relaxed environment, where there are not a lot time constraints - where the musicians get to play what they want and what they're comfortable with. The same thing happened with Moody. Moody volunteered to be on a session we did with Tom McIntosh music. He goes way back with Mac. They were really good friends. Mac was in his band in the late 1950s. He had never had a recording session before that he led. When we set it up it was just going to be a small group. Then when he told people about it, they wanted to come on and play. Moody was one of those, Benny Golson, Kenny Barron - a bunch of guys who were friends of his. We started talking about doing another session with the same personnel and that's what got us into the Thad Jones material. Most of these guys had been with Thad in his band or his small groups going way back. When Moody was in for the McIntosh session he said that he hadn't recorded in six or eight years. He was playing brilliantly - and to me it was a crazy situation that a guy who is that important to American music, and was playing at the top of his game wasn't being recorded. I couldn't resist. I had to get him in.

JJ: Talk about your relationship with James Moody who recorded several albums for IPO.

BS: It started from the McIntosh session. That was the first time I met him. He was a really nice guy, kind, and a delight to work with. We decided as a group to do the Thad Jones project and I asked him to be in it. We did those two sessions. On the second one - entitled *The Summary* - we did a beautiful ballad that Thad wrote called "The Summary from *Suite For Pops*. He did it with Hank [Jones, Thad's brother]. I realized that they hadn't recorded together ever - except one date in the late 1950s. So we decided to do that session. It was a historical point for us - bringing those two together.

JJ: What kinds of discussions did you have with Moody about how he wanted to do things for the recording?

BS: During the band sessions - the McIntosh session and the two Thad Jones sessions - he was the

only one who wanted to get a look at the charts in advance of the sessions. Moody likes to rehearse. When we decided to do the sessions with Hank, I figured that we'd get some lead sheets out to Moody. So I asked them both what they wanted to play and we would have somebody do up some lead sheets for them. Nobody responded. So after a couple weeks I sent out a long list of tunes - things that I had heard them play, or that they would probably know, and I sent a note asking if they'd like us to do charts on these. No response. Finally, I had about 15 lead sheets done up and sent them out - "in case you want to look at anything in advance or work anything out ... let me know if you want anything else done." So on the day of the session, they come in and started playing those tunes. It was ridiculous for me to be picking the repertoire for Hank Jones. But they just breezed through everything. I never saw two guys - particularly Hank - who could just work out a problem instantaneously. Hank quickly solved everyone's problems - rhythm, bass lines. The pone problem we had with 'Con Alma' [composed by Dizzy Gillespie]. Moody had been playing it since it had been written. And, Hank had been playing it probably almost as long. But Hank did a slightly different version on the bridge - a different [chord] progression. He had played it once for Diz in the early 1950s or something - and Dizzy said it was great. He said that he had wished he had written it that way. So Hank always played it that way. So we went through the session. Everything was one take, maybe an occasional safety. When we got to "Con Alma," every time we hit that spot, it would crash - because Moody would play Dizzy's version and Hank would play his. This was even though it was agreed to do one or the other. They couldn't do it at first - because each had been playing the tune differently for 50 years. It [their respective versions] were built into their muscle memory. It was the only tune we had to work on. We eventually pieced it together. Everything else was easy. Then we decided to do another date with Kenny Barron, and that led to the last two albums [that Moody recorded for IPO]. There I told Moody to do whatever he wanted - and that's what he did. A lot of it was worked out on the spot.

JJ: What kind of interplay did you see between Moody and Kenny Barron?

BS: It was great. They would sit together and go over a tune and try out different ideas. Everything is so quick with those guys. They talk for maybe five minutes and then just go and do it. Almost everything is one take. He had recorded so many sessions that were contrived - the Mancini sessions, and the Sinatra that I guess he was such a nice guy and he's so willing to accommodate people that he got trapped into doing those kinds of recordings - which really missed his greatness. So it was an opportunity here at the end to do some things that he really wanted to do and what he felt most comfortable with. To me Moody was the most eloquent player of all of them. Two months before he died he was at the Iridium and he played "Lover" and just went on chorus after chorus after chorus for about eight minutes. Everything that came out was interesting, flowing and intelligent. I was just lucky that I had an opportunity to work with him.

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Marcus Roberts

By Mark Kramer

JJ: You have a real big performance coming up in April.

MR: We're doing the music of Earl "Fatha" Hines and Bud Powell. Just really wanting to show everybody what great geniuses they were, but also, selfishly from a musical point of view, we want to benefit from their knowledge and contribution and become better musicians ourselves. You know, it's always my goal, to be hopefully a little bit better pianist every day, if I can. And certainly, working on Earl Hines music, or Powell's music should do that.

JJ: Tell me, what made you choose Earl Hines as op-



"[Bud Powell] was very close with Thelonious Monk. They weren't in competition. They were just two geniuses who loved music and knew what the other was about."

posed to, let's say someone like James P. Johnson or Fats Waller?

MR: They wanted to do a show as part of their Jazz At Lincoln Center series, where they wanted to celebrate some musicians that maybe are a little bit off the radar, and were major innovators like James P. Johnson or Fats Waller, or Miles, or you know, any of the legendary figures, but for whatever reason, these folks are not really in the public consciousness in the same way. It gets to be a list of people that were to be considered. And it just seemed to me like both Powell and Hines would be a good thing because there's a bridge between them as far as bebop and swing, and they both really occupy central positions if you look at the history of music and how it evolved. It seemed like a real good idea to me. As a pianist, I could certainly sink my teeth into it. They were both just phenomenal pianists and their music is wonderful so we should have a good time. We've got a nine piece group here that we're gonna use to unlock that music, we hope.

JJ: Amazing. When is this occurring now?

MR: Shows are at Rose Theatre on April 29th and 30th. One of the things that I also want to do is to take some of Earl Hines music and apply bebop concepts and some modern concepts to it, and maybe find a part where you can use some "older styles" there. In other words, I'm always looking for the intersection between styles. I'm not trying to necessarily deal with what makes them different, I'm more interested in figuring out how they connect.

JJ: Do you plan to emulate their styles or just your own style?

MR: I'm certainly gonna study how they played and what they played, and I guess, get deep enough into imitating the style where I feel like I at least show some respect to it. But ultimately, you'd like to personalize it and find the part of Earl Hines or Bud Powell that brings out your personality - because obviously, you can't really imitate masters at that level. Come on, you know, they lived for years to develop their craft and what they contributed. We'd be fools to think you can really imitate it, but we can imitate certain parts of it and figure out at what point aren't we no longer imitating, but we actually find a similar point of belief. I would not be upset if I could play the piano the way Earl Hines would.

JJ: What do you think Earl Hines brought to the table?

MR: I think what he brought to the table was like a massive knowledge of the piano, and a deep love and connection to Louis Armstrong and that music, and that style. He played with what I would call a very soulful, but very, very sophisticated and virtuosic style. And the stuff that he played on the piano is not something that you can play if you don't practice for hours and hours and hours.

JJ: It was a lot of discipline then, as well as depth of spirit?

MR: Yeah. Because I think that as a pianist he was very significant, he was very serious. You know, there's no question that whatever he wanted to play on the instrument, he'd play it. The range of touches that

he could use, and the way he used the pedal ... at the point where you start to dig into it analytically, you're not going to be disappointed because it's all there.

JJ: Do you think that he is significant, or one of the significant bridges between the earlier stride style and what we now know as modern jazz?

MR: Yes. Definitely.

JJ: You also mentioned the connection between Earl Hines and Louis Armstrong - and that's a significant connection?

MR: Yeah. It is. This whole trumpet style of piano that he's credited with coming up with is because he literally was a trumpet player, and he thought that way. But then, when he had to become a pianist, he said he had to figure out a way to be heard. So, on a piano an octave is really one way to kind of strengthen our line, give it a little more punch, a little more presence. I think that he and Louis Armstrong inspired each other, I would argue. That's the way he was playing on the "West End Blues" and all these classic recordings and gave Louis Armstrong a very strong harmonic foundation that he could base his improvisations on. So Hines had a huge impact on him. I'm a firm believer that the music pretty much speaks for itself. So the main thing is to play it right and give people enough information where they can follow along and be involved in it, and not feel excluded from it.

JJ: Sounds terrific. It really does. Did you know Earl Hines ended up being a tobacconist late in his life?

MR: Really?

JJ: Yeah. Now what about Bud Powell? How would you see Bud Powell's contribution?

MR: He's one of the major architects of the bebop movement. When you listen to him play, on "Blue

Continued on Page 28

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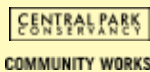
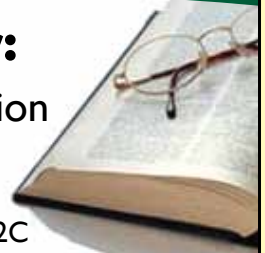
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Fred Hersch

By Bob Gish

*“Jazz can be hip cats playing hip sh*t for hip cats and it can kind of fold in on itself. I do work with young musicians. I’m always trying to get them to consider who they want to be listening to this music and consider how they’re communicating what they want to communicate.”*

JH: You are a busy guy and you have accomplished so much, it’s almost difficult to know where to start. I was reminded, in looking at your adaptation of *Leaves of Grass*, where Whitman said that he contained multitudes, that I think that applies to you as well.

FH: Well, I certainly enjoy a lot of diversity in my career and in this particular moment it’s particularly diverse.

JJ: It’s diverse and also really prolific and creative too. Sounds like you’re in a really good spot.

FH: I do feel good about it. I just did this really fun week at the Jazz Standard doing duos with Josh Redman, Kate McGarry, Julian Lage and playing quintets. Next Friday I’m doing the Ruben Museum solo concert, kind of behind the solo Vanguard album. Then I’m playing with the Joe Henderson Tribute Quartet at Birdland

JJ: Let’s talk a little about your *Alone at the Vanguard* CD. Tell me a little bit about where that fits into the context of your discography. I’ve reviewed a couple of your CDs in the past. One was a Jobim CD, and one was a CD with a vocalist. I think it was Nancy King. But the Vanguard is a special place for you.

FH: Yeah, it’s definitely my home club. I was the first person to play a solo piano week there in the history of the club - which is kind of surprising but true. I played solo there about five years ago and it was quite an event, very well received. The place was packed. Since then I’ve been back there with various trios and special little projects and I was just really itching to do solo again with the idea to record it. Finally Lorraine Gordon was persuaded and we did record 12 sets - so that’s 2 sets a night for six nights - and I began the task of listening to playbacks which is difficult when you have about fourteen to fifteen hours worth of tracks. I just kept coming back to the final set on Sunday. So I just decided that there probably would be volume two somewhere down the line and I can kind of shape it to what I want from the other eleven sets, but it just felt right to release the whole set. And actually it goes back to my very first solo album on the Maybeck Series for Concord Jazz. Basically you did it in front of an audience and you did one set and it was recorded and that was the record. Since then I’ve done a couple

of live solo recordings neither of which were intended to be recordings. One from Jordan Hall in Boston called, *Let Yourself Go*, and one from the Bimhuis in Amsterdam called, *Fred Hersch in Amsterdam*. I’ve also recorded, like the Nancy King album, some other albums that were not meant to be albums but somebody recorded it and at the end of the night you listen back and you know it’s really hard to get into that kind of zone when you’re in the studio.

JJ: Yeah, there’s a different chemistry. Tell me something of your criteria for choosing a set list and why you felt this last one was so much in the zone.

FH: It’s hard to say. Planning a set or putting a CD together is a bit like planning a menu - you don’t want to have too much of one food group or another.

JJ: You don’t release on the CD exactly the sequence of the tunes in the set, right?

FH: No, that was the set, in the order of the set. It was the whole set, front to back. It started with a ballad because it was the eleven o’clock set. The crowd changes from the nine o’clock set to the eleven o’clock set. Often I’ll start with something slow instead of hitting anybody over the head. This set was a mix of original tunes, a couple of which I’ve never recorded before or released, which is nice when you can get a take of something that’s new. A couple are standards that I’ve never recorded. There are a couple of things I have recorded, I think the one mainly was, “Work”, which I recorded once if not twice before. I haven’t played, “Memories of You”, in eons. It just sort of came to me. I just thought that the set was really balanced and had a really nice flow. I think that the recording quality is really good, very honest. Those who have been at the Vanguard can put it on and say, “Oh, yeah that’s the Vanguard.” I wanted it to sound as good as it can be but not sound like it was over reverbed or a false environment was created. I wanted it to sound like the Vanguard, which has a very specific acoustic and it’s not the easiest for a solo piano because it’s very dry. You’re on a basically carpeted stage. I do a lot of solo performances but it’s usually in some kind of concert hall or place where you get more kind of acoustic feedback, reverberation. There’s more wood.



Credit: Michael Jackson

JJ: So you adapt as the venue dictates more or less.

FH: Yeah, but the trade off, which is great, is that you have the total focus and intensity of the audience because their kind of right on top of you. I think on this recording you can really feel the audience feel that they are with me. The lack of audience noise I think is kind of remarkable.

JJ: Maybe that translates into the set that you chose as being part of the zone that you were talking about.

FH: Yeah, it’s part of the zone and you know the audience is always part of the picture. I’m not one of these people who is always playing to please the crowd. I try to certainly consider who is on the receiving end of whatever it is that I’m doing, but in the long run I have to make something that I’m happy with.

JJ: Do you rehearse differently or practice differently in preparation for a live performance like that?

FH: I’m not a heavy practicer, but I think in the weeks leading up to performing, I spent more time at the piano than usual. Like at the moment, I’ve been copying parts for, *My Coma Dreams*, so my playing has taken a little bit of a back burner but I’ve got a solo coming next Friday night at the Ruben so I’m certainly going to be hitting the piano a lot more between now and then.

JJ: Talking about *My Coma Dreams*, it sounds like a really taxing and fantastically complex project. The idea of being a theatrical conceptualist as well as a solo pianist is fantastic. You’re just going to be part of the orchestra for this project, correct?

FH: Well yeah, I mean essentially my job that particular evening is just to play the piano and I have to flap my arms a couple of times to set a few tempos, I wouldn’t call it conducting. The kind of musicians I’m playing with and the level of musicians I’m play-

Continued on Page 28

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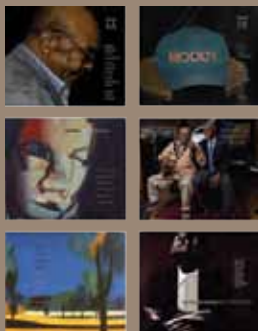
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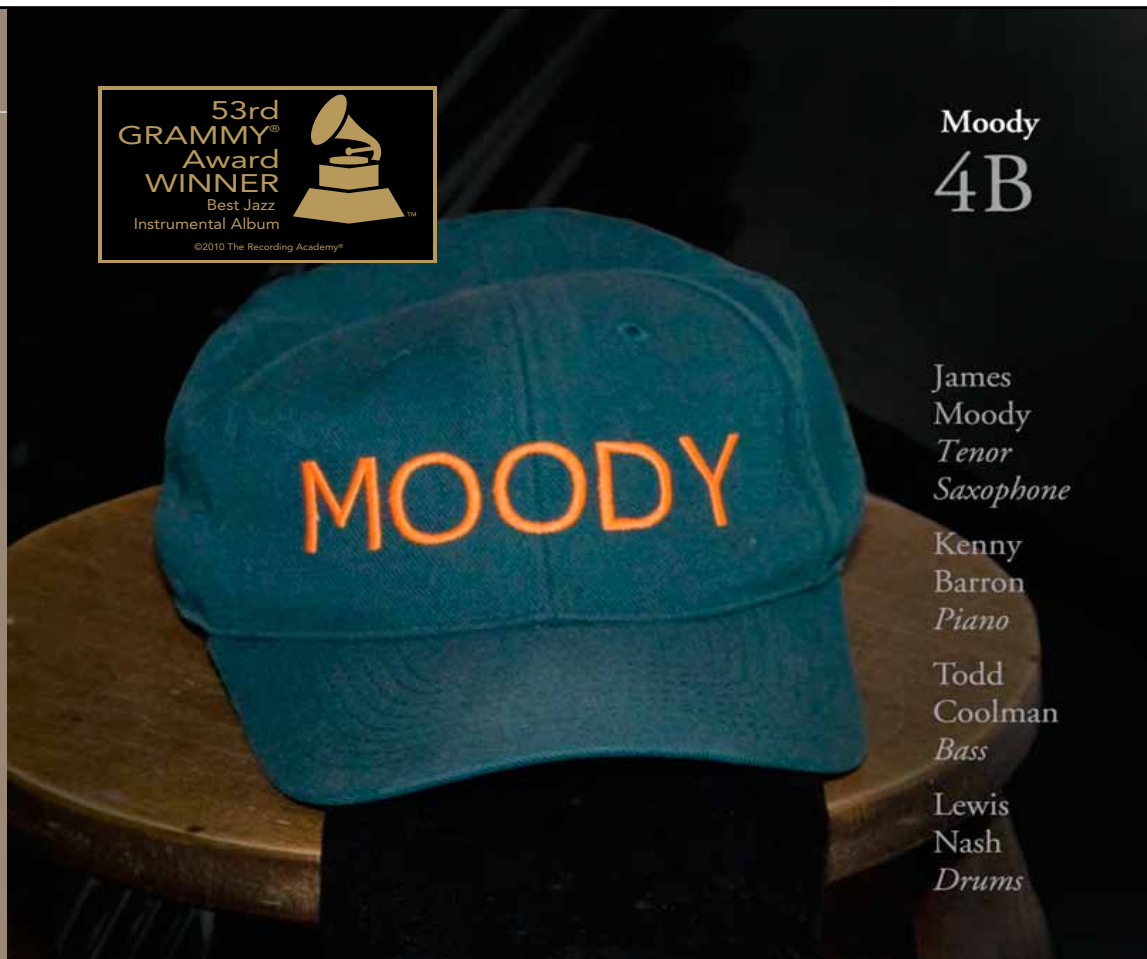
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4B

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Kenny
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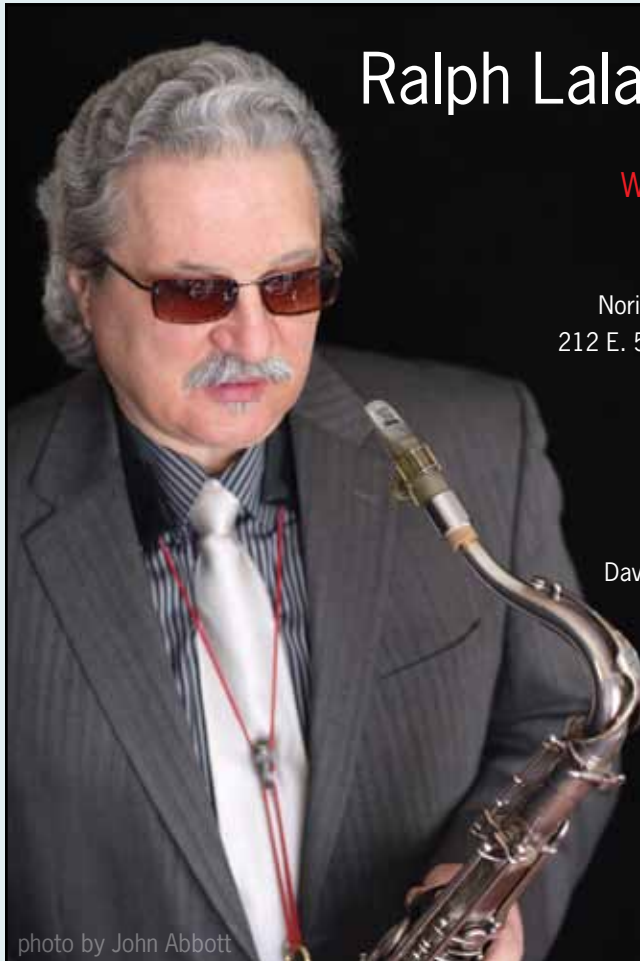


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- Fri 4/1: **Fred Hersch** at the **Rubin Museum of Art**. 7:00pm. \$18 in advance; \$20 at door. "Harlem in the Himalayas." 150 W. 17th St. 212-620-5000. www.rmanyc.org. www.jazzmuseuminharlem.org
- Fri-Sat 4/1-4/2: **Lorraine Klaasen** with **Malika Zarra** at **Apollo Music Café**. 9:00pm. 253 W. 125th St. 212-531-5300. www.apollotheater.org. www.lorraineklaasen.com
- Fri 4/1: **Caffé Vivaldi**. **Isamu McGregor & David Hatcher** at 7:00pm. **Sarah Chesler** at 9:30pm. 32 Jones St. 212-691-7538. www.caffevivaldi.com.
- Fri 4/1: **Mike Moreno, Rodney Green & Phil Donkin** at **The Bar Next Door**. 7:30pm, 9:30pm & 11:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com. www.mikemoreno.com
- Fri 4/1: **John David Simon Trio** at **Palio Bar**. 8:30pm. 151 W. 51st St. (Bet. 6th & 7th Ave.) 212-399-9400. www.pianodue.com/palio-bar.html
- Fri-Sat 4-1-4/2: **Wynton Marsalis** at **Rose Theater**, **Lincoln Center**. 8:00pm. \$30, \$50, \$75, \$95, \$120. Broadway @ 60th St. 212-721-6500. www.jalc.org
- Fri 4/1: **Dmitry Baevsky Quartet, Derrick Gardner Sextet & Spike Wilner Trio** at **Smalls Jazz Club**. 183 W. 10th St. 212-252-5091. www.smallsjazzclub.com
- Fri-Sat 4/1-4/2: **Kevin Eubanks Trio** at **Birdland**. 8:30pm & 11:30pm. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080. www.birdlandjazz.com
- Fri-Sat 4-1-4/2: **Leny Andrade Paquito D'Rivera** at **The Allen Room, Lincoln Center**. 7:30pm & 9:30pm. \$55, \$65. Broadway @ 60th St. 212-721-6500. www.jalc.org
- Sat 4/2: **Jared Gold, Ed Cherry & McClenty Hunter** at **The Bar Next Door**. 7:30pm, 9:30pm & 11:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com. www.jaredgoldb3.com
- Sat 4/2: **Samir Zarif Quartet, Sacha Perry Trio, Derrick Gardner Sextet & Stacy Dillard Trio** at **Smalls Jazz Club**. 183 W. 10th St. 212-252-5091. www.smallsjazzclub.com
- Sat 4/2: **Mr. Ho's Orchestrotica Third-Stream Exotica Quartet** at **Caffé Vivaldi**. 9:30pm. 32 Jones St. 212-691-7538. www.caffevivaldi.com.
- Sat 4/2: **Sarah Hayes** at **Palio Bar**. 8:30pm. 151 W. 51st St. (Bet. 6th & 7th Ave.) 212-399-9400. www.pianodue.com.

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APRIL 5-10

VISTA ALL STARS

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April 7: Closed

APRIL 11 UPSTARTS!

**PURCHASE JAZZ
ORCHESTRA**

with Eric Alexander

APRIL 12-13

THE THREE COHENS

with Anat Cohen, Avishai Cohen,
Yuval Cohen, Aaron Goldberg,
Matt Penman & Greg Hutchinson

APRIL 14-17

PHIL WOODS QUINTET

with Brian Lynch, Bill Mays,
Steve Gilmore & Bill Goodwin

APRIL 18 UPSTARTS!

**MANHATTAN SCHOOL OF
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Conducted by Bobby Sanabria

APRIL 19

BEN WOLFE QUINTET

with Eddie Henderson, Marcus Strickland,
Luis Perdomo & Greg Hutchinson

APRIL 20-24

**BOBBY HUTCHERSON
& JOEY DEFRANCESCO**

with Peter Bernstein & Byron Landham

APRIL 25

**GRETA MATASSA QUARTET
WITH PETER BERNSTEIN**

APRIL 26-MAY 1

**DUDUKA DA FONSECA
& HELIO ALVES: SAMBA
JAZZ & THE MUSIC
OF JOBIM**

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jalc.org/dccc

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AFTER HOURS SET
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- com/palio-bar.html
- Sat 4/2: **Tishman Auditorium, Alvin Johnson/J.M. Kaplan Hall, The New School.** Marc Ribot at 8:00pm. Free. 66 W. 12th St., 5th Floor. 212-229-5488. www.newschooledu
 - Sat 4/2: **University of the Streets.** Steve Swell with **Andrew Raffo Dewar & Garrison Fewell** at 8:00pm. **Paul Gabrielson** with **Jeff Miles, Jas Walton & Ronen Itzik** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
 - Sun 4/3, 4/10, 4/17, 4/24: **Chico O'Farrill Band** at **Birdland.** 9:00pm & 11:00pm. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080. www.birdlandjazz.com
 - Sun 4/3: **Bucky Pizzarelli/Jay Leonhart Trio, Dave Schnitter Quintet & Johnny O'Neal** at **Smalls Jazz Club.** 183 W. 10th St. 212-252-5091. www.smallsjazzclub.com
 - Sun 4/3, 4/10, 4/17, 4/21, 4/28: **Secret Architecture** at 9:30pm. 32 Jones St. 212-691-7538. www.caffevivaldi.com.
 - Sun 4/3, 4/10, 4/17, 4/24: **Lola Danza** with **Sean Conly & Jason Nazary** at **Fat Baby.** 7:00pm. 112 Rivington St. 212-533-1888. www.loladanza.com
 - Sun 4/3: **Peter Mazza, Matt Clohesy & Rogerio Boccato** at **The Bar Next Door.** 7:30pm, 9:30pm & 11:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
 - Sun 4/3, 4/10, 4/17, 4/24: **Junior Mance & Hide Tanaka** at **Café Loup.** 6:30pm. No cover. Live recording of **Junior Mance Quintet** on 3/6. 105 W. 13th St. @ 6th Ave. 212-255-4746. www.juniormance.com
 - Mon 4/4: **Sean Smith Quartet** at **Birdland.** 7:00pm. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080. www.birdlandjazz.com
 - Mon 4/4: **Jerome Sabbagh & Danny Grissett, Ari Hoenig Quartet & Spencer Murphy** at **Smalls Jazz Club.** 183 W. 10th St. 212-252-5091. www.smallsjazzclub.com
 - Mon 4/4, 4/11, 4/25: **Jazz 301** with **Phil Schaap** at **Irene Diamond Education Center, Lincoln Center.** 6:30pm. Broadway @ 60th St. 212-721-6500. www.jalc.org
 - Mon 4/4: **University of the Streets.** **Kirk Nurock** at 8:00pm. **Camila Mesa Group** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
 - Mon 4/4: **Emma Larsson, Carmen Staaf & Rashaan Carter** at **The Bar Next Door.** 7:30pm, 9:30pm & 11:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com. www.emmalarsson.com
 - Tues 4/5: **Mike Longo Band** with **Hilary Gardner** at **NYC Baha'i Center.** 8:00pm & 9:30pm. \$15; \$10 for students. 53 E. 11th St. (Bet University Place & Broadway) 212-222-5159. www.bahainyc.org/jazz.html.
 - Tues 4/5: **Arnhold Hall, The New School.** **Ben Allison, Frank Kimbrough & Rudy Royston** at 8:00pm. Accompanying readings by **Robert Polito, Mary Gaitskill & Robert Pinsky.** Free. 55 W. 13th St., 5th Floor. 212-229-5488. www.newschooledu
 - Tues 4/5: **Maria De Angelis & Stefan Vasnier, Omer Klein Trio & Marc Devine Trio** at **Smalls Jazz Club.** 183 W. 10th St. 212-252-5091. www.smallsjazzclub.com
 - Tues 4/5: **Caffé Vivaldi.** **Danny Fox Trio** at 6:00pm. 32 Jones St. 212-691-7538. www.caffevivaldi.com.
 - Tues 4/5: **New York Composers Circle Concert of New Music** at **St. Peter's Church.** 8:00pm. \$20 suggested donation. Premiere of "Three Pieces for Woodwind Trio," by **Eugene Marlow.** 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) www.saintpeters.org. www.

meiienterprises.com


- Tues 4/5, 4/12, 4/26: **Free Jazz** with **Ben Young** at **Irene Diamond Education Center, Lincoln Center.** 6:30pm. Broadway @ 60th St. 212-721-6500. www.jalc.org
- Tues 4/5: **Jesse Harris** with **Larry Goldings, Anthony Wilson, Michael Leonhart, Clark Gayton, Mauro Fefosco, Bill Dobrow, Rob Jost & Tony Scherr** at **(le) poisson rouge.** 10:00pm. \$15. 158 Bleecker St. 212-505-FISH. www.lepoissonrouge.com.
- Tues 4/5: **University of the Streets.** **Andy Milne's** "Finding Synesthesia" at 8:00pm. "MingusMingusMingus" directed by **Andy McKee** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
- Tues 4/5: **Lee Ritenour** at **B.B. King's Blues Club & Grill.** 7:30pm & 10:00pm. \$30; \$35 day of show 237 W. 42nd St. 212-307-7171. www.bbkingblues.com
- Tues 4/5, 4/12, 4/19, 4/26: **Joel Frahm** at **The Bar Next Door.** 8:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com. www.joelfrahm.com
- Tues 4/5, 4/12, 4/19, 4/26: **Annie Ross** at **Metropolitan Room.** 9:30pm. 34 W 22nd St. (Bet. 5th & 6th Ave.) 212-206-0440. www.metropolitanroom.com.
- Tues-Sat 4/5-4/9: **Monty Alexander** at **Birdland.** 8:30pm & 11:00pm. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080. www.birdlandjazz.com
- Wed 4/6, 4/13, 4/20, 4/27: **Bebop** with **Vincent Gardner** at **Irene Diamond Education Center, Lincoln Center.** 6:30pm. Broadway @ 60th St. 212-721-6500. www.jalc.org
- Wed 4/6: **Toshiko Akiyoshi** with **Lew Tabackin, Paul Gill & Mark Taylor** at **Carnegie Hall, Zankel Hall.** 9:30pm. \$38-\$48. 57th St. & 7th Ave. 212-247-7800. www.carnegiehall.org.
- Wed 4/6: **Brooks Hartell, Grant Stewart Quartet, Jeremy Manasia Trio** at **Smalls Jazz Club.** 183 W. 10th St. 212-252-5091. www.smallsjazzclub.com
- Wed 4/6: **Gregoire Maret** with **Federico Gonzalez Pena, James Genus & Clarence Penn** at **55 Bar.** 10:00pm. 55 Christopher St. 212-929-9883. www.55bar.com.
- Wed 4/6, 4/13, 4/20, 4/27: **Jonathan Kreisberg** at **The Bar Next Door.** 8:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com. www.jonathankreisberg.com
- Wed 4/6: **University of the Streets.** **Arthur Hnatek's** "Loft Project" at 8:00pm. **Franky Rousseau's Big Band** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
- Wed 4/6, 4/13, 4/20, 4/27: **Jazz 101** with **Phil Schaap** at **Irene Diamond Education Center, Lincoln Center.**

- 6:30pm. Broadway @ 60th St. 212-721-6500. www.jalc.org
- Thurs 4/7: **Edward Ellington II & The Ellington Legacy Band** with **Virginia Mayhew, Norman Simmons, Joe Temperly & the Jazz Next Generation Stars** at **Tribeca Performing Arts Center.** 8:00pm. \$40; students \$37.50. 199 Chambers St. 212-220-1460. www.tribecapac.org/music.htm
- Thurs 4/7, 4/14, 4/21, 4/28: **Lapis Luna Quartet** at **The Rose Club** in **Plaza Hotel.** 8:30pm. No cover. Fifth Ave. & Central Park S. 212-546-5311. www.lapisluna.com
- Thurs 4/7: **Ehud Asherie, Armen Donelian Trio, Josh Evans** at **Smalls Jazz Club.** 183 W. 10th St. 212-252-5091. www.smallsjazzclub.com
- Thurs 4/7: **University of the Streets.** **Albotrosh** at 8:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
- Thurs 4/7: **James Shipp, Mike LaValle & Rogerio Boccato** at **The Bar Next Door.** 7:30pm, 9:30pm & 11:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com. www.jamesshipp.com
- Fri-Sat 4/8-4/9: **Wynton Marsalis & Eric Clapton** with **Taj Mahal** at **Rose Theater, Lincoln Center.** 8:00pm. \$65, \$95, \$150, \$245. Broadway @ 60th St. 212-721-6500. www.jalc.org
- Fri 4/8: **Jake Saslow, Matt Clohesy & Colin Stranahan** at **The Bar Next Door.** 7:30pm, 9:30pm & 11:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com. www.jakesaslow.com
- Fri 4/8: **Alice Ricciardi Trio** at **Palio Bar.** 8:30pm. 151 W. 51st St. (Bet. 6th & 7th Ave.) 212-399-9400. www.pianodue.com/palio-bar.html
- Fri 4/8: **Tardo Hammer Trio, Neal Smith Quintet, Lawrence Leathers** at **Smalls Jazz Club.** 183 W. 10th St. 212-252-5091. www.smallsjazzclub.com
- Sat 4/9: **Antoinette Montague** Group headlines **The 2011 International Women in Jazz Festival** with **Tammy Hall** (piano) & **Bill Easley** (sax, flute, clarinet), **St. Peter's Church,** 54th Street at Lexington Avenue, New York, NY 10022, **Reservations/Advance Tickets, \$20:** 212-560-7553, **Festival runs from 2:00 PM to 9:00 PM,** www.internationalwomeninjazz.com
- Sat 4/9: **Rick Stone, Marco Panscia & Tom Pollard** at **The Bar Next Door.** 7:30pm, 9:30pm & 11:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com. www.rickstone.com
- Sat 4/9: **University of the Streets.** **David Lopato** with **Ratzo Harris & Gene Jackson** at 8:00pm. **Diane Moser Quintet** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
- Sat 4/9: **University of the Streets.** **David Lopato** with **Ratzo Harris & Gene Jackson** at 8:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
- Sat 4/9: **Tony Middleton** at **Palio Bar.** 8:30pm. 151 W. 51st St. (Bet. 6th & 7th Ave.) 212-399-9400. www.pianodue.com/palio-bar.html
- Sat 4/9: **Richie Vitale Quintet, Neal Smith Quintet & Anthony Wonsey Trio** at **Smalls Jazz Club.** 183 W. 10th St. 212-252-5091. www.smallsjazzclub.com
- Sun 4/10: **Club d'Elf** with **John Medeski & Hassan Makmoun** at **(le) poisson rouge.** 10:00pm. \$12; \$15 at door. 158 Bleecker St. 212-505-FISH. www.lepoissonrouge.com.
- Sun 4/10: **Peter Mazza, Hendrik Meurkens & Rogerio**

- Boccatto at The Bar Next Door.** 8:00pm & 10:00pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com. www.jaredgoldb3.com
- Sun 4/10: **Ruth Brisbane & Jon Roche Trio, Joe Magnarelli Quartet, Johnny O'Neal at Smalls Jazz Club.** 183 W. 10th St. 212-252-5091. www.smallsjazzclub.com
- Sun 4/10: **Joe Fiedler with Boris Kozlov & Michael Sarin at St. Peter's Church.** 5:00pm. Jazz Vespers. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) www.saintpeters.org.
- Sun 4/10: **Roz Corral with Paul Meyers & Santi Debriano at North Square Lounge.** 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. www.northsquarejazz.com.
- Sun 4/10: **University of the Streets. Hans Tammen & Third Eye Orchestra** at 8:00pm, \$15. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
- Mon 4/11: **Nancy Harms, Mike Moreno & Joe Sanders at The Bar Next Door.** 8:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com. www.nancyharms.com
- Mon 4/11: **Ron Carter with Matthew Jodrell, Patrick Cornelius, John Chin & Luca Santaniello at Paul Hall, Juilliard.** 8:00pm. Free. 155 W. 65th St. (Bet. Broadway & Amsterdam Ave.) 212-769-7406. www.juilliard.edu
- Mon 4/11: **University of the Streets. New School Brazilian Jazz Ensemble** directed by Richard Boukas at 8:00pm. **Ben Flocks with Javier Santiago, Chris Smith & Cory Cox** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave.

- A). www.universityofthestreets.org.
- Mon 4/11: **Hans Glawischnig Trio, Ari Hoenig Trio, Spencer Murphy at Smalls Jazz Club.** 183 W. 10th St. 212-252-5091. www.smallsjazzclub.com
- Tues 4/12: **Jesse Harris with Bill Dobrow, Guilherme Monteiro, Mauro Refosco & Vinicius Cantuaria at (le) poisson rouge.** 10:00pm. \$15. 158 Bleecker St. 212-505-FISH. www.lepoissonrouge.com.
- Tues 4/12: **Dave Brubeck Quartet at Kaufmann Concert Hall.** 8:00pm. \$70; \$50. Lexington Ave. & 92nd St. 212.415-5500. www.92Y.org.
- Tues 4/12: **University of the Streets. Chris Stover's Caetano Veloso Project** at 8:00pm. **Samir Chatterjee & Chris Stover** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
- Tues 4/12: **Erin McDougald Duo, Jared Gold Trio, Ken Fowser & Behn Gillice at Smalls Jazz Club.** 183 W. 10th St. 212-252-5091. www.smallsjazzclub.com
- Tues 4/12: **Gary Morgan with Panamericana at NYC Baha'i Center.** 8:00pm & 9:30pm. \$15; \$10 for students. 53 E. 11th St. (Bet University Place & Broadway) 212-222-5159. www.bahainyc.org/jazz.html.
- Tues-Fri 4/12-4/15: **John Pizzarelli at Birdland.** 8:30pm & 11:00pm. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080. www.birdlandjazz.com
- Wed 4/13: **Ralph Lalama Quartet, w/ Dave Lalama (p); Noriko Ueda (b); Clifford Barbaro (d),**
- Miles Cafe - 7:30 to 9:30 pm, 212 E. 52nd St. 3Fl. (b/2nd & 3rd Ave.), NYC, 10022 - (212) 371-7657
- Wed 4/13: **Tada Unno, Sean Nowell Sextet, Craig**

- Wuepper Trio at Smalls Jazz Club.** 183 W. 10th St. 212-252-5091. www.smallsjazzclub.com
- Wed 4/13: **University of the Streets. Armen Donelian & Marc Mommaas** at 8:00pm. **Arun Luthra with Bobby Avey, Thmsom Kneeland & Tomas Fujiwara** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
- Thurs 4/14: **Sharel Cassity, Andrew Swift & Marco Panascia at The Bar Next Door.** 8:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com. www.sharelcassity.com
- Thurs 4/14: **Spike Wilner, Anthony Wilson Nonet, Carlos Abadie Quintet at Smalls Jazz Club.** 183 W. 10th St. 212-252-5091. www.smallsjazzclub.com
- Fri-Sat 4/15-4/16: **Kenny Barron, Steve Nelson, Peter Washington & Lewis Nash at The Allen Room, Lincoln Center.** 7:30pm & 9:30pm. The music of the Modern Jazz Quartet. \$55 & \$65. Broadway @ 60th St. 212-721-6500. www.jalc.org
- Fri 4/15: **Bush Tetras with Cynthia Sley, Pat Place, Dee Pop & Julia Murphy at The Kitchen.** \$12. 512 W. 19th St. www.thekitchen.org
- Fri 4/15: **Scott Robinson with JD Parran, Vinny Golia & Warren Smith 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.rmany.org. www.jazzmuseuminharlem.org
- Fri 4/15: **Lapis Luna Quintet at Griffin.** 8:30pm. 50 Gansevoort St. 212-555-6676. Lapisluna.com



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- Fri 4/15: **Steve Ash Trio, Eli Degibri Quartet, Greg Glassman Quartet** at **Smalls Jazz Club**. 183 W. 10th St. 212-252-5091. www.smallsjazzclub.com
- Fri 4/15: **Marlene VerPlank** at **Palio Bar**. 8:30pm. 151 W. 51st St. (Bet. 6th & 7th Ave.) 212-399-9400. www.pianodue.com/palio-bar.html
- Fri 4/15: **Tom Dempsey, Ron Oswanski & Alvin Atkinson** at **The Bar Next Door**. 7:30pm, 9:30pm & 11:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com. www.tjdmusic.com
- Fri-Sat 4/15-4/16 **Sweet Honey in the Rock** at **Rose Theater, Lincoln Center**. 8:00pm. Remembering Nina, Odetta & Miriam. \$30, \$50, \$75, \$95, \$120. Broadway @ 60th St. 212-721-6500. www.jalc.org
- Sat 4/16: **University of the Streets. Jane Ira Bloom with Bobby Previte & Dean Johnson** at 8:00pm. **JC Sanford Quartet** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
- Sat 4/16: **Sarah Hayes** at **Palio Bar**. 8:30pm. 151 W. 51st St. (Bet. 6th & 7th Ave.) 212-399-9400. www.pianodue.com/palio-bar.html
- Sat 4/16: **Lee Kostrinsky, Dwayne Clemons Quintet, Eli Degibri Group, Stacy Dillard Trio** at **Smalls Jazz Club**. 183 W. 10th St. 212-252-5091. www.smallsjazzclub.com
- Sat 4/16: **Freddie Bryant, Paul Meyers & Vanderlei Pereira** at **The Bar Next Door**. 7:30pm, 9:30pm & 11:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com. www.freddiebryant.com
- Sun 4/17: **Amy London** with **Gene Bertoncini & Roni**



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- Ben-Hur** at **North Square Lounge**. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. www.northsquarejazz.com.
- Sun 4/17: **Ruth Brisbane & Jon Roche Trio, Alex Norris Quartet, Johnny O'Neal** at **Smalls Jazz Club**. 183 W. 10th St. 212-252-5091. www.smallsjazzclub.com
- Sun 4/17: **Peter Mazza & Gene Bertoncini** at **The Bar Next Door**. 8:00pm & 10:00pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com. Mon 4/18: **University of the Streets. Alan Ferber Expanded Ensemble** at 8:00pm. **Gebhard Ullman & Steve Swell** with **Hilliard Greene & Barry Altschul** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
- Mon 4/18: **Peter Bernstein, JD Allen Trio, Spencer Murphy** at **Smalls Jazz Club**. 183 W. 10th St. 212-252-5091. www.smallsjazzclub.com
- Mon 4/18: **Peter Eldridge & Matt Aranoff** at **The Bar Next Door**. 7:30pm, 9:30pm & 11:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com. www.petereldridge.com
- Tues 4/19: **Jesse Harris** with **Kenny Wollesen, Eivind Opsvik, Michael Leonhart, Clark Gayton & Tony Schearr** at **(le) poisson rouge**. 10:00pm. \$15. 158 Bleecker St. 212-505-FISH. www.lepoissonrouge.com.
- Tues 4/19: **Carolyn Leonhart, Bryn Roberts Trio, Alex Hoffman** at **Smalls Jazz Club**. 183 W. 10th St. 212-252-5091. www.smallsjazzclub.com
- Tues 4/19: **Lola Danza** with **Sean Conly & Jason Nazary** at **The National Underground**. 10:00pm. 159 E. Houston. www.loladanza.com
- Tues 4/19: **John Escreet** at **55 Bar**. 10:00pm. 55 Christopher St. 212-929-9883. www.55bar.com.
- Tues 4/19: **University of the Streets. Joe Fiedler Trio** at 8:00pm. **Jen Baker & Will Lang** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
- Tues-Sat 4/19-4/23: **Al Foster, George Mraz, Fred Hersch & Rich Perry** at **Birdland**. 8:30pm & 11:00pm. The Music of Joe Henderson. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080. www.birdlandjazz.com
- Mon 4/20: **Jimmy Bruno, Taylor Eigsti Trio, Simona Premazzi Trio** at **Smalls Jazz Club**. 183 W. 10th St. 212-252-5091. www.smallsjazzclub.com
- Mon 4/20: **University of the Streets. David Gibson** with **Jared Gold, Julius Tolentino & Anwar Marshall** at 8:00pm. **Ryan Keberle Quartet** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
- Tues 4/21: **Revive Da Live Big Band, Tribute to the Legendary Guru & The Jazzmatazz Legacy** at **(le) poisson rouge**. 11:00pm. \$20; \$25 at door. 158 Bleecker St. 212-505-FISH. www.lepoissonrouge.com.
- Thurs 4/21: **Oz Noy, Jay Anderson & Adam Nussbaum** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com. www.oznoy.com
- Thurs 4/21: **Nir Felder** with **Kevin Hays, Scott Colley & Nate Smith** at **55 Bar**. 10:00pm. 55 Christopher St. 212-929-9883. www.55bar.com.
- Thurs 4/21: **Michael Feinstein** at **Carnegie Hall, Zankel Hall**. 7:30pm. From \$90. 57th St. & 7th Ave. 212-247-7800. www.carnegiehall.org.
- Thurs 4/21: **Local 269. Joe Fiedler** With **John Hebert & Michael Sarin**. \$10 per set; \$15 for 2 sets; \$20 for the night. 269 E. Hudson St. 212-228-9874. [www.myspace.com](http://www.myspace.com/rucmany.com).

www.rucmany.com.

- Thurs 4/21: **Roz Corral Trio** at **Studio 100 Bar, Marriott Residence Inn**. 7:00pm. No cover or min. 6th Ave. @ 39th St., 3rd Floor.
- Thurs 4/21: **Ned Gould & Spike Wilner, Avishai Cohyen Trio, Josh Evans** at **Smalls Jazz Club**. 183 W. 10th St. 212-252-5091. www.smallsjazzclub.com
- Fri 4/22: **Scott Neumann, Mark Helias & Michael Blake** at **The Bar Next Door**. 7:30pm, 9:30pm & 11:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com. www.scottneumannmusic.com
- Fri 4/22: **David Bixler Quintet, Greg Hutchinson Group, Lawrence Leathers** at **Smalls Jazz Club**. 183 W. 10th St. 212-252-5091. www.smallsjazzclub.com
- Sat 4/23: **University of the Streets. Andy Clausen Dectetat** 8:00pm. **Tom Swafford, Michael Bisio & Matt Crane** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
- Sat 4/23: **Ralph Lalama Trio**, 7:30 to 9:45 pm, "Bop Juice" w/ **Ralph Lalama, David Wong** (b); **Clifford Barbaro** (d), Small's Jazz Club, 183 West 10th Street, NYC, 10014 - (212) 252-5091
- www.smallsjazzclub.com
- Sat 4/23: **Patrick Nornelius, Ed Howard & Rodney Green** at **The Bar Next Door**. 7:30pm, 9:30pm & 11:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com. www.patrickcornelius.com
- Sun 4/24: **Marion Cowings & Jon Roche Trio, Cyrille Aimee Sextet & Johnny O'Neal** at **Smalls Jazz Club**. 183 W. 10th St. 212-252-5091. www.smallsjazzclub.com
- Sun 4/24: **Roz Corral** with **Ron Affif & Paul Gill** at **North Square Lounge**. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. www.northsquarejazz.com.
- Sun 4/24: **Margret Grebowicz** with **Josh Davis, Ole Mathiesen & Mark Ferber** at **55 Bar**. 6:00pm. 55 Christopher St. 212-929-9883. www.55bar.com.
- Thurs 4/24: **Chris Massey** at **Caffé Vivaldi**. 7:00pm. 32 Jones St. 212-691-7538. www.caffevivaldi.com.
- Sun 4/24: **Peter Mazza, Timothy Hayward & Marco Panscia** at **The Bar Next Door**. 8:00pm & 10:00pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com. www.jaredgoldb3.com
- Mon 4/25: **Orchestre National de Jazz** with **Daniel Yvinec & John Hollenbeck's Large Ensemble** at **(le) poisson rouge**. 6:30pm. \$15. 158 Bleecker St. 212-505-FISH. www.lepoissonrouge.com.
- Mon 4/25: **Jonathan Kreisberg, Ari Hoenig Quartet, Spencer Murphy** at **Smalls Jazz Club**. 183 W. 10th St. 212-252-5091. www.smallsjazzclub.com
- Mon 4/25: **University of the Streets. Matt Bauder** with **Nate Wooley, Elvind Opsvik & Tomas Fujiwara** at 8:00pm. **Jay Clayton & Jerry Granelli** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
- Mon 4/25: **Angela Bingham, Yotam Silberstein & Marco Panscia** at **The Bar Next Door**. 7:30pm, 9:30pm & 11:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com. www.angelabingham.com
- Tues 4/26: **University of the Streets. Richard Boukas** with **Chris Stover, Gustavo Amaranti & Mauricio Zottarelli** at 8:00pm. **Amanda Ruzza** with **Mauricio Zottarelli, Fernando Arruda, Chris Stover & Mamiko Watanabe** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.

- Tues 4/26: **Marianne Solivan, Adam Birnbaum Trio, Ken Fowser & Behn Gilleceat** at **Smalls Jazz Club**. 183 W. 10th St. 212-252-5091. www.smallsjazzclub.com
- Tues 4/26: **Steve Johns and Native Soul** at **NYC Baha'i Center**. 8:00pm & 9:30pm. \$15; \$10 for students. 53 E. 11th St. (Bet University Place & Broadway) 212-222-5159. www.bahainyc.org/jazz.html.
- Tues 4/26: **Jesse Harris with Bill Dobrow, Guilherme Monteiro, Mauro Refosco & Sasha Dobson at (le) poisson rouge**. 10:00pm. \$15. 158 Bleecker St. 212-505-FISH. www.lepoissonrouge.com.
- Tues-Sat 4/26-4/30: **Steve Kuhn Trio** at **Birdland**. 8:30pm & 11:00pm. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080. www.birdlandjazz.com
- Mon 4/27: **Larry Ham, Mike LeDonne Trio, Bruce Harris Quartet** at **Smalls Jazz Club**. 183 W. 10th St. 212-252-5091. www.smallsjazzclub.com
- Mon 4/27: **University of the Streets. Maurice Zottarelli Quintet** at 8:00pm. **Adriano Santos with Misha Tsiganov & David Ambrosio** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
- Thurs 4/28: **Vijay Iyer Trio and Robert Gasper Trio** at **Skirball Center**. 8:00pm. \$25-\$35. 566 LaGuardia Pl. 212-352-3101. www.skirballcenter.nyu.edu
- Thurs 4/28: **Ehud Asherie, Dave Stryker & Steve Slagle, Carlos Abadie Quintet** at **Smalls Jazz Club**. 183 W. 10th St. 212-252-5091. www.smallsjazzclub.com
- Thurs 4/28: **University of the Streets. Akiko Pavolka with Nate Radley, Matt Pavolka & Bill Campbell** at 8:00pm.

- **Sara Sserpa with Andre Matos, Kris Davis, Matt Brewer & Tommy Crane** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
- Thurs 4/28: **Hendrik Meurkens, Misha Tsiganov & Gustavo Amarante** at **The Bar Next Door**. 7:30pm, 9:30pm & 11:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com. www.hendrikmeurkens.com
- Fri 4/29: **Matt Geraghty Group, Alex Graham Quartet, Spike Wilner Trio** at **Smalls Jazz Club**. 183 W. 10th St. 212-252-5091. www.smallsjazzclub.com
- Fri-Sat 4/29-4/30 **Marcus Roberts with Marcus Printup, Alphonso Horne, Ron Westray, Ted Nash, Stephen Riley, Ricardo Pascal, Rodney Jordan & Jason Marsalis** at **Rose Theater, Lincoln Center**. 8:00pm. The music of Bud Powell & Earl Hines. \$30, \$50, \$75, \$95, \$120. Broadway @ 60th St. 212-721-6500. www.jalc.org
- Fri 4/29: **Sean Smith, John Hart & Russell Meisner** at **The Bar Next Door**. 7:30pm, 9:30pm & 11:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com. www.seansmithjazz.com
- Sat 4/30: **Purchase College Jazz Combos, Ned Goold Group, Alex Graham Quartet, Stacy Dillard Trio** at **Smalls Jazz Club**. 183 W. 10th St. 212-252-5091. www.smallsjazzclub.com
- Sat 4/30: **Jacam Manricks, Jared Gold & Matt Wilson** at **The Bar Next Door**. 7:30pm, 9:30pm & 11:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com. www.jacammanricks.com

- Sat 4/30: **University of the Streets. Arnold Hammerschlag** at 8:00pm. **Elsa Nilsson** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
- Sun 4/31: **Marianne Solivan Trio** at **North Square Lounge**. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. www.northsquarejazz.com.

BROOKLYN

- Fri 4/1-4/30: 12th Annual **Central Brooklyn Jazz Festival**. Concerts and events for all ages, as well as feature jazz bands celebrating Brooklyn's contributions to jazz. National Endowment for the Arts recipient Candido Camero and other jazz artists will perform. Thirty events will take place during festival 2011 on 23 days of programming with nearly 100 artists performing throughout the borough. For festival information go to www.cbjcz.org or call 718.773.2252.
- Sat 4/2: **James Spaulding** at **Sistas' Place**. 9:00pm & 10:30pm. \$20; \$25 at door. 456 Nostrand Ave. @ Jefferson Ave. 718-398-1766. www.sistasplace.org
- Sun 4/3: **Tyshawn Sorey** at **Sycamore**. 8:00pm. 1118 Cortelyou Rd. (Bet. Stratford & Westminster Rd.) 347-240-5850. http://sycamorebrooklyn.com. www.tyshawnsorey.net
- Sun 4/3, 4/10, 4/17, 4/24: **Stephane Wrembel** at **Barbés**. 9:00pm. 376 9th St. @ 6th Ave. 347-422-0248. www.barbesbrooklyn.com.
- Tues 4/5: "A Jazz Tribute to the East: Brooklyn's Historic

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THU-SUN MAR 31-APR 3

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MON APR 4 & MON APR 18

MINGUS ORCHESTRA

★MINGUS★ MONDAYS★

TUE-WED APR 5-6

JEREMY PELT QUINTET

JD ALLEN - DANNY GRISSETT - PETER WASHINGTON - DARRELL GREEN

THU-SUN APR 7-10 7:30PM & 9:30PM ONLY

RUSSELL MALONE TRIO

DAVID WONG - DARRELL GREEN

MON APR 11 & MON APR 25

MINGUS BIG BAND

★MINGUS★ MONDAYS★

TUE-WED APR 12-13

BEN ALLISON BAND

MICHAEL BLAKE - STEVE GARDENAS - JASON LINDNER - RUDY ROYSTON

THU-SUN APR 14-17

AMBROSE AKINMUSIRE QUINTET

WALTER SMITH III - SAM HARRIS - HARISH RAGHAVAN - JUSTIN BROWN

TUE APR 19

MALIKA ZARRA

JEAN-CHRISTOPHE MAILLARD - MAMADOU BA - HARVEY WIRHT - BRAHIM FRIBGANE

★IMPULSE! NIGHTS: 50TH ANNIVERSARY CELEBRATION★

WED APR 20

JOHN COLTRANE: AFRICA/BRASS

FEATURING DAVE LIEBMAN & RAVI COLTRANE
WITH PHIL MARKOWITZ - CECIL McBEE - BILLY HART

THU APR 21

OLIVER NELSON:
THE BLUES & THE ABSTRACT TRUTH

CURATED BY ROY HARGROVE

FRI APR 22

GIL EVANS: OUT OF THE COOL 50

CURATED BY RYAN TRUESDELL

SAT APR 23

KAI WINDING & J.J. JOHNSON

THE GREAT KAI & J.J. & THE INCREDIBLE KAI WINDING TROMBONE

CURATED BY ROBIN EUBANKS

SUN APR 24

RAY CHARLES: GENIUS+SOUL=JAZZ

CURATED BY HENRY BUTLER

TUE APR 26

BERKLEE GREG OSBY SEXTET

WED APR 27

DARIUS JONES & MATTHEW SHIPP

THU-SUN APR 28-MAY 1 7:30PM & 9:30PM ONLY

CHARLIE HUNTER DUO

BOBBY PREVITE (APR 28) - ADAM CRUZ (APR 29)
ERIC KALB (APR 30) - SHAWN PELTON (MAY 1)

★JAZZ FOR KIDS WITH THE JAZZ STANDARD YOUTH ORCHESTRA EVERY SUNDAY AT 2PM [EXCEPT APR 24-EASTER] - DIRECTED BY DAVID O'ROURKE★

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SETS NIGHTLY AT 7:30 & 9:30 / FRIDAY & SATURDAY THIRD SET AT 11:30

PIANO BY STEINWAY & SONS

- Cultural and Educational Center" at **Brooklyn College, Roosevelt Hall**. 8:00pm. Works by **Charles Tolliver, Gary Bartz, Pharoah Sanders & Rahsaan Roland Kirk**. Free. 2900 Bedford Ave & Ave. H. 718-951-5892. www.brooklyn.cuny.edu
- Wed 4/6: **Samuel Blais** with **Jamie Baum, Linda May Oh, Paul Shrofel & Martin Auguste** at **Brooklyn Lyceum**. 8:00pm & 9:30pm. \$10. 227 4th Ave. 718-857-4816. <http://brooklynlyceum.com>
 - Wed 4/6, 4/13, 4/20, 4/27: **Walter Fischbacher Trio** at **Water Street Restaurant**. 8:00pm. No cover. 66 Water St. www.waterstreetrestaurant.com. www.phishbacher.com
 - Thurs 4/7: **Peter Evans** with **Carlos Homs, Tom Blancarte, Jim Black Sam Pluta** at **Littlefield**. 8:00pm. \$10. 622 Degraw St. (Bet. 3rd & 4th Ave.) 718-855-3388. www.littlefieldnyc.com
 - Thurs 4/7: **Erik Friedlander** at **Barbés**. 8:00pm. 376 9th St. @ 6th Ave. 347-422-0248. www.barbesbrooklyn.com
 - Sat 4/9: **Alan Jay Palmer** at **Sistas' Place**. 9:00pm & 10:30pm. A tribute to Thelonious Monk. \$20; \$25 at door. 456 Nostrand Ave. @ Jefferson Ave. 718-398-1766. www.sistasplace.org
 - Sun 4/10: **Taj Mahal** at **Brooklyn Bowl**. 8:00pm. \$25. 61 Wythe Ave. 718-963-3369. www.brooklynbowl.com
 - Sun 4/10: **Hayes Greenfield & Roger Rosenberg** with **Dean Johnson Rob Garcia** at **Sycamore**. 8:00pm. 1118 Cortelyou Rd. (Bet. Stratford & Westminster Rd.) 347-240-5850. <http://sycamorebrooklyn.com>. www.hayesgreenfield.com
 - Sun 4/10: **Brooklyn Jam Fest** at **Littlefield**. 6:30pm. With **Jessie White, Brooklyn Jazz All-Stars & Bangstrum**. \$40; \$45 at door. 622 Degraw St. (Bet. 3rd & 4th Ave.) 718-855-3388. www.littlefieldnyc.com
 - Wed 4/13: **Joe Lovano** with **Scott Colley** at **Littlefield**. 8:00pm, 9:15pm & 10:30pm. \$14 + \$6 min; \$7 + \$3 min under 21. 622 Degraw St. (Bet. 3rd & 4th Ave.) 718-855-3388. www.littlefieldnyc.com
 - Thurs 4/14: **Andy Statman** at **Barbés**. 10:00pm. \$10. 376 9th St. @ 6th Ave. 347-422-0248. www.barbesbrooklyn.com
 - Thurs 4/14: **Tom Chiu & Oliver Lake** at **Bargemusic**. 8:00pm. \$35; \$30 senior; \$15 student. Fulton Ferry Landing, at the foot of the Brooklyn Bridge. 718-624-2083. www.bargemusic.org
 - Thurs 4/14: **Honey Ear Trio** with **Erik Lawrence, Rene Hart & Allison Miller** at **Littlefield**. 7:00pm. \$15. 622 Degraw St. (Bet. 3rd & 4th Ave.) 718-855-3388. www.littlefieldnyc.com
 - Sat 4/16: **Jimmy Owens** at **Sistas' Place**. 9:00pm & 10:30pm. Tribute to Dr. Billy Taylor. \$20; \$25 at door. 456 Nostrand Ave. @ Jefferson Ave. 718-398-1766. www.sistasplace.org
 - Sun 4/17: **Community Immunity** at **Littlefield**. 7:30pm. \$10. With **Curtis MacDonald Group, Chris Speed, Kris Davis Trio**. 622 Degraw St. (Bet. 3rd & 4th Ave.) 718-855-3388. www.littlefieldnyc.com
 - Sun 4/17: **Ben Monder Trio** at **Sycamore**. 8:00pm. 1118 Cortelyou Rd. (Bet. Stratford & Westminster Rd.) 347-240-5850. <http://sycamorebrooklyn.com>. www.benmonder.com
 - Tues 4/19: **Ralph Peterson** at **Long Island University**. 4:00pm. Room H106. Master class: "Jazz Drumming." 1 University Plaza, Brooklyn. 718-488-1011. www.liuedu/brooklyn
 - Sat 4/23: **Ahmed Abdullah's Diaspora** at **Sistas' Place**.

- 9:00pm & 10:30pm. \$20; \$25 at door. 456 Nostrand Ave. @ Jefferson Ave. 718-398-1766. www.sistasplace.org
- Sun 4/24: **Matt Darriau** with **Peck Allmond, Barney McAll & Rob Garcia** at **Sycamore**. 8:00pm. 1118 Cortelyou Rd. (Bet. Stratford & Westminster Rd.) 347-240-5850. <http://sycamorebrooklyn.com>. www.mattdarriau.com
- Sat 4/30: **George Gray** at **Sistas' Place**. 9:00pm & 10:30pm. Tribute to Max Roach. \$20; \$25 at door. 456 Nostrand Ave. @ Jefferson Ave. 718-398-1766. www.sistasplace.org

QUEENS

- Fri 4/1: **Jeb Patton** and **Antonio Sanchez Quartet** at **LeFrak Concert Hall, Queens College**. 7:30pm. \$25; \$23 for seniors, students & alumni with ID. 65-30 Kissena Blvd, Flushing. 718-793-8080. <http://kupferbergcenter.org>
- Sat 4/2: **John Pizzarelli & the Swing Seven** at **Queensborough Community College**. 8:00pm. \$40; \$10 CUNY students. Performing Arts Center. 222-0556th Ave., Bayside. 718-631-6311. www.visitqpac.org
- Sun 4/3: **David Leonhardt Trio** at **Flushing Town Hall**. 3:00pm. Jazz and Poetry Day. Free. 137-35 Northern Blvd. 718-463-7700, x222. www.flushingtownhall.org
- Fri 4/29: **Queens Jazz Orchestra** under the Direction of **Jimmy Heath** at **Flushing Town Hall** and **Antoinette Montague Group**. 8:00pm. \$40; \$32 members. 137-35 Northern Blvd. 718-463-7700, x222. www.flushingtownhall.org
- Sat 4/30: **Helen Sung** at **Flushing Town Hall**. 2:00pm. Free. 137-35 Northern Blvd. 718-463-7700, x222. www.flushingtownhall.org

BRONX

- 4/3: **Lehman Jazz Brass & Saxophone Ensembles** directed by **Armando Rodriguez** at **Lehman College** Music Building, Room 330. 2:00pm. Free. 250 Bedford Park Blvd. W. 718-960-8000. <http://events.lehman.edu>

WESTCHESTER

- Sat 4/2: **Westchester Jazz Orchestra** at **Irvington Town Hall Theater**. 8:00pm. "Monk Meets Mulligan." \$35; \$30 seniors; \$10 students. 85 Main St., Irvington. 914-591-6602. www.westjazzorch.org
- Sun 4/10: **Antoinette Montague Group - Second Sunday Jazz Series - A Tribute to Dr. Billy Taylor, 8:00 pm**, Presbyterian Jazz Society, The First Presbyterian Church, 199 North Columbus Avenue (corner of East Lincoln Ave.), Mount Vernon, NY 10553-1196, Tickets: 914-667-0823, PJS Members \$10, Non-members \$18, Students \$15 www.pjsjazz.org

NEW JERSEY

- Fri 4/1: **Mauricio de Souza Quartet** at **Priory**. 7:00pm. 233 W. Market St., Newark. 973-242-8012. www.newcommunity.org. www.mauriciodesouzajazz.com
- Sat 4/2: **Dave Stryker Trio** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com
- Sat 4/2: **James Gibbs Quartet** at **Chico's House of Jazz**. 9:00pm. \$10. In Shoppes at the Arcade, 631 Lake Ave., Asbury Park. 732-774-5299. <http://chicoshouseofjazz.com>

- Sun 4/3: **Fred Hersch** at **Union County Performing Arts Center**. 6:00pm. \$15. Fazioli Piano Loft Concert Series. 1601 Irving St., Rahway. 732-499-8226. www.ucpac.org
- Sun 4/3: **Daryl Sherman Trio** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com
- Sun 4/3: **Vinnie Cutro** at **Trumpets**. 3:00pm. \$10; \$5 min. 6 Depot Sq., Montclair. 973-744-2600. www.trumpetsjazz.com
- Sun 4/4: **Swingadelic** at **Maxwell's**. 9:00pm. Free. 1039 Washington St., Hoboken. 201-653-1703. www.maxwellsnj.com
- Tues 4/5: **Jane Stuart** with **Rave Tesar, Sue Williams & Rick De Kovessey** at **Whole Foods West Orange**. 6:00pm. Free. 235 Prospect Ave., West Orange. 973-669-3196.
- Wed 4/6: **Dan Levinson** with **Ehud Asherie & Kevin Dorn** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com
- Fri 4/8: **Cape May Jazz Festival**. Performers starting from 8:00pm to 11:00pm. With **Kevin Eubanks, Gregory Porter, Tom Larsen, Warren Wolf, Leon Jordan Quintet & Lauren Hooker**. In various Cape May, NJ venues. 609-884-7277. www.capemayjazz.org
- Sat 4/9: **John Lee Quartet** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com
- Sat 4/9: **Marco Benevento** at **Chico's House of Jazz**. 8:00pm. \$17; \$20 at door. In Shoppes at the Arcade, 631 Lake Ave., Asbury Park. 732-774-5299. <http://chicoshouseofjazz.com>
- Sat 4/9: **Cape May Jazz Festival**. Performers starting from 5:00pm to 11:00pm. With **Poncho Sanchez, Andrew Boy Jr. Band, John Beasley, Rotimi Hundeyin, Point Blank** with **Gerald Chavis, Winston Byrd & Kim Clarke Trio**. Saturday jam sessions starting from noon to 1:00pm. In various Cape May, NJ venues. 609-884-7277. www.capemayjazz.org
- Sun 4/10: **Rebirth Brass Band** with **Maxwell's**. 8:30pm. \$20; \$25 at door. 1039 Washington St., Hoboken. 201-653-1703. www.maxwellsnj.com
- Sun 4/10: **Marlene Verplanck Trio** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com
- Sun 4/10: **Cape May Jazz Festival**. Sunday jam sessions starting from noon to 1:00pm. In various Cape May, NJ venues. 609-884-7277. www.capemayjazz.org
- Mon 4/11: **Midiri Brothers** at **Bickford Theatre**. 8:00pm. \$15 in advance; \$18 at door. On Columbia Turnpike @ Normandy Heights Road, east of downtown Morristown. 973-971-3706. www.nijs.org
- Tues 4/12: **Blue Cranes** with **Rebecca Gates & the Consortium** at **Maxwell's**. 8:30pm. \$10. 1039 Washington St., Hoboken. 201-653-1703. www.maxwellsnj.com
- Fri 4/15: **Bossa Brasil** at **Giamano's Upstairs Room**. 8:00pm. No cover, no min. 301 Main St., Bradley Beach. 732-775-4275. www.giamanos.com
- Sat 4/16: **Robert Gasper** at **Union County Performing Arts Center**. 8:00pm. \$15. Fazioli Piano Loft Concert Series. 1601 Irving St., Rahway. 732-499-8226. www.ucpac.org
- Mon 4/18: **Bernard Purdie** at **Chico's House of Jazz**. 8:00pm. \$10. In Shoppes at the Arcade, 631 Lake Ave., Asbury Park. 732-774-5299. <http://chicoshouseofjazz.com>
- Wed 4/20: **Bucky Pizzarelli** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com
- Thurs 4/21: **Michael Moore Trio** at **Shanghai Jazz**. 24

- Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Fri 4/22: **Tony DeSare Trio** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Tues 4/26: **The New Mastersounds** at **Chico's House of Jazz**. 8:00pm. \$17; \$20 at door. In Shoppes at the Arcade, 631 Lake Ave., Asbury Park. 732-774-5299. <http://chicoshouseofjazz.com>.
- Thurs 4/28: **Eddie Montiero Trio** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Fri 4/29: **Jane Stuart** with **Dave Stryker, Rave Tesar, Sue Williams & Rick De Kovessey** at **Trumpets**. 8:00pm & 10:00pm. \$15; \$10 min. 6 Depot Sq., Montclair. 973-744-2600. www.trumpetsjazz.com. www.janestuartmusic.com
- Fri 4/29: **Herb Woodson Quartet** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Sat 4/30: **Will Calhoun** at **Chico's House of Jazz**. 8:00pm & 10:00pm. \$10. In Shoppes at the Arcade, 631 Lake Ave., Asbury Park. 732-774-5299. <http://chicoshouseofjazz.com>.

...AND BEYOND

- Fri 4/1: **Buddy Guy** at **The Performing Arts Center, Purchase College**. 8:00pm. \$45-\$78. 735 Anderson Hill Rd., Purchase, NY. 914-251-96200. www.artscenter.org
- Fri 4/1: **KJ Denhart** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com. www.KJDenhart.com
- Fri 4/1: **Jeremy Pelt** with **Danny Grissett, Dwayne Burno, Gerald Cleaver & JD Allen** at **Firehouse 12**. 8:30pm & 10:00pm. \$18 & \$12. 45 Crown St., New Haven, CT. 203-785-0468. <http://firehouse12.com>
- Sat 4/2: **Idan Santhaus Band** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com.
- Sun 4/3: **Nadav Snir-Zelniker** with **Jeff Pittson & Phil Palombi** at **Turning Point Café**. 7:30pm. \$12 for 2 sets. 468 Piermont Ave., Piermont, NY. 845-359-1089. www.turningpointcafe.com.
- Thurs 4/7: **Joe Fiedler** with **Boris Kozlov & Michael Sarin** at **The Falcon**. 8:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com.
- Fri 4/8: **Jay Collins Band** at **The Falcon**. 8:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com.
- Fri 4/8: **Gebhard Ullmann & Steve Swell** with **Barry Altschul & Hill Greene** at **Firehouse 12**. 8:30pm & 10:00pm. \$18 & \$12. 45 Crown St., New Haven, CT. 203-785-0468. <http://firehouse12.com>
- Sat 4/9: **Spyro Gyra** at **Tarrytown Music Hall**. 8:00pm. 13 Main St., Tarrytown, NY. 877-840-0457. www.tarrytownmusic hall.org
- Sun 4/10: **Giacomo Gates Quartet** at **Turning Point Café**. 7:30pm. \$15. 468 Piermont Ave., Piermont, NY. 845-359-1089. www.turningpointcafe.com.
- Thurs 4/14: **Art Lande, Paul McCandless & Bruce Williamson** at **The Falcon**. 8:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com.
- Fri 4/15: **Daniel Levin** with **Matt Moran, Nate Wooley & Peter Bitenc** at **Firehouse 12**. 8:30pm & 10:00pm. \$18 & \$12. 45 Crown St., New Haven, CT. 203-785-0468. <http://firehouse12.com>
- Fri 4/15: **Mandingo Ambassadors** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com.
- Sat 4/16: **Tomas Martin Lopez** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
- Fri-Sat 4/20-4/21: **Purchase Jazz Orchestra** at **The**

- Performing Arts Center, Purchase College**. 7:00pm. \$20; \$15 seniors. 735 Anderson Hill Rd., Purchase, NY. 914-251-96200. www.artscenter.org
- Fri 4/22: **Felix Cabrera Band** at **Turning Point Café**. 9:00pm. \$20. 468 Piermont Ave., Piermont, NY. 845-359-1089. www.turningpointcafe.com.
- Fri 4/22: **Shane Endsley, Matt Mitchell, Matt Brewer & Ted Poor** at **Firehouse 12**. 8:30pm & 10:00pm. \$18 & \$12. 45 Crown St., New Haven, CT. 203-785-0468. <http://firehouse12.com>
- Sat 4/23: **Dafnis Prieto Trio** at **The Falcon**. 7:00pm. 1348

- Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
- Wed 4/27: **Ellen Kaye Band** at **Turning Point Café**. 7:30pm. \$20; \$25 at door. 468 Piermont Ave., Piermont, NY. 845-359-1089. www.turningpointcafe.com.
- Fri 4/29: **Tisziji Munoz Quartet** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
- Fri 4/29: **Amir ElSaffar** with **Carlo DeRosa, Nasheet Waits, Tareq Abboushi & Zafer Tawil** at **Firehouse 12**. 8:30pm & 10:00pm. \$18 & \$12. 45 Crown St., New Haven, CT. 203-785-0468. <http://firehouse12.com>
- Sat 4/30: **Robert Glasper Trio** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com ■

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<p>APR 1-3 / 8:00PM & 10:00PM CHARLES TOLLIVER BIG BAND</p> <p>APR 4 / 8:00PM & 10PM LES PAUL TRIO W/ SPECIAL GUEST JOE PISCOPO</p> <p>APR 5 / 8:00PM DANNY AIELLO WITH SPECIAL GUESTS THE BRONX WANDERERS & HIP-HOP ARTIST HASSAN</p> <p>APR 5 / 11:00PM FOLLOW SPOT - WEEKLY BROADWAY OPEN MIC PARTY</p> <p>APR 6 / 8:00PM & 10PM CAROLYN LEONHART</p> <p>APR 7 / 8:00PM & 10PM ED PALERMO BIG BAND</p> <p>APR 8-9 / 8:00PM & 10:00PM JUNKO ONISHI TRIO FEAT. JAMES CARTER, DWAYNE BURNO & GREGORY HUTCHINSON</p> <p>APR 8 / MIDNIGHT SAMUEL BLAIS QUARTET</p> <p>APR 9 / MIDNIGHT VOX SYNDROME</p>	<p>APR 10 / 8:00PM & 10:00PM LUCKY PETERSON BAND FEAT. TAMARA PETERSON</p> <p>APR 11 / 8:00PM & 10PM LES PAUL TRIO W/ SPECIAL GUEST RICHIE KOTZEN TRIO</p> <p>APR 12 / 8:00PM LALA BROOKS OF THE CRYSTALS</p> <p>APR 12 / 11:00PM FOLLOW SPOT - WEEKLY BROADWAY OPEN MIC PARTY</p> <p>APR 13 / 8:00PM & 10:00PM T.K. BLUE LATIN BIRD CD RELEASE</p> <p>APR 14-17 TBA</p> <p>APR 18 / 8:00PM & 10PM LES PAUL TRIO W/ SPECIAL GUEST DAN PENN</p> <p>APR 19 / 7:00PM & 9:00PM THE PHOEBE LEGERE QUARTET</p> <p>APR 19 / 11:00PM FOLLOW SPOT - WEEKLY BROADWAY OPEN MIC PARTY</p>	<p>APR 20-21 TBA</p> <p>APR 22-24 / 8:00PM & 10:00PM CHAD SMITH'S BOMBASTIC MEATBATS</p> <p>APR 25 / 8:00PM & 10PM LES PAUL TRIO W/ SPECIAL GUEST JIMMY VIVINO (MUSICAL DIRECTOR OF THE CONAN O'BRIEN SHOW) & THE RUSS PAUL BAND</p> <p>APR 26 / 7:00PM & 9:00PM TERESE GENECCO & HER LITTLE BIG BAND</p> <p>APR 26 / 11:00PM FOLLOW SPOT - WEEKLY BROADWAY OPEN MIC PARTY</p> <p>APR 27-28 / 8:00PM & 10:00PM STEVE SWALLOW, OHAD TALMOR & ADAM NUSSBAUM</p> <p>APR 29-30 / 8:00PM & 10:00P PEE WEE ELLIS, LARRY WILLIS & CHRISTIAN MCBRIDE</p>
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Les Paul MONDAY NIGHTS WITH THE LES PAUL TRIO FEATURING:

APR 4TH 8:00PM & 10:00PM

JOE PISCOPO

APR 11TH 8:00PM & 10:00PM

RICHIE KOTZEN TRIO

APR 18TH 8:00PM & 10:00PM

DAN PENN

APR 25TH 8:00PM & 10:00PM

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1	FRI	MALABY/MOTIAN/SANCHEZ/MONDER
2	SAT	ROB GARCIA 4; ANNE METTE IVERSEN 4; ADAM KOLKER 3
3	SUN	CUADRADO/PRATT/SMITH 5
4	MON	DAVID AMRAM 4
5	TUES	LAUREN KINHAN 4
6	WED	JASON RIGBY 4
7	THURS	PETE MCCANN 5
8	FRI	RUDRESH MAHANTHAPPA 4
9	SAT	DAN TEPFER & GARY PEACOCK
10	SUN	BRAZILIAN ACOUSTIC ENSEMBLE
11	MON	SIMON MULLIGAN 3
12	TUES	LAUREN FALLS 5
13	WED	BECCA STEVENS; POST FOLK CUDDLE MAGIC
14	THURS	OUTSIDE SOURCES
15	FRI	AMANDA BAISINGER 5
16	SAT	GERRY HEMINGWAY 5
17	SUN	BOBBY AVEY 4
18	MON	ALEX DIMITROV 3
19	TUES	MIKA HARY, CAMILA MEZA, NANCY HARMS & BAND
20	WED	MAT MANERI 5
21	THURS	TERRENCE MCMANUS 3
22	FRI	ELLERY ESKELIN 3
23	SAT	PETE ROBBINS 4
24	SUN	ARUN RAMAMURTHY 2
25	MON	OWEN HOWARDE 5
26	TUES	PUBLIQUARTET; MIGHTY THIRD RAIL
27	WED	ROBERT SARAZIN BLAKE
28	THURS	TOM CHANG 4
29	FRI	GEORGE COLLIGAN 3; KERRY POLITZER 4
30	SAT	JOHN HEBERT 4

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Calendar of Events

APR	Blue Note 131 W Third St. (east of 6th Ave) 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 cleopatrasneedle.com	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
1 - Fri	Michel Legrand 3; Jason Moran/Tony Malaby/Joey Baron	Don Braden	Bruce Harris 4	Malaby/Motian/Sanchez/ Monder	Michele Bautier 2
2 - Sat	Michel Legrand 3; Dee Lucas	Don Braden	Irini 4	Rob Garcia; Anne Mette Iversen 4; Adam Kolker 3	Zen for Primates
3 - Sun	Brian Lynch & NYU Jazz En; Michel Legrand 3		Keith Ingham; Noah Haidu	Cuadrado/Pratt/Smith 5	Manhattan Klezmer Music
4 - Mon	Joe Louis Walker	Cecil's Big Band with Mike Lee	Roger Lent 3	David Amram 4	
5 - Tue	Toots Thielemans 4; Kenny Werner 5	Bruce Williams Jazz Jam	Robert Rucker 3	Lauren Kinhan 4	
6 - Wed	Toots Thielemans 4; Kenny Werner 5	Mid-Week Mellow Out	Singer's Open Mic	Jason Rigby 4	
7 - Thu	Toots Thielemans 4; Kenny Werner 5	Comedy Show	Renaut Penant 3	Pete McCann 5	Bill Goodwin Jazz Jam
8 - Fri	Toots Thielemans; Kenny Werner; JM Pilc, Bobby Previte	Nat Adderley Jr.	Masami Ishikawa 4	Rudresh Mahanthappa 4	Vicki Doney
9 - Sat	Toots Thielemans; Kenny Werner; Nina Vidal	Nat Adderley Jr.	Marc Devine 4	Dan Tepfer & Gary Peacock	"Sweet" Sue Terry 4
10 - Sun	Dan Tepfer 3; Toots Thielemans 4; Kenny Werner 5		Keith Ingham; Noah Haidu	Brazilian Acoustic En- semble	Gypsy Jazz 5
11 - Mon	Isabel Rose	Cecil's Big Band with Mike Lee	Roger Lent 3	Simon Mulligan 3	
12 - Tue	Crusaders	Bruce Williams Jazz Jam	Robert Rucker 3	Lauren Falls 5	
13 - Wed	Crusaders	Mid-Week Mellow Out	Singer's Open Mic	Becca Stevens; Post Folk Cuddle Magic	
14 - Thu	Crusaders	Musiclocker	Rudi Mwangogi 3	Outside Sources	Bill Goodwin Jazz Jam
15 - Fri	Crusaders; Ben Perowsky & Samir Chatterjee	Geovanni Arencibia	Antoine Drye 4	Amanda Baisinger 5	Carol Morgan
16 - Sat	Crusaders; 6 Figures	Curtis Lundy 3	Paolo Sapia 4	Gerry Hemingway 5	Chihiro Yamanaka 3
17 - Sun	Julliard Jazz Brunch; Crusaders		Keith Ingham; Noah Haidu	Bobby Avey 4	Bob Lieve Band
18 - Mon	Persuasions	Cecil's Big Band with Mike Lee	Roger Lent 3	Alex Dimitrov 3	
19 - Tue	Bad Plus & Joshua Redman	Bruce Williams Jazz Jam	Robert Rucker 3	Mika Hary, Camila Meza, Nancy Harms & Band	
20 - Wed	Bad Plus & Joshua Redman	Mid-Week Mellow Out	Singer's Open Mic	Mat Maneri 5	
21 - Thu	Bad Plus & Joshua Redman	R&B Show	Burt Eckoff 3	Terrence McManus 3	Bill Goodwin Jazz Jam
22 - Fri	Bad Plus & Joshua Redman; Dave King	Christian McBride	Mike Lattimore 4	Ellery Eskelin 3	Miles Griffith
23 - Sat	Bad Plus & Joshua Redman; Suga Bush	Christian McBride	Akihiro Yamamoto 4	Pete Robbins 4	Eric Doney & Zach Brock
24 - Sun	Bad Plus & Joshua Redman		Keith Ingham; Noah Haidu	Arun Ramamurthy 2	
25 - Mon	Purchase Jazz Orch & John Abercrombie	Cecil's Big Band with Mike Lee	Roger Lent 3	Owen Howarde 5	
26 - Tue	James Carter 3	Bruce Williams Jazz Jam	Robert Rucker 3	PUBLIQuartet; Mighty Third Rail	
27 - Wed	James Carter 3	Mid-Week Mellow Out	Singer's Open Mic	Robert Sarazin Blake	
28 - Thu	James Carter 3	Blues Jam Session	Justin Lees 3	Tom Chang 4	Bill Goodwin Jazz Jam
29 - Fri	James Carter 3; Trevor Dunn, Larry Grenadier	Rock the Jazz	Joe Sucato 4	George Colligan 3; Kerry Politzer 4	Subtones
30 - Sat	James Carter 3	Defet	Donald Malloy 4	John Hebert 4	Jack Wilkins

APR	Dizzy's Club Coca Cola B'dwy & 60th, 5th 212-258-9595 jazzatlincolncenter.com/dccc	Dizzy's Club After Hours Broadway & 60th, 5th Fl 212-258-9595 jazzatlincolncenter.com	Feinstein's at Lowes Regency 540 Park Ave. 212-339-8942 feinsteinsattheregency.com	Iridium 1650 Broadway (below 51st St.) 212-582-2121 iridiumjazzclub.com	Jazz Gallery 290 Hudson St. (below Spring St.) 212-242-1063 www.jazzgallery.org
1 - Fri	Rene Marie, Carla Cook & Allan Harris with Marc Cary	Kurt Bacher 5	Nellie McKay	Charles Tolliver Band	John Escreet 4
2 - Sat	Rene Marie, Carla Cook & Allan Harris with Marc Cary	Kurt Bacher 5	Nellie McKay	Charles Tolliver Band	Omer Avital Band
3 - Sun	Rene Marie, Carla Cook & Allan Harris with Marc Cary		Jan Daley	Charles Tolliver Band	
4 - Mon	Andy Farber Band & Cynthia Scott		Jim Van Slyke	Joe Piscopo	Steve Coleman
5 - Tue	Houston Person, Ken Peplowski, Wycliffe Gordon	Dmitry Baevsky 4	Little Anthony & The Imperials	Danny Aiello; The Follow Spot	
6 - Wed	Houston Person, Ken Peplowski, Wycliffe Gordon	Dmitry Baevsky 4	John Fedchock 4; Little Anthony & Imperials	Carolyn Leonhart	
7 - Thu	Houston Person, Ken Peplowski, Wycliffe Gordon	Dmitry Baevsky 4	Gianni Russo; Little Anthony & Imperials	Ed Palermo Band	Gene Lake 4
8 - Fri	Houston Person, Ken Peplowski, Wycliffe Gordon, Dee Daniels & Bucky Pizzarelli	Dmitry Baevsky 4	Little Anthony & The Imperials	Junko Onishi 3; Samuel Blais 4	Justin Brown Band
9 - Sat	Houston Person, Ken Peplowski, Wycliffe Gordon, dee Daniels & Bucky Pizzarelli	Dmitry Baevsky 4	Little Anthony & The Imperials	Junko Onishi 3; Vox Syndrome	Rudresh Mahanthappa 4
10 - Sun	Houston Person, Ken Peplowski & Wycliffe Gordon		John Malino	Lucky Peterson Band	
11 - Mon	Purchase Jazz Orchestra with Eric Alexander		Jim Van Slyke	Richie Kotzen 3	Steve Coleman
12 - Tue	The 3 Cohens	Julliard Jazz All Stars	Little Anthony & The Imperials	LaLa Brooks; The Follow Spot	
13 - Wed	The 3 Cohens	Julliard Jazz All Stars	Don Braden; Little Anthony & Imperials	T.K. Blue	Miguel Zenon 4
14 - Thu	Phil Woods 5	Julliard Jazz All Stars	Little Anthony & The Imperials		Adam Kromelow 3
15 - Fri	Phil Woods 5	Julliard Jazz All Stars	Little Anthony & The Imperials		Dan Weiss 2
16 - Sat	Phil Woods 5	Julliard Jazz All Stars	Little Anthony & The Imperials		Tyshawn Sorey 5
17 - Sun	Phil Woods 5		Jamie DeRoy		
18 - Mon	Manhattan School of Music, Bobby Sanabria		Jim Van Slyke	Dan Penn	Steve Coleman
19 - Tue	Ben Wolfe 5	Swing City	Clint Holmes	Phoebe Legere 4; The Follow Spot	
20 - Wed	Bobby Hutcherson & Joey DeFrancesco	Swing City	Alan Ferber; Clint Holmes	Javon Jackson Band	NYU Jazz Ensembles with Ralph Alessi
21 - Thu	Bobby Hutcherson & Joey DeFrancesco	Swing City	Clint Holmes		Alan Hampton
22 - Fri	Bobby Hutcherson & Joey DeFrancesco	Swing City	Clint Holmes	Chad Smith; Manhattan Experiment	Orrin Evans Band
23 - Sat	Bobby Hutcherson & Joey DeFrancesco	Swing City	Clint Holmes	Chad Smith	
24 - Sun	Bobby Hutcherson & Joey DeFrancesco		Magical Nights	Chad Smith	
25 - Mon	Gret Matassa 4		Jim Van Slyke	Jimmy Vivino	Steve Coleman
26 - Tue	Duduka Da Fonseca, Helio Alves, Toninho Horta	Ark Ovrutski 5		Terese Genecco Band; Follow Spot	NYU Jazz Ensembles with Andy Milne
27 - Wed	Duduka Da Fonseca, Helio Alves, T. Horta	Ark Ovrutski 5	Jennifer Leitham 3	Steve Swallow, Ohad Talmor, A. Nussbaum	
28 - Thu	Duduka Da Fonseca, Helio Alves, T. Horta	Ark Ovrutski 5	Dan Hill	Steve Swallow, Ohad Talmor, A. Nussbaum	Casey Benjamin Band
29 - Fri	Duduka Da Fonseca, Helio Alves, T. Horta	Ark Ovrutski 5	Dan Hill	Pee Wee Ellis, Larry Willis, Chris McBride	John Ellis
30 - Sat	Duduka Da Fonseca, Helio Alves, T. Horta	Ark Ovrutski 5	Dan Hill	Pee Wee Ellis, Larry Willis, Chris McBride	John Ellis

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7:30PM / 9:30PM APRIL 15-16
THE MUSIC OF
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 Lewis Nash, Kenny Barron, Steve Nelson and Peter Washington
 with special guest Jim Hall

8PM APRIL 15-16
SWEET HONEY IN THE ROCK:
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 ODETTA & MIRIAM

8PM APRIL 29-30
THE MUSIC OF
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Photo of Leny Andrade and Paquito D'Rivera by Frank Stewart

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APR	Jazz Standard 116 E 27th St. 212-576-2232 www.jazzstandard.net	Kitano 66 Park Avenue (at 38th St.) 212-885-7119 www.kitano.com	Miles Café 212 E. 52nd St., 3rd Floor 212-371-7657 www.milescafe.com	Puppets Jazz Bar 481 5th Ave., Park Slope 718-499-2622 www.puppetsjazz.com
1 - Fri	SF Jazz Collective	Barry Harris 3	Deborah Latz 4	Bluefish; Jamaica Funk
2 - Sat	SF Jazz Collective	Barry Harris 3	New York Jazz Academy; PJ Rasmussen 4; Majid Khaliq; SoRieN	
3 - Sun	SF Jazz Collective		Banda Magda; Alicia Morrisey 2; Jason Yeager 3	Lauren Falls Band
4 - Mon	Mingus Orchestra		Alicia Cruzado; Elisabeth Lohninger 3	John McNeil/Mike Fahie Jam Session
5 - Tue	Jeremy Pelt 5		Yayoi Ikawa/Eddy Khaimovich 3; Torden Waldorff 5	Peter Fish Band
6 - Wed	Jeremy Pelt 5	Aaron Diehl 3	Michae Reis 3; Cynthia Hills 3	Colin Cannon 4
7 - Thu	Russell Malone 3	Noah Haidu 5	Yoshi Matsubara; Tom Tallitsch 4	Jeff Denson 4; Billy White Band
8 - Fri	Russell Malone 3	Mark Sherman 5	Shauli Einav 4; Rodrigo Beonelli 4	Elsa Nilsson 4; Bill Ware
9 - Sat	Russell Malone 3	Mark Sherman 5	One Soul Fellowship; Erin & David; Ralph Peterson 3	Randy Johnston 3; Abe Ovadia 3
10 - Sun	Russell Malone 3		Michiyo 2; Towner Galaher 5; Ralph Peterson 3	Diego Voglino 3
11 - Mon	Mingus Big Band		Alicia Cruzado	Nataliya Z Band; John McNeil/Mike Fahie
12 - Tue	Ben Allison Band		Eddy Khaimovich 4; Takuya Kuroda 4	Tobias Meinhardt 4
13 - Wed	Ben Allison Band	Kendra Shank 3	Ralph Lalama 4; Daniel Jamieson	NY Alliance Band
14 - Thu	Ambrose Akinmusire 5	Anne Drummond 4	Bob Rodriguez 3; Jacam Manricks Band	Charles Sibirsky's Singers Night
15 - Fri	Ambrose Akinmusire 5	Mike DiRubbo 5	Dan Liptak 5; Joe Benjamin Project	Jessica Jones 4; Arturo O'Farrill 4; Jesse Lynch 4
16 - Sat	Ambrose Akinmusire 5	Mike DiRubbo 5	Ross Kratter Band; Jostein Gulbrandsen 5; Project K-Paz; Napua Davoy	Charlie Apicella & Iron City; Don Friedman 3
17 - Sun	Ambrose Akinmusire 5		Jane Stuart 4; Pascallito 4; Suzanne Pittson 2; Bright Noise	Fiona Bicket; Franglais
18 - Mon	Mingus Big Band		Alicia Cruzado; Isaac Darche 5	Nataliya Z Band; John McNeil/Mike Fahie
19 - Tue	Malika Zarra		NYU World Ensemble; Jure Puki 4	Atlantis 4
20 - Wed	Dave Liebman & Ravi Coltrane 5	Bob Bisaccia 4	Tomoko Omura 4; Atlantis 4	Mitch Marcus 4
21 - Thu	Roy Hargrove Band	Emiko O'Hara 4	Brad Linde 4; Justin Kauflin 3	John McNeil 4
22 - Fri	Ryan Truesdell Band	Mark Soskin 4	Anne Mironchik 3; Nelson Riveros 3	George Cables
23 - Sat	Robin Eubanks Band	Mark Soskin 4	Charito 4; Robin Aleman 4	Evil Giraffes on Mars
24 - Sun	Henry Butler		Eunjin Lee; Angelo Di Loreto 4; Hyungjin Choi 3; Vadim Nesselovskiy 4	Rustic Shadow on a Summer Tree; Shai Maestro 3
25 - Mon	Mingus Big Band		Alicia Cruzado; Rotem Sivan 3	Nataliya Z; John McNeil/Mike Fahie
26 - Tue	Greg Osby 6		Tom Thorndike 3; Michael Dease 4	Tennessee Grimes 3
27 - Wed	Darius Jones & Matthew Shipp	Mercedes Hall 4	Ria Curley 4; Straight Street	Trachy/Lacy Collective
28 - Thu	Charlie Hunter & Bobby Previte	Falkner Evans 5	Nerissa Campbell 4; Willem Delisfort 3	Charles Sibirsky's Singers Night; Stan Killian Band
29 - Fri	Charlie Hunter & Adam Cruz	Don Friedman/Phil Palombi 3	Carol Leven 4; Karel Ruzicka 3	
30 - Sat	Charlie Hunter & Eric Kalb	Don Friedman/Phil Palombi	Brianna Thomas 4; Linda Presgrave 5; ESJ 3; Laura Furci 2	Alex Blake 4

APR	Shrine 2271 Adam Clayton Powell Blvd. 212-690-7807 www.shrinenyc.com	The Stone Ave. C and Second St. www.thestonenyc.com	Village Vanguard 178 Seventh Ave. S (below W 11th St.) 212-255-4037 www.villagevanguard.net	Zinc Bar 82 W. 3rd St. 212-477-ZINC www.zincbar.com
1 - Fri	Mongolian Monkfish; Fred Tomas	Vinny Golia 3	Adam Rogers 4	Abdoulaye Diabaté
2 - Sat	Sinner Man; Shelly Bhushan; Quenia Ribeiro	Ken Filiano 4; Gabrielle Coen 5	Adam Rogers 4	Marianni
3 - Sun	Jazz Jam; Dave Kain; Livio Almeida; Tom Halpenny	Steve Adams & Ken Filiano; Adams/Filiano 4	Adam Rogers 4	Cidinho Teixeira
4 - Mon	Daniel Foose 3		Vanguard Jazz Orchestra	Emily Braden; Felix Pastorius; Ron Affif 3
5 - Tue	Parisi/O'Farrill/Lawitts; Sacha Silva; Jolanda 3	Vinny Golia 7; Harris Eisenstadt 5	Fellowship Band	Melody Federer; Jack Jeffers Band
6 - Wed	Swingers of Jazz	Jason Mears 5; Vinny Golia Band	Fellowship Band	NY Youth Orchestra; Oroukstra
7 - Thu	Amkoullel; Forgotten by Friday; Sistine Criminals	John Zorn	Fellowship Band	Singers Open Mic; Gregorio Uribe Band
8 - Fri	Dominique Jones; Casimir Liberski; Transitshop; Thousands of One	Sylvie Courvoisier; Vinny Golia & Sylvie Courvoisier	Fellowship Band	Kaïssa
9 - Sat	Part-Time Hoodlums; Irka Mateo; Big Ben Hillman	Miya Masaoka; Ishtah	Fellowship Band	Marianni
10 - Sun	Jazz Jam; Teniver Cheung; Michael Varekamp; Stan Killian; OW 4	Your Neighborhood Saxophone 4; Steve Adams-Joe Morris-Lisle Ellis	Fellowship Band	Cidinho Teixeira
11 - Mon			Vanguard Jazz Orchestra	Eva Cortés; Felix Pastorius; Ron Affif 3
12 - Tue	Koran Agan 3	Adam Lane 3 & 4	Martial Solal & François Moutin	
13 - Wed	Chris Massey 3; Unique Band; Maria Davis	Dan Rosenboom 7; Vinny Golia 6	Martial Solal & François Moutin	Band of Bones; Eddie Allen 4
14 - Thu	Sunrise Set; Fallen Riviera	Dr Mint; Vinny Golia 8	Martial Solal & François Moutin	Singers Open Mic; Portinho 3
15 - Fri	Lu Reid; MaMa Afrika	Karl Berger	Martial Solal & François Moutin	Abdoulaye Diabaté
16 - Sat	Steven Dalannoye 3	Meg Baird; Fursaxa	Martial Solal & François Moutin	Marianni
17 - Sun	Jazz Jam; Jure Puki; Nicolas Letman-Burtinovic	Helen Rush; Samara Lubelski & Marcia Basset	Martial Solal & François Moutin	Cidinho Teixeira
18 - Mon	The Gathering		Vanguard Jazz Orchestra	Marilyn Kleinberg; Felix Pastorius; Ron Affif 3
19 - Tue		Pharmakon; Sewer Goddess	Bill Frisell 3	Misha Piatigorsky Band
20 - Wed	Darius Scheider; Blessing Offer	Kyle Clyde; Ikue Mori	Bill Frisell 3	Misha Piatigorsky Band; Jeff "Tain" Watts 4
21 - Thu	California King; The Metric System	Okkyung Lee; U.S. Girls	Bill Frisell 3	Open Mic for Vocalists; Jeff "Tain" Watts 4
22 - Fri	World Funk Fest	Horse Bladder; Schurt Kwitter	Bill Frisell 3	Kofo
23 - Sat	Karikatura; "Yacouba Diabate	Kim Gordon; Talk Normal	Bill Frisell 3	Marianni
24 - Sun	Jazz Jam; Natty Dreadz	Jaiko Suzuki; Paul & Maurey	Bill Frisell 3	Cidinho Teixeira
25 - Mon	Yvonnick Prene; Superstar Runner		Vanguard Jazz Orchestra	Marianne Solivan; Felix Pastorius; Ron Affif 3
26 - Tue		Roe Enney; LALS	Bill Frisell 4	Jason Lindner 3
27 - Wed	Akemi Yamada 3; Trio Aman Raz	Jenny Graf Sheppard; Metalux	Bill Frisell 4	Marcus Miller; Jason Lindner
28 - Thu	Mazzu-Siwula-Troja 3; David Kardas; Passion Project White Rhino	MV Carbon; Lin Culberton 3	Bill Frisell 4	Open Mic for Vocalists; Jason Lindner
29 - Fri	X-Factor; Platinum Mustache; Cheick Diabate	K.mical micoco; Nancy Garcia	Bill Frisell 4	Martino Atangana
30 - Sat	Reggae; Roots Vibration Band	Kate Biggar; Elisa Ambrogio	Bill Frisell 4	Marianni

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- 10 **Joe Fiedler Trio**
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- 24 **Easter Sunday!**
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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
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Brooklyn Conservatory of Music, 58 Seventh Ave., Brooklyn, NY, 718-622-3300, www.brooklynconservatory.com
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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
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JJ: When you were starting out were you trying to develop your own voice?

JM: No. When I started out I didn't know what I was doing. When I joined Dizzy's band back in 1946, that's when I got to play with him, Kenny Clarke, John Lewis ... and things began to open up.

JJ: Could you offer some insight about business given your years of experience with record labels and contracts and performing.

JM: Well, on my website there's a saying, "Blessed

are those that run round in circles, for they shall be called big wheels." I remember one time I was telling the guys at the record company and they said "Well what do you want to do?" and I said "Well, I know what I want to do but I don't know," and he could not understand that. I said to him "You won't understand it because, you know." He said "I used to play trumpet as a ..." I didn't want to tell him this but I say, "Yeah, but you don't play now." And the reason he's not a musician is because he wasn't a musician in the beginning. If you wanted to be a musician that's what you'd be doing. And I remember the guy at the company telling me "Oh he's a producer but he's got good ears." That's some of the dumbest stuff I ever

heard. And then he wanted to take out a couple of bars and I said well, like "Take it." They want to tell you how to play, while the reason I got the record deal is because of the way I play or what I am.

JJ: When you were in Las Vegas you were playing in pit bands. How did that impact your creativity, where you're more of a craftsman every night?

JM: Well, what happens is that it helps, because it was like good education for me. That's where I learned clarinet and that's where my reading became good. If I had to do it all over again I would. I wasn't playing jazz but I learned a lot, and I saw a whole lot. ■

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and Boogie," and "Cherokee," he's not intimidated by Charlie Parker. He made them take the piano a lot more seriously. He changed the whole approach to how pianists solo. It's probably very good for the piano. In some ways it may not have been as good, because I think even though he had a strong left hand, and understood stride piano and all the styles that came before, a lot of the young pianists that have come along, including myself ... nobody really developed their left hand at all.

JJ: And yet, what you're saying is he could play what he'd play with his right hand with his left hand, right?

MR: Exactly. He sure could - just an incredible, technical virtuoso, and competitive. He's letting everybody know, "a piano can do all this stuff and more." You got the feeling that, in that movement, that Bird, and Dizzy and Powell started, there probably was a lot of friendly competition. These were young men - twenty one, twenty two, and not that many years even to develop what he's famous for. It's unbelievable. Of course he was very close with Thelonious Monk. I think Monk wrote a lot of his songs - like "In Walked Bud" - thinking of Bud Powell and vice versa. They weren't in competition. They were just two geniuses who loved music and knew what the other was about.

JJ: Do you believe that Charlie Parker had an influence on Powell?

MR: Oh of course. I think all those guys influenced each other. I think there was just a synergy that happened.

JJ: How did he come up with such a horn-like quality on piano?

MR: Right! I don't know what exact role Bud Powell played in it, but I can tell you it's probably a lot more significant than we know.

JJ: Right. And that comes back to your point that this concert coming up, if nothing else, will be important from that standpoint. These pianists came up with some stuff that nobody else ever really did. It was a pivotal point.

MR: Yes, it was a pivotal point. Getting back to Bud Powell and Monk... You gotta figure that anybody who understood what Monk was doing that early, then Bud wasn't going to be that mysterious to them. I think the language is credited primarily to Parker and Dizzy, but I would definitely argue that Bud Powell certainly would have an equal position in my mind.

JJ: Yes. That's a terrific point of view. How do you prepare for such a concert? Obviously with nine pieces, that means you've got some writing to do, and rehearsing.

MR: Right, well, I think the key for me over the years is to learn how not to be too ambitious. There's the understanding pianistically of what these guys are doing,

I gotta learn their music, meticulously ... sometimes have to give in to producing arrangements. That has two goals, one of which is to preserve the sanctity and then the original thought process that went into the composition. You don't want to get so way out that you lose touch with what you wanted. The arrangements need to unfold with these geniuses perspectives, but at the same time I have to think of the individual guide that I have, and I have to make sure that I write things that fit inside their approach. So if I got something extremely soulful that I want played on trumpet, well I may give that to Marcus Printup, who loves to play with an abstract kind of soul.

JJ: What will people be missing if they don't attend this concert?

MR: Well, they'll be missing a re-imagining of how Chicago music and New York music and bebop and all merged and became the foundation that we as musicians base our whole vocabulary on. They're going to miss a tremendous display of musicianship and virtuosity of a range of talent that would cover, you know, I got a couple young guys who are in their early twenties, very hungry, very fresh, very, very dedicated - for whom this type of concert is going to help shape the next several years of their career and then, you have veterans like myself and Ted Nash. So it's like a mentoring process. Our job is to mentor them, inspire them, and at the same time there's a brotherhood among all of us who've known each other for years. So we are just going to have a good time playing some music. ■

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ing with certainly do not need much babysitting. Being that there are theatrical elements to the pieces, animation and video generated imagery and a huge projection screen, it certainly adds to the complexity. I'm finding that there's never enough tech rehearsal time. You're always scrambling to get the imagery right. We only have a couple of tech rehearsal days in the hall, which isn't really very much.

JJ: There's a whole drama behind the drama. Isn't there?

FH: We're trying to minimize the drama, but there's

a little bit. I'm working with fantastic people on that end of things and I have confidence that it will materialize in the long run. It would be nice if we had a little more time, but I think that is true of almost anything that you do. It's always nice to have more time.

JJ: How does the reality of it as it has taken shape compare with the conception of it, which is truly unique, coming out of a coma and then translating that into this theatrical production, this fantastic thought?

FH: I think certainly the conception evolved partly due to my collaborator, Herschel Garfein, who is a

very fine composer and director, and very thoughtful guy. He took these eight or nine dream scenarios that I remembered quite distinctly and retained when I came out of the two month coma.

JJ: Those were written in a dream journal?

FH: No, I couldn't write anything - I couldn't hold a pencil, I couldn't walk. I was completely helpless for quite some time after I got out of my coma. Within six weeks I was able, with two fingers at least, to get them in a computer. I don't usually remember dreams at all, so the fact that I remembered these was notable

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ble, and I thought that was some sort of message that meant that I should do something with them. That my memories were also very concrete – smells, colors, textures – they were very specific. Not all of them are complete stories - some of them are just things that happened or kind of scenarios.

JJ: Had you paid much attention to dreams prior to this in terms of a creative impulse?

FH: No, not at all and that was also something I thought was special. In a way I began to think that I've gone through this near death thing here and this is what I'm kind of left with - these dreams and it sort of behooves me to do something with them and not just let them die. At first I thought of some animation or something like that and then I realized that that would mean the music would be sort of like playing behind a silent movie and that wasn't really an acceptable thing for me because I wanted the music to be more important. So I gave the dreams, since I had written them down, to Herschel who then came up with a narrative and a theatrical shape. The piece isn't exactly a theater piece and it isn't just a music piece either. What they're calling these kinds of pieces now, is just jargon, but for presenters they're calling them - "festival pieces". Meaning that basically it's just too much music to be a regular theater piece and it's a little too much theater to be just a music piece. So it's kind of a hybrid.

JJ: It's scheduled for different performances, right?

FH: Yeah, we have the premier in Montclair, New Jersey - they were the commissioning body on May 7 and 8. Then it will be performed in San Francisco this year and in Ann Arbor next year. We're pretty firmly convinced that once we have video to show people, so that they do not have to completely imagine what this thing is, I'm fairly sure that there will be some presenters who are going to sign on.

JJ: What was the gestation period from the conception of it to the performance in May?

FH: I wrote the *Dream Sound* in September-October

2008 and sat on them. We really started work on it in the fall of 2010 and we kind of finished the libretto last summer. Then I went up to the MacDowall Colony in New Hampshire where I had a composition residency and I basically went there with this sort of script – this libretto, or whatever you want to call it, and really nothing else. I didn't know exactly what was going to come out and that was the point at which I really just sat with the material. I didn't restrict myself to jazz language I just kind of responded as I felt to the particular dreams. There're also some sections that have been added that are not related to particular dreams, they are what we would call side bars, diversions on topics related –like there is one side bar on *Coma*, and also the misperceptions of comas that we get from movies or television. Then there is also a kind of a side bar about the life of St. Vincent de Paul - very interesting character, possibly the first really radical priest. I was in Saint Vincent's Hospital in New York, the legendary hospital that just closed after 160 years. They went bankrupt. It just felt like we needed to do something about St Vincent somehow – that he related to this whole theme in some way. But the rest of the material is really drawn from these dreams. As I said, I didn't limit my musical language, the same way with the Walt Whitman piece, you wouldn't say it is a jazz piece but you wouldn't say it isn't a jazz piece.

JJ: Well, as all of this took form over that period of time, was it reciprocal in terms of helping you with your rehabilitation physically?

FH: No.

JJ: No, there wasn't that connection. You mentioned St. Vincent de Paul, how about the spiritual aspects of this process?

FH: Well, spiritually if I come down anywhere it's more towards Buddhism than anything else. In a way, that is why I was drawn to Whitman who speaks about being in the moment, love of nature, love of all creatures.

JJ: I'm just amazed at the stamina that's involved in this particularly after the illness, and I know that other artists, like Pat Martino, Larry Carlton and

people like that have kind of experienced what we might call the "Phoenix Phenomenon", where you really do rise from the ashes. But just the fact that you are able to keep up this pace at this time is truly - I think it's almost miraculous.

FH: I kind of feel that it is. I mean I feel that my playing is as strong or stronger than ever. I feel really good about where I am at creatively. My career is certainly going as well or better than it ever has.

JJ: You're playing and have played with the best at the top of their form.

FH: Who knows if it's human interest or what, but there seems to be a lot of media coverage about my story and I think people are interested in it. It has brought me to different audiences outside the typical jazz audience. I think I'm maybe the kind of artist whose music does speak to people outside the jazz world.

JJ: Right, and I think that's one of the things that will keep jazz alive because if it becomes too insular like, let's say a lot of literary criticism, you just have the inner circle speaking to themselves, so to speak.

FH: Jazz can be hip cats playing hip sh*t for hip cats and it can kind of fold in on itself. I do work with young musicians - I've done it for thirty years. I'm always trying to get them (I'm not talking about selling out) to consider who they want to be listening to this music and consider how they're communicating what they want to communicate.

JJ: I've noticed that you've done a lot of college or academic connected residencies and that sort of thing, so what is your general take on music education as the young folks are coming up?

FH: There are a lot of really smart, gifted players who have access to so much information, none of which I had growing up. I pretty much learned the old fashion way, just get on the bandstand and learn to get your ass kicked. I did go to music school but I didn't go there to study jazz in particular. I went there to be a better musician. ■

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6 "Penthouse Serenade." I discovered "Just Can't See" on the "B" side of a Nat Cole Trio 78 RPM. This was a pretty obscure tune given the fact that side "A" of the record was one of Cole's most successful tunes "For Sentimental Reasons". Anyway, Tedd did a great job with the arrangement as well as "Penthouse Serenade" where my inspiration came from the album *Forty Years-The Artistry Of Tony Bennett*. Track 5 – "Love Me Or Leave Me," Track 8 – "Oh You Crazy Moon," and Track 9 – "Mean to Me," were all arranged by my Pal Mike Carubia, another world-class arranger, composer and trumpet player. "Love Me Or Leave Me" was inspired by the Peggy Lee version. Oh You Crazy Moon, Mel Torme, Mean To Me, The Dean Martin version. Track 7- "You're

Driving Me Crazy" is another Andy Farber arrangement where the inspiration came from a Billy Eckstine compilation album called "Everything I Have Is Yours." Finally, track 10 "Stairway To The Stars" was inspired by the Johnny Hartman version and arranged by Dan Block. Dan is another super solid reed-man and arranger whom I've had the pleasure of sharing the bandstand with many times. Dan wrote the arrangement the night before the session and I picked it up at his apartment on my way to the recording studio. Dan owed Farber a favor so he called it in the night before when he realized he wouldn't be able to get to it in time. If not for Dan stepping up to the plate we might have reverted to plan B, to fake the tune just so I could have the 10 tunes I had envisioned for the project. So in a nut shell, I'd say the

project is a tribute to some of my favorite standards and singers as well as an underling theme describing my romantic failures over the years. Ha Ha!!!

JJ: Tell us about a few of the humorous, interesting or dramatic moments that you've experienced in your career singing the Great American Songbook.

JC: My life is full of dramatic moments but I wish I were better at controlling my emotions on stage! See I'm a sucker for a ballad and I tend to get all emotional when I sing a song that stirs up certain memories, it takes all my will and composure to keep from tearing up. I guess it's a good thing that I can connect to a song so emotionally but it's not always a good thing when

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you're in front of hundreds of people. Okay, here's an interesting, humorous story. I got hired to sing some Sinatra tunes at a private event at this seedy catering hall, whose location will remain anonymous. I get to the gig and notice that most of the guests look like characters from the Sopranos. I'm only supposed to perform for an hour, so I do my thing and then approach the table where the guy who was supposed to pay me was sitting, to let him know I'm finished, you know "nice meeting you and can I get paid?" He looks at me, looks at his pals and they all start laughing. Then the guy says "Hey, the kid wants to get paid" and they all laugh some more. Then the guy says, "you ain't done yet, get back up there, I'll tell you when you can leave." They all stopped laughing and looked at me in a very, very scary way. After I turned three shades of white, I thought maybe I'll just abandon my equipment and run, or I'll oblige the gentleman and start singing since I probably wouldn't have made it to the door anyway. So I started walking back to my microphone, still wondering what I'm going to do and the guy yells out, "Hey kid!" and I turn around and he says "We wuz only messin wit cha" and they all start laughing again. The guy hands me what he owes me, plus a \$500 tip, they all shook my hand, said I was great and they'd love to have me back again.

JJ: If relevant, could you identify one or more jazz artists – vocalists or instrumentalists – who have made a significant impact on your own direction?

JC: I'm a big Count Basie fan. I'm a sucker for big

bands to begin with, but Basie is my favorite. As far as singers go, I'd definitely say Nat Cole had a big influence on me. Also, Mel Torme. They didn't call him "The Velvet Fog" for nothing.

JJ: What words of encouragement or support, or quotation or fragment of wisdom have you received from a mentor or associate is it that provides inspiration or guidance in your life?

JC: First piece of advice that I remember someone telling me is "if you're nervous before you do a show or walk on the bandstand, just know that the audience wants to like you." It works every time. A good piano player friend of mine told me once "don't take yourself so seriously, have fun, Just sing man, sing!"

JJ: You're an astute business person – booking and leading bands of all sizes in many different situations. Could you share a few of the understandings that you've learned as being essential for success in this business – or business in general.

JC: Don't sit around and wait for the phone to ring. No one can promote you, your music or your business better than yourself. Be flexible, the conditions on a gig might not be ideal every time but as they say "the show must go on." Don't be a prima donna. Don't be afraid to ask for what you're worth, once you pull your pants down, you can't pull them back up. Think big, be big, but be humble. Avoid egotistical or bad attitude side men, they can really "harsh your buzz" on the bandstand.

from a mentor or associate is it that provides inspiration or guidance in your life?

CH: One day out of the clear blue sky, my father called me into the room where he practiced. He played a song for me recorded by Gladys Knight entitled, "The Need To Be," written by Jim Weatherly. He told me to listen to the lyrics because it reminded him of me. Coming from Gladys, the song was about a woman who is "not a reflection of a man, and needs her own spot to stand." He told me that he was proud of me and that I must remember to "be true to yourself" and he repeated "always be true to yourself." Today, when I am in doubt I call up the words from someone I loved and trusted.

JJ: What kinds of activities do you do to constantly develop your vocal skills?

CH: I develop my vocal skills in several ways. First, I try to keep my entire body in shape in order to sing better. Good or bad health certainly affects the quality of a singer's voice. I go to the gym or a dance class at least twice a week. I take weekly vocal lessons with

JJ: What have you discovered about human nature – either on the bandstand or apart from music entirely?

JC: I could write a whole chapter on that subject but that will take too long. So I'll just say there are still some good, hard working, honest, moral people in this screwed-up world.

JJ: What kinds of activities do you do to constantly develop your vocal skills?

JC: I am always learning new tunes. I sing songs, I work on phrasing. I don't do vocal exercises anymore. I work pretty regularly, so to warm up I usually just sing in the car on my way to my gigs. I do focus on breath control and definitely utilize techniques that I have learned over the years from various coaches and many that I have discovered on my own that work for me. I also think it's important to stay healthy. I don't smoke except for the occasional cigar and I am an outdoor person. I do a lot of walking and bike riding. As a singer it's very important to have good lung capacity and for me there's nothing better than cardio exercise.

JJ: What do you do to recharge your batteries in the face of the hustle and bustle of our contemporary world?

JC: It's important to take time out, focus on family and friends. I usually try to block out a little time during the slow season between January and March, my wife and I will try to take a trip or visit family out of state, or visit our son in California. ■

various teachers who help bring out the best in me. I use DVDs, CDs and cassette tapes - yes, old fashioned cassette tapes - to vocalize daily in my home or car. Listening to music is another important part of my vocal development. I have been listening to music all of my life but as a result of my growth as a jazz singer. I hear a lot of things I never heard before in familiar songs. I enjoy going to jam sessions where listen to other singers and sing with various musicians. The end result will be pure Cynthia Holiday.

JJ: What do you do to recharge your batteries in the face of the hustle and bustle of our contemporary world?

CH: I am a very spiritual person. I wholeheartedly believe in Divine Order and Divine Intervention. My faith in the Supreme Being keeps me grounded and for the most part stress-free! I have learned how not to pursue the "Big Dream" but rather, relish in the journey. I am very clear about what's important in this life and I recharge my batteries daily. ■

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to get in and out of a tune, and basically how to sing with a band successfully. As I began to teach, the details got deeper and deeper, and what started as a basic 'How to sing with a band' class spun off into many

classes, such as vocal technique, chart writing, band direction, sight singing, jazz choir, writing vocalese, plus many music theory and improvisation classes, as well as semesterly concerts. The core of the vocal department at the New School was created around

20 years ago by me, Richard Harper and Janet Lawson. Since then, the vocal faculty has been expanded to include Joan Stiles, Kate Baker, Kamal Scott and Julie Hardy. We have really great students at the New

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School, it is such a joy to pass on the music that I love to these wonderfully talented students.

JJ: How have your activities as an educator impacted your artistic pursuits and influenced your artistry?

AL: I honestly don't know who learns more through my teaching, me or my students. It is an ever evolving process, and I am lucky enough to spend the majority of my time as a teacher at the piano, accompanying my students and showing them some of my favorite tunes. Sometimes I'll get an idea for an arrangement for my own gigs while I'm in the middle of a lesson, 'All I Want', 'How Deep is the Ocean' and 'You and the Night and the Music' from 'Let's Fly' all came from ideas I discovered mid-lesson. I also spend a lot of time not only teaching repertoire, but seeing what repertoire appeals to my students, which inevitably leads to discovery of more repertoire. I also have to stay on my toes with my students, I must always try to be as good a role model for them as I can possibly be. Music is a lifelong pursuit, an endless learning process, I feel so fortunate to be able to make my living from something I am so passionate about, it is something that gives so much back to me. If I can share that passion with my students, then I feel that I am making a positive contribution to the world.

JJ: Talk about the connections made and doors that opened as a result of your fortuitous introduction to Tom Browne?

AL: The gig with Tom Browne was an incredible learning experience for me. I was fresh out of college, and I got to see what life was like on the road, that is, waking up early, travelling all day, getting to the venue feeling exhausted and grimy from travelling, and not having enough time to go to the hotel and shower. We often made it just in time for the sound check, which could take from 4 to 6 PM, then grabbed a snack, and then jumped right into the show. If anybody had any idea of partying or merely staying up late from the adrenaline rush of the performance, there would be hell to pay the next morning when the bus left for the airport at 7 AM. Tom Browne was managed by a wonderful man by the name of Jimmy Boyd, who had an office at 142 St and Broadway. He had helped negotiate George's contract with Warner Brothers for the 'Breezin' record, which had 'This Masquerade' on it, and was such a big hit. George really took Tom under his wing at that time, the early to mid-80's, and I was privy to some very deep advice sessions from George.

JJ: Your work and three year tenure in the hit Broadway Show *City Of Angels* played a significant positive role in your career, artistic and personal life. Could

you share some of those realities and experiences that define this description?

AL: My gig on Broadway in *City of Angels* was one of the biggest thrills of my career. What a joy to work with Cy Coleman every day for months, and then to sing his gorgeous and swinging music every night, I just loved it. When I got the call to audition for the show in August of 1989, the requirement was to sing a swing tune and a vocalese. I had been to musical theatre auditions before, and I knew that you were usually cut off after 16 bars, so I was prepared for that. When I arrived at the audition, I was both terrified to see Cy Coleman and Larry Gelbart sitting at the director's table and absolutely relieved to see Lee Musiker sitting at the piano. I launched into "Sunny Side of the Street" and was shocked when I got to sing two choruses of it. Then, I sang "Moody's Mood for Love," in it's entirety. I kept thinking to myself, "When are they going to ask me to stop?" Instead, they sat there smiling at me, and when I finished, Cy asked me to be the soprano in the quartet. Now I had always been an alto, but I knew enough about getting jobs in the business to say yes, instead of, "well, I've always been an alto, I don't know." I grabbed that opportunity, went to voice teacher Nancy Collyer to open up my high notes, and stayed in the show for it's entire run. The show was the sleeper hit of the season. We won six Tony awards, and the cast album was nominated for a Grammy. I learned many lessons from that show. The first was, if you really feel you are right for something, go for it. I had been singing in vocal jazz groups for years, I knew I was right for that show. After the first year, it was difficult to get excited about doing the same thing night after night. The main thing that kept me going was the idea that people had paid a lot of money for their tickets, and it was my job to give them the best performance I could. It was a great experience regarding the work ethic of being a working performer, and also looking at singing as consistent work, instead of something you just do now and then. I also observed the inner workings of a Broadway show, from the big stars to the dressers and stage hands, it was all just fascinating. I have always loved good musical theatre, *City of Angels* not only had a great score by Cy Coleman and David Zippel, but a hilariously clever book by Larry Gelbart, and terrific big band charts by Billy Byers. Plus, I realized how unusual it was in the jazz field to have a steady paycheck, so I saved up enough money to buy my first home.

JJ: I read about the parties you hosted when you moved to New York City. Tell us about your cooking aptitude for which you are noted.

AL: I have always loved to cook, and every Thanksgiving, I would collect whatever friends of mine

could not get back home to their folks, and throw a turkey dinner. Then, I started to do the same for New Year's Day. My New Year's Eve parties started at 5 PM. We all had late New Year's Eve gigs the night before, and needed to sleep late. They would often go until 5 in the morning. I had worked in restaurants for my first five years of living in New York, so I knew how to make food for lots of people. Word got out about the New Year's soirees, and it got to the point where people had to stand up to eat in my apartment, because it was so crowded. One year, Fred Hersch arrived, proudly presented me with a big bowl of cold sesame noodles that he had made. Another time, Harvie Swartz showed up right at the time that I had called the party for, the first to arrive, but I wasn't ready, as usual, I still had my wet hair in a towel and no make-up on yet, so I asked him to come back in an hour, but he didn't. My grandmother was an amazing baker, I have all of her recipes, so I used to make about five cakes, three pies, lots of cookies, a turkey, a ham, about five or six different salads, a cheese board, and then just rely on people to bring bottles of wine. Those were the days! I met my husband Roni at one of my own New Year's Eve parties, he arrived with the late shift at 1 AM, how lucky was that? No computer dating, no blind date! We still love to throw big parties with lots of food and friends.

JJ: If relevant, could you identify one or more jazz artists, in addition to vocalists, who have made a significant impact on your own direction?

AL: Before I met Roni, I didn't know much about bebop. Roni really introduced me to that world, so through him, I met Barry Harris, and over the years have heard Barry play many times, what a genius! I also got to know the music of Elmo Hope, another pianistic genius, and a wonderful composer. I have written lyrics to three Elmo Hope tunes, and thanks to Bertha Hopes enthusiasm and permission, they are all published, and on my two most recent CD's

JJ: What words of encouragement or support, or quotation or fragment of wisdom have you received from a mentor or associate is it that provides inspiration or guidance in your life?

AL: I am very inspired by Jana Herzen who runs Motema Music, the label that I record for. Aside from being a wonderful singer and songwriter on her own, she is a tireless leader, and very passionate about presenting the wide variety of music that can be heard on Motema recordings. She is fearless about moving forward, follows her ideas with all her heart, and never lets anything get in her way. She deals with problems with a great sense of humor, overcomes them, sometimes just lets them go, and then moves on. I feel extremely fortunate to know her. ■

morphosis on the CD. It's still in a state of flux. I want to call this meandering and experimentation process a form of osmosis – and perhaps that is right – but it seems to have been more of a mutual assimilation. Each of us hearing and drawing from one another's

American story, putting all of that into the song while allowing the song's story (as well as the energy from the audience) to influence the dialogue. The process is beautiful, but difficult to talk about. It's an American

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rehearsal, I told Quentin, Rodney and Kevin to 'do what they do, whatever they're hearing', to move from one idea to the next. We fiddled around with it – played it many times before it reached its current meta-

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melting pot process. I've done the best I can up to this point. As an example: We were at Dizzy's maybe a year or so ago, between the 1st and 2nd movement of the suite when, for the first time, Quentin Baxter started on this drum solo that simultaneously juxtaposed Native American drumming with the military sound of the colonial era fife and drum – in 2 different time signatures! It was astounding – I cried right there on stage and the audience was visibly moved by what they were hearing. Then Kevin Bales, inspired by what he'd just heard, took his piano solo and played what I can only describe as a Native American gospel blues. It was a solo that seemed to take the listener through American history; the eras of the revolutionary war, slavery, civil war, reconstruction, etc. so that by the time we were ready to start into the 2nd movement, a representation of many musical ideas from stride piano to blues to gospel and everywhere in between had been offered. They are such amazing cats. Each time we play this song, it's different...but the same. To transition into the second movement, "My Country 'Tis of Thee", the introduction had to set up the feel for this song. It had to be right, to go deeper into the story, so to speak, possessing elements of devotion, bitterness, joy and triumph. I wanted, with just the first few opening chords, to set the tone in the minds of the listener – to make them worry and wonder, "Uh-oh. What the hell is this?" I set it at a slow 12/8 feel, like so many gospel tunes have. So now when we start into that song with those chords and those lyrics and that church feel – "Lawd, have mercy. You gots to think about some thangs in a whole new way – it can't be helped!" It uproots some strongly entrenched thinking to suggest other ideas in its place. The notes, the rhythm, the feel, the tempo – all of that can open up a whole new way of thinking about a song and what it means to sing "My country 'tis of thee, sweet land of liberty, of thee I sing..." one hears the lyrics anew and, in doing so, unleashes emotions long spent in captivity. Sometimes, at the very end of the second movement, we let ourselves press even deeper into the gospel tradition by evoking the sanctified, joyous double-time feel when the Holy Spirit enters the room. Of course, we didn't have space on the CD to explore this theme, but we go there when we play it live and its effect is electrifying. Now let's see who feels like an American after singing it like this! That is the basic idea – acknowledging that there is more than one way to express love for one's country. It has become medicine for me, singing this love song to my country – very healing. The third movement, as I state on my website, is intended to marry "Lift Ev'ry Voice and Sing" with "The Star Spangled Banner". When I realized that the lyrics and music to both songs were virtually interchangeable (you can sing the lyrics of "The Star Spangled Banner" to the melody of "Lift Ev'ry Voice and Sing"), it was important to bypass the creative void of doing something just because it can be done. The 3rd movement needed to mean something. Initially, I wrote an entirely different melody for "Lift Ev'ry Voice" because the idea of combining it with the "Star Spangled Banner" seemed crazy! I mean, who does that? Well, apparently I do. So, after putting all the movements together – and the reprise

– it perfectly expressed all the contradictory messages I received growing up in this country. It is not the only American story. It is one American's story – mine. And I stand behind it. What other songs had I grown up listening to that provided the soundtrack for my life as an American? These were the general guiding questions. Well, there were songs about rock-n-roll ("Drift Away"), songs about drugs ("White Rabbit"), songs about birds native to this country ("Strange Meadow Lark"), songs about the imagination by two American composers whose writing styles were from Tin Pan Alley AND Motown – "Imagination/Just my Imagination" – songs about painting, not just white angels, but the black angels, too – "Angelitos Negros" – songs about folk heroes ("John Henry"), and traditional tunes dated from the civil war ("O Shenandoah"). We began playing these tunes live at the end of 2007, adding to the list until we had about 40 songs more than what are on the CD. It was difficult paring down this list of tunes, but I think we arrived at a good cross-section of music.

JJ: If relevant, could you identify one or more jazz artists, in addition to vocalists, who have made a significant impact on your own direction?

RM: There are so many! However, it is musicians in general that have made that kind of impact. Here are just a few: Maurice Ravel (Ravel's "Bolero", specifically), Aaron Copland, (talk about American music!), Henry Threadgill (damn, Henry! you playin' it like that, huh??), Nina Simone (no fear, no one like her – not no how, not nowhere), Ornette Coleman (whose real life story reminds me of Horton in Dr. Seuss's, "Horton Hears a Who" because he didn't let anyone dissuade him from what he was hearing – thank god), Harry Belafonte (he personalized every lyric he sang and oh, with what joy and humor!), Peter, Paul & Mary and Simon & Garfunkel (I learned how to harmonize from them), Ella (demonstrated time and again how important it is to infuse love & joy into everything you sing), Sarah (showed all the possible ways to sing a lyric), Carmen (showed me irony and bitterness have a place in music), and Oscar Brown, Jr. (no fear, ever).

JJ: Given your efforts to raise money for the Colorado Coalition for the Homeless, and given your one-woman play, Slut Energy Theory – highlighting the character's rising up out of sexual abuse to embodying self esteem – you've demonstrated sensitivity to helping people and positive solutions to social issues. Could you share some of your perspectives on this?

RM: My perspective? Wow, I have to laugh, because poverty and dysfunction can definitely color one's perspective! I could go into a bunch of stuff here, but there are two major examples my mother set for me when I was quite young that answers this quite well. Before my mom divorced my dad, she had been under his thumb so much she didn't know how to drive, didn't know how to write a check, or pick out her own clothes to wear. The domination he had over her was tremendous. She was so mousy, submissive

and invisible around him that I have no memory of what she looked like back then from the neck up. I only have memories of her as a shadowy figure in some quiet corner, or doing housework, basically trying to stay out of his way. So after she left him, she tackled each of these challenges one at a time until she became a feisty and fiercely independent woman to whom others came for help and support. At no time did my mother ever disparage my father or lecture me on how she intended to raise herself up from where she'd been. No, she simply did it, teaching by example, and left it up to us to learn the lesson.

Both my parents were teachers and after the divorce, my mother moved me and my baby brother to Roanoke, VA, where she continued teaching. It took about a year, but soon my mother was driving and had bought a house big enough for all 7 of her children to come live with her. Early every Saturday morning, my mother and I would fill a couple of grocery bags with food she'd just bought from the supermarket and things from our own pantry. Then we'd get in her car and she'd drive around the neighborhood where her students lived. She'd stop at a house – she chose a different one each time – and tell me to take the bags of groceries to the doorstep, ring the bell and run back to the car real quick so we could take off before anybody answered the door. My mother was a woman of few words so, again, there was no lecture given. We never talked about how important it was to give to those less fortunate, whether it was a "Christian" thing to do, or even why she was doing it. I was left to draw my own conclusions. Consequently, I have learned more about compassion from this extraordinary woman – the strongest woman I know – than I have at any other time or from anyone else. And I am still learning...

JJ: You've pointed toward your patriotic spirit for our elected Republic, the United States, in referencing getting teary when you sing / hear "America the Beautiful" and "My Country 'Tis of Thee." Could you expand upon how the intersection of the freedoms, opportunities we experience in this country, and that have played a role in your creative endeavors, have nurtured your own patriotism?

RM: I have never considered myself patriotic, nor have I used that word as a way to describe how I feel about living in America. I'd like to think I would doggedly pursue my creativity no matter the country of my birth. The sentiment expressed by the following anonymous writer is appealing to me, "I am a citizen of a country that does not yet exist." What I do feel for this country can be compared to familial affection – like the kind I have for my family – it's dysfunctional – and I include myself in that dysfunctionality – but I love 'em anyway. I've used the word "patriotic" to describe most of the traditional songs I learned/sang in school about this country. As far as I can tell, getting teary-eyed while singing these songs isn't a patriotic response. It's an emotional response – one that I have when love, pain, joy, pride, disappointment or hope are expressed in just about any song. I have no doubt that the sentiments expressed

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in those patriotic tunes are [mis]used by some to fan the flames of nationalism, fanaticism, allegiance, obedience and war propaganda when deemed necessary. This is why I consider myself apolitical.

JJ: If you could wave a magic wand, what would you like to accomplish or change in the next five or ten years that would make an impact?

RM: I'd wish for everyone (including myself) the ability to accept just how powerful each one of us is and an understanding and appreciation of how to use that power in a compassionate way.

JJ: What words of encouragement, support, quotation, or fragment of wisdom have you received from a mentor or associate that provides inspiration or guidance in your life?

RM: Eleanor Roosevelt, "We simply must do the thing we think we cannot do." Thomas Edison, "I did not fail 10,000 times, it was simply a 10,000 step process." Marianne Williamson, "Our deepest fear is not that we are inadequate; our deepest fear is that we are powerful beyond measure. It is our light, not our darkness, that most frightens us. We ask ourselves, Who am I to be brilliant, gorgeous, talented and fabulous? Actually, who are you not to be? Your

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is something you admire in your favorite artists and your favorite songs. I believe that by embracing these 5 skills you reach and inspire your listeners. The five things are Rhythm, Melody, Technique, Lyrics and Personal Connection. I work to create and execute these things when I write and perform. Even without lyrics, an improviser considers it a really high compliment to be told they play lyrically. I try to make sure it's all there and it seems to be paying off so far. I think when people say "I hate jazz!" or "I hate opera!", or any other type of music, they are really saying they hate bad jazz, bad opera, etc. Many listeners don't know the difference. It's too bad.

JJ: How have your activities as an educator impacted your artistic pursuits and influenced your artistry?

AM: I gotta practice what I preach. I started teaching because it was sad to me that many young students had big gaps in their musicianship training. I was very fortunate to have had great teachers. I hope I can set a good example and share what I've learned.

JJ: Focusing on making music and constantly developing one's skills is itself enough of a challenge. Could you discuss how as an independent artist you manage the many different tasks and challenges that go along with the music?

AM: Honestly, it's easy to get discouraged and then whine about it in interviews. New York is an expen-

sive city and the music landscape can cater more to revenue than excellence. But, like the brilliant Dorothy Fields and Jerome Kern wrote and Fred Astaire sang, "pick yourself up, dust yourself off, start all over again." Just keep going. If you truly believe in yourself and what you have to share you keep going. You work two jobs, you piss off your friends and family for missing their special events, you learn how to use technology effectively, you stop whining and get back to work as quickly as possible.

JJ: What have you discovered about human nature as a result of your business and or creative pursuits in the music world?

RM: I speak for myself mostly when I say this, though I believe it is true for many, if not most, of us, "We would rather accept someone else's viewpoint of who we are, where we belong and how much we can accomplish than to go out and do the damn thing, already, and thereby define ourselves." It is fear that stops us every time. It takes on all kinds of forms and appearances and comes in all shapes and sizes, but it is nothing but fear. It's not your family or your job or your partner or your gender or your skin color or the lack of money or your health or...sigh- it ain't nothin' but fear.

JJ: What are your thoughts on the following perspective of John Ruskin, and how it relates to the creative and business sides of this music and your life in particular, "The highest reward for a person's toil is

not what they get for it, but what they become by it."

quotation or fragment of wisdom have you received from a mentor or associate is it that provides inspiration or guidance in your life?

AM: Wow, so many. I get inspired by anyone at the top of their game or who overcame great odds – athletes, musicians, writers – from Lou Gehrig to Vincent Van Gogh, Bill Belichick to Beethoven, Forrest Gump to Yip Harburg. But mostly what rings in my head is what my dad use to say and one of my best friends still reminds me: "Keep practicing, Annie!" Yeah, and the science backs it up now too. I'm currently reading "The Talent Code" all about how we build skills and talent.

JJ: What have you discovered about human nature as a result of your business and or creative pursuits in the music world?

AM: The good, the bad and the ugly and I still have a lot to learn.

JJ: What do you do to recharge your batteries in the face of the hustle and bustle of our contemporary world?

playing small doesn't serve the world. We were born to make manifest the power that is within us. And it's not just in some of us; it's in everyone. And as we let our own light shine, we unconsciously give other people permission to do the same. As we are liberated from our own fear, our presence automatically liberates others."

JJ: What words of encouragement, support, quotation, or fragment of wisdom have you received from a mentor or associate that provides inspiration or guidance in your life?

RM: I go on silent, solitary, juice-fasting retreats in the most modest lodging I can find – no TV, no phone, no books, no kindle, or internet access. I walk and I sing. ■

JJ: What do you do to recharge your batteries in the face of the hustle and bustle of our contemporary world?

RM: I'm a sports junkie – I love baseball and football. I've been known to pitch a little fast-pitch softball, play dodgeball and I also practice Iyengar Yoga. I run a little too. I use sports analogies in my lessons a lot. ■

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JJ: What words of encouragement or support, or

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ing are best to be with. (6) Try not to change people. Sometimes, some people are like beautiful cracked pottery - bitter and angry. No matter how much you pour in, they will leak out the water of care, love and generosity and create a mess. (7) Find people empathetic to your cause. (8) Focus! (9) Have a spirit of generosity. Why not? "You can't take it with you or send it on ahead". Help someone. Not the jive rip off advantage takers. (10) Abby Lincoln's tune, "Throw It Away" Live your life each and every day. (11) Smile and swing this music with love and passion. If you make a mistake, don't blame the band.

JJ: Over the past few years you have been as diligent in your business and marketing efforts as you have in vigorously continuing your musical studies, practice and artistic development. Could you discuss how important both the business / marketing side in jazz and music in general is as well as the creative / artistic sides?

AM: Whew, I wish my art could have more focused attention. This is my year for quieter study. I have a place inside my voice and writing I want to express. I still have to practice - but don't as I should, unless I am up against it. I try to vocalize at least throughout the day, or vocal/breathing exercise as a part of my daily life.

I was told by Carrie Smith and Etta Jones - yeah that's right, I am talking about my musical Mommas again and again. They both said, you can sing, but without marketing, no one will know you are out there. You will be sitting on the porch waiting for a \$100 gig.

JJ: Could you talk about your discoveries about human nature as a result of your business and or creative pursuits in the music world?

AM: If someone lacks integrity in one place, it will show up in another place. Learn about facial, eye, and body expressions when talking to people. LISTEN. Try not to put what is in your mind into their conversation. Talk into a tape recorder. See how what you have to say feels coming back at you. Speak less. No response is sometimes more powerful than any

response. Usually the last one to speak during a negotiation loses - not all the time, but lots of times. Given the opportunity to be great, most people will rise to the occasion of it. The higher the person climbs, the more you see their behind. In order to avoid embarrassment, "Keep your head in the stars and feet on the ground" Inez McClendon. We all have an ego. But left out of control, it will trample every garden you grow. "Snakes gotta eat too" - Martin Edleston, *Bottom Line Publications*. Sometimes you have to do business with them. Do be surprised if they bite - after all, that is what snakes do. Take the serum before you try to get in the pit. Don't give 'em all your time, money, attention, heart. Put some away for safe keeping. You have to check up on and check out everything. This is a business. Your business. It is up to you watch how people conduct it for you as much as you possibly can. There is no "no" - just degrees to yes. "Yes" may not exist where you want it. Move your sights to other possibilities and create an intention about it. Manifesting and getting up off that thang and work. When you stop, it stops. Momentum changes moment by moment. Jealousy is more destructive to yourself. So, haters, stop hating, for you are destroying your own life and health, not the person you are hating on. They usually get off on the energy and really excel - sometimes just to piss off the haters. While people can be unkind as they grin in your face, there are so many genuinely beautiful people out there to lift and encourage you. Don't give up. Sometimes it feels like angels are watching over us, and they are - unseen hands guiding us through our storms and through my rainbows. They are my friends. They are the answers to all the prayers my Mother would pray for me. I could name so many beautiful people.

JJ: What are your thoughts on the following perspective of philosopher Eric Hoffer and how it relates to the world of jazz on the creative and business sides? "In a world of change, the learners shall inherit the earth, while the learned shall find themselves perfectly suited for a world that no longer exists."

AM: Studying people, young and old, on a regular basis helps to understand the pulse - the old pulse and what it danced to, and the new pulse and what it dances to. Respectfully surprise people by letting them

know you have something for them musically. It can help us keep relevant in a time when very little is relevant to anyone. Be an eternal student of what's happening if you care. Business wise, I may not like having to do social media. But I finally got it in my knowledge base. I learned that people need constant connection, even though we have busied ourselves away from humans and connect on line. So, when people come out to hear our music, keeping their interest, giving them something that speaks to them and touches them is my constant lesson. It is about service. The music business is about providing a wonderful service to heal and lift, delight and give something to ponder about. Only we are not computers, we are the band stand. Becoming a student of what will engage will create more business of live entertainment. So I had to learn about it. I had to also pay for some stuff that I don't quite understand, but you have to try new things. I am learning that while critical judgment is each person's prerogative, being overly critical and destructively judgmental chokes off my willingness to listen and experiment. That is true for my art, business, and survival. It's hard to keep up in this instant and disposable society. In jazz and blues, I get a chance to create my own sandbox and participate in an art form that is always evolving. Learning ways to approach issues and problems is the biggest gift this music has given me. I am fortunate to have and do what I do. Nothing lasts forever. I try to be a student and seize the day. So many people tell me they watch what I do and are inspired to do the same or better. If we all learn and share ideas we increase the real-estate this idiom gets to paint on ... just ordinary people in a tough and tougher sandbox. My respect goes out to the musicians and singers out here for decades still working. Longevity is not for the faint of heart. They still try to keep up in an ever changing paradigm that is really kind of well hard. Deep down I still just want to get to the band stand - bigger opportunities to sing my songs to the people. I wish I did not have to split my learning curve. But it is what it is. I am grateful for the resources to do so. Everyone sacrifices something. No one escapes pain or embarrassment. Everybody dies. Learning to be joyful, giving, with dignity and grace can help me stay willing to fall down and get back up more knowledgeable, humble and determined. ■

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and right on point. The "Porgy & Bess Medley," again fully utilizes the orchestra in a manner that is faithful to the original score while introducing improvisational elements as well. Mancini's "Cool" is just that, with a very west coast swing feel via vibraphone work by Gary Burton. International vocal sensation Jon Secada performs a rich and romantic take on *West Side Story's* "Maria." He gives it a very expressive and thoughtful read as the orchestral accompaniment simmers with a jazzy lilt. Henry Mancini's daughter Monica does her father proud with a respectful rendition of "Moon River." This particular composition has obviously been done to death by many people but the match of Monica's empathic phrasing with Grusin's improvisational sensibilities

and taste take this piece beyond simply saccharine. Perhaps one of the album's true rousers can be found in Grusin's interpretation of Mancini's "Peter Gunn" theme. The piece opens with some playful piano that hints at the familiar ostinato bass melody, yet doesn't pay off right away. You can hear the crowd clapping along as they anticipate what's coming. The band kicks into overdrive but adds a funky backbeat to the bass line. And then Grusin throws everyone a curve unleashing Burton with one of the most inspired vibes solos he's probably ever played. The band shifts into uptempo swing mode and adds a freshness to another iconic popular culture theme.

An Evening With Dave Grusin offers a nice mix of musical styles that know no bounds. Highly recommended!



DOROTHY LEIGH

A SECOND CHANCE - Whitley Productions Inc. www.dorothyleigh.com. *Whenever We Touch; A Second Chance; Don't Hang Up; Home Again; Gone Away to Stay; I'm Gonna Love You forever; Never Did I Ever Stop Loving You; don't Call Me a Fool; Confession; Time to Go.*

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PERSONNEL: Dorothy Leigh, vocals; Alva Nelson, piano, keyboards, flute, percussion; Doug Harris, tenor saxophone, flute; Jimmy Cozier, alto saxophone, flute, clarinet; Kenny Shanker, alto Saxophone; Patrice Higgins, baritone saxophone, bass clarinet; Dave Watson, baritone saxophone, alto flute; Freddie Hendrix, trumpet; Cecil Bridgewater, trumpet, flugelhorn; Hardin Butcher, trumpet, flugelhorn; Walter Ricks, trumpet, flugelhorn; Earl McIntyre, bass trombone; Danny Hall, Isrea Butler, Barry Cooper, trombone; Tony Lewis, Arti Dixon, drums; Stanley Banks, Thomas Gooding, bass; Dave Shun, Billy Paterson, guitar; Donald Eaton, percussion.

By Bob Gish

Here's a big production CD with full orchestration, taking the listener into a celebratory world of disco and rhythm and blues. Dorothy Leigh holds forth with exuberance and hope, calling forth a "second chance" as the lyrics of the title track express, misleading only in that this is a debut recording

"She's free too be who she wants to be," say the lyrics and that spirit carries through all ten songs. The backup singers ring out in full-throated joy as well. And the listener can't help becoming part of the contagion, moving in song, walking in rhythm.

Such participatory celebration is enhanced by the extensive jacket presentation of all the lyrics so that there's no deterrence to joining in the choir. There's a certain repetition in message and melody but to no great detriment. The more one insists on a happy state of mind, a bounce to the step, and the more one accents the positives and eliminates the negatives, then the more one is shored up to meet life's and this CD's trials and tests.

Ultimately there's no need to over analyze the lyrics and the songs or even Ms. Leigh's vocals. Oftentimes, and this seems to be an instance, there's no need to establish exalted, idealized expectations. If one just takes these songs as they are, the more appealing they become. All in all, Ms. Leigh is more than suited to supply the vocals these tunes require.

One might protest that things are a bit over done, over produced and wish for a more stripped down production, a smaller, more understated package, more in keeping with the material. Such a hope, however, is fleeting in the acceptance of things as they are, leaving the listener with a salute and a congratulatory tipping of the hat.



B.D. LENZ

FIVE & LIVE – BDLLENZmusic. www.bdlenz.com. *Un Hub; Smooth Sailing; Juxtaposition; Another Brick in the Wall; People Get Ready; FiFo; Bridges; Friday Night at the Cadillac Club; Brother, You Will Know; Superstition.*

PERSONNEL: B.D. Lenz, guitar; Geof Mattoon, sax/wind controller; Dan Paul, piano/keys; Tom Cottone, drums; Josh Orlando, drums.

By Bob Gish

You got to love B.D. Lenz! His is a big sound, a big talent. He should be on George Benson's Broadway because he can sure play that damn guitar. He's not on Broadway here, however, but he's live in ten representative songs done in various venues, exemplary tunes of much worth, each on its own, but powerfully impressive taken all in all.

Just listen to Stevie Wonder's "Superstition," done here to full effect and effects in a wailing, super, super guitar performance, one of those that literally bring the house down. Even Stevie Wonder, not to mention Stevie Ray Vaughn would hold this guy and his ultrahot band in awe (most especially featured bassist James Rosocha and Geoff Mattoon). You can gauge by the applause, as if it's needed to be entered in evidence, just how much the audience grooves on these sounds.

A healthy proportion of the tracks are songs composed by Lenz, "Uh Huh," "Smooth Sailing," "Juxtaposition," "FiFo," "Bridges," and "Brother, You will Know," all of the titles indicative of the spirit they contain. Listeners might feel compelled to compose their own lyrics to these tunes; however, words aren't needed, sentences not required. The music, the notes, the arrangements, the dynamics speak for themselves.

Bottom line: Lenz is a real embodiment of a guitar hero and countless aspiring guitarists across the land would give up a lot (except maybe really practicing) to play like Mr. Lenz. But just like jaguars are born to run, Lenz is born to play. And play he does leaving the listener breathless in their musical journey with him.



AMY LONDON

Let's Fly – Motema MTM-56. *Out of This World; Let's Fly; This Happy Madness; Duke Ellington's Sound of Love; How Deep Is the Ocean?; I Love Being Here With You; All I Want; My Darling Monique; I Never Meant to Hurt You; You Taught My Heart to Sing; You and the Night and the Music/Habanera; Here's to Life; Without a Song.*

Personnel: Amy London, vocals and piano (track 9); Roni Ben-Hur, guitar; Santi Debriano, bass; Steve Williams, drums; Steve Kroon, percussion; Tardo Hammer, piano (tracks 2, 11, 13); Glauco Sagebin, piano (tracks 1,3,5,12); Richard Wyands, piano (tracks 4,6,8,10).

By Eric Harabadian

Amy London is a singer's singer that is a master of lyrical interpretation and one that paints vibrant colors and images with words. She is steeped in the Great American Songbook as well as contemporary

pop and the classics and brings that understanding to the fore in all she does.

How apropos that London begins the album with Harold Arlen and Johnny Mercer's "Out of This World." This song sets the pace for a listening experience that truly transports the listener to an alternate world. She brings a haunting, effervescent quality to this opening track. The title tune "Let's Fly" follows and is special for a few reasons. One, it is good natured and really swings but it was also written by one of London's musical mentors Annie Ross. It is a playful and enticing track with additional vocalese-infused lyrics that London penned herself. "This Happy Madness" changes the mood with a rich and romantic samba. The band is empathic in their support of London's vivid lyrical adventures. The tender side of this singer and the band can be found on Charles Mingus' "Duke Ellington's Sound of Love." This piece is a showcase for Richard Wyand's superb piano work and a notable solo from bassist Santi Debriano. "How Deep is the Ocean?" has been covered countless times by many performers but here it gets a mid-tempo Latin feel. The band digs deep and provides a strong rhythmic bed for London's plaintive torch-fueled vocalizing. The mood turns bright and cheerful on Peggy Lee's "I Love Being Here With You." This is fun and cool mixed with a bit of sassiness.

Part of what makes this album unique and truly work is London's song choices. Joni Mitchell's "All I Want" is a prime example of a song that crosses over to the jazz idiom very well, yet is not taken from the classic book of standards. This is an exceptionally creative and expressive piece that breaks the chemistry of a human relationship down to the core. London delivers it in a frank and almost stream of conscious manner. That earnest and honest approach continues on Elmo Hope's "My Darling Monique." Here the leader flexes her operatic chops, with a tune that is somewhat dark and moody. Laura Nyro's "I Never Meant to Hurt You" is, perhaps, part of a mid-album trilogy of deeply personal and honest portrayals of all aspects of love. Further down the list of tunes the mash up, if you will, of "You and the Night and the Music/Habanera" is London and company at their most brilliant. This one is romantic and sensual, with an ambience that is unparalleled. Amy's delivery is dreamy and somewhat surreal, with a journey halfway through into French lyrics backed by guitarist Ben-Hur's beautiful accompaniment.

Overall, London is a consummate musician and entertainer that captivates with a performance that invites you in, wraps its arms around you and makes you feel the love. This is a disc I will be listening to again and again for some time to come. Let's fly, indeed!



MOOK LOXLEY

CARESS – www.myspace.com/mookloxleymusic/music. *Mojo Workin'; Jonsin'; Freedom; I Got a*
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Woman; XcuseMe; Funky What; Umbrella; Lil Bit O Fun; Luv and B Luvd; Dig right In; Funk 4 Smitty; Blues 4 J; Blu By U; Groovalator.

PERSONNEL: Mook Loxley, drums, organ; Gene Pino, guitar; Marcus McLaurine, bass.

By Bob Gish

Take a look, take a listen to Mook Loxley. No funeral organ playing here. Mama don't allow no funeral playing here! What Mama does allow Mook to do is play, call it caress the jazz organ in the most impressive way. Add Mr. Magic Fingers, Gene Pino, on guitar and Master Marcus McLaurine on bass and you've got a concoction, a conversion of soulful players who bring it on home to Mama and Daddy and the entire brood! "I've Got A Woman," indeed!

There's not a sour or bum note in the thousands of lines and riffs heard in this Baker's dozen of delights. Each member of the band takes his turn and proving his stuff in each and every tune. Loxley is not a greedy star leader, he's one of the gang, and Pino and McLaurine are right up there beside him.

These are the kinds of songs that take one back to beginnings of keyboard jazz, combining the influences of stride, ragtime, and boogie-woogie piano with the religiosity of the organ so often contextualized in churches. Loxley and company, however, are religious in a different sense, the sense of blues and jazz inflections which propel the evolution of jazz up to and past this high-tech day so filled with the marvels of audio reproduction.

So take a listen, take a look at Mook and the boys. You won't be disappointed. You'll be saying prayers of thanksgiving.



JOE MAGNARELLI

MY OLD FLAME – www.joemagnarelli.com. *My Old Flame; I'll Be Seeing You; Highbridge; Eracism; The Duke; Blues For Skee; When Your Love Has Gone; Bilbao; McChesneyPark.*

PERSONNEL: Joe Magnarelli, trumpet; Dick Oatts, alto saxophone; Rick Germanson, piano; Peter Bernstein, guitar (2,9); David Wong, bass; Vince Cherico, drums (1,3,5,9); Jimmy Wormworth, drums; Wilson "Chembo" Corniel, percussion (5); Daniel Sadownick, percussion (3); Marty Sheller (string orchestrations, conductor).

By Mark Keresman

The name of trumpeter Joe Magnarelli will be familiar to sharp-eyed, detail-oriented jazz fans from his appearances with Toshiko Akiyoshi, Jack McDuff, Ray Barretto, and Harry Connick Jr. He's also led a few albums under his own name for Criss

Cross. My Old Flame is something of a concept album, the somewhat maligned concept of jazz soloist-with-strings. Somewhat "trendy" in the 1950s (and to some degree in the '60s, albeit less frequently), jazz musicians, record producers, and/or record labels had the notion to release albums of soloists with pretty, lush string sections, either because the "product" would have greater commercial potential (i.e., appealing to listeners that might not necessarily be jazz fans [i.e., squares]) or because they simply liked the sound of the results. Pre-bop trumpeters Bobby Hackett and Charlie Shavers recorded with strings, as did bop legend Clifford Brown, and perhaps most famously, Charlie Parker recorded with strings. Of course, serious critical types got all indignant, claiming these types of albums were attempts to [gasp] "sell out." The bottom line is, naturally, subjective – some of these albums were good, a few were great, some were merely OK, while some were junk.

Fortunately, *My Old Flame* is one of the good ones. It is most definitely a jazz session, with Mr. Magnarelli's trumpet accompanied by some jazz swells and judiciously lush string arrangements by Marty Sheller. Three of the nine tracks are Magnarelli with his quintet (or sextet), the rest feature Sheller's strings. While Sheller's arrangements are rooted in the 1950s – and some of the album does have a cozy "Joe M Plays for Lovers" vibe – the overall results are not. The presence of the strings is fuller and deeper than their '50s antecedents, and aren't nearly as, well, sweet as '50s arrangements for strings. (And that's not necessarily a knock against the sounds of back-when.) The strings on "I'll Be Seeing You" surge before Magnarelli's horn comes in to dance 'n' sway with them. Dave Brubeck's "The Duke" is imbued with a Latin cha-cha-like pulse and it sounds as if the string section is "urging" the rhythm along, adding to the song's presence instead of merely "sweetening" it or becoming a backdrop for the jazz combo.

While the disc's cover art pays homage to Miles Davis' *Miles Ahead* (or affectionately spoofs it) album, Magnarelli doesn't emulate that album. Miles' influence is felt, of course (especially on the cool closer "McChesney Park"), but Magnarelli generally evokes shades of Freddie Hubbard and Clifford Brown without ever being slavish. Dick Oatts' mercurial, blues-edged alto sax adds just the tinniest bit of grit (the way Cannonball Adderly might, by the way). Peter Bernstein lends his burnished, Kenny Burrell-ish tone to two songs, and shines on the droll "McChesney Park."

My Old Flame is daringly different – it unabashedly embraces an often-snubbed, nearly-extinct tradition in jazz and does so (magnificently) on its own terms.



SUSIE MEISSNER

I'M CONFESSIN' – Lydianjazzrecords. *Close Your Eyes; I'm Confessin'; I Love You; Just Squeeze Me; I'm*

Just A Lucky So and So; Tangerine; The Nearness of You; How About You; Skylark; On A Slow Boat to China; Embraceable You; Detour Ahead; Day by Day; A Time for Love.

PERSONNEL: Susie Meissner, vocals; Wycliffe Gordon, trombone; John Shaddy, piano; Dean Johnson, bass; Tim Horner, drums; Greg Riley, tenor and soprano sax; Freddie Hendrix, trumpet & flugelhorn; Paul Meyers, guitar.

By Bob Gish

Might as well confess! Susie Meissner can really sing – and the sidemen who accompany her can really play! The listener is under no duress to confess this of course. It all comes as naturally and as liltily as Ms. Meissner's voice. The play list helps too.

You just can't go wrong with the oldies heard here. There's not a lemon in the lot, each one of them part of the great American songbook. Each tune is dusted off and delivered with fresh aplomb, allowing not only the vocals but the solos to take you back, assuming you're of a certain age, to seemingly simpler times and tunes. And in the tradition of jazz and popular music hard times are mitigated by the enjoyments of music, herein all with a jazz inflection.

Wycliffe Gordon's solo on the title track echoes Meissner's intimacy and phrasing. (He's great too on "Slow Boat to China.") Dean Johnson's solo and pristine accompaniment on "I Love You," melts mellifluously into Greg Riley's soprano sax solo, making for a pleasurable triadic collaboration, especially as Meissner slides into a crescendo at the bridge.

Endings are always crucial and highlights of all the tunes are the concluding measures and the changes chosen, be it a button, a major ninth, or an unresolved dominant. On "Just Squeeze Me" Freddie Hendrix and Riley hold forth with muted trumpet and tenor sax cross-voiced to blend seamlessly into John Shaddy's swingin'

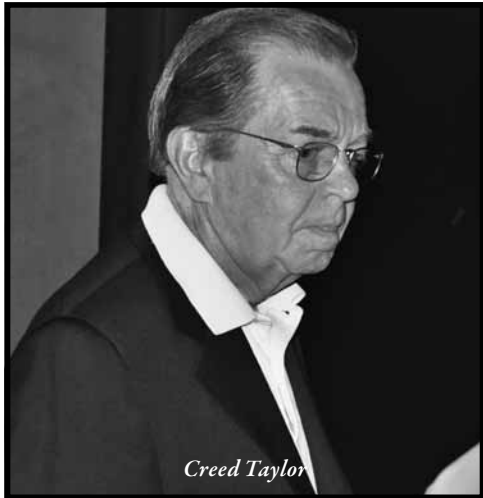
Piano solo.

All of the tunes are rendered successfully and each listener will have more than one favorite. It's maybe possible to mess up "I'm Just a Lucky So and So," "Tangerine," "The Nearness of You," or "Skylark." Here they are vocal and instrumental triumphs. Johnson brings "So and So," into its own, complementing Meissner's bluesy delivery of the lyrical joy expressed in the lyrics. Paul Meyers makes "Tangerine" live again as a Latin standard, always requiring a guitar and a guitarist of note, never in the way of the concluding bars of solo sax.

Arrangements and texture can make or break a song. Shaddy's piano introduction

To "The Nearness of You," and his extended accompaniment of the vocal illustrate again how essential the keyboard is to a vocalist. Talk about nearness – it's here not just in the lyrics but in the dynamics of just voice and rhythm section. "Skylark" brings Paul Meyers to the forefront again with the soft, acoustic chording and a haunting, sensitive solo so fitting to this beautiful tribute to music, song, and love.

So, confessions are easy here. This is beautiful music all around, done up by those who love the wonder of it. ■



Creed Taylor

IMPULSE! NIGHTS at The Jazz Standard, April 20-24

The Jazz Standard www.jazzstandard.com celebrates the 50th anniversary of Impulse! Records with a series of live performances of classic Impulse! Studio albums, *First Impulse: The Creed Taylor Collection*, slated to be reissued as a box set, celebrates the Impulse! Records founder Creed Taylor. Taylor (who turns 82 this year) made an indelible mark in jazz history by signing John Coltrane in 1961 and producing this first series of now-legendary studio recordings for the label.

April 20: Impulse! Nights: John Coltrane, Africa/Brass - The sessions that produced *Africa/Brass* featured the John Coltrane Quartet with additional brass and reeds arranged and conducted by Eric Dolphy. In his liner notes to the album's 1995 reissue, David A. Wild wrote: "As a snapshot of where Coltrane's art stood in the spring of 1961, as an example of his ability to combine disparate elements into a strikingly unified whole, as a road marker pointing towards the future, *Africa/Brass* remains one of the most powerful and compelling examples of the art of John Coltrane. Performers: Dave Liebman, tenor & soprano saxes; Ravi Coltrane, tenor sax; Phil Markowitz, piano; Cecil McBee, bass; Billy Hart, drums.

April 21: Impulse! Nights: Oliver Nelson, The Blues & The Abstract Truth - In his liner notes for *The Blues and the Abstract Truth*, saxophonist and composer Oliver Nelson described a period of intense soul searching that began with his arrival on the New York scene in March 1959: ".But it was not until this LP was recorded on Thursday, the 23rd of February, 1961, that I finally had broken through and realized that I would have to be true to myself, to play and write what I think is vital, and most of all, to find my own personality and identity. Nelson led a group including Bill Evans, Eric Dolphy, and Freddie Hubbard for the session. Trumpeter Roy Hargrove leads an ensemble to reinterpret Oliver Nelson's masterpiece.

April 22: Impulse! Nights: Gil Evans, Out Of The Cool - With *Out Of The Cool*, Gil Evans ap-

plied to his own project the uncanny musical skills he had brought to three earlier collaborations with Miles Davis: *Miles Ahead*, *Porgy and Bess*, and *Sketches of Spain*. For his 1961 date, the composer/arranger led an augmented studio version of the Gil Evans Orchestra that made its NYC debut at the Jazz Gallery in late 1960. It included trumpeter Johnny Coles, bassist Ron Carter, and drummers Charlie Persip and Elvin Jones. Arrangements include works of Kurt Weill, John Benson Brooks, George Russell and Evans. Ryan Truesdell conducts the ensemble for this re-creation.

April 23: Impulse! Nights: Kai Winding & J.J. Johnson - The Great Kai and J.J. Curated by Robin Eubanks - The group formed by Kai Winding and J.J. Johnson made its Birdland debut in 1954 and was highly received at the 1956 Newport Jazz Festival. The band broke up soon after, but in 1960 the two trombone masters reunited to record the very first Impulse! album, *The Great Kai And J.J.*, released in early 1961. The tunes ranged from "Blue Monk" to Hollywood ("Theme From Picnic"), and the rhythm section included pianist Bill Evans, bassist Paul Chambers, and drummer Roy Haynes. Winding led a four trombone septet on *The Incredible Kai Winding Trombone*, also issued in 1961.

April 24: Impulse! Nights: Ray Charles - Genius + Soul = Jazz, Curated by Henry Butler - *Genius + Soul = Jazz* placed Ray Charles was at the head of the Count Basie Orchestra with cornetist Thad Jones, guitarist Freddie Green, and saxophonists Billy Mitchell and Frank Wess all on board for the date. Charles played Hammond B-3 organ on this mostly instrumental set, vocalizing only on two blues numbers, "I've Got News for You" and "I'm Gonna Move to the Outskirts of Town." Ray's Latin soul rendition of "One Mint Julep" was arranged by Quincy Jones and reached Number One on the R&B charts - the biggest hit single ever to bear the Impulse! logo. Henry Butler will perform the music celebrating Brother Ray!

12th Annual Central Brooklyn Jazz Festival Features Performances All During April

The Central Brooklyn Jazz Consortium will be presenting the 12th Annual Central Brooklyn Jazz festival throughout April, at venues from Coney Island to Williamsburg in Brooklyn. This celebration is New York City's longest continually running grass roots festival dedicated to Jazz. The presentation offers more than 30 events on 23 days with over 100 artists performing in clubs, community organizations, colleges, faith based, and cultural institutions throughout the borough. The festival features internationally known and community artists. This year's lineup includes Carlos Garnett, Candido Camero, Houston Person, Charles Tolliver, Arturo O'Farrill, Ray Abrams Big Band, Central Brooklyn Jazz All-

Stars, Kiane Zawadi, Bob Cunningham, Ahmed Abdullah and others. For information contact CBJC at 718.773.2252 or info@cbjczazz.org.

Marcus Roberts To Perform The Music of Bud Powell & Earl Hines at Jazz At Lincoln Center

Pianist Marcus Roberts and his ensemble will be performing his new arrangements and interpretations of the music of two stylistically influential jazz pianists - Earl "Fatha" Hines and Bud Powell. Piano pioneer Earl "Fatha" Hines is known for a strident style which made the 1920s roar. Earl "Bud" Powell was arguably as influential on the bebop style and language as Dizzy Gillespie and Charlie Parker. These two pianists, in their own styles, brought the instrument into the modern age. Roberts will lead an ensemble featuring trumpeters Marcus Printup and Alphonso Horne, trombonist Ron Westray, saxophonist Ted Nash, tenor saxophonists Stephen Riley and Ricardo Pascal, bassist Rodney Jordan, and drummer Jason Marsalis. There is a free pre-concert discussion nightly at 7pm. Tickets are \$30, \$50, \$75, \$95, \$120. www.jalc.org

INTERNATIONAL WOMEN IN JAZZ FESTIVAL 2011 Saturday April 9, St. Peter's

Antoinette Montague Group Headlines on Saturday Evening

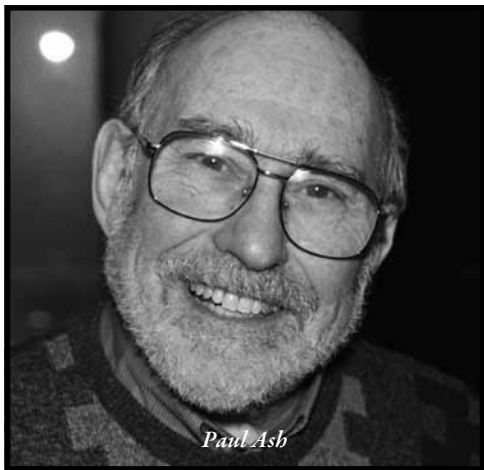
The 2011 Edition of the International Women in Jazz Festival will take place at St. Peter's Church, 54th and Lexington Avenue in New York City, on Saturday April 9, 2011, from 12:30 PM until 9:30 PM. The festival lineup includes performances and master classes. Vocalist Antoinette Montague and her group featur-

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Antoinette Montague

Continued from Page 37



Paul Ash

ing saxophonist Bill Easley are headlining the evening performance. The IWJF Schedule follows:

- 12:30 – 2:00 PM – Master Class with Melba Joyce.
- 2:15 – 3:15 PM – Jam Session, Linda Presgrave Trio
- 4:15 – 5:30 PM – International Women In Jazz
Honorees: Paul Ash, Sam Ash Music Corporation; Rhonda Hamilton, WBGO; Remembering Trudy Pitts by Mr. C, Moderated by Sally Placksin.
- 5:45 – 6:45 pm – Reception, Lil Phillips Trio
- 7:00 – 9:30 PM – Concert Performances: Taeko, Andrea Wolper, Youth In Action: Annmarie Errico, Rachel Rodgers; Antoinette Montague with Tammy Hall (piano) and Bill Easley (saxes and woodwinds).

\$20 All-Day Pass - \$15 Children under 12 accompanied by an adult. Advanced tickets on sale now. For more information: 212 560-7553, www.internationalwomeninjazz.com

Jazz Fundraise for Japan Earthquake Victims, April 17-18

Interview with Charles Carlini

By Joe Patitucci

Ji: Charles, tell us about the upcoming event you have scheduled for April 17 at Rue 57 to raise money for the victims of the recent Japan earthquake. How did the idea develop from initial germ and concept to the now upcoming event?

CC: When the earthquake hit Japan last month followed by a tsunami of biblical proportions, my girlfriend, singer Sarah Hayes and I, were horrified by the reports coming out of Japan. On top of this devastating disaster, another serious threat loomed



Charles Carlini

large over the people of Japan and that was the threat of nuclear contamination from their plant in Fukushima. The scale and magnitude of this tragedy was just too hard to fathom. I felt I had to do something to help. So Sarah suggested we do a benefit concert to help raise some funds and call it *Jazz for Japan*. So on Sunday, April 17, 2011 over a dozen leading jazz artists will join forces in the Salon at Rue 57 to present a benefit concert to support recovery efforts in Japan. The lineup includes feature performances by Joe Lovano, Karrin Allison, Sonny Fortune, Lauren Kinhan (New York Voices), Harry Allen, Clifton Anderson, Allan Harris, Louis Hayes, Craig Handy, Janis Siegel (Manhattan Transfer), Antonio Hart, Tony Middleton, Bob Mover, Steve Williams, Danny Walsh, and Sarah Hayes among many others.

Ji: Could you share some of the responses and words of encouragement that you received from artists whom you have invited to participate in this fundraiser?

CC: Most of these musicians have worked in Japan a lot over their careers, so this benefit resonates especially with them. Japan has always been a real home to jazz musicians; some would argue, a better home, than our own here in the United States. So when I contacted many of these musicians, many of their responses, were simply, “where and when?” Saxophon-

ist Antonio Hart, for example, said, “I’m honored to be there! I love many people in Japan!”

Ji: What are some of the challenges you have had to overcome to do this event, and what are some of the

CC: The only real challenge I had organizing this event was trying to find a date that would work with most everyone’s schedule. I was fortunate to have found that date. Another challenge we faced, however, was finding a reputable relief organization with which to handle all donations. I had chosen a couple of organizations in the beginning because I was familiar with them. But after some research, it turned out that they weren’t the best fit. So we were directed to www.CharityNavigator.org which is a website that evaluates and rates all charitable organizations on a scale from 1-100. We finally settled on Direct Relief International which was one of their top 5 rated organizations and one which is giving 100% to the relief efforts.

Ji: What are your hopes and goals for the event?

CC: Aside from all proceeds generated from ticket sales going to relief efforts, we hope to raise additional funds from a silent auction with items donated from instrument manufacturers and creative people like photographer Jimmy Katz who is donating a few signed prints from his collection. Above all, we hope that our concert will raise awareness in our community and encourage more people to donate something to the relief efforts. ■

For more information:
www.CarliniGroup.com

Dorothy Leigh

By Joe Patitucci

JJ: Your new recording and its title – *A Second Chance* – has some very significant meaning. Could you share with us the journey and inspiration that led to this recording and its title?

DL: Three years ago, I was the victim of a pharmaceutical error where I almost died. I ended up in ICU with a series of serious complications, but I overcame them one by one in a fairly short period of time, based on the severity of each issue. For some

to pick up tunes and notes. My total ease of style can probably be contributed to my early love affair with the violin and late commitment to my main squeeze, Mr. Piano. After fiddling away and tickling around with these instruments as a child, I knew that music was my life.

JJ: Could you identify one or more jazz artists – vocalists or instrumentalists – who have made a significant impact on your own direction?

“Believe in yourself: If you believe within your heart, no one can change the path that you must go. Believe there’s a reason to be. Believe you can make time stand still. You’ll have courage to get there, if you believe.”

time after, I wondered why I survived and what God intended for me to do. One day, I realized that I had survived so I could share my talent as a singer. I got a second chance to fulfill my dream of being an accomplished singer. Each day we are given the same opportunity to realize and accomplish our dreams. We simply have to recognize it and pursue it.

JJ: Talk about the inspiration and processes that you go through in composing and writing lyrics for your songs?

DL: My CD *A Second Chance* or *ASC* consists of 10 original songs. I assisted with the composition of the title song “ASC.” This song is about my life and my choices of a legal career over a music career. It’s about getting a second chance at life, love, happiness. A few months before we began recording *A Second Chance*, I wrote an e-mail to Oprah.com in response to a search for people who had never pursue their life long dream advising her that I was now in pursuit of mine. Well, this song was based on that e-mail to Oprah. The songs on my CD were written by three writers, Juanita Fleming, Janice Robinson and Alva Nelson, who are all close friends of mine and mentors. Alva Nelson is also the producer and composer of the CD and the main writer and composer of *ASC*.

JJ: Some of the great vocalists like Carmen McRae, Shirley Horn, Mel Torme, among others were also more than proficient instrumentalists on piano and other instruments. You have studied piano and violin. How have these musical skills contributed to your style and maturity as a vocalist?

DL: My early involvement with these instruments has afforded me a real appreciation for music in general, not to mention, good music. My ear is trained

DL: Ella Fitzgerald, Dionne Warwick, Barbara Streisand and Frank Sinatra, all, grabbed the attention and interest of the eight year old girl, I once was. Even today, they influence my choices of songs, my phrasing and my delivery.

JJ: What kinds of activities do you do to constantly develop your vocal skills?

DL: I realize that I’m like an athlete in training, so I’m constantly at work, practicing with my vocal coach, honing my skills and learning new tunes with my musical director.

JJ: You’ve had ample experience in the corporate world prior to your full time immersion back into your first love, music. Could you share a few of the understandings that you’ve discovered that are essential for success in this business – or business in general.

DL: I’ve discovered that if you do what you love, it’s not work, but pleasure; you can’t help but succeed. Always think and plan ahead. Develop a plan to advertise so the world is aware that you and your project exist. My project is self directed, but one person’s expertise can be limiting, so my CD is the result of a group effort of talented individuals because I realized that two heads are better than one.

JJ: What have you discovered about human nature – either on the bandstand or apart from music entirely?

DL: Music makes the world go round. It has a language all of its own. People love and appreciate music. It has no barriers and transcends all language, culture and religion.

JJ: What words of encouragement or support, or quotation or fragment of wisdom have you received



from a mentor or associate is it that provides inspiration or guidance in your life?

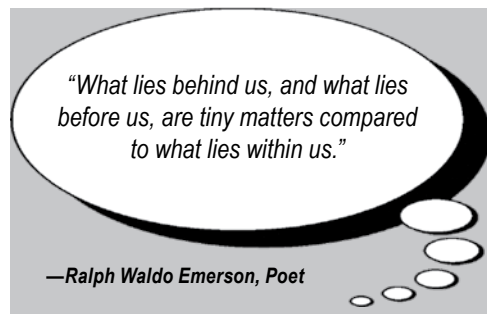
DL: Believe in yourself: If you believe within your heart, no one can change the path that you must go. Believe there’s a reason to be. Believe you can make time stand still. You’ll have courage to get there, if you believe.

JJ: What do you do to recharge your batteries in the face of the hustle and bustle of our contemporary world?

DL: To recharge, I immerse myself in more music. I go see a show, concert, theatre and it puts everything back in perspective and inspires me.

JJ: Is there anything you’d like to discuss that I haven’t prompted you about?

DL: Why I chose the title *ASC*. I choose the title *ASC* because of its inspirational message. I wanted to inspire others, the way I had been inspired by my survival, in spite of being so close to death. And then, being blessed to not only realize, but live my dream is truly the icing on the cake and a second chance at life. ■



—Ralph Waldo Emerson, Poet

www.dorothyleigh.com

Jerry Costanzo

By Joe Patitucci

JJ: You started out playing saxophone, and in fact played in a big band that your father led in the 1980s. What attracted you to shift your focus to being a vocalist?

JC: Yes, I played alto sax in elementary school through high school. My father gave me and my two brother's weekly music lessons. I hated it! When I was supposed to be practicing my boring lessons, I would instead be trying to copy everything I heard on the radio and on

also broke out my Jamey Aebersold music minus one collection that I used to practice my sax to and started singing all the standards to learn lyrics and improve my chops. I sought out vocal coaches, I started going to all the jam sessions where I worked out tunes, met and networked with the who's who of the local jazz scene. Friends, family and the local musicians started taking me seriously and I started getting my own gigs. I could go on and on but that's pretty much the story of the movie so far!

“First piece of advice that I remember someone telling me is ‘if you’re nervous before you do a show or walk on the bandstand, just know that the audience wants to like you.’ It works every time.”

records. I never became a good reader of music. Now I know it was a bit of dyslexia that prevented me from becoming the kind of instrumentalist I wanted to be but that curse became a blessing because I developed a pretty good ear and could improvise and copy just about anything I heard. After high school, I started listening to jazz and that's when I finally started to have some fun playing my horn. Fast forward early 90's, my father and a pal of his had started a big band some time in the early 80's, mostly made up of guys from a fire department marching band. My dad asked me from time to time to come down to rehearsals, usually just to fill an empty seat in the sax section. They were a pretty sorry bunch. Most of the guys were more interested in drinking beer then getting serious about the band. As the years went by the band actually evolved into quite a good working big band, the level of players that joined the band improved tremendously. At the time I had a full plate with the daily 9 to 5, home, family, raising a child and the day to day grind. My music took a back seat for years and I only broke out the horn occasionally. To fill the void, I started listening to the sound track of my youth. Not the pop and rock of the 60's 70's & 80's but the music I grew up listening to around the house, my favorite music! Nat King Cole, Sinatra, Dino, Ella, Johnny Hartman, Billy Eckstine, Tony Bennett, Dina Washington, Julie London. The list goes on and on. Jazz, big band swing and the “American Song Book” became my passion. I would sing along to my favorite singers and standards all day long to pass the time. At the time, I was approaching my mid thirties and thought if I'm going to get serious, I can't waste any time, so I got busy. I asked my father if I could come down to the big band rehearsals, I would bring a new arrangement every week and the guys were always happy to let me run them down and give me constructive criticism and encouragement. I

JJ: Some of the great vocalists like Carmen McRae, Shirley Horn, Mel Torme, among others were also more than proficient instrumentalists on piano and other instruments. How has your comprehensive musical background contributed to your style and maturity as a vocalist?

JC: As far as being a proficient instrumentalist, I tried but I never had the discipline it takes, I would have always been just a mediocre sax player. I know lots of guys who are happy just to play their part in a section but not me, I wanted to stand out. If I couldn't be a hot shot soloist then I don't want to play, I'd lose interest. I said I didn't have the discipline but I realized later in life I was just chasing the wrong carrot, I was frustrated. My father handed me a saxophone when I was 7 years old, what did I know? I thought it looked cool. Truth is I always wanted to play the piano. My father was a woodwind player and part time music teacher so I guess he figured it was just a natural progression. I probably would have found my voice much earlier in life had I been presented with a piano or guitar. In retrospect, now that I am a full-time working vocalist and bandleader and doing something I love, I have that passion, focus and discipline that eluded me in all my previous endeavors, both musically and personally.

JJ: Talk about the concept behind your new recording *Can't We Be Friends?* and the development of the album from concept to release.

JC: *Can't We Be Friends?* is my second release. I wanted to do a recording that was uniquely my own. I want people to listen to it and know that it's Jerry Costanzo and not a clone of the usual crooning suspects, although I do get inspired from many of my favorite legends of the past, as I'm sure many singers of standards do. First, I compiled some of my favorite tunes and lined them up on a play list. The next step



was to bring together a “Home Run” rhythm section that was up to the task. Tedd Firth (piano), Mark Sherman (vibes), Joe Cohn (guitar), Ben Wolfe (bass) and Jimmy Madison (drums). *East Of The Sun (West Of The Moon)* is the first tune on the CD. The George Shearing instrumental was always my favorite version from the record “That Shearing Sound”. That vibe set the theme for my entire recording, described in my liner notes as “George Shearing meets The Nat King Cole Trio meets Milt Jackson” I absolutely love the sound of piano and vibes together. I conveyed my concept to my good buddy and world class reed man, composer and arranger Andy Farber, who I have been collaborating with for over 10 years now and who produced and arranged my first CD “*Destination Moon*”. He came up with an arrangement that I think is going to be my most successful cut. The title track “Can't We Be friends? came next, once again arranged by Farber. I always loved the up-tempo Sammy Davis Jr. version and also love the verse that Sinatra does in his ballad version. So I asked Farber to combine a ballad verse that leads into an up-tempo chorus. Another winner, I hope. Third up is *Perhaps, Perhaps, Perhaps, (Quizas, Quizas, Quizas)*. The inspiration for this one came from a version performed by Desi Arnaz on an album called Babalu, where it's done as a medium tempo Rumba. We took that concept but instead of a Rumba beat throughout, the tune breaks into a medium swing after the first chorus with killer solos by Farber on tenor and Mark Sherman on vibes, then back to a Rumba in the second chorus. This one should make some noise too. Track four, “I Just Can't See For Lookin” This one was arranged by Tedd Firth (piano). Originally, Farber was supposed to do all the arrangements on the CD but days before the recording he was sidetracked by a jingle engagement with an insane dead-line, so we reached out to a few of the band members for help. Tedd agreed to arrange this one as well as track

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www.jerrycostanzo.com

Cynthia Holiday

By Eric Nemeyer

JJ: You studied dance from the time you were very young and performed through college as a dancer. Could you talk about how your interest in dance and singing either coincided or were drawing you in opposite directions?

CH: In my early years, dancing was how I expressed myself artistically. I was a shy little girl and dancing school was a way to express myself through movement. When I started to perform on stage in front of people, I loved how it made me feel inside. Even-

lenges me to do things I sometimes think I can't do. Memorable moments happen when we gig together and something we worked on in a lesson comes out right on stage and he gives me a smile.

JJ: You grew up in Newark, a jazz organ town in the past, and on your album, *All The Way*, you collaborated with organist Radam Schwartz. Could you talk about the aforementioned Newark jazz scene when you were in your formative years, and your association with Radam and the development of this recording?

"I have learned how not to pursue the 'Big Dream' but rather, relish in the journey. I am very clear about what's important in this life and I recharge my batteries daily."

tually the dancing stopped because I graduated from college and went to work. Soon after, I came to the conclusion that I still had the need for artistic expression and performing. I was always a closet singer and I began going to every open mic I could find. I loved it and became serious about pursuing a singing career. Today, I find that my stage persona and ability to connect with an audience is an extension of my dance training and love of performing. Being true to myself, I was transitioning from one stage to another.

JJ: Talk about some of the vocal instructors with whom you studied and if relevant, some influential guidance or experiences or memorable moments with them that influenced you - musically or otherwise.

CH: I studied with many great teachers over the years and always looked forward to going to class. Two of my favorite teachers, Rita DaCosta Turrentine and Ulysses Slaughter, are now deceased but their coaching greatly influenced who I am as a singer today. Rita was a great stylist and she taught me to pay attention to the details of performing like stage presence, diction, use of the mic, hair & make-up and much more. Ulysses' strength was teaching correct vocal technique and he would come to my performances and provide feedback during the next singing lesson. The person who I have studied with the longest is Radam Schwartz. Many years ago my father introduced me to him because Radam works very well with singers. I always enjoyed listening to him play the B3 Organ and felt that musically we are a good match. Eventually I began to study with Radam and I will always remember my first lesson where he taught me about things jazz singers do - versus other genres - like establishing the melody, singing behind the beat, ahead of the beat, improvising, understanding and interpreting the lyrics and so on. He chal-

CH: I grew up in Newark at a time when the nightclub scene was thriving. It seems like there was a jazz club on every other corner. Major entertainers performed at The Terrace Ballroom or Symphony Hall on their way in or out of New York City. You could go club hopping on Springfield Avenue and catch several live bands in one night. The jazz organ was a very popular instrument in Newark. People like Jimmy Smith, Rhoda Scott and Jack McDuff were hot. I loved the instrument because it's what I heard in Zion Hill Baptist Church growing up. John Lightfoot was the organist in my father's band so I got to hear it often and really enjoyed it. Another thing about the Newark jazz scene is that Regina Bell - a college student - was the vocalist in my father's band before she was signed to a label to sing pop. She was an excellent jazz singer and would fill the house where ever she sang. Fanny Douglass was a popular blues singer at the time and I really love to listen to blues music. It was all very exciting to me and I wanted to be a part of it. Regarding the association of Radam and my first CD *Cynthia Holiday... All The Way*, simply put, it was time. Radam and I were gigging in clubs so we produced a CD of the songs I loved most. In fact, we co-wrote two of the songs: "I Like What I See" and "You Got A Job To Do." Record executive John Snyder, produced two of the songs and coordinated having Cedar Walton, David Williams and Joe Farnsworth as guest artists. Other excellent musicians on the recording included Andy McCloud, Julius Tolentino, Gerald Hayes, Joe Brown, Jr., Geary Moore and Wayne Henderson. Eulis Cathey was the executive producer and we finished the recording at Bennett Studios in Englewood, New Jersey.

JJ: Your father was a trumpet player whose experience with big bands was expansive. Could you share some of the words of wisdom and understanding



about human nature and or business that you picked up from him as you got to be around the activity?

CH: When it comes to questions about my father, out of respect and love, I must acknowledge that I had two fabulous fathers who raised me and influenced my singing career. My biological father was Johnny Holiday. He was not a trained musician but he was an entertainer by nature. When he walked into a room he became the center of attention because of his big personality. His people skills will forever be in my brain. On the other hand, was my stepfather, Calvin Hughes - who I never addressed as stepfather - a big man, with a big smile, a big voice and an excellent trumpet player and arranger. He taught me that the key to his success as a musician was "practice, practice and then practice again." His musicianship, leadership, and outgoing personality made him a respected band leader and was a roadmap for me to follow as a singer. When it came to family or music, Calvin was a "taking care of business" West Indian man who was strict but loving and taught me how to live by his example on and off of the bandstand.

JJ: Tell us about your association with Jazzmobile.

CH: My association with Jazzmobile began when I was working as the Community Affairs Manager for a major corporation. My job was to establish relationships with non-profit organizations and provide funding support for their community programs. I met with Robin Bell-Stevens, CEO Jazzmobile, and proposed an idea for Jazzmobile to produce a city-wide Jazz Vocal Competition, free to the public and funded by the corporation. The project was a huge success and this marks the 8th year of the Competition. Auditions take place on June 9th at the Harlem School of the Arts and interested singers can check the website for information at jazzmobile.org. I am no

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www.cynthiaholidaymusic.com

Amy London

By Eric Nemeyer

JJ: In your bio, it speaks of your story growing up in Ohio, graduating from Syracuse University with a degree in opera, and then moving to New York. It goes on to speak of your story being one of hilarious anecdotes, big breaks and heartbreaking losses. Could you elaborate on the dichotomy characterized by those references and extremes?

AL: The first 20 years of my career in NYC were characterized by tremendous highs and lows, while at the same time, I managed to maintain a steady stream of

AL: 'Let's Fly' took a long time from start to finish, mostly due to the fact that I was in the hardest phase of the 'sandwich generation' experience. When I first started recording it, my children were both small, and I was caring for my elderly Mom, who was suffering a very slow demise as the result of a series of mini-strokes, which eventually left her with speech aphasia, and due to a broken leg, she was also unable to walk. She laid in bed unable to move or speak for a year and a half. I adored her, she was the sweetest and funniest woman on the planet, and it was excruciatingly painful

"I learned many lessons from that show. The first was, if you really feel you are right for something, go for it."

work in music. I got my first job before I even got an apartment. One year after graduating from college, I hit the pavement of New York with a fury, checking out Backstage, Showbiz and the Village Voice regularly, looking for work. I got my first jazz gig the first week I lived here, crashing on my college roommate's couch, and by the third week, I had found a tiny ad in the classified section of the Village Voice, Trinity Church Choir was looking for sopranos who could sing early music, in the straight tone vocal style. I got that job right away, and that is where I met Judy Niemack and Alexandra Ivanoff. We formed the 'Jazz Babies' together, a vocal jazz trio that sang the music of the groundbreaking 1920's/30's vocal jazz group, the Boswell sisters, as well as our own arrangements. Judy and Alex really took me under their wings in those early days, we became fast friends, and spent the entire 80's decade at Bradley's nearly every night. How divine.....By the fourth week, I found my first apartment, a little basement studio on the upper west side, great location, two blocks from the train and a block from the fabulous food market Fairway. I got singing work right away, solo jazz gigs, wedding gigs, a gig doing shows in the NYC public school system... Only one year later, I got the gig with Tom Browne, which led to a national tour, plus an 8 day tour of England.

However, two years later, I did a mainstage international tour with Charles Aznavour, two years after that, with Larry Elgart, and three years later, got the gig on Broadway in City of Angels. By now, I understood the roller coaster nature of the business, but it was an emotional challenge dealing with the ups and downs, and a steep learning curve.

JJ: Could you discuss the creation of your new recording on Motema - Let's Fly - and the ideas that connect the completed package, considering the how the sessions occurred over time with different groups.

to watch her suffer so much, knowing there was nothing I could do to help her get better. Most of that time, I just barely survived, caring for her, for my kids, and maintaining my teaching gigs around town and at the New School. Interestingly, at the end of her life, as she was stuck in bed, she hated TV, her hearing had also suffered. The only thing that brought her any pleasure was the little CD player we kept on the nightstand. Aside from us visiting with her, the music was the only enjoyment she had. I brought the CD player and CD's with her to the Hospice facility where she spent her last 12 days. The CD player mysteriously broke the day she died. Needless to say, I kept trying to get into the studio to finish the project during that time, but it was too difficult to pull everything together. I finally got it finished after Mom passed. It is a wonderful recording with my regular working band, my fabulous husband Roni Ben-Hur on guitar, good friends Santi Debriano on bass, Steve Williams on drums, Steven Kroon on percussion, and three different pianists. I chose them according to the style of songs, they are all three very different and brilliant players, Richard Wyands, Tardo Hammer and Glauco Sagebin. I wrote all of the arrangements on the CD, and I also wrote lyrics to 'Monique', as well as a vocalese lyric to 'Let's Fly'. Monique was composed by Elmo Hope for his daughter Monica, this is my third recorded Elmo Hope lyric.

The title track, 'Let's Fly' has a wonderful story. I have been a huge Annie Ross fan ever since I first discovered Lambert, Hendricks and Ross in the mid 80's. Singing along with their records was the best education a jazz singer could have. I first saw Annie at Birdland, right after Robert Altman's film 'Short Cuts', in which she starred, was released. I then began taking my students to see her perform, she is still performing every Tuesday night at the Metropolitan Room, and on April 5, I'm taking another new batch of students to hear her. She swings like nobody's business, and each one of her gigs is a Master Class in stage presence and storytell-



ing. We have become very good friends, and two years ago, when I was preparing a Johnny Mercer show for his 100th birthday, November 2009, Annie invited me over to her house, she said she had something for me. When I got there, she opened a drawer, reached in and pulled out a cassette, and said 'Here, honey, take this.' It was a copy of a recording of Johnny Mercer singing the tune, 'Let's Fly' that Annie had written as a teenager. When Annie was 14 and growing up in LA, there was a songwriting contest on the radio, the prize of which was that Johnny Mercer, then a star 'boy singer', would record the winning tune. Well, Annie came in first place, and Johnny recorded her tune, with no less than Jo Stafford and the Pied Pipers singing background. Imagine, she was only 14 years old-the budding genius! The tune had not been heard of since then, so naturally I was thrilled to have it handed to me by one of my favorite jazz singers of all time.

JJ: Talk about the concepts that were instrumental in your creation of the Vocal Jazz department at the New School.

AM: When I first approached Arnie Lawrence to teach at the New School in 1986, there were only 5 singers there, and there were no specific vocal classes, they were just part of the overall BFA program. Arnie was so wonderfully creative, I remember going to the school to look for him, somebody pointed me towards the auditorium where I found Arnie leading about 40 students, in a New Orleans Pied Piper style jam session, marching around the perimeter of the seats. I started out at the New School giving three master classes, and by the third class, the singers were begging me to create classes that were specific to vocalists. I realized that many singers were not getting the tools needed to be professional jazz singers, such as writing charts, putting a professional book together, counting off tunes, knowing one's keys, how

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amylondonsings.com

Rene Marie

By Eric Nemeyer

JJ: In commodities trading, it is sometimes noted that the longer a commodity stays within what's called a "narrow channel" – a period of time where the commodity price remains relatively stagnant – the eventual price movement on the graph will be equal in vertical price movement up or down, as its horizontal time in the narrow channel was long. Your career as a vocalist developed after 23 years of

sister implored me many times to leave due to the domestic abuse my sons and I lived with, but my reply to her was that 'the cake wasn't ready to come out of the oven yet'. You take that cake out too soon, realize it ain't done yet and then try to put it back? Tsk! Ain't nothin' but a big ol' mess! No such thing as putting it back to finish cooking. Watchful patience is what's required – that, and an instinctual knowing that

"We would rather accept someone else's viewpoint of who we are, where we belong and how much we can accomplish than to go out and do the damn thing, already, and thereby define ourselves.' It is fear that stops us every time."

marriage where you made a decision to pursue your passion – singing. Talk about the challenges you experienced at that time, and the dramatic surge out of the "narrow channel" you had experienced with your music and artistic pursuits.

RM: From my perspective, there was no "narrow channel", certainly nothing stagnant about being married 23 years and raising two sons. Too much emphasis is placed on tangible product – something that can be seen or heard – and not enough on the incubation period. Who would disparage the 9 months gestational period for humans? What's that baby doing in there? It's growing and developing at a phenomenal rate, that's what – and at its birth, voila! So, those 23 years may seem, at a casual glance, to have been devoid of productivity. But here's what I did during those years: I composed music – lullabies, ditties, and love songs, songs about my dad, my mom and my childhood. In doing so, I worked through a whole lot of sh*t, purging myself of things that would have held me back had I started singing fulltime without addressing those issues. Basically, I grew into myself – learned how to read people and situations, learned how to be tactful, discreet and observant. I shudder to think of the life decisions I would have made in this male-dominated industry if I'd started out singing in my 20's! During those 23 years of wifedom and motherhood I also developed the ability to think for myself without feeling compelled to curry the favor of those who seemed to have authority over me. I reasoned it all out, thought by painful thought, to the point that, once I was finally ready to leave my marriage, there would be no second-guessing, no wondering if I'd done the right thing, no sentimentality for what had been, no convincing to re-think my decision to leave. My older

you're following the recipe just fine. The biggest challenge presented after leaving my husband continues with me to this day – recognizing and accepting the breadth and scope of my power and being comfortable with it; not playing small or relapsing back into something more palatable for others to digest. My southern upbringing still whispers its earliest lessons that if I stretch out my wings too far, I'm getting too big for my britches.

JJ: Could you discuss the concept for your new recording on Motema, *Voice of My Beautiful Country*, and the kinds of discussions and creative ideas that went into developing the elements into the finished masterpiece?

RM: I'm not sure how to respond to your description of the CD as a "masterpiece", so I'll just say 'thank-you'! More so than a concept, the discussions with the band about it started after a "watershed-moment" interview in Russia in 2005 when the interviewer referred to me as an American and I nearly corrected her, believing she'd made a mistake. It was as though she'd called me Danish or Argentinean! There is more about this on my website: <http://renemarie.com>, July 2008. I was hurt at the realization that I didn't feel the way I thought an American should feel. I certainly didn't feel comfortable with that designation. Not that I thought there was anything wrong with being called an American. It just seemed it would apply more aptly to someone else, not me! And I didn't know why I felt this way. To make a long story short, after much soul searching, I realized that spending my formative years living under Jim Crow laws most likely had a great deal to do with what I perceived a 'real' American to be. I grew up singing those patriotic songs that form the basis of the "Voice of My Beautiful Country" suite, while simultaneously having an inner knowledge that those lyrics didn't really apply to me or the people in my family, my school, or my neighborhood. When I



sing one of those songs, I want to be able to look around and know that I too am a part of this group, without apologizing for being there. But those patriotic melodies disquieted me with memories of bitter silence when I asked my parents about the meaning behind the lyrics juxtaposed against the "no niggers" signs in our town. I wanted to be American, not in name only, but emotionally as well, dammit! Well, what music did I grow up listening to? Why not take that music and overlay it with the lyrics from those patriotic tunes to reflect this American's background? The music would have to be jazz, blues and gospel of course, with the lyrics of "America the Beautiful." I've always visualized driving down the highway with wide open fields on both sides of the road – land that goes on and on forever. Can't you just see that? So the music needed to reflect that feeling of openness. By retaining the lyrics and removing the music, the lyrics seemed to speak to me – telling me which notes they wanted to be sung with. I don't know, that may sound weird, but that's the best way I can describe it. I was inspired by the clean and unadorned melodies of some Aaron Copland compositions. Rhythmically, my original idea was to compose "America the Beautiful" in 6/8, but it didn't flow well, didn't reflect the "open road" feeling I wanted to bathe it in. 5/4 timing has always felt propulsive to me, like the notes in one measure just can't wait to cross the bar and move on to the next measure! So once that extra beat was removed, the song took on a velocity that felt just right and became the first movement of the suite. I think it sets the tone just right (it's also used as a reprise at the end). The challenge was how to make a smooth transition from this very fluid and floating first movement to the second movement, the way a conversation moves from one topic to another without an abrupt change. The beauty of our group, "Experiment in Truth", is the level of trust we have for each other. So after explaining to them what I wanted to accomplish with this tune during our first

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www.renemarie.com

Anne Mironchik

By Eric Nemeyer

“Honestly, it’s easy to get discouraged and then whine about it in interviews. New York is an expensive city and the music landscape can cater more to revenue than excellence. But, like the brilliant Dorothy Fields and Jerome Kern wrote and Fred Astaire sang, ‘pick yourself up, dust yourself off, start all over again.’”

JJ: A number of influential jazz vocalists, such as Carmen McRae, Shirley Horn, Mel Tormé, were also quality instrumentalists on piano and other instruments. How has your comprehensive musical background contributed to your style and maturity as a vocalist?

AM: I’ve been playing piano and singing my whole music life, so when I was young I was naturally drawn to artists like Carole King, Billy Joel, Elton John. It seems inevitable that if you sing and play piano, you’ll eventually start writing songs – whether or not you’ll be good at it is another thing entirely.

JJ: On your website there is a description of you as “Carole King, with some extra swing!” and a vocalist, pianist, composer and lyricist conservatory degree in jazz and roots in rock, blues, R&B and country. Your expansive interests and talent to seamlessly traverse and assimilate these divergent styles could be an affront to the genre police. Could you talk about how these musical styles have inspired you and how you have developed your approach, inclusiveness and open-mindedness?

AM: Yeah, I get pulled over and frisked by the genre police all the time. I keep fighting the tickets. I’m just a product of what was being played in my house growing up: My mom had opera and classical music. My dad cranked the classic country artists like Johnny Cash, Gene Autry and Willie Nelson. Both my parents enjoyed big band singers including the best of the best like Sinatra and Ella. My older brother was into big classic rock bands of the 70s like the Allman’s, Doobies, Zeppelin. My older sister would let me curl up with her album jackets listening to James Taylor, Bob Dylan, Cat Stevens, Carly Simon, Stones, Beatles. It is all great music. So by the time I got to high school, where luckily we had a great music program, I was open to everything and loved Springsteen, Talking Heads, Ray Charles and the Grateful Dead with equal passion. Old FM stations used to play everything. Now, pockets of genre elitist holdouts might make me some kind of music genre outlaw, but in this day and age of building your own

radio stations online, I am finding that people who love really great music that’s reminiscent of the 70’s and 80’s – swing revival, smooth jazz, classic R&B, blues – are my biggest fans.

JJ: Talk about the development of your album “Cookin In The Kitchen” from concept to completed portrait.

AM: I really dove into composing songs while I was in college studying jazz at Manhattan School of Music. I really wanted to learn how people like Steely Dan or Stevie Wonder wrote such sophisticated songs that your average listener could still identify with. I kept singing jazz after college, but it took a few years to find the courage, I suppose, to want to produce an album of originals. I did an EP called “Find Me” that had a demo version of “Cookin’ in the Kitchen” entitled “Sweet or Hot” and it got some positive attention. So that led me to do a full-length album. I workshop-ed songs and started doing open mics. I was introduced to renowned music consultant and songwriter Ann Ruckert who connected me to producer David Seitz. David and I clicked immediately about making good music without regard for genres. The decisions that David and I made about song treatment, song order and the arrangements were very organic – we agreed on everything. It was kind of spooky in one way, but we both understood that bringing out the best of each particular song was most important. Each song has a little different instrumentation depending on what was needed.

They all have a basic jazz rhythm section. And by basic, I mean some of the best players in town: Jerome Harris on guitar, Christian Fabian on bass and Willard Dyson on drums. Each of these guys brought their passion and talent for playing all types of music – the traditional jazz, smooth jazz and R&B style songs that I wrote. We all went up to Clubhouse studio in the Hudson Valley. Then Dave and I came back and overdubbed everything else here in New York City, choosing players and guest soloists that fit the different songs. We worked gradually – partly due to the nature of the songs, partly due to the nature of my budget. Also, since this was my first time working with my new piano and arranging chops, I needed time to practice each song to get what I wanted. A couple tunes I couldn’t quite play what I wanted, so I brought in R&B



band leader and arranger Skip Brevis who laid down some smokin’ piano grooves on my funkier songs. Now I can play what he recorded. “New York Times Blues” was the perfect high-energy album opener with the horn section. “Lucky Day” we just added me on piano and Tony Gorruso is featured on trumpet. “Oh, Ocean” has a string section. “Why Should I Cry” gets a little bit country swing with Pat Victor on slide guitar. “Spider Web” is a Latin jazz tune and features one of my favorite tenor players, Joel Frahm. Then, of course, the title track, “Cookin’ in the Kitchen,” had to have a great old-time jazz trumpet solo, provided by Tony Kadleck and the swinging-est back up singers I could have hoped for in Catherine Russel and Andricka Hall. I also brought in drummer Rich Zukor for his high energy swing on that track and percussion on some other tracks. Latin percussion, different horn players, Hammond, etc. – whatever the song needed we did. There is a long list on my website and on the CD jacket of everyone involved. In the end, I couldn’t be more satisfied. The performers, co-writers and engineers who contributed seemed to genuinely enjoy their time working on this album. I am very fortunate and I hope I just keep attracting more ears that enjoy good, grooving, heartfelt, jazzy tunes.

JJ: Could you share your ideas about the importance of connecting with an audience? Vocalists typically have an easier time than instrumentalists in connecting with an audience, as do artists playing other genres of music than jazz. As a jazz artist whose music incorporates R&B, rock, blues and country and vocals, you’ve created a foundation for wider appeal than many others in this musical niche.

AM: This is a great question. I teach my private voice and piano students that there are five very important things that every good musician must study intensely and they each affect each other. Every one of them

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www.annemironchik.com

Antoinette Montague

By Eric Nemeyer

"I learned that people need constant connection, even though we have busied ourselves away from humans and connect on line. So, when people come out to hear our music, keeping their interest, giving them something that speaks to them and touches them is my constant lesson."

JJ: Talk about the your association with the organization International Women in Jazz and how that has developed. What is it about the organization is it that you and the members would like more and more people to know and understand?

AM: In 2005, I was asked by Carol Sudhalter to act as a consultant for the organization's board. Then Dotti Anita Taylor asked if I would be the Vice President. As I prepare to step aside and encourage others to come in and help lead, I would like for more and more people to know and understand that to me, this is an organization that exists as a place for Women in Jazz and or Blues to participate in building a community of support, and possibility for themselves and each other. I would hope the understanding is that it is only as great as its members/partners, and sisters make it. There is a necessity for all to work and build - not to wait for the building to be created by passive on-lookers from within. It is not a booking agent, but could be, if the right people came in to help with that initiative. It needs grants and funding, and that could be obtained if we attract good, effective grant writers and all its members participated in ringing the bell to generate resources.

JJ: You'll be headlining with your group at the upcoming annual International Women in Jazz at St. Peter's in New York, April 9. Could you talk about the annual event, and your forthcoming performance?

AM: This is our fourth Women In Jazz Festival at St. Peter's. \$20 is the modest price for this great day at the epicenter of Jazz/ St. Peter's Lutheran Church at 54th and Lexington Ave, New York City. This year, we will have Melba Joyce conducting the workshop at 12:30 PM on Jazz from her vast experience ... what a Jam is about, regarding exchanging ideas, how to bring more to the table. Then there will be a Jam session, Linda Presgrave's trio, the amazing Lil Phillips Trio follows suit. We have a VIP reception for our members and our honorees and performing artists who can make it. We are going to honor Rhonda Hamilton, of WBGO, Paul Ash, supporter of Jazz, and the late/great Trudy Pitts, with a great panel discussion with Paul Ash and Mr. C. Then we have our Youth in Action awardees,

and concert with the lovely Taeko, and talented Andrea Wolper's Trio. We close out our great day with my group. I enjoy giving joy, and have some fabulous musicians who are excellent at doing just that. On piano will be Tammy Hall. in from San Francisco, the great Bill Easley and the fantastic Payton Crossley.

JJ: In addition to your own group performances, you have performed with big bands - Mike Longo's and in April you'll be performing with the Queens Jazz Orchestra conducted by Jimmy Heath? Could you talk about how these two different types of musical group situations - small group, big band - impact your preparation and performances?

AM: Big band work is a wonderful opportunity to learn to get better at singing inside of wonderful arrangements. Years ago, I would sit in at Lucy's and once in a while The Cotton Club. The rush of 16 musicians playing and feeling the vibrations all around you is beautiful. Mike Longo invited me to sub as the vocalist in his big band. He wrote a swingin' blues chart from my first CD *Pretty Blues* - "Drink Muddy Water," just the way I combined it on my recording with Mulgrew Miller, Kenny Washington, Peter Washington and Bill Easley. I loved doing the chart with a big band. I got greater experience in our rehearsals, listening to the nuances of each part of the band, beyond the rhythm section, to Mike's beautiful writing of what each section of the band had to say. They *holla!* The opportunity comes in learning to be a better listener and being a part of the band. I love it. It is humbling when the mistakes happen. Just try not to let the same ones happen twice. The pay off from the effort put into the situation is getting it right and having the cats celebrate with you. Jimmy Heath is a loving genius - like a Dali Lama. His arrangements are beautiful, unique pieces of art that separate the ordinary to the extraordinary - chicken salad from chicken. It makes me want to be a better singer and musician. Sometimes I struggle. Thank God to be alive and have something so beautiful to struggle for...getting it beautifully right, the opportunity to keep working on it.

JJ: Over the last couple of years, you have pursued a highly physical regimen to be in shape and in



good health. Talk about the kind of mindset you've adapted and discipline in which you've engaged to achieve these goals. How have your health and exercise regimens made an impact on your musical and artistic pursuits?

AM: I do a food plan based on a 12-step program of weighing and measuring my food. You have to reconcile with the numbers on the scale before or after you eat. Weighing it before you eat is just easier than after you eat. I have not really exercised. No I did not have the surgery. I just three weighed and measured meals, and abstinence from sugar - 290 days sugar free.

JJ: Your discipline and accomplishments can serve as a role model for others - in whatever their areas of interest. Could you share some ideas or words of guidance or wisdom that may inspire others in their own lives, in helping them stay on the path to realize their own goals as you have in this regard?

AM: Envisioning myself as a "role model" is the beginning of the fall from grace and mercy. So I will hang out here on the ground. I have fallen too many times before. Getting back up again, maintaining your dignity, and not blaming someone else for tripping you, even if they did, is where grace and character get developed, to me. To sweeten up when a vindictive or spiteful spirit comes back and causes you to feel hatred, shortens joyful moments. (1) We are all humans...everyone will die. So, enjoy your life, for you are dead a long time. (2) No one is more important than anyone else. We are all important. (3) Seek help. Ask questions. Release pressure, insult, and stress moment by moment, if you can. (4) Don't wait for someone to save your life and or invest in you. If you got to work a job and pay for lessons, a band, promo, keep at it. If you make effort, you WILL get better. (5) Surround yourself with healthy people. Honest people who are lov-

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www.antoINETTEMontague.com

Women In Jazz festival, April 9, 10. Tickets can be purchased by going online at internationalwomeninjazz.com or calling 212-560-7553. (\$20 bucks, is a great deal for a great day.)

Gregory Porter

By Eric Nemeyer

JJ: Could you discuss how your current recording on Motema evolved from concept to finished product – and the trials and tribulations and inspiring moments in the creative process?

GP: For me the creative process is one that takes place not in a limited amount of time, but in past present and future. I wanted to create a record that had an organic process based on my vision – from the writing to the recording process. The difficulty with that is that as the center of that process you end up doing everything – finding the studio to getting your group together, music and message, and making sure

that as a basis for my own style and writing coupled with my understanding of spiritual music.

JJ: Talk about the kind of encouragement or support you experienced growing up?

GP: My mother was a minister and she had me singing in church my whole young life. She encouraged me to sing, as did many people in church. My brother and sisters sang with me as well. But they would often tell me to shut up when I sang all day.

JJ: Could you discuss the serendipitous meeting

“My mother’s mantra to me was ‘humble yourself and you’ll be exalted - exalt yourself and you’ll be debased.’”

the message is staying pure to its origin. I was also glad that I could harvest my own emotions to write for this album. My relationships and political questions find their way into my music and I like that.

JJ: The aforementioned recording also garnered a Grammy nomination. How have you maintained your balance and avoided the tyranny of the ego as a result of this high visibility and highly regarded accolade?

GP: Hmm. My mother’s mantra to me was “humble yourself and you’ll be exalted – exalt yourself and you’ll be debased.”

JJ: You were attending San Diego State University on a football scholarship and singing in local jazz clubs at the time, and were injured. Talk about the contrasting forces drawing your attention to football and jazz vocal performance and the challenges you might have experienced?

GP: After injuring my shoulder at San Diego state I was able to focus more on music and theatre. It was no problem making the transition. If anything, the ability to perform on a large stage, in sync with other performers was helped by my sports history. I was asked by NFL Hall of Famer Marshall Faulk to sing in the locker room all the time.

JJ: In your bio, there is mention of your imaginary life as Nat King Cole, while you were growing up, which sounds like it was a way for you to intuitively create the guidance you needed. Could you discuss this?

GP: You don’t copy Nat King Cole. But you do go to his school – the school of phrasing and diction, mastery of the emotional trajectory of a song. I use

with Hubert Laws through your friend Kamau Kenyatta and how that became a pivotal moment in your musical pursuits? What kind of feeling did you have as those events were unfolding?

GP: I was just sitting in the studio at a recording date for Hubert Laws and as Kamau and Hubert mixed the tune “Smile,” Kamau asked Hubert to listen to me sing “Smile” very casually. After I was finished, Hubert just said on the spot, “You should be on the record.” We came the next week and recorded in his studio in Los Angeles. It was a great honor and surprise. I didn’t have a name, just a voice, and that’s all Hubert wanted, just talent. So it was very encouraging to me.

JJ: What words of encouragement or support, or quotation or fragment of wisdom have you received from a mentor or associate is it that provides inspiration or guidance in your life?

GP: Two phrases that I keep getting from the masters of the music that I cherish every time I hear them: “You got it,” and “Keep going.” Those are words I’ve heard from Wynton, James Spaulding, Hubert Laws, Harold Mabern, Eddie Henderson, Jimmy Cobb, Randy Weston, Dee Dee Bridgewater, and John Hendricks, to name a few. It means a lot to me coming from the people who are the architects of the very thing that I’m trying to navigate.

JJ: What kinds of activities do you do to constantly develop your vocal and lyric writing skills?

GP: Listen to my heart and emotions and sing all the time, sing words and phrases, change and flip lyrics. I have a constant rhythm going in my head all day, and I add the baseline and melody to construct my tunes.

JJ: If you could wave a magic wand, what would be something you would like to see changed that would help the music, the artists and or the business?



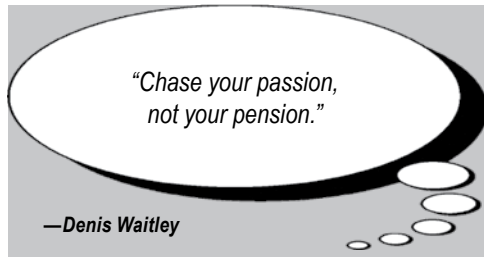
GP: I wish the segregation of this music wasn’t so strong. When I say that I’m a jazz singer, people think they know what that means, but until you listen and experience you don’t know. People always tell me at my show, “Wow, I didn’t think I liked jazz.” But they really just have to be properly exposed to it in more accessible ways.

JJ: What are your thoughts on the following perspective of philosopher Eric Hoffer and how it relates to the world of jazz on the creative and business sides? “In a world of change, the learners shall inherit the earth, while the learned shall find themselves perfectly suited for a world that no longer exists.”

GP: I feel if the music stays emotionally relevant to its roots and connects it to its future, the learned will be in a good place. The learned also have to find ways to continue to be relevant to the world. That may mean encouraging more of the voice and contemporary writing. It couldn’t hurt.

JJ: What do you do to recharge your batteries in the face of the hustle and bustle of our contemporary world?

GP: I love to walk in the city and observe people. I love nature and love to go upstate and sing with the birds. I also love to cook and relax with friends over my improvisational creations. ■



www.motema.com/artist/gregory-porter

Taeko

By Joe Patitucci

JJ: How did your interest develop from the traditional Japanese music with which you were surrounded by when you were very young, to your magnetic interest in American music and specifically jazz?

Taeko: At high school, I visited Grand Rapids, Michigan for two weeks on a study-exchange program, where my host sister took me to see a movie called "The Commitments." It is about the Irish people who are into the Soul Music. The music in the movie sounded so strong that I felt I must check it

conclude with *Stand!* By Sly Stone, and named the CD *Voice*. Also I wanted this project to be an extension of my previous CD *One Love* as a unique mix of American classical music – Jazz – American modern music, and Japanese music. Giving an arrangement and recording both Japanese and English versions of my hometown song *Biwako* came out to be a particular embodiment of this concept.

JJ: What is your vision for the next five or ten years for your music and career? If you could have a wish



"My wish as a musician is to make an album with Quincy Jones. My wish as a person is to pass on the peaceful and healthy earth to our next generation."

out sooner or later. At college, I started to sing songs such as Aretha Franklin and Stevie Wonder's hits at local live houses. I also tried to listen to many jazz CDs, but I didn't understand it much then. I came to New York in 1998 to pursue my music career, became friends with Jazz musicians, and they helped me see the beauty of it. I've been in love with jazz ever since.

JJ: Talk about some of the vocal instructors with whom you studied (Barry Harris, Marion Cowlings, et. al.) and how one or two of them made an impact on your artistry?

Taeko: Juanita Fleming is my closest and longest mentor of 13 years who has been going over everything from opening up my voice to removing the accents on my English, to coloring my singing, to writing lyrics. Marion gives me deep insights and inspirations through his words and his own stage performances. Barry is a massive institute for all jazz musicians. I go to Barry's workshop every now and then, and I am loaded with so much homework each time I go. It is invaluable to live in New York City and have these great instructors around.

JJ: Could you discuss the development from concept to completion of your recent album *Voice*, on your Flat Nine label?

Taeko: When I was building up the concept of my next CD in late 2008, the US was on the downhill to a big recession. I felt the people needed to be encouraged to rise up and stay positive. Obama at the presidential campaign kept saying "Yes We Can," and I thought it must be something else to hear it through the voice of an Asian girl. That is how I decided to open up the CD with *Get Up*, based on *Cantaloupe Island* by Herbie Hancock and Juanita Fleming, and

come true what would that be?

Taeko: I see myself going across continents as a musical ambassador and bridging the Eastern world and the Western world through the organic and spontaneous energy of Jazz. My wish as a musician is to make an album with Quincy Jones. My wish as a person is to pass on the peaceful and healthy earth to our next generation.

JJ: What do you have planned for your upcoming performance in April?

Taeko: I will be on the Women in Jazz Festival at Saint Peter's Church on Saturday April 9 featuring Doug Carn on piano, Curtis Lundy on bass, and Bernard Lynette on drums. This group will be at Zinc Bar on Tuesday, April 12 with Victor Jones on drums this time. Then I will be touring in Japan during the last half of April. After going through the devastations in March, my people in Japan need the power of music to heal their mind and spirit.

JJ: If relevant, could you identify one or more jazz artists vocalists or instrumentalists who have made a significant impact on your own direction?

Taeko: Betty Carter, Shirley Horn, and Carmen McRae - Betty's dynamic and impeccable approach in working with her band ... Shirley's sensitive and lyrical colorization in her piano play and singing, and Carmen's soulful delivery with absolute conviction.

JJ: As an independent artist you have to manage many different tasks. Could you share a few of the understandings that you've learned in business that are essential for success in this business - or business in general?

Taeko: I've learned that just like any other busi-

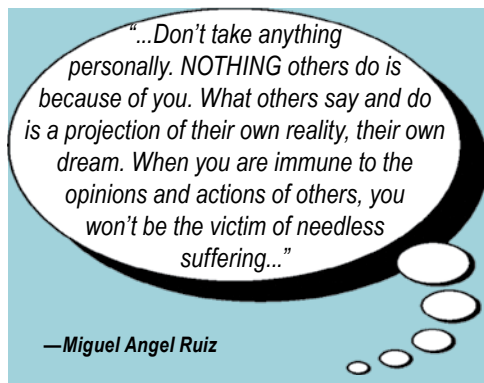
nesses, music is a relationship business. Keeping a good relationship goes a long way, and in order to do that, one has to be matured, positive, sincere and caring. Also, knowing the numbers such as budget, profit vs. cost, etc. always helps.

JJ: What kinds of activities do you do to constantly develop your vocal skills?

Taeko: Listening to instrumentalists' recordings and learning their approaches; taking local gigs, for there is no better training than actually working; and going to gym and working out my lungs on a treadmill.

JJ: What do you do to recharge your batteries in the face of the hustle and bustle of our contemporary world?

Taeko: When I feel physically tired, it is either I haven't slept right or haven't eaten right. So I drop everything and give a long night sleep, and/or cook my power food full of vegetables, seaweeds, and beans. When mentally tired, I go to gym and sweat it out. Works every time! ■



www.songbirdtaeko.com



JASON ADASIEWICZ

SUN ROOMS – Delmark DE 593. *Get in There; Life; Stake; Rose Garden; You Can't; Off My Back Jack; Overtones of China; Warm Valley.*

PERSONNEL: Jason Adasiewicz, vibraphone; Nate McBride, bass; Mike Reed, drums.

By Eric Harabadian

On the modern jazz scene it seems one doesn't come across a whole lot of recordings that feature a vibraphonist as a leader. And that's a shame because it is such a distinctive instrument. Some of the modern masters include Bobby Hutcherson, Gary Burton or Karl Berger – musicians that have all left their indelible mark on the jazz world. Well, you can certainly add Jason Adasiewicz to the mix as well. The Chicago native has been establishing a name for himself on the Windy City jazz scene for several years now and this album documents his unique musical vision.

The first five compositions on *Sun Rooms* are by the vibist beginning with the track "Get in There." Right out of the gate Jason shows you what he can do as a soloist but, more importantly, he is very giving to his compadres, utilizing space and taste to the fullest. "Life" is very exploratory and allows the resonance of the keys to act as an entity in and of themselves. Adasiewicz leads this piece like a pianist – compelling strongly but allowing the music to breathe as well. "Stake" features an angular and somewhat unorthodox melody where Jason employs tonal cluster and bursts of melodic color to make his statements. The rhythm section sizzles and offers strong support. "Rose Garden" slows things down with a nice descending melody that is thoughtful and engaging. The leader uses some nice vibrato here.

The album spotlights a group of three back to back tunes by some favorite composers of the band. The first is a track called "Off My Back Jack" by pianist Hasaan Ibn Ali. It is somewhat of an experimental piece and finds the band at their most cerebral. They really dig deep here. Then they play a tribute to a legendary fellow Chicagoan Sun Ra, with his "Overtones of China." It is an ambitious work that strips down Ra's classic sound to its essence. The great Duke Ellington is immortalized here with his "Warm Valley." Bassist Reed takes center stage on this pleasant piece as the band follows suit very close to the original arrangement.

On the heels of his Rolldown quintet, Adasiewicz continues to expand the language of the vibraphone and the lexicon of the jazz medium in the process.



AMBROSE AKINMUSIRE

WHEN THE HEART EMERGES GLISTENING – AmbroseAkinmusire.com. *Confessions to My Unborn Daughter; Jaya; Henya Bass Intro; Far But Few Between; With Love; Regret (No More); Ayneh (Cora); My Name is Oscar; The Walls of Lechuguilla; What's New; Tear Stained Suicide Letter; Ayneh (Campbell).*

PERSONNEL: Ambrose Akinmusire, trumpet, celeste, voice; Walter Smith III, tenor sax; Gerald Clayton, piano (all except 4, 12); Jason Moran, Fender Rhodes piano (4, 12); Harish Raghavan, bass; Justin Brown, drums.

By Mark Keresman

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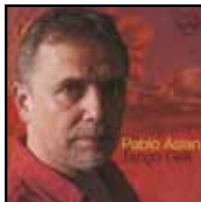
When listening to the Blue Note debut of Bay Area-bred, NYC-based trumpeter Ambrose Akinmusire (born 1982), the expression “wise beyond his years” likely can’t help but pop into your cranium. *When the Heart Emerges Glistening* is a mature statement of earnest post bop-ery, as solid as any jazz platter I’ve heard this year. It’s not startling or especially innovative, just very fine thoughtful, melodious jazz in the stylistic vein of Wayne Shorter and Lee Morgan at their respective (acoustic) bests.

The opening track “Confessions to My Unborn Daughter” is a great exemplar of Akinmusire’s approach. He has the drive and some of the bristling tone of Hubbard but his timbre is dry, parched as a desert – it possesses a “cry” as distinctive and resonant as the styles of late masters Jackie McLean and Don Cherry. Akinmusire manages to sound restless, reserved, pensive, and fiery, alternately and all at the same time. His unaccompanied intro to “Regret (No More)” is sheer poetry. It’s a piano/trumpet duet where Akinmusire’s horn virtually assumes vocal characteristics. Not the more common “growls,” but the gentle but austere quality of a soprano voice.

His compositions avoid the usual simple theme-then-solos routine – 13 tracks, almost all originals, with stately, measured themes to them. The tender ballad “Henyá” has a beautifully flowing quality, limpid and romantic while not being too sweet, Jason Moran’s minimal, raindrop-like electric keyboard lending it savor like dew on morning flower petals.

The rhythm section grounds it and maintains dreamy swing throughout, and Walter Smith’s full-bodied tenor is a nice compliment to Akinmusire’s judicious brassiness. “Far But Few Between” is a nice “interlude” of agitation a la early ‘60s Ornette Coleman. “The Walls of Lechuguilla” is a slice of quirky, slightly thorny hard-swinging bop that recalls the super-fine works of George Russell circa the early ‘60s, full of darting, punchy ensemble work and tart ‘n’ surging, urgent solos. The only questionable thing here is the beatnik-like voice-and-drums rap “My Name is Oscar,” which almost could be a parody of poem-with-percussion beat coffeehouse performance art.

This lad is goin’ places.



PABLO ASLAN

TANGO GRILL – www.PabloAslan.com – El Amanecer; Viejo Smocking; El Marne; La Payanca; Sin Palabras; Rncor; El Flete; Dandy; La Ultima Cita; Divina; La Trampera.

PERSONNEL: Pablo Aslan, bass; Nestor Marconi, bandoneon; Nicholas Ledesma, Abel Rogantini, piano; Ramiro Gallo, violin; Gustavo Bergalli, trumpet; Daniel Piazzolla, drums.

By Mark Keresman

Tango, the urban Argentine music that goes with the dance of the same name, and jazz might appear to be incompatible – improvisation is a big part of the latter, not so much with the former. Yet Astor Piazzolla – who is to Argentina what Charlie Parker is to America – combined aspects of the two, and played/recorded with Gerry Mulligan and Gary Burton. Argentine-born, NYC-based bassist Pablo Aslan has a turn at tango/jazz fusion, and it’s excellent.

First off, this album is not an attempt to introduce a dusting of aspects of Argentine tango (there’s also a Spanish variant too) to a jazz framework – in other words, this is not a blowing session with exotica in the mix or on the periphery. This is the sultry, urbane, passion-laden dance music (once condemned by the Pope, no less) lovingly interlaced with jazz, much like Django Reinhardt did with the Gypsy/Rom music of his youth. At times, the heartfelt, delightfully angst-ridden violin playing of Ramiro Gallo evokes the Gallic string-work of Django’s right-hand man Stephane Grappelli. The trumpet is an instrument not usually found in tango groups, but Gustavo Bergalli makes it “belong” with his sublimely lyrical, slightly parched horn work (evocative of Miles Davis’ *Sketches of Spain*, no less). The strutting yet elegantly sparkling dance rhythms are heard and felt throughout (fabulous recording quality, btw) over which the soloists do their stuff. But this is

very much an ensemble music – the arrangements are tight and snug, and solos are expressive but succinct, going on just long enough to tell their part of the story. Where some jazz aims for your mind or goes right for the heart, *Tango Grill* is seductive music, full of mystery, ambiguity, and intrigue – further, it embraces tradition while extending it too. (PS: Drums aren’t usually heard in tango either, but Daniel Piazzolla plays them on half this album....and he is Astor Piazzolla’s grandson. Kismet? Could be.



T.K. BLUE

LATINBIRD – Motema Music. www.Motema.com. *Chi Chi; Si Si; Visa; Blue Bird; Round Midnight; Barbados; Steeplechase; Moods of Parker; Donna Lee; He Flew Away Too Soon; Buzzy.*

PERSONNEL: T.K. Blue, alto saxophone, flute, arrangements; Theo Hill, piano; Essiet Okun Essiet, acoustic & electric basses; Willie Martinez, drum kit (except 5,8,10); Roland Guerrero, congas & percussion; Steve Turre, trombone, shells (1,2,4); Lewis Nash, drums (5,8).

By Mark Keresman


Somewhere there must be a jazz “show business” adage: When all else fails, give ‘em some Charlie Parker. Along with the voluminous Duke Ellington catalog, the “book” of jazz icon Charlie Parker’s tunes is one of the wells many jazz players dip into for sure-fire material. This is not to imply *Latinbird*, the nearly all-Parker session helmed by alto saxophonist T.K. Blue, is merely another attempt to coast upon/cash-in on established iconic material. In point of fact, *Latinbird* is one of the more interesting Parker “tribute” efforts because Blue isn’t just playing (by rote) the bebop changes – he’s using the Parker canon as a true point of departure, imbuing it with very personal interpretations.

As Blue is a New York-born son of parents from Jamaica and Trinidad, he embraces his Caribbean roots here, infusing his Parker interpretations with them in a restrained, subtle manner – this isn’t “Bird Goes Barbados.” (Not that it’d necessarily be a bad thing, really.) “Steeplechase” gets a slyly sunny reading, with congas and chimes (?) giving it some savory spice while Blue’s blues-charged alto thrusts-and-parries. “Chi Chi” is a joy-filled Afro-Cuban romp with Steve Turre’s trombone darting a cha-cha ‘round the melody, and Blue’s full-bodied flute is fleet and fluid. “Visa” evokes the Cannonball Adderley combo on a South-of-the-Border holiday, what with the funkiness of Theo Hill’s 88s and the piquant, tart alto calling to mind Adderley’s *joie de vivre* without at all “sounding like” him. The pensive


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"Blue Bird" conjures Parker's contemplative and urbane sides, and Turre blows some bittersweet 'bone. And just when you thought you need never hear another version of "Round Midnight," Blue and Hill give it an achingly sparse and beautiful reading, with Blue getting blue and reverently irreverent with an astringent, occasionally dissonant tone that conveys the round-midnight, down-to-your-last-three-bucks, missed-the-last-bus blues.

Latinbird is one of the best kinds of "tributes" - inspired and doesn't smother its subject with pious "veneration." Blue and company actually "do something (constructive, passionate, and fun)" with their inspiration and influences.



DAVE CHAMBERLAIN

BAND OF BONES—BB Productions, www.band-of-bones.com. It's *Allright [sic] With Me; Four Plus Four; Bolivia; A Night in Tunisia; Laura; Getting Sentimental Over You; Dear Old Stockholm; Love Again; No Moon At All; Segue in C; Girl From Ipanema; Stardust; Bonin; El Manisero.*

PERSONNEL: Dave Chamberlain, trombone, flute, percussion; Bruce Elden, Charley Gordon, Mike Lomand, Nate Mayland, Matt McDonald, Bob Suttman, trombone; Max Seigel, Dale Turk, bass trombone; Kenny Ascher, piano; Dick Sarpola, bass; Mike Campenni, drums; Chembo Corniel, congas and cowbells.

By Bob Gish

The famous script has it that it takes about 76 trombones to lead a parade—at least in River City. Of course, the legendary bone men, like Jack Teagarden and Tommy Dorsey, made it on their own, notwithstanding their sidemen and orchestras. Teagarden had Satchmo to help him in and out of that old rockin' chair. Dorsey had his special way of getting sentimental. These days most contemporary folks, the average audiences, will settle for just one good trombone piece or solo such as those heard so sweetly in a Frank Sinatra or Rosemary Clooney recording.

Since the decline of big band and swing, the most popular forms of jazz yet to penetrate the popular zeitgeist, trombones pretty much take a back seat or a historic rumble seat. But, take note (or notes) the trombone is alive and well and a gang of these special slide or valve desperados might ambush you at any time in surprising venues, even the opening of a gas station or a corner market, a summer picnic or a recital hall. These "bone" men are dedicated to the cause - stalwarts all in keeping the repertoire and arrangements of the trombone alive.

Such is the case with the Band of Bones, a hardy group of nine or so big breath blowers who sally forth with almost twice that number of tunes, songs that



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just about everyone will recognize and listen to with pleasure. Dancing isn't so much at issue as is performance; proof of what the 1950s and the bopsters did in solidifying the switch from heart to head in jazz. One might get up and tap some toes to this music; however, it's essentially geared to performance and to featuring the range, potential, and presence of the trombone, including a swarthy, belching bass bone as featured in this recording on "No Moon at All."

It's hard, admittedly, for trombones to sound really hip in these post bop, post modern days. There's a decidedly old fashioned sound to the instrument, going all the way back to its tendency for flatulence and braying and all sorts of snorts and animal sounds down New Orleans way. But mute a trombone in just the right way, as in "Segue in C," and various other tracks heard here and you've got a pretty hip sound.

The tunes heard here are varied in type and arrangement and there's not a boring bone in the entire collection. Favorites are the testimonial "Getting Sentimental Over You," and "Stardust." You've also got a Swedish folk song and a Jobim bossa nova, plus a dizzying reprise of "A Night in Tunisia."

So pucker up, take a really deep breath, throw away your hearing aids, maybe suck on a lemon drop, and sit back and enjoy the Band of Bones brotherhood. They give it their all with true devotion.



ROGER DAVIDSON & DAVID FINCK

UMBRELLAS & SUNSHINE (The Music of Michel Legrand) - Soundbrush Records SR 1019. *Les Parapluies De Cherbourg; La Valse Des Lilas; Les Enfants Qui Pleurent; The Summer Knows; Watch What Happens; His Eyes, Her Eyes; The Easy Way/What Are Doing the Rest Of Your Life?; The First Time; You Must Believe in Spring; Look; Je Vivrai Sans Toi; How Do You Keep the Music Playing; Les Parapluies De Cherbourg (piano solo).*

PERSONNEL: Roger Davidson, piano; David Finck, bass.

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By Eric Harabadian

Michel Legrand is an award-winning composer that has scored a myriad of music for film, television and stage. Active for decades, among his best known film works include *The Thomas Crown Affair*, *Summer of '42*, *Best Friends* and *Yentl*. He also did the music for Orson Welles' last completed film *F for Fake*. The legendary French composer continues to cross a number of paths in his musical diversity, always retaining at the core a deeply reflective passion and romanticism.

Davidson and Finck seem to connect with those notions of passion and are sensitive to the nuances that truly make Legrand an original. The duo bring their own style and substance to many of these film pieces and offer a fresh and vibrant take on some familiar and indelible themes.

The overall ambience of this disc is one of relaxed sophistication. As the listener you kind of feel like you're sitting in some very upscale lounge or tapas bar sipping on a well-made libation without a care in the world. Davidson has a style reminiscent of Bill Evans or Andre Previn and, on many of the composi-

tions here, finds the perfect balance between reharmonization and a faithfulness to the original work. Examples of this can be found in the opening piece "Les Parapluies De Cherbourg" from the French film *The Umbrellas of Cherbourg*. The duo really swing on this familiar theme, weaving in and out of solos seamlessly but never overshadowing the beauty of the main melody. Other highlights include the interesting manner in which Davidson manipulates the ever shifting modulations on "Les Enfants Qui Pleurent." He does it so effortlessly and provides some nice solo opportunities for Finck. "The Summer Knows" is another familiar romantic piece. Davidson employs tension and drama in the way he alternates from major to minor modes. It's a wonderful melody that is further enhanced by Finck's orchestrated bass bow technique. "Watch What Happens" is a tune that often tends to be performed as a samba. But here it lithely swings like crazy. Finck's bass lines make this piece jump in a playful yet smooth manner.

Davidson states in the liner notes that, being of French descent himself, he felt a certain kinship to Legrand in taking on this musical assignment. *Merci beau coup* to a job well done!



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N. GLENN DAVIS TRIO

WHAT COULD BE – Speak Jazz. www.GlennDavisMusic.com. *What Could Be; The Dolphin; Chutes and Ladders; North Coast; Blackberry Winter; Night Rain; 17; Little One; Sometime Ago.*

PERSONNEL: N. Glenn Davis, drums; Mark Soskin, piano; Peter Dominguez, bass.

By Mark Keresman

N. Glenn Davis is a Berklee College-trained Ohio-based drummer whose background includes playing with Benny Salzano, Tiger Okoshi, Joe Hunter, and Mike Stern. *What Could Be* is Davis' third disc as a leader and it's a very nice mainstream trio session. What's most impressive – aside from the impeccable and lyrical performances throughout, naturally – is this set is nearly all original material.

These lads could've just picked a handful of post-Charlie Parker, pre-Chick Corea warhorses, swung 'em about and the results would likely have been a decent session. Perhaps because six of the nine tracks here are by either Davis or ex-Sonny Rollins pianist Mark Soskin is why there's a sense of enthusiastic commitment about these performances as opposed to the usual play-the-theme/head-solo-solo-solo routine (where the enthusiasm is often reserve for the soloing). Tunes such as Soskin's contemplative -but-not-morose "17" and the mid-tempo optimistic title tune are distinctive, durable originals, not merely simple frameworks for strut-your-stuff improvisations.

Another primo selling point for *What Could Be* is the succinctness of each tune – every track is around

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the 5-to-6 minute mark, with the trio making every note count. There's none of the rambling, noodling, and water-treading that mars many a jazz album. (Just because one *can* solo for 15 minutes doesn't mean one always *should*.) In fact, Davis is a *very* self-effacing drummer/leader – no extended solos! Soskin is outgoing and sweetly (but not saccharinely) lyrical through and bassist Peter Dominguez (Benny Carter, Ira Sullivan, Billy Hart) is supple and steady as a heartbeat throughout. While nothing startling, *What Could Be* is a very fine, genial, meat-and-potatoes mainstream piano trio set, ideal to un-lax with/chill-to.



MICHAEL FEINBERG

WITH MANY HANDS – www.michaelfeinberg-music.com. *With Many Hands*; *Temple Tales*; *NBD*;

The Hard Stuff; *August*; *Fighting Monsters*; *Lost and Found*.

PERSONNEL: Michael Feinberg, bass; Alex Wintz, guitar; Julian Shore, piano and keyboards; Godwin Louis, alto saxophone; Noah Preminger, tenor saxophone; Daniel Platzman, drums.

By Eric Harabadian

Feinberg is a consummate bassist and composer that also have proven to be a formidable leader as well. He is the skipper of this ship and keeps things on course through some adventurous musical waters.

The title track "With Many Hands" is a good place to start in that it clearly illustrates the work ethic Feinberg and company bring to the table. What's significant about this piece is that once the initial head is stated, all "hands" are on deck with themes and solos that seem to intersect and intricately weave between and on top of each other. It all works and is neatly summarized by an effective rubato coda from drummer Platzman. "Temple Tales" contains an interesting structure that is proffered by Shore's ascending and descending electric piano lines. The piece swings in an avant garde modal sort of way, assisted by strong and angular solos by alto saxophonist Louis. "NBD" is a sweet modal ballad reminiscent of Herbie Hancock's early Blue Note work. Julian Shore lays down an excellent and exploratory acoustic piano solo here. "The Hard Stuff" is noteworthy for the appearance of guitarist Alex Wintz. The tune simmers with a mildly funky urgency as floating horn harmonies merge with hard edged guitar lines. Wintz' solo dalliances and chord work recall a Scofield and Frisell meet Sonny Sharrock sensibility. "August" shifts gears once again as Shore captures the essence of this beautiful lullaby with his shimmering bell-like electric piano accents. "Fighting Monsters" is a compelling title for a mighty straight-ahead swing workout from Feinberg. Shore's driving comps propel strong solos throughout. "Lost and Found" concludes the disc with a Charlie Parker-like melody that blends classic bop lyricism and modal charm in a tug of war that weaves in and out.

Highly recommended and a record that is steeped in the post modern bop tradition but still reaches for new musical heights.

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 - John Henry, Audiofile Audition



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1 THE ETHERAL TRIANGLE Sonny Stitt 5:39

2 NOMMO (one) Jymie Merritt 0:55

3 ROB ROY Oscar Peterson 6:13

4 TO WISDOM THE PRIZE Larry Willis 10:52

5 TADD'S DELIGHT Tadd Dameron 6:48

6 NOMMO (two) Jymie Merritt 1:14

7 MR. A.T. Walter Bolden 7:58

8 AN OSCAR FOR TREADWELL Charlie Parker

9 GOOD TIMES Aydin Esen 3:55



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James Bongiorno, piano
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PERSONNEL: Gordon Goodwin, piano, saxophone, compositions (except 10); Take 6, vocals; Dave Koz, Gerald Albright, saxophone; Marcus Miller, bass and others.

By Mark Keresman

How does a phalanx of West Coast studio cats cut loose after toiling anonymously in the service of film scores and ephemeral pop tunes? If they're affiliated with composer/saxophonist/pianist/bandleader Gordon Goodwin, they can get with his tightly arranged, mightily swinging big band program, which features plenty of tasty stuff they can get

really get their teeth into. One caveat: The results are not, strictly speaking, hardcore jazz. Jazz, as in part defined by the big bands of Ellington, Basie, Herman, Shorty Rogers, and Thad Jones/Mel Lewis, is a BIG part of the identity of Gordon Goodwin's Big Phat Band, no doubt about it. But so are the film and cartoon soundtrack compositions of John Barry and Carl Stalling and the big band writing/arranging of Neal Hefti and Henry Mancini, along with pop music styles of the past 30 or so years.

The title tune kick-starts the proceeding in fine style, with its hearty, jovial sense of swing and spunky, twisting, turn-on-a-dime arrangements, and I've-got-the-world-on-a-string brassiness of the late 1950s Count Basie big band. You almost expect (depending on your age bracket, dig?) to see the Chairman of the Board Mr. Frank Sinatra (or quasi-heirs Bobby Darin, John Pizzarelli, or Harry Connick Jr.) strutting across the stage, ready to hold court at the microphone. In the next three tracks, Goodwin incorporates bits of Latin rhythms and motifs, strutting R&B lines and near-funk, dramatic panoramas, and terse, sizzling solos that occasionally recall soundtrack sound to '80s cop shows and movies and even Frank Zappa's knotty/droll stuff for large ensembles. (What, you've never heard FZ's *The Grand Wazoo* featuring Sal Marquez, Billy Byers, and Ernie Watts from 1972!?) "Everlasting" is a pretty, pensive near-ballad and King Gershwin's "Rhapsody in Blue" gets an invigorating, hard-swinging rendition.

That's How We Roll is not recommended for purists of any sort – if you enjoy good-humored big band/large ensemble music with plenty of deftness and chops regardless of "genre," by all means dig in.



DAVE GRUSIN

AN EVENING WITH DAVE GRUSIN – Heads Up HUI-31995-02. *Fratelli Chase; On Golden Pond/Hornpipe Medley; Makin' Whoopee; Porgy & Bess Medley; Cool; Somewhere; Suite From the Milagro Beanfield War; Maria; I Feel Pretty; Moon River; Peter Gunn; Memphis Stomp.*

PERSONNEL: Soloists: Jon Secada, vocals; Patti Austin, vocals; Gary Burton, vibraphone; Sammy Figueroa, percussion; Monica Mancini, vocals; Arturo Sandoval, trumpet; Nestor Torres, flute.

By Eric Harabadian

Dave Grusin may not be a household name to the average person but you've heard his work. And you don't even have to be a jazz fan; although he has had many successful jazz and fusion releases on his GRP label. As a film composer Grusin has spent the last half century scoring the music for culturally indelible classics like *The Graduate*, *Tootsie*, *The Firm*, *Three Days of the Condor* and *On Golden Pond*. He's also had a celebrated career in television as well with themes for *It Takes a Thief*, *Baretta*, *St. Elsewhere*, *Maude* and many others.

On this particular album he gathered key soloists he enjoys working with, along with the 75 piece Henry Mancini Institute Orchestra, and performed a concert at the Adrienne Arsht Center in Miami, Florida in December 2009. It is a star-studded event with all the musical trimmings as you would expect nothing less from this pianist, composer, arranger and multi-Grammy award and Oscar winner.

An Evening With Dave Grusin takes you on a journey through, primarily, film and stage music by Henry Mancini, Leonard Bernstein and George Gershwin. The highlights are vast and demonstrate the diversity that makes Grusin such a great musical leader and visionary. The album begins with a solid work called "Fratelli Chase" that really displays Grusin's skill for utilizing an entire orchestra as an instrument. Patti Austin has cut her teeth both in the jazz and pop worlds and, like Grusin, really understands the balance between the two. Here she also proves to be a formidable comedian as she briefly sets up Gershwin's "Makin' Whoopee" with a hilarious tribute to Tiger Woods' personal trials and tribulations. With additional lyrics dedicated to the golf master, Austin delivers a lyric that is soulful, sassy

Continued on Page 34

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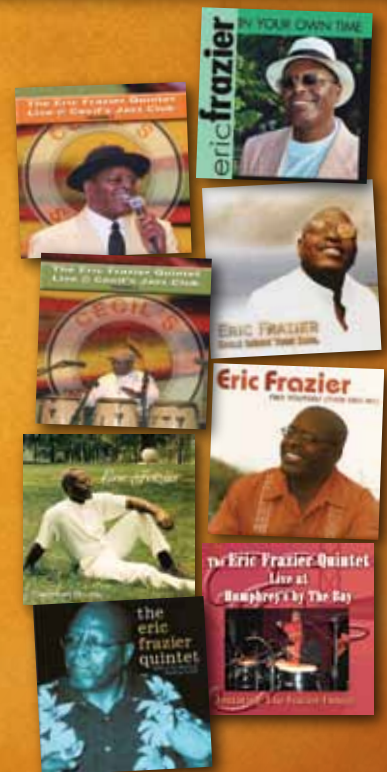
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Pianist Joe Sample, drummer Stix Hooper, saxophonist Wilton Felder and trombonist Wayne Henderson formed The Jazz Crusaders in Houston in 1960. With a distinctive jazz, soul and R&B sound they moved to LA, recorded a number of albums for Pacific Jazz Records, and a couple of their early compositions, "Young Rabbits" and "The Freedom Sounds" became jazz standards. After shortening their name to "The Crusaders" in 1971, and adopting a jazz-funk style, the group achieved significant commercial success with the 1979 release, *Street Life*.

Bobby Hutcherson & Joey DeFrancesco

Dizzy's Club: 4/20-4/24
www.JALC.com/DCCC

An NEA Jazz Master, vibraphonist, marimbist, Hutcherson began his recording career in the early 1960s for the Blue Note label. His style has embodied experimental free jazz, post-bop characterized by long-flowing lines, angular melodies and rhythms unbridled by cliché licks and patterns. He has recorded with a who's who of jazz luminaries including McCoy Tyner, Joe Henderson, Herbie Hancock, Dexter Gordon, Eric Dolphy, Freddie Hubbard, Larry Young and many others.



Photo of Hutcherson's CD, *Wise One*, on Kind of Blue records

Orrin Evans

www.OrrinEvans.com

Jazz Gallery: 4/22

A Philadelphia native, pianist and composer Orrin Evans attended Rutgers University, studying with Kenny Barron. He worked as a sideman for Bobby Watson, Ralph Peterson, Duane Eubanks, and Lenora Zenzalai-Helm. He leads small groups and his Captain Black Big Band. He followed his 1994 debut release with some ten others since. In 2010, he received a Pew Fellowship in the Arts.



Credit: Eric Nemeyer



Credit: John Abbott

Ralph Lalama

www.RalphLalama.com

Miles Café (212 E. 52nd): 4/13
Small's: 4/23

An alumnus of the Woody Herman Thundering Herd, Buddy Rich Big Band, the Carnegie Hall Jazz Band directed by Jon Faddis, tenor saxophonist Ralph Lalama regularly performs with the Vanguard Jazz Orchestra, the Joe Lovano Nonet and others. He is noted as "a first-class jazz soloist" (Zan Stewart, *DownBeat*) and has seven CDs as leader on the Criss Cross and Mighty Quinn labels. His latest is *Energy Fields*. Ralph is also adjunct professor at NY University and SUNY Purchase.



Pete Robbins

Cornelia Street Café: 4/23 Saturday
www.CorneliaStreetCafe.com

Saxophonist Robbins started on piano at age 6, and listened to everything from Charlie Parker, Dexter Gordon to Tower of Power and Living Colour. Robbins moved to New York after attending Tufts University and New England Conservatory, including studies with Paul Bley, George Garzone, George Russell, and others. His performance credits include John Zorn, Mark Dresser, Craig Taborn, Ben Monder, Mario Pavone, and others. Robbins has released albums as a leader on Playscape, Fresh Sound/New Talent and his own label.

Jennifer Leitham

Feinstein's: 4/23 www.feinsteinsattheregency.com

Jennifer Jane Leitham has been referred to by Leonard Feather as the "left-handed virtuoso of the upright bass." She has appeared on over 100 recordings and is best known for her decade long stints with both Mel Tormé and Doc Severinsen. She has appeared with Woody Herman, George Shearing, Gerry Mulligan, Louie Bellson, DIVA and others. Her sixth CD as a leader is *The Real Me*, featuring her original compositions and for the first time, her singing voice! Her latest CD is *Left Coast Story*.



Credit: Jeff Michelson

Greg Osby

Jazz Standard: 4/26

Saxophonist, composer, producer and educator Greg Osby hails from St. Louis, and majored in Jazz Studies at Howard University and Berklee College of Music. In the early 1980s, he developed a busy schedule performing with Herbie Hancock, Dizzy Gillespie, Jack DeJohnette, Jim Hall and many others. Osby recorded extensively for the Blue Note label through the 90s and 2000's and launched his own label, "Inner Circle Music" in 2008.



Credit: Eric Nemeyer



Credit: Eric Nemeyer

Steve Swallow

Iridium Jazz Club: 4/27-4/28 www.iridiumjazzclub.com

Bassist Steve Swallow is noted for collaborations with Jimmy Giuffre, Gary Burton and Carla Bley. In the early 1970s, Swallow switched exclusively to bass guitar. Swallow began composing in the 1960s, when he worked with Art Farmer and subsequently recorded a number of albums with Gary Burton. Several of his compositions are among standards in the jazz lexicon. He continues to be a member of Carla Bley's band, and often performs with John Scofield.

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- | | |
|--|-------------|
| JASON MORAN / TONY MALABY / JOEY BARON | FRI, APR 1 |
| JEAN-MICHEL PILC / BOBBY PREVITE + GUESTS! | FRI, APR 8 |
| DAVE KING + GUESTS! | FRI, APR 22 |

LATE NIGHT GROOVE SERIES

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|-----------------------------|-------------|
| M.I.H.E. PRESENTS DEE LUCAS | SAT, APR 2 |
| NINA VIDAL | SAT, APR 9 |
| 6FIGURES | SAT, APR 16 |
| SUGA BUSH | SAT, APR 23 |

SUNDAY JAZZ BRUNCH

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| BRIAN LYNCH & HIS NYU JAZZ ENSEMBLE | SUN, APR 3 |
| DAN TEPFER TRIO | SUN, APR 10 |
| JUILLIARD JAZZ BRUNCH:
"MAIDEN VOYAGE:
THE MUSIC OF HERBIE HANCOCK" | SUN, APR 17 |
| CHIHIRO YAMANAKA TRIO | SUN, APR 24 |

MONDAYS AT THE BLUE NOTE

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|---|-------------|
| ISABEL ROSE | MON, APR 11 |
| THE PURCHASE JAZZ ORCHESTRA
FEATURING SPECIAL GUEST JOHN ABERCROMBIE | MON, APR 25 |