

Eric Nemeyer's
Jazz Inside™

The Mind, Body & Spirit of Jazz In New York & Way Beyond

WWW.JAZZINSIDEMAGAZINE.COM
APRIL 2012

Interviews

Rudresh Mahanthappa
Todd Barkan on
Keystone Korner and More!
Nick Moran
Kate McGarry
Romain Collin

CD Reviews

Comprehensive Directory
of NY Club Concert &
Event Listings

JULIAN LAGE

Featured with the Jim Hall Quartet
Blue Note, April 17-22

The Jazz Music Dashboard — Smart Listening Experiences



Scan this with your mobile device for a great deal!

www.CapriRecords.com



www.WataruUchida.net



www.MackAvenue.com



www.boosweet.com



Like Us facebook.com/JazzInsideMedia

Follow Us twitter.com/JazzInsideMag

Watch Us youtube.com/JazzInsideMedia

12TH ANNUAL SAILING OF THE JAZZ CRUISE

WHERE THE LEGENDS HAVE PLAYED & THE TRADITION CONTINUES!

Ernie Adams
John Allred
Karrin Allyson Trio
Shelly Berg • MUSIC DIRECTOR
Wayne Bergeron
Alonzo Bodden • COMEDIAN
Randy Brecker
Ann Hampton Callaway Quartet
Anat Cohen

Emmet Cohen Trio
Freddy Cole
Bill Cunliffe
Gary Burton Quartet
Clayton Brothers Quintet
Pete Christlieb
Joey De Francesco Trio
Kurt Elling Trio
John Fedchock • BIG BAND DIRECTOR
David Finck

Bruce Forman
Wycliffe Gordon • GOSPEL SHOW HOST
Jimmy Greene
Jeff Hamilton
Niki Harris
Tommy Igoe Sextet
Sean Jones
Tom Kennedy
Joe LaBarbera
Jay Leonhart
Andy Martin
New York Voices

Dick Oatts
Eddie Palmieri-Brian Lynch Jazz Quartet
Ken Peplowski • SHOW HOST
Houston Person Quartet
George Rabbai
Eric Reed
Ted Rosenthal
Arturo Sandoval
Gary Smulyan
Byron Stripling Quartet
Jennifer Wharton
Dennis Wilson
Steve Wilson
Phil Woods Quintet



THE JAZZ CRUISE

JAN. 27 - FEB. 3
2013

TOLL-FREE US & CANADA
888.852.9987
TOLL-FREE INTERNATIONAL
800.852.99872
THEJAZZCRUISE.COM

FT. LAUDERDALE • NASSAU • ST. THOMAS • ST. BARTHS • HALF MOON CAY • HOLLAND AMERICA M/S WESTERDAM



ENTERTAINMENT CRUISE
PRODUCTIONS

THE JAZZ CRUISE 2012 SOLD OUT SEVEN MONTHS
BEFORE SAILING SO BOOK NOW!
THE JAZZ CRUISE 2013 IS CURRENTLY 60% SOLD OUT!

THE NATIONAL JAZZ MUSEUM IN HARLEM

VISITORS CENTER: OPEN M-F 10 AM - 4 PM
104 E. 126th Street, #4D, New York, NY 10035
(Take the 2/3/4/5/6 train)
WWW.JMIH.ORG

THE NATIONAL JAZZ MUSEUM IN HARLEM PRESENTS

Harlem Speaks

A SERIES DEDICATED TO CAPTURING THE HISTORY AND LEGACY OF JAZZ

4/12: ED NEUMEISTER
Trombonist

4/26: VINCE GIORDANO
Bandleader

TIME: 6:30 – 8:30 pm

PRICE: Free

LOCATION: The NJMH Visitors Center, 104 E. 126th Street, #4D



Photo copyright Estate of William Gottlieb.



JAZZ FOR CURIOUS LISTENERS

Free classes celebrating Harlem and its legacy

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

The NJMH Visitors Center, 104 E. 126th Street, #4D
Attend any individual class.

LATIN NEW YORK: CHAPTERS OF MUSIC HISTORY

Hosted by NYU Professor Juan Flores

4/3: Before Mambo Time: The Early Decades (1920s & 30s)

4/10: Cubop Revolution (1940s & 50s)

4/17: Salsa Power (1960s & 70s)

4/24: Latin Jazz, Merengue, Roots, Rap (1980s & 90s)

Jazz at The Players

**April 11:
Janis Siegel**

(Please hold our fall dates
October 10th & November 14th)

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

SATURDAY PANELS

**12 PM -
4 PM
FREE**

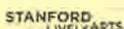
April 28:

Celia Cruz

A Voice From Heaven

Come join us for an afternoon
celebrating this international legend.

NJMH Visitors Center, 104 E. 126th St. #4D



Jazz Inside

Jazz Inside Magazine

ISSN: 2150-3419 (print) • ISSN 2150-3427 (online)

April 2012 – Volume 3, Number 9

Cover Design by Shelly Rhodes

Cover photo of Julian Lage by Ken Weiss



Publisher: Eric Nemeyer
Editor: Gary Heimbauer
Advertising Sales & Marketing: Eric Nemeyer
Circulation: Susan Brodsky
Photo Editor: Joe Patitucci
Layout and Design: Gail Gentry
Contributing Artists: Shelly Rhodes
Contributing Photographers: Eric Nemeyer, Joe Patitucci, Ken Weiss
Contributing Writers: John Alexander, Chuck Anderson, Al Bunschaft, Curtis Davenport; Bill Donaldson; Eric Harabadian; Gary Heimbauer; Rick Helzer; Mark Keresman; Jan Klincewicz; Nora McCarthy; Joe Patitucci; Ken Weiss.

ADVERTISING SALES

215-887-8880

Eric Nemeyer – advertising@jazzinsidemagazine.com

ADVERTISING IN Jazz Inside™ Magazine (print and online)

Jazz Inside™ Magazine provides its advertisers with a unique opportunity to reach a highly specialized and committed jazz readership. Call our Advertising Sales Department at 215-887-8880 for media kit, rates and information.

Jazz Inside™ Magazine

Eric Nemeyer Corporation

MAIL: P.O. Box 30284, Elkins Park, PA 19027

OFFICE: 107-A Glenside Ave, Glenside, PA 19038

Telephone: 215-887-8880

Email: advertising@jazzinsidemagazine.com

Website: www.jazzinsidemagazine.com

SUBSCRIPTION INFORMATION

Jazz Inside™ (published monthly). To order a subscription, call 215-887-8880 or visit Jazz Inside on the Internet at www.jazzinsidemagazine.com. Subscription rate is \$49.95 per year, USA. Please allow up to 8 weeks for processing subscriptions & changes of address.

EDITORIAL POLICIES

Jazz Inside does not accept unsolicited manuscripts. Persons wishing to submit a manuscript or transcription are asked to request specific permission from *Jazz Inside* prior to submission. All materials sent become the property of *Jazz Inside* unless otherwise agreed to in writing. Opinions expressed in *Jazz Inside* by contributing writers are their own & do not necessarily express the opinions of *Jazz Inside*, Eric Nemeyer Corporation or its affiliates.

SUBMITTING PRODUCTS FOR REVIEW

Companies or individuals seeking reviews of their recordings, books, videos, software and other products: Send **TWO COPIES** of each CD or product to the attention of the Editorial Dept. All materials sent become the property of *Jazz Inside*, and may or may not be reviewed, at any time.

COPYRIGHT NOTICE

Copyright © 2012 by Eric Nemeyer Corporation. All rights reserved. No part of this publication may be copied or duplicated in any form, by any means without prior written consent. Copying of this publication is in violation of the United States Federal Copyright Law (17 USC 101 et seq.). Violators may be subject to criminal penalties and liability for substantial monetary damages, including statutory damages up to \$50,000 per infringement, costs and attorneys fees.

CONTENTS

CLUBS, CONCERTS, EVENTS

- 15 Calendar of Events, Concerts, Festivals and Club Performances
- 29 Clubs & Venue Listings
- 60 Noteworthy Performances

FEATURE

- 4 Julian Lage

INTERVIEWS

- 12 Rudresh Mahanthappa
- 32 Kate McGarry
- 34 Todd Barkan
- 37 Mark Campellone, Guitar Luthier
- 39 Romain Collin

- 41 Nick Moran

- 43 Wataru Uchida

CD REVIEWS

- 48 Connie Crothers, Chick Corea, Kenny Garrett, Wes Montgomery, Walter Phischbacher, Rick Drumm, Jurg Wickihalder, Mauricio Zottarelli

AROUND TOWN

- 46 Jazz Standard Celebrates 10th Anniversary; James Moody Democracy of Jazz Festival Plus Sarah Vaughan International Jazz Vocal Competition, October 15-21, Newark, NJ; Playing Our Parts — Benefit For The Jazz Foundation of America

PERFORMANCE SPOTLIGHT

- 49, 51 Performance Spotlight

STRAIGHT-UP PROFESSIONALS

Delivering Breakthrough Internet Marketing, Advertising & Publicity Solutions That Generate Results

SEO • Link Building • List Development • Video Marketing
 Social Media Management • Web & Mobile Design Video • PR

107-A Glenside Ave Glenside, PA 19038

www.MusicMarketingDotCom.com

CALL TODAY! Accelerate your results: 215-887-8880

LIKE US

www.facebook.com/JazzInsideMedia



FOLLOW US

www.twitter.com/JazzInsideMag



WATCH US

www.youtube.com/JazzInsideMedia



Mark Sherman

Mark Sherman Europe Tour APRIL 2012 ITINERARY

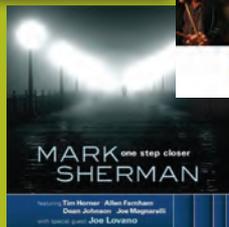
April 12-22

Bob Franceschini - Sax
Martin Gjakonovski - Bass
Lenny White - Drums

April 23-30

Bob Franceschini - Sax
Dean Johnson - Bass
Tim Horner - Drums

- 4/12 Altes Pfandhaus - Cologne Germany
- 4/13 Pizza express - London
- 4/15 Udine Italy
- 4/16 Perugia Italy
- 4/17 Ravenna Italy
- 4/18 Ravenna Italy
- 4/19 Porgy And Bess - Vienna Austria
- 4/20 Pescara - Italy
- 4/21 Corinaldo - Italy
- 4/22 Kulture Schank - Schwann Germany
- 4/23 Caliendo Jazz Club - Napoli Italy
- 4/24 Pordenone Italy
- 4/27 Pordenone Italy
- 4/28 Chorus Jazz Club Lausanne CH
- 4/29 Music Art Jazz Club Napoli



**NEW
book now
available!**

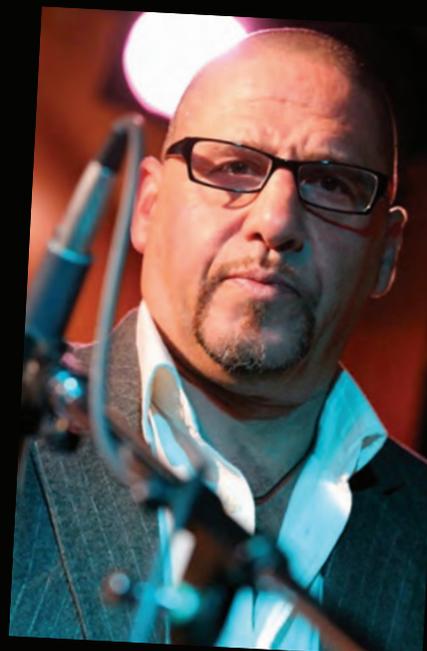


Woody N' You
Quasimodo
It Could Happen To You
Celia
Far Away
Whisper Not
Moment's Notice
Bag's Groove
Serpent's Tooth

Bonus Tracks:
Quasimodo
Woody N' You
Celia

Mark Sherman, vibes • Bill Cunliffe, Hammond B3 organ
John Chiodini, guitar • Charles Ruggiero, drums

www.MarkShermanMusic.com



Julian Lage

Interview By Eric Nemeyer • Photo by Ken Weiss

JJ: Could you talk about the project that's current on Decca, Gladwell – how you chose the personnel, developed the repertoire? Was the title inspired by Malcolm Gladwell's *Outliers* and or other books he has authored?

JL: I absolutely have read Malcolm's books and he's great. *Gladwell* wasn't a direct rip off from him. It was more because I liked the sound of it - the word or the name, and it kind of associated with this town that I was making up. Things with "wells" always were always interesting to me. The personality on that record ... we've been a band for about I'd say three or four years and we started actually right before my first record, *Sounding Point*. It was one of these things that was almost necessity based. I had a recording contract in place with Emarcy and Decca - and I knew I wanted to do something outside of a traditional jazz artist record. I had Jorge Roeder on bass in mind and Tupac Mantilla on drums in mind and then I wanted cello because I wanted to write some more. All of this happened in Boston when I was going to school and at the time I was working a lot with Ben Roseth who is on the first record I did - incredible alto player. The five of us just kind of committed to basically getting some music together within about two months before we made that record. So it was like instantly - "okay here are some songs, here are some ideas, some that work, some that don't, let's play a couple of gigs." Bam. So the band kind of started to evolve. It wasn't one of these things that was brewing for years. We were, in a way, trying to keep up with the record, touring ... and we developed a lot of cool sensibilities, shared collective sensibilities for how we wanted to write, and approach music - and often it was a bit unorthodox for all of us. It wasn't quite classical. It wasn't quite jazz. The idea of *Gladwell* was to really invest in kind of a bonkers idea such as a [fictional] "town" that you score for. It's one of those things that only that group of people could put together - and what a privilege to share it with.

JJ: It sounds like it was a cooperative effort with a lot of goodwill on all parts to make this happen - to have the creative results come together quickly and prolifically. How was it different for you in taking the role of "leader" as opposed to functioning as a side man? What have you discovered about leadership from the people you've worked with - including Gary Burton - and how did it work to apply to this situation?

JL: Well that's the key, that last part of what you said. Working with people like Gary, even David Grisman when I was first starting out - all of these teachers lead by example. The concept

of a leader is not a position. It's not about micro-managing. It has a lot more to do with enabling others to kind of be ridiculous - and it's up to you to figure out the most strategic way to let them be themselves. In doing that, you usually sound better and feel better. When working with Gary, I never feel like a side man. I feel really like a million bucks. It's like anything I do it

goes. Not only that, I should go for what I can't imagine - so it's like a pushing kind of thing. So when it comes to leading my own group I hope for the same experience with my band as I get with Gary or anybody. Taylor Eigsti is one of the greatest band leaders, I mean he knows how to work with the band, he knows how to have a sense of humor - like a good coach, a good football coach. He gets excellence out of everyone. I know that if I chose to look at it like I'm the leader it probably could be really stressful. [Laughs] But yeah it's just human potential we're dealing with.

JJ: Could you talk a little bit about some of the noteworthy discussions that you may have had, or wisdom you picked up from some of the artists with whom you performed.



“The Sound” as requested by you.

You asked for the playability and
sound of the early Otto Links.

We listened.

With structural changes both
inside and out, “the sound”
of yesteryear has been
recaptured.



Otto Link Vintage
for tenor sax.



JL: Well Gary is a great example. He's one of the most clear minded people that I've ever met - in terms of his ability to assess the situation, make a decision and move forward without hesitation. It's his clarity that knocks me out. Over the years I've had a lot of conversations with him with regard to how that applies to everything. It could be coming to Gary and saying, "We're playing night after night at this club and

younger you played with friends. First you play for yourself and then you'll play to impress the musicians in the band - especially in the jazz world. Then there's a certain point, which is definitely where he is, you're playing for the common person - that anyone can walk in and be struck by you - even if they don't understand the language or the vocabulary.

wants." [Laughs] I feel like what Gary [Burton] is talking about is kind of door number three material - where it's like, you don't even play that game ... you recognize that what comes out is coming out ... it's too late to change it. But within that context you are willing to let it happen and not try to intervene. Gary deals with very complex issues, yet everyone understands them. That's an insight that I'm trying to learn about - to embrace complexities and sophistication, but still deal with it in a way that's very human, not too abstract.

"The concept of a leader is not a position. It's not about micromanaging. It has a lot more to do with enabling others to kind of be ridiculous - and it's up to you to figure out the most strategic way to let them be themselves. In doing that, you usually sound better and feel better."

JL: You have a really healthy attitude. That goes to the idea of mastery. Being on the path of mastery is different than trying to be a master. If you try to be a master, or trying to reach some sort of goal of knowing it all, once you think you've got it all together, you've stopped learning. Being on the path where you're a constant student of your craft or art or whatever you're doing for your lifetime, you eventually reach levels of subtlety that you never could have imagined when you started out.

I feel like my solos all sound exactly the same and what do you recommend?" He'll give me very practical advice - "Consider this way of looking at the instrument, and consider that you might be hearing yourself every night, but the audience is hearing you for the first time." I think the underlying message, if I were to kind of pinpoint the theme that seems to permeate every conversation and insight, is that to Gary, I think, music is very much a social service. He talks about these stages where when you're

JL: I guess that probably involves getting your ego out of the way, which is difficult for many of us, because we can be preoccupied with what other people might think. When preoccupied with that mindset, it is difficult to free your mind and maximize your creativity.

JL: That's really true. There's that great quote, I think it's an Eckhart Tolle quote, "The ego has two ways of being dissatisfied - it can not get what it wants or it can get what it

JL: That kind of sums it up I mean that really hits it on the head. There is kind of a turning point where you start to feel the expectation in what you owe and what you have to maintain. I think it's that maintenance factor that screws us up a lot of times. I'll get recognized for something because it is worthwhile. My practice as of late has been to kind of let things fall apart and play musical situations where I don't expect

Jazz Live
AT YORK

CLIFTON ANDERSON QUINTET

Saturday, April 28, 2012 • 7:00PM

\$20.00 Adults / \$10.00 Students & Seniors

YORK COLLEGE PERFORMING ARTS CENTER

Tickets available at the Box Office
94-45 Guy R. Brewer Blvd.
Call: 718-262-2840 or online at theatermania.com
For more information call 718-262-3750
www.york.cuny.edu Free Parking

YORK YORK COLLEGE IS CUNY

Major funding for this series provided by NYC Councilmembers
Leroy Comrie (27th-CD), Deputy Majority Leader NY City Council
and Chair of Land Use Committee, and **Ruben Wills** (28th-CD),
Chair of Substance Abuse Sub-Committee.

ALFREDO RODRIGUEZ

SOUNDS OF SPACE the debut from Cuban pianist and composer Alfredo Rodríguez



"His playing, proficient and soulful, projects a spirited, youthful charm." - Nate Chinen, *The New York Times*

"classic melodies within a uniquely spacious approach" - *NPR Music*

"elegant yet explosive technique and command of an array of musical idioms" - Reed Johnson, *Los Angeles Times*

"Rodríguez's musical temperament and improvisational devices make him a promising heavyweight already." - *JazzTimes.com*

"Young Cuban pianist Alfredo Rodríguez sounds the way Monk might have sounded if he had been born in Chick Corea's body and raised on a diet of Bach, Chopin and Stravinsky in a Havana conservatory." - Richard Scheinin, *San Jose Mercury News*

available wherever you like to buy music

mackavenue.com

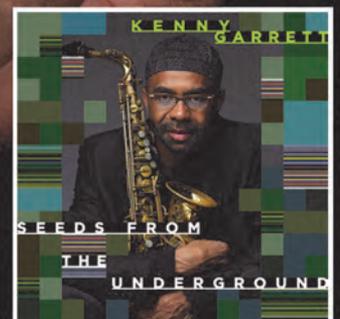


KENNY GARRETT

SEEDS FROM THE UNDERGROUND

"Seeds From The Underground is music about people, past and present, who planted seeds in my life—directly and indirectly."

—Kenny Garrett



mackavenue.com
kennygarrett.com

available wherever you buy music

myself to even succeed, but I just want to learn about it [the situation]. The humiliation factor is going up - but mostly just for myself. I'm learning a lot. Then I go back to what I'm used to and it feels stronger. From the economic point of view, it was easier in the past to be a jazz musician and make a living. You would be with a record label for a long time, make two records a year, and you'd go play lots of gigs and have a month off. But we're not in those times. So I am a very big proponent of trying to practice what I preach. I think it's really important for young

to learn about business and take responsibility for your own activities and business is essential.

JL: It's so true, man, it's so true. I'm glad to hear you say that because it's inspiring. "Just let me do my thing." It's funny, it's a complex issue. There's this great TED talk by Elizabeth Gilbert. She wrote, *Eat, Pray, Love*. Her book became freakishly successful. She never intended, never imagined it could be so successful and now she's on the brink of writing her next piece and she felt like a wreck. So she started

and I'm really fascinated by anatomy and physiology and human functioning. From a physics point of view you can't separate from your environment. I feel like - and I'm guilty of it - we [musicians] concern ourselves with the mind, body, connection a lot. I think the most severe case of disconnection is between ourselves and our environment more than our thought processes and our bodies. That's where I think when you play a performance after practicing in your room for three months and you go, "Oh wow I learned more in that one hour set than I have in the last three months." I think we're at our most natural when we're interconnected. Everyone has a different way of approaching that. But since I'm involved in education and teaching at Berklee, I'm always thinking about the music and avoiding getting so isolated.

JJ: How does your work as an educator, as a clinician, impact or challenge your artistry and your creativity?

JL: Being a younger teacher, compared to a lot of my colleagues at these schools, I feel totally lame if I ever try to adopt any sense of authority - because a lot of these students are my age or a little bit younger. I've been fortunate to be teaching since I was really young so I feel like what it does for me is it connects the dots. I can get stuck in my own world. But when I have to explain things to my contemporaries, and talk about it in a way that's hopefully beneficial to them, it puts it all into perspective because it gives me a side of things that I don't always get from performance or recording. I like the sharing aspect. It's all very humbling. I have students at Berklee and they're great. They're fast and every week they're better, and it's important for me to see that. Everyone's growing.

JJ: What are some of the processes you go through or sources of motivation when you're composing?

JL: It changes all the time. I'll try any approach. Pretty much, I've written on the guitar, then I orchestrate from there. The guitar by nature is kind of a little jungle of one step this way and it's a totally different chord. You can really stumble into music that way. I have written a lot of stuff taking advantage of that. I'll start with something that just seems to be laying well in the hands and then all will go. So that's one approach. Then there's also the approach of writing away from the guitar. I just wrote this song the other day, it was "Beatrice" but in [the key of] A. It is called an "Aatrice." I've been really trying to rip people off deeply [laughs] in the sense of kind of getting into another person's vocabulary and writing from there. I was working on a project with a friend, a singer friend of mine. We improvised for sometimes two hours straight, recorded all of it and listened back like a musicologist and figure it out. I'm a big proponent of not reinventing the wheel. I have to remind myself because I often want things to be great, fresh and no one's ever heard of.

JJ: Going back to early jazz, Louis Armstrong, swing, bebop, post-bop, all the different styles

"...in order for people to be comfortable with technology they have to accept a couple of conditions that are a little bit false. We all know that friendship is on a deep level, hopefully. Facebook says you have say 3000 friends. It requires you to accept a different definition - like, okay is this is a friendship because I clicked on their name?"

people to understand money, and its worth talking about it, and not in a fearful way, but in a very realistic way - where you say, "It's nice to do what you love and be able to survive." That's not a luxury that you tack on later. I have friends who have jobs just so they can play music. If you're not going to make your money off records, where is it going to come from? It's not an easy question, but I think there's a likelihood that we will be able to tackle it, .

JJ: It's good to have a realistic perspective about things so you can have balance in your life. Without all the facts and all the knowledge, many musicians put themselves at a disadvantage. I encourage all the people that I deal with to learn as much as they can about business, marketing and promotion. That way even if you're not doing it yourself, you can know what services you need to buy, what to pay and how to deal with those business transactions and contracts. To overcome the inherent disadvantage we each have because of our emotional connection to our own artistic creations - something that has been historically exploited by the predators that populate the music business - the need

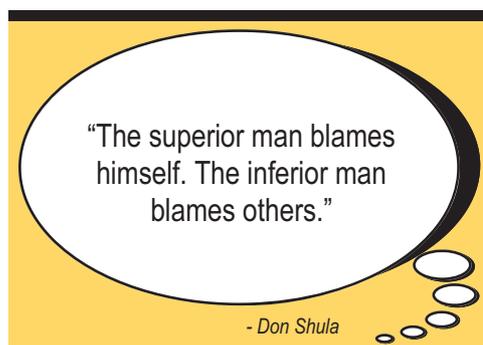
studying this concept of a genius. What I found so interesting about it was she talked about was that maybe 800 years ago or so - the concept of a genius wasn't something that you were, it was something that you had. It was kind of like a fairy that lives in a wall, and as you produce something that was really happening then people say, "Oh you're great and you have a really good fairy." And if you made something that sucked people would say, "Oh you're okay but you're kind of a dud of a genius." Then around the time, during the Renaissance period, language changed and then they say, *you* are a genius. *You* are that.

JJ: As opposed to it coming through you.

JL: Yes, exactly. It's kind of like you can have a partnership with this. You don't even have to carry that much weight. She was saying how she was not willing to accept this whole tortured artist kind of mentality. I know from my own experience I can fall into a victim thing - like I don't know what to do and I just need to practice. Her point was basically that it's good to have a healthy psychological construct that protects you from being the greatest or the worst. If you feel burdened creatively there's no way you're going to want to take on anything else.

JJ: I think it's a good idea to develop a seamless connection where our creative, artistic, business and other elements are embodied and nurtured to organically work together to create a healthy synergy.

JL: Yeah, no division - interconnectedness at every level. I come from a background of training to be a teacher of the Alexander Technique



... learning and playing melodies has been an integral part of performing this music. Listeners connect to melodies and lyrics, too. But so often the melody itself is "abandoned" immediately after its performance in the first chorus. Could you talk about your perspective on improvisation, as it applies to this tonal music, in terms of developing ideas with respect to the melody and motives.

JL: Wow, that's a beautiful question. So thank you for that. Yeah, my feelings on improvisation - they're always evolving, as I'm sure they are for you. So things that seem like beacons of light at one point such as - motivic development of course, why didn't I think of that? - that's the key to a logical narrative, that works. Then you'll get a taste for something different, maybe a bit more abstract - maybe it's about fulfilling whatever kind of sound you're going for ... in a kind of propulsion type way, or maybe it's really about bebop, maybe it's just about rhythm, kind of grooving eighth notes. The one thing that keeps recurring for me is that quite unconsciously often, we all seek fulfillment in terms of proportion - and improvising is one of those things for me that I feel I know it when I hear it. I know it when I hear myself playing, if it's good or not good or how far off I am. But going in with a plan doesn't always feel comfortable either. A guiding light is consistent curiosity. We're in the culture where we like to memorialize solos - to transcribe solos and that's great. I think the danger is you don't have the opposite of transcribing solos. I just have to keep being as

SUSIE MEISSNER

New CD: I'm Confessin'

"Fresh reads of enduring standards... Meissner swings gracefully... adding just the right amount of wistfulness to her reading to let listeners know she fully understands the lyric." — Jazziz

"Her ballad singing is full of emotion. She has a pleasing sound that moves easily from the intimacy of her ballad work to her more swinging side." — Joe Lang, Jersey Jazz

April 26, 7-10pm

Chris' Jazz Café

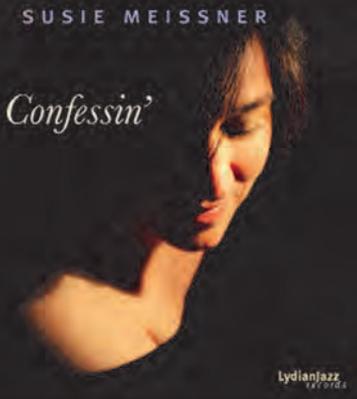
Sansom Street, Philadelphia

Vocals: Susie Meissner
Special Guest: John Swana on EVI
Bass: Lee Smith
Drums: Anwar Marshall
Piano: John Shaddy
Sax: Greg Riley

Tracks: 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

SUSIE MEISSNER

I'm Confessin'



Lydianjazz

www.SusieMeissner.com



9th Annual JazzFest at Sea

Roundtrip from Ft. Lauderdale, Florida

December 1 - 11, 2012

10 Nights of Tropical Bliss and Amazing Jazz

Ports include Kralendij, Bonaire, Oranjestad, Aruba, Cartagena, Colombia, Cristobal, Panama and Falmouth, Jamaica.

Private shows and events!

800-654-8090 • www.JazzFestAtSea.com

SPECIAL APPEARANCES

Dick Hyman
Allan Vaché Swingtet
Harry Allen Quintet
Tim Laughlin's New Orleans All-Stars

SPECIAL GUESTS

Banu Gibson & Terry Blaine
Plus Leading Our Amateur Jammers
The New Orleans Nighthawks Duo
Mike Evans and Phil Stone

Inside Stateroom from \$1299.00*
Oceanview Stateroom from \$1449.00*
Standard Balcony Stateroom from \$1599.00*
Superior Balcony Stateroom from \$1749.00*
Balcony Suite from \$2349.00*

* Pricing is per person, cruise-only based on double occupancy and includes all taxes and fees. Must book with Cruise & Vacation Depot to attend private performances. Fares and performers subject to change. Please be advised the performance venue is non-smoking for all guests.

Cruise & Vacation Depot
1033 State Road 436 Suite 201
Casselberry, FL 32707
Fax: 407-260-9491





McCampellone

archtop guitars

www.mcampellone.com

401.949.3716

appropriate as I can. One of the things I really crave in music education and I'm kind of speaking out on my own, is people who can really help us see a connection between styles, like jazz melodies are one thing but if we're talking about melodies from the standards era it's a very specific type of melody, however it's not that different from Barber's violin concerto, if you look at why it works. If we're talking about if it is the integrity of the melody that is what's important, then we need to know more than just this one decade of jazz standards.

and unbelievable musicians. But when you're looking at it just from the average person ... You go into it with the best of intentions - like we're going to be popular and everyone's going to like it. You just have to make stuff that you think is unbelievable, that you think is just great. I think that's where our investment needs to be. It's never been easier to share stuff, never been easier to hear stuff. I don't think jazz is unjustly struggling.

□ □ □

"If you define who you are by what you do, then when you don't, you aren't."

JJ: Well it sounds like you've got a really healthy attitude. I've always thought that just because our senses can't pick up on something, let's say like something moving at another frequency like ultraviolet light for example, or teleportation that doesn't mean that it doesn't exist. I think the same thing is true of so many things that we haven't harnessed in terms of science and physics. 200 years ago if you demonstrated a computer to most people they'd think you were a witch.

JL: Yeah exactly. Exactly. Well the thing that's really key to all this is misunderstanding. Computers are a great example. I'm reading this wonderful book called, *You Are Not A Gadget*. One of the key points it talks about is that in order for people to be comfortable with technology they have to accept a couple of conditions that are a little bit false. We all know that friendship is on a deep level, hopefully. Facebook says you have say 3000 friends. It requires you to accept a different definition - like, okay is this a friendship because I clicked on their name?

JJ: Any views on how to stem the tide on what appears to be a contracting niche market for this music?

JL: I don't really have any, I don't really know because I have mixed feelings about it. I've had a lot of discussions with friends. I had a great talk with just a music fan that doesn't know much about jazz. She said, "When I come home from work I have no desire to hear such frenetic music." It was such an endearing thing - because I understand. She kind of painted the picture about how a lot of people feel - which is that no one is doubting the integrity of the music necessarily. It's just that it is a very niche kind of thing. I'm at risk of sounding totally overly simplified, I think great music moves people. I think that's it. There are people who are incredible,

"You can make more friends in two months by becoming interested in other people than you can in two years by trying to get other people interested in you."

- Dale Carnegie

PHAETON - MELVIN JONES

PHAETON - MELVIN JONES - PHAETON



PHAETON



pjlabiz2@aol.com • www.phaetontrumpet.com

Rudresh Mahanthappa

Interview by Eric Nemeyer

JJ: Talk about your upcoming April performance in New York.

RM: We're going to be at Zankel Hall on April 21, which is a real honor. It's a series that George Wein curates that's in memory of his late wife. I was really flattered that he included us. My latest project is called *Samdhi Suite* and it's actually the result of my Guggenheim fellowship that I got back in 2007. What I set out to do with that fellowship was to dissect some real details of South Indian melody and rhythm. But I wanted to find a way to use those compositionally - specifically with melodic ornamentation and some of the details of rhythmic cadence and polyrhythm that I hadn't really gotten deeply into. I knew it by ear, but I really wanted to learn more of the theory behind it. This was all with the idea of taking that information, those concepts and those ideas, and implementing them with a band. It's almost like the jazz rock fusion band that I've wanted to have since I was sixteen or something like that, except that there is a South Indian percussionist in the band as well. So it was really fun to make this music, and I really had a clear idea of who I wanted to have in the band, and who was game to kind of work with this information and create a seamless, unified sound. So the album was actually recorded in 2008 but it didn't come out until this past fall. I had a couple of detours in there. One of those was the Apex project with Bunky Green - so it kind of got pushed to the side. But I was very happy that it got picked up by this wonderful European record label called ACT. ACT and ECM are considered the major European jazz labels. What's special about this whole show is that this piece is a suite. It's a long and extended work of in-club performance. It's divided up into tunes and we don't necessarily play it in order - in the sequence in which it was conceived. We've also rarely been able to play with the South Indian percussionist because he spends half the year in India. So this is a real welcome opportunity to showcase the full band as it was originally conceived, and the full piece as it was originally conceived.

JJ: Were you born here in India?

RM: No, I was born in Trieste, Italy but my dad came here in the '50's and eventually settled in Colorado as a physics professor in Boulder. It just so happened that I was born on one of the sabbatical years. I missed being born in America by just a few months and we were only in Italy a few months as well. I primarily grew up in Boulder and my younger and older brothers were both born in the U.S.

JJ: So I guess you're probably conversant in the first and second law of thermodynamics?

RM: Such things were dinner table conversation for sure. Yeah, that's a funny one. Yeah, we were definitely a science and math oriented family and if I hadn't done this, I probably would have pursued more of a math or economics direction. That was much more my forte than the hard sciences.

JJ: Did your wife do the artwork for the CD cover?

RM: That's a good question. She has done artwork for other albums. But the cover of this one is actually a sculpture by a contemporary British artist. The guy who runs ACT, Sigi Loch, is actually quite a contemporary art connoisseur. From what I understand, he has a stellar collection of art himself and has good personal relationships with a lot of contemporary artists. A lot of the ACT covers feature contemporary sculpture and painting. I had a few things I could choose from and I really like that piece because it kind of looks like an exploded speaker or something like that. ACT albums all have a particular look. You can spot them 20 feet away for sure.

JJ: Besides the Carnegie Hall event, what other things are you currently working on?

RM: I'm recording another album. It's a project that was funded by the Chamber Music America grant. It's kind of a resurrection of my quartet. I had a quartet of piano, bass, and drums for many years and I haven't really been active in that format since. I guess the last album I probably did was *Codebook* back in 2006. So it's been a while and I've resurrected that group and instead of piano, I have Dave Fiuczynski playing guitar. The music has specifically been written to highlight what Dave can do. I don't know if you know Dave's work but he has a very much kind of rock and funk aesthetic to what he does, and

Saxophonist **Rudresh Mahanthappa**
Leads His Quintet For The New York
Premiere Of *Samdhi Suite*
Zankel Hall at Carnegie Hall
Saturday, April 21
Visit www.RudreshMahanthappa.com



Rudresh Mahanthappa © Mark Duggan

he plays this double neck guitar. One neck is fretless and the other one is tuned to various micro-tonalities. Dave is a monster and we've been talking about doing something together for a long time. Then we ended up in Jack DeJohnette's band together. Dave said what do you think about asking Jack to do something with us, to be a part of this. I said I haven't talked to Jack in a long time. I played with him once when I still lived in Chicago. He said why don't you send me some stuff of yours and I'll send it on to Jack and we'll see if he's interested. What ended up happening was Jack called me and said, "Wow, this stuff is really killing. Do you wanna be in my band?" So I was like, "Oh, okay. Great." Dave and I started doing a lot of playing together through that and I feel like this project has come out of that. Jack has a lot of stuff coming up as well. This is the year of his 70th birthday so there's a lot of really nice activity. My trio - with Dan Weiss playing tabla, Rez Abbasi on guitar, the Indo-Pak Coalition Coalition - is still quite busy and that's a group that I really like. We've really developed a strong band sound since we first got together in 2005. We have some things coming up later this year as well, and I'm gonna try to write some new music for that group with the idea of releasing something in the next year or two.

JJ: What advice or understandings have you picked up from Jack DeJohnette - either verbally

The genius of Stevie Wonder's music presented with a fresh new approach of jazz guitar interpretation.



Greg Howe, Vernon Neilly, Kiko Loureiro collectively have performed with iconic artists Michael Jackson, Toninho Horta, Etta James, Mark Whitfield, The Temptations, Stevie Wonder, and many more. They now showcase these guitar skills for you on *A Tribute To Stevie Wonder*

Radio internationally immediately embraced this project and is still has many songs from this CD on their play lists including "Isn't She Lovely", "For Once In My Life", "Sir Duke", "I Was Made To Love Her / Another Star" and others.

Available now at Amazon.com, iTunes.com, Boosweet.com, Abstractlogix.com and many other retail outlets.

or through your observations in working with him?

RM: Every time I'm around Jack, and we're rehearsing or something, definitely on the bandstand, I just hope that I can remain that open and interested and engaged when I'm 70. That's something I always come away with. He's always open to different ideas and exploring different territories. Some of these tunes that we're playing, he's been playing a long time, and he always asks us what we think. There's kind of a collective spirit in how we put this music together. I would think that this music is being played in a really different way than it was 10, 15 and 20 years ago. Most of the work I do is as a leader. I think you can get really beaten down as a leader. Your energy is sapped from just the act of leading, and the business of leading. To continually have this kind of open and welcome spirit and energy and psychology is completely remarkable. He gets on the bandstand every night and really plays like it's his last day on earth. That's something that everybody needs to think about a little bit more. It seems like if he's

good nature and positive energy and spirit. When Bunky walks into a room, the place kind of lights up. He's a ray of sunshine, and I think that comes through in his playing too. If you look at it analytically or theoretically, he plays in a very edgy, modern sort of way. But it's very uplifting. It's not negative. It's not angry or something like that. He's seen a lot of stuff. He's getting towards 80. He's played a lot of different gigs and has dealt with all levels of the industry - from days of really deplorable exploitation to being revered as a living legend of the music. He just takes it all in stride. He's still Bunky Green no matter what. He's just a great force to be around. He doesn't have any of that lineage of having studied with so-and-so. He's studied with people, obviously. But he wasn't studying saxophone. He was very much like a lot of jazz musicians in that he had a job - at an electronic store selling transistor radios. He would work there for twelve hours and then he would come home and practice for eight hours, and sleep for four hours, and do that day after day after day. His spirit resonates with Bird and Coltrane and anyone that tries to make a difference in the genre or the

have anything. Then I actually did go to India. Berklee College of Music sent the band to India and we did a few festivals over there, and I tried to find out more about him but I couldn't. Then my brother, as a joke, got me this album. He thought it was funny because this album was called *Saxophone, Indian Style*, which is a horrible title. My jaw dropped. I was like, "This is the guy. Where did you find this?" He said, "It was in some weird bin at Tower..." It was a real revelation for me because that allowed me to try and learn by ear this music on my own instrument. It's really hard to emulate those inflections and those sounds on the alto. I was hitting my head against the wall, just really frustrated with that. Then to hear it on the alto, I was like, "Oh, I can learn this by ear, or try to learn it by ear, the same way I'm learning Coltrane by ear." It was a real gateway for me. A few years later, after I was in New York, I heard that he was on tour and he wasn't playing in New York but he was playing in Boston. So I drove up there and went to see him play. I went backstage after and talked to him and he was just blown away. He was totally blown away that there was an Indian American of South Indian descent who played alto. He just couldn't believe it. So we hit it off right away. I gave him a copy of my CD at the time, which I think was *Black Water*. To this day I have no idea if he ever listened to that CD, but he was just so psyched.

JJ: Yeah.

RM: And then I mentioned this idea to the Director of Performing Arts at the Aegis Society and she said, "This sounds amazing. How can we get behind this?" We wrote a bunch of grant proposals and pulled it off. That group premiered in 2005 and then we ended up putting an album out in 2008 that actually did very well. It's my best selling album thus far. With both Kadri and Bunky and Jack, I feel like there are not too many more people that I hope to play with. When you're sitting there in college and you think about who you would want to ultimately play with ... what would be the be-all-end-all? I really feel like I got to knock out a good bit of my list before I was 40.

JJ: Could you talk a little bit about what you've learned about leadership from one or more of the artists with whom you've worked and how you apply it to your own situations?

RM: I felt like I had to lead bands from a pretty young age because I always kind of lean towards playing in a way where no one was going to hire me. Obviously, that's changing, and I like the way that it's changing because people aren't calling me because they need an alto player. They're calling me because they want me - which is really the best situation. I learned a lot myself and tried to follow industry models but do it on my own. I've been really fortunate to have band mates who always put the music first in a way. They were willing to come out and play \$30 gigs in the East Village in the late '90's because they wanted to play the music. I think they also believed that it was going to pay off,

(Continued on page 44)

"To really find someone who's coming from another background and culture musically or artistically, who really wants to reach outside of that and learn something else, and find a middle ground is still quite rare. You see a lot of cross-cultural collaborations where there is no middle ground. It's two people playing in the same room but they're not necessarily playing together."

hired you to be in the band, it means that he trusts you, and he's going to keep trusting you until you do something to make him not do so. I'm just talking about music. He's really open to go in any direction. He might say, "Let's take it easy on this tune," or "Let's try and make this one concise." Sometimes the band will take a big left turn in the middle of the tune and it'll go someplace none of us expected, and I look back at Jack and he's smiling and laughing. He enjoys the surprise and the mystery, night after night.

JJ: As Ashley Montague remarked: "Better to grow old in your childlike qualities than, heaven forbid, your adult qualities."

RM: Exactly. That's a good one.

JJ: Talk about your associations with some of the mentors with whom you've played who have made a significant impact on your musicianship or your understanding of human nature.

RM: Playing with Bunky Green, and just being around Bunky is always great. We don't have anything planned, but we have spent a good bit of time together the last couple of years. His default setting is warmth and understanding,

music that they're inhabiting, you know? With a lot of Indian classical musicians there is this idea of cross-cultural collaboration that I think is really important, especially in this day and age when information travels very quickly, and we can pretty much access anything on a computer. But there are still a lot of walls. To really find someone who's coming from another background and culture musically or artistically, who really wants to reach outside of that and learn something else, and find a middle ground is still quite rare. You see a lot of cross-cultural collaborations where there is no middle ground. It's two people playing in the same room but they're not necessarily playing together. There's not kind of a uniform integration or a seamless synthesis where something else actually comes out the other end, something else that actually belongs to everyone.

JJ: How did you make the acquaintance of saxophonist Kadri Gopalnath?

RM: It's an interesting story. I had just really started exploring Indian music more seriously towards the end of my undergrad. I had heard that there was a Carnatic alto player and didn't know anything about him. Tower Records didn't

Calendar of Events

How to Get Your Gigs and Events Listed in *Jazz Inside Magazine*

Submit your listings via e-mail to info@jazzinsidemagazine.com. Include date, times, location, phone, tickets/reservations. Deadline: 15th of the month preceding publication (Apr. 15 for May).

We cannot guarantee the publication of all calendar submissions.

ADVERTISING: Reserve your ads to promote your events and get the marketing advantage of controlling your own message — size, content, image, identity, photos and more. Contact the advertising department: 215-887-8880 Advertising@JazzInsideMagazine.com

NEW YORK CITY

- Sun 4/1, 4/8, 4/15, 4/22, 4/29: **Junior Mance** at **Café Loup**. 6:30pm. No cover. 105 W. 13th St. @ 6th Ave. 212-255-4746. www.juniormance.com
- Sun 4/1: **Nick Finzer Trio** at **Symphony Space**. 7:00pm. Free. 2537 Broadway @ 95th St. 212-864-5400. www.symphonyspace.org.
- Sun 4/1: **Sharón Clark** at **The Metropolitan Room**. 9:30pm. \$15. 34 W. 22nd St. 212-206-0440. www.metropolitanroom.com.
- Sun 4/1, 4/8, 4/15, 4/22, 4/29: **Jazz Vespers** at **St. Peter's Church**. 5:00pm. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) www.saintpeters.org.
- Sun 4/1: **Fat Cat. Fat-Afro-Latin Jazz Cats** directed by **Arturo O'Farrill** @ 1:00pm. **Stride Piano Session** @ 4:00pm. **Ehud Asherie Quartet** @ 6:00pm. **Fat Cat Big Band** @ 8:30pm. **Brandon Lewis** @ 1:00pm. 75 Christopher St. 212-675-6056. www.fatcatmusic.org
- Sun 4/1: **Ed Macheachan Trio** at **The Bar Next Door**. 8:00pm & 10:00pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com.
- Sun 4/1, 4/8, 4/15, 4/22, 4/29: **Arturo O'Farrill Afro Latin Jazz Orchestra** at **Birdland**. 9:00pm; 11:00pm. 315 W. 44th St. 212-581-3080.
- Sun 4/1: **Somethin' Jazz Club. YWB Project** @ 5:00pm. **Trevor Long Group** @ 7:00pm. **Joe Alterman Trio** @ 9:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.somethinjazz.com.
- Sun 4/1: **Dee Pop, William Parker, Dave Sewelson, Daniel Carter & David Hofstra** at **ABC No Rio**. 156 Rivington St.
- Sun 4/1, 4/8, 4/22, 4/29: **Arthur's Tavern. Creole Cooking Jazz Band** at 7:00pm. **House Rockin' Blues** at 10:00pm. 57 Grove St. 212-675-6879. www.arthurstavernnyc.com
- Sun 4/1, 4/8, 4/15, 4/22, 4/29: **Cyrille Aimee** at **Birdland**. 8:30pm; 11:00pm. 315 W. 44th St. 212-581-3080.
- Sun 4/1: **Linda Ciofalo Trio** at **North Square Lounge**. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. www.northsquarejazz.com.
- Sun 4/1, 4/8, 4/15, 4/22, 4/29: **Tony Middleton Trio** at **Kitano**. 11:00am. 66 Park Ave @ 38th St. 212-885-7119. www.kitano.com

Junior Mance Trio
Hide Tanaka, bass • Michi Fuji, jazz violinist



CAFÉ LOUP
105 W 13th St New York (at 6th Ave.) NYC
Reservations: 212-255-4746

Appearing at Café Loup
A Zagat Rated Restaurant

Every Sunday Night
6:30 to 9:30 PM
plus on the first
Sunday of each month
The Junior Mance Quintet

No Cover. Just Award Winning Jazz & Food

www.juniormance.com

Dizzy's Club *Coca-Cola*

live jazz nightly

APR 2
MARCUS & RIZA PRINTUP QUARTET
with Corcoran Holt and Obed Clavaire

APR 3-8
JOE LOCKE QUINTET
with Dado Moroni, George Mraz, Clarence Penn, and Kenny Washington
After Hours: *Christos Rafalides & Manhattan Vibes*

APR 9
MANHATTAN SCHOOL OF MUSIC JAZZ ORCHESTRA & CONCERT JAZZ BAND

APR 10-15
HERLIN RILEY QUARTET
with Peter Martin, Reginald Veal, Todd Williams, Wycliffe Gordon (Apr 10-11) and Wess Anderson (Apr 15)
After Hours: *Ray Gallon/Bobby Porcelli Quartet*

APR 16
WALTER BLANDING SEXTET
Celebrating the JLCO
with Marcus Printup, Vincent Gardner, Dan Nimmer, Dezron Douglas, and Ali Jackson

APR 17-22
WESS "WARMDADDY" ANDERSON SEXTET
with Special Guests Herlin Riley (Apr 17) and Wycliffe Gordon (Apr 19)
After Hours: *Johnny O'Neal & Friends*

APR 18
CLOSED FOR SPRING GALA

APR 23 MONDAY NIGHTS WITH WBGO
MANHATTAN SCHOOL OF MUSIC AFRO-CUBAN JAZZ ORCHESTRA
Conducted by Bobby Sanabria

APR 24
PLAYING OUR PARTS
A Benefit for the Jazz Foundation of America (In Memory of Dennis Irwin)
with John Scofield, Joe Lovano, Ambrose Akinmusire, Ravi Coltrane, Fleurine, Brad Mehldau, Lewis Nash, and John Patitucci
(Call for details or visit the website)

APR 25-29
ENDANGERED SPECIES
The Music of Wayne Shorter
with Ravi Coltrane, Jeremy Pelt, and Marcus Strickland
Directed by David Weiss
After Hours: *Cyrille Aimee & The Surreal Band*

APR 30
TEMPLE UNIVERSITY JAZZ BAND
with John Clayton, Dick Oatts, and Terell Stafford



jalc.org/dccc

RESERVATIONS
212-258-9595/9795

ARTIST SETS
7:30 PM / 9:30 PM, Fri-Sat 11:30 PM

AFTER HOURS SET
Tues-Sat after last artist set

Photo courtesy of The Frank Driggs Collection

BARONFIFTH



JAZZ LEGENDS
PERFORM NIGHTLY 8-11 PM
AT THE SETAI FIFTH AVENUE HOTEL

ALBERTO PIBIRI

– APR. 1, 3-8

A rising star in the Italian jazz scene, Alberto Pibiri returns to the Bar on Fifth for two nights of solo piano standards.



ANTONIO CIACCA

– APR. 2, 16-21, 23-28, 30

The Bar on Fifth's Artist in Residence, Antonio Ciacca has delighted audiences with his soulful bebop-influenced playing.



ORRIN EVANS

– APR. 9-15

Philadelphia native and Grammy-nominated jazz pianist Orrin Evans has been recognized as one of the most distinctive and inventive pianists of his generation.



JUSTIN ECHOLS

– APR. 24, 28

A rising star, jazz vocalist Justin Echols comes back to the Bar on Fifth after his stunning debut in February.



THE SETAI

FIFTH AVENUE

A CAPELLASM MANAGED HOTEL

400 Fifth Avenue at 36th Street

JazzBarOnFifth.com 212.695.4005

- Mon 4/2, 4/9, 4/16: Terry Waldo at Irene Diamond Education Center, Lincoln Center. 6:30pm. Swing University: Jelly Roll Morton. Broadway @ 60th St. 212-721-6500. www.jalc.org
- Mon 4/2, 4/9, 4/16, 4/23, 4/30: Arthur's Tavern. Grove Street Stompers Dixieland Jazz Band at 7:00pm. House Rockin' Blues at 10:00pm. 57 Grove St. 212-675-6879. www.arthurstavernnyc.com
- Mon 4/2, 4/9, 4/16, 4/23, 4/30: The Living Room. Tony Scherr at 9:00pm. Jim Campilongo With Stephan Crump & Tony Mason at 10:00pm. \$8. 154 Ludlow St. (Bet. Stanton & Rivington) 212-533-7234. www.livingroomny.com
- Mon 4/2: Fat Cat. Jo SunJari Trio @ 6:00pm. Grant Stewart Quartet @ 9:00pm. Billy Kaye @ 12:30pm. 75 Christopher St. 212-675-6056.
- Mon-Tues 4/2-4/3: Gregory Generet with Mike Renzi Quartet at The Metropolitan Room. 34 W. 22nd St. 212-206-0440.
- Mon 4/2: Danjam Orchestra at Leonard Nimoy Thalia, Symphony Space. 7:30pm. \$20; \$15 seniors. 2537 Broadway @ 95th St. 212-864-5400. www.symphonyspace.org.
- Mon 4/2, 4/9, 4/16, 4/23, 4/30: Jam Session with Iris Ornig at Kitano. 8:00pm. 66 Park Ave @ 38th St. 212-885-7119. www.kitano.com
- Mon 4/2, 4/9, 4/16, 4/23, 4/30: Singers Space's American Songbook hosted by D'Ambrose Boyd & David Pearl at Bar Thalia, Symphony Space. 8:00pm. Free. 2537 Broadway @ 95th St. 212-864-5400.
- Mon 4/2, 4/9, 4/16, 4/23, 4/30: Quentin Angus Trio at Tomi Jazz. 8:00pm. No cover; \$5 min. 239 E. 53rd St., lower level. 646-497-1254.
- Mon 4/2: The Bar Next Door. Colin Cook with Ben Rubin & Conor Syzmanski at 6:30pm. Nancy Harms with Peter Mazza & Rogerio Boccato at 8:30 & 10:30pm. 129 MacDougal St. 212-529-5945.
- Tues-Sat 4/3-4/7: Billy Hart Quartet at Birdland. 8:30pm; 11:00pm. 315 W. 44th St. 212-581-3080.
- Tues 4/3: Somethin' Jazz Club. Kyle Athayde Band @ 7:00pm. Jane Irving Quartet @ 9:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.somethinjazz.com.
- Tues 4/3, 4/10, 4/17, 4/24: Elliot Pineiro's Latin Jazz Crew at Paris Blues. 9:00pm. No cover, free food. 2071 Adam Clayton Blvd. 212-222-9878.
- Tues 4/3: The Bar Next Door. Kyle Athayde with Eddie Barbash & Phil Kuehn at 6:30pm. Bill Campbell & Friends at 8:30 & 10:30pm. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Tues 4/3, 4/10, 4/17, 4/24: Arthur's Tavern. Yuichi Hirakawa Band at 7:00pm. House Rockin' Blues at 10:00pm. 57 Grove St.
- Tues 4/3: Seminar for musicians at St. Peter's Church. 3:00pm. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) www.saintpeters.org.
- Tues 4/3, 4/10, 4/17, 4/24: Kenji Yoshitake Trio at Tomi Jazz. 8:00pm. No cover; \$5 min. 239 E. 53rd St., lower level. 646-497-1254.
- Tues 4/3, 4/10, 4/17, 4/24: Florian Hoefner at Kitano. 8:00pm. 66 Park Ave @ 38th St. 212-885-7119. www.kitano.com
- Tues 4/3: Fat Cat. Kyoko Oyobe Quartet @ 7:00pm. CocoMama Quintet @ 9:00pm. Greg Glassman, 12:30pm. 75 Christopher 212-675-6056
- Tues 4/3, 4/10, 4/17, 4/24: Annie Ross at The Metropolitan Room. 9:30pm. 34 W. 22nd St. 212-206-0440. www.metropolitanroom.com.
- Tues 4/3, 4/10, 4/17, 5/1, 5/8, 5/15: Phil Schaap at Irene Diamond Education Center, Lincoln Center. 6:30pm. Swing University: Jazz 301. Broadway @ 60th St. 212-721-6500. www.jalc.org
- Tues 4/3: Eivind Opsvik at (le) poisson rouge. 6:00pm. \$13. 158 Bleecker St. 212-505-FISH. www.lepoissonrouge.com.
- Wed 4/4: Linda Ciafalo Quartet at Kitano. 8:00pm & 10:00pm. 66 Park Ave @ 38th St. 212-885-7119. www.kitano.com
- Wed 4/4, 4/11, 4/18, 4/25: Arthur's Tavern. Eve Silber at 7:00pm. Alyson Williams & Arthur's House Band at 10:00pm. 57 Grove St. 212-675-6879. www.arthurstavernnyc.com
- Wed 4/4: Somethin' Jazz Club. Anders Holst @ 7:00pm. Lukas Babric @ 9:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Wed 4/4, 4/11, 4/18, 4/25: Charles Turner III Duo at Tomi Jazz. 8:00pm. No cover; \$5 min. 239 E. 53rd St., lower level. 646-497-1254. www.tomijazz.com.
- Wed 4/4: The Bar Next Door. Benny Benack III with Raviv Markovitz & Jimmy MacBride at 6:30pm. Dave Stryker Trio at 8:30 & 10:30pm. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Wed 4/4, 4/11, 4/18, 4/25, 5/2, 5/9, 5/16: Vincent Gardner at Irene Diamond Education Center, Lincoln Center. 6:30pm. Swing University: Jazz 101. Broadway @ 60th St. 212-721-6500. www.jalc.org
- Wed 4/4: Fat Cat. Raphael D'Lugoff Trio @ 7:00pm. Groover Trio @ 9:00pm. Ned Goold @ 12:30pm. 75 Christopher St. 212-675-6056. www.fatcatmusic.org

- Wed 4/4, 4/11, 4/18, 4/25: Louis Armstrong Centennial Band at Birdland. 5:30pm. 315 W. 44th St. 212-581-3080.
- Wed 4/5: Emily Wolf with Joe Alterman at Triad Theater. 9:00pm. \$8; 2-drink min.158 W. 72nd St. www.triadnyc.com.
- Thurs 4/5: Somethin' Jazz Club. Cristina Morrison @ 7:00pm. C. Chill @ 9:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.somethinjazz.com.
- Thurs 4/5: Fat Cat. Corin Stiffall Quintet @ 7:00pm. Saul Rubin Zebtet @ 10:00pm. Alex Hoffman @ 1:30pm. 75 Christopher St. 212-675-6056.
- Thurs 4/5, 4/12, 4/19, 4/26: Lapis Luna with John Merrill, Chris Pistorino & Brian Floody at The Plaza Hotel's Rose Club. 8:30pm. Vintage jazz & classic swing music. Fifth Ave. @ Central Park S. No cover. www.lapisluna.com
- Thurs 4/5: Darshan at Sixth Street Synagogue. 8:30pm. \$10. 325 E. 6th St. 862-485-3026. www.sixthstreetsynagogue.org
- Thurs 4/5: Tony Middleton at Rue 57 Restaurant. 8:00pm. \$8. 60 W. 57th St. (Corner of Avenue of the Americas) 212-307-5656. www.rue57.com
- Thurs 4/5: John di Martino Trio at Kitano. 8:00pm & 10:00pm. 66 Park Ave @ 38th St. 212-885-7119. www.kitano.com
- Thurs-Fri 4/5-6, 4/12-13, 4/19-20, 4/26-27 : Arthur's Tavern. Eri Yamamoto Trio at 7:00pm. Sweet Georgia Brown at 10:00pm. 57 Grove St. 212-675-6879.
- Thurs 4/5, 4/12, 4/19, 4/26: Lapis Luna with John Merrill, Chris Pistorino & Brian Floody at The Plaza Hotel's Rose Club. 8:30pm. Vintage jazz & classic swing music. Fifth Ave. @ Central Park S. No cover. www.lapisluna.com
- Thurs 4/5: The Bar Next Door. Mark Cocheo with Ethan

Brooklyn Conservatory of Music

Register online at www.bqcm.org



ENROLL NOW!

Check out our exciting new Summer Workshop Series!

■ JAZZ VOCAL INSTITUTE

July 16-20 World-renowned vocalist Renee Manning will teach you the secrets of great vocal technique in jazz, gospel, and R&B.

■ SCHOOL OF IMPROV INTENSIVE

August 6-10 SIM's all-star faculty of Ralph Alessi, Ravi Coltrane, Matt Mitchell, Chris Lightcap, Gerald Cleaver guide high school improvisers through a week of expanded musical horizons.

718.622.3300 | www.bqcm.org
58 Seventh Avenue, Brooklyn, NY 11217



JAZZ STANDARD

"Best Jazz Venue of the Year" - NYC JAZZ RECORD ★ "Best Jazz Club" - NEW YORK MAGAZINE + CITYSEARCH

<p style="text-align: center; font-size: x-small;">SUN APR 1</p> <h2 style="text-align: center; margin: 0;">PATRICIA BARBER</h2> <p style="text-align: center; font-size: x-small;">JOHN KREBOR - LARRY KOHUT - JON DEITEMYER</p>	<p style="text-align: center; font-size: x-small;">TUE APR 17</p> <h2 style="text-align: center; margin: 0;">DARIUS JONES QUARTET</h2> <p style="text-align: center; font-size: x-small;">MATT MITCHELL - TREVOR DUNN - CHAD TAYLOR</p>
<p style="text-align: center; font-size: x-small;">TUE APR 3</p> <h2 style="text-align: center; margin: 0;">MELISSA STYLIANOU QUINTET</h2> <p style="text-align: center; font-size: x-small;">PETE MCCANN - JAMIE REYNOLDS - BARY WANG - MARK FERBER SPECIAL GUESTS ANAT COHEN & GENE BERTONCINI</p>	<p style="text-align: center; font-size: x-small;">WED APR 18</p> <h2 style="text-align: center; margin: 0;">KATE MCGARRY QUARTET</h2> <p style="text-align: center; font-size: x-small;">KEITH BANZ - BARY VERSAGE - CLARENCE PENN</p>
<p style="text-align: center; font-size: x-small;">WED-SUN APR 4-8</p> <h2 style="text-align: center; margin: 0;">CHANO DOMINGUEZ: FLAMENCO SKETCHES</h2> <p style="text-align: center; font-size: x-small;">JSTO CONCERT OMER AVITAL - BLAS CORDOBA - DAFNIS PRIETO</p>	<p style="text-align: center; font-size: x-small;">THU-SUN APR 19-22</p> <h2 style="text-align: center; margin: 0;">REGINA CARTER</h2> <p style="text-align: center; font-size: x-small;">WILL HOLSHOUSER - YACOUBA SISOOKO - CHRIS LIGHTCAP - ALVESTER BARNETT</p>
<p style="text-align: center; font-size: x-small;">TUE-WED APR 10-11</p> <h2 style="text-align: center; margin: 0;">YOSVANY TERRY QUINTET</h2> <p style="text-align: center; font-size: x-small;">MICHAEL RODRIGUEZ - OSMA NY PAREDES - YUNIOR TERRY - OBEO CALVAIRE SPECIAL GUEST PEDRITO MARTINEZ</p>	<p style="text-align: center; font-size: x-small;">TUE APR 24</p> <h2 style="text-align: center; margin: 0;">GEORGE COLLIGAN QUARTET</h2> <p style="text-align: center; font-size: x-small;">DEBBIE DEANE - LONNIE PLAXICO - CLARENCE PENN PLUS SPECIAL GUEST JALEEL SHAW</p>
<p style="text-align: center; font-size: x-small;">THU-SUN APR 12-15</p> <h2 style="text-align: center; margin: 0;">STEVE WILSON SUPER BAND</h2> <p style="text-align: center; font-size: x-small;">JSTO CONCERT PATRICE RUSHEN - JAMES GENUS (4/12 - 13, 4/15) - KENNY DAVIS (4/14) - BILLY KILSON</p>	<p style="text-align: center; font-size: x-small;">WED APR 25</p> <h2 style="text-align: center; margin: 0;">ROMAIN COLLIN TRIO</h2> <p style="text-align: center; font-size: x-small;">LUQUES CURTIS - NATE WOOD</p>
<p style="text-align: center; font-size: x-small;">THU-SUN APR 26-29</p> <h2 style="text-align: center; margin: 0;">AMBROSE AKINMUSIRE QUINTET</h2> <p style="text-align: center; font-size: x-small;">JSTO CONCERT WALTER SMITH III - SAM HARRIS - HARISH RAGHAVAN - JUSTIN BROWN</p>	
<p style="text-align: center; font-size: x-small;">★ MINGUS ★ ★ MONDAYS ★</p> <p style="text-align: center; font-size: x-small;">MON 2, 9 & 23</p> <h3 style="text-align: center; margin: 0;">MINGUS BIG BAND</h3>	<p style="text-align: center; font-size: x-small;">★ MINGUS ★ ★ MONDAYS ★</p> <p style="text-align: center; font-size: x-small;">MON 16 & 30</p> <h3 style="text-align: center; margin: 0;">MINGUS ORCHESTRA</h3>
<p>★★★ JAZZ FOR KIDS WITH THE JAZZ STANDARD YOUTH ORCHESTRA EVERY SUNDAY AT 1:30PM - DIRECTED BY DAVID O'ROURKE ★★★</p>	
<p>116 East 27 Street 212-576-2232 www.jazzstandard.com FEATURING BLUE SMOKE BARBECUE "NEVER A MINIMUM" SETS NIGHTLY AT 7:30 & 9:30 / FRIDAY & SATURDAY THIRD SET AT 11:30</p>	
<p>ticketweb PIANO BY STEINWAY & SONS</p>	

JAZZ AT LINCOLN CENTER



APR 13-14 / 8 PM
TOSHIKO AKIYOSHI JAZZ ORCHESTRA
VINCE GIORDANO'S NIGHTHAWKS
A double bill of two distinct big band sounds

APR 19-20 / 7:30 PM & 9:30 PM
TAJ MAHAL & THE PHANTOM BLUES BAND

APR 21 / 1 PM & 3 PM
FAMILY CONCERT: WHAT IS NEW ORLEANS JAZZ?
Drummer Alton Atkins and friends

APR 27-28 / 8 PM
WAYNE SHORTER QUARTET
Wayne Shorter with Danilo Perez, John Patitucci, and Brian Blade

CenterCharge
212-721-6500

Box Office
Broadway at 60th

Bloomberg
*Lead Corporate Sponsor of
 Toshiko Akiyoshi Jazz Orchestra
 Vince Giordano's Nighthawks*

JALC.ORG

MasterCard
*Preferred Card of
 Jazz at Lincoln Center*

jazz

WAYNE SHORTER (Photo courtesy of Artists)

- O'Reilly & Brian Adler at 6:30pm. Howard Alden & Anat Cohen, 8:30, 10:30pm. 129 MacDougal St. 212-529-5945.
- Fri 4/6: **Somethin' Jazz Club. Compared to That Big Band @ 7:00pm. Alexei Tsiganov @ 9:00pm.** 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
 - Fri-Sat 4/6-7: **Victor Lin at Knickerbocker Bar & Grill.** 9:45pm. 33 University Pl. 212-228-8490. www.knickerbockerbarandgrill.com
 - Fri 4/6: **Fat Cat. Joel Fass Trio @ 6:00pm. Naomi Shelton @ 9:00pm. Jared Gold/Dave Gibson Quintet @ 10:30pm. Alexi David @ 1:30pm.** 75 Christopher St. 212-675-6056. www.fatcatmusic.org
 - Fri 4/6: **Chick Corea at Highline Ballroom.** 8:00pm & 10:30pm. \$47; \$52 at door; \$10 min. 431 W. 16th St. 212-414-5994. www.highlineballroom.com.
 - Fri-Sat 4/6-4/7: **Howard Alden Trio at Bar Thalia, Symphony Space.** 9:30pm. Free. 2537 Broadway @ 95th St. 212-864-5400. www.symphonyspace.org.
 - Fri 4/6: **Bush Tetras (le) poisson rouge.** 6:30pm. \$15. 158 Bleecker St. 212-505-FISH.
 - Fri 4/6: **Rob Duguay's "Songevity" at Kitano.** 8:00pm & 10:00pm. 66 Park Ave @ 38th St. 212-885-7119. www.kitano.com
 - Fri 4/6: **Oleg Osenkov, Vic Juris & Donald Edwards at The Bar Next Door.** 7:30pm, 9:30pm & 11:30pm. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
 - Fri 4/6, 4/13, 4/20, 4/27: **Birdland Big Band at Birdland.** 5:00pm. 315 W. 44th St., 212-581-3080.
 - Sat 4/7, 4/14, 4/21, 4/28: **St. Peter's Church. Vocal jazz workshop @ noon.** 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) www.saintpeters.org.
 - Sat 4/7: **Shin Sakaino Quartet at Tomi Jazz.** 11:00pm. \$10 cover; \$10 min. 239 E. 53rd St., 646-497-1254.
 - Sat 4/7: **Theo Bleckmann at Highline Ballroom.** 8:00pm. \$15; \$20 at door; \$10 min. "The Music of Kate Bush." 431 W. 16th St. 212-414-5994. www.highlineballroom.com.
 - Sat 4/7, 4/21, 4/28: **St. Peter's Church. Big band jazz workshop @ 10:00am.** 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) www.saintpeters.org.
 - Sat 4/7: **Fat Cat. Vitaly Golovnev Quintet @ 7:00pm. Anthony Nelson Quintet @ 10:00pm. Jack Glottman @ 1:30pm.** 75 Christopher St. 212-675-6056.
 - Sat 4/7: **Trio M at Kitano.** 8:00pm & 10:00pm. 66 Park Ave @ 38th St. 212-885-7119. www.kitano.com
 - Sat 4/7: **Somethin' Jazz Club. MUSOH @ 5:00pm. Kevin Valentine Trio @ 7:00pm. Christian Artmann @ 9:00pm. Derek Lucci @ 11:00pm.** 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
 - Sat 4/7: **International Women in Jazz at St. Peter's Church.** 1:00pm 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) www.saintpeters.org.
 - Sat 4/7: **Gilad Hekselman, Joe Martin & Marcus Gilmore at The Bar Next Door.** 7:30pm, 9:30pm & 11:30pm. 129 MacDougal St. 212-529-5945.
 - Sun 4/8, 4/22, 4/29: **Roz Corral Trio at North Square Lounge.** 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200.
 - Sun 4/8: **Somethin' Jazz Club. Fankhauser Hannes @ 5:00pm. Dave Kain @ 7:00pm. Charly Roussel @ 9:00pm.** 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.somethinjazz.com.
 - Sun 4/8: **Fat Cat. Fat Afro-Latin Jazz Cats** directed by Arturo O'Farrill @ 1:00pm. Frank Wess @ 6:30pm. Ehud Asherie Quartet @ 9:30pm. Brandon Lewis @ 1:00pm. 75 Christopher St. 212-675-6056.
 - Sun 4/8: **Randy Weston & His African Rhythms Orchestra at NYU's Skirball Center.** 7:00pm. Premiere of "An African Nubian Suite" by Randy Weston. \$15. 566 LaGuardia Pl. 212-352-3101. www.skirballcenter.nyu.edu.
 - Sun 4/8: **Tim Hayward, Peter Mazza & Thomson Kneeland at The Bar Next Door.** 8:00pm & 10:00pm. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
 - Wed 4/8: **Vocal Jazz Festival with Phil Mattson at Town Hall.** 7:00pm. \$25 & \$50. 123 W. 43rd St. (Bet. 6th &

- Broadway) 212-307-4100.
- Sun 4/8: **Seun Kuti & Fela's Egypt 80 with Zozo Afrobeat & DJ Rich Medina at Highline Ballroom.** 8:00pm. \$25; \$30 at door; \$10 min. 431 W. 16th St. 212-414-5994. www.highlineballroom.com.
 - Sun 4/8: **55 Bar. Jim Campilongo at 55 Bar.** 6:00pm. 55 Christopher St. 212-929-9883. www.55bar.com.
 - Mon 4/9: **Fat Cat. Choi Fairbanks Quartet @ 7:00pm. Ned Gould Quartet @ 9:00pm. Billy Kaye @ 12:30pm.** 75 Christopher St. 212-675-6056. www.fatcatmusic.org
 - Mon 4/9: **The Bar Next Door. Colin Cook with Ben Rubin & Conor Szymanski at 6:30pm. Emily Braden, Misha Piatagorsky & Danton Boller at 8:30 & 10:30pm.** 129 MacDougal St. 212-529-5945.
 - Mon 4/9: **Craig Harris Nonet at The Dwyer.** 8:30pm. \$10. 258 St. Nicholas Ave @ W. 123rd St. 212-222-3060. www.dwyercc.org
 - Tues-Fri 4/10-4/13, 4/17-4/20, 4/24-4/27: **Barb Jungr at The Metropolitan Room.** 7:00pm. 34 W. 22nd St. 212-206-0440. www.metropolitanroom.com.
 - Tues 4/10: **The Bar Next Door. Kyle Athayde with Eddie Barbash & Phil Kuehn at 6:30pm. Bill Campbell & Friends, 8:30, 10:30pm.** 129 MacDougal. 212-529-5945.
 - Tues 4/10: **Billy Martin, Sarah Neufeld & Gregory Rogove at (le) poisson rouge.** 6:00pm. \$15. 158 Bleecker St. 212-505-FISH. www.lepoissonrouge.com.
 - Tues 4/10: **Somethin' Jazz Club. 3-Bass Band @ 7:00pm. Chiko & The Rolls @ 9:00pm.** 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.somethinjazz.com.
 - Tues-Sat 4/10-4/14: **Vijay Iyer Trio at Birdland.** 8:30pm; 11:00pm. 315 W. 44th St., 212-581-3080.
 - Tues 4/10: **Ayn Sof Arkestra Band at Sixth Street Synagogue.** 8:30pm. \$10. 325 E. 6th St. 862-485-3026. www.sixthstreetsynagogue.org
 - Tues 4/10: **Fat Cat. Saul Rubin Zebtet @ 7:00pm. Peter Brainin @ 9:00pm. Greg Glassman @ 12:30pm.** 75 Christopher St. 212-675-6056. www.fatcatmusic.org
 - Tues 4/10: **Hiroimi at B.B. King's Blues Club & Grill.** 8:00pm & 10:30pm. 237 W. 42nd St. 212-307-7171. www.bbkingblues.com
 - Wed 4/11, 4/18, 4/25: **Midtown Jazz at Midday at St. Peter's Church.** 1:00pm 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) www.saintpeters.org.
 - Wed 4/11: **New School Jazz Faculty Collective Concert at The New School.** 8:00pm. With Andy Milne, Jay Bianchi, David Lopato, Arun Luthra, Cecil Bridgewater, Alexis Cuadrado, Johannes Weidenmuller & Julie Hardy. \$10; free to students & New School faculty, staff & alumni. Arnhold Hall. 55 W. 13th St., 5th Floor. 212-229-5986, ext. 4591. www.newschool.edu/jazz
 - Wed 4/11: **Fat Cat. Kyle Athayde Quartet @ 7:00pm. Tal Ronen Quartet @ 9:00pm. Ned Gould @ 12:30pm.** 75 Christopher St. 212-675-6056. www.fatcatmusic.org
 - Wed 4/11: **Somethin' Jazz Club. Zach Zadek @ 7:00pm. Audrey Silver @ 9:00pm.** 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.somethinjazz.com.
 - Wed 4/11: **Celebration of Bob Brookmeyer at St. Peter's Church.** 6:30pm. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) www.saintpeters.org.
 - Wed 4/11: **The Bar Next Door. Benny Benack III with Raviv Markovitz & Mark Whitfield Jr. at 6:30pm. Brad Shepik, 8:30, 10:30pm.** 129 MacDougal 212-529-5945.
 - Wed 4/11: **Marianne Solivan Quartet at Kitano.** 8:00pm & 10:00pm. 66 Park Ave @ 38th St. 212-885-7119.
 - Thurs 4/12: **Stephane Wrembel at Leonard Nimoy Thalia, Symphony Space.** 7:30pm. \$30. 2537 Broadway @ 95th St. 212-864-5400. www.symphonyspace.org.
 - Thurs 4/12: **The Bar Next Door. Mark Cocheo with Ethan O'Reilly & Brian Adler at 6:30pm. Ben Monder, Joe Martin & Jochen Rueckert at 8:30 & 10:30pm.** 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.

(Continued on page 20)

THE RIDGEFIELD PLAYHOUSE



SAT, MAY 5 @ 8

Jane Monheit

Gifted jazz vocalist celebrates the tenth anniversary of her recording career with her most heartfelt album yet, "Home".

SUN, MAY 20 @ 8

Preservation Hall Jazz Band

It only takes a few opening notes to transport listeners to 1950's New Orleans.



WED, JUNE 20 @ 8

Arturo Sandoval

Four-time Grammy Award Winning Jazz Trumpeter, Pianist & Composer.



80 East Ridge, Ridgefield, CT

203.438.5795 • www.ridgefieldplayhouse.org

PHISHBACHER

new CD out now:
Journey To Turtleland



Walter Fischbacher, "an Austrian playing up a storm on the keyboard" *Musenblaetter, Wuppertal, Germany*

available on
iTunes
www.phishbacher.com

- Thurs 4/12: Richard Sussman Quartet at Kitano. 8:00pm & 10:00pm. 66 Park Ave @ 38th St. 212-885-7119. www.kitano.com
- Thurs 4/12: Sonny Fortune with George Cables, Buster Williams, Billy Hart, Jeremy Pelt, Tessa Souter & Gene Bertoncini at Tribeca Performing Arts Center. 8:00pm. \$40, \$37.50 students & seniors. "Salute to Sonny Fortune." 199 Chambers St. 212-220-1460. www.tribecapac.org
- Thurs-Sat 4/12-4/14: Michael Aranella & His Dreamland Orchestra at Bar Thalia, Symphony Space. 9:30pm. Free. 2537 Broadway @ 95th St. 212-864-5400.
- Thurs 4/12: Avery*Sunshine at Drom. 7:30pm. \$15; \$20 at door. 85 Ave. A. 212-277-1157. <http://dromnyc.com>.
- Thurs 4/12: Fat Cat. Frank Basile Sextet @ 7:00pm. Greg Glassman Quintet @ 10:00pm. Josh Evans @ 1:30pm. 75 Christopher St. 212-675-6056.
- Thurs 4/12: Clifton Anderson Quartet at Rue 57 Restaurant. 8:00pm. \$8. 60 W. 57th St. (Corner of Avenue of the Americas) 212-307-5656. www.rue57.com
- Thurs 4/12: Jimmy Owens at The Nesuhi Ertegun Jazz Hall of Fame, Lincoln Center. 7:00pm. Discussing and showing video for his new CD, *The Monk Project*. Broadway @ 60th St. 212-721-6500. www.jalc.org
- Thurs 4/12: Somethin' Jazz Club. Melissa Hamilton Quartet @ 7:00pm. GrinderBones Quartet/Nick Grinder Quintet @ 9:00pm. Sarah Slonim @ 11:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Fri 4/13: Gary Negbaur at Tomi Jazz. 9:00pm. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254.
- Fri 4/13: Antoinette Montague Quartet at Kitano. 8:00pm & 10:00pm. 66 Park Ave @ 38th St. 212-885-7119. www.kitano.com
- Fri 4/13: Somethin' Jazz Club. Vanessa Perea @ 7:00pm. Joey Berkley @ 9:00pm. Stevie Swaggz @ 11:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.somethinjazz.com
- Fri-Sat 4/13-14: John Di Martino at Knickerbocker Bar & Grill. 9:45pm. 33 University Pl. 212-228-8490.
- Fri 4/13: "Living the Life of the Professional Jazz Artist" moderated by Jimmy Owens at The New School. 9:00pm. Free. 55 W. 13th St., 5th Floor. 212-229-5986, ext. 4591. www.newschool.edu/jazz
- Fri 4/13: Fat Cat. Shimrit Shoshan Trio @ 6:00pm. Naomi Shelton @ 9:00pm. Leron Thomas Quintet @ 10:30pm. Jared Gold @ 1:30pm. 75 Christopher St. 212-675-6056. www.fatcatmusic.org
- Fri 4/13: The Bar Next Door. World on a String Trio at 7:30pm, 9:30 & 11:30pm. 129 MacDougal. 212-529-5945.
- Fri-Sat 4/13-4/14: Toshiko Akiyoshi Jazz Orchestra & Vince Giordano's Nighthawks at Rose Theater, Lincoln Center. 8:00pm. Broadway @ 60th St. 212-721-6500. www.jalc.org
- Sat 4/14, 4/28: Tomas Janzon Duo at Garden Café. 7:30pm. No cover. 4961 Broadway. 212-544-9480. www.tomasjanzon.com
- Sat 4/14: Fat Cat. Dave Moreno Quartet with Arturo O'Farrill @ 7:00pm. Raphael D'Lugoff Quintet @ 10:00pm. Theo Hill @ 1:30pm. 75 Christopher St. 212-675-6056. www.fatcatmusic.org
- Sat 4/14: The Bar Next Door. Tom Guarna & Orlando LeFleming at 7:30pm, 9:30 & 11:30pm. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com.
- Sat 4/14: Valerie Capers Trio at Kitano. 8:00pm & 10:00pm. 66 Park Ave @ 38th St. 212-885-7119. www.kitano.com
- Sat 4/14: Somethin' Jazz Club. NYJA Jazz Improvisation @ noon. NYJA Vocal Jazz Workshop @ 2:00pm.

Make Music Your Life!

Attend a four-year college that takes music as seriously as you do. Whether your interest is...

- Music Performance
- Music Business
- Music Education
- or Audio Recording

Five Towns College offers the specialized training you need. Contact an Admissions Representative right now and MAKE MUSIC YOUR LIFE!

Attend our Open Houses March 10 or April 14
Scholarships and Financial Aid Available

FIVE TOWNS COLLEGE www.ftc.edu
305 N. Service Road Dix Hills, New York 11746
email: admissions@ftc.edu

ENTERTAINMENT

Dix Hills Performing Arts Center
Jazz DHPAC
FIVE TOWNS COLLEGE
305 North Service Road, Dix Hills, NY 11746

For a complete list of DHPAC Performances or to buy tickets call **631-656-2148** or visit www.dhpac.org

Fri 3/9 • \$20

A Lifetime with Guitars
featuring Peter Rogine & Joe Carbone

Thurs 5/3 • \$10

Guitar Extravaganza
Salute to Guitar Legend Tony Mottola, Vol. IV

FREE for ALL Students

Mon 5/7 • FREE

Five Towns College Jazz Ensembles

Tues 5/8 • \$10

An Evening of Jazz with the FTC Jazz Orchestra and Swing Band

- Lua Hadar @ 7:00pm.** 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.somethinjazz.com.
- Sat 4/14, 4/21, 4/28: Barb Jung** at **The Metropolitan Room.** 9:30pm. 34 W. 22nd St. 212-206-0440.
- Sat 4/14: Women in Jazz Festival** at **St. Peter's Church.** 5:00pm 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) www.saintpeters.org.
- Sat 4/14: Scot Albertson & Keith Ingham** at **Tomi Jazz.** 8:00pm. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. www.tomijazz.com.
- Sun 4/15: The Bar Next Door.** Peter Mazza Trio at 8:00pm & 10:00pm. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Sun 4/15: Fat Cat. Terry Waldo Band @ 7:30pm. Ben Meigners Quintet @ 9:00pm. Brandon Lewis @ 12:30pm.** 75 Christopher St. 212-675-6056.
- Sun 4/15: Deanna Kirk Trio** at **North Square Lounge.** 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. www.northsquarejazz.com.
- Sun 4/15: Chico Hamilton** at **Drom.** 7:15pm. \$12; \$15 at door. 85 Ave. A. 212-277-1157. <http://dromnyc.com>.
- Sun 4/15: Ethan Foote Trio** at **Bar Thalia, Symphony Space.** 11:00am. Free. 2537 Broadway @ 95th St. 212-864-5400. www.symphonyspace.org.
- Sun 4/15: Oran Etkins Band with Ben Allison** at **City Winery.** 8:00pm. \$10. 155 Varick St. 212-608-0555.
- Sun 4/15: Carol Fredette** at **Birdland.** 6:00pm. 315 W. 44th St. 212-581-3080.
- Sun 4/15: Somethin' Jazz Club. Samuel Blais-Jamie Baum Quintet @ 9:00pm.** 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.somethinjazz.com.
- Sun 4/15, 4/22: Quentin Angus Quintet** at **The Metropolitan Room.** Jazz Brunch @ 11:00am. \$35.95-\$115. Includes brunch buffet, one drink, coffee & tea refills, gratuity and door prizes. 34 W. 22nd St. 212-206-0440.
- Mon 4/16: Wycliffe Gordon's Hello Pops** at **The Kaye Playhouse.** 7:15pm. \$35; \$15 students. E. 68th St. bet. Park & Lexington Ave. 212-772-4448. <http://kayplayhouse.hunter.cuny.edu>
- Mon 4/16: Fat Cat. Evan Shinnars @ 6:00pm. George Braith @ 9:00pm. Billy Kaye @ 12:30pm.** 75 Christopher St. 212-675-6056. www.fatcatmusic.org
- Mon 4/16: The Bar Next Door. PJ Rasmussen with Ryan Palermo & Adrian Moring** at 6:30pm. Chris McNulty with Paul Bollenback & Ugonna Okegwo at 8:30 & 10:30pm. 129 MacDougal St. 212-529-5945.
- Tues 4/17: Mark Capon Trio** at **Antibes Bistro.** 7:30pm. 112 Suffolk St. 212-533-6088. www.antibesbistro.com
- Tues 4/17: The Bar Next Door. Lucas Pino** with **Phil Donkin & Aaron Kimmel** at 6:30pm. **Bill Campbell**, 8:30 & 10:30pm. 129 MacDougal St. 212-529-5945.
- Tues 4/17: Somethin' Jazz Club. Robert Locke @ 7:00pm. Darrell Smith Trio @ 9:00pm.** 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Tues 4/17: Fat Cat. Saul Rubin Zebtet @ 7:00pm. Itai Kriss @ 9:00pm. Greg Glassman @ 12:30pm.** 75 Christopher St. 212-675-6056. www.fatcatmusic.org
- Wed 4/18: Mercedes Hall Quartet** at **Kitano.** 8:00pm & 10:00pm. 66 Park Ave @ 38th St. 212-885-7119. www.kitano.com
- Wed 4/18: Somethin' Jazz Club. Youngjoo Song Trio @ 7:00pm. Mac Gollehon @ 9:00pm.** 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Wed 4/18: The Bar Next Door. Benny Benack III** with **Raviv Markovitz & Mark Whitfield Jr.** at 6:30pm. **Mark Chertkoff Trio** at 8:30 & 10:30pm. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Wed 4/18: Fat Cat. Raphael D'Lugoff Trio @ 7:00pm. Itai Kriss @ 9:00pm. Greg Glassman @ 12:30pm.** 75 Christopher St. 212-675-6056. www.fatcatmusic.org
- Wed 4/18: The Swing Era—Duke Ellington and Count Basie** at **92nd St Y.** Presented by Oliver Trager. 7:00pm. \$25 per session. Lexington Ave. & 92nd St. 212.415-5500. www.92Y.org.
- Fri-Sat 4/19-4/20: Paul Simon & Wynton Marsalis** with **Jazz at Lincoln Center Orchestra** and **Aaron Neville** at

- Rose Theater, Lincoln Center.** 8:00pm. Broadway @ 60th St. 212-721-6500. www.jalc.org
- Thurs 4/19: Craig Handy Organ Quartet** at **Rue 57 Restaurant.** 8:00pm. \$8. 60 W. 57th St. (Corner of Avenue of the Americas) 212-307-5656. www.rue57.com
- Thurs 4/19: Dan Cray Quartet** at **Kitano.** 8:00pm & 10:00pm. 66 Park Ave @ 38th St. 212-885-7119. www.kitano.com
- Thurs 4/19: Somethin' Jazz Club. Ben Winkelman Trio @ 5:00pm. Richard Boulger @ 7:00pm.** 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.somethinjazz.com.
- Thurs 4/19: Fat Cat. Clifford Barbaro Quartet @ 7:00pm. Ugonna Okegwo Quartet @ 10:00pm. Reid Taylor @ 1:30pm.** 75 Christopher St. 212-675-6056.
- Thurs 4/19: The Bar Next Door. Mark Cocheo** with **Ethan O'Reilly & Brian Adler** at 6:30pm. **Paul Bollenback, Joseph Lepore & Rogerio Boccato** at 8:30 & 10:30pm. 129 MacDougal St. 212-529-5945.
- Fri-Sat 4/19-4/20: Taj Mahal & the Phantom Blues Band** at **The Allen Room, Lincoln Center.** 7:30pm & 9:30pm. Broadway @ 60th St. 212-721-6500. www.jalc.org
- Fri 4/20: Somethin' Jazz Club. Nelson Riveros @**

- 7:00pm. Marcus Miller @ 11:00pm.** 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Fri 4/20: Barry Harris Group** at **Leonard Nimoy Thalia, Symphony Space.** 8:00pm. \$40; \$35 student. 2537 Broadway @ 95th St. 212-864-5400.
- Fri 4/20: Fat Cat. Steve Blum Trio @ 6:00pm. Naomi Shelton @ 9:00pm. Valery Ponomarev Sextet @ 10:30pm.** 75 Christopher St. 212-675-6056.
- Fri 4/20: The Bar Next Door. Jon Irabagon, Sean Wayland & Rudy Royston** at 7:30, 9:30pm & 11:30pm. 129 MacDougal St. 212-529-5945.
- Fri-Sat 4/20-4/21: Dick Hyman & Ken Peplowski** at **Kitano.** 8:00pm & 10:00pm. 66 Park Ave, 212-885-7119.
- Sat 4/21: Somethin' Jazz Club. NYJA Jazz Improvisation @ noon. NYJA Vocal Jazz Workshop @ 2:00pm. Linda Presgrave Quartet @ 5:00pm. Gary Fogel Quintet @ 7:00pm. Alex Sugerman Quartet @ 9:00pm.** 212 E. 52nd St., 3rd Fl. 212-371-7657.
- Sat 4/21: Rudresh Mahanthappa** with **David Gilmore, Rich Brown, Gene Lake & Anand Ananthakrishnan** at **Carnegie Hall, Zankel Hall.** 10:00pm. \$39 & \$50. 57th St. & 7th Ave. 212-247-7800. www.carnegiehall.org.

(Continued on page 24)



MOZIK
@ CORNELIA STREET CAFÉ
SUNDAY APRIL 15TH
8:30PM
 29 CORNELIA ST
 (212)989-9319
WWW.CORNELIASTREETCAFÉ.COM

FEATURING:
MAURICIO ZOTTARELLI
GILSON SCHACHNIK
FERNANDO HUERGO
YULIA MUSAYELYAN,
GUSTAVO ASSIS BRASIL

"Seamlessly blending funk, Afro-Cuban and Brazilian rhythms."
All About Jazz
 "Vivacious and exciting."
Downbeat Magazine

BUY IT :
 CDBABY
 ITUNES
 AMAZON

WWW.MZDRUMS.COM WWW.GILSONMUSIC.COM

Calendar of Events

APRIL 2012

JAZZ VESPERS

Sundays at 5:00 — All are welcome! — Free

1 — Palm Sunday Mass with
Melissa Stylianou Group

8 — Easter Sunday Mass with
Ike Sturm Ensemble

15 — Josh Rutner Band

22 — Marcus Printup / Riza Printup Duo

29 — Greg Abate Quartet
with Don Friedman, Harvie S and Steve Williams

MIDTOWN JAZZ AT MIDDAY

Sponsored by Midtown Arts Common
Wednesdays at 1:00
(\$10 suggested)

4 — No Concert during Holy Week

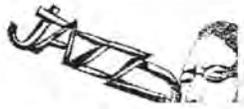
11 — Joyce Breach, singer
Warren Vache, cornet; Frank Owens, piano
Lisle Atkinson, bass

18 — Lou Caputo's Not-So-Big-Band
with Jann Parker & David Coss, singers

25 — Barry Harris, pianist

SPECIAL EVENT

23 — Fundraiser for Clark Terry at 7:00



World Class Jazz
At Affordable Prices!

Jazz Tuesdays in the
John Birks Gillespie
Auditorium

home base for
Legendary Pianist/Composer

Mike Longo

and his 18 piece big band The
NY State of the Art Jazz Ensemble

April 2012

April 3 Golda Solomon & Poetry & Jazz

April 10: Jabbo Ware and the Me,
We and Them Orchestra

April 17: Antoinette Montague & Group

April 24: Mike Longo Funk Band

The NYC Baha'i Center

53 E. 11 St (bet. University Place & B'way)

Shows: 8:00 & 9:30 PM

Gen. Admission: \$15.00/Students: \$10

<http://bahainyc.org/jazz.html>

212-222-5159

APR	Blue Note 131 W Third St. (east of 6th Ave) 212-475-8592 www.bluenote.net	Cleopatra's Needle 2485 Broadway (betw. 92nd & 93rd St.) 212-769-6969	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 - Sun	Brussels Jazz Orchestra	Keith Ingham; Jazz Jam	Sara Serpa 4; Andre Matos 4	Marcell A. Bellinger 6
2 - Mon	Rutgers Faculty Jazz 7	Roger Lent 3; Jam Session	Amram & Co;	
3 - Tue	Ron Carter 4	Robert Rucker 3; Jam Session	Geoff Vidal 4; Alon Nechustan 4	
4 - Wed	Ron Carter 4	Les Kurtz 3; Joonsam Lee Jam Session	Liberty Ellman 3	
5 - Thu	Ron Carter 4	Rudi Mwongozi 3; Daisuke Abe Jam Session	Ribs & Brisket Revue	Bill Goodwin Jazz Jam
6 - Fri	Ron Carter 4 - Wayna	Lonnie Gasperini 3; Jesse Simpson	Ralph Alessi 5	Gene Ess 4
7 - Sat	Ron Carter 4 - Monet	Sharon Fisher 4; Jesse Simpson	Ellery Eskelin 3	Bob Dorough 3
8 - Sun	Ron Carter 4	Keith Ingham; Jazz Jam		
9 - Mon	Juilliard Jazz Orchestra	Roger Lent 3; Jam Session	Evan Shinner; Anne Rainwater	
10 - Tue	Bill Evans Soulgrass with Mike Maineri	Robert Rucker 3; Jam Session	Eri Yamamoto 3	
11 - Wed	Bill Evans Soulgrass with John Medeski	Les Kurtz 3; Joonsam Lee Jam Session	Gerard Edery	
12 - Thu	Bill Evans Soulgrass with John Medeski & Randy Brecker	Michika Fukumori 3; Daisuke Abe Jam Session	Devin Gray 4	Bill Goodwin Jazz Jam
13 - Fri	Bill Evans Soulgrass with Mike Maineri; Shayna Stille	Ken Simon 4; Jesse Simpson Jam Session	Tony Malaby 3	La Cuchina
14 - Sat	Bill Evans Soulgrass with Mike Maineri; Morning Musuko	Kuni Mikami 3; Jesse Simpson Jam Session	Kermit Driscoll 4	Eric Doney & Zach B*rock
15 - Sun	Less McCann & Javon Jackson Band	Keith Ingham; Jazz Jam	MOZIK	Jo-yu Chen
16 - Mon	Berklee Global Jazz Institute with Joe Lovano	Roger Lent 3; Jam Session		
17 - Tue	Jim Hall 4 with Julian Lage	Robert Rucker 3; Jam Session	Lainie Cooke 5	
18 - Wed	Jim Hall 4 with Julian Lage	Les Kurtz 3; Joonsam Lee Jam Session	Daniel Levin 4	
19 - Thu	Jim Hall 4 with Julian Lage	Joel Forrester 3; Daisuke Abe Jam Session	Carlo DeRosa 4	Bill Goodwin Jazz Jam
20 - Fri	Jim Hall 4 with Julian Lage	Mike Lattimore 4; Jesse Simpson	Rez Abbasi 5	Bobby Avey 4
21 - Sat	Jim Hall 4 with Julian Lage	Kayo Kiraki 4; Jesse Simpson Jam Session	Rez Abbasi 5	George Young 4
22 - Sun	Jim Hall 4 with Julian Lage	Keith Ingham; Jazz Jam	Music/Words: Isle of Klez-bos	"Sweet" Sue Terry
23 - Mon	Purchase Jazz Orchestra with Jon Faddis	Roger Lent 3; Jam Session		
24 - Tue	The Bad Plus	Robert Rucker 3; Jam Session	Peter Evans & Ron Stabinsky	
25 - Wed	The Bad Plus	Les Kurtz 3; Joonsam Lee Jam Session	John Yao 5	
26 - Thu	The Bad Plus	Renaud Penant 3; Daisuke Abe Jam Session	Matt Pavolka Band	Bill Goodwin Jazz Jam
27 - Fri	The Bad Plus; Marko Djordjevic & Sveti	George Stella 4; Jesse Simpson Jam Session	Tomas Fujiwara 5	Spencer Reed
28 - Sat	The Bad Plus	Richard Benetar 4; Jesse Simpson Jam Session	Mat Maneri 5	Alan Broadbent 3
29 - Sun	The Bad Plus	Keith Ingham; Jazz Jam	Youngjoo Song 4; Joonsam Lee 3	Rick Chamberlain & Gary Dillon
30 - Mon	NYU Jazz Orchestra	Roger Lent 3; Jam Session		

EMMAMUSE PRODUCTIONS & MOTÉMA MUSIC PRESENT

SINGER /SONGWRITER

RONDI CHARLESTON

Available for
Bookings, Master Classes and Workshops

**“The world of jazz has embraced her
with open arms.”** -JazzInside

**“Some of the most memorable new songs
from a jazz singer since Abbey Lincoln...
vocal artistry at the highest level.”**

-Hot House Jazz

**“A rare artist for whom a song’s meaning
is as important as its melody.”**

-Downbeat

Touring Now In Support Of

THE HOLE IN THE WALL GANG CAMP

Founded in 1988 by Paul Newman, The Hole In The Wall Gang Camp is a nonprofit, year-round center serving children and their families coping with cancer and other serious illnesses. All services are free of charge. 100% of proceeds of ticket sales will benefit The Hole In The Wall Camp.



CD AVAILABLE @
amazon.com & motema.com



www.rondicharleston.com

To see how YOU can help visit www.holeinthewallgang.org

 motemamusic

(Continued from page 21)

- Sat 4/21: **Alvin Atkinson** at **Rose Theater, Lincoln Center**. 1:00pm & 3:00pm. \$12, \$20, \$28. Family Concert: What Is New Orleans Jazz? Broadway @ 60th St. 212-721-6500. www.jalc.org
- Sat 4/21: **Esperanza Spalding** at **Webster Hall**. 8:00pm. \$40; \$45 at door. 125 E. 11th St. www.websterhall.com
- Sat 4/21: **Sierra Maestra** at **Town Hall**. 8:00pm. \$55, \$50 & \$45. 123 W. 43rd St., 212-307-4100.
- Sat 4/21: **Fat Cat. Simona Premazzi Quartet @ 7:00pm**. 75 Christopher St. 212-675-6056.
- Sat 4/21: **The Bar Next Door. Jon Irabagon, Sean Wayland & Rudy Royston** at 7:30, 9:30pm & 11:30pm. 129 MacDougal St. 212-529-5945.
- Sun 4/22: **The Bar Next Door. Peter Mazza Trio** at 8:00pm & 10:00pm. 129 MacDougal St. 212-529-5945.
- Sun 4/22: **Clifton Anderson Quartet at The Dwyer**. 2:00pm. \$20. 258 St. Nicholas Ave @ W. 123rd St. 212-222-3060. www.dwyercc.org
- Sun 4/22: **Somethin' Jazz Club. Midori Ichikawa @ 5:00pm. Shoko Amano @ 7:00pm. Mario Castro @ 9:00pm**. 212 E. 52nd St., 212-371-7657.
- Mon 4/23: **The Bar Next Door. Colin Cook with Ben Rubin & Conor Szymanski** at 6:30pm. **Magos Herrera, Nir Felder & Hans Glawischnig** at 8:30 & 10:30pm. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Mon 4/23: **Somethin' Jazz Club. NYU Mingus Ensemble @ 10:00pm**. 212 E. 52nd St., 212-371-7657.
- Mon 4/23: **Marcus Nance at The Metropolitan Room**. 9:30pm. 34 W. 22nd St. 212-206-0440.
- Mon 4/23: Fund raiser for **Clark Terry** at **St. Peter's Church**. 7:00pm. \$25 suggested donation. Over 30 musicians performing in fund raiser to help defray Clark Terry's medical expenses. 619 Lexington Ave. @ 54th St. (Bet. 53rd & 54th St.) 212-935-2200. www.saintpeters.org. www.clarkterry.com
- Tues-Sat 4/24-4/28: **Marcos Valle & Paula Morelenbaum at Birdland**. 8:30pm; 11:00pm. 315 W. 44th St. 212-581-3080.
- Tues 4/24: **The Bar Next Door. Lucas Pino with Phil Donkin & Aaron Kimmel**. at 6:30pm. **Bill Campbell & Friends** at 8:30 & 10:30pm. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Tues 4/24: **Keiko Matsui at B.B. King's Blues Club & Grill**. 8:00pm & 10:30pm. 237 W. 42nd St. 212-307-7171. www.bbkingblues.com
- Tues 4/24: **Somethin' Jazz Club. Darrell Smith Trio @ 7:00pm. Francesco Guaiana @ 9:00pm**. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Wed 4/25: **Riza & Rose Jazz Quartet at Drom**. 7:15pm. \$5; \$10 at door. 85 Ave. A. 212-277-1157.
- Wed 4/25: **Kurt Elling at Kaufmann Concert Hall**. 8:00pm. Elling Swings Sinatra. 129 W. 67th St. 212-501-3330. <http://kaufman-center.org/merkin-concert-hall>
- Wed 4/25: **Eugene Marlow's Heritage Ensemble at Nuyorican Poets Café**. 7:30pm. \$12; \$7 students. 236 E. Third St. (Bet. B & C Ave.) 212-465-3167. www.nuyorican.org. www.eugenemarlow.com
- Wed 4/25: New School Jazz 25th Anniversary Legacy Concert at **Tishman Auditorium**. 7:30pm. With **Kenyatta Beasley's** tribute to **Frank Foster & Benny Powell** with special guests **Billy Harper & Rory Stuart; Jimmy Owens, Charles Tolliver & Cecil Bridgewater** trumpet battle with **JoAnn Brackeen & Tony Lannen; Eyal Vilner Big Band** with special guest **Frank Wess**. \$30. Alvin Johnson/J.M. Kaplan Hall, 66 W. 12th St. 212-229-5986, ext. 4591. www.newschool.edu/jazz
- Wed 4/25: **The Bar Next Door. Benny Benack III with Zack Ostroff & Mark Whitfield Jr.** at 6:30pm. **Jonathan Kreisberg Trio** at 8:30 & 10:30pm. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Wed 4/25: **Nancy Harms Quartet at Kitano**. 8:00pm & 10:00pm. 66 Park Ave @ 38th St. 212-885-7119.
- Wed 4/25: **Somethin' Jazz Club. Allegra Levy & Zaftig Jazz Quintet @ 9:00pm**. 212 E. 52nd St., 212-371-7657.

(Continued on page 26)

Calendar of Events

APR	Dizzy's Club Coca Cola B'dwy & 60th, 5th Fl. 212-258-9595 jazzatlincolncenter.com	Dizzy's Club After Hours B'dwy & 60th, 5th Fl. 212-258-9595 jazzatlincolncenter.com	Feinstein's at Loews Regency 540 Park Ave. 212-339-8942 feinsteinsattheregency.com	Garage 99 Seventh Ave. S (at Grove St.) 212-645-0600 www.garagerest.com
1 - Sun	Sachal Vasandani, Jon Hendricks, Jeb Patton, David Wong, C. Penn		Magical Nights	Evan Schwam 4; David Coss 3; Masami Ishikawa 3
2 - Mon	Marcus & Riza Printup		Harry Allen	Howard Williams Band; Ben Cliness 3
3 - Tue	Joe Locke 5	Christos Rafalides & Manhattan Vibes	Amra-Faye Wright	Mike Dease Band; Fukushi Tainaka 3
4 - Wed	Joe Locke 5	Christos Rafalides & Manhattan Vibes	Caroline Jones; Bryan Reeder 3	Kyle Athayde Band; Anderson Brothers
5 - Thu	Joe Locke 5	Christos Rafalides & Manhattan Vibes	Amra-Faye Wright; Broadway Ballyhoo	Rich Stone 3; Dylan Meek 3
6 - Fri	Joe Locke 5	Christos Rafalides & Manhattan Vibes		Mhide Tanaka 3; Hot House
7 - Sat	Joe Locke 5	Christos Rafalides & Manhattan Vibes	Hedda Lettuce	Larry Newcomb 4; Eddie Khaimovich; Akiko Tsuruga
8 - Sun	Joe Locke 5		Magical Nights	Lou Caputo 4; David Coss 3; Joel Perry 3
9 - Mon	Manhattan School of Music Jazz Orchestra & Concert Jazz Band		Liliane Montevocchi	Howard Williams Band; Mayu Saeki 4
10 - Tue	Herlin Riley 4	Ray Gallon/Bobby Porcelli 4	Barbara Cook	Eyal Vilner Band; Justin Lees 3
11 - Wed	Herlin Riley 4	Ray Gallon/Bobby Porcelli 4	Barbara Cook; John Malino Band	Natalia Bernal 3; David Baron 4
12 - Thu	Herlin Riley 4	Ray Gallon/Bobby Porcelli 4	Barbara Cook; Broadway Ballyhoo	Dre Barnes; New Tricks
13 - Fri	Herlin Riley 4	Ray Gallon/Bobby Porcelli 4	Barbara Cook	Austin Walker 4; Kevin Dorn Band
14 - Sat	Herlin Riley 4	Ray Gallon/Bobby Porcelli 4	Barbara Cook	Daniela Schaechter 3; Michika Fukumori 3
15 - Sun	Herlin Riley 4		Magical Nights	BenHealy 3; David Coss 3; Afro Mantra
16 - Mon	Walter Blanding 6		Melisa Kausner; Peter Mintun	Howard Williams Band; Kenny Shanker 4
17 - Tue	Wess "Warmdaddy" Anderson 6	Johnny O'Neal	Barbara Cook	Lou Caputo Band; Joonsam Lee 3
18 - Wed	Wess "Warmdaddy" Anderson 6	Johnny O'Neal	Barbara Cook	Kyoko Oyobe 3; Alan Chaubert 3
19 - Thu	Wess "Warmdaddy" Anderson 6	Johnny O'Neal	Barbara Cook; Broadway Ballyhoo	Champion Fulton 3; Randy Johnston 3
20 - Fri	Wess "Warmdaddy" Anderson 6	Johnny O'Neal	Barbara Cook	Enoch Smith Jr. 3; Joey Morant 3
21 - Sat	Wess "Warmdaddy" Anderson 6	Johnny O'Neal	Barbara Cook	Larry Newcomb 4; Mark Marino 3; Daylight Blues
22 - Sun	Wess "Warmdaddy" Anderson 6		Magical Nights	Iris Ornig 4; David Coss 3; Nobuki Takamen 3
23 - Mon	Manhattan School of Music Afro-Cuban Jazz Orchestra		John Malino Band	Howard Williams Band; Joe Saylor
24 - Tue	Music of Wayne Shorter with Ravi Coltrane & Geri Allen		Marilyn Maye	Cecilia Coleman Band; Andrew Atkinson
25 - Wed	Music of Wayne Shorter with Ravi Coltrane & Geri Allen	Cyrille Aimee Band	Marilyn Maye	Nick Moran 3; Paul Francis 3
26 - Thu	Music of Wayne Shorter with Ravi Coltrane & Geri Allen	Cyrille Aimee Band	Marilyn Maye; Broadway Ballyhoo	Ryan Anselmi 4; Mauricio Souza 3
27 - Fri	Music of Wayne Shorter with Ravi Coltrane & Geri Allen	Cyrille Aimee Band	Marilyn Maye	Nueva Encarnacion; Kevin Dorn Band
28 - Sat	Music of Wayne Shorter with Ravi Coltrane & Geri Allen	Cyrille Aimee Band	Marilyn Maye	Marsha Heydt 4; Brooks Hartell 3; Virginia Mayhew 4
29 - Sun	Music of Wayne Shorter with Ravi Coltrane & Geri Allen		Magical Nights	Dave Kain; David Coss 4
30 - Mon	Temple University Jazz Band with John Clayton, Dick Oatts & Terell Stafford			Howard Williams Band; Rob Edwards 4

APR	Iridium 1650 Broadway 212-582-2121 iridiumjazzclub.com	Jazz Gallery 290 Hudson St. (below Spring St.) 212-242-1063 www.jazzgallery.org	Jazz Standard 116 E 27th St 212-576-2232 www.jazzstandard.net	Shrine 2271 Adam Clayton Powell Blvd. 212-690-7807 www.shrinenyc.com
1 - Sun	Delco Nightingale		Patricia Barber	Jazz Jam Session with Lu Reid; Big Band Jazz
2 - Mon	Jane Monheit	Steve Coleman	Mingus Big Band	Duke Bantu X; David Greer; Jared Dubin; Canvas Roussel
3 - Tue	Nicolas King; Kat Gang & The Nate Mayland 5	Karl Berger Improvisers Orchestra	Melissa Stylianou 5 with Anat Cohen & Gene Bertoncini	Sebastian Boehlen; Mr. Though; Jean Fight; DRS Organ 3
4 - Wed	Danica Dora; Miko & the Musket		Chano Dominguez 4	Olivier Court; Kelsey; Brad Russel 2; Kepear
5 - Thu	Mike Stern, Jimmy Cobb, Buster Williams & Javon Jackson	Imani Uzuri	Chano Dominguez 4	Shannon Hayden; Zach Robinson; Gutter Soul
6 - Fri	Mike Stern, Jimmy Cobb, Buster Williams & Javon Jackson	Orrin Evans Band	Chano Dominguez 4	Yacouba Diabate; Jammusic; Sabatta; Waters of Happyness
7 - Sat	Mike Stern, Jimmy Cobb, Buster Williams & Javon Jackson		Chano Dominguez 4	Sound Frontier; Jack Fuller; Mem Nahadr; ArinMaya
8 - Sun	Mike Stern, Jimmy Cobb, Buster Williams & Javon Jackson		Chano Dominguez 4	Jazz Jam Session with Lu Reid; Wataru Uchida; FreddyLoco
9 - Mon	Wayne Krantz	Steve Coleman	Mingus Big Band	Lumahama; Shaliek Rivers
10 - Tue	Aimee Allen 3; Sam Blais, Nicolas Letman, Aki Ishiguro & Nate Smith		Yosvany Terry 5 with Pedrito Martinez	Antonello Parisi; Cedric ; Wilson; Lynette Williams; Xaiat
11 - Wed	Astoria Boulevard		Yosvany Terry 5 with Pedrito Martinez	Maria Davis
12 - Thu	Wayne Krantz Band	Natalie Cressman 6	Steve Wilson Band	David Ecker; North Mississippi Hill Country Nights
13 - Fri	Wayne Krantz Band	Adam Larson 5	Steve Wilson Band	Lonnie Gasperini 3; Yvonnick Prene; Stratospherius Band; Zozo Afrobeat
14 - Sat	Wayne Krantz Band	Angelica Sanchez 3	Steve Wilson Band	Grace; Yacouba Diabate; Ourida; Unlimited Force Band; Kakande
15 - Sun	Wayne Krantz Band		Steve Wilson Band	Jazz Jam Session; Van Esch
16 - Mon	Michael Landau Group	Steve Coleman	Mingus Orchestra	The Gathering Gospel Event
17 - Tue	Terese Genecco Band	Karl Berger Improvisers Orchestra	Darius Jones 4	Sam Blais; Soul 4Real
18 - Wed	Pete Levin 4		Kate McGarry 4	Grace Love; Poetry & Tea; Nami & Di. Crew
19 - Thu		Brian Girley Group	Regina Carter	David Kardas; Ben Tap; Eliza B; PitchBlak Brass Band
20 - Fri	Richie Kotzen	Linda Oh	Regina Carter	The Get It; Sam Waymon Band
21 - Sat	Richie Kotzen		Regina Carter	Yacouba Diabate; Siembra Maestra; Freaky Baby Daddies
22 - Sun	Richie Kotzen		Regina Carter	Jazz Jam Session with Lu Reid; Natty Dreadz
23 - Mon	Steve Kimock	Steve Coleman	Mingus Big Band	First Person Plural Reading Series; Alan Madec
24 - Tue		NYU Jazz Ensembles with Andy Milne	George Colligan 4	Adam Larson 5; Chieko Honda; Ashanti Ngozi; Kat CHR
25 - Wed	Vickie Natale		Romain Collin 3	Francesco Guaina; Dangling Success; Koleurz
26 - Thu	Kenny Garrett 5	Eli Degibri & Kevin Hays	Ambrose Akinmusire 5	Dallyce Cole; Fire Play; Gold Magnolias
27 - Fri	Kenny Garrett 5	Sofia Rei Koutsovitlis	Ambrose Akinmusire 5	footballhead; The Band Droidz
28 - Sat	Kenny Garrett 5	John Escreet 3	Ambrose Akinmusire 5	Yacouba Diabate; Combo Machevere; Makane Kouyate
29 - Sun	Kenny Garrett 5		Ambrose Akinmusire 5	Jazz Jam Session with Lu Reid; Harrison Young 5
30 - Mon	Doug Aldrich	Steve Coleman	Mingus Orchestra	RendezVous

NEW **USED**

Jazz
RECORD CENTER

LPs, CDs,
VIDEOS (DVD / VHS)
BOOKS, MAGAZINES
POSTERS, POSTCARDS
T-SHIRTS, CALENDARS
EPHEMERA

BUY • SELL • TRADE

COLLECTIONS
BOUGHT
AND/OR
APPRAISED

236 West 26th Street, Room 804
New York, NY 10001

Monday - Saturday 10-6
Tel (212) 675-4480
Fax (212) 675-4504

Email: jazzrecordcenter@verizon.net
Web: jazzrecordcenter.com

JAZZ Series
THE PARAMOUNT
Huntington

friday
march 30th
R&R FEATURING
RICK BRAUN AND
RICHARD ELLIOT

friday
april 13th
SPYRO
GYRA

saturday
june 23rd ON SALE SOON

CLARKE/DUKE 4
"Bring It" Tour

370 NEW YORK AVE. HUNTINGTON, NY
(631) 673-7300
www.ParamountNY.com

(Continued from page 24)

- Wed 4/25: **BeBop**—Charlie Parker, Dizzy Gillespie & Thelonious Monk at 92nd St Y. Presented by Oliver Trager. 7:00pm. \$25 per session. Lexington Ave. & 92nd St. 212.415-5500. www.92Y.org.
- Wed 4/25: **55 Bar**. Andrea Wolper Trio at 7:00pm. Oz Noy with John Palitucci & Jeff "Tain" Watts at 10:00pm. 55 Christopher St. 212-929-9883. www.55bar.com.
- Thurs 4/26: **Paul Peress Project** at Rue 57 Restaurant. 8:00pm. \$5. 60 W. 57th St. (Corner of Avenue of the Americas) 212-307-5656. www.rue57.com
- Thurs-Fri 4/26-4/27: **Either/Or** at **The Kitchen**. 8:00pm. \$12. 7th Annual Spring Festival. 212-255-5793.
- Thurs 4/26: **David Berkman Trio** at **Kitano**. 8:00pm & 10:00pm. 66 Park Ave @ 38th St. 212-885-7119.
- Thurs 4/26: **Somethin' Jazz Club**. Oulipians Plus @ 7:00pm. Dave Wilson Quartet @ 9:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Thurs-Sat 4/26-4/28: **Gregory Generet** at **Bar Thalia, Symphony Space**. 9:30pm. Free. 2537 Broadway @ 95th St. 212-864-5400. www.symphonyspace.org.
- Thurs 4/26: **The Bar Next Door**. Mark Cocheo with Ethan O'Reilly & Brian Adler at 6:30pm. Javier Moreno Sanchez with George Dulin & Tony Moreno at 8:30 & 10:30pm. 129 MacDougal St. 212-529-5945.
- Fri 4/27: **Somethin' Jazz Club**. Jon Di Fiore @ 7:00pm. Robert Edwards Band @ 9:00pm. Foster Meets Brooks Band 2 11:00pm. 212 E. 52nd St., 3rd Fl.
- Fri 4/27: **The Bar Next Door**. Tom Dempsey with Ron Loswanski & Alvin Atkinson at 7:30, 9:30pm & 11:30pm. 129 MacDougal St. 212-529-5945.
- Fri-Sat 4/27-4/28: **Wayne Shorter Quartet** at **Rose Theater, Lincoln Center**. 8:00pm. Broadway @ 60th St. 212-721-6500. www.jalc.org
- Fri-Sat 4/27-4/28: **Greg Abate Quartet** at **Kitano**. 8:00pm & 10:00pm. 66 Park Ave @ 38th St. 212-885-7119.
- Fri 4/27: **Donald Harrison** at **Peter Jay Sharp Theater, Symphony Space**. 7:30pm. \$30-\$40; \$25-\$35 students; \$20-\$30 seniors & children. \$40-\$50 at door. 2537 Broadway @ 95th St. 212-864-5400. www.symphonyspace.org.
- Sat 4/28: **The Bar Next Door**. Lage Lund, Orlando LeFleming & Johnathan Blake at 7:30, 9:30pm & 11:30pm. 129 MacDougal St. 212-529-5945.
- Sat 4/28: **University of the Streets** at **Muhammad Sala-huddeen Memorial Jazz Theatre**. Jazz Dispatch at 8:00pm. \$10. 130 E. 7th St., 212-254-9300.
- Sat 4/28: **Somethin' Jazz Club**. NYJA Jazz Improvisation @ noon. NYJA Vocal Jazz Workshop @ 2:00pm. NYU Wayne Shorter Ensemble @ 5:00pm. Fredrick Levore @ 7:00pm. In the Moment @ 9:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Sat 4/28: **Pamela Luss & Houston Person** at **The Metropolitan Room**. 7:00pm. 34 W. 22nd St. 212-206-0440.
- Sun 4/29: **The Bar Next Door**. Peter Mazza Trio at 8:00pm & 10:00pm. 129 MacDougal St. 212-529-5945.
- Sun 4/29: **Somethin' Jazz Club**. Devin Bing @ 7:00pm. Lena Bloch Quartet @ 9pm. 212 E. 52nd, 212-371-7657.
- Mon 4/30, 5/7, 5/14, 5/21: **Mercedes Ellington** at **Irene Diamond Education Center, Lincoln Center**. 6:30pm. Broadway @ 60th St. 212-721-6500. www.jalc.org
- Mon 4/30: **Musical Tribute for Charli Persip** at **St. Peter's Church**. 7:30pm. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) www.saintpeters.org.
- Mon 4/30: **The Bar Next Door**. PJ Rasmussen with Ryan Palermo & Adrian Moring at 6:30pm. Peter Eldridge & Matt Aronoff at 8:30 & 10:30pm. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.

BROOKLYN

- Sun 4/1: **The Firehouse Space**. MELD Quartet at 8:00pm. Adam Lane & Lisa Mezzacappa at 9:00pm. Adam Lane Sextet at 9:30pm. \$10 cover for all sets. 246 Frost St. 917-709-7799. www.thefirehousespace.org
- Sun 4/1, 4/8, 4/15, 4/22, 4/29: **Stephane Wrembel** at **Barbés**. 9:00pm. 376 9th St. @ 6th Ave. 347-422-0248.
- Mon 4/2, 4/9, 4/16, 4/30: **GO: Organic Orchestra** at **Roulette**. 8:00pm. \$15; \$10 members, students & seniors. Atlantic Ave. & 3rd Ave. 917-267-0363. www.roulette.org

Calendar of Events

APR	Smalls 183 W. 10th 212-252-5091 smallsjazzclub.com	The Stone Ave. C & Second St. thestonenyc.com	Village Vanguard 178 Seventh Ave. S (below W 11th St.) 212-255-4037 villagevanguard.net
1 - Sun	Lezlie Harrison Open Mic; Johnny O'Neal 3; Dwayne Clemons 5	The Italian Invasion One; ICTUS	Enrico Pieranunzi 3
2 - Mon	Carol Morgan 4; Ari Hoenig 4	Steven Bernstein Orchestra	Vanguard Jazz Orchestra
3 - Tue	Spike Wilner; Torben Waldorff 4; Ken Fowser & Behn Gillece	ICTUS New Borders	Craig Taborn 3
4 - Wed	Michela Lerman; Owen Howard 4; Melissa Aldana 4	ICTUS String Music; ICTUS Stolen Moment	Craig Taborn 3
5 - Thu	Sam Raderman 4; Ehud Asherie 3; Mike Rodriguez 4	ICTUS Percussion Night One; ICTUS Musica Acustica	Craig Taborn 3
6 - Fri	Sacha Perry 3; Mike Fahn 4; Grant Stewart 4; Spike Wilner	ICTUS Tribute to Derek Bailey	Craig Taborn 3
7 - Sat	Aidan Carroll 3; Neal Kirkwood 8; Grant Stewart 4; Brooklyn Circle	Italian Invasion Orchestra	Craig Taborn 3
8 - Sun	Lezlie Harrison Open Mic; Johnny O'Neal 3; Jade Synsteliem	ICTUS Protocol in Infinity Squared; ICTUS The Sound to Come	Craig Taborn 3
9 - Mon	Greg Murphy 3; Ari Hoenig 3; Spencer Murphy	Steven Bernstein Orchestra	Vanguard Jazz Orchestra
10 - Tue	Spike Wilner; Aruán Ortiz 4; Bruce Harris/Alex Hoffman 5	ICTUS Tribute to Colin McPhee One & Two	Tom Harrell 5
11 - Wed	Michela Lerman; Frank Basile 6; Josh Davis 4	ICTUS Velocities; ICTUS Italian Invasion Two	Tom Harrell 5
12 - Thu	Sam Raderman 4; Harry Allen & Rossano Sportiello; Michael Blake 3; Carlos Abadie 5	ICTUS Italian Invasion Three & Four	Tom Harrell 5
13 - Fri	Sacha Perry 3; Cory Weeds 5; Jonny King 4; Lawrence Leathers	ICTUS Tribute to Steve Lacy	Tom Harrell 5
14 - Sat	Bajram Istrefi Jr. 4; Cory Weeds 5; Jonny King 4; Ahkna & New Soil Ship	ICTUS Italian Invasion Five; ICTUS Percussion Night Two	Tom Harrell 5
15 - Sun	Lezlie Harrison Open Mic; Johnny O'Neal 3; Tyler Mitchell 5	John Zorn Marathon Improv Night	Tom Harrell 5
16 - Mon	Max Hayner 3; Ari Hoenig 3; Spencer Murphy	Steven Bernstein Orchestra	Vanguard Jazz Orchestra
17 - Tue	Spike Wilner; Jay Collins, Ed Cherry & Jeff Hanley; Ken Fowser & Behn Gillece	Ron Anderson's PAK; Guardian Alien; Amen Dunes	Joshua Redman 3
18 - Wed	Michela Lerman; Le Boeuf Brothers; Fabien Mary 4	Mick Barr; Nymph; Hunter Hunt-Hendrix	Joshua Redman 3
19 - Thu	Sam Raderman 4; Mike Hashim & Spike Wilner; Marianne Sullivan	Miho Hatori; Timo Ellis; Unstoppable Death Machines	Joshua Redman 3
20 - Fri	Sacha Perry 3; David Schnitter 4; Tim Green 5	Smother Party; Kevin Hufnagel; Vaura	Joshua Redman 3
21 - Sat	Larry Gelb 6; Ralph LaLama 3; Tim Green 5; Brooklyn Circle	Chuck Stern; Toby Driver; Miles Levy	Joshua Redman 3
22 - Sun	Lezlie Harrison Open Mic; Johnny O'Neal 3; Dmitry Baevsky 4	Pete Drungle 2; Just Ornette 4; Daniel Carter, Pete Drungle, Dom Richards	Joshua Redman 3
23 - Mon	Whitney Ashe; Orrin Evans Band; Spencer Murphy	Steven Bernstein Orchestra	Vanguard Jazz Orchestra
24 - Tue	Spike Wilner; Xavier Davis 3; Bruce Harris/Alex Hoffman 5	Ryuichi Sakamoto	Roy Hargrove 5
25 - Wed	Michela Lerman; Ben Van Gelder 5; Roxy Coss 4	Ryuichi Sakamoto & John Zorn; Ryuichi Sakamoto & Mayo Yamaguchi	Roy Hargrove 5
26 - Thu	Sam Raderman 4; Peter Bernstein 2; Matt Wilson 4; Carlos Abadie 5	Ryuichi Sakamoto & Aya Nishina	Roy Hargrove 5
27 - Fri	Sacha Perry 3; Marion Cowings 4; Jay Collins Band	Ryuichi Sakamoto & Taylor Deupree	Roy Hargrove 5
28 - Sat	John Raymond 5; Pete Malinverni 3; Jay Collins Band; Eric Wyatt	Otomo Yoshihide	Roy Hargrove 5
29 - Sun	Lezlie Harrison Open Mic; Bucky Pizzarelli & Ed Laub; Johnny O'Neal 3; Ehud Asherie		Roy Hargrove 5
30 - Mon	Jonathan Lefcoski 3; Ari Hoenig 4; Spencer Murphy	Steven Bernstein Orchestra	Vanguard Jazz Orchestra

(Continued from page 26)

- Tues 4/3: Korzo. Matt Renzi Trio at 9:00pm. Angelica Sanchez & Phillip Greenleaf at 10:30pm. 667 5th Ave. (Bet. 19th & 20th St.) 718-285-9425.
- Wed 4/4, 4/11, 4/18, 4/25: Tea and Jam at Tea Lounge. 9:00pm. 837 Union St., Park Slope. 718-789-2762.
- Thurs 4/5: Tribute to Kenny Durham & Cecil Payne at Long Island University Brooklyn, Kumble Theater. 7:00pm. Free. With Gloria Cooper, Sam Newsome, JC Sanford, Eddie Allen, Kenny Wessel, Greg Lewis, Carlo DeRosa & Dwayne Broadnax. Flatbush & DeKalb Ave. 718-488-1624. www.kumbletheater.org
- Thurs 4/5: Danny Sher, Travis Reuter & Evan Gregor at Tea Lounge. 9:00pm. 837 Union St., Park Slope. 718-789-2762. www.tealounge.com.
- Thurs 4/5: Marco Cappelli, Ken Filiano & Harris Eisenstadt at Barbés. 11:00pm. 376 9th St., 347-422-0248.
- Thurs-Sat 4/5-4/7: Dr. John with Dan Auerbach at BAM Howard Gilman Opera House. 8:00pm. From \$35. 30 Lafayette Ave. 718-636-4100. <http://bam.org>
- Fri 4/6: Dawn Drake & ZapOte at Tea Lounge. 9:00pm. 837 Union St., Park Slope. 718-789-2762.
- Fri 4/6: IBeam Music Studio. Aruán Ortiz with Jazmin Prodan, David Smith, JD Allen, Carlo de Rosa & Eric McPherson at 8:30pm. \$5 sugg. donation. 168 7th St.
- Fri 4/6: Akiko Pavolka & House of Illusion at Barbés. 8:00pm. 376 9th St. @ 6th Ave. 347-422-0248.
- Sat 4/7: Kenyetta Beasley Quintet at Sistas' Place. 9:00pm & 10:30pm. \$20; \$25 at door. Tribute to Frank Foster. 456 Nostrand Ave. @ Jefferson. 718-398-1766.
- Sat 4/7: Gillian Bell at Tea Lounge. 9:00pm. 837 Union St., Park Slope. 718-789-2762. www.tealounge.com.
- Sat 4/7: IBeam Music Studio. Michaël Attias with Ralph Alessi, Matt Mitchell, Sean Conly & Tom Rainey at 8:00pm. \$10 suggested donation. 168 7th St.
- Sat 4/7: Eugene Marlow at Brooklyn Academy of Music Café. 9:00pm. \$10 donation. 30 Lafayette Ave. 718-636-4100. www.eugenemarlow.com
- Sun 4/8: Gowanus Co. at Douglass St. Music Collective. 8:00pm. \$10 donation. 295 Douglass St. (Bet. 3rd & 4th Ave.) 917-355-5731. <http://295douglass.org>
- Tues 4/10: Daniel Levin Quartet at Barbés. 7:00pm. 376 9th St. @ 6th Ave. 347-422-0248.
- Tues 4/10: Korzo. Michaël Attias with Ralph Alessi, Matt Mitchell, Sean Conly & Tom Rainey at 9:00pm. Jesse Stacken, Eivind Opsvik & Jeff Davis at 10:30pm. 667 5th Ave. (Bet. 19th & 20th St.) 718-285-9425.
- Thurs-Sat 4/12-4/14: Dr. John at BAM Howard Gilman Opera House. 8:00pm. From \$35. 30 Lafayette Ave. 718-636-4100. <http://bam.org>
- Fri 4/13: Stuart Isacoff at Bargemusic. 8:00pm. "Classical-Jazz Connections." \$25; \$20 senior, \$15 student. Fulton Ferry Landing, at the foot of the Brooklyn Bridge. 718-624-2083. www.bargemusic.org.
- Fri 4/13: IBeam Music Studio. Aruán Ortiz with JD Allen, Alex Hardy, Rashaan Carter, Roman Diaz & Francisco Mora-Catlett at 8:30pm. \$15 suggested donation. 168 7th St. <http://ibeambrooklyn.com>
- Sat 4/14: James Spaulding's Expressions at Sistas' Place. 9:00pm & 10:30pm. \$20; \$25 at door. Tribute to Frank Foster. 456 Nostrand Ave. @ Jefferson Ave. 718-398-1766. www.sistasplace.org
- Sat 4/14: IBeam Music Studio. Jeff Peering with Adam Caine, Brian Questa & Todd Capp at 8:30pm. \$10 suggested donation. 168 7th St. <http://ibeambrooklyn.com>
- Wed 4/18: Samuel Blais-Jamie Baum Quintet at Douglass St. Music Collective. 9:00pm. \$10 donation. 295 Douglass St. (Bet. 3rd & 4th Ave.) 917-355-5731. <http://295douglass.org>
- Fri 4/20: JFK at Bargemusic. 8:00pm. \$25; \$20 senior, \$15 student. Fulton Ferry Landing, at the foot of the Brooklyn Bridge. 718-624-2083. www.bargemusic.org.
- Fri 4/20: IBeam Music Studio. Aruán Ortiz with Noah Preminger, Roman Filiú & Francisco Mela at 8:30pm. \$10 suggested donation. 168 7th St.
- Sat 4/21: Chamber Orchestra with WORKS at Brooklyn Conservatory of Music. 8:00pm. \$10. 58 Seventh Ave. @ Lincoln Place. 718-622-3300.

JACK KLEINSINGER
presents

Highlights In JAZZ

New York's Longest Running Jazz Concert Series

Thursday, April 12, 2012 - 8 pm

Salute To Sonny Fortune

Buster
Williams

George
Cables

Billy
Hart

Eddie
Henderson

Tessa Souter
with
Gene Bertoncini



••• Guest of Honor •••

Sonny Fortune

Thursday, May 10, 2012 - 8 pm

WE CALL IT JAZZ



Christian
McBride
BIG BAND

Baby
Jane
Dexter



Michael Wolff
Trio
with
Harvie S and
Victor Jones

Concerts Produced in Association with and performed at
BMCC TRIBECA Performing Arts Center

Borough of Manhattan Community College, 199 Chambers Street

MAIL ORDER FORM TO:

Highlights in Jazz - 7 Peter Cooper Road #11E, New York, NY 10010

Checks payable to: Highlights in Jazz (Enclose a self-addressed stamped envelope)

Please send _____ ticket(s) (\$40.00/Students \$37.50) for each of the following:

Apr. 12 Concert May 10 Concert

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

(Continued from page 27)

- Sat 4/21: **Reggie Nicholson Concept** at **Sistas' Place**. 9:00pm & 10:30pm. \$20; \$25 at door. 456 Nostrand Ave. @ Jefferson Ave. 718-398-1766. www.sistasplace.org
- Sat 4/21: **iBeam Music Studio**. **David Ullman** with **Vinnie Sperrazza**, **Gary Wang**, **Karel Ruzicka** & **Chris Dingman** at 8:30pm. \$10 suggested donation. 168 7th St.
- Thurs 4/26: **Declassified** at **Bargemusic**. 8:00pm. **Wyn-ton Marsalis'** "A Fiddler's Tale." \$35; \$30 senior, \$15 student. Fulton Ferry Landing, at the foot of the Brooklyn Bridge. 718-624-2083. www.bargemusic.org.
- Thurs 4/26: **iBeam Music Studio**. **Vincent Chancey**, **Angelica Sanchez** & **Max Johnson** at 9:00pm. **David Schnug Quartet** at 10:00pm. \$10 suggested donation. 168 7th St. <http://ibeambrooklyn.com>
- Fri 4/27: **iBeam Music Studio**. **Aruán Ortiz** with **Machiko Osawa**, **Francisco Salazar**, **Samuel Marchan**, **Brian Sanders**, **Pedro Giraudo** & **Mauricio Herrera** at 8:30pm. \$15 suggested donation. 168 7th St.
- Sat 4/28: **Winard Harper Group** at **Sistas' Place**. 9:00pm & 10:30pm. \$20; \$25 at door. Tribute to Bob Colley. 456 Nostrand Ave. @ Jefferson Ave. 718-398-1766.

QUEENS

- April, Jazz Appreciation Month at **Louis Armstrong House Museum**. Jazz in Portraits Tour by artists Calvin Bailey, Tony Bennett, LeRoy Neiman & Samuel Countee. 34-45 107th St. 718-478-8274. www.louisarmstronghouse.org
- Sun 4/1: **Aaron Copland School of Music Guerrilla Arts Ensemble** at **Flushing Town Hall**. 2:00pm. -35 Northern Blvd. 718-463-7700, x222. www.flushingtownhall.org
- Wed 4/4: **Monthly Jazz Jam** at **Flushing Town Hall**. 7:00pm. \$10; free for performers, students & members. 137-35 Northern Blvd. 718-463-7700, x222. www.flushingtownhall.org
- Fri 4/13: **Monthly Jazz Clinics** at **Flushing Town Hall**. 4:00pm. Free. 137-35 Northern Blvd. 718-463-7700, x222.
- Fri 4/20: **Joe Lovano** at **Frank Sinatra School of the Arts**. 7:00pm. \$15; \$10 students. Tony Bennett Concert Hall, 35-12 3th Ave. 718-361-990. www.franksinatraschoolofthearts.org
- Sat 4/28: **Ben Allison** with **Steve Cardenas**, **Brandon Seabrook** & **Mark Guiliana** at **Flushing Town Hall**. 7:30pm. 137-35 Northern Blvd. 718-463-7700, x222. www.flushingtownhall.org. www.carnegiehall.org.
- Sat 4/28: **Clifton Anderson** at **York College Performing Arts Center**. 7:00pm. \$20; \$10 students & seniors. 94-20 Guy R. Brewer Blvd., Jamaica. 718-262-2000. www.york.cuny.edu

WESTCHESTER

- Tues 4/3: **Glenn Alexander Band** at **Sarah Lawrence College**. 1:30pm. Free. Reisinger Concert Hall, 1 Mead Way, Bronxville. 914-395-2407. www.sarahlawrence.edu
- Sat 4/14: **Westchester Jazz Orchestra** at **Irvington Town Hall Theater**. 8:00pm. The Music of Stevie Wonder

- & **Ray Charles**. \$35; \$30 seniors; \$10 students. 85 Main St., Irvington. 914-861-9100. www.westjazzorch.org
- Sat 4/14: **Tony Jefferson** at **Dobbs Ferry Library**. 2:30pm. Free. 55 Main St. 914-693-6614. www.dobbsferrylibrary.org
- Fri 4/20: **Wells Albritton** & **David Hauss** at **Sarah Lawrence College**. 8:00pm. Free. Marshall Field Room 1, 1 Mead Way, Bronxville. 914-395-2407. www.sarahlawrence.edu
- Sun 4/22: **Barry Harris** at **First Presbyterian Church**. 6:00pm. \$18; \$12 students. 199 N. Columbus Ave., Mount Vernon. 914-793-7179. <http://pjsjazz.org>
- Sat 4/28: **Kristiana Holt** at **Sarah Lawrence College**. 8:00pm. Free. Marshall Field Room 1, 1 Mead Way, Bronxville. 914-395-2407. www.sarahlawrence.edu
- Mon 4/30: **Sarah Lawrence Jazz Ensembles** at **Sarah Lawrence College**. 7:00pm. Free. Marshall Field Room 1, 1 Mead Way, Bronxville. 914-395-2407.

NEW JERSEY

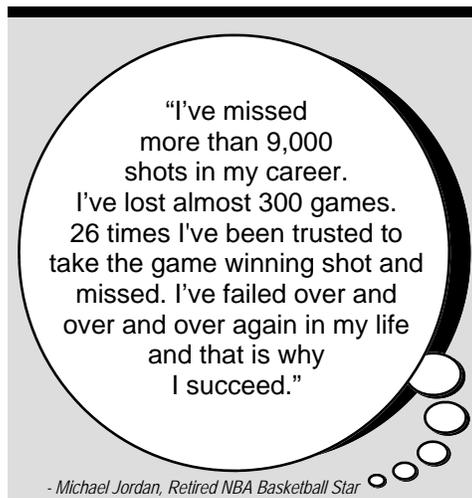
- Sun 4/1: **Paquito D'Rivera** with **William Paterson Latin Jazz Ensemble** directed by **Chico Mendoza** at **William Paterson University, Shea Center for Performing Arts**. 8:00pm. \$15. \$12 university associates & seniors; \$8 students. 300 Pompton Road, Wayne. 973-720-2371. www.wplive.org.
- Tues 4/3: **Allen Farnham** & **Paul Abler** at **Whole Foods Market**. 6:00pm. Free. 235 Prospect Ave., West Orange. 973-669-3196. [bossanovamusicproductions.com](http://www.bossanovamusicproductions.com)
- Wed 4/4: **Radam Schwartz** at **Rutgers University, Dana Library, Dana Room**. 7:00pm. Free. "Organ Jazz." 185 University Ave., Newark. 973-353-5595. <http://newarkwww.rutgers.edu>
- Wed 4/4: **Joe Magnarelli Group** at **Hyatt**. 7:30pm. 2 Albany St., New Brunswick. No cover. www.nbjp.org
- Thurs 4/5: **Winard Harper** & **Jeli Posse** at **Makeda**. 7:30pm. No cover, \$5 min. 338 George St., New Brunswick. No cover, \$5 min. www.nbjp.org
- Tues 4/10: **Harold Mabern**, **Paul Meyers** at **Whole Foods**. 6pm. 235 Prospect, West Orange. 973-669-3196.
- Wed 4/11: **Stryker Slagle Band** at **Hyatt**. 7:30pm. 2 Albany St., New Brunswick. No cover. www.nbjp.org
- Thurs 4/12: **Ralph Bowen Quartet** at **Makeda**. 7:30pm. No cover, \$5 min. 338 George St., New Brunswick. No cover, \$5 min. www.nbjp.org
- Fri 4/13: **Paco de Lucia** at **New Jersey Performing Arts Center's Prudential Hall**. 8:00pm. One Center St., Newark. 973-642-8989. <http://njpac.org>
- Sat 4/14: **Paul Abler** with **Allen Farnham**, **Santi Debrano**, **Adriano Santos** & **Yahmin Charnet** at **Trumpets**. 8:00pm. No cover. 6 Depot Sq., Montclair. 973-744-2600.
- Sat 4/14: **Todd Bashore All Star Jam** at **Makeda**. 7:30pm. No cover, \$5 min. 338 George St., New Brunswick. No cover, \$5 min. www.nbjp.org
- Sun 4/15: **John Dukich** at **South Orange Performing Arts Center**. 5:00pm. Jazz in the Loft. \$15 cover; no min. One SOPAC Way, South Orange. 973-313-ARTS. www.sopacnow.org.
- Mon 4/16: **Marty Grosz**, **Dan Tobias** & **Ed Wise** 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.njjs.org
- Tues 4/17: **Gene Perla Trio** at **Whole Foods Market**. 6:00pm. Free. 235 Prospect Ave., West Orange. 973-669-3196. www.bossanovamusicproductions.com
- Wed 4/18: **Stolen Moments: The First 100 Years of Jazz** at **Mayo Performing Arts Center**. 10:00am. \$6 for grades 6-12. 100 South St., Morristown. 973-539-8008. www.morristown.com/communitytheatre
- Wed 4/18: **Brandon Wright Group** at **Hyatt**. 7:30pm. 2 Albany St., New Brunswick. No cover. www.nbjp.org
- Thurs 4/19: **Ed Cherry Group** at **Makeda**. 7:30pm. No cover, \$5 min. 338 George, New Brunswick. www.nbjp.org
- Sat 4/21: **Will Calhoun** at **New Jersey Performing Arts Center's Victoria Theater**. 12:30pm. WBGO's Children's Jazz Series. Free. 1 Center St., Newark. 973-642-8989. <http://njpac.org>
- Sat 4/21: **Eugene Marlow's Heritage Ensemble** at **Con-**

- gregation Adas Emuno**. 7:00pm. 254 Broad Ave., Leona. 201-592-1712. www.eugenemarlow.com
- Mon 4/23: **Bria Skonberg**, **Emily Asher** & **Kevin Dorn** with **Baby Soda** 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.njjs.org
- Tues 4/24: **Helio Alves** & **Paul Abler** at **Whole Foods Market**. 6:00pm. Free. 235 Prospect Ave., West Orange. 973-669-3196.
- Thurs 4/26: **Chieli Minucci** & **Special EFX** at **Bergen Performing Arts Center**. 8:00pm. \$69, \$39. 30 N. Van Brunt St., Englewood. 201-227-1030. www.bergenpac.org
- Thurs 4/26: **Orrin Evans Quartet** at **Makeda**. 7:30pm. No cover, \$5 min. 338 George St., New Brunswick. No cover, \$5 min. www.nbjp.org
- Fri 4/27: **Brad Mehldau** & **Joshua Redman** at **Mayo Performing Arts Center**. 8:00pm. \$47-\$67. 100 South St., Morristown. 973-539-8008. www.morristown.com/communitytheatre
- Fri 4/27: **Ali Ryerson Quintet** at **Historic Blairstown Theater**. 8:30pm. \$20. 30 Main St., Blairstown. 908-362-1399. <http://thehbt.com>. www.aliryerson.com
- Mon 4/30: **Galvanized Jazz Band** 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.njjs.org

...AND BEYOND

- Sun 4/1: **Jeremy Baum Trio** at **The Falcon**. 10:00am. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com.
- Wed 4/4: **Emile DeLeon Group** at **Knights People Books & Gifts**. 7:00pm. \$5. 228 William St., Middletown, CT. 860-347-4957. www.knightpeople.com
- Fri 4/6: **Mark Dresser**, **Myra Melford** & **Matt Wilson** at **Firehouse 12**. 8:30pm & 10:00pm. \$18 & \$12. 45 Crown St., New Haven, CT. 203-785-0468.
- Sat 4/7: **Sinan Bakir Trio** at **The Buttonwood Tree Performing Arts & Cultural Center**. 8:00pm. \$10. 605 Main St., Middletown, CT. 860-347-4957. www.buttonwood.org.
- Sat 4/7: **Idan Santhaus Big Band** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY.
- Tues 4/10: **Billy Hart Quartet** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com.
- Fri 4/13: **Mayra Casales** at **The Nyack Library**. 7:30pm. 59 S. Broadway, Nyack, NY. www.carnegiroom.org
- Fri 4/13: **Steve Lehman Trio** at **Firehouse 12**. 8:30pm & 10:00pm. \$18 & \$12. 45 Crown St., New Haven, CT. 203-785-0468. <http://firehouse12.com>
- Sat 4/14: **Sheila Jordan** & **Cameron Brown** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY.
- Sun 4/15: **Lawrence/Levin Trio** at **The Falcon**. 10:00am. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com.
- Sun 4/15: **Ali Ryerson** & **Joe Carter** at **First Church of Stratford**. 3:30pm. \$10 suggested donation. 2301 Main St., Stratford, CT. 203-386-9992. www.aliryerson.com
- Thurs 4/19: **Kate McGarry** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com.
- Fri 4/20: **Mike DiRubbo** & **Larry Willis** at **Firehouse 12**. 8:30pm & 10:00pm. \$18 & \$12. 45 Crown St., New Haven, CT. 203-785-0468. <http://firehouse12.com>
- Fri 4/20: **Ben Van Gelder Quintet** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY.
- Thurs 4/26: **Jim Campilongo Electric Trio** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY.
- Fri 4/27: **Jonathan Ragonesi** & **Christian Sands** at **The Nyack Library**. 7:30pm. 59 S. Broadway, Nyack, NY. www.carnegiroom.org
- Fri 4/27: **Noah Kaplan Quartet** at **Firehouse 12**. 8:30pm & 10:00pm. \$18 & \$12. 45 Crown St., New Haven, CT. 203-785-0468. <http://firehouse12.com>
- Sat 4/28: **Pedro Giraudo Jazz Orchestra** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY.
- Sun 4/29: **The Saints' Swing Dance Band** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY.

□ □ □



Clubs & Venues

55 Bar, 55 Christopher St. (betw 6th & 7th Ave.), 212-929-9883, www.55bar.com

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

Aaron Davis Hall, City College of NY, Convent Ave., 212-650-6900, www.aarondavishall.org

Alice Tully Hall, Lincoln Center, Broadway & 65th St., 212-875-5050, www.lincolncenter.org/default.asp

Allen Room, Lincoln Center, Time Warner Center, Broadway and 60th, 5th floor, 212-258-9800, www.lincolncenter.org/default.asp

American Museum of Natural History, 81st St. &

Central Park W., 212-769-5100, www.amnh.org

Arthur's Tavern, 57 Grove St., 212-675-6879 or 917-301-8759, www.arthurstavernnyc.com

Arts Maplewood, P.O. Box 383, Maplewood, NJ 07040; 973-378-2133, www.artsmplewood.org

Avery Fischer Hall, Lincoln Center, Columbus Ave. & 65th St., 212-875-5030, www.lincolncenter.org

Backroom at Freddie's, 485 Dean St. (at 6th Ave.), Brooklyn, NY, 718-622-7035, www.freddysbackroom.com

BAM Café, 30 Lafayette Ave., Brooklyn, NY, 718-636-4100, www.bam.org

Bar 4, 7 Ave and 15th, Brooklyn NY 11215, 718-832-9800, www.Bar4.net

Bar on Fifth — Jazz at the Bar on Fifth, Music every night 8:00 PM - 11:00 PM. No cover charge, one drink minimum The Bar on Fifth at the Setai Fifth Avenue Hotel, 400 Fifth Avenue, New York, NY, 212-695-4005

www.capellahotels.com/newyork/

Barbes, 376 9th St. (corner of 6th Ave.), Park Slope, Brooklyn, 718-965-9177, www.barbesbrooklyn.com

Barge Music, Fulton Ferry Landing, Brooklyn, 718-624-2083, www.bargemusic.org

B.B. King's Blues Bar, 237 W. 42nd St., 212-997-4144, www.bkingblues.com

Beacon Theatre, 74th St. & Broadway, 212-496-7070

Birdland, 315 W. 44th St., 212-581-3080

Blue Note, 131 W. 3rd St., 212-475-8592,

www.bluenotejazz.com/newyork

Bluestone Bar & Grill, 117 Columbia St., Brooklyn, NY, 718-403-7450, www.bluestonebarngrill.com

Bourbon Street Bar and Grille, 346 W. 46th St, NY, 10036, 212-245-2030, contact@bourbonny.com,

contact@frenchquartersny.com

Bowery Poetry Club, 308 Bowery (at Bleecker), 212-614-0505, www.bowerypoetry.com

Brooklyn Public Library, Grand Army Plaza, 2nd Fl, Brooklyn, NY, 718-230-2100, www.brooklynpubliclibrary.org

Café Carlyle, 35 E. 76th St., 212-570-7189, www.thecarlyle.com

Café Loup, 105 W. 13th St. (West Village), between Sixth and Seventh Aves., 212-255-4746

Café Mozart, 308 Mamaroneck Ave., Mamaroneck, NY

Café St. Bart's, 109 E. 50th St. (at Park Ave.), 212-888-2664, www.cafestbarts.com

Café Steinhof, 422 Seventh Ave. (14th St, Park Slope S.), Brooklyn, NY, 718-369-7776, www.cafesteinhof.com

Carnegie Club, 156 W. 56th St., 212-957-9676,

www.hospitalityholdings.com

Carnegie Hall, 7th Av & 57th, 212-247-7800, www.carnegiehall.org

Casa Dante, 737 Newark Avenue, Jersey City, NJ, www.casadante.com

Cecil's Jazz Club & Restaurant, 364 Valley Rd, West Orange, NJ, Phone: 973-736-4800, www.cecilsjazzclub.com

Charley O's, 713 Eighth Ave., 212-626-7300

Chico's House Of Jazz, In Shoppes at the Arcade, 631 Lake Ave., Asbury Park, 732-774-5299

Cleopatra's Needle, 2485 Broadway (betw 92nd & 93rd),

212-769-6969, www.cleopatrasneedle.com

Cobi's Place, 158 W. 48th (bet 5th & 6th Ave.), 516-922-2010

Copeland's, 547 W. 145th St. (at Bdwy), 212-234-2356

Cornelia Street Café, 29 Cornelia St., 212-989-9319, www.corneliastreetcafe.com

Creole Café, 2167 Third Ave (at 118th), 212-876-8838.

Crossroads at Garwood, 78 North Ave., Garwood, NJ 07027, 908-232-5666

Crossroads – 78 North Avenue, Garwood, NJ

Cutting Room, 19 W. 24th St, Tel: 212-691-1900,

www.thecuttingroomnyc.com

Destino, 891 First Ave. & 50th St., 212-751-0700

Detour, 349 E. 13th St. (betw 1st & 2nd Ave.), 212-533-6212, www.jazzatdetour.com

Division Street Grill, 26 North Division Street, Peekskill, NY, 914-739-6380, www.divisionstreetgrill.com

Dizzy's Club Coca Cola, Broadway at 60th St., 5th Floor, 212-258-9595, www.jalc.com

The Ear Inn, 326 Spring St., NY, 212-226-9060, www.earinn.com

eighty-eights, 1467 Main Street, Rahway, NJ, 732-499-7100

El Museo Del Barrio, 1230 Fifth Ave (at 104th St.), Tel: 212-831-7272, Fax: 212-831-7927, www.elmuseo.org

The Encore, 266 W. 47th St., 212-221-3960, www.theencorenyc.com

Fat Cat, 75 Christopher St. (at 8th Ave.), 212-675-7369,

www.fatcatjazz.com

FB Lounge, 172 E. 106th St., New York, 212-348-3929,

www.fondaboricua.com

Feinstein's at Loew's Regency, 540 Park Avenue (at 61st Street), NY, 212-339-4095, feinsteinsattheregency.com

Five Spot, 459 Myrtle Ave, Brooklyn, NY, 718-852-0202, www.fivespotsoulfood.com

Flushing Town Hall, 137-35 Northern Blvd., Flushing, NY,

718-463-7700 x222, www.flushingtowhall.org

For My Sweet, 1103 Fulton St., Brooklyn, NY 718-857-1427

Frank's Cocktail Lounge, 660 Fulton St. (at Lafayette), Brooklyn, NY, 718-625-9339, www.frankscocktailounge.com

Freddy's Backroom, 485 Dean St., Brooklyn, NY 11217, 718-622-7035

Galapagos, 70 N. 6th St., Brooklyn, NY, 718-782-5188,

www.galapagosartspace.com

Garage Restaurant and Café, 99 Seventh Ave. (betw 4th and Bleecker), 212-645-0600, www.garagerest.com

Glen Rock Inn, 222 Rock Road, Glen Rock, NJ, (201) 445-2362, www.glenrockinn.com

Greenwich Village Bistro, 13 Carmine St., 212-206-9777, www.greenwichvillagebistro.com

Harlem Tea Room, 1793A Madison Ave., 212-348-3471, www.harlemtearoom.com

Havana Central West End, 2911 Broadway/114th St), NYC, 212-662-8830, www.havanacentral.com

Hibiscus Restaurant, 270 S. Street, Morristown, NJ, 973-359-0200, www.hibiscusrestaurantnj.com

Highline Ballroom, 431 West 16th St (between 9th & 10th Ave. www.highlineballroom.com, 212-414-4314.

Hopewell Valley Bistro, 15 East Broad St, Hopewell, NJ 08525, 609-466-9889, www.hopewellvalleybistro.com

Il Porto Ristorante, 37 Washington Avenue, Brooklyn, New York 11205, 718-624-0954 or 718-624-2965, Friday & Saturday 7:30PM - 10:30PM

Iridium, 1650 Broadway (below 51st St.), 212-582-2121, www.iridiumjazzclub.com

Jazz 966, 966 Fulton St., Brooklyn, NY, 718-638-6910

Jazz at Lincoln Center, 33 W. 60th St., 212-258-9800, www.jalc.org

Frederick P. Rose Hall, Broadway at 60th St., 5th Floor

Dizzy's Club Coca-Cola, Reservations: 212-258-9595

Rose Theater, Tickets: 212-721-6500

The Allen Room, Tickets: 212-721-6500

Jazz Gallery, 290 Hudson St., Tel: 212-242-1063, Fax: 212-242-0491, www.jazzgallery.org

The Jazz Spot, 375 Kosciuszko St. (enter at 179 Marcus Garvey Blvd.), Brooklyn, NY, 718-453-7825, www.thejazz.8m.com

Jazz Standard, 116 E. 27th St., 212-576-2232, www.jazzstandard.net

Joe's Pub at the Public Theater, 425 Lafayette St & Astor Pl., 212-539-8778, www.joespub.com

John Birks Gillespie Auditorium (see Baha'i Center)

Jules Bistro, 65 St. Marks Place, Tel: 212-477-5560, Fax: 212-420-0998, www.julesbistro.com

Kasser Theater, 1 Normal Avenue, Montclair State College, Montclair, 973-655-4000, www.montclair.edu/arts/performancefacilities/alexanderkasser.html

Key Club, 58 Park Place, Newark, NJ, (973) 799-0306, www.keyclubnj.com

Kitano Hotel, 66 Park Ave., 212-885-7000 or 800-548-2666,

Knickerbocker Bar & Grill, 33 University Pl., 212-228-8490, www.knickerbockerbarandgrill.com

The Knitting Factory, 74 Leonard St., Tel: 212-219-3132, www.knittingfactory.com

La Famiglia Sorrento, 631 Central Ave, Westfield, NJ, 07090, 908-232-2642, www.lafamigliasorrento.com

La Lanterna (Bar Next Door at La Lanterna), 129 MacDougal Street, New York, 212-529-5945, www.lalanternacafe.com

Le Grand Dakar Cafe, 285 Grand Ave, Clinton Hill, Brooklyn, http://nymag.com/listings/restaurant/le-grand-dakar/

Le Madeleine, 403 W. 43rd St. (betw 9th & 10th Ave.), New York, New York, 212-246-2993, www.lemadeleine.com

Lenox Lounge, 288 Lenox Ave. (above 124th St.), 212-427-0253, www.lenoxlounge.com

Les Gallery Clemente Soto Velez, 107 Suffolk St. (at Rivington St.), 212-260-4080

Linn Restaurant & Gallery, 29-13 Broadway, Queens, Astoria, New York, www.linnrestaurant.com

Live @ The Falcon, 1348 Route 9W, Marlboro, NY 12542, www.liveatthefalcon.com

Living Room, 154 Ludlow St. (betw Rivington & Stanton), 212-533-7235, www.livingroomny.com

The Local 269, 269 E. Houston St. (corner of Suffolk St.), NYC Makor, 35 W. 67th St. (at Columbus Ave.), 212-601-1000, www.makor.org

Lounge Zen, 254 DeGraw Ave, Teaneck, NJ, (201) 692-8585, www.lounge-zen.com

Maxwell's, 1039 Washington Street, Hoboken, NJ, 201-653-1703, www.maxwellsnj.com

Merkin Concert Hall, Kaufman Center, 129 W. 67th St. (betw Broadway & Amsterdam), 212-501-3330, www.ekcc.org/merkin.htm

Metropolitan Room, 34 West 22nd Street New York City, NY 10012, 212-206-0440, www.metropolitanroom.com

MetroTech Commons, Flatbush & Myrtle Ave., Brooklyn, NY,

718-488-8200 or 718-636-4100 (BAM)

Miles Cafe, 212 E. 52nd St., New York, NY 10022, 212-371-7657

Mirelle's, 170 Post Ave., Westbury, NY, 516-338-4933

Mixed Notes Café, 333 Elmont Rd., Elmont, NY (Queens area), 516-328-2233, www.mixednotescafe.com

Mo-Bay Uptown, 17 W. 125th St., 212-876-9300, www.mobayrestaurant.com

Moldy Fig Jazz Club, 178 Stanton St., 646-559-2553 www.MoldyFigJazzClub.com

Montauk Club, 25 Eighth Ave., Brooklyn, NY, 718-638-0800, www.montaukclub.com

Museum of the City of New York, 1220 Fifth Ave. (between 103rd & 104th St.), 212-534-1672, www.mcny.org

Musicians' Local 802, 332 W. 48th St., 718-468-7376 or 860-231-0663

Newark Museum, 49 Washington Street, Newark, New Jersey 07102-3176, 973-596-6550, www.newarkmuseum.org

New Jersey Performing Arts Center, 1 Center St., Newark, NJ, 07102, 973-642-9889, www.njpac.org

New School Performance Space, 55 W. 13th St., 5th Floor (betw 5th & 6th Ave.), 212-229-5896, www.newschooll.edu.

New School University-Tishman Auditorium, 66 W. 12th St., 1st Floor, Room 106, 212-229-5488, www.newschooll.edu

New York City Baha'i Center, 53 E. 11th St. (betw Broadway & University), 212-222-5159, www.bahainyc.org

Night of the Cookers, 767 Fulton St., Brooklyn, NY, Tel: 718-797-1197, Fax: 718-797-0975

North Square Lounge, 103 Waverly Pl. (at MacDougal St.), 212-254-1200, www.northsquarejazz.com

Nublu, 62 Ave. C (betw 4th & 5th St.), 212-979-9925, www.nublu.net

Nuyorican Poet's Café, 236 E. 3rd St. (betw Ave. B & C), 212-505-8183, www.nuyorican.org

Oak Room at The Algonquin Hotel, 59 W. 44th St. (betw 5th and 6th Ave.), 212-840-6800, www.thealgonquin.net

Opia, 130 East 57th St, New York, NY 10022, 212-688-3939 www.opiarestaurant.com

Orbit, 2257 First Ave. (at 116th St.), 212-348-7818, www.orbitestharlem.com

Ozidzy, 765 Sixth Ave. (betw 25th & 26th St.), 212-206-9928

Parlor Entertainment, 555 Edgecomb Ave., 3rd Floor (betw 159 & 160 St.), 212-781-6595, www.parlorentertainment.com

Parlor Jazz, 119 Vanderbilt Ave. (betw Myrtle & Park), Brooklyn, NY, 718-855-1981, www.parlorjazz.com

Perk's, 535 Manhattan Ave, New York NY 10027, 212-666-8500

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

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

Private Place, 29 S. Center Street, South Orange, NJ, 973-675-6620 www.privateplacelounge.com

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

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

Prospect Wine Bar & Bistro, 16 Prospect St, Westfield, NJ, 908-232-7320, www.16prospect.com, www.cjarecords.com

Puppets Jazz Bar, Puppet Jazz Bar, 481 5th Avenue, NY 11215, 718-499-2622, www.PuppetsJazz.com

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

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

Ridgefield Playhouse, 80 East Ridge, parallel to Main St., Ridgefield, CT; ridgefieldplayhouse.org, 203-438-5795

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

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

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

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

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

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

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

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

Salon at Rue 57, 60 West 7th Street, 212-307-5656, www.rue57.com

Sasa's Lounge, 924 Columbus Ave, Between 105th & 106th St. NY, NY 10025, 212-865-5159, www.sasalounge.com

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

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

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

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

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

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

Silver Spoon, 124 Main St., Cold Spring, NY 10516, 845-265-2525,

Clubs & Venues

www.silverspooncoldpspring.com

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

Skippers Plane Street Pub, 304 University Ave. Newark NJ, 973-733-9300, skippersplanestreetpub

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

www.fatcatjazz.com

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

Sofia's Restaurant - Club Cache' [downstairs], Edison Hotel,

221 W. 46th St. (between Broadway & 8th Ave), 212-719-5799

South Gate Restaurant & Bar, 154 Central Park South, 212-484-5120, www.154southgate.com

South Orange Performing Arts Center, One SOPAC

Way, South Orange, NJ 07079, sopacnow.org, 973-313-2787

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

www.southstseaport.org.

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

Stanley H. Kaplan Penthouse, 165 W. 65th St., 10th Floor,

212-721-6500, www.lincolncenter.org

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

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

Swing 46, 349 W. 46th St.(betw 8th & 9th Ave.),

212-262-9554, www.swing46.com

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

Tea Lounge, 837 Union St. (betw 6th & 7th Ave), Park Slope,

Brooklyn, 718-789-2762, www.tealoungeNY.com

Terra Blues, 149 Bleecker St. (betw Thompson & LaGuardia),

212-777-7776, www.terrablues.com

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

Tito Puente's Restaurant and Cabaret, 64 City Island Avenue,

City Island, Bronx, 718-885-3200, titopuentesrestaurant.com

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

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

Triad Theater, 158 W. 72nd St. (betw Broadway & Columbus

Ave.), 212-362-2590, www.triadnyc.com

Tribeca Performing Arts Center, 199 Chambers Street, 10007,

info@tribecapac.org, www.tribecapac.org

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

trumpetsjazz.com

Turning Point Cafe, 468 Piermont Ave. Piermont, N.Y. 10968

(845) 359-1089, http://www.turningpointcafe.com/

Village Vanguard, 178 7th Avenue South, 212-255-4037,

www.villagevanguard.net

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

www.visionfestival.org

Watching Arts Center, 18 Stirling Rd, Watchung, NJ 07069,

908-753-0190, www.watchingarts.org

Watercolor Café, 2094 Boston Post Road, Larchmont, NY 10538,

914-834-2213, www.watercolorcafe.net

Weill Recital Hall at Carnegie Hall, 57th & 7th Ave,

212-247-7800

Williamsburg Music Center, 367 Bedford Avenue, Brooklyn, NY

11211, (718) 384-1654 www.wmcjazz.org

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

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

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

www.zebuloncafeconcert.com

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

RECORD STORES

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

Colony Music Center, 1619 Broadway, 212-265-2050,

www.colonymusic.com

Downtown Music Gallery, 13 Monroe St, New York, NY 10002,

(212) 473-0043, www.downtownmusicgallery.com

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

Jazz Record Center, 236 W. 26th St., Room 804,

212-675-4480, www.jazzrecordcenter.com

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

Princeton Record Exchange, 20 South Tulane Street, Princeton,

NJ 08542, 609-921-0881, www.prex.com

Rainbow Music 2002 Ltd., 130 1st Ave (between 7th & St. Marks

Pl.), 212-505-1774

Scotti's Records, 351 Springfield Ave, Summit, NJ, 07901,

908-277-3893, www.scotticd.com

MUSIC STORES

Manny's Music, 156 W. 48th St. (betw. 6th and 7th Ave),

212-819-0576, Fax: 212-391-9250, www.mannysmusic.com

Drummers World, Inc., 151 W. 46th St., NY, NY 10036, 212-840-

3057, 212-391-1185, www.drummersworld.com

Roberto's Woodwind & Brass, 149 West 46th St. NY, NY 10036,

646-366-0240, Repair Shop: 212-391-1315; 212-840-7224,

www.robertoswoodwind.com

Rod Baltimore Intl Woodwind & Brass, 168 W. 48 St. New York,

NY 10036, 212-302-5893

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

Sadowsky Guitars Ltd., 2107 41st Avenue 4th Floor, Long Island

City, NY 11011, 718-433-1990, www.sadowsky.com

Steve Maxwell Vintage Drums, 723 7th Ave, 3rd Floor, New York,

NY 10019, 212-730-8138, www.maxwelldrums.com

SCHOOLS, COLLEGES, CONSERVATORIES

92nd Street Y, 1395 Lexington Ave, New York, NY 10128

212.415.5500; www.92ndstny.org

Brooklyn-Queens Conservatory of Music, 42-76 Main St.,

Flushing, NY, Tel: 718-461-8910, Fax: 718-886-2450

Brooklyn Conservatory of Music, 58 Seventh Ave., Brooklyn, NY,

718-622-3300, www.brooklynconservatory.com

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

Columbia University, 2960 Broadway, 10027

Drummers Collective, 541 6th Ave, New York, NY 10011,

212-741-0091, www.thecoll.com

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

Dix Hills, NY

Greenwich House Music School, 46 Barrow St., Tel: 212-242-

4770, Fax: 212-366-9621, www.greenwichhouse.org

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

LaGuardia Community College/CUNI, 31-10 Thomson Ave.,

Long Island City, 718-482-5151

Lincoln Center — Jazz At Lincoln Center, 140 W. 65th St.,

10023, 212-258-9816, 212-258-9900

Long Island University — Brooklyn Campus, Dept. of Music,

University Plaza, Brooklyn, 718-488-1051, 718-488-1372

Manhattan School of Music, 120 Claremont Ave., 10027,

212-749-2805, 2802, 212-749-3025

New Jersey City University, 2039 Kennedy Blvd., Jersey City, NJ

07305, 888-441-6528

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

New York University-Jazz/Contemporary Music Studies, 35

West 4th St. Room#777, 212-998-5446, 212-995-4043

New York Jazz Academy, (718) 426-0633,

www.NYJazzAcademy.com

Princeton University-Dept. of Music, Woolworth Center Musical

Studies, Princeton, NJ, 609-258-4241, 609-258-6793

Queens College — Copland School of Music, City University of

NY, Flushing, 718-997-3800

Rutgers Univ. at New Brunswick, Jazz Studies, Douglass Campus,

PO Box 270, New Brunswick, NJ, 908-932-9302

Rutgers University Institute of Jazz Studies, 185 University

Avenue, Newark NJ 07102, 973-353-5595

newarkwww.rutgers.edu/IJS/index1.html

SUNY Purchase, 735 Anderson Hill Rd., Purchase, NY

914-251-6300, 914-251-6314

Turtle Bay Music School, 244 E. 52nd St., New York, NY 10022,

212-753-8811, www.tbms.org

William Paterson University Jazz Studies Program, 300 Pompton

Rd, Wayne, NJ, 973-720-2320

RADIO

WBGO 88.3 FM, 54 Park Pl, Newark, NJ 07102, Tel: 973-624-

8880, Fax: 973-824-8888, www.wbgo.org

WCWP, LIU/C.W. Post Campus

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

WKCR 89.9, Columbia University, 2920 Broadway

Mailcode 2612, New York, NY 10027, Listener Line: (212) 854-

9920, www.columbia.edu/cu/wkcr, jazz@wkcr.org

One Great Song, Hosted by Jay Harris, www.wmnr.org (at 6 on

Saturdays, and at www.tribecaradio.net at 11AM Sundays and again

on Monday and Thursday nights at 11PM.)

Lenore Raphael's JazzSpot, Air time - Sundays at 8am and

8pm, Fridays 11pm and Saturdays at 3pm, Eastern time at www.

purejazzradio.com. Every week a visit with a different guest artist

featuring intimate conversations and great live performances.

PERFORMING GROUPS

Westchester Jazz Orchestra, Emily Tabin, Exec. Director,

PO Box 506, Chappaqua, NY 10514, 914-861-9100,

www.westjazzorch.org

ADDITIONAL JAZZ RESOURCES

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

gordon@bigapplejazz.com

Louis Armstrong House, 34-56 107th St, Corona, NY 11368,

718-997-3670, www.satchmo.net

Institute of Jazz Studies, John Cotton Dana Library, Rutgers-

Univ, 185 University Av, Newark, NJ, 07102, 973-353-5595

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

www.jazzmobile.org

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

www.jazzmuseuminharlem.org

Jazz Foundation of America, 322 W. 48th St. 10036,

212-245-3999, www.jazzfoundation.org

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

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

Rubin Museum, 150 W. 17th St, New York, NY,

212-620-5000 ex 344, www.rmanyc.org.



STRAIGHT-UP PROFESSIONALS

Delivering Breakthrough Internet Marketing,
Advertising & Publicity Solutions That Generate Results



Comprehensive Online & Offline Media & Marketing Campaigns

Traffic Driving ● SEO ● Link Building ● List Development ● Video Marketing ●
Social Media Management ● Web & Mobile Design ● Publicity ● Direct-Mail & E-Mail

215-887-8880



Betty Liste



"Betty Liste can play... she swings..., and is a team player. She also possesses the rare skill to accompany vocalists in the most complimentary way!" — *Ted Curson*

"A jazz artist whose warm interpretations, spot-on accompaniments, smoothly swinging and richly melodic solos bring smiles." — *Zan Stewart, The Star Ledger*



"Betty Liste is one of the most proficient and versatile pianists that has graced our bandstand." — *Kristine Massari, Proprietor of Trumpets Jazz Club*



Available at CD Baby
www.bettyliste.com

www.bettyliste.com

Kate McGarry

Interview By Joe Patitucci

JJ: Could you discuss your new CD release, *Girl Talk* and how the album evolved from concept to completed product - an album which is heralded as a tribute album to some of your role models including Betty Carter, Sheila Jordan and Carmen McRae?

KM: In the case of *Girl Talk*, my idea was for my husband Keith and I to meet up with the great band we've been playing with for the past six years (Gary Versace, Reuben Rogers and Clarence Penn) and just play together without a lot of intense arrangements. It's their intuitive and sensitive playing that makes such a good vibe on the recording. I wouldn't be able to bring my ideas to fruition without these gentlemen. Regarding the theme aspect, I envisioned it as a celebration of qualities I admire in the iconic jazz women who developed this art form; visionary women who were never defined by a song but constantly redefined and expanded the meanings of songs with their bold storytelling and creative singing. These singers made their art at a time when women's voices and visions were easily dismissed or silenced. I felt I learned much more than music from them, I learned powerful ways to navigate the world as a woman and I wanted to celebrate that gift with this CD. One of my musical intentions with this material was to consider the quality of a favorite singer of mine and see if I could use it in a song (not a song they sang). For instance, on "The Man I Love" - I was thinking about Shirley Horn's uber slow ballad tempos, her use of

albums over the past decade or more in the jazz genre. What are your views on this phenomenon?

KM: It seems natural to me that we would want to keep mining the gems of the musicians who created this art form, and to pay tribute to those who inspired us to pursue this path. The intention, skill and imagination of the artist offering the tribute will determine whether the project is found to be worthwhile to the listening community.

JJ: Could you discuss your association with Kurt Elling who appears as a guest on your new recording?

KM: Kurt is one of my favorite singers on the planet. He is a perfect storm of natural ability, creativity, incredible skill, intelligence, love of the tradition and respect for his elders. He also has a huge heart. I met him when we were working together on *Leaves Of Grass* and he's been like a gentle, supportive brother to me ever since. I love having his voice and spirit on this project.

"It seems natural to me that we would want to keep mining the gems of the musicians who created this art form, and to pay tribute to those who inspired us to pursue this path."

space, silence and drama in storytelling. In "This Heart Of Mine" I was thinking about how much I loved Carmen's early work - in particular an LP of hers called "Bittersweet" where we hear her refined use of embellishment and her mastery of rhythmic and harmonic reinterpretation, which she always used in service to the story she was telling. "With I Know That You Know" I was thinking of Anita O'Day's supreme facility - her ability to swing and improvise so fluidly at ridiculous tempos; on the song "Looking Back" I tried to follow the unadorned, plaintive quality of Sheila Jordan's ballads.

JJ: An ongoing conversation among fans and musicians is the proliferation of so many tribute

JJ: You've earned a degree in African American music and jazz at the University of Massachusetts. Could you discuss your association with saxophonist Archie Shepp, the guidance he provided, and the significant ways in which he made an impact on you, your music, your character?

KM: I was fortunate to have many fine teachers at UMass Amherst. The program degree was

Hear Kate McGarry at
The Jazz Standard, April 18
Visit www.KateMcGarry.com



called Afro-American Music and Jazz and was started by Max Roach, Dr. Billy Taylor and Dr. Fred Tillis and my voice teacher Dr. Horace Boyer, and has been carried on all these years in a very strong fashion by Prof. Jeff Holmes. What I loved about the program was that it emphasized the long trajectory of the evolution of jazz music starting with the African diaspora in the 15th century. Everything I learned about jazz music remained connected to its roots as an ancient means of survival and protest, and as a means for finding inner strength and freedom in the midst of unthinkable oppression. Archie Shepp was part of the Afro-Am Studies Dept. He was a writer, a playwright and a scholar as well as a master of the saxophone. In our weekly class he would usually sit at the piano and teach by demonstration - blowing everyone's minds with amazing harmonic information we'd never dreamed of. I remember the feeling of hearing him play (and sing too) - searing at times, you could feel the heat, the passion and perseverance, and at other times weariness and understanding too. I also absorbed a lot from his recordings - *Sophisticated Lady* on *The Way Ahead* featuring Ron Carter was one I played over and over again as well as his duo LP of spirituals *Goin Home*. He surprised me by coming to my first professional gig which was at the TOC lounge on campus and playing *O Danny Boy* on the piano with me. I hardly knew how much he was effecting me at the time but his sound got inside of me and drove me deeper into myself to find the courage and connection that would allow me to express my feelings and my life strongly and authentically. Some things you never stop working on.

JJ: How did your experiences studying at a meditation ashram open up your perspectives about human nature, creativity, and developing qualities such as integrity, ethics, patience, and

(Continued on page 42)

STRAIGHT-UP PROFESSIONALS

Delivering Breakthrough Internet Marketing,
Advertising & Publicity Solutions That Generate Results



Comprehensive Online & Offline Media & Marketing Campaigns

Traffic Driving • SEO • Link Building • List Development • Video Marketing •
Social Media Management • Web & Mobile Design • Publicity • Direct-Mail & E-Mail

215-887-8880

Todd Barkan

Interview By Eric Nemeyer — Part 1

This is the first part of an extensive interview with Todd Barkan, founder, owner proprietor of the legendary Keystone Korner jazz club in San Francisco from 1972-1983, record producer, jazz lecturer, educator, advocate, supporter. Part two of this interview is scheduled for the following issue of Jazz Inside. This interview was conducted on Wednesday, January 4, 2012 at his home.

Todd Barkan: Okay, so we were talking about when Bobby Hutcherson was co-billed at the Keystone Corner with Milt Jackson. Actually it was Milt Jackson's week, and he gave his permission - and he was definitely he was king of the vibes at that point in time. It was in '75, '76, '77. It happened a couple of times. I think the first time in '76 and then again in '77. But they actually played opposite one another with Milt's permission. And that's what Bobby was most honored about, just being on the same bill with Milt Jackson, his inspiration on the vibes. We had both vibes next to each other as pictured in the book you saw on the Keystone Corner Jazz Club. We didn't have to set up anything out of the ordinary to make it happen. Milt just decided, you know, he was just getting used to the idea of playing with Bobby. He didn't automatically make that happen. It took a week to actually make it happen. Before Sunday night, actually the end of Saturday night, Milt said, "Hi, Bobby, come early, and we'll start the gig together tomorrow." At first I didn't have to ask. Well, Milt had his own group and Bobby had his

Milt, with one note can mess you up, you know. I've worked on concerts my whole life. One of the earliest concerts I worked on was at Oberlin College in 1964 and MJQ [Modern Jazz Quartet] was hosted by Oberlin College. Milt was a little late for the engagement. So we started with the John Lewis trio. Milt came with Sandy [his wife]. So my collaborations with Milt Jackson ran all the way back to 1964.

JJ: Were you attending Oberlin College?

TB: Yes, I attended Oberlin College.

JJ: You mentioned that you're from Columbus, Ohio.

TB: I'm from Columbus. I was born in Lincoln, Nebraska, 1946. I was a postwar baby-boom guy. My mother and father were living in Cambridge, Massachusetts. My dad was on the GI bill but they didn't have any money, so she went back to Lincoln, Nebraska, her hometown, to give birth to me. It was a lot less expensive and it was more practical with her mom there. So I spent my first six away, then we came to Columbus, Ohio where my dad's people were. My grandfather was a bar owner and entrepreneur in Columbus, Ohio. So, we lived with my grandparents for a while, while my dad got his law career off the ground. He became a lawyer in Columbus. But it was all paid for by the GI bill. We need another GI bill. My life was unalterably improved by the GI Bill. Because my dad's education and everything else wouldn't have been

deeply in debt. It's a whole different psychology that it's caused. But I mean the GI Bill was one of the most major positive developments in the history of our country. Going forward, I hope that our country's able to reinstitute that kind of mentality in terms of the way we deal with people. Education is one of our greatest challenges. I find it in my work in jazz that jazz education is a great part of our mission, our work, our labor of love. It is getting this music out to as many people as we can - because our music is a very positive thing. I've always felt myself to be a little bit of a pollyanna and a little bit of a utopian, but in a good way, and in a practical way - because in my own humble way worked to increase the audience for jazz. I did it out in San Francisco with Keystone Korner. I taught it going to elementary schools and junior high schools, and high schools. I've played music for people, for kids. One of my main methodologies was not to say, "I was playing jazz before you played it." I'd say, "What does this music mean to you? How does this make you feel?" I didn't want to pre-intimidate them, or create that kind of stigma or apprehension - that this an intellectual or difficult to comprehend kind of music. It's really people music, and it's very people-friendly. Jazz music is really, at its core, popular music. I think one of the things, one of the real challenges for those of us who are pursuing this music and working with it is to make it as much an integral part of everyday life is possible. Nothing makes me feel better in the morning than hearing some wonderful, wonderful jazz. Whether it be Billie Holiday's blues, or Bobby Hutcherson's vibes, or Oscar Peterson playing a swing rendition, or Ray Brown, whatever it is, it's uplifting music - even when it's expressing profound thoughtfulness or even sadness. It has an exhilarating feeling to me, and it always has. The older I get, the more joy I get out of jazz. So it never gets old to me.

JJ: What was it that initially inspired you and attracted you to this music?

TB: I was a kid in Columbus, Ohio, and my folks had a lot of Frank Sinatra records. They had a lot of Ellington, Louis Armstrong - mainstream jazz. They actually had a Johnny Mathis record that that I even like. It was something like jazz standards by Johnny Mathis. All of it really caught my imagination. Like it is for all of us, it was a combination of stars aligning. In my life in Columbus, Ohio, there was jazz on the radio - on AM and FM radio. It was on the radio but it was in the air in Columbus, Ohio. There was a lot of jazz, and there were jazz clubs, and a lot of things were going on. My folks were not particularly jazz fans. They both liked the music without even knowing they liked jazz. But it was

*"One of the big records in my life - one that I still listen to over and over again, and it sounds better now than it did when I first heard it in 1959 or '60 when it came out - is called *Byrd In Flight* by Donald Byrd. It features Hank Mobley, Jackie McLean, Duke Pearson is the Musical Director ... I memorized every solo on every instrument on that record. That's one of the records that make up the soundtrack of my life."*

own group. Milt had Cedar Walton, Mickey Roker and Ray Brown - and Bobby had George Cables and James Leary and Eddie Marshall.

JJ: That rhythm section that Milt had was the same one he used for the recording on Pablo Records at the time, *Live At the Kosei Nenkin* in Japan. Sounds like the gig was fabulous.

TB: Oh, it was a wonderful gig. And of course

possible to have achieved what he achieved without a GI bill.

JJ: It's a great reward for people who serve the country.

TB: But it's just a great part of the way a country helps its younger people. Now, our younger people are having to borrow hundreds of thousands of dollars and they enter the workplace



there in the environment. Something caught my imagination and then I just caught some interesting things, some on the radio. Even at the age of eight or nine, I started finding myself going to a jazz record store right next to the big department store in Columbus, Ohio. My dad's office was about two blocks away from this and one of my classmates told me about this little jazz record store. I wandered in there. I also met Roland Kirk on a bus. I wound up spending time with him, and he was a major mentor. So things conspired and were getting me there. One of my favorite sayings [when introducing artists at Dizzy's Club Coca Cola] at the club after sets is, "Take care of the music and the music will take care of you." I say that all the time at the end of the show at Jazz Lincoln Center. I also used to say it at Keystone Corner, and it's one of the central truths of my life, or my feelings about life. I feel like the music has taken care of me. In Columbus, Ohio, there were clubs - Club 502, Club Jamaica. There were organ clubs. Organ clubs are a very, very important part of the history of our music. It's a part of the history that's totally ignored by jazz educators and fans and journalists and media alike. So it's not just one little segment ignoring it, almost the whole jazz world ignores the absolutely essential intrinsic importance of jazz clubs in the history of jazz - from the '40s, the '50s, '60s and '70s. Organ clubs - there are hundreds. Nobody's really done an accurate study or research on the subject. It cries out for some more serious documentation and much deeper information than I have. I was

born in 1946 so by the 1950s I started to know about jazz organ clubs - of which there were a dozen or more in Columbus.

JJ: And every jazz musician we have spoken about has played in some funky jazz organ clubs like that.

TB: Absolutely! It's where you got a real taste of what the music was. What's fascinating is that the standards; the artistic, aesthetic standards of jazz organ clubs was incredibly high. You had to know a few hundred standards. You had to be able to swing your ass off. If you were a sax player, you better play in tune, and you better know those standards without a lead sheet. You better know everything from Richard Rodgers to Cole Porter to Irving Berlin, and the standards of the day, and some of the jazz standards, some of the Lee Morgan tunes, some of the Hank Mobley tunes, some by Duke Pearson. One of the big records in my life - one that I still listen to over and over again, and it sounds better now than it did when I first heard it in 1959 or '60 when it came out - is called *Byrd In Flight* by Donald Byrd. It features Hank Mobley, Jackie McLean, Duke Pearson is the Musical Director, Lex Humphries and Reggie Workman. That's one of the swingiest albums - and I memorized every solo on every instrument on that record. That's one of the records that make up the soundtrack of my life. *Out of the Storm* by Ed Thigpen with Kenny Burrell is another. It didn't sell well at all, and went out of print almost as soon as it

came out. 1959 was one of the great years of American music: *Kind of Blue* by Miles Davis, *Time Out* by Dave Brubeck, *The Shape of Jazz*, Ornette Coleman, Coltrane's *Giant Steps*. This country was a quiet, somnambulist giant in 1959. It was just as the 1960s were getting ready to happen. America was getting its middle class. And anyone living from that time also has seen the disintegration of the American middle class. But, at that point there was a real American middle class. And that music that was produced at that time is such an enduring music.

JJ: So, you were talking about albums that stuck with you that sound even better now - and we both share an appreciation for Hank Mobley.

TB: I wrote some line and notes for Hank Mobley's album called *Thinking of Home*. In preparing for those liner notes I talked to Dexter Gordon who was a very dear friend of mine. I asked, "Dexter, is there anything you wanna say about Hank Mobley?" He didn't have anything to do with the record, but I thought, "Dexter's still here, at least I can get a word from the maestro." He said, "Yes, Todd. He was the middleweight champion of the tenor saxophone." What more of a ringing endorsement can you have? As a soloist and as a tunes-smith, Hank was incomparable. He was a great composer and he was a great player.

JJ: There's a track on the original Miles Davis *Friday and Saturday Night at the Blackhawk*

Todd Barkan

(Todd Barkan — Continued from page 35)

album. On the track "All Of You," Miles plays the head, and then solos, and then Wynton Kelly solos – coming right in with what sounds like a perfectly constructed chorus that he had built up to. For years, I thought that that was really incredible - that he starts out with what sounded so perfect. When the complete recordings were eventually issued on CD a few years ago, that very track was several minutes longer. Evidently, because of the limitations that LP records had, Hank Mobley's tenor sax solo had been surgically removed. When I heard the full version with Hank's solo, whatever it was that felt incomplete to me about that already landmark track, in a set of inspired performances in San Francisco in 1961, suddenly became clear. I felt something was missing – and it was. So, for you, 1959 was a momentous musical year.

TB: Yes. You know for all of us being a teenager is very awkward age for most of us. It's the rare kid who fairly feels secure with themselves. You're going into puberty and you're going through your early adolescent yearnings and your body's going through its changes. The music captured my heart at that age - 11, 12, 13, 14. That's when the music just hugged me and became my best friend. When I got to 17, 18, my dad got me a job as a construction worker. So I was living in a home and making a huge \$4 an hour working as a construction worker in the summertime - and I was able to spend most of that money on albums. I was able to buy albums. A lot of them were \$1.99. I started buying *Oscar Peterson Live At The London House* and *Byrd In Flight* and others.

JJ: I guess you were getting an education at the record store too.

TB: Absolutely. That continued even with Roland Kirk with whom I spent time early on, and later on up to the time he died. We would go to record stores and he would have me read the liner notes on the backs of albums. "Who's on that, and who's on that? Let's look at Wayne Shorter's ..." And, I would find a Wayne Shorter record he didn't know about. Album liner notes were a major source. Now we have the Internet to help us out. But that was a real solid way to get your education. You had good people writing those liner notes. I learned about Mingus, and Mingus hired Rahsaan Roland Kirk. Mingus hired him virtually unheard - because he knew how great he was. He came to the band knowing the whole book from listening to records. Mingus never used charts anyway. He would train the band by ear.

JJ: We were talking about the first album on which Herbie Hancock appears – the Donald Byrd recording *Out Of This World*, with Pepper Adams, Laymon Jackson and Lex Humphires, recorded originally for Warwick, with such tracks as "Mr. Lucky," Day Dreams, Curro's, Byrd House, It's A Beautiful Evening."

TB: Master accompanist Herbie definitely listened to Hank Jones and to Bill Evans and to Duke Pearson and quite a few artists. Duke Pearson was so sensual and was definitely one of his influences. I was talking earlier about how important and central organ bands were - and a guy that was a real teacher to me was Don Patterson. He's from Columbus, Ohio, also. One of the great Keystone Korner stories is in the book I'm writing - with more memoirs, different stories, and different special experiences, things that I saw and learned and want to share with people. These stories are such an integral part of what the history of this music was during the '70s and '80s. There was a lot of vital music that was made during the '70s and '80s ... with stories that have yet to be told and shared ... all important stories. That will be different than the new Keystone Corner book which I love. It's the first thing that has been published about that beloved place in the 28 years since I closed its doors in 1983.

JJ: Could you go back and talk about the 1960s when you got involved in the music? What bridges the gap between your start and what led you to San Francisco to startup Keystone Korner?

TB: In the '60s I went to Oberlin College and got into a lot of jazz there, and went into a few concerts and things. I moved out to San Francisco in the late '60s, settled there in '68.

JJ: What was the initial allure?

TB: I went to San Francisco in the Summer of Love in '67, and settled there for good in '68. I really felt the vibrancy of the area, and the music and everything. I had a childhood infatuation with San Francisco based on, of all things, a television series. *Have Gun, Will Travel*, with Richard Boone. I was a religious devotee of that television show. It came on Saturday nights right before *Gunsmoke* with James Arness? I loved Richard Boone. James Garner was in *Maverick*. James Arness was the sheriff on *Gunsmoke* and Richard Boone was the gunslinger, on *Have Gun, Will Travel*. He was based in the Fairmont Hotel in San Francisco. The attorney's assistant would come and hand him his card and a note. The note would say that somebody was requesting his services out in a place like Idaho, and he would go out and battle with Desperados whenever he was needed. One day, when he was way out in some God-forsaken town, he was able to knock out a bunch of desperados, out of trees and houses. He managed to win this unbelievable gunfight all by himself with his two guns smoking. At the end of the show he's walking along, making sure none of them were still alive, and smoke's coming out of each of his guns, and he looks at the fight and all the guys around. He starts to recite, of all possible things for him to refer to, Song of Songs by Solomon, from the Bible. And as Solomon said, "Love is as strong as death, but jealousy is as cruel as the grave." Then he goes, "Poof!" and blows the smoke out of his guns. That just really knocked me out. I just was totally captivated as a twelve year old. The other program that helped generate my af-

fection for jazz, and eventually settling in New York was *Naked City*. "Eight million stories in the Naked City." It had a good jazz soundtrack to it. Let's recap a little bit ... I went to the Oberlin College in Northern Ohio and did work with the Oberlin Jazz society, worked on some concerts and got more deeply involved with jazz, shared it with a lot of students. I went into Cleveland, heard Coltrane a whole bunch at Leo's Casino on Euclid Avenue. I heard Wes Montgomery play with them there – and I heard a whole lot of great jazz ... everybody in the jazz world in '64 and '65. When I moved to San Francisco there was increasing coverage of the whole counter-culture scene there. I got to know Bill Graham out there in the Bay Area, and a whole lot of other people who were presenting. I was a pianist myself on that scene - played with several bands. When I went to a little North Beach club [that became the Keystone Korner] and I asked them to hire my band, the owner of the club said, "I hate jazz, I can't stand it. It doesn't sell, it doesn't draw, and I'm opening up a new club in Berkeley and I'm selling this joint. Listen buddy, if you want a gig, why don't you buy this club and hire your own band? Why don't you do that?" I said, "That's not a bad idea, I only have \$8,000 to my name, but I'll try. I'll see." I came back with a buddy of mine who was a lawyer. He had a guy from the Bank of America there and they had papers. He said, "Write me a check for \$5,000." Then I had to buy the beer license, which was 400-500 dollars. So, I went through all the steps. The Keystone Corner made its history in the years it was open from 1972 to 1983. I wound up opening the club as a jazz pianist by night and a customs broker by day for the first six months in San Francisco.

JJ: How did you get involved in that?

TB: I met a friend who introduced me to it. They said they were looking for somebody to work at the docks, work at the piers clearing customs packages through customs. So I wound up on the clerical level, and I eventually stayed and got to be very settled in that customs firm, the oldest customs firm in San Francisco. So here I am working for the oldest firm in San Francisco, working as a customs broker in San Francisco in the daytime, and playing Afro Cuban music at army bases and jazz clubs all over the Bay Area, and getting to know the musicians in that area ... including Bobby Hutcherson, and the wonderful people that lived out there, and Jerry Garcia and Carlos Santana, and a lot of other people. I wound up having my own jazz club. The first night I was open, actually, Freddie Herrera told me, "Listen, I've got two nights 'cause these guys owe me a favor. You can just have two nights free of charge - because the day you open you're going to be flat broke. You're going to have to buy your own beer and stock your shelves yourself and put on some fresh painted signs. So I'll give you two free nights. You don't have to advertise - just Jerry Garcia and Will Saunders? So they came in and they played some very loud music for two nights that Friday and Saturday. After that I had Michael White, then Bobby Hutcherson and then McCoy Tyner.

(Continued on page 45)

Mark Campellone

Interview by Joe Patitucci

Mark Campellone is an experienced luthier who has been hand building acoustic arch top guitars for 30 years.

JJ: What was the inspiration for you to start your own company and make guitars the way you saw fit to do them?

MC: I started out building solid body electric basses in the late '70's, I think. I played guitar since I was 10, but I liked the instrument itself. I've always had kind of an artistic bent and in the mid '70's, I was playing a lot of bass. I had started playing bass in a band and ended up doing a lot of gigs on bass. Back then, all there was was Fender, Gibson, and Rickenbacker and being a guitar player, all those instruments felt awkward to me. So I decided to try building a bass, an electric bass. This was right around the time Alembic started to get well-known. I continued to work almost exclusively as a bass player for many years, and continued building custom basses all during that time, for about 10, 15 years maybe. I built over 100 solid body electric instruments.

JJ: Who were your customers?

MC: All different people. I actually had a good friend who was an instructor up at the Berklee College of Music. I built a bass for him and I got a lot of business from up there. I didn't advertise or anything. It was just word of mouth and things continued. I was doing various things at the time. I was playing. I was teaching. I was

tops, and then started doing some shows. And at that point, things just took off.

JJ: When you were building your first arch top guitars, obviously you needed to know the thicknesses of the wood, how to cut it, the types of glues that were involved - all sorts of different subtleties that impact not only the construction, but also how it impacts the sound. How did you go about learning those types of things?

MC: Two main sources. The vintage guitar shop guy also had a friend who he introduced me to who used to work at Guild Guitars, when they were in Westerley, Rhode Island. This guy's name was Glenn and he was basically an engineer, but he played some guitar and worked at Guild. He built a couple of arch top guitars and he gave me some really general guidelines - as to top and back thicknesses, things like that. He also lent me some of his hand carving tools, because I didn't have any at the time. That's basically what got me started, and with some very general guidelines to go by. Another equally important source was the work I did on all the old Gibson guitars. I had to take them apart and put them back together - so I got to see everything about them just from looking at how those guitars were made. The other thing that was really helpful was that there were a lot of vintage arch tops that came through this guy's shop. I had opportunities to buy lots of them -

those Gibson guitars when I was a kid. I took a lot from their aesthetic, the general guidelines that Glenn gave me and then from there I experimented on my own, based on what I saw going on in all these other old Gibsons that I worked on.

JJ: Where do you get your wood and the different items and parts that go into creating an arch top guitar?

MC: Well, with the boom of independent instrument builders, there's also been a boom of wood suppliers for instrument building. Initially, I was getting wood wherever I could. Back then, there was nowhere near the availability of stuff that there is now. When I started 20 or 30 years ago, I actually got some wood locally, right here in Connecticut. There's a guy that cuts a lot of wood from the northeast. Maple. I get from him sometimes. But all the big leaf maple grows out on the West Coast. The spruce is from Northwestern U.S. and Alaska and Canada. So on the West Coast, there are a number of outfits that specifically supply instrument builders, and they sell the stuff cut to sizes that are appropriate for instrument building.

JJ: Are spruce and maple the two woods and the only two woods that you use?

MC: Well, for the construction of the body, basically. There are some other woods in small amounts - like the linings or the curvings inside the guitar that line the rims, that provide your gluing surface for the top and the back. Those can be made of mahogany or cedar. But the bulk of the instrument, other than the fingerboard, which is ebony or rosewood, the bulk of the instrument is spruce or maple as opposed to flat tops. Flat top guitars always have a spruce top and a lot of times you'll see mahogany back and rims or rosewood. They don't do that with arch

(Continued on page 38)



"I knew the arch top frenzy was probably going to die down after a while, and the market wouldn't support these really astronomical prices I like building a lot of guitars - so I wanna make them affordable so a lot of people can buy them."

doing a lot of repairs for a local guy who had a pretty good vintage instrument business going nationwide, just out of his house. Guitars, banjos, mandolins, old stuff. I even did some complete restorations of old Gibson arch tops and I started thinking about trying to build one - because it was always kind of a fantasy. The timing was just kind of right because it was just before the arch top boom. I'm talking mid '80's. This guy that ran the vintage shop was very encouraging. He thought my work was good and he thought I could make money at it. So I started to consider it more seriously and then actually started building some guitars, and some arch

which I did. I bought them to study them mostly. It was a very good thing to do because I learned a lot about these guitars. At one point I had maybe a dozen guitars that I thought were all superior sounding instruments - and no two were built exactly the same. That was an important lesson for me to learn back then. I've always been a Gibson buff. So I always kind of gravitated towards that look and wanted to do something like that - as opposed to the contemporary style that a lot of people are doing. I really liked the traditional style because I was in love with

Visit www.mcampellone.com

Mark Campellone

(Continued from page 37)

tops because the instrument is based on violin family construction. They stick with the same materials, typically.

JJ: You mention that ebony and rosewood are used for the fingerboards. Why that instead of the spruce and the maple?

MC: Durability. Spruce would wear out in a week. Spruce is very soft. It's a peculiar wood. It's got low density but high stiffness. That's one of the things that makes it an ideal tone wood. It's not very dense and it's got a very high stiffness to weight ratio. It's very lightweight but very stiff and that makes it good in terms of transmitting vibrations throughout its length and width. But for the fingerboard - the piece of the instrument that gets a lot of handling - you want something really durable. and rosewood and ebony are very dense and they wear well. Maple is different. Typically you wouldn't use a maple top for an acoustic guitar because it does not have those same properties that spruce does. It's much denser, heavier - not as good at transmitting vibrations.

JJ: Talk about the work that goes into creating a fretboard.

MC: The fretboard can be plain or fancy, depending on the cosmetic appointments. But basically you're concerned with the things that are going to affect playability. You want the wood to be properly dried so that the fingerboard isn't going to shrink after you assemble the instrument. You want the fret slot locations to be accurate. You want the board to be straight. Those are the main considerations and then beyond that, it's basically inlay work and decorative features and the like.

JJ: How long does it take you to build a single instrument?

MC: I can't tell you because I haven't built a single instrument in about 15 or 20 years.

JJ: So you're working on multiple instruments at the same time?

MC: Yeah. When I first started tinkering with the arch tops I was building them one at a time. I was even hand cutting my own pearl inlays, which was totally insane. But back then, I did make a kind of half-assed effort to keep track of my hours and it was something like 225 hours, roughly. Now, I sub out the inlay work. There are guys that are really good, cutting pearl on machines that provide much better quality and are cheaper than I could do by hand. I do sub out some of that stuff. So that chops some time off on my end. And building in batches helps make things quicker because some of the setups for various operations are kind of involved. So it just makes more sense, it's more efficient to do a setup, run a bunch of pieces rather than set up

for every piece one at a time. Up until a year or so ago, I had been able to get out eight guitars every four months.

JJ: You were talking about the pearl inlays on the fretboard. How do they cut the pearl? Is there a certain type of pearl? How about scooping out the place in the wood where the pearls go?

MC: The pearl usually comes in 40, 50, 60, 70 thousandths thick, in flat pieces, and ready to be cut for inlay. I send a pattern to the primary guy I work with - who is a really good mandolin builder. When he first started, he was actually using a mechanical pantograph machine to cut inlays. He would make a pattern and then use the pantograph to follow the pattern and duplicate the cut in the actual pearl blank. Now he's he's running like three machines. I send him a drawing. He converts it to a computer program and then they slap it on the machine and cut it out. I have another guy who actually inlays the pieces into the wood because so many of the pieces I do are different. I do different neck scale lengths and that means your fret spacing is going to be different on each of the scale lengths. So I can't just say to Tom, "OK do this pattern in 100 fingerboards because I don't know if I'm going to get orders from one scale length or another. So I can't have them made up in large batches. I have the inlay cut in large runs but I can't have them inlayed until I know what they're going to be inlayed into. I have another guy who does what they call the pockets, and dropping the inlays in, gluing them in and doing that part of it.

JJ: How many custom guitars do you do of a given size and what are those different sizes?

MC: I've actually gotten away from doing custom work. Basically, I played guitar for, let me see, 46 years now. A lot of people who play, even if they've been playing for a long time, don't know that much about guitars, from a practical standpoint. What I do now is offer a limited number of options that all fall within certain parameters that I know are going to make sense for the instrument. There are different sizes, body sizes, different fingerboard scales, and usually people will make a choice based on, for instance, body size, physical comfort, what they want the guitar to sound like. If comfort is more of a priority - get a smaller guitar. Bigger sound? Get a bigger guitar. But I keep the options limited to those which I think make sense for the instrument, so I'm not building Frankenstein guitars - just because somebody might want something flukey. If somebody wants something different than my jigs can do, I have to do the work by hand - which takes too long. Since I'm so busy, I can't really afford to do anything that's going to disrupt the smooth flow of production. So that's another reason why I limited the options. But when people are making choices, if they need guidance, I can guide them.

JJ: I've seen your work and there are different colors. I think you did one in blue.

MC: Yep. The blue guitar craze was in effect for a while. There are different ways of applying color and basically, it's strictly a cosmetic thing.

JJ: How about pricing?

MC: Well, I can tell you in a nutshell, when the arch top boom was going full swing, and prices of vintage pieces were going up steadily into ridiculous levels, that influenced the pricing of what contemporary builders figured they could get for their stuff. A lot of people were pricing their work in the same range as vintage pieces were going for. I always tried to keep my prices to what I thought was kind of a reasonable level for a couple of reasons. I knew the arch top frenzy was probably going to die down after a while, and the market wouldn't support these really astronomical prices that they were getting when it was really peaked. So I wanted to try and price my stuff in a range that I thought would work better over the long haul, after the excitement died down. You know, that people still would be willing to pay. And I like building a lot of guitars - so I wanna make them affordable so a lot of people can buy them.

JJ: Are they numbered and identified so that a hundred years from now someone will know whether they have a Campellone, number 473 or number one?

MC: Yep. They all have a label inside that has the model number and serial number.

JJ: What are your future plans?

MC: Slow down. I've been working really hard for a lot of years. I think it's time to be able to work at a little more leisurely pace under less pressure and actually enjoy the work more - rather than just always being worried about trying to get stuff out the door. Towards that end, at the beginning of last year, I stopped taking customer direct orders. Obviously when I first started out, it was all customer-direct. Then a few dealers expressed interest and that was another funny thing. If you're getting \$5,000 for a guitar, you sell it direct to a customer and you get say \$5,000. If you sell it to a dealer, you have to take a cut to accommodate their commission. A lot of my peers were reluctant to get involved with dealers because they didn't want to take the financial hit. I was eager to work with dealers because I knew down the road, they were just going to increase my business. You got a store in Chicago that's got your guitar. You got a store in San Francisco that's got your guitar. People in those areas would not otherwise have the opportunity to see your work. I'm just going to sell through dealers and not take customer direct orders anymore. Dealing with customers can be very time consuming and I already have too much on my plate. Let the dealers handle the business end and I can focus just on the wood-working.

JJ: That's a good idea. Are there things that you wanted to talk about?

MC: I don't know. Italian food. [laughs] In general, it took me a while but fortunately realized at some point I wasn't really cut out for the musician life. So I'm glad I found instrument building.



Romain Collin

Interview By Joe Patitucci

JJ: Could you discuss your new CD release, *The Calling* which according to the press release is a blend of contemporary jazz, classical music and electronica?

RC: I started out studying classical music when I was a kid, and I still do. It wasn't until my teenage years that I got into jazz and improvisation. All the while, I grew up listening to a lot of different styles of music, from pop and rock to electronica. So all those genres are an important part of my sound as a composer and an instrumentalist. My new record, *The Calling*, is especially significant to me in the way that it integrates all of these influences in a more effortless and natural manner. I feel that I got to a place as a composer, and as an improviser, that gave room for each of these musical facets to be expressed freely, while also supporting and complementing each other.

JJ: What kinds of understandings did you glean from your experiences at The Thelonious Monk Institute of Jazz - in terms of both creativity, business and people?

RC: The Monk Institute was a very unique experience... You are basically put in one room for two years with a select group of musicians, trying to develop a sound while constantly learning from jazz masters and touring. I feel very fortunate to have been part of an ensemble of extremely talented guys- Ambrose Akinmusire

create my new record, *The Calling*.

In terms of business, it was very inspiring to learn, week after week, from legendary artists all so established and experienced. This industry is changing so rapidly, and a career in the arts is so nebulous, that it was a great privilege to hear words of wisdom from such masters as Ron Carter, Mulgrew Miller or Benny Golson...

JJ: Could you discuss your experiences touring with Herbie Hancock and Wayne Shorter while involved with the Thelonious Monk Institute, and any conversations, words of wisdom or advice you may have picked up?

RC: It was an incredible musical and personal experience... We got to tour with Wayne and Herbie in Vietnam and India for a total of about three weeks. It was so unique in that we were all hanging out a whole bunch, from brunch at the



experience Herbie's decision making, in both his comping and in his re-shaping of the music at any given point during a show. Sharing music with Wayne has also had a profound impact on me. His sound is so powerful, like a laser beam yet so incredibly fluid... Each note Wayne plays is an event. There is no room for hesitation, just commitment. At a press conference in Vietnam, Wayne said that all his life he had seen friends in limbo, who were planning to work on this and that, never fully realizing their vision ... He then paused and said '...Press enter!' That stuck with me to this day.

JJ: What were some of the noteworthy understandings that you gleaned from your private studies with Larry Goldings and Yellowjackets pianist and composer Russell Ferrante that made an impact on your artistry and character?

RC: I am very fortunate to have studied with Larry and Russell. They are both great influences who have been very supportive in their teaching, and whom I feel very lucky to call friends. I mainly worked on solo piano and voice leading with Larry. He is such a natural, and will make anything sound effortlessly beautiful... It's like he can never play a bad note! When studying with Russell, I focused on voicing concepts and composition. I was then in the process of writing for my debut album, and felt really privileged to be able to show him my new work. He would look at the music and instantly come up with arrangement ideas that gave more life to the pieces. It was also great to get to talk about career paths, and the business in general, with someone who has been leading a band and collaborating with the same musicians for such a

"...There is no room for hesitation, just commitment. At a press conference in Vietnam, Wayne said that all his life he had seen friends in limbo, who were planning to work on this and that, never fully realizing their vision... He then paused and said '...Press enter!' That stuck with me to this day."

(tp), Walter Smith III (tenor), Tim Green (alto), Chris Dingman (vibes), Joe Sanders (b) and Zach Harmon (ds). That in itself was an education, just learning from everyone in the room, and as an accompanist trying to adapt to each soloist- each coming from a different musical perspective with varying aesthetic priorities. everybody was bringing in original music too, which Terence Blanchard, who was then the artistic director, strongly encouraged. We were all pushed to compose, to constantly explore new musical possibilities and develop a personal sound. That's how my debut album was born, which featured Zach and Joe. This first album really laid the necessary foundations for me to

hotel to casual sight seeing. It gave us a rare opportunity to get to know two musical giants as people, and to engage in conversations on a more casual level. Herbie has always been one of my greatest inspirations, so being on stage with him and trading fours in a packed theater was a dream come true. More than any words, just to get to watch him play the instrument so close was an indescribable learning experience as a pianist. Since we were both on the same stage, surrounded by the same sounds at any given point in time, it was fascinating to directly

Visit www.romaincollin.com

The emotional connection for many of us creating music can blind us to the importance of understanding and effectively managing the business side of our professional activities. What significant ideas have you discovered about business, the [music] business, the people, and how have you incorporated some of those into your own career. As a young musician myself, I am still trying to discover the secrets of the music business! It is always a challenge to take your career from point A to point B, and it certainly takes a lot of patience, hard work and a healthy dose of optimism! As a general rule of thumb, I find it important to have a plan, a vision. Just like when I practice my instrument, I try to focus on short, medium and long term goals. I'll then work as hard as I can to reach those goals. All the while, it is important to remain flexible... The path to success seldom is a straight line! I also try to treat everybody with respect. At the end of the day, we are all trying our best to make great music, and it is important to acknowledge that basic sense of effort when working for somebody. So I try to do every gig with the highest sense of focus and commitment to serving the music and the leader. That means making myself available emotionally to be a receiver of the music on the bandstand, and do whatever I can to make the music even better. So I usually won't take a gig if I don't think I'm the right musician for it- for whatever reason. As a leader, it is very easy to be emotionally blinded. This is



*Eastern/Asian Sensibility
Brazilian groove...*

Wataru Uchida
Saxophonist / Composer

Live Show Schedule April 2012
4/8 Sunday 8-10PM @ Shrine world music venue
4/12 Thursday 8PM-10:30 @ Inkwel Cafe
Every Wednesday 8-11PM @ Mono Mono

CD 'Blue Morpho' on sale
www.cdbaby.com/cd/wataruuchida

one of the reasons I chose to ask Matt Pierson to produce my new record. When I reached out to Matt, I already had enough material for more than two albums, and I felt it necessary to have someone slightly more removed from the creative process to help shape the record. Matt was perfect for that: he has equally as much experience on the musical and artistic side of things, as on the purely business and marketing side of music. I love asking him for business advice and opinion, and he always has a valuable insight that he is ready to share. It turns out that his fundamental take on approaching the project was; take care of the music in the most honest way and it will take care of you. So we did just that. And once the album was made, Matt played a crucial role in pitching it to various labels and finding the right home for the album. I am glad to see it released on Palmetto.

JJ: How does jazz overcome one of its biggest challenges which is also one of its biggest strengths - namely the wide array of styles that are encompassed in this musical landscape - which can both be tempting to some listeners and confusing for other possible jazz fans?

RC: Historically, jazz is an art form that has thrived on constantly re-inventing and re-assessing itself. I believe this primary creative force behind the music is what keeps this art form alive. Because of this driving force, the umbrella called jazz became very large indeed, with various aesthetic approaches, from swing to bebop, from post-bop to contemporary etc ... In that sense, classical music is similar as it stylistically evolved from baroque to classical, romantic to contemporary and minimalist, and so on. You can't help change, especially in the arts where the primary actors are creators and revolutionaries at heart. Now, whether one deems any given new musical approach worthy, or not, is a whole other question...

JJ: What do you say to fans who are curious about improvisation and what the process is about?

RC: Well my advice would be to ask oneself: why do I want to improvise? Improvising is fundamentally a state of being, a process, it's an experience. If improvising is a necessary experience for someone, then that experience can be achieved with anything: one or two notes on a piano, snapping fingers, humming, I mean...anything! Everyone can and does improvise in one way or another. So I would strongly suggest to start with as little as possible, and really connect with heart, body and ears with those few notes and with the very experience of creating. That's where the light is, and that's the source that should be remembered. Learning more specifically a language, and the technique required to speak that language, should be secondary, and I believe should never come at the expense of truly connecting with, and hearing, what we are creating.

JJ: What are the challenges you see facing this music now and in the future, and for artists pursuing a career creating the music?

RC: The music industry has been experiencing a serious melt down, but music and art can't die. They are an essential part of human nature. What is really happening right now is the fundamental restructuring of the whole music industry, and it is happening very fast. No one really knows what the landscape will look like in five or ten years from now. However, even if record sales have dropped massively, live music still remains. I think that jazz especially is a music that essentially needs to be experienced live. Records never tell the whole story, and don't come close to hearing a band live, in the moment. So I believe there will always be an audience for live jazz music.

JJ: What do you read, listen to, and do beyond the scope of jazz or music in general, to broaden your understanding about this world, the universe, human nature?

RC: I have been doing yoga and practicing meditation for years. I find meditation especially crucial to developing a perception of the world that is as clear and broad as possible- it will always be a work in progress! But it has a direct, fundamental impact on my approach to music. If improvising means reacting in, and to, the moment, I want to be as fully aware of that moment as I possibly can be. So if I or someone on the bandstand plays a note, that one note in itself completely changed that very moment into something new. The awareness of that something new should dictate what the next note needs to be, if I am still fully aware and mindful. If I am, only then do I feel that I am truly improvising, because I am fully reacting to each moment, and each moment while being connected to the previous instant is a completely new universe in itself. If I consciously decide that I want to play this lick or that trick at any given point in time, then I destroyed the opportunity of letting the moment dictate the music, and I am not truly improvising anymore... Again, this is hard practice and a work in progress. As far as listening goes, I spend a lot of time with classical music, which influences me greatly both as a writer, and as a pianist. My favorite composers are Bach, Mozart and Rachmaninov. I also listen to film soundtracks quite a lot- music from Jerry Goldsmith to John Williams and Cliff Martinez. I also love singer/ songwriters - Bob Dylan, Joni Mitchell, Ray LaMontagne, to name a few... I aspire to the day I can make my piano sound as natural and soulful as the human voice. A noteworthy passion of mine besides music is bodyboarding/ surfing. I grew up on the ocean and being in waves is something that I think about every single day. Fate has it that I am now part of a great collective trio called *The North* featuring bassist Sean Conley and drummer Abe Lagrimas, Jr, both of whom are originally from Hawaii. We were just in Oahu in January playing a bunch of dates and making a record, so I got the best of both worlds: exciting music and great waves!

□ □ □

Nick Moran

Interview By Joe Patitucci

(Photo by Pierre Verrier)

JJ: Could you briefly discuss two or three of the guitarists or other instrumentalists who have made an impact on your approach to and perspectives about improvisation?

NM: In the jazz realm Jim Hall has been a guiding role model to me. We all admire him for his unique approach to the guitar and his daring harmonic sensibilities, but as a performer his great concern is for engaging the public, the listener. He achieves this via his musical logic, economy and sense of musical form that spans across the entire composition- a whole night of music, really. Creating a beautiful, inviting tone on guitar and involving the audience in music they can understand and enjoy is my priority. Another guitarist I've come to like in recent years is Robben Ford. He speaks to me as a rock player turned jazzman. He has his own sense of melody and gets a great, singing tone on guitar. I like to bring a similar bluesy edge to my music.

JJ: You studied at Fachbereich Musik in Mainz, Germany where you focused on trumpet and guitar. Could you discuss that experience and what prompted that educational pursuit overseas?

NM: You might call my European musical studies a happy coincidence because I went to Mainz as an M.A. candidate in German. I settled into the dorm and saw a poster about a master class with trombonist Jiggs Whigham being offered at

the greatest influence on me. Not so much for the specific things that we studied, but more for the qualities he embodied and the standards to which he held us. Musical adaptability, professional preparedness, respect and unflinching attention on the bandstand are some of the things he impressed upon us, and I can't thank him enough for being so insistent. To the specific musical skills I also must give credit to Mike Holoher. He taught me how to analyze and compose music via examples from the great jazz composers. My favorite day every semester at City College was the reading day which Mike used to host, and I always brought in a tune.

JJ: How did you develop your skills as a recording engineer and producer? How have those skills made an impact on your own performances and recordings?

NM: Like many people I am completely autodidactic as an engineer and producer. It all started when we moved into our home years ago and continues to be an ongoing process to this day. You need to listen to a lot of music and become very attentive to what's going on soni-



tional Jimmy Smith influenced organ trios?

NM: Whenever I hear that music my heart just fills with joy, but I don't play that way because that's not where I'm from. The quality that Jimmy Smith's music has is authenticity, and the truer you are to your musical self, the more authentic and involving your music will be. We're not a swing or hard bop band. I bring a rock and electric blues influence from my upbringing to the music, as well as a love of James Brown and all things funk. In recent years I've also been writing songs with longer forms (like Wishful Thinking) and which focus on melody and mood with perhaps just a short solo, as we do in "Natalya." I am very fortunate to have organist Brad Whiteley and drummer Chris Benham in the band because they understand what I'm striving for and embrace it completely.

JJ: The emotional connection for many of us creating music can blind us to the importance of understanding and effectively managing the business side of our professional activities. What significant ideas have you discovered about business, the [music] business, the people, and how have you incorporated some of those into your own career.

NM: Now more than ever it's important to recognize that the resources necessary to build one's career in music are available to us all right now. Things have evolved significantly in a very short period of time. For this reason one needs to become savvy about all kinds of things that do

(Continued on page 42)

"Much of our daily lives and what one reads in the news these days seems to reinforce the notion that life is more pressurized than ever. Therefore my attention has turned to health and maintaining a sense of balance because it's very easy to lose grasp of these things."

the Fachbereich Musik. I went there, signed up for the class and fell into a very nice community of musicians, many of whom are still dear friends. The music classes were always on the side, though. I was mainly studying German language and literature.

JJ: Could you talk about the kinds of influences on you and your music made by Ray Santos, Scott Reeves, guitarist Rick Stone, bassist Ron Carter, and pianist/arranger Mike Holoher - with whom you studied at City College of New York?

NM: Of the people you mention Ron Carter had

cally, formally and emotionally. It motivates you to study, to learn how to record exciting sounds, how to refine arrangements and ensemble textures, and ultimately to bring the fruit of this work to a live audience. A friend who came to our release show said that the band sounded more cohesive than ever, so I hope that's evidence that the process is working.

JJ: Could you discuss your new CD release, No Time Like Now, which is an organ trio CD? How is your approach different from the tradi-

Visit www.nickmoranmusic.com

(Nick Moran — Continued from page 41)

not directly have anything to do with music-social media, distribution, setting up a label, having a web site that's easy to manage, sales, etc. Getting into these things takes time, so it's essential to set aside big chunks of it despite one's natural disinclination to do so, mine included. In my dealings I would have to say this: never yell at anyone no matter how infuriating they may become because it happens sometimes. Stand your ground, but keep your cool. As a bandleader protect your interests via diplomacy and run interference between your sidemen and the house if necessary.

JJ: What do you read, listen to, and do beyond the scope of jazz or music in general, to broaden your understanding about this world, the universe, human nature?

NM: Much of our daily lives and what one reads in the news these days seems to reinforce the notion that life is more pressurized than ever. Therefore my attention has turned to health and maintaining a sense of balance because it's very easy to lose grasp of these things. This past year I've read some extremely practical books by Joel Fuhrmann and Deepak Chopra, stuff you can use every day. I live near Prospect Park here in

Brooklyn, so I try to get out and exercise as much as possible. Chiseling out time to spend with my wife and children is really important, as well. Simple activities - getting away from the media time sinks, cooking for my family and focusing on friendships - all that helps.

JJ: What do you say to fans who are curious about improvisation and what the process is about?

NM: Study is important. Like any other serious pursuit learning to play jazz demands commitment and patience. But beyond acquiring a certain amount of technical mastery I believe that trusting your intuition will lead you to a more personal and satisfying musical experience. For me, composing original music has been the most effective way to deepen my expression because I'm more emotionally committed to that than to any other music I play.

JJ: What are the challenges you see facing this music now and in the future, and for artists pursuing a career creating the music?

NM: At any time in its history there have always been beautiful things going on in jazz, yet it continues to grab only a small portion of the

music-listening public's attention. Creating visibility for yourself and distinguishing your band from other great groups are a couple of the challenges. Keeping your band working is certainly another. Becoming business-oriented might possibly be the toughest of them all.

JJ: How does jazz overcome one of its biggest challenges which is also one of its biggest strengths - namely the wide array of styles that are encompassed in this musical landscape - which can both be tempting to some listeners and confusing for other possible jazz fans?

NM: Everybody brings their musical and life experience to the table, and the results are frequently surprising and fresh, not only in jazz. Whatever the style, I don't think the listener really cares as long as the band has a clear musical identity and concept. In this group I've decided to use an established format- the organ trio - and infuse it with a rock edge and explore some interesting and extended song forms. That's my way. If the music is focused and stirs people's emotions I think you've got a very good shot at winning over the audience.

□ □ □

(Kate McGarry — Continued from page 32)

others?

KM: I've always wanted to understand what is holding up and animating this world of form. I had some very intense spiritual experiences in college where who I thought I fell away and I experienced dissolving into nothing but being part of everything all at once. It was terrifying at first and then it was like seeing the end of an intense movie before it's over and realizing that everything was always fine and that everybody was just acting, it wasn't real blood, just good special effects. Of course the experience did not last. I spent the next few decades chasing after it - trying to hold on to it or recreate it to no avail. So instead I've been in a very long drawn-out kind of boot camp - learning compassion for myself and for the human race in general and learning how to question thoughts that are painful to see if they are true, which they rarely are. The qualities you mentioned I think are our basic human nature and come through us naturally when we are not enveloped by fear or stuck in past conditioning.

JJ: What do you think might be an immensely powerful way to attract significantly more fans to this music - to buy recordings, admissions to clubs and festivals?

KM: The greater problem you allude to is not the musicians to solve but the society as a whole. I think there is a lot of great music - people expressing themselves skillfully, uniquely but society wants that for free - they don't want to pay musicians or support that kind of creativity. I find that kind of music compelling and worth dropping coin on. Maybe it's our attitudes that have to change.

JJ: How does jazz overcome one of its biggest challenges which is also one of its biggest strengths - namely the wide array of styles that are encompassed in this musical landscape - which can both be tempting to some listeners and confusing for other possible jazz fans?

KM: I feel the jazz artist's real responsibility (the only one that they should ideally be paying attention to), is to try to listen and create as accurately as possible whatever music they hear inside and to create whatever music they feel most drawn to express and share with the world. We have to leave those challenges, the branding of the music, stylistic and genre concerns to critics and listeners and not saddle the artists with this responsibility.

JJ: What do you say to fans who are curious about improvisation and what the process is about?

KM: Notice how much it is already in your life, start there. I recommend reading Wynton Marsalis's *Moving To Higher Ground* to understand more about the foundations of jazz music and how improvisation relates to everyday life. I hope that someday we will start to teach improvisation as a natural part of elementary school education. Starting with call and response - its as natural as a conversation. I would also listen to whatever great artists draw your attention and copy them to learn the nuances of how it's done. Follow your curiosity - give it your full attention and it will also show you a way that is unique and all your own.

JJ: How does your activity as an educator impact your artistry?

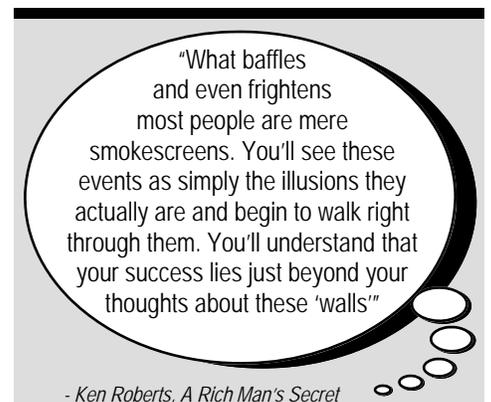
KM: Having to explain something helps me see

it more clearly as well. It just plain feels good and right to pass knowledge on. Teaching, at it's best, is an act of generosity where both people learn and are better for the effort. I usually feel happy and expanded after a good lesson.

JJ: What are the challenges you see facing this music now and in the future, and for artists pursuing a career creating the music?

KM: The challenge for any jazz artist is always the same: to create music that is authentic, meaningful and compelling and to express it as skillfully and courageously as you are able. Also to keep working on skills so that it's possible to express more freely without having to think about technique. If you need to have another job to support yourself because the society doesn't value this kind of creativity, you may have to get one for a while - there's no shame in it. It's not the worst thing in the world. It takes a lot of stamina and drive to live this kind of life and I haven't seen any shortcuts so far.

□ □ □



Wataru Uchida

Interview by Joe Patitucci

JJ: Could you discuss your new album *Blue Morpho* - which features you on tenor sax, Romero Lubambo, guitar; Helio Alves, piano; Nilson Matta, bass; Cafe Da Silva, percussion; and Ze Mauricio, percussion - and its development from concept to completed artwork?

WU: It was just a coincidence that I met Nilson Matta and Duduka Da Fonseca around 2004. They were hanging out in the East Village and Nilson happened to talk to me. At the moment, I didn't know who they were. They invited me to their show at The Iridium. Since then, I have followed their shows and sometimes I grabbed a beer with Trio Da Paz drummer Duduka Da Fonseca. Duduka always encouraged me saying, "You have to keep playing with people." But I was just one of those unknown saxophonists and he was a Grammy Award Winner for Best Latin Jazz Album of 2003. I didn't listen to him seriously. Once he said, "Joe Henderson said that McCoy Tyner was driving a cab for money when he was hired by John Coltrane. You have to play with any musicians although you think they are much better than you are." Around that time, Nilson Matta suggested me to come to his house and jam with him. I decided to ask Nilson to be the producer of my first recording. Nilson and I met several times about the recording and I said that I love the music of Baden Powell, the legendary guitarist from Brazil. Nilson said, "It would

stantly working on my playing on sax, and want to do an album with Duduka someday. Helio, Romero, Café and Ze only needed to rehearse my original tunes twice. They created the exact sound that I had heard in my head when I had written the music. That's the ultimate difference between them and other musicians. They are super quick to get the idea, and able to add another dimension to the music as a product of their own life experiences. Besides that, Café and Romero act like everyday is their birthday - or Samba Carnival. Manfred Knoop, the recording engineer, worked very well. He was suffering from his terminal illness during my recording project, and the last thing I heard from him over the phone was, "Wataru, I am very happy for you that you are finally finishing this beautiful project. I will look around to help you get a distributor." Unfortunately, he passed away and we'll never be able to work with this beautiful, honest and extremely kind human being again.

JJ: What experiences did you initially have growing up in Japan that inspired your interest in jazz?

WU: I was born in a big city, Yokohama, Japan, and I was raised in a poor town in Kanagawa -

"Many jazz musicians seem to think that they are special people and they don't need to care how they act at venues or what they wear. That is a big mistake. For audiences, jazz performances are still a show. We have to look neat and possibly sensual. We have to talk and act nicely to give them the best impression of us jazz musicians."

be very interesting if a Japanese jazz sax player recorded Baden's tunes. If you want to do it, I will get you the best musicians for the project." We named this recording project "Berimbau Project," after a tune written by Baden Powell. Nilson negotiated with the best New York-based Brazilian musicians, but I still needed to save money to pay them. We actually restarted the project a year later. I wanted to make the CD friendly to people in Eastern Asia who don't have the opportunity to listen to jazz. I decided to have hand percussion instead of a drum set - to give the music an earthy flavor and be interesting to even the untrained listener. That's why it doesn't have Duduka in the band. I am con-

where there were junkyards, tiny car parts factories, and small farms. My father was born with hearing disability and my mother passed away when I was eleven years old. My father wanted to make his life decent-looking so he had a cheap stereo system, an open reel tape recorder, which he didn't use. Because of his disability, I could play music as loudly as I wanted at anytime I wanted. I joined the middle school brass band and started to play bass trombone. I think this experience is the foundation that helped make my saxophone sound so round and fat. FM

Visit www.wataruuchida.net



radio didn't reach my house well and I ended up listening to a station by the National Broadcasting Association. That means I spent more time with classical music and world music than pop music. I still listen to classical music and folk music more than Jazz. I moved to Tokyo to study mathematics and computer science. I formed a rock band as a drummer and cats got together at a tiny jazz café around our college. I encountered this fascinating music that made me get a saxophone. I played jazz in Tokyo. Later, I spent about seven years to save money and I moved to New York in 2000. I became an apprentice of Chico Freeman, who has recorded with Elvin Jones, McCoy Tyner and all the jazz giants. I would say that everything I did before meeting Chico Freeman was just preparation to deal with this huge personality. My real life with jazz started with the apprenticeship. That was such a Japanese way, and I sometimes cleaned up his apartment to study anything possible from him. He helped me to polish up my sound and it became fatter by his Chicago tradition influenced by his father, Von Freeman, NEA jazz Master, and Gene Ammons.

JJ: Could you talk about some of the conversations with or observations about some of the influential jazz artists with whom you have performed, studied or came into contact - that have made a significant impact on you?

WU: Chico Freeman said, "As you can see in the blues, it is sharing all the misery and sadness in the sound of the music ... musicians can make audiences joyful." It pushed me to sacrifice most of my life and dedicate myself to music. Since I was a kid, I wanted to play music for blue-collar like people around me in the poor town. I still feel the same way. In Japan, any people in any class listen to jazz. People there have old LPs

(Continued on page 44)

Rudresh Mahanthappa

(Continued from Page 14)

that this was going to go someplace. It was like we might be playing \$30 gigs now but five, eight, ten years from now we might be doing some things that are a lot bigger. So I've been blessed in that way and consequently have very much tried to take as good care of my sidemen as possible with regard to everything, whether it's fees or it's travel circumstances or just an overall loyalty - because we're all in this together. It's a different model. Some people are in a position where they're able to hire the latest

"Every time I'm around Jack, and we're rehearsing or something, definitely on the bandstand, I just hope that I can remain that open and interested and engaged when I'm 70. That's something I always come away with. He's always open to different ideas and exploring different territories."

young whiz kid that everyone is talking about and that's never really interested me. That's not what's important because a band is a community. It's a small community, but it's a community. It's also a subset of a larger group of folks that are kind of on a similar path and a similar mission. Ultimately, we all have to look out for each other.

JJ: Well I think that the pop culture mindset of new, newer, or newest has crept into the worlds of jazz and art and so on. As someone mentioned to me, the concept about some established artist or musician used to be for example, "What's John Coltrane going to do next?" Now, with certain media-driven mindsets, the conditioning is to instead be concerned with "Who's the next John Coltrane?"

RM: Right. Right. It's whoever's new. There's a great emphasis placed on youth as well. So those two things together are putting the music in a difficult circumstance.

(Wataru Uchida — Continued from page 43)

from Blue Note and Verve and they spin those vinyls after dinner. Surprisingly, I found out that jazz is overwhelmingly attractive for people who are hip in the USA. So that's how I have discovered my interest. Baden Powell is an example. You should listen to his album *Solitude on Guitar*. Stanley Turrentine and Gene Ammons are examples of artists who have influenced me.

JJ: The emotional connection for many of us creating music can blind us to the importance of understanding and effectively managing the business side of our professional activities. What significant ideas have you discovered

JJ: Certainly, having the youthful surge of new energy and ideas into the music is important. Tradition is so relevant in jazz, and because in music, notably jazz, the process of creation is enhanced by experience and the wisdom that comes through that and maturity - both youth and maturity are essential. Having been surrounded by two sets of grandparents growing up, my respect for elders and their wisdom was nurtured early on. Learning to be a constant student of one's craft, growing beyond the limitations by ego are critical.

RM: Absolutely. Definitely. The emphasis on

individual personality and the individual voice is still there, but it's gotten a little bit lost. It's almost like a high level of competency often outweighs having something unique to say. I had a great teacher when I started playing in 4th grade who emphasized the importance of being unique and finding your own voice. It wasn't like he was actually saying you need to find your own voice when I was in 4th grade, but I think he did it through practicing what he preached. He loaned me a few LPs every week and it was such a wide variety of stuff. It might be Ornette Coleman, it might be Yes, it might be Stravinsky. I was listening to the stuff all at once. I didn't see any great barriers between any of this music. It wasn't really until I went to college that I heard people talking about be-bop and hard bop and post Coltrane, and all these terms. It was also the first time I experienced people differentiating between saxophones - alto players listen to alto players and tenor players listen to tenor players. It was like, "Wow, something is really, really, really wrong with this picture." You know? This is all wide open. We can kind of do whatever we

about business, the [music] business, the people, and how have you incorporated some of those into your own career.

WU: My saxophone repairman saw interview video of Eric Dolphy's family and they said Eric paid to rhythm section players well and he didn't make much money. Art takes all of your life so that I have to spend most of my time practicing, arranging and composing. My rhythm section players always get paid better than I do as a leader. I treat them respectfully because I want to play with strong players to be a better musician. If I see bullshit in the rehearsal or on the stage, I will fire that person. It is normal to think

want, and do it well, and do it with meaning and a sort of mission and people eventually listen.

JJ: What do you do to decompress?

RM: We do a good bit of traveling. We try to get out and do stuff, maybe like little weekend trips. Sometimes she meets me at the end of a tour and do some traveling. We're kind of foodies. We try to keep really good track of what's going on in the restaurant world - and always trying new things here in New York, or when we're out and about.

JJ: So if I read you correctly, then you're a big fan of Gray's Papaya Hot Dogs, the two for \$3.75 recession special with the papaya drink, right?

RM: Actually, you know what's funny? I don't know if it's Gray's, but it might be one of the knockoffs. Cornelia Street Café ... On the break, I always go get a couple of hot dogs. I love hot dogs. It's really funny. I grew up, I was raised vegetarian. My parents are practicing Hindus. I started eating meat late high school, early college and it was actually pork that won me over. I had a pork chop at someone's house and I was like oh my god. This is amazing. If I'm going to eat Indian food and I can't go to Queens, I go to Curry Hill on Lexington Avenue around the Jazz Standard. There's a lot of good places up there.

JJ: What do you say to fans how are curious about improvisation and what the process is about?

RM: I think language always develops. Improvisation should be as easy and facile as you and me talking right now and I think that if you listen to improvised music with that sort of mindset, you'll really be moved beyond the music. I think improvisation in general can be a really empowering mode of communication for anybody - whether you're a musician or whether you're a Wall Street banker. I think there is a particular mindset, there's a particular process there that is empowering and liberating and can set us free in a lot of different ways and kind of open our minds to understanding each



that art is more important than business. That's what I believe. Many jazz musicians seem to think that they are special people and they don't need to care how they act at venues or what they wear. That is a big mistake. For audiences, jazz performances are still a show. We have to look neat and possibly sensual. We have to talk and act nicely to give them the best impression of us jazz musicians. We may not be stars in finance, but we demonstrate courage for people and the society in general. You can't forget that.

JJ: What do you read, listen to, and do beyond the scope of jazz or music in general, to broaden

(Continued on page 46)

Todd Barkan

(Continued from page 36)

JJ: So, when you started, were you able to break even right away?

TB: Well I didn't have a choice. I was running by the skin of my teeth. I was running a club literally by the seat of my pants. Well, that's healthy in a certain kind of way because it's real. When you become a businessman, you sink or swim very quickly. I worked night and day with a lot of devoted people, I had a whole squad of people who did nothing but take flyers all over the Bay area.

JJ: Right away, you had to be booking the guys, you had to decide who's gonna be in there, and you had to decide contracts, you had to buy the beer, the liquor, clean it, open and close it, a myriad of paperwork and marketing whoever is going to perform there to get people to come out.

TB: I wrote my own press releases from Day 1 to the end, so I had the posters and flyers. We were about five or six people. I had to learn how to do it all but it was invaluable experience for what my life's work was. I wound up being a record producer, in pretty short order. The guy from Timeless Records asked me to record Tete Montelieu at Keystone Corner. Then there was my real integration with the Japanese jazz market, which has been an essential part, absolutely indispensable part of my whole life in jazz. The Japanese literally produced hundreds of jazz records for Japan. When Keystone Corner opened, Japanese jazz fans were a major part of what helped keep the club thriving because at that point, Japanese were coming to San Francisco in droves - especially for honeymoons and it was along with Hawaii, one of the favorite vacation spots for Japanese Tourists. Later on, towards the end of the 70s, it started evolving somewhat differently. In the early '80s, they started coming more to New York because they could get more bang for their buck. They could see ten clubs instead of my own Keystone Corner, the only jazz club there. Eventually Kimball's opened and a few other clubs.

JJ: Talk about the geography of Keystone Korner.

TB: It was close to the center of the city - the northeast quadrant of that peninsula of San Francisco. San Francisco was a city of about 700 to 800 thousand people. It was the jazz club for that area from 1972 to 1983. It was called the Birdland of the '70s by a Mary Lou Williams - and it really was. It was a favorite jazz club of Stan Getz and Miles Davis and Dexter Gordon. They all called it their favorite jazz club in the world.

JJ: Did you have some master plan when you opened Keystone Korner?

TB: There was no master plan. I was kind of at the right place, at the right time. But it was al-

ways a struggle, and in retrospect it was my naiveté and my lack of business acumen in certain ways. But they contributed to my always having to struggle. It was a double-edged sword because in certain ways it also helped me maintain my artistic integrity. I love playing the piano. I just recently wrote a song for my wife. I love playing music as much as anything in the world and it's one of the great tonics for the soul. And you know that as a musician. Nothing makes you better than to play some music, just play your heart out. Playing music is the greatest joy in life and I've never felt otherwise. But I had to choose. You have to make choices in life. Life is a series of choices and I felt very blessed and very lucky to be able to do what I was doing. And I knew that I was one of the few people in the world doing what I was doing. So I felt even more blessed - even with all the troubles involved from day one. If I had been more together, I would have gotten Keystone Corner more corporate. One of the kids who came to Keystone Corner continued the tradition of Keystone Corner in a corporate way - Randall Klein who runs the San Francisco Jazz Organization. SF jazz is definitely an artistic and spiritual descendant of Keystone Corner - part of the same jazz audience that I developed there. I feel everything, and I went back at one point in '91, '92, and helped Yoshi's continue when it was struggling a bit. Now SF jazz is about to try to open up its new facilities like. It feels good to me, that my legacy still lives there. I was still part of the same legacy that the Black Hawk and the other great clubs that were in San Francisco, The Jazz Workshop. I'm part of the historical continuum. That's why I was so thrilled that this new book on Keystone Corner came out. It is a portrait of

pop atmosphere that made it a real, down-home and wonderful place. It was a quintessential jazz club. And it was a place for people of all persuasions - from magnates to street hippies, from people of the evening to bankers and lawyers. They could all feel comfortable. We had air-purifying ionizers that took the smoke out of the air.

JJ: At one point you produced a fund-raiser to get money for licenses to be able to grow and serve food.

TB: Oh yeah. We'll talk about what kept the club open. I had no money from day one. It was always around the margin. Dexter Gordon used to walk into the office at midnight and say, "Well, that would pay the phone bill!" Early on, Rahsaan Roland Kirk, my dear friend from Columbus, Ohio, along with McCoy Tyner, Freddie Hubbard, Ron Carter and Elvin Jones, all got together, and joined forces to play a benefit concert for Keystone Corner in 1975. We raised \$85,000. We bought a liquor license - a hard liquor license, because we couldn't have made it to 1983 without that. We got that but then we noticed we needed one more thing. Grover Washington, Jr. who was the best man at my wedding, and George Benson - two of my dear buddies from the early days also joined forces at the same Paramount theater as fund-raiser before, in Oakland City, five hundred seats, and raised \$75,000. It was a little more expensive concert to produce with strings and everything. As a result, we were able to knock down some walls, increase the size, and build a kitchen. We had more seating, a hard liquor license, a kitchen and so we could admit minors. That's what kept

"Early on, Rahsaan Roland Kirk, my dear friend from Columbus, Ohio, along with McCoy Tyner, Freddie Hubbard, Ron Carter and Elvin Jones, all got together, and joined forces to play a benefit concert for Keystone Corner in 1975. We raised \$85,000. We bought a liquor license - a hard liquor license, because we couldn't have made it to 1983 without that. Grover Washington, Jr. and George Benson - two of my dear buddies from the early days also joined forces ..."

the jazz club with pictures from its second half of the club's existence from about '76 to about 1983. The documentation is part of the history of our music.

JJ: Did you ever reach a point where you felt you had gotten over the hill at some point - where you could relax a little bit, and not have to worry about every penny?

TB: I never felt that way at Keystone Corner. But that had to do with the lack of my own business acumen at the time. I was much too much of a purist. It had integrity. It had that mom and

us open until 1983. Then as yuppies were kind of taking over, and Silicon Valley was starting to happen in the early 1980s, the landlord wanted ten times more money for the lease. So I wound up moving back to New York.

□ □ □

In the continuation of the interview with Todd Barkan next month, he shares more of the history and stories about a number of the legendary jazz artists who performed at the Keystone Korner.

Playing Our Parts Benefit For The Jazz Foundation of America (In Memory of Dennis Irwin)

On Tuesday, Apr 24 the Jazz Foundation of America will hold a fundraiser at Dizzy's Club Coca Cola at Jazz At Lincoln Center, 60th & Broadway, from 7:30 PM until 9:30 PM. Performers include John Scofield, Joe Lovano, Ambrose Akinmusire, Ravi Coltrane, Fleurine, Brad Mehldau, Lewis Nash, and John Pattitucci. The doors open at 6 PM. Admission is \$125 per person and includes complimentary wine and hors d'oeuvres. The price of each admission, minus \$25, is tax-deductible.

Guitarist John Scofield said, "Many musicians are in that enormous group of self-employed individuals who have no health insurance and this can be a killer. People don't want to get regular checkups because of the fees. As was the case with our friend Dennis Irwin, a serious illness can go undiagnosed until it's too late. We hope to raise a significant amount of money to support the programs that help so many musicians with so few alternatives."

Reservations for Playing Our Parts are available by phone only at 212-258-9595. No online reservations. Credit Cards are required to complete all reservations.

If you are unable to attend, but would like to make a tax-deductible donation, please visit www.JazzFoundation.org. Or send checks to: The Jazz Foundation of America, 322 West 48th Street, 6th floor, New York, NY 10036 (Make checks payable to: The Jazz Foundation of America.). There is no Dizzy's Club After Hours set following this performance.

James Moody Democracy of Jazz Festival Plus Sarah Vaughan International Jazz Vocal Competition, October 15-21, Newark, NJ

The James Moody Democracy of Jazz Festival will debut October 15 through October 21 - a weeklong celebration of jazz and the musical legacy of longtime Newarker and influential jazz saxophonist and composer James Moody. The festival is a collaborative plan by The New Jersey Performing Arts Center (NJPAC) and WBGO Jazz 88.3FM. Grammy Award-winning bassist and composer Christian McBride serves as Artistic Adviser to the Festival, which will take place at the Arts Center and various community-based venues.

(Wataru Uchida — Continued from page 44)

your understanding about this world, the universe, human nature?

WU: I read Japanese translation of *Souvenirs Entomologiques* by Jean-Henri Fabre. I practice saxophone on the street in my neighborhood -

The first in a series of major new programming initiatives to be unveiled by NJPAC for its 2012-13 season, the Moody Festival is highlighted by two star-studded concerts: *For Love of Moody: A Jazz Celebration* featuring jazz icons George Benson, The Manhattan Transfer, David Sanborn and others, and *Miles Davis and Gil Evans: Still Ahead*, an all-star recreation of the landmark original Gil Evans arrangements of the classic Miles Davis recordings of *Porgy and Bess*, *Sketches of Spain*, and *Miles Ahead* featuring trumpeters Terence Blanchard and Sean Jones and others (a full roster of artists for both concerts follows below). *The James Moody Democracy of Jazz Festival* is sponsored, in part, by The Prudential Foundation and Audible.com.

In addition to the headliner concerts, the Festival will also feature the inauguration of *The Sarah Vaughan International Jazz Vocal Competition*, and the world premiere of a new jazz musical for children, *Magic Tree House: A Night in New Orleans* based on the books by best-selling author, Mary Pope Osborne.

"This Festival will give Newark and the Arts Center the chance to take center stage in the jazz universe and pay homage to one of the great men of music," said John Schreiber, NJPAC President and CEO, a longtime friend of the Festival's namesake. "Jazz is the most democratic of musics: great jazz demands collaboration, respect, listening and creativity among musicians. Moody exemplified all those traits in his life and his playing. *The James Moody Democracy of Jazz Festival* will celebrate Moody's lifelong spirit of collaboration and unconditional love for humanity."

Two all-star concerts in NJPAC's Prudential Hall will be the headline events for *The James Moody Democracy of Jazz Festival* - the first, on Friday, October 19, 2012 at 8pm is titled *For Love of Moody: A Jazz Celebration*. Moody's legacy will be celebrated with a night featuring his favorite musicians and friends including George Benson, The Manhattan Transfer and David Sanborn, plus special guests Kenny Barron, Jon Faddis, Jimmy Heath, John Lee, Paquito D'Rivera, Christian McBride, Paul Lieberman, and Todd Coolman, Adam Nussbaum and Renee Rosnes (long time members of Moody's group).

On Saturday, October 20, 2012 at 8pm, the Festival will feature *Miles Davis and Gil Evans: Still Ahead*, an all-star recreation of the landmark original Gil Evans arrangements of the classic Miles Davis recordings of *Porgy and Bess*, *Sketches of Spain*, and *Miles Ahead*. The Prudential Hall concert will feature a unique cast of jazz greats including Terence Blanchard on trumpet, bassist Christian McBride, drummer Peter Erskine, tuba master Howard Johnson (a member

of the Prospect-Lefferts Gardens area in Brooklyn, and sometimes in Prospect Park. I listen to the sound of rain and wind. In summer, I listen to the sound of bugs. Once in the park, I was recording myself humming some motives for new composition on a portable recording device - and I noticed that I was just copying the birds chirp-

ing around. Yes, I am a part of it. As I live a bit more I'll learn how to make people joyful through my music - whether when I'm happy or converting the sadness of my own solitude into joyful sounds.

Jazz Standard Celebrates 10th Anniversary

Heralded as one of the world's top jazz clubs, Jazz Standard celebrates ten years as a stage for music legends, mavericks, and rising stars of tomorrow. The club is known for its warm hospitality, world-class artists, pitch-perfect sound and comfortable atmosphere. Since its inception in 2002 under the management of Danny Meyer's Union Square Hospitality Group, Jazz Standard has presented thousands of musicians, welcomed more than 500,000 patrons, served 10,000+ plates of ribs, produced a Grammy Award-winning album, and introduced the magic of jazz music to over 20,000 New York City children as part of its socially driven Jazz Standard Discovery Program.

"My colleagues and I are thrilled to be celebrating ten years of Jazz Standard - pairing the best of two authentic American originals: live jazz music and slow-smoked pit barbecue," said Danny Meyer, CEO of Union Square Hospitality Group. "In just ten years, Jazz Standard has built a deeper and more devoted following among world-class musicians and appreciative audiences than we ever could have imagined. As much fun as it is to showcase established and up-and-coming professional musicians, it's also especially meaningful to me that Jazz Standard has also become recognized for its impactful programs for children via the Jazz Standard Youth Orchestra - a unique feature that further contributes to it being one of the most special live music establishments in the country."

Throughout 2012, the club will present an array of celebratory activities. "Not only have we expanded our artistic programming over the years but, we've also attracted incredibly diverse audiences spanning both generations and the globe," explains Seth Abramson, Artistic Director of Jazz Standard. We're fortunate to be playing an integral role in today's jazz industry and are looking forward to cultivating a new generation of both artists and audiences for years to come." Abramson recently steered Jazz Standard to the Grammy's with the release of the club's first album *Mingus Big Band Live at Jazz Standard*, a 2011 Grammy Award winner for *Best Large Jazz Ensemble* album which he co-produced with Sue Mingus.

□ □ □

□ □ □

Samba meets Jazz workshops

— 2012 FACULTY —



NILSON MATTA



RONI BEN-HUR



Arturo
O'Farrill



Amy London



Steve
Wilson



Café

and
Special Guest
Faculty

Leny Andrade



OPEN HOUSE

Tuesday, April 17
7pm-10:30pm

Join Artistic Directors
Roni Ben-Hur & Nilson Matta
and additional faculty members!

The Kitano • 38th & Park Ave, NYC
Faculty Performance & Jam Session

Bring Your Instruments!
No Cover Charge!

RSVP Required
alice@SambaMeetsJazz.com
888.435.4003

Learn about our
Jazz, Brazilian & Afro-Cuban
Week-long Instrumental & Vocal Workshops



BAR HARBOR, MAINE
JULY 22-27 &
JULY 29-AUG. 3, 2012

PARATY, BRAZIL
WINTER 2013



*Whether you're a vocalist or instrumentalist,
a hobbyist, educator, student or 'pro', join us
and expand your musical horizons in 2012!*

**Ensembles, Big Band, Clinics,
Student & Faculty Concerts, Jams**
Jazz, Latin Jazz, Improvisation & Harmony,
Samba, Choro, Bossa, Batucada, more!

Personalized Attention • Spectacular Oceanfront Venues – All Levels

SambaMeetsJazz.com • 888.435.4003



Connie Crothers David Amer

SPONTANEOUS SUITES FOR TWO PIANOS – ROGUEART 0037.

www.roguart.com. 4-CD box set

PERSONNEL: Connie Crothers, piano; David Amer, piano

By Ken Weiss

Connie Crothers is a pianist who's blown me away during numerous live performances in the past and with this French label box set release, she's captured the magic on record. Well deserving of broader acclaim, Crothers, a longtime collaborator with legendary pianist Lennie Tristano and also drummer Max Roach, is a master of spontaneous composition who works with a full arsenal of tech-

nique which never comes off over done. She's matched up here with David Amer, a true kindred spirit and a new name for me. Amer has played with Crothers in the past and matches her turn for turn throughout this project.

The 27 separate pieces that form these nine suites are hard to define. How does one do justice in describing art that is so elastic, so alive and personal? It's a dance along the entire range of the piano. It's not the typical exchange of ideas traded back and forth you'd expect from a duo, it's a commingling of free souls excavating their tender sides. Crothers has fashioned fiery music in the past but there's more of a dreamy spaciousness here. It's a lover's embrace, a kiss, a dance, along with a trail of tears and painful memories. But make no mistake, this is not cocktail music, it's challenging yet accessible at the same time. Beautiful melodies erupt and fade in ways that are hard to believe came spontaneously. Close listening is rewarded over and over.

It's easier to describe the process of how the project came about than it is to put words to the music itself. In 2009, the duo booked the acoustically perfect auditorium at Bard College for an entire day and after a minimal sound check, they played all day with minimal

stops, switching between the two Steinway grand pianos when the time seemed right. Every note played that day is on the four discs. There were no out takes or false takes, there were no pre-thought notes in any way. In the wrong hands, these conditions could lead to disaster but, if done right, and it requires a high degree of trust and empathy, a higher level of creative music can be achieved, as it is here.

Crothers, commenting on disc 1's Suite II, noted that it especially hit her "how literally true 'A Musician's Story' is. This is my story, the story of how I got tapped on the shoulder, made the necessary adjustments in my life, and then came to New York City into a completely different life from the one that I had previously had. It is a musical portrayal, uncanny in its match to the detail in how this was for me. While creating the music, we were in another place, there were no boundaries. I don't really feel that 'I' create this music, we tap into it, it flows through us. David and I were the truly blessed piano players that day."



Chick Corea

The Continents—Deutsche Grammophon 0289 477 9952 8. *Disc One: Africa; Europe; Australia; America; Asia; Antarctica. Disc Two: Lotus Blossom; Blue Bossa; What's This?; Just Friends; Solo Continuum 31; Solo Continuum 42; Solo Continuum 53; Solo Continuum 64; Solo Continuum 75; Solo Continuum 86; Solo Continuum 97; Solo Continuum 108; Solo Continuum 119; Solo Continuum 1310; Solo Continuum 1411.*

Personnel: Jazz Quintet: Chick Corea, piano; Steve Davis, trombone; Tim Garland, reeds; Hans Glawischnig, bass; Marcus Gilmore, drums; Steven Mercurio, conductor; The Harlem Quartet; Imani Winds.

By Eric Harabadian

This magnum opus finds Chick Corea, the composer as well as the player, at the peak of his powers. This is truly an ambitious work by any stretch and further gives credence to his legacy as one of the finest classically-inspired improvisational musicians working today.

Disc One is title track *The Continents* and

MIKE WOFFORD/HOLLY HOFMANN QUINTET
TURN SIGNAL
With Special Guest
TERELL STAFFORD

JEFF HAMILTON TRIO
RED Sparkle

CHICK COREA
THE CONTINENTS

"Polished and adventurous, this is a gem of a CD."
— Dan McClenaghan, All About Jazz

"All in all, this CD captures four West Coasters and New York-based Stafford at the height of their powers."
— Scott Albin, JazzTimes

"Red Sparkle is another winner, another compelling performance by the terrific trio of jazz, another gem of a recording that shines all over, a "Red Sparkle" of contemporary and modern jazz."
— Edward Blanco, ejazznews.com

"When it comes to touch, taste, and a band swing, drummer Jeff Hamilton has no peers."
— All About Jazz

CAPRI Records Ltd.

CITY HALL

PERFORMANCE SPOTLIGHT • PERFORMANCE SPOTLIGHT

STRAIGHT-UP PROFESSIONALS

**Delivering Breakthrough Internet Marketing,
Advertising & Publicity Solutions That Generate Results**

**Comprehensive
Online & Offline
Media &
Marketing
Campaigns**



- Publicity & Press Releases
- SEO - Increase Search Rank For Your PR, Websites, Videos To Drive Traffic & Sales
- Social Media Management
- Link Building
- List & Lead Development
- Web & Mobile Design
- Direct-Mail & E-Mail

215-887-8880



Pamela Luss with Houston Person

at the Metropolitan Room

Just The Two of Us and Friends
a monthly Saturday series

Saturday, April 28th • 7pm

* Last show of the season -
to be resumed in September. *

Metropolitan Room - 34 West 22nd Street
(between 5th & 6th Avenues) - NYC
Doors open at 6:15 pm
Cover Charge: \$20, 2 drink min.
To guarantee a seat, purchase tickets in
advance at: www.metropolitanroom.com
Table reservations: call 212-206-0440.

Vocals - Pamela Luss
Tenor Sax - Houston Person
Piano - Brandon McCune
Guitar - Sean Harkness
Bass - Jon Burr
Drums - Jaimeo Brown

Pamela's website:

www.pamelaluss.com

"The lust Luss is able to conjure is
hard to resist, as she stands tall and lean
among these well-known songs."
—Michael Nastos, *All Music Guide*

"Ms Luss sang lustroously on the ballads..
—Ira Gitler, *Jazz Inside Magazine*

Christopher Loudon of *JazzTimes* described
Pamela and Houston as "An exalted
partnership, meshing like the jeweled
movement of a Patek Philippe,"
and Pamela's voice as "intoxicating."



MOZIK

@CORNELIA STREET CAFÉ

SUNDAY APRIL 15TH

8:30PM

29 CORNELIA ST
(212)989-9319

WWW.CORNELIASTREETCAFÉ.COM

FEATURING:

**MAURICIO ZOTTARELLI
GILSON SCHACHNIK
FERNANDO HUERGO
YULIA MUSAYELIAN,
GUSTAVO ASSIS BRASIL**

"Seamlessly blending funk,
Afro-Cuban and Brazilian rhythms."

All About Jazz

"Vivacious and exciting."

Downbeat Magazine

BUY IT :

CDBABY
ITUNES
AMAZON



WWW.MZDRUMS.COM WWW.GILSONMUSIC.COM

CD Reviews

is appropriately broken down into six movements. "Africa" begins with a complex chart that brings all the elements of 20th century classical and jazz traditions together in a seamless whole. This movement goes through many dynamic and rhythmic changes and resolves on a serene note. "Europe" begins with kind of a Spanish motif and a style Corea is most comfortable with. This leads into a smaller jazz combo arrangement and that develops into a spotlight for inspired solos from Davis on trombone and Glawischnig on acoustic bass. "Australia" brings out the lush strings and deft arrangements. There is close attention to detail and dynamics here, with drums, brushes and bass dominating at one point. "America" is very light and tuneful. There is, naturally, a very western sensibility here, with a romantic and vintage standard pop feel. A strong casual and sophisticated cocktail lounge attitude is apparent on this one. "Asia" seems somewhat subdued giving way to the final movement "Antarctica." This is probably one of the more challenging and involved pieces in the suite. Fast and brisk passages lead to convoluted sections which pave the way for more modal figures. Again, there is a true 20th century composer feel here.

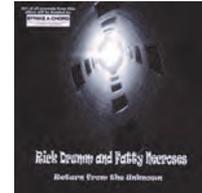
Disc Two begins with a series of more traditional jazz ensemble pieces with Corea and his quintet. Billy Strayhorn's "Lotus Blossom" is straight ahead and stunningly upbeat and lyrical. Kenny Dorham's "Blue Bossa" is next and steps out of the typical samba-esque comfort zone. Corea and company rearrange the entire piece and give it a slightly off-kilter feel. This is playful and totally free, with the bass playing a counter melody to the rhythms of the piano and drums. "What's This?" is kind of an experimental tune that utilizes hefty space and works off a free and open concept. "Just Friends" is appropriately "friendly" as Corea's considerable technique draws from the well of Bill Evans and Thelonius Monk. The multiple "Solo Continuum" variations are just that; progressive solo piano vehicles that are individual variations on a concept. The concept being that with each solo vignette the listener is drawn further into a rich tapestry of inventions, interludes, experiments and unique set pieces.

Rick Drumm

RETURN FROM THE UNKNOWN—
www.rickdrumm.com. *Fatty Necrosis Sings the Blues; Gentle Spirit; Indi Funk; Not What-*

ever; Detours; Pulled Pork Sandwich; Out the Door; Just a Drop; Return.

PERSONNEL: Rick Drumm, drums; Fred Hamilton, guitar; Corey Christiansen, guitar; John Benitez, bass; Axel Tosca Laugart, piano; Frank Catalano, saxophone; Mike Brumbaugh, trombone; Pete Grimaldi, trumpet.



By Eric Harabadian

With Rick Drumm it's all about giving back. When he was diagnosed with cancer in 2009 he had no clue that this apparent curse would turn out to be a blessing of sorts. Because of his illness at the time he was not able to tour or do any extensive gigging. So if you can't bring Mohammed to the mountain his friends and band mates brought the mountain to Mohammed. A bunch of fellow musicians got together for a celebratory and supportive concert to raise Drumm's spirits. Out of that came the impetus for this album.

This is a modern fusion type project, with roots in the classic sounds of groups like Weather Report, Miles Davis' electric bands and, perhaps, Steps Ahead. The first track "Fatty Necrosis Sings the Blues" is kind of spacey and exploratory, with saxophonist Catalano laying down some expressive Wayne Shorter/John Coltrane edge and grit. "Gentle Spirit" follows and is very open and modal sounding. You really feel the drums as they envelope the track with delicacy and sophistication. "Indi Funk" begins with a solid guitar figure that makes the bed upon which the band builds. The guitars eventually play unison lines with the horns and a sense of controlled chaos ensues. "Not Whatever" is a beautiful and somewhat classically-inspired minor piece. It is somber and slow, with aching sax and a dirge-like feel. "Detours" has a traveling kind of energy to it. It is very Miles-like, with seamless comping by piano and guitar and a muscular trombone solo. "Pulled Pork Sandwich" offers a taste of New Orleans in a swing/funk manner. There is a nice use of what sounds like clavinet and wah-wah or envelope filtering on the guitars. The graceful mid-section of the head really opens this tune up in an inventive way as well. "Out the Door" features sweeping horns and floating rhythms which leads into the snappy "Just a Drop." This is some of the best modern jazz-rock type material this reviewer has heard in some time. All the solos on this track are

New CD Release

KEITH LOFTIS SIMPLY, LOFTIS

Featuring Roy Hargrove
Keith Loftis, Tenor & Soprano Saxophone
Anthony Wonsey, Piano
Dezron Douglas, Bass
Donald Edwards, Drums

www.keithloftis.com

Produced by:
Master Drummer Michael Carvin

Label: LONGTONE MUSIC



FINO

Ristorante Italiano

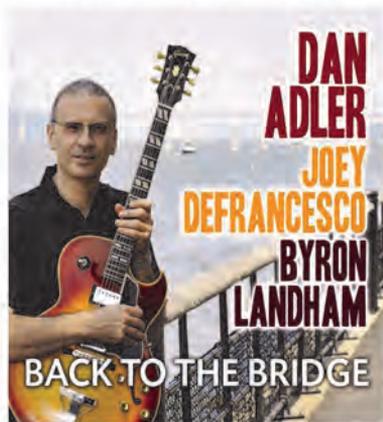
82 Beaver St. (in the heart of Wall Street Between Pearl and Beaver

Every Friday 6-11pm

Music, Dancing and Fine Italian Dining

Call for reservations: 212-825-1924 // www.flnony.com

DAN ADLER
"Back To The Bridge"
A new Organ Trio CD



"...a delight for fans of straight ahead jazz."
 - Scott Yanow, Jazz Writer

"...as good as any mid-60's Prestige date."
 - Marc Myers (JazzWax.com)

"...organ trio music in all its glory."
 - Dan Bilawsky (AllAboutJazz.com)

Available at:
Amazon, iTunes, CDBaby

<http://danadler.com>

James Bongiorno

This Is The Moment

This is the Moment; On Green Dolphin Street; Wave; Fools Rush In; the Itty, Bitty, Nitty, Gritty Low Down Funky Dirty Blues for the Bassman Song; Here's That Rainy Day; Have You Met Miss Jones; I've Got a Crush on You; All the Things You Are; Falling in Love With Love; Bye Bye Blackbird

Available at
CDBaby.com

James Bongiorno, piano
 Del Atkins, bass
 Rayford Griffin, drums

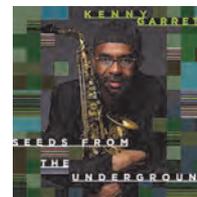


Photo credit: James Harger

www.ampzilla2000.com

strong, with exceptional spotlights by Benitez on bass, the fleet-fingered guitar work of Christiansen and Hamilton and fine acoustic piano by Laugart. Finally "Return" is ethereal and dreamy as Catalano's robust Michael Brecker/Gato Barbieri tone engages the listener. The mood and melody as well as dynamics subtly increase in intensity, yet the romantic tone of the piece remains.

It should be noted that 25% of the proceeds from this disc will go to "Strike A Chord" organization to help seriously ill and disadvantaged children receive the gift of music through professional music tutoring and the donation of musical instruments. In the liner notes Drumm states he wanted to do this because music saved him during his illness and he wanted to give back. Here's to much success with that!



Kenny Garrett

SEEDS FROM THE UNDERGROUND – Mack Avenue Records MAC1063
www.mackavenue.com *Boogey Boogey; J. Mac; Wiggins; Haynes Here; Detroit; Seeds From the Underground; Du-Wo-Mo; Welcome Earth Song; Ballad Jarrett; Lavisio, I Bon?*

PERSONNEL: Kenny Garrett, alto saxophone, soprano saxophone, piano; Benito Gonzalez, piano; Nat Reeves, bass; Ronald Bruner, drums; Rudy Bird, bata, percussion, vocals; Nedelka Prescod, vocals; Sengbe Kona Khasu, Donald Brown, Misha Tarasov, Rusty Chops, vocals on "Welcome Earth Song"

By Curtis Davenport

In a career that has now spanned fifteen solo albums and over three decades, Kenny Garrett has been all over the musical map, moving from big band (his first gig was in the Ellington band, under Mercer Ellington's leadership), to hard bop (in one of the final aggregations of Art Blakey's Jazz Messengers), to a stint with Miles Davis, to being a

STRAIGHT-UP PROFESSIONALS

**Delivering Breakthrough Internet Marketing,
 Advertising & Publicity Solutions That Generate Results**



Comprehensive Online & Offline Media & Marketing Campaigns

Publicity & Press Releases • Social Media Management • Link Building
 SEO - Increase Search Rank For Your PR, Websites, Videos To Drive Traffic & Sales •
 List & Lead Development • Web & Mobile Design • Direct-Mail & E-Mail

215-887-8880

SUBSCRIBE NOW!
 Give a Gift Subscription or Get Jazz Inside Magazine delivered to your door
Call 215-887-8880

first call sideman and creator of a musical oeuvre that has rarely remained in the same place for too long.

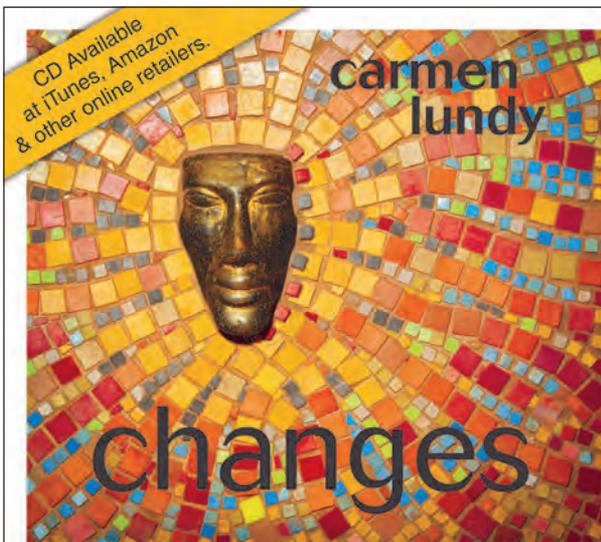
It's no surprise then, that Mr. Garrett has had a considerable number of musical influences. On *Seeds From the Underground*, his second album for Mack Avenue Records, he pays homage to those who have planted the musical seeds that have aided his development into one of the most formidable artists of his generation.

Garrett returns to an acoustic quartet on this set, augmented by percussionist Rudy Bird and vocalist Nedelka Prescod. Whereas much of his previous work has included strong funk elements, these arrangements seem to favor the hard driving post-bop end of the spectrum, with some tantalizing Latin elements thrown in for good measure. Mr. Garrett composed and arranged all ten selections, with the titles paying tribute to his influences. Among the strongest tracks is "J Mac" a powerful tribute to another great alto saxophonist, Jackie McLean; kicks things off with burning alto solo that is not so much reminiscent of McLean as it of John Coltrane, with a breathless "Sheets of Sound" feel. He is followed by Benito Gonzalez, his brilliant young pianist, who turns in a solo, equal in fire and inventiveness to the one played by the leader. Gonzalez is a cross between McCoy Tyner and the late Hilton Ruiz. I first heard of Mr. Gonzalez on Garrett's last album, the live *Sketches of MD*. He impressed me then and he has grown so much more impressive in the ensuing three years. Mr. Gonzalez deserves to be heard and appreciated by a much wider audience.

Mr. Garrett does a lot of work in odd meters on this disc, that is territory fraught with danger for most musicians and their groups, but Garrett manages to pull it off with aplomb; most noticeably on "Wiggins", a tribute to his high school band director; and on the title track. Both of these tracks are so melodically gorgeous, that I didn't notice the odd time meters until the third listen. Kudos to Garrett's arranging skills and to drummer Ronald Bruner and percussionist Bird for making it all look easy. The Trane/Tyner influence is also heavily felt on "Du-Wo-Mo", a tribute to Duke Ellington, Woody Shaw and Thelonious Monk, it's a thrill-ride of a track with Garrett and Gonzalez taking us on an adventure.

Mr. Garrett makes excellent use of voices as well, with Nedelka Prescod's ethereal vocalizing enhancing three tracks, including "Haynes Here", a tribute to the legendary drummer and "Detroit", which is dedicated to Marcus Belgrave. Her vocals give the proceeding a feel similar to that of Donald Byrd's classic "Cristo Redentor", which is fine company to be in.

Garrett clearly put a lot of himself, artistically and personally, into this album and that effort has paid off with impressive results.



Carmen Lundy Changes

1. The Night Is Young (4:16)
2. So Beautiful (6:56)
3. Love Thy Neighbor (6:21)
4. A Nightingale Sang In Berkeley Square (5:10)
5. Sleeping Alone (5:14)
6. Too Late For Love (4:19)
7. Dance The Dance (6:55)
8. To Be Loved By You (4:53)
9. Where Love Surrounds Us (3:28)

Carmen Lundy - vocals, harp, string and horn arrangements
Anthony Womsey - piano, Fender Rhodes
Kenny Davis - bass, electric bass
Jamison Ross - drums, percussion
Oscar Castro-Neves - guitar
Nolan Shaheed - trumpet, flugelhorn
George Bohanon - trombone

"Listening to Carmen Lundy is truly a remarkable experience and solidifies the adage that she is in a class all her own." – All Music Guide

Carmen Lundy's 12th CD release, and one of her finest ever, features 9 new songs composed and arranged by Carmen. Recorded and mixed by the incomparable Don Murray and mastered by the legendary Doug Sax, this album is sure to win over old and new fans alike.

www.carmenlundy.com



Swinging, contemplative, lushly romantic, socially critical, spiritually uplifting...

TOWARD THE HILL OF JOY

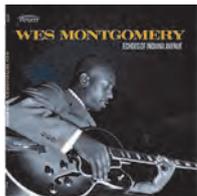
The debut cd from composer-arranger **George Brandon** and the **Blue Unity Ensemble** featuring vocalist **Nora McCarthy**

George Brandon, trombone and piano
Neil Alexander, piano
Josh Evans, trumpet and flugelhorn
Emmanuel Herrold, drums
Calvin Hill, bass
Nora McCarthy, voice
Jorge Sylvester, alto saxophone
Rudy Walker, drums
Joshua Wolff, piano
Special guest: Neil Clarke, percussion



Available at: amazon.com and iTunes
 To audition tracks and order the cd visit George at:
reverbNation.com/georgebrandon

Seeds From The Underground is easily the finest album that Kenny Garrett has released in the 21st Century and is one of the best of his career.



Wes Montgomery

ECHOES OF INDIANA AVENUE – Resonance Records HCD-2011 www.resonancerecords.org *Diablo's Dance; Round Midnight; Straight No Chaser; Nica's Dream; Darn That Dream; Take The A Train; Misty; Body and Soul; After Hours Blues*

PERSONNEL: Wes Montgomery, guitar; Buddy Montgomery, piano; Earl Van Riper, piano; Melvin Rhyne, piano, organ; Monk Montgomery, bass; Mingo Jones, bass; Sonny Johnson, drums; Paul Parker, drums

By Curtis Davenport

The word spread among the jazz world like wildfire last fall – there was a collection of previously unreleased Wes Montgomery tracks that were going to be released by Resonance Records in early 2012. What really got us really excited, was that these were early Wes tracks, before the oft maligned Verve years; even before his Riverside classics. This was the Wes of the “Naptown” clubs, when few outside of Indianapolis had heard his name.

They are now here, a mixture of live and studio tracks, under the name *Echoes of Indiana Avenue*. And overall, they do not disappoint. The specifics about the tracks are a bit sketchy: they were recorded between 1957 and 1958, though it's not stated definitely which tracks were recorded when. Whenever the tracks were recorded, they reveal that Montgomery was already near the top of his game, with a style that was fully-formed and already recognizable.

The set kicks off with a jaunty studio version of the Shorty Rogers tune “Diablo's Dance” with Wes and two cats who would join him when he made his first Riverside sides in '59; Melvin Rhyne and drummer Paul Parker. The underrated Rhyne is on piano here instead of his customary organ and he's on the money, displaying the same fleet fingers and creative touch that he brought; and still brings; to his organ work. But the story is Wes, who grabs hold of the track at 1:25 and floors you with four powerful choruses, each one building on the one before, until he almost reluctantly hands off to Rhyne. I sat in my chair and thought “this is what he sounded like be-

fore reaching his creative peak”. I had to listen three more times before moving on to “Round Midnight”. This version of the Thelonious Monk classic is different from the one that opened Montgomery's first Riverside album. This one is longer and grittier, with a bit of solo space for Rhyne, who is back on the organ. On the Riverside version, Rhyne is mostly reduced to comping behind Wes; here, Mel is an equal partner. You can hear him laying down line after line that pushes Wes to give more. They are in such sync that you have to listen closely to hear where Wes' solo ends and Rhyne's begins.

In case you were wondering, brothers Buddy and Monk also make an appearance, on a live version of “Straight No Chaser”. Though the sound is a bit muddy, the playing is clean as the Board of Health, with the brothers engaging in joyous interplay, in the way they must have done countless times in family rehearsals. Buddy cuts Wes during his piano solo, but Wes gets back in the game as they start to trade eights. We never find out who wins, because the track fades out, much to our frustration, at 7:42. Also very strong is a studio version of “Nica's Dream” and a live “Body and Soul” which displays Wes at his most creative. The only weak link was the album closer, a blues improvised live on the spot, with Wes playing what sounds like a solid body guitar. The audience is having a great time, egging him on and it is striking to hear Wes on a different type of guitar. It's not bad; it's just not up to the high standards set by the other eight tracks.

The live tracks were likely recorded in one of the clubs that Wes frequented back in the day, such as the Hub Bub. The studio cuts are believed to be part of some material that Wes recorded as an audition for a recording contract. Though there was obviously a great deal of care taken in the remastering of these sides, the sound quality, as you might expect from tapes that are over 50 years old, varies; from very good on most of the studio sides, to decent on some of the live tracks. However, there is nothing here that is sonically unacceptable.

Resonance Records has done this set proud from a packaging standpoint, giving an important discovery such as this the treatment it deserves, with a 23 page booklet, full of great historical photos, provided by the Montgomery family, informative interviews with Buddy and Wes and reminiscences from Pat Martino and Dr. David Baker. This set is one instance where, if you purchase the downloads instead of the CD, you'll be doing yourself a disservice.

Echoes of Indiana Avenue is a real find. It's one of the instances where a discovery of historical significance is matched by musical quality. Kudos to all involved in bringing these recordings to the jazz public.



Phishbacher

JOURNEY TO TURTLELAND – Jazzsick www.jazzsick.com . *Kyrillian Predator; Single B; Media Luna; Turtleland; Lulu's Revenge; Almost Number One; Undo This; Bas Killer; Froggy Style; Timeless; EZ Breezie.*

PERSONNEL: Walter Phishbacher, keyboards; Goran Vujic, electric bass; Ulf Stricker, drums; Axel Fischbacher, guitar (9); Pete McCann, guitar (3); Max Claas, percussion (3).

By Mark Keresman

First off, this CD has nada to do with the jazz-influenced rock/jam-band Phish. Walter Phishbacher is an Austria-born, New York City-based keyboard player who has played with Chico Freeman, Randy Brecker, Ingrid Jensen, and the Vienna Art Orchestra. With multiple keyboards, he is for the most part revisiting and seeking to reinvigorate fusion circa 1974-79, the time-frame wherein funk overload and crowd-pleasing excess was, alas, just setting in (making a mockery of what Miles, Mahavishnu, and Zawinul wrought...but I digress).

Phishbacher's style is marked by an aggressive though not quite overbearing use of electric keyboards (including synths) to state direct, rock and funk-drenched melodies, reminiscent of the '70s and '80s styles of George Duke, David Sancious, Chick Corea (i.e., the guitar-heavy Return To Forever days), and (especially) Jan Hammer (who did the music for the *Miami Vice* TV show). The high-pitched, pinched-nasal twittering synthesizer lines and glistening pop flourishes evoke 1980s pop-culture decadence phenomena such as *Miami Vice*, *Scarface* and edgy-then TV cop shows and movies. You can practically taste the flakes of powdered illegality in the air. Fortunately, the other members of his trio play in a loose-limbed, insistently crackling manner that provides a contrast to the sometimes too-slick keyboard performances. “Undo This” has an overly insistent wah-wah'd funk motif and a languid beat that you'll be looking around for Richard Gere as a cop out to avenge his “pawtnuh.” “Single B” sounds like a rough sketch for a lesser Stevie Wonder mid-tempo funk number—but it's partly redeemed by a rollicking acoustic piano solo smacking of the late great Gene Harris.

But then, on the latter half of this album, Phishbacher and company break away from the mold—“Froggy Style” has a neat, subtly

(Continued on page 55)

engaging New Orleans-style groove (think the Meters and/or the Neville Brothers); a mildly piquant, snaky melody, and some *blistering* guitar from Axel Fischbacher (no relation), who manages to deftly interweave some (judicious) rock bluster, after-midnight blues sizzle, and jazz élan, somewhat recalling guitar ace Robben Ford. Walter F plays some tasty Hammond B-3 and some pert and moody electric piano here—mostly textural, but so very cool. “Timeless” features a very pretty, contemplative, very lyrical, almost stream-of-consciousness acoustic piano solo, with hints of Herbie Hancock and McCoy Tyner influences, while the bass and drums team balances steady fusion-like propulsion and earnest swing. Jeez, why not an entire album of stuff like this?

Journey to Turtleland is like that mythical little gal with the cute curls—when it’s good, it’s very good.



Jürg Wickihalder European Quartet featuring Irène Schweizer

JUMP! – Intakt www.intaktrec.ch . Triple Ritterberger Exercise; Red Light Jumping Friends; Last Jump; 6343D; High Wire Dancer.

PERSONNEL: Jürg Wickihalder, soprano & alto saxophones; Irène Schweizer, piano; Fabian Gisler, bass; Michael Griener, drums.

By Mark Keresman

Steve Lacy was and remains one of the most unique and influential musicians America has produced. Not to imply that Swiss saxophonist is a Lacy “clone,” but along with American sax stalwart Phillip Johnston, Jürg Wickihalder is keeping the fires of Lacy burning oh-so-bright. The music of Lacy, strongly influenced by the of Thelonious Monk, is marked by quirkiness (but never for its own sake), wit, a sometimes loopy *joie de vivre*, and frequent references to pre-bebop styles, and those aspects are strongly reflected in Wickihalder’s playing and compositions. His European Quartet features that grand dame of European avant-garde key-crackers and fellow Swiss Irène Schweizer.

The opener “Triple Ritterberger Exercise” opens with a quasi-dramatic theme that quickly morphs into a chipper, chirpy, almost hurry, hurry-step-right-up carnival-esque melody before transitioning into a slightly melancholy, ruminative theme wherein pianist Irène

Schweizer mixes blues, boogie, and bop like it’s the most likely thing in the world. “Triple...” capriciously intertwines these moods and styles in an exhilarating rather than jarring fashion, keeping you delightfully off-balance (the way Monk or Alfred Hitchcock could and would). “Red Light Jumping Friends” too frolics to and fro between moods and modes, from Schweizer’s Monk-inflected stride passages and a bit of a fractured waltz, to Wickihalder’s bittersweet playing with the theme before evolving into some snazzy cool bebop, like Lacy playing with Gerry Mulligan’s piano-less quartet. Then we get the thorny “out” playing but the band never loses the forward rhythmic impetus. Simply put, it swings, smashes, and puts itself together again, and Wickihalder’s intentionally (?) hoarse playing seems to be a tip of the hat to

Rahsaan Roland Kirk. Bassist Fabian Gisler does a throbbing, rippling solo, evoking the masters Roy Drummond, Charlie Haden, and Buster Williams, before the dénouement, which alternates a friendly march with the knotty angular ensemble playing. Drummer Michael Grenier has got *the beat*, with the precision, appropriate subtlety and shimmer. While Schweizer has the rep of being one of the Continent’s finest Cecil Taylor-inspired pianists—she’s played with such noted noise-mongers as Han Bennink (bless his heart), Andrew Cyrille, Evan Parker, and Joe McPhee—she’s also loaded with the captivating, grab-you-right-now lyricism of George Gershwin and Dollar Brand/Abdullah Ibrahim. This set closes with the recorded live, rousing “High Wire Dancer,” its insistent melodic line and commanding rhythm evok-

“Listen to the music as you view and read, and it’s almost like being there, at one of the greatest jazz clubs there ever was.”
—Dan Morganstern

“The quintessential jazz club.”
—Wynton Marsalis

“Where the music happened.”
—Bobby Hutcherson

“Keystone Korner, the Birdland of the Seventies.”
—Mary Lou Williams

“A joyous read (and listen) that vividly brings to life the excitement of the seventies jazz scene. San Francisco’s Keystone Korner was the West Coast’s mirror image of the intense creativity and collegiality of New York’s Bradley’s, Village Vanguard, Sweet Basil and Tin Palace, all in one and even more. A truly unique place in time, broadly documented here with the words, photos and music of those who were really there.”
—Russ Musto

KEYSTONE KORNER

portrait of a jazz club

Edited by Sascha Feinstein and
Photographs and Interviews by

KATHY SLOANE

Free Listening Party: *Keystone Korner-Portrait of a Jazz Club* with Kathy Sloane, Sascha Feinstein, Todd Barkan & George Cables at Nesuhi Ertegun Hall of Fame, Jazz at Lincoln Center (*signing session afterward*)

Thursday, January 19 • 7pm

The George Cables Trio with Victor Lewis & Essiet Okon Essiet will celebrate “Nights at The Keystone” at Dizzy’s Club Coca-Cola, Jazz at Lincoln Center

Monday, January 23 • 7:30 & 9:30pm

Mauricio Zottarelli & Mozik at Cornelia Street Café

April 15, 8:30 PM - Muscular New Take on Brazilian Jazz

Jazz drummer Mauricio Zottarelli (www.MZDrums) and fellow Sao Paulo native pianist **Gilson Schachnik** celebrate the release of their CD *Mozik*, with a performance on April 15, at Cornelia Street Café in New York. The band features international cohorts from the CD, Brazilian guitarist **Gustavo Assis-Brasil**, Russian flutist **Yulia Musayelyan**, and Argentine bassist **Fernando Huergo** - playing a distinctive brand of muscular Brazilian jazz, engaging both their love of traditional Brazilian music and the early fusion Chick Corea and Herbie Hancock. View Mauricio's video:

<http://www.youtube.com/watch?v=qb3SFgLdTk>

While pianist Gilson Schachnik and drummer Mauricio Zottarelli were both born in the state of Sao Paulo, it wasn't until they landed in Boston that Brazilian music seized their imagination. But Brazilian music didn't capture their interest while they were in Brazil. Each grew up idolizing and playing American jazz. When they met at Berklee, however, their love of Brazilian music was rekindled.

Reared on hard rock, European classical music, blues, funk and jazz, they independently found their way to Berklee College of Music, earning scholarships to study at the prestigious institution. Moving to the United States provided a sudden, jarring perspective shift, and a reappraisal of their relationship to their musical birthright. Their captivating new album *Mozik* reflects their deep engagement with Brazilian rhythms and forms, filtered through their love of the early fusion of Chick Corea and Herbie Hancock.

"A lot of non-Brazilian musicians who play Brazilian music are obsessed with being authentic," says Schachnik, who wrote most of the album's arrangements. "That's not our goal at all. We're not trying to recreate bossa nova. We want to play with all the information that we've gathered over the years. I grew up listening to Return to Forever and Headhunters."

Whatever qualms Schachnik and Zottarelli once harbored about claiming Brazilian music as their own are washed away in this roots samba jazz celebration of Brazil's miscegenated cul-

ture.

Zottarelli grew up in the town of Rio Claro in the state of Sao Paulo, immersed in music. He earned a degree in computer science in 1997, came to the USA and by 2002 Zottarelli had graduated from Berklee.

With his versatility and wide rhythmic palette Zottarelli has become one of the most sought after drummers on the scene since moving to New York City in 2006. He's toured internationally with Japanese pianist Hiromi's *Sonicbloom*, while performing and recording with an international array of artists, including Eliane Elias, Marc Johnson, Prasanna, Esperanza Spalding, Keiko Matsui, Richard Bona, Claudio Roditi, Chuck Loeb, Rosa Passos, Jovino Santos Neto, Nilson Matta, Toninho Horta, Filó Machado, Cidinho Teixeira, Marc Rossi Group, Hendrik Meurkens, and Oriente Lopez.

Zottarelli co-leads Dig Trio and recently released his first album under his own name *7 Lives*, which documents his evolving synthesis of jazz, Brazilian music and fusion. It's a vision that he also explores with Schachnik on *Mozik*, a jazz album conceived by Brazilian musicians who approach the music of their homeland with fresh ears and open hearts.

□ □ □

(Continued from page 55)

ing McCoy Tyner circa *Enlightenment*.

Fear not, free-fans—the foursome fearlessly kicks out the “out” sounds on “6243D,” after a playfully agitated Carla Bley-like

theme introduction. Wickiholder shines in some pointedly piquant playing and make with joyous squeals. This is one of those rare discs that, in this writer's humble opinion, has everything a jazz platter ought to have—

immediacy, attention paid to dynamics, swing, melodiousness, and creativity that demands attention yet isn't a chore to appreciate. Jump! was/is one of the best jazz discs of 2011.

□ □ □

ERIC FRAZIER

"You will be happy to know that there is music to fit the gamut of your moods and feelings in the recordings by Eric Frazier. Why be without it! Reward yourself and take time to smell the roses... visit www.ericfraziermusic.com, www.cdbaby.com, www.itunes.com

The Central Brooklyn Jazz Festival features The Eric Frazier Trio with Eric Frazier-congas, vocals, traps, percussion • Danny Mixon-keyboards • Gene Torres-bass

Tuesday, April 3 • 8pm

The Central Brooklyn Jazz Festival, Rustik Tavern, 471 Dekalb Avenue, Brooklyn, NY 11205
Information: 347-406-9700

Friday, April 6 • 6:30pm

The Coral House, 70 Milburn Avenue, Baldwin, New York 11550-private

Saturday, April 8 • 9pm

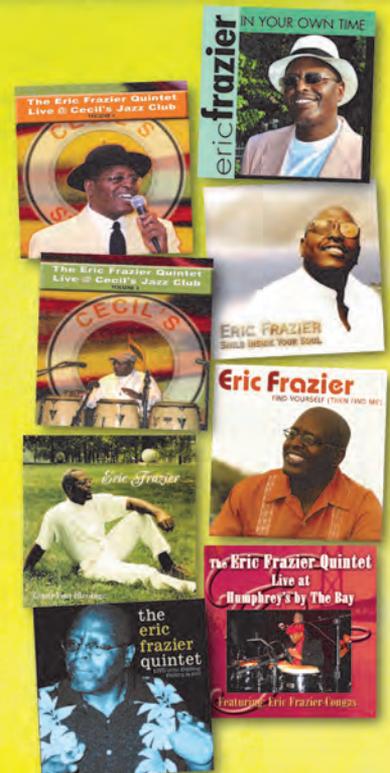
The Rome Neal Banana Puddin Jazz Jam, The Nuyorican Poets Cafe, 239 E. 3rd St bet. Ave B & C
Information: 718-288-8048

Saturday, April 28 • 11am

Panel, "Arts and Economics Symposium," AKA Sorority, York College, 94-20 Guy R. Brewer Blvd.
Information: 516-767-9341, 917-882-8056

See Eric's web calendar for performance updates!

www.ericfraziermusic.com



“The Mind Once Expanded To The Dimensions Of A Larger Idea Never Returns To Its Original Form”

- Oliver Wendell Holmes

SUBSCRIBE

Jazz Inside Magazine

Brimming with content covering the gamut of jazz styles - from swing, big bands, bebop, fusion, avant-garde, smooth jazz and everything in between - *Jazz Inside* is published monthly designed for jazz lovers worldwide - fans, musicians, students, educators and industry. Created by active artists, musicians and fans with passion, know-how & experience in the real world — *Jazz Inside* delivers the **Mind, Body & Spirit of Jazz**—the information and deeper perspectives. *Jazz Inside* provides an independent voice that stays above the fray.

- **Exclusive in-depth interviews**, supply insights into the ever-evolving lives, events, ideas and contributions of jazz music's most famous luminaries and emerging artists
- **Reviews of recordings and performances**
- Comprehensive calendar of concerts, events and jazz club dates for New York
- A different themed feature each month: **Indie Artist Celebration, Piano Lovers Celebration, Bass Lovers Celebration** and similar features on **Drums, Sax & Woodwind, Brass, Guitar and Vocals**
- Through the year **SPECIAL SECTIONS** include Holiday Jazz Gift Catalog, Festival Guide, Summer Camp Guide, Jazz Education Directory and more.

CALL TO ORDER
215-887-8880

JAZZ INSIDE MAGAZINE * P.O. Box 30284, Elkins Park, PA 19027

www.JazzInsideMagazine.com

SUBSCRIPTION ORDER FORM — Jazz Inside™ Magazine

ONE Year Sub USA - \$49.95 TWO Years USA—\$89.95 TOTAL ORDER \$ _____ PAYMENT: Check / MO (US Funds only)
 VISA MC Discover AMEX Account #: _____ Exp. Date ____ / ____ Security Code _____ Signature _____

Gift Recipient _____
 Address _____
 City _____
 State, Zip _____
 Phone: _____
 e-mail _____

My Own Subscription: _____
 Address _____
 City _____
 State, Zip _____
 Phone _____
 e-mail _____

Jazz Inside® Magazine, P.O. Box 30284, Elkins Park, PA 19027 • 215-887-8880 • www.JazzInsideMagazine.com

Performance Review

Jack Kleinsinger's Highlights In Jazz 39th Anniversary Season Opener

Review by Eric Frazier

Photo of Jack Kleinsinger by Ken Weiss

There is only one Jazz event that can make claim to being the longest running Jazz Series in New York, for almost four decades. It is Jack Kleinsinger's Highlights in Jazz Festival series which is held at BMCC Tribeca Performing Arts Center at 199 Chambers Street in New York City. The Highlights in Jazz Festival celebrated its 39th Anniversary by presenting "Statesman of Jazz" featuring Bucky Pizzarelli, Houston Pearson, Mickey Roker, Derek Smith and Nikki Parrott on Thursday February 9, 2012. Highlights also featured new generation stars with Joe Alterman, Benny Benack, Steven Frieder, and Alex Raderman. The performances took place before a packed house, which some how always seems to create vivid and lasting memories for both artists and audiences.

The Festival opened with a quartet comprised of Houston Pearson, sax, Joe Alterman, piano, and Alex Raderman, drums. Houston was amazing on sax and the group was swinging from the word go! The next set consisted of Mickey Roker on drums, Nikki Parrott on bass and Bucky Pizzarelli on guitar. They opened with an up tempo blues featuring Bucky. As expected, Bucky, steeped in the tradition of all of the styles over the past 60 years, was sensational. Nikki and Mickey demonstrated a simpatico understanding of the groove and were all locked in with Bucky.

Even if you've heard Duke Ellington's "In A Mellow Tone" numerous times, when a master like Bucky performs it, you want to keep your ears open for the goldmine of musical gems he unearths. His performance was a study in how a master improviser breathes new life into great standards, time and time again. They also played a New Orleans style composition where Mickey took a solo — another textbook study in jazz drumming and syncopation. Known as a vocalist as well, Ms. Parrott, also got to take center stage for a tune, in addition to playing her bass chops. Both wowed the attentive and appreciative audience.

During the beginning of the second set, Jack Kleinsinger took a moment to introduce some of the great Jazz artists who were in the audience that evening. There were many including bassist Bob Cranshaw, James Com-mack.

The set began with Steven Frieder, sax; Benny Benack, trumpet; James Comer, bass; Joe Alterman, piano; Alex Raderman, drums. They played "Recorda Me" - a jazz standard composed by saxophonist Joe Henderson —

with the melody carried by the horns, followed by a their solos. Joe Alterman added a sleek and riveting piano solo while James Comer displayed his genius on bass. He had the audience spell bound! Alex Raderman chipped in with fours on the drums It was outrageously lively, energetic and entertaining!

Benny Benack did a great job singing,

and suffice it to say the music took you on an compelling tour from hard bop to Bossa and back to hard bop.

They then played the songs "How Deep Is The Ocean? How high Is The Sky?" and "Green Dolphin Street." Nikki sang a song with a style that was reminiscent of "The Girl From Ipanema" - on "East of the Sun," another well-loved standard. It was delivered in



scatting and playing trumpet on the song "There is no Greater Love." Steven Frieder played a beautiful opening sax solo on the song "Polkadots and Moonbeams." The band joined him after his introduction. This was followed by an up tempo swing led by Benny and Steven that was four on the floor and swing til you sing time! Alex did a great job letting it all hang out with fours on this one!

Derek Smith, piano, dedicated a wonderful song to his two grandchildren who were in the audience. The title of the song was "You Are Clear Out of This World;" a fitting choice which appropriately captured the moment. He was joined by Nikki Parrot and Mickey Roker

an entertaining fashion as she played bass and sang.

Bucky Pizzarelli, Houston Pearson came back to close out the concert and indeed that is what they did—and with aplomb! They put on a show with an up-tempo swing that was ripe for dancing. Houston's horn was lively, fluent and intoxicating, while Bucky was strumming his guitar so fast it made you stay alert to capture all the tasty nuances of the music about to be revealed. This was a wonderful concert. Stay tuned for the next one!



dick griffin

ORDER Dick's new CD

time will tell

with

Cecil McBee, bass

George Cables, piano

James Spaulding, alto sax & flute

Victor Lewis, drums



RUBY RECORDS

dick griffin time will tell

cecil mcbee
george cables
james spaulding
victor lewis



www.DickGriffin1.com

Noteworthy Performances



Steve Wilson www.JazzStandard.net
Jazz Standard: 4/12-4/15

Formerly a sideman in the bands of Lionel Hampton, Dave Holland, Buster Williams, and Chick Corea; Steve's recording career as a leader began in 1991 with New York Summit (Criss Cross). During the past year, Steve has played at the Detroit Jazz Festival with his post-bop quartet, Wilsonian's Grain; and at the Kennedy Center in Washington D.C. with his moving Charlie Parker tribute "Bird

With Strings." Steve's super band features keyboardist Patrice Rushen, James Genus, Kenny Davis – bass, Billy Wilson, drums.

Wayne Shorter www.jalc.org

Jazz At Lincoln Center: 4/27-4/28
Wayne Shorter Quartet: Danilo Perez, John Patitucci, Brian Blade

Hailing from Newark, considered one of the most prolific composers in jazz, Shorter and John Coltrane used to practice together in the 1950s. After a stint in the army, Shorter joined Maynard Ferguson's big band in the late 1950s. He moved on to Art Blakey's Jazz Messengers, playing and composing. In the 1960s, he went on to join Miles Davis's second great quintet, and from there he co-founded the jazz fusion band Weather Report. He has recorded over 20 albums as a bandleader.



Endangered Species www.jalc.org/dccc/

Dizzy's Club: 4/25-29
The Music of Wayne Shorter with Ravi Coltrane, Jeremy Pelt, and Marcus Strickland. Directed by David Weiss

David Weiss is a composer, arranger and trumpet player who has transcribed and arranged music by saxophonist Wayne Shorter, and created a tribute group called Endangered Species. The group performs music from the periods in Shorter's career when he was with Art Blakey in the early 1960s, Miles Davis classic quintet of the 1960s, Weather Report, and Shorter's noteworthy recording, Atlantis. Weiss developed a long-time association with and collaboration with Freddie Hubbard. Weiss's Endangered Species band arrangements are created for a small big band.



Bill Evans www.BlueNote.net
Blue Note: Apr 11-15

Grammy-winning saxophonist Bill Evans joined Miles Davis's group in 1980. He went on to record six records and toured the world with Davis during a four-year period. He then toured and recorded three CDs with John McLaughlin and the Mahavishnu Orchestra and later played with Herbie Hancock, Lee Ritenour, Dave Grusin, Steps Ahead, and Mick Jagger, among others. Since 1990, Evans has been touring almost exclusively with his own band, playing well over 100 concerts worldwide per year. He has recorded 19 solo albums. Each night will feature a different special guest: vibraphonist Mike Mainieri (4/10, 4/13, 4/14), pianist/organist John Medeski (4/11, 4/12) and trumpeter Randy Brecker (4/12).



Susie Meissner www.chrisjazzcafe.com
Chris' Jazz Café, Philadelphia: 4/26

Jazz Vocalist Susie Meissner returns to Chris' Jazz Cafe in Philly with her exceptional quintet featuring special guest John Swana. Originally from Buffalo, NY, Ms. Meissner swings a wide range of tunes from the Great American Songbook and has worked with top-flight jazz artists including Wycliffe Gordon, Brian Lynch, and Joe Magnarelli. Recent engagements have included performances at The Metropolitan Room and The Kitano in NY. Susie's recent

CD *I'm Confessin'* was chosen as one of the most notable vocal CDs of 2011 by Jazz critic and historian, W.R. Stokes.



Romain Collin www.JazzStandard.net

The Calling CD Release Party
Jazz Standard: 4/25, 7:30 and 9:30 PM



Visionary young pianist Romain Collin came to the US from Antibes, France on scholarship to Berklee College of Music before being chosen to attend the Thelonious Monk Institute of Jazz on full scholarship. He also toured in India and Vietnam with Herbie Hancock and Wayne Shorter. His new Palmetto CD *The Calling* showcases his cinematic music and an evocatively textured, melodically luxuriant sound - utterly idiosyncratic, yet fully part of a generational zeitgeist informed by indie rock and adventurous pop music. Tonight he performs with his bandmates from the CD: bassist Luques Curtis and drummer Nate Wood, each a rising star in his own right.

Kate McGarry www.jazzstandard.net

Girl Talk CD Release Party
Jazz Standard: 4/18, 7:30 and 9:30 PM



Kate McGarry, one of her generation's most individual and influential singers, has earned acclaim for blending her love of folk and pop music with jazz fluency and improvisation. McGarry has a thoroughly modern sensibility, but on her striking new album *Girl Talk* (Palmetto Records),

she pays homage to her role models among the great women of the jazz vocal tradition, from Betty Carter to Sheila Jordan to Carmen McRae. McGarry makes the album's songs feel utterly contemporary through her distinctly 21st-century musical personality. She is accompanied by Keith Ganz on guitar, Gary Versace on Hammond B-3 organ, and Clarence Penn on drums, all of whom appear on *Girl Talk*.

Devin Gray corneliastreetcafe.com
Spotlight-New Talent: *Dirigo Rataplan* CD Release
Cornelia Street Café: 4/12, 8:30 PM



With the release of his striking debut album *Dirigo Rataplan* (Skirl Records), Devin Gray announces his arrival as one of today's preeminent drummers and composers. Joining Gray on the CD and in performance are saxophonist Ellery Eskelin, trumpeter Dave Ballou and bassist Michael Formanek. Gray's style is often compared to Dutch master drummer Han Bennink, with traces of John Hollenbeck's compositional chops. His music ranges from the Don Cherry-evoking "Quadruphonic" to the Charles Ives homage "Prospect Park After Dark." The result is a seamlessly organic, engrossing mix of composition and improvisation, structure and freedom.



Artists, Music Businesses & Organizations:

Influence the jazz world and way beyond with your messages, photos and videos via Jazz NewsWire's

E-BLASTS & PRESS RELEASES ONLINE

Internet Marketing For The Link-Building, Traffic-Driving, Lists & Leads to Power Your Business & Your Future

MusicMarketingDotCom.com • P.O. Box 30284 • Elkins Park, PA 19027

CALL: 215-887-8880

Visit

www.JazzNewsWire.com



Steve Maxwell Vintage and Custom Drums

NY AND CHICAGO | WWW.MAXWELLDRUMS.COM



NEW AND CUSTOM DRUMS The very finest American made drums of the 21st Century. *Craviotto* solid shell and *Gretsch USA* custom. Also featuring *Geo Way*, *Canopus* and the *Ludwig* Legacy series as well as offerings from select boutique manufacturers. See the website for all details.

Craviotto. World's largest Craviotto dealer. More snares and drum sets than anyone worldwide. This is the finest drum set money can buy. 100% hand crafted.

Gretsch. Specializing in the Gretsch USA Custom series including jazz kits built out by Gretsch to our '60s specs. Complete with special finishes only available through us, including Mardi Gras, Vintage Copper Lacquer, Merlot (burgundy sparkle), and coming soon Fiesta Pearl! This is THE PLACE for That Great Gretsch Sound with the look and feel of the original '60s era sets. Ask about the official Max Roach Tribute kit! (see photo) Silver sparkle 12/14/18/5.5 with certificate of authenticity. Limited to 25 sets!

Ludwig Legacy series. See our Joe Morello Tribute kit! (shown below) Limited edition only available through us. Modeled after Joe's Brubeck era kit.

Maxwell Drums. Our own line of USA made custom drums at affordable prices.

VINTAGE DRUMS The finest vintage drums of the 20s through the 70s including *Gretsch*, *Slingerland*, *Rogers*, *Leedy*, *Ludwig*, *WFL*, *Camco*, *George Way*, *Premier*, *Sonor* and much more. Specialties include rare finishes, pristine collector sets, celebrity sets, and players' sets. This is vintage drum heaven, in two locations and always online with daily updates.

CYMBALS Fantastic selection of vintage A and K Zildjian cymbals. New cymbals from *Bosphorus*, *Istanbul Agop*, *Zildjian*, *Sabian*, *Amedia*, *Paiste*, *Dream*, *Ottaviano* and much more.



ACCESSORIES Everything you need in terms of sticks, heads, hardware and more.

MUSEUM Showcase for some of the rarest and historic drum sets and snare drums.

PRACTICE SPACE Our NY store has drum set practice available for rent on an hourly basis. Call 212-730-8138 for details!

TEACHING STUDIO Drum Instructor Ron Tierno has relocated his long standing teaching studio to our shop. Call Ron directly at 646-831-2083 for lesson information and visit his site at www.nydrumlessons.com.

MANHATTAN & CHICAGO

Our NY store is only a short distance from where Frank Ippolito had his great shop, which was where Steve studied with Papa Jo Jones back in the early '70s and where he got his first glimpse of the beauty of custom drums from Al Duffy, who was truly the first custom drum builder and a mainstay at Frank's shop. And, our Chicago-land location draws from the heritage of Maurie Lishon's great shop, Frank's Drum Shop. We hope to carry on the tradition of these great shops.

NYC Our Manhattan shop is right at the corner of 7th avenue and 48th street, which is known as "music row" in Manhattan.

723 7th Ave, 3rd floor
NY, NY 10019
Phone: 212-730-8138
Manager: Jess Birch

Store Hours:
Mon-Fri 11-7
Saturday 11-6
Closed Sunday

Chicago-land Our Chicago area Naperville store is conveniently located with easy freeway access, lots of free parking and a larger showroom.

1163 E. Ogden Ave.
Naperville, Illinois 60563
Phone: 630-778-8060
Manager: Dave Victor

Store Hours:
Friday 11-8
Saturday 10-5
Other hours by appointment.

Steve travels regularly between both stores

Steve's cell: 630-865-6849

Blue Note

NEW YORK

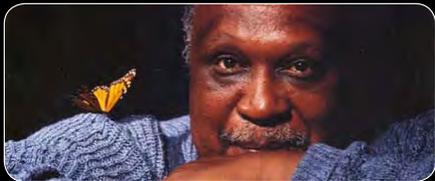
WORLD'S FINEST JAZZ CLUB & RESTAURANT 212.475.8592 WWW.BLUENOTEJAZZ.COM



RON CARTER QUARTET
APRIL 3 - 8



**BILL EVANS SOULGRASS
SPECIAL EDITION**
WITH GUESTS MIKE MAINIERI
JOHN MEDESKI & RANDY BRECKER
APRIL 10 - 14



**LES McCANN WITH JAVON
JACKSON & HIS BAND**
APRIL 15



JIM HALL QUARTET
FEATURING JULIAN LAGE
APRIL 17 - 22



THE BAD PLUS
APRIL 24 - 29

APRIL IS JAZZ EDUCATION MONTH AT THE BLUE NOTE!

**RUTGERS FACULTY JAZZ SEPTET & UNIVERSITY
JAZZ ENSEMBLE DIRECTED BY CONRAD HERWIG**
APRIL 2

JUILLIARD JAZZ ORCHESTRA
APRIL 9

BERKLEE GLOBAL JAZZ INSTITUTE FEATURING JOE LOVANO
APRIL 16

PURCHASE JAZZ ORCHESTRA FEATURING JON FADDIS
APRIL 23

NYU JAZZ ORCHESTRA
APRIL 30

131 W. 3RD ST NEW YORK CITY 212.475.8592 WWW.BLUENOTEJAZZ.COM

TWO SHOWS NIGHTLY:
8PM & 10:30PM

FRIDAY & SATURDAY
LATE NIGHTS: 12:30AM

SUNDAY BRUNCH:
12:30PM & 2:30PM