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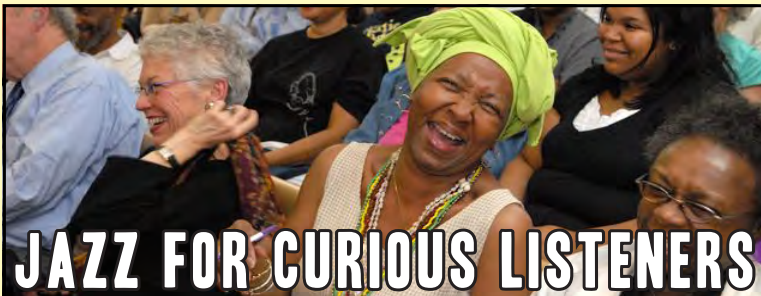
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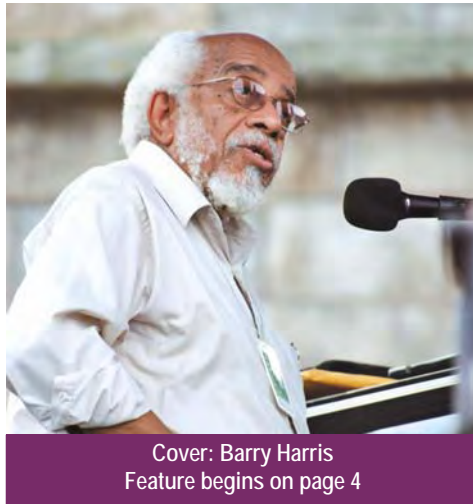
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# Barry Harris

Interview By Eric Nemeyer

**JJ:** What was the driving motivation behind your creation of the Jazz Cultural Theatre?

**BH:** I had some people talk me into it. I had a little bit of money and I was thinking I would buy a small brownstone uptown. There was a lady on 132nd Street that was trying to get rid of her place. Some other people we saying, "Barry, why don't we get a place in midtown?" I said, "Well, we'll look at the place and we'll see." We went to it. We had a meeting and they talked me into it. "Okay, let's try it." It began in 1982 and lasted for five years. The whole idea for this teaching thing started a long time ago. I was teaching for [trumpet player] Joe Newman's Jazz Interactions in the 1970s. One time, at the end of the schedule when I was teaching, I was supposed to be there at 4:00 PM and got involved in things and realized that I was late. And, I said, "Oh my." I got a cab and it was about 6:30 and I thought, "Nobody's gonna be there now." But, when I got there, everybody was still waiting on me. So I said, "Well, this was supposed to be the last class, but we're going to keep this going, because you waited. I'm going to find a place, and all you have to do is bring enough money to pay the rent." That's how the class started. We had musicians who would come and play on the weekend. It was hard though. I never really made enough money. I was blessed though. There was a lady who was my benefactress. I also had a friend I met at Bradley's. When I decided to do these concerts with strings, I kept

music every weekend. When I had the gig, I was bringing my money to pay the musicians. The first class I had there had 90 people in the class. I thought, "This is nice. Maybe if I do three days of this, that'll be nice." That was the dumbest thing I ever did. I should have done one class with 90 people. I spread it out and started getting 30 people at each class because they came when they wanted to. Rent was \$3,000 a month and then the landlord wanted to raise the rent without doing any repairs. I ended up with a real mess on my hands. But we tried. Frank Foster taught harmony. Vernell Fournier taught drums. I taught the singers and the piano players and the horn players. Jaki Byard's Big Band played there every month. I had Walter Bishop play there, Walter Davis, Sun Ra ... quite a few people played there. I had jam sessions there and I gave them a list of songs that they needed to learn—no two chord songs in here ... not when



Photo © Eric Nemeyer

growing up in Detroit?

**BH:** Young people ask me all the time, "What did you do in Detroit?" I think we had a bunch of older musicians who were great. We had an alto player named Cokey. We thought he was the greatest thing in the world. We had a trumpet player name Cleophus Curtis and a trumpet player named Clair Rockamore. If Miles [Davis] was around, you'd have to ask him, "Who was Clair Rockamore?" He'd tell you. He mentioned him in his book. I'm not too good at remembering everything. I can remember going to see "Bird" in ballrooms, and I can remember sitting in with Charlie Parker. Those were some of the greatest moments of my life. I can remember going to the Forest Club and hearing Charlie Parker with Strings. I can remember that feeling. [pause] That's why it's hard to go into clubs—because I want you to give me that feeling ... that feeling I felt when I heard him play. I would love to be able to give that feeling to people myself—to make them feel what I felt when Charlie Parker played. See, we had so many good musicians. I was a scrawny kid. At school I couldn't even do one chin-up. There wasn't no baseball for me ... There wasn't no football, no basketball. Everybody knew where to find me—at my house, on the piano. When I was living on Russell Street on the East side [of Detroit], I went to see Roland Hanna. He'd heard I had been singing. He sent back a nasty message: "You better get yourself a day job." [laughs] So I

*"I can remember going to the Forest Club and hearing Charlie Parker with Strings. I can remember that feeling. [pause] That's why it's hard to go into clubs—because I want you to give me that feeling ... that feeling I felt when I heard him play. I would love to be able to give that feeling to people myself - to make them feel what I felt when Charlie Parker played."*

talking about it. He said, "All you do is talk about it. When are you going to do something?" When I went back there next time, I told him I was going to do my concert with strings. He handed me a \$1,500 check. He was my other helper.

**JJ:** Talk about how you structured the performance and teaching at the Jazz Cultural Center.

**BH:** You sort of goof at things when you start out. I goofed at the beginning. I wanted to have

I'm paying the rent. Dealing with people is difficult. One of the hardest things to do is to get people to represent you in your manner, not in their manner. You want people to come back to your place, your business. You want people to feel wonderful so they'll come back.

**JJ:** Could you talk about the environment that helped you nurture the music when you were

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found out that he had a record date through Eddie Locke. I said, "I'll fix him." So I went and busted into his date and I said, "Okay man, I heard you need a singer." He just fell on the floor and roared with laughter. Then he [Roland Hanna] said, "Me and Sonny Redd used to climb those stairs on Russell Street, just to get up there to learn about chords and stuff from you. Sir Roland Hanna was part of me. I might be what you would call a part of Tommy Flanagan and Will Davis and Abe Woodley. But Sonny Redd and Roland Hanna, Donald Byrd, Doug Watkins ... Paul Chambers learned to play up in my house. He couldn't even play the bass at all. He had gotten a bass and couldn't play it at all. He even came on the gig with his bass trying to play—didn't know a note, hardly. But he learned to play at my house. Later on I had a band with Yusef Lateef. Then I had developed this system of teaching. I taught a lot of cats—even the Motown cats. Their piano player's name was Johnny Griffith — and the first stuff he learned was from me. The bass player who everybody loved, James Jamerson — he learned at my house. They were all jazz musicians. What we did, which was bad probably — which is maybe why Detroit is messed up — a whole bunch of us left at the same time and came to New York, and we all made it. Frank Gant. Sonny Redd. Hugh Lawson. Yusef Lateef. Doug Watkins. Paul Chambers—he might have been here a little bit before. Then there were musicians who stayed there, and they ended up with Motown. I don't know about the beginning but I think Motown started in maybe the late 1950s. I never knew

We were together maybe three or four months.

**JJ:** What kinds of discussions did you have with Max when you were in that band? Did he offer any suggestions?

**BH:** Not really. Max was still upset about [the death of] Clifford Brown and Richie Powell. That really got him. It was a nice gig, but he wasn't over that. When I went back to Detroit

*“We learn from looking over someone’s shoulder. I learned from looking over Tommy Flanagan’s shoulder, and Will Davis’ shoulder — trying to see how they play, looking at the chords they’re using.”*

though I hadn't heard about Motown—but Berry Gordy and I went to school together. I was out in California at some point playing outside at a museum, and he came to the concert, and he came to one of my big concerts in New York too, and stayed for the whole concert. At one point, I played a concert by myself and later he said to me, "You really touched my heart. What can I do for you?" I just said, "Oh man." You know, one doesn't know what to say when someone says something like that. I wouldn't even know what to say. He sends me a card at Christmas. Most of the musicians on those records that made that sound are jazz musicians.

long, I went back to Detroit. When I really came to New York and stayed was 1960. We had a lot of record dates. I was recording with everybody. The record companies found us and took advantage of us — Cedar Walton, Herbie Hancock, Lee Morgan, Hank Mobley ... we all recorded. Since I was recording with all these people on Blue Note, I called Alfred Lion at Blue Note and said, "I recorded for you with Hank Mobley and Lee Morgan, why don't you give me a date?" He

said, "No, no, no, no." I said, "Why?" He said, "You play too beautiful." I said, "Thank you man." I made it. I recorded. I got little gigs. I went out of town with people. I went to Europe occasionally. So I made it, and that's when I stayed around New York. It was around 1960.

**JJ:** Could you talk about your association with Thad Jones with whom you recorded on Blue Note in the 1950s?

**BH:** Well that started when he came back to Detroit. He was playing at the Bluebird with Billy Mitchell. The Bluebird was our joint. I was too young to get in. Phil Hill was the piano player, and the band stand was in the window. So, I'd knock on the window. He'd see me and he'd nod. Then when the tune stopped, he'd get off the piano, and I'd run in and jump up on the piano and play a tune and go on back outside afterwards, because I was too young. I actually celebrated my 21st birthday in The Bluebird—to make sure that they knew I was 21 years old. I played there with Yusef Lateef. That's when I came up with all this practice stuff—real stuff to practice, to learn how to improvise by yourself. It's almost like I'm the throwback to the figured bass, like what the Europeans used to do.

**JJ:** Well, Bach was really an improviser.

**BH:** Oh sure. But what Bach did was that he started teaching and he started writing a lot of stuff down. His contemporaries didn't dig that too much because they were improvisers. But what ended up happening was when improvisation stopped in Europe, it started in the USA. We're really the extension of Bach and Chopin and all of them. The big difference is that we have to do this in public. We can't stop and say, "That was wrong. Let's stop and do it over." You have to continue playing.



Photo by Ken Weiss

Barry Harris

about Motown. Even when I went back to Detroit after being with Max [Roach] .... That band was Max Roach, Sonny Rollins, Donald Byrd, George Morrow and me. That band never recorded. Somebody must have something on us.

**JJ:** When you first came to New York in the 1950s, what kinds of challenges and opportunities did you experience?

**BH:** Since I didn't stay with Max's band too

**JJ:** Did Thad arrive with the charts on the spot?

**BH:** I came to New York to record with him. There were charts. What I was really good at was getting a chart down right away — the



chords and stuff — so I didn't have to look at the music. That's what it was like with Lee Morgan, with *The Sidewinder*, and all that stuff. With "Sidewinder", I came into the studio, somebody gave me some music, I made up the intro and that was it.

**JJ:** Where were you doing your practicing?

**BH:** Riverside Records had the top floor of a three story building that is still on 46th Street between 8th and 9th Avenue. I had a key to that building. There was a Greek man with a Greek restaurant that made sure that I ate properly. He'd fix me breakfast and dinner. I'd go up in that room after breakfast and then the next thing is I'd look up and it was dark. You'd have to ask Joe Zawinul or Harold Mabern. They all knew where to find me.

**JJ:** So you spent most of the day practicing at the Riverside Records company offices.

**BH:** They had a little spinet piano. It wasn't bad. At some point they brought in this baby grand piano. It sounded like hell. I wouldn't even go and touch it. After a few weeks or months, I decided I'd touch this piano and see what's happening. I went over there, and as I played that piano, it got more and more in tune. You wouldn't have believed it. That piano began to sound so good to me. I wondered how could I sit here and play that spinet and not come over here and check out this grand and really work with it. This grand began to sound better and better and better. I'm not lying to you. The piano is funny. It needs attention.

**JJ:** Can you discuss your work with Cannonball Adderley in the early 1960s when you recorded the album, *Them Dirty Blues*?

**BH:** It was nice. That's when I made my recording *Live At The Jazz Workshop* album in San Francisco, with Louis Hayes and Sam Jones. Sam Jones was very special for me. He was a special bass player. He was a bass players not so much a soloist, but he could solo. He played the bass with you, not against you. A lot of bass players play against you nowadays — because they've got their own little thing, and they've got to play up high on the bass.

**JJ:** How do you address that and get everyone to work together and interact?

**BH:** It's hard. What we do is very hard. If we were all solo people, that would be different. But we play with other people and then you've got to think, when you have five people on the stage, that's five heartbeats. Heartbeats are not the same. That's five breathing and there's no perfect breathing where we all breathe the same. So there needs to be a compromise from every individual. That's how we get along.

**JJ:** Talk about working with Johnny Griffin, with whom you recorded *Kerry Dancers* back in the 1960s.

**BH:** That was beautiful. The last thing I did with Johnny was in Japan when we did a tour together. I think it was Johnny Griffin and Billy Harper, two tenor players. They each played separately. Then at the end they played together. We played opposite Mel Torme and a group led by trumpeter Shorty Rogers.

**JJ:** What kind of dialogues did you have with Orrin Keep-

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news as your association developed?

**BH:** He was the best thing that happened for me in New York. He was the one person I could go to and say I need a little bit of money—and he always gave me something. We made record dates, but we didn't play all that much around New York. The records go out and then you start getting gigs in different places. I don't think he had too much to say during the recording. He let you go ahead and do it.

**JJ:** What kind of preparation did you do for the recording sessions you led for the albums *Luminescence* and *Bull's Eye* in the late 1960s for Prestige?

**BH:** I had arrangements for *Luminescence*. We played "My Ideal" and stuff like that. We had a rehearsal and then we went in and made the record.

**JJ:** Could you talk about the tenor sax players you recorded with in the 60s and 70s, such as Hank Mobley, Dexter Gordon and Sonny Stitt?

**BH:** My most enjoyable time was with Coleman Hawkins, during the second half of the 1960s. He's the one I worked with diligently. Working with him helped me tremendously. You see,

***"Monk knew something special. He didn't practice practicing. He practiced playing."***

when you work with somebody older like that ... One day he called "All The Things You Are." I said, "Oh boy." You always think of Charlie Parker when you think of "All The Things You Are." I'm really a bebop kind of person. To hear Coleman Hawkins play that I thought, Bird didn't play all this stuff. Fats Navarro didn't play it all. Dizzy didn't play it all. Bird didn't play it all.

None of them played it all. This stuff is too big for any one of them to play it all.

**JJ:** Could you talk about the kinds of elements that an accompanist needs to embody in his or her thinking and playing?

**BH:** On the piano, you should be able to play

rhythmically. There are small things and big things. Small things are the best because they're invertible. Some people playing now are playing these chords way up on the piano. Some fool has told young piano players that if you play in the low register, you'll interfere with the bass player. There's not a bass player in the world qualified to have the bass to himself. There are very few that have enough theory background to have the bass to themselves. Bass players used to stand to your left and watch your left hand to play. Now everybody plays way up high on the piano. You shouldn't be up so high over a singer or a horn player. If you listen to *Massey Hall*, or listen to some of the small group stuff Bud Powell plays behind Bird and Diz, that's how to play the piano behind people. You listen to it and you see there ain't nothing way up high—and it's rhythmic.

**JJ:** In English, we learn the letters, the words and how to create sentences and so forth—and conversations are improvised based on an assimilation of all of the elements of the language to create a conversation on a particular topic. In jazz, it's similar. We're simply using a different language.

**BH:** It's very similar.

**JJ:** Only after learning the language do we then possess the tools that carry the energy to express the message. It's difficult to ascribe the letter and words or the notes in the respective languages—English and music—as the message itself. And developing the basics takes time. Interestingly, in an interview with Cecil Bridgewater that I published in one of the issues of *Jazz Improv Magazine* a few years ago, he commented that students come to him seeking their last lesson first.

**BH:** That's really true. What happens is that most teachers teach from their last thing instead of from where they came. Even though exactly what he said is true, everyone thinks that things are going to develop overnight. It's not going to be overnight. We have to teach from where we came. Now, there are all these tenor players putting out books with all these patterns and stuff in there. Look here man. They didn't learn to play like that. If you think I learned to play like that .... like they're talking about Mixolydian and Lydian .... We learn from looking over someone's shoulder. I learned from

*(Continued on page 10)*

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looking over Tommy Flanagan’s shoulder, and Will Davis’ shoulder — trying to see how they play, looking at the chords they’re using. We learned that way. You can’t learn this in school. Some people think you can learn this in school. It would have to be a very special school to be able to teach this stuff. I found two over in Europe. There’s a piano teacher over there named Franz Elsen. He’s Dutch, but he’s now living in Verona—because the Dutch don’t know how to treat him. Then there’s Vince Benedetti. He’s an American, but he’s been living in Europe for years—and he is a teacher. These two teachers are the best teachers I know. It is because of their knowledge and their abilities to motivate people and because of who they played with. Franz Elsen played with Ben Webster. I never played with Ben Webster. These aren’t just run of the mill people. These are people who’ve been in the music a long time—just as long as me. And, you have to surround yourself with these kinds of people. When I go to Holland, I’m surrounded by 15 piano players—and they all can play. They put me to the test.

**JJ:** Some teachers are perhaps not thinking beyond themselves. What is obvious to someone who is advanced along the path of their chosen area of interest or expertise, is not necessarily apparent to the student. Questions that students ask can often provide teachers and those more advanced along the path, with reminders about what to work on or what they’ve taken for granted.

**BH:** That is exactly right.

**JJ:** Could you discuss some of the piano players who have made a significant impact on you.

**BH:** Al Haig and so many cats — mostly Detroit cats. Boo Boo Turner. We had piano player named Boo Boo Turner in Detroit. He never had a lesson. Abe Woodley played piano and vibraphone. Will Davis, Tommy Flanagan.

**JJ:** What have you discovered about human nature?

**BH:** If you can touch this certain spot in someone, they can really learn from you. But you’ve got to be able to touch the spot. It’s hard too—because the spot varies with each person. There was a teacher named Abby Whiteside about 70 years ago. She didn’t believe that you play the piano with your fingers. She believed that you had to play the piano with your body. I try to tell people about this. I watch piano players playing and I feel so sorry for them — because they’re real finery, and they’re going to end up with carpal tunnel, or some of the funny stuff that happens. You have to play the piano right. You have to play with your upper arms which connect to the body. She quotes jazz musicians in her book, which is called *Indispensables of Piano Playing*. She got a whole lot from jazz musicians—so she must have been watching Art Tatum, Teddy Wilson—those kind of people.

I’m trying to change and teach a different way because I decided that these horn players and piano players don’t know about movement. They know about chords but they don’t know about to move from one place to another. You’ll hear them say, “He moved from E-flat Major to D half-diminished to G seven to minor.” Most of the standards were written by European cats that came over here and they are really correct when it comes to movement. I’ve been going over “Stella By Starlight,” and I could tell a cat exactly how you go from one end to the other, and it’s a circle. It connects all the way up. It connects completely.

**JJ:** Could you talk about Hank Jones who is also from Detroit and who was a few years older than you?

**BH:** Hank left Detroit in 1944 or something like that. So, I don’t know Hank from Detroit. I just know Hank Jones from the records that I was listening to at that time—because I was just in high school. I knew about Hank Jones’ family in Pontiac, though. It’s so funny, I think about it and I say, “Oh my goodness.” We hung out together when we did that 100 piano—100 Golden Fingers event. We traveled over to Japan and even Korea. The last concert we did was sold out in Seoul, Korea. They had to pipe the music over speakers outside. It was ten piano players. The two main ones were Hank and John Lewis—along with Junior Mance, Duke Jordan, Harold Mabern, Toshiko. Each of us ended up being matched with another piano player. I was paired with Kenny Barron mostly. That’s why we came back here and we ended up making that record. [*Confirmation*, recorded at the Riverside Arts Festival, 1991, and released on Candid Records]

**JJ:** How about your association with Thelonious Monk?

**BH:** Let me tell you about Monk for a minute. Monk knew something special. He didn’t practice practicing. He practiced playing. There are tapes of him playing one song for 60 minutes. Now you sit down and try to play a song for 60 minutes. I can’t do it to save my life. Take “Lulu’s Back In Town.” Monk practiced that tune upside down. So, when he went out to play, he was ready to play—because he was playing all the time. See? So you’ve got to practice playing. I have to practice playing. We don’t work enough. That guy playing that weekend gig—maybe for three or four nights a week—he’ll come closer to finding out who he is than we will. You see? We aren’t given a chance to find out who we are. We don’t get enough gigs to find out who we are. We need to work more often. So we set up...Monk and I played “My Ideal” together. Oh man. I’d never gone through an experience like that. He’d play a chorus. I’d play a chorus. He’d come right back and play another chorus. We did this for a long time. Then he played some run. I tried to cop a few of his runs. It was very special.



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## Robert Hurst

### University of Michigan (Part 1)

By Eric Nemeyer

**RH:** The Jazz Music and Contemporary Studies involves a study of the creative process = how to get into a creative flow and be at your best, in the jazz context. These concepts are applicable to business too. A lot of business majors and athletes take some of these courses at University of Michigan as well. We also have a jazz education course, where you can get that degree and teach high school.

**JJ:** How do you help students bridge the gap from the academic environment to the business world.

**RH:** We let students know that you need to put your time in outside of school and play. Just getting A's in certain courses will help you, but not help you become a better player. I tell students that in addition to working on their school work, they need to be working on their networking. It's important reach out to the music community—to develop your “hustle” skills, while you're in school. It's important to learn how to organize rehearsals and function with other musicians, learn how to be cooperative and supportive in musical situations, and not be a drag. Ann Arbor has a really thriving music scene—venues and festivals, and we're 35 minutes from Detroit. I make sure that my bass students get involved, and learn what the requirements are for succeeding—doubling on electric bass, how to make people feel good, since we're accompanists, being on time, how to complement people. It's a good idea to ask yourself, “am I being a drag?” It's just important to stay clear and be a positive force—in any situation, and specifically on the bandstand. I also conduct two small groups—and I try to get students to conduct themselves in a professional manner. Let people know if you are going to be late or cannot make a performance. When you have those skills to go along with your musical skills, they are going to help you acquire a gig and keep a gig.

**JJ:** What are some of ideas that you implemented when you joined the faculty of University of Michigan.

**RH:** One of the reasons that I got hired was because they wanted somebody who was working and touring—to provide that kind of a link for students to someone who is working on an international level. For me, I had to learn to develop as a teacher—to respect that craft. I had really great teachers growing up and in college with David Baker at the University of Indiana—who I think is the best out there in terms of jazz educators. I had to get my philosophy together in terms of how I wanted to teach—and what I wanted someone to get from me in a course or

their private studies. It does take a while to develop these skills and I have complete respect for the teaching craft. It's important to learn how to communicate to a student. When their stagnating and not growing or at the rate that you would like them to, or that you think that they should be, you have to find a way to get them past that. You learn lots of techniques.

**JJ:** What are some of the challenges that you've experienced in your role as an educator?

**RH:** Most of the good players that I've taught have also been good guys as well. Any students that I have taught who were problems, were just not applying themselves or taking seriously what I said. Some students don't understand the level of work that is required. If they've been the hot guy in their high school jazz band, and things came easy to them, when they get to college, they then find themselves in college in an environment where everyone is like them, where everyone was the star at their respective schools. So, what makes the difference then is how much work you're going to put into things, that previously just came naturally and easy. The work ethic and how bad you want it are factors that have to be there. Some students can't adjust to a college music setting. It suddenly becomes a little bit of a drag—they have to learn something for class, where most did not have any academic goals when they started out in music. They just played. Here, you have to responsible for all the tunes on your freshman and sophomore jury list, which is about 50 songs that you have to know. You can't just learn tunes that you like from recordings, you have to be responsible for assignments, meeting deadlines, and handle the scholastic aspects of playing music. It's not a drag for the really good players. But for some, the attitude is you're not making it fn, so I don't want to do this anymore.

**JJ:** What were some of the key ideas that you picked up from your studies with David Baker?

**RH:** One of the things that I learned from David was a certain analytical way of thinking—how to take what you do as a musician and take it one step further. This didn't have much to do with what kind of musician you are. For example, I might be required to play one thing or another for my music lesson. But, how many other ways



can I do something or how many other ways can I think of to do something. How can I take it one step further? How can I really apply this to what I'm doing. You learn a phrase starting on this note, and what would it sound like if your played it a third higher or a fifth higher, or a beat ahead or a beat behind. You want to take all the things that you can do and explore them. He has written a lot of method books, and I used them, and I got to see how he formulated ideas and exercises. I played in ensembles he led and took private lessons with him—and he would give you so much material in these lessons. He's a musician — so he has away of making it real.

**JJ:** Could you give a sketch about the program at University of Michigan?

**RH:** There are about 50-60 students in the jazz program. We have two big bands, but our small group combo performance program is more of the focus. We have experimented with doing things many different ways. We are developing groups with dedicated repertoires—a Horace Silver group, an Art Blakey group. During the past two years we've been focusing on having everybody composing originals. Geri Allen had been leading the combos, and now I'm doing it—and each person has their own approach. Most of the students come from the Midwest, but we also have groups of students from Los Angeles and Chicago.



Part Two of this interview with Robert Hurst continues in the following issue with Jazz Inside's Jazz Education Sourcebook, Part 2



## Scott Reeves City College of New York

By Joe Patitucci

**JJ:** What are some of the distinguishing characteristics of your school's jazz program?

**SR:** City College of New York is the flagship of the City University system, with roots going back to the 1800's and a historic campus on the upper west side of Manhattan. As a public university, tuition is extremely low in relationship to private universities and it has a strong academic curriculum. We are the only public university in New York City to offer both undergraduate (BFA) and masters (MA) degrees in jazz studies. Although City College has around 11,000 students, the music department is relatively small (around 300 majors - of which around half are instrumental or vocal jazz majors), so the faculty gets to know all of the students very well. This sort of 'hands-on' approach to teaching leads to a very nurturing environment, which can be a healthy respite from the crazy, competitive New York City environment. All of our full-time jazz faculty (John Patitucci, Dan Carillo, Mike Holoher, Suzanne Pittson, Ray Gallon, Scott Reeves) are working professionals with a high commitment to teaching and the growth of their students. Being in New York, we also draw on some of the great players who live in metro New York City, and they serve as our private instructors and adjunct faculty. The student body is also very diverse, with many states in

or degree lead directly to a job or financial gain. Could you comment?

**JJ:** Most students — and faculty — are primarily driven by their love of the music and their desire to know how to create and participate in this mysterious, compelling art form. My own motivations during my student days are probably typical of most students. As a kid, I heard a Count Basie record and was immediately drawn into the magic of swing, blues and improvisation. By the time I heard Miles Davis' "E.S.P." I was hooked. So students embark on a life-long learning experience which usually (but not always) involves higher education.

But on a realistic level, a diploma in music (or for that matter Art History, English literature, Anthropology and many other subjects), does not guarantee you a job when you graduate. Of course, there is the fact that a person with a diploma of any kind will likely make more money over their lifetime than someone who does not, but the real benefit of a degree is the knowledge and higher cognitive skills acquired, as well as preparation for musical employment. Many of our jazz courses at City



**JJ:** How do you help students bridge the gap between the academic environment and the real world where competition, earning a living and other things impact artistic pursuits?

**SR:** Frankly, the amount of work for jazz musicians has decreased over the years. Public music programs have been slashed, resulting in a greater lack of public awareness and appreciation for jazz. Most people are clueless about jazz. Studio work has moved from being reliant on live musicians to that of synth-generated or licensed recordings. Even wedding bands are being replaced by D.J.'s. A few musicians will be able to make a living playing jazz, but the majority will cobble together a lifestyle of jazz gigs, commercial gigs, and teaching. But if your love of music is strong enough, if you work hard enough and if you find your own unique musical vision, you will find a way to make it in this world.

**JJ:** What kinds of guidance does your program offer to ensure that students are positioned with the business skills to empower themselves?

**SR:** For students who feel they might have interest in working with students aged 7 - 17, I recommend they also get certified to teach in the public schools. City College offers a program where they can major in jazz, but also take a 23 credit program which leads to certi-

*(Continued on page 16)*

*“Most people are clueless about jazz ... A few musicians will be able to make a living playing jazz ... But if your love of music is strong enough, if you work hard enough and if you find your own unique musical vision, you will find a way to make it in this world.”*

the U.S., France, Italy, Germany, Switzerland, Argentina, Columbia, Brazil, Chile, Mexico, Israel, Japan, Korea and China all represented. This provides for a very enriching environment and unique opportunities for cross-cultural cooperation.

**JJ:** At least two, sometimes conflicting motives drive students' educational pursuits. One driving force is the purity of purpose of learning, for its own sake, as much as possible to develop one's knowledge and skills. A second driver is the desire to have that education

College are geared towards making our students employable, including working on their knowledge of jazz standards and sight-reading abilities. And the university as a whole, not being a conservatory, requires that jazz musicians also learn how to write coherent sentences, be able to balance their check book, speak a foreign language and know something about the geography and political institutions of the world.

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# JAZZ EDUCATION SOURCEBOOK

(Continued from page 15)

fication. Students who want to teach at the college level should plan on earning their masters and possibly a doctorate, and to distinguish themselves in their field through their artistic achievements. All of the faculty serve in an advisory capacity to the students and can help them through these difficult life decisions. The toughest point in a young musician's life is "now that I'm done with school - what's next?"

**JJ:** What are some of the biggest challenges current students are and will be facing and how is your program preparing them to overcome those to succeed?

**SR:** The economic downturn has affected everyone, but ironically our enrollment is up due to our relatively low tuition. But even state schools are feeling the impact with rising tuitions across the board. And New York City is not a cheap place to live. City College has nice dorms, but often our students, once they get used to the New York environment, find they can share apartments in the area to cut costs. We also try to support our best students with scholarships, both through the university-wide Kaye Scholars program and music department sponsored awards. However, given the paucity of state money, there are not as many scholarships available as we would like. To this end, many of our music faculty have created their own scholarships out of their pockets to help our students.

**JJ:** Could you share one or more things that you've learned from your students that has made an impact on you?

**SR:** Being an educator and a musician is a good way never to grow old. There is always something new to learn and students are always challenging you. When I first moved to New York to teach at City College, one of our graduate students - Pedro Giraud, a wonderful bassist/composer who now tours with his own band, invited me to play some of his compositions. I can best describe them as Argentinian jazz with a tango flavor, often in odd-meters. I was pretty comfortable with 4/4 jazz, but playing in 7 sent me back to the woodshed. All of our MA students and several of our undergrads play at a professional level, with an energy and intensity that makes me have to dig deep to match. A few of our students, Paolo Orlandi, Nathaniel Gao, Aidan O'Donnell and Seth Carper, have been in our MA program and subsequently joined us as adjunct faculty. Many others are now doing gigs around New York or have gone back to Japan or Israel where they are enjoying solid careers. I always am honored when I occa-

sionally get a chance to play with them on one of their own projects.

**JJ:** Could you share some ideas that embody the kind of character, integrity and ethics you envision for your students.

**JJ:** One thing I really love about our City College students — and I'm sure that my faculty colleagues would agree with me on this — is that they are wonderful people. We don't have very many inflated, delusional egos. Although we do get some students right out of high school — especially from our association with the outstanding LaGuardia High School of Music and Art and Performing Arts — the majority of our students are older. Some already have a degree from universities in their home county and are coming to New York to expand their skills and be part of the jazz scene and some are pros who have tired of road gigs and want to shore up their academic credentials. They bring a maturity and non-pretentiousness to the school that I find very refreshing. Many of them have subsequently become my close friends.

**JJ:** Tell us about your own activities.

**SR:** Having taught for many years at universities in other parts of the country, I didn't join the City College faculty and move to New York until I was 49. So I've been doing in my middle-age what most musicians do in their 20's. You think you can play, but New York is a whole 'nuther world. There are *so* many incredible musicians here on every instrument and so many great writers, it is inspiring and humbling at the same time. I've been lucky to be able to sit next to great players and learn from them. Performing with my colleagues at City College is always a learning experience and I remember quaking in my shoes playing with Ron Carter, who preceded John Patitucci on our faculty. I play and write for the Dave Liebman Big Band and Bill Mobley's big band at Smoke, which is my 'regular' gig. I've also been lucky to sub with the Chico O'Farrill Afro-Cuban Orchestra and the Vanguard Orchestra. I have three groups of my own - a quintet with the incredible tenor saxophonist Rich Perry, a 4 trombone/3 rhythm band "Manhattan Bones," and I recently formed my own big band. Every time I play with Rich Perry, I get a lesson in how to use space and develop a solo; hanging with John Patitucci has opened my eyes to the depth of his time concepts; and my compositional studies with Jim McNeely, Mike Abene, Manny Albam and Mike Holober have dramatically changed the way I compose and score for big band. I just hope I have a few more good years ahead because there still is so much to

learn.

**JJ:** How do you find that your students and teaching activities impact your own artistry?

**SR:** To me, teaching, playing and writing all feed each other. I got into teaching because every time I learned something new, particularly in my studies with David Baker and Kenny Werner, I wanted to tell other people all about it. So teaching grew out of my desire to share my excitement about what I'm learning. If I'm not out there working on my music, I wouldn't have anything to talk about. They are inseparable.

**JJ:** Tell us about the books on improvisation that you have written - the inspiration, and how those developed from concept to completion.

**SR:** Prentice Hall publishes two of my improvisation books, "Creative Jazz Improvisation" and "Creative Beginnings." "Creative Jazz Improvisation" is now in its 4th edition and has become something of a staple in the college text book market. So it has opened a lot of doors for me in terms of teaching jobs. But I didn't set out to write a book for its own sake. When I first started teaching at Western Washington University in 1976 I had to examine how I learned to improvise (because I had distinct memories of knowing absolutely nothing) and how to organize those materials for my students. Gradually the handouts I wrote for my students evolved into a book. I think everyone finds different learning paths and what works for one person might not be as viable for another. If there is anything unique about my books, it is their multi-level approach, combining jazz theory, exercises in developing jazz vocabulary, transcribed solos and coordinating these materials with standard jazz repertoire. I'm also obsessively organized, so the book has a very clear, concise flow. But frankly, right now teaching improvisation is no longer a priority. My colleague, Dan Carillo, is a wonderful jazz harmony and improvisation teacher and he takes care of that subject at City College. My duties at City College are more focused on teaching jazz history, jazz repertoire and advising.

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"Any man who would give up a little liberty for a little security will lose both and deserves neither."

- Thomas Jefferson

# Marco Pignataro

## Berklee College of Music

Berklee World Jazz Institute

By Eric Nemeyer

**JJ:** What are the distinguishing characteristics of the Berklee Global Jazz Institute?

**MP:** Danilo Perez is the Artistic Director and the program reflects his artistic idea of creating music based on true improvisation and creativity. A lot of emphasis is placed on music with other forms of art—literature, paintings. We have built a program that has interdisciplinary characteristics. As a number of artists in residence that Danilo has chosen reflect his ideas about music and creativity. There is also a social part. He is very involved in humanitarian activities. He is a goodwill ambassador for Unicef, and has developed his own jazz festival in Panama, helping out poor children. Part of what we do in the Berklee Global Jazz Institute—we have an honors program for the Berklee performance division. This group of students will get to travel the world and play the best clubs and connect with all these incredible artists. But, at the same time we ask them to give back and participate and be involved in the community. We are trying to create future leaders of the music who also have a very conscious awareness of society. Artists need to be involved in using music for social change. We try to stay away from the old concept of the great artist who is completely self-absorbed, self involved, playing on stage and wanting all the attention and it's all about them. When you create a program like the Berklee Global Jazz Institute, where you are selecting the best jazz musicians to attend, you get all these wonderful best artists to come and teach them, it would be easy for these students to feel extremely arrogant. They are young and very impressionable. So it was very important to create this other area where they are reminded about what their social role is as an artist. We are entering our second year. What I found out is what a lot of students are looking for. They are not happy about living in a very cut-throat, competitive environment where everybody is trying to outplay everyone else. In the Institute there is really an atmosphere of sharing—and all the artists that teach here share a like-minded understanding of this element. Out of the 4,000 students at Berklee, we select about 20 students for this interdisciplinary program with a focus on creativity, with a second goal of utilizing music for social change, and the third goal—which is extremely ambitious—is going back to the idea of nature restoration, and utilizing nature as a forum for the restoration of music. We are planning a trip to the jungle in Panama, and putting the students into this environment that is com-

pletely in contact with nature - taking away all the technology and make them feel that connection with nature. That can be extremely inspiring for creativity in music — using nature as a way of being an alternative source of inspiration to create and compose music. Those are the three goals of the Berklee Global Jazz Institute. Last year we created 40 concerts. This semester we had 39 residencies. We also put together a Summit for Humanity, where Wayne Shorter stayed as a residence for three days. We did a beautiful tribute concert where we played all of his music. Then he played with the other Berklee Global Jazz faculty—including Danilo [Perez] and John Patitucci, George Garzone, Joe Lovano, Terri Lyne Carrington, David Gilmore. They played this incredible concert and then we created other activities. Then we brought him to the public library. He did a conference about his concept of music and social change. Then we brought him to the Museum of Fine Arts. He picked a movie — a controversial one — which was very crucial for his inspiration in music. So the program is starting to create a lot of interest all over the world—because it is a very unique program.

**JJ:** When you mentioned taking the students down to the jungle, I couldn't help think of Bo-

gart in the movie *The African Queen*.

**MP:** [laughs] This is something that Danilo has already done—not with the students from Berklee yet. There is a video called *Junglewood*—where they are actually building a center in the jungle of Panama. They bring in students and musicians. If you go to YouTube and put in *Junglewood*, you'll see a lot of stuff. Danilo went there with a bunch of students. They basically camp in the jungle for three or four days. It's



really exciting. There are plans to do this with our students pretty soon. I asked Danilo, “Are there snakes there.” He said, “Of course there are, but they don't bother you. You need to learn how to be in harmony with nature.” Danilo was saying that they were at this camp and they were playing music and the indigenous guides were there pointing out that the snakes were hanging around, all around. .... He said, “There was a snake right there, but he was completely cool because we weren't invading his space.” I'm a city guy so I'm going to have to prepare for that trip. [laughs] About the distinguishing characteristics of the program are that Danilo has a very strong vision as an artist and what art is, and

*“We try to stay away from the old concept of the great artist who is completely self-absorbed, self involved, playing on stage, wanting all the attention and it's all about them. We are trying to create future leaders of the music who also have a very conscious awareness of society.”*

what art can do for people. He truly believes this. He is a living example for me of what an artist can do besides creating great music. For me that is a very powerful message. It kind of helps remove a certain stigma. You see this all the time. Students will get to be very good and then all of a sudden they develop an attitude.

**JJ:** How do you help students bridge the gap between the academic world and the real world where other factors impact artistic pursuits?

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*(Continued on page 18)*

**MP:** One of the things that I see that is very powerful, is that the faculty of this program are all artists that the students hear in the first place. These artists come to the school and hang out with the students for two, three, four, five days at a time, and come back on a rotating basis. What I noticed is that because some of these faculty members are not “legitimate” professors, living in an academic environment, they come immediately after having played the night before, for example, at the Village Vanguard or they were in Japan. So when they come to the school, they are not all of a sudden in a different guise, as a professor. They arrive as international artists who are in the middle of doing it. Basically, all they show to students, is what they do and how

them.

**JJ:** What is the audition and entry process like and what kinds of students are you attracting?

**MP:** We get some really incredible players auditioning. We’re interested in how they interact and can be part of the community as well. So, we are also interested in a well-rounded perspective and attitude is important. There are some players who are very talented and they have the attitude and think, “Oh yeah, you’re gonna pick me because I’m a mother\*\*\*\*\*.” Well, right there, we’re thinking, “Okay, bye.” Of course, at this stage in their development they can still modify their attitude because they’re so young. When

*“There are some players who are very talented and they have ‘the attitude’ ... Of course, at this stage in their development they can still modify their attitude because they’re so young. When they are surrounded by artists they respect, and who they see have a completely different vibe—they’ll get it soon.”*

they do it, and they present it into digestible portions that the students can understand. The information, the vibe, the values ... everything that they’re talking about is exactly about making a connection from what could be an isolated academic environment to bridge the gap to the real world. The faculty artists are always talking about what is happening now to them and how they deal with it—musically or business-wise or artistically. When you are taught by a teacher who is basically a teacher part-time, while they are really musicians full-time — and not to put down other professors — it is just different. When you come to school after playing at the Village Vanguard the night before, you still arrive with that vibe, and you talk at that level. So for me that is what is distinctive with this faculty in the Berklee World Jazz Institute — because they always relate in that way. It’s fantastic to see that anytime they start playing with the students, they put into it the same level of energy as if it was a live performance. It’s not like, “Oh, now I’m playing with you, students, so now I’m playing down ... and I’m in this [school] room and its not ...” No. The moment the music starts, the attitude that they brought to their live performance is brought to this situation as well. It’s like they are still playing the concert the night before. I see this everyday and think this is so wonderful—that this is what the student gets. The students see what’s out there and how they do it. The reason this works is because these are already extremely accomplished students. They are not beginners or intermediate students. They don’t need the basics. They already have all the basics. What they need is the esthetic feedback. They are not talking about scales anymore. This is powerful because these students are ready to interact at this level, or perhaps more accurately in some cases, open to it. Maybe they need more years to understand everything that is thrown at

they are surrounded by artists they respect, and who they see have a completely different vibe—they’ll get it soon. The problem is that many times in the jazz world, that kind of [negative] attitude and values are those that the older musicians teach to the young guys: “You need to be an asshole.” That is what for me is very sad.

**JJ:** What are the challenges that current students are facing and how is the program preparing them to overcome those to succeed?

**MP:** The jazz market is a small market. Jazz is not as popular as it should be for the kind of art that it is, especially in America. That is a hard reality. You put in so much effort, and you’re so serious about this music, and you go out and you realize that there are so few opportunities. To go back to what we were speaking about before, what are the things that are important besides playing and feeling the music and having this attitude about the music? What are those things that musicians lack when they go out in the world? You’re a student and you’re focused on the music, and then you go out and you don’t know anything. And, of course, a semester of [a] Music Business [course] is not enough. So we are working on things where the students create their own opportunities. We create a series of concerts, give them projects, they have to be able to utilize tools. I think that this is an important part of what you give to the students, that is not only just music — but to give them tools for the music business, but in a practical way, not just out of a book. It is important to give them projects and make them aware of all the resources. And, also seeing music as a community, and sharing, opens up the possibilities to be creative where you play, how you play, and what you do as a musician. So maybe it is not just about playing, let’s say, at the Village Vanguard. There are

many other things that you can do with this music — and not just move to New York and try to “make it.” There is an awareness that comes from when you give students all these elements, you can enhance their ways to survive. Think of what it is that has help you or me survive and become successful. At the end, it is how versatile we were able to be in many ways with what we do. We try to get students to implement this understanding.

**JJ:** What is it that you’ve learned from your students and your role as an educator that has made an impact on you?

**MP:** One of the things that I noticed—and I make the comparison to myself when I was their age in college ... From a positive sense they are much more open. Jazz has become a global art. It is not just one thing, or one tradition. They are exposed to a lot of different elements, and they make them work for jazz—for what they see as today’s jazz. It is really inspiring to see how their minds work. The whole world is open and they are trying to get from every source they can. The downside of this is that you can see them skipping certain things in jazz, which for us were extremely basic. Bebop is not really a strong point of reference, as it was for us, or in the previous generation. That’s okay. But, you can see students skipping it altogether or skipping certain musicians or styles that are really important. This is what’s so great about someone like Danilo. He was trained by Dizzy Gillespie, who is part of an older generation. Danilo has a respect and passion for history and tradition that is really, really deep. Danilo really studied the tradition — and he is one of the most creative modern players. So he is able to make the students aware not to get confused with being modern and detaching yourself from the tradition. On the positive side though, the students are very open and creative—and able to manipulate many different elements and make them part of their language. For me, that is really inspiring.

**JJ:** Is there anything you want to add?

**MP:** This program is quite historical. Berklee does not have a Master’s program. But upon observing the activities in our Berklee World Jazz Institute, I think this is already a Master’s level jazz program. So in 2012, there is going to be the first Master’s program at Berklee, and the Berklee World Jazz Institute is going to be one of the areas where students can come and earn a Master’s. I know that students who come with even more maturity are going to be open to this concept, are going to be even more open to the concepts that Danilo and these artists are bringing. Undergraduates are 20, 21. Master’s candidates have usually gone through more. And, the Berklee World Jazz Institute is going to be open to students all over the world. I think it’s going to be incredible.



## Gordon Goodwin

By Eric Nemeyer

**JJ:** Talk about your new album on Telarc, which is part of Concord, and talk about how that whole album developed along with your association with Telarc.

**GG:** You know I had a conversation with Hal Gaba, whose passed on, but was a partner at Concord. He was a driving force for years. It was ten years ago. We were shopping our first record. I had gotten it to him. Actually Johnny Mathis gave it to Phil Ramone who gave it to Hal. Hal called, gushing. He loved it. It was right up his alley. However, they had at that time made other commitments to some other big bands. We had a good conversation and it didn't lead to anything. A week after that conversation I hooked up with Emergent Records, which is an independent label that we were on for our first four records and we went with them. It was a great relationship. That relationship had ended and it was time to go with Concord. It always felt like that was home. It's not like a company owned by a bunch of lawyers or something. They care about the music and they told me, "We want you to make whatever record you want."

Greg Field produced our record. He played drums with Count Basie. So that's kind of

tune to a kind of classical tune. That to me is a satisfying musical journey. Marketing it may be another issue. Because if you've got a publicist who listens to track one, and he thinks that's what the album is - and then he listens to track six and it sounds like a completely different band .... I will say that, of course, the commonality amongst all of it is my writing.

**JJ:** I know that besides composing and arranging being your livelihood, it truly is a labor of love.

**GG:** People who think that the way to bring them satisfaction is money are in for a harsh awakening, because everyone, you know, finds at some point that that's not enough.

**JJ:** If you're unhappy, then when you have zillions of dollars, you're just likely to be a miserable millionaire. A quote that I read said: "People will go through hell chasing after



than that, I never thought of it as a business or any kind of a strategy for how I could make money. It was just like, "I'm gonna play music, and I'll play whatever music is in front of me." And then, I guess after maybe twenty years, I started to get a little more pragmatic and plan my career out a little bit, especially when I realized that there were a lot of really good players and many of them more committed to playing the saxophone or the piano than I was. But there weren't as many people that could write music. I started to think there may be a niche for me there, in case I had to make a choice, and that turned out to be appropriate I think - never to a point where I wanted to put the saxophone away. I put the damn clarinet away, I'll tell you that. That's been a relief not to have to pull the wrong tones on that thing. Matter of fact, we had a fire last year, close to where we live. The police came and knocked on our door on a Sunday morning last year and said, "You'd better pack your stuff up, we'll let you know if you have to leave." So I was gone, I was actually away from the house and Lisa called and she goes, "Hey, I got your tenors, I got your alto-soprano, what else should I get? What about your clarinet?" I said, "Hey, let it burn baby." Anyway, I definitely didn't want to have a band where I was standing up and conducting a big band. I really wanted to be in the trenches with everybody, and that meant I had to keep my playing up so that I could hang with them. And so, I've learned to be very efficient with my practice time, and get a half hour or an hour a day, tops, just to stay in the game. Of course there

*"I've had to remind myself that sometimes people still need to hear it - because deep down, some of us still have some self-doubt and it's important for people to understand that we appreciate them."*

how I fell in love with big band jazz - because of Count Basie. So we shared that aesthetic and also he was willing to let me make a record that I wanted to make. We didn't have to do a Big Phat Band plays for lovers, or a Dizzy Gillespie tribute, or an all-Gershwin record. Here's my concept: let's play some kick-ass music. That's it. The only other thing is that I like to have it be a journey, so it's not all the same thing. I don't understand artists that make records where every tune is the same tempo. So, our record has a lot of peaks and valleys. There's a lot of shape to it so you go from a swing tune to a Latin tune to a funk

what they discover they really don't want."

**GG:** A lot of kids that have that problem, not knowing what they want. Factor in that kids are graduating from college with a Masters Degree and they still can't get a job, because there's nothing to do - that's got to be a very complicated thing, but for me, I was I guess fortunate enough, I never had any other option but to go into music. There was never a single moment's consideration for anything else, which made it a little easier for me. But more

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are some days when it slips, like when promoting this record. I'm on the phone and shooting videos and doing things to help promote it. So the tenor here sits on the stand for a couple of days without me picking it up, so I'll pay the price for that.

**JJ:** Talk a little bit about your associations with the guys in the band.

**GG:** It's a tricky line to walk sometimes. Sometimes I would just appear with those guys on sessions. Now that I've evolved, I'm hiring them - not only for the Big Phat Band, but I try to hire them for other film projects, or whatever I'm working on. So it's changed the dynamic a little bit, personally. I'm sure you've experienced it as a business owner. You started with your friends, but you got the final say, and so there's some distancing that happens. I've known many of these guys for thirty years, so we're still all very close, but there are times that I have to be a hard-ass with them. It's a combination of remembering to compliment them because sometimes we forget. When I hear Wayne Bergeron or Eric Marienthal excel on the level that they do, it's easy to think, "Yeah, that's just Wayne, he's awesome, of course, he's going to play that way." But I've had to remind myself that sometimes people still need to hear it - because deep down, some of us still have some self-doubt and it's important for people to understand that we appreciate them. On the other hand, there have been times when I've really dressed the guys down, and expressed disappointment. Often it's not usually about how they play - because they play well. Usually it's a focus thing, or maybe they've brought some of their work or personal related problems on the bandstand and it's made them a little bit distracted and not participating as a group. But that is something we don't tolerate. Or, they bring their ego on. We try to create a culture in this band to take pride in playing as an ensemble, that that has as much value as a solo. That's a tough sell with a lot of jazz players - because many of them will just sit there and endure the ensemble passages till

it's their time to blow. It's not that the improvisation isn't a crucial element, but it's one of the elements in terms of what we do. And so, I want to have people that are willing to make that sacrifice. The other thing is, and I've been a bit of a stickler about this lately, is I want people whose heads are completely in the game - who listening and they are aware. So if someone else is soloing, I want to see that you're involved in that solo. Some big band guys say my job is to play this part, and I'm going to sit here, and I'm just going to play the part and I'm done. That's not the case with this band. Sometimes, if I tell a joke, I want the audience to see that the whole band is reacting to it, even if they don't like it, or whatever. There's a fine line because I want it to be spontaneous, I don't want it to be contrived. But I want it to be as visually arresting, as well as aurally arresting for the audience. We have some "schtick" that we do, and the audience likes it. The audience deserves your best presentation. They deserve 100% investment by the guys in the band. I will say this about Rock 'n Roll - those guys are invested man. When they get up there and play, you can tell they are into it. So whether they feel it or not, I expect them to show that attitude, to show their gratitude that they're up there and people have paid money to come see us play music.

**JJ:** With all of the band members being involved in studio work in Los Angeles, you are competing with high ticket work to get them to play with the Big Phat Band.

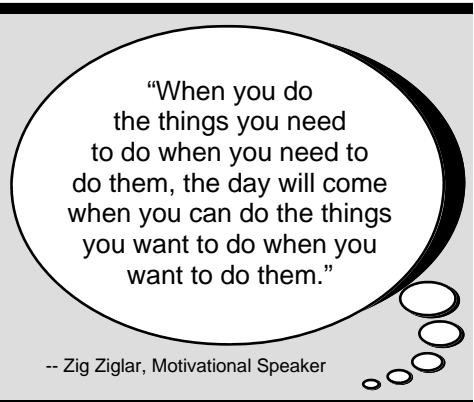
**GG:** Yes. I was competing not with other big bands, for their attention as much. I am competing with *Dancing With the Stars*. I'm competing with the Academy Awards, and I'm competing with film dates, and all those things that pay better money than I'm paying. So, the thing that we worked out is that the guys in the band have to be there more than they're gone. I kinda look for about a 75% attendance record. If it slips much below that then we have to have a talk, and that means once in a while the guys have to lose money. I think that's reasonable for us to pay to be members of an organization, and to be a link in the chain of the lineage of big bands. I think that that's important to them. If it's not important to them, then I'm going to find someone that it is important to - because it is important to me. I just got a call from Eric Marienthal the other day. He has to bail on a gig in May that we're doing. He feels terrible about it, he's there as much as he can, but he's got an opportunity to make a lot of money on this other gig. So my rule is to say, well, I'm really happy for you as a friend, that's great that you're gonna make that money. At the same time, I don't want him to think that it's

okay that he leaves, it's not okay. It affects us.

**JJ:** Talk about some of the players and sounds that are part of this record.

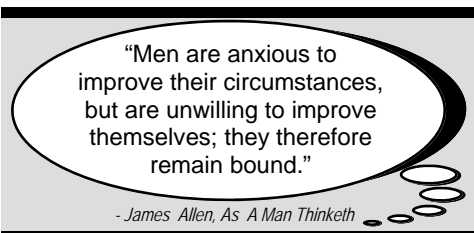
**GG:** Everyone says about their records, that this is our best effort, and all that stuff. But I think from a lot of points of view, the sound of the record is better and I think that the band's unity is at an all-time level. We did another track with Take 6, my all-time favorite a capella group. We're actually shooting a music video to help promote that track. Marcus Miller played bass on that, and that was one of the most incredible experiences to watch that guy. He was playing this kind of funk tune, completely solid - he just gives the music such a grounding, Marcus is a force of nature. The bass part had figures that aligned with the brass section, and some others that aligned with Vinnie who is the bass singer - and no problem, Marcus just read it and added his own stuff in exactly the right places. There's an original song that my wife and I wrote called "Never Enough," - kind of a funk tune. We brought in Gerald Albright and Dave Koz on a tune. It actually features three alto players - two guys plus Eric Marienthal. This is an idea that our producer Greg Field had - to bring in three different kinds of sax players. It really came out great because all three of those guys have are really unique stylistically, and bounced off each other in a really interesting way. I love the track. Gerald, who's kind of a funky guy, has some real bebop, chops. Then there's Koz who I met about three, four years ago. We did a charity event, and he played a tune with the band. It was "Misty." I did an arrangement for him - and he's playing this melody, and I've never seen a musician be more communicative in terms of his ability to express. It's almost like how Sinatra was able to convey a nuance in storytelling and how he would sing a lyric. Koz does that on the saxophone and I'm watching the audience, and I can see they're leaning forward. They're just leaning towards him as he plays this melody. Now Koz wouldn't describe himself as a jazz player. He's a great human being. He came in there and he was playing with Gerald and he's playing with Eric, whose got like Michael Brecker level technique, you know. And Koz was like, "Oh I'm going to do my thing."

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"When you do the things you need to do when you need to do them, the day will come when you can do the things you want to do when you want to do them."

-- Zig Ziglar, Motivational Speaker



"Men are anxious to improve their circumstances, but are unwilling to improve themselves; they therefore remain bound."

- James Allen, *As A Man Thinketh*

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(continued from page 12)

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Graduate Degrees: M.M. in Performance – Jazz Studies; Performer Certificate; Artist's Diploma  
Faculty: Includes Eric Alexander, Jon Faddis, John Fedchock, Doug Munro, Charles Blenzig, Todd Coolman, Richie Morales, Ted Piltzecker, and many more

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Flushing, NY 11367

718-997-3823  
michael.mossman@qc.cuny.edu  
www.qc.edu/music, Admissions: (718) 997-5200  
Graduate Degrees: M.M. in Jazz Performance and Jazz Composition  
Faculty: David Berkman, Vince Chericco, Gene Jackson, Leon Dorsey, Antonio Hart, Luis Bonilla, Steve Turre, Theo Bleckman, J. D. Walter, Michael Mossman, Paul Bollenback, Tom Guarna, Jeb Patton

## Rutgers University at New Brunswick Mason Gross School of the Arts

Stanley Cowell  
Music Department  
100 Clifton Avenue  
New Brunswick, NJ 08903-0270  
(732) 932-8713, scowell@rci.rutgers.edu  
www.masongross.rutgers.edu/music  
Degrees: Bachelor of Music, Master of Music  
Faculty: Ralph Bowen, Stanley Cowell, Conrad Herwig, Vic Juris, Victor Lewis, Mike Richmond, Joe Magnarelli

## William Paterson University

David Demsey  
300 Pompton Road  
Wayne, NJ 7470  
973-720-2320  
demseyd@wpunj.edu, www.wpunj.edu  
Degrees: B.M. in Jazz Studies and Performance, Sound Engineering Arts/Jazz Concentration, Music Management/Jazz Concentration and Music Education/Jazz Concentration. M.M. in Jazz Studies, Concentrations in Perf, Arranging  
Faculty: Includes David Demsey, Vincent Herring, Rich Perry, Nancy Marano, Paul Meyers, Armen Donelian, Harold Mabern, Mulgrew Miller, Janet Reeves, James Weidman, Steve LaSpina, Marcus McLaurine, Horace Arnold, Bill Goodwin, Kevin Norton, Cecil Bridgewater, Richard DeRosa, Jim McNeely, Clark Terry and many more.

## Eastman School of Music

Harold Danko, Jazz Studies & Contemporary Media  
26 Gibbs Street  
Rochester, NY 14604  
585-274-1449  
hdanko@esm.rochester.edu  
www.rochester.edu/eastman/jazz  
Degrees: Bachelor Degrees in Jazz Studies and Contemporary Media, Graduate Degree: M.M. in Jazz Studies and Contemporary Media  
Faculty: Christopher D. Azzara, Jeffrey Campbell, Tony Caramia, Harold Danko, Bill Dobbins, José Encarnación, Clay Jenkins, Mark Kellogg, Howard Potter, Dave Rivello, Bob Sneider, Dariusz Terefenko, Rich Thompson, Robert W. Wason

## Howard University

Charlie Young 111, Jazz Studies  
College of Arts and Sciences  
Music Department  
2400 6th St NW  
Washington, DC 20059  
(202) 806-7872  
cyoung@howard.edu  
www.coas.howard.edu/music  
Admissions: (202) 806-7082  
Bachelor Degrees: B.M. in Jazz Studies, Music Business – Jazz, Music Education, Composition, Music History, Music Therapy, Music Business  
Graduate Degrees: Master of Music, Master of Music Education  
Faculty: Charlie Young III, Connaire Miller, Jessica Boykin-Settles, Charles Covington, Sais Kamalidin, Steve Novosel

## Indiana University

Jacobs School of Music  
Dr. David Baker  
Department of Jazz Studies  
1201 E. 3rd St.  
Bloomington, IN 47405  
818-855-8546  
bakerd@indiana.edu

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**“One of the biggest challenges facing students everywhere is in understanding that their development as artists is an inherently long term life development, this directly at odds with the ‘straight to stardom’ sound bite culture they’ve grown up in.” - Martin Mueller, New School**

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## Selected List Schools USA

### Berklee College of Music

1140 Boylston St.  
Boston, MA 2215  
(617) 747-2221  
Bachelor Degrees: Music Education, Film Scoring, Songwriting, Performance, Music Production & Engineering, Music Synthesis, Music Business/Management, Music Therapy, Contemporary Writing & Production, Composition, Professional Music, Jazz Composition, dual major options  
www.berklee.edu

www.music.indiana.edu  
Pat Harbison: Admissions: musicadm@indiana.edu  
Faculty: David Baker, Luke Gillespie, Patrick Harbison, Steve Houghton, Brent Wallarab, Thomas Walsh, Jeremy Allen, Michael Spiro, Joey Tartell

### Lehigh University

Gene Perla  
Music Department, Zoellner Arts Center  
420 East Packer Avenue  
Bethlehem, PA  
(610) 758-3835, gep@lehigh.edu  
www.lehigh.edu/~inmsc/

(Continued on page 22)

# JAZZ EDUCATION SOURCEBOOK

(Continued from page 21)

Admissions: (610) 758-3000 Dana Stowe  
Faculty: Dave Riekenberg, Bill Warfield,  
Gene Perla, bob DeVos, Tom Guarna, Tim  
Harrison, Vic Juris, Scott Neumann, Dave  
Brandom

## Montclair State University

Cali School of Music  
Dr. Jeffrey Kunkel, Jazz Program Director  
1 Normal Avenue  
Montclair, New Jersey 07043  
Dr. Jeffrey Kunkel 973-655-7215  
kunkelj@mail.montclair.edu,  
www.montclair.edu  
Admissions: (973) 655-4444

Faculty: Jeffrey Kunkel, Stephen Benson,  
Rogerio Boccata, Don Braden, Alan Fer-  
ber, Steve Johns, Tony Kadleck, John Linder,  
Bill Moring, Holli Ross, Dave Stryker

## New England Conservatory

Ken Schaphorst, Chair of Jazz Studies  
290 Huntington Avenue  
Boston, MA 2115  
(617) 585-1388  
jazz@newenglandconservatory.edu  
www.necmusic.sdu  
Bachelor Degree: B.M. or Undergraduate  
Diploma in Jazz Performance, Jazz Compo-  
sition, or Contemporary Improvisation

*Woolworth Center Musical Studies*  
Department of Music  
Dr Anthony Branker, Jazz Program Director  
203 Woolworth Center  
Princeton, NJ 08544-1007  
609-258-4241  
branker@princeton.edu  
www.princeton.edu/~puje  
Bachelor Degrees: B.A. in Music; Certificate  
in Musical Performance (Jazz)  
Graduate Degrees: M.A. & Ph.D. in Compo-  
sition and Musicology  
Faculty: Anthony Branker, Ralph Bowen,  
Michael Cochrane, Bruce Arnold, Brian  
Glassman, Adam Cruz, Kenny Davis, Lara  
Pellegrielli

## Temple University

*Esther Boyer College of Music and Dance*  
Terell Stafford, Director of Jazz Studies  
2001 N 13th Street  
Philadelphia, PA 19122  
(215) 204-8036, terell.stafford@temple.edu  
www.temple.edu/music  
Admissions: music@temple.edu  
Bachelor Degrees: B.M. in Jazz Instrumental  
Performance, Jazz Vocal Performance, Jazz  
Arranging and Composition, Music Educa-  
tion with a Jazz Component, Music Therapy  
with a Jazz Component

Washington, DC Office: 5225 Wisconsin  
Avenue NW, Suite 605 Washington, DC  
20015 (202) 364-7272  
info@monkinstitute.org  
Los Angeles Office: 1801 Avenue of the  
Stars, Suite 302 Los Angeles, CA 90067  
(310) 284-8200 info@monkinstitute.org  
New Orleans Office: 6363 St. Charles Ave-  
nue, Campus Box 8 New Orleans, LA 70118  
(504) 865-2100 info@monkinstitute.org  
www.monkinstitute.org

## University of Louisville

Michael A. Tracy, Director  
Jamey Aebersold Jazz Studies Program  
University of Louisville - School of Music  
Louisville, KY 40292  
502-852-6032  
mikeltracey@louisville.edu  
www.louisville.edu/music/jazz  
Admissions: (502) 852-1623  
Faculty: Ansyn Banks, Jim Connerley, Chris  
Fitzgerald, John LaBarbera, Jason Tiemann,  
Jerry Tolson, Mike Tracy, Craig Wagner,  
Tyrone Wheeler

## Univ. of Massachusetts – Amherst

Jeffrey W. Holmes, Director of Jazz Studies  
Department of Music  
252 Fine Arts Center  
Amherst, MA 01003  
413-545-6046

## University of Miami

Frost School of Music  
Department of Studio Music & Jazz  
Whitney Sidener, Chair  
P.O. Box 248165  
Coral Gables, FL 33124-7610  
305-284-5813  
wsidener@miami.edu,  
www.music.miami.edu  
Faculty: Randall Dollahon, Stephen Rucker,  
John Yarling, Nicole Yarling, Whitney Si-  
dener, Gary Keller, Dante Luciani, Rachel  
Lebon, Lisanne Lyons, Daniel C. Strange,  
Martin Bejerano, Charles Bergeron, Richard  
E. Bravo, Donald Coffman

## University of North Florida

Department of Music  
J.B. Scott, Jazz Studies  
4567 St. John's Bluff Road South  
Jacksonville, FL 32224-2645  
904-646-2960  
jbscott@unf.edu  
www.unf.edu/coas/music  
Bachelor Degrees: B.M. in Jazz Perform-  
ance/Arranging and Music; B.A. in Music  
Faculty: Barry Greene, Lynne Arriale, Marc  
Dickman, Danny Gottlieb, Dennis Marks,  
J.B. Scott, Michelle Amato, Clarence Hines,  
William Prince

## University of North Texas

College of Music – Division of Jazz Studies  
Darla Mayes, Jazz Studies Admin Asst  
1155 Union Circle #305040  
Denton, TX 76203  
940-565-3743  
darla.mayes@unt.edu  
John Murphy, Division Chair  
John.murphy@unt.edu  
840-565-4344  
www.music.unt.edu/jazz  
Bachelor Degrees: Bachelor of Music  
Graduate Degrees: Master of Music  
Faculty: Tony Baker, Rosana Eckert, Dan  
Haerle, Fred Hamilton, Stefan Karlsson,  
Brad Leali, John Murphy, Rodney Booth,  
Richard DeRosa, Jay Saunders, Lynn Sea-  
ton, Ed Soph, Mike Steinel, Steve Wiest

## University of the Arts

School of Music – Jazz Studies  
320 South Broad Street  
Philadelphia, PA 19102  
800-616-2787  
www.uarts.edu  
Admissions: (215) 717-6030  
Bachelor of Music in Jazz Studies; Graduate  
Degrees: Master of Music in Jazz Studies,  
Master of Arts in Teaching in Music.

## Western Michigan University

School of Music – Jazz Studies program  
Tom Knific, Jazz Chair  
1903 W. Michigan Avenue  
Kalamazoo, MI 49008  
knific@wmich.edu  
269-387-4762, www.wmich.edu/music  
Faculty: Tom Knific, Scott Cowan, Keith Hall,  
Trent Kynaston, Robert Ricci, Steve Zegree,  
Duane Shields Davis, Michael Wheaton,  
Billy Hart, Fred Hersch, Tim Froncek

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**“what determines a student’s success is whether they decide to see the world as a place of abundance, where the success of others is to be applauded and emulated, or a place of scarcity where the success of others is to be feared.” - Michael Mossman, Queens College**

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Graduate Degrees: M.M., Graduate Di-  
ploma, D.M.A., or Artist Diploma in Jazz  
Performance, Jazz Composition, or Contem-  
porary Improvisation  
Faculty: Jerry Bergonzi, Ran Blake, Fred  
Buda, Frank Carlberg, Gary Chaffee, An-  
thony Coleman, Dominique Eade, Billy  
Hart, Jerry Leake, John Lockwood, Cecil  
McBee,  
Jorrit Dijkstra, Fred Hersh, Dave Holland,  
Joe Hunt, Donny McCaslin, John McNeil,  
Jason Moran, Joe Morris, Rakalam Bob  
Moses, Hankus Netsky, Bob Nieske, Tim  
ray, Dave Samuels, Ken Schaphorst, Ben  
Schwendener, Brad Shepik, Oscar Stag-  
naro, Miguel Zenón, Norman M.E. Zoeher

## Peabody Institute at Johns Hopkins University

Gary Thomas, Director of Jazz Studies  
1 East Mt. Vernon Place  
Baltimore, MD 21202-2397  
410-659-8100, gthomas@jhu.edu  
www.peabody.jhu.edu/jazz  
Bachelor Degrees: B.M. in Jazz Perform-  
ance in Trumpet, Percussion, Double Bass,  
Saxophone, Flute, Piano, Guitar, Voice  
Faculty: Nasar Abadey, Paul Bollenback,  
Jay Clayton, Michael Formanek, Alan Fer-  
ber, Timothy Murphy, Alexander Norris, Gary  
Thomas

## Princeton University

## The College of Saint Rose

Paul Evoskevich, Jazz Studies  
432 Western Avenue  
Albany, NY 12203  
(518) 454-5195  
PaulE@strose.edu  
www.strose.edu  
Bachelor Degrees: B.A. in Music, B.S. in  
Music Industry and Music Education  
Graduate Degrees: M.A. in Music Technol-  
ogy, M.S. in Ed. in Music Education  
Faculty: Paul Evoskevich, Dennis A. Johns-  
ton, Michael Levi, Cliff Bruker, Matthew Fink,  
Gary Kelly, Shawn McClowry, Lee Shaw,  
Danielle Cremisio, Matthew Cremisio

## Hartt School at University of Hartford

The Jackie McLean Institute of Jazz  
Peter Woodward, chair  
200 Bloomfield Avenue  
West Hartford, CT 06117-1599  
(860) 768-4465, pwoodward@hartford.edu  
www.harttweb.hartford.edu  
Bachelor Degrees: Instrumental Perform-  
ance and Vocal Performance  
Master Degrees: Instrumental Performance  
and Vocal Performance  
Faculty: Kris Allen, Christopher Casey,  
Steve Davis, Richard Goldstein, Eddie  
Henderson, Randy Johnson, Andy LaVerne,  
René McLean, Eric McPherson, Shawn  
Monteiro, Nat Reeves, Edward Rozie  
**Thelonious Monk Institute of Jazz**

jwhomes@music.umass.edu  
www.umass.edu/music/  
Bachelor Degrees: B.M and B.A. in Jazz  
Performance plus Performance, Music  
Education, History, Theory, or Composition  
Graduate Degrees: Jazz Composition &  
Arranging plus History, Composition, Music  
Education, Performance, Conducting, or  
Theory. Faculty: Jeffrey Holmes, T. Dennis  
Brown, Willie Hill, Catherine Jensen-Hole,  
Robert Ferrier, Felipe Salles

## University of Michigan

**School of Music, Theatre & Dance**  
E.V. Moore Building  
1100 Baits Dr.  
Ann Arbor, MI 48109-2085  
734-764-0583  
Department of Jazz & Improvisation  
Ellen H. Rowe, chair  
elrowe@umich.edu  
734-647-6297  
www.music.umich.edu/departments/jazz  
Faculty: Ellen Rowe, Geri Allen, Andrew  
Bishop, Michael Gould, Robert Hurst, Ed-  
ward W. Sarath, Dennis Wilson  
Degree Programs: Bachelor of Fine Arts in  
Jazz & Contemplative Studies, Bachelor of  
Fine Arts in Jazz & Contemporary Improvisa-  
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Bachelor of Fine Arts in Jazz Studies with  
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Arts, Master of Music in Improvisation





# Calendar of Events

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

Submit your listings via e-mail to [advertising@jazzinsidemagazine.com](mailto:advertising@jazzinsidemagazine.com). Include date, times, location, phone, info about tickets/reservations. Deadline: 15th of the month preceding publication (e.g. Aug. 15 for Sept). *We cannot guarantee the publication of all submissions.*

### NEW YORK CITY

- Mon 8/1: Camila Meza, Pablo Menares & Joris Roelofs at **The Bar Next Door**. 8:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. [www.lalanternacaffe.com](http://www.lalanternacaffe.com).
- Mon 8/1: Rufus Reid with Steve Allee & Duduka Da Fonseca at **The Apple Store**. 7:00pm. 1981 Broadway. 212-209-3400. [www.apple.com/retail/upperwestside](http://www.apple.com/retail/upperwestside). [www.rufusreid.com](http://www.rufusreid.com)
- Mon 8/1: University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre. Ches Smith & These Arches at 8:00pm & 10:00pm. 130 E. 7th St. (just west of Ave. A). 212-254-9300. [www.universityofthestreets.org](http://www.universityofthestreets.org).
- Mon 8/1: Hajime Yoshida Quartet at **Tomi Jazz**. 9:00pm. 239 E. 53rd St., lower level. 646-497-1254. [www.tomijazz.com](http://www.tomijazz.com).
- Tues 8/2: Yayoï Filipski at **Miles' Café**. 8:30pm. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. [www.milescafe.com](http://www.milescafe.com).
- Tues 8/2: University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre. Cameron Brown & Dannie's Calypso at 8:00pm & 10:00pm. 130 E. 7th St. (just west of Ave. A). 212-254-9300. [www.universityofthestreets.org](http://www.universityofthestreets.org).
- Tues 8/2-Sat 8/6: Terence Blanchard Quintet at **Birdland**. 8:30pm & 11:00pm. 315 W. 44th St.
- Tues 8/2, 8/9, 8/16, 8/23, 8/30: Joel Frahm at **The Bar Next Door**. 8:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. [www.lalanternacaffe.com](http://www.lalanternacaffe.com).
- Tues 8/2: University of the Streets. Cameron Brown & Dannie's Calypso at 8:00pm & 10:00pm. \$15. 130 E. 7th St. (just west of Ave. A). 212-254-9300. [www.universityofthestreets.org](http://www.universityofthestreets.org).
- Wed 8/3: University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre. Steven Ruel Quartet at 8:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300. [www.universityofthestreets.org](http://www.universityofthestreets.org).
- Wed 8/3: Ran Mantilla Good Vibration Band at **Grant's Tomb**. 7:00pm. Free. Riverside Dr. & W. 122nd St. [www.jazzmobile.org](http://www.jazzmobile.org)



## JUNIOR MANCE

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& OUT FRONT TRIO**  
with Bobby Watson, Freddie Hendrix, Steve Allee, JD Allen & Duduka DaFonseca  
After Hours: Yard Byard - The Music of Jaki Byard

**AUG 3-7**

**CEDAR WALTON QUARTET**  
with Vincent Herring, David Williams & Willie Jones III  
After Hours: Yard Byard - The Music of Jaki Byard

**AUG 8 MONDAY NIGHTS WITH WBGO  
BOBBY BROOM  
& DEEP BLUE ORGAN TRIO**  
with Chris Foreman & Greg Rockingham

**AUG 9-14**

**CEDAR WALTON QUINTET**  
with Steve Turre, Vincent Herring, David Williams & Willie Jones III  
After Hours: Ed Cherry Trio with Pat Bianchi

**AUG 15**

**DERRICK GARDNER  
& THE JAZZ PROPHETS**  
with Vincent Gardner, Rob Dixon, Anthony Wonsey, Donald Edwards & Dezron Douglas

**AUG 16-21**

**THE MUSIC OF  
ANTONIO CARLOS JOBIM  
& STAN GETZ**  
with Trio Da Paz, Joe Locke, Harry Allen & Maucha Adnet  
After Hours:  
Kenny Shanker Guitar Quartet (Aug 16-17)  
Michael Rodriguez Trio (Aug 18-20)

**AUG 22**

**NICOLE HENRY**  
with Julian Lage, Larry Grenadier, Eric Harland & Aaron Goldberg

**AUG 23-28**

**THE MUSIC OF  
ANTONIO CARLOS JOBIM  
& STAN GETZ**  
with Trio Da Paz, Joe Locke, Harry Allen & Maucha Adnet  
After Hours: Laura Ann Boyd & Quatro no Bossa

**AUG 29-30**

**DOUG CARN & JEAN CARN**  
with Stacey Dillard, Duane Eubanks, Rahsaan Carter & Russell Carter, Jr.

**AUG 31-SEP 4**

**DION PARSON  
& THE 21ST CENTURY BAND**  
with special guest Marcus Printup

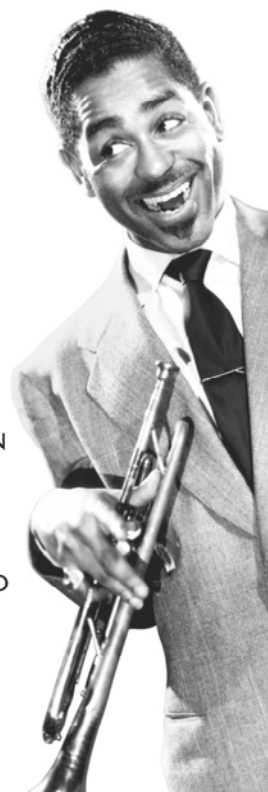
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AFTER HOURS SET  
Tues-Sat after last artist set

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- Wed 8/3, 8/10, 8/17, 8/24, 8/31: **Louis Armstrong Centennial Band** at **Birdland**. 5:30pm. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080.
- Wed 8/3, 8/10, 8/17, 8/24, 8/31: **Jonathan Kreisberg Trio** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. [www.lalaternacaffe.com](http://www.lalaternacaffe.com).
- Wed 8/3: **Travis Sullivan Quartet** at **Miles' Café**. 8:30pm. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. [www.milescafe.com](http://www.milescafe.com).
- Wed 8/3, 8/10, 8/17, 8/24, 8/31: **Amateur Night** at the **Apollo Theater**. 8:00pm. 253 W. 125th St. 800-745-3000. [www.apollotheater.org](http://www.apollotheater.org).
- Thurs 8/4: **Hendrik Meurkens, Gustavo Amarante & Misha Tsiganov** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. [www.lalaternacaffe.com](http://www.lalaternacaffe.com).
- Thurs 8/4: **Miles' Café**. **Tom Tallitsch** at 8:30pm. **Isaac Darche Quintet** at 10:00pm. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. [www.milescafe.com](http://www.milescafe.com).
- Thurs 8/4: **Cameron Brown with Sheila Jordan & Don Byron** at **St. Peter's Church**. 12:30pm. Free. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) [www.saintpeters.org](http://www.saintpeters.org).
- Fri 8/5: **Curtis Macdonald Group** at the **Rubin Museum of Art**. 7:00pm. \$18 in advance; \$20 at door. "Harlem in the Himalayas." 150 W. 17th St. 212-620-5000. [www.rmanyc.org](http://www.rmanyc.org).
- Fri 8/5: **Johnny James III Quintet** at **Triad Theater**. 9:00pm. \$15; 2-drink min. 158 W. 72nd St. [www.triadhyc.com](http://www.triadhyc.com).
- Fri 8/5: **Miles' Café**. **Martin Seiler Quartet** at 7:00pm. **Cindy Devereaux Trio** at 8:30pm. **Matthew Fries** at 10:00pm. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. [www.milescafe.com](http://www.milescafe.com).
- Fri 8/5: **Patrick Cornelius, Ben Wolfe & Johnathan Blake** at **The Bar Next Door**. 7:30pm, 9:30pm & 11:30pm. \$12 cover per set. 129 MacDougal St. 212-529-5945. [www.lalaternacaffe.com](http://www.lalaternacaffe.com).
- Fri 8/5, 8/12, 8/19, 8/26: **Birdland Big Band**, 5:00pm. 315 W. 44th St.
- Sat 8/6: **Lage Lund, Orlando LeFleming & Marcus Gilmore** at **The Bar Next Door**. 7:30pm, 9:30pm & 11:30pm. \$12 cover per set. 129 MacDougal St. 212-529-5945. [www.lalaternacaffe.com](http://www.lalaternacaffe.com).
- Sat 8/6: **Miles' Café**. **Caleb Curtis & Chris Pattishall** at 5:30pm. **Faustina's Quintet** at 7:00pm. **Amir Rubinshtein** at 8:30pm. **Alexander Clough** at 10:00pm. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. [www.milescafe.com](http://www.milescafe.com).
- Sat 8/6: **Charles T. Turner III and Jazzmeia Horn** at **Nuyoricano Poets Café**. 9:00pm. \$15. Complimentary banana pudding'. 236 E. Third St. (Bet. B & C Ave.) 212-465-3167. [www.nuyoricano.org](http://www.nuyoricano.org).
- Sat 8/6: **University of the Streets** at **Muhammad Salahuddeen Memorial Jazz Theatre**. **Fabrogenis, Fabbiccini & Ughi** at 8:00pm. **Ray Anderson & Mark Hellas** at 10:00pm. 130 E. 7th St. (just west of Ave. A). 212-254-9300. [www.universityofthestreets.org](http://www.universityofthestreets.org).
- Sun 8/7, 8/14, 8/21, 8/28: **Junior Mance & Hide Tanaka** at **Café Loup**. 6:30pm. No cover. 105 W. 13th St. @ 6th Ave. 212-255-4746. [www.juniormance.com](http://www.juniormance.com)
- Sun 8/7: **Roz Corral 3** at **North Square Lounge**. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. [www.northsquarejazz.com](http://www.northsquarejazz.com).
- Sun 8/7: **Miles' Café**. **Stockholm Swingin'** at 7:00pm. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. [www.milescafe.com](http://www.milescafe.com).
- Sun 8/7: **Peter Mazza, Tim Hayward & Thomson Kneeland** at **The Bar Next Door**. 8:00pm & 10:00pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. [www.lalaternacaffe.com](http://www.lalaternacaffe.com).
- Mon 8/8: **Nancy Harms with Peter Mazza & Rogerio Boccato** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. [www.lalaternacaffe.com](http://www.lalaternacaffe.com).
- Mon 8/8: **University of the Streets** at **Muhammad Salahuddeen Memorial Jazz Theatre**. **Nicandro Emillio Tamez** at 8:00pm. **Max Johnson Trio** 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300. [www.universityofthestreets.org](http://www.universityofthestreets.org).
- Tues 8/9: **Somi with Morley, Teju Cole, Michael Olatuja, Dave Eggar, Jeff Haynes, Liberty Ellman & Jaleel Shaw** at **(le) poisson rouge**. 7:00pm. \$20; \$22 at door. 158 Bleecker St. 212-505-FISH. [www.lepoissonrouge.com](http://www.lepoissonrouge.com).

- Tues 8/9: Miles' Café. Deb Berman at 7:00pm. Ben Winkelman Trio at 8:30pm. Matt Bakearat 10:00pm. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Tues 8/9: University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre. Shai Maestro Trio at 8:00pm. Endangered Blood 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300. www.universityofthestreets.org.
- Tues 8/9-Sat 8/13: Kurt Rosenwinkel Orquestra Jazz de Matosinhos at Birdland. 8:30pm & 11:00pm. 315 W. 44th St., 212-581-3080.
- Wed 8/10: Donny McCaslin with Uri Caine, Fima Ephron & Mark Guiliana at 55 Bar. 10:00pm. 55 Christopher St. 212-929-9883. www.55bar.com.
- Wed 8/10: University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre. Big Bang Ensemble at 8:00pm. Adam Antine Vehicle 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300. www.universityofthestreets.org.
- Wed 8/10: Geri Allen at Grant's Tomb. 7:00pm. Free. Riverside Dr. & W. 122nd St. www.jazzmobile.org
- Wed 8/10: Miles' Café. Bob Rodriguez Trio at 7:00pm. Erika Matsuo Quartet at 8:30pm. Deborah Latz at 10:00pm. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.

- Thurs 8/11: Sachal Vasandani Ensemble at St. Peter's Church. 12:30pm. Free. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) www.saintpeters.org.
- Thurs 8/11: Sebastian Noelle, Thomson Kneeland & Tony Moreno at The Bar Next Door. 8:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Thurs 8/11: Miles' Café. Aline Almeida at 7:00pm. Daniel Jamieson Quintet at 8:30pm. Brad Linde at 10:00pm. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Thurs 8/11: University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre. Tamez-Swell-Grassi-Fonda at 8:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300. www.universityofthestreets.org.
- Thurs 8/11: Scot Albertson Trio at Tomi Jazz. 9:00pm. 239 E. 53rd St., lower level. 646-497-1254. www.tomijazz.com.
- Fri 8/12: Jane Stuart with Rave Tesar & Rick De Kovessey at New Leaf Café. 7:30pm. 1 Margaret Corbin Dr. (Ft. Tryon Park) 212-568-5323. www.janestuartmusic.com
- Fri 8/12: Miles' Café. Alexander McCabe at 7:00pm. Adam Larson at 8:30pm. Christian Nourijanian Quintet at 10:00pm. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet.

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<p style="text-align: center; font-size: small;">*MINGUS* MON AUG 1/MON AUG 8/MON AUG 22 *MONDAYS*</p> <h3 style="text-align: center; margin: 0;">MINGUS BIG BAND</h3> <p style="text-align: center; font-size: x-small;">TUE-WED AUG 2-3</p> <h2 style="text-align: center; margin: 0;">ROBERT HURST QUARTET</h2> <p style="text-align: center; font-size: x-small;">RAFAEL STATIN - LAWRENCE FIELDS - JEFF "TAIN" WATTS</p> <p style="text-align: center; font-size: x-small;">THU-SUN AUG 4-7</p> <h2 style="text-align: center; margin: 0;">DR. LONNIE SMITH NONET</h2> <p style="text-align: center; font-size: x-small;">COREY KING - JOHN ELLIS - KYLE WILSON - LOBAN RICHARDSON KEYON HARROLD - MAX SEIBEL - JONATHAN KREISBERG - JAMIRE WILLIAMS</p> <p style="text-align: center; font-size: x-small;">TUE-WED AUG 9-10</p> <h2 style="text-align: center; margin: 0;">MAURICE BROWN EFFECT</h2> <p style="text-align: center; font-size: x-small;">DEREK DOUBET - CHRIS ROB SOLOMON DORSEY - JOE BLAXX</p> <p style="text-align: center; font-size: x-small;">THU-SUN AUG 11-14</p> <h2 style="text-align: center; margin: 0;">CARLA COOK QUINTET</h2> <p style="text-align: center; font-size: x-small;">DARRYL IVEY - LONNIE PLAXICO (8/11) - KENNY DAVIS (8/12-14) BRUCE COX - STEVE KROON (8/12-8/14)</p>	<p style="text-align: center; font-size: x-small;">*MINGUS* MON AUG 15/MON AUG 29 *MONDAYS*</p> <h3 style="text-align: center; margin: 0;">MINGUS ORCHESTRA</h3> <p style="text-align: center; font-size: x-small;">TUE AUG 16</p> <h2 style="text-align: center; margin: 0;">MANUEL VALERA+ THE NEW CUBAN EXPRESS</h2> <p style="text-align: center; font-size: x-small;">YOSVANY TERRY - ADAM ROGERS - JOHN BENITEZ - OBEID CALVAIRE</p> <p style="text-align: center; font-size: x-small;">WED-SUN AUG 17-21</p> <h2 style="text-align: center; margin: 0;">AARON GOLDBERG GUILLERMO KLEIN: BIENESTAN</h2> <p style="text-align: center; font-size: x-small;">MIGUEL ZENON - REUBEN ROGERS - ERIC HARLAND</p> <p style="text-align: center; font-size: x-small;">TUE-WED AUG 23-24</p> <h2 style="text-align: center; margin: 0;">EDMAR CASTANEDA TRIO</h2> <p style="text-align: center; font-size: x-small;">MARSHALL GILKES - DAVID SILLIMAN PLUS SPECIAL GUEST ANDREA TIERRA</p> <p style="text-align: center; font-size: x-small;">THU-SUN AUG 25-28</p> <h2 style="text-align: center; margin: 0;">CYRUS CHESTNUT TRIO</h2> <p style="text-align: center; font-size: x-small;">DEZRON DOUGLAS NEAL SMITH</p> <p style="text-align: center; font-size: x-small;">TUE-SUN AUG 30-SEP 4 7:30PM &amp; 9:30PM ONLY</p> <h2 style="text-align: center; margin: 0;">RON CARTER BIG BAND</h2>
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2nd & 3rd Ave.) 212-371-7657.  
[www.milescfe.com](http://www.milescfe.com).

- Fri 8/12: Gilad Hekselman, Joe Martin & Marcus Gilmore at The Bar Next Door. 7:30pm, 9:30pm & 11:30pm. \$12 cover per set. 129 MacDougal St. 212-529-5945. [www.lalanternacaffe.com](http://www.lalanternacaffe.com).
- Fri-Sat 8/12-8/13: Return to Forever IV with Chick Corea, Stanley Clarke, Lenny White, Jean-Luc Ponty & Frank Gambale at Beacon Theatre. 8:00pm. \$49.50-\$129.50. 2124 Broadway (Bet. W. 74th & 75th). 212-465-6500. [www.beacontheatrenyc.com](http://www.beacontheatrenyc.com)
- Sat 8/13: University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre. Daniel Carter, Max Johnson & Federico Ughi at 8:00pm. Federico Ughi Trio at 10:00pm. \$10. 130 E. 7th St.

(just west of Ave. A). 212-254-9300.  
[www.universityofthestreets.org](http://www.universityofthestreets.org).

- Sat 8/13: Miles' Café. NY Jazz Academy Improv Workshop at noon. Linda Presgrave Quartet at 5:30pm. Kavita Shah Trio at 7:00pm. Dee Casella at 8:30pm. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. [www.milescfe.com](http://www.milescfe.com).
- Sat 8/13: Adam Larson with Chris Talio & Jason Burger at The Bar Next Door. 7:30pm, 9:30pm & 11:30pm. \$12 cover person. 129 MacDougal St. 212-529-5945. [www.lalanternacaffe.com](http://www.lalanternacaffe.com).
- Sun 8/14: Mark Foster Conklin Trio at North Square Lounge. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. [www.northsquarejazz.com](http://www.northsquarejazz.com).
- Sun 8/14: Miles' Café. Yuko Kimura Trio at 7:00pm. Emily Elizabeth at 8:30pm. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. [www.milescfe.com](http://www.milescfe.com).
- Sun 8/14: Peter Mazza, Hendrik Meurkens & Thomson Kneeland at The Bar Next Door. 8:00pm & 10:00pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. [www.lalanternacaffe.com](http://www.lalanternacaffe.com).
- Mon 8/15: University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre. Chris Forbes Trio at 8:00pm. Paper Snakes at 10:00pm.

\$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300. [www.universityofthestreets.org](http://www.universityofthestreets.org).

- Mon 8/15: Roz Corral with Dave Stryker & Orlando LeFleming at The Bar Next Door. 8:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. [www.lalanternacaffe.com](http://www.lalanternacaffe.com).
- Tues 8/16: Miles' Café. Paul Carlon Group at 8:30pm. Michael Webster at 10:00pm. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. [www.milescfe.com](http://www.milescfe.com).
- Tues 8/16-Sat 8/20: The Masters Quartet at Birdland. 8:30pm & 11:00pm. 315 W. 44th St.
- Wed 8/17: Jane Stuart, Rave Tesar & Rick De Kovesey at St. Peter's Church. 1:00pm. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) [www.saintpeters.org](http://www.saintpeters.org).
- Wed 8/17: Moldy Fig Jazz Club. Rome Neal with Richard Clements, Murray Wall & Ya Ya @ 8:00pm & 10:00pm. \$5 cover. 178 Stanton St. 646-559-2553. [www.moldyfigjazzclub.com](http://www.moldyfigjazzclub.com)
- Wed 8/17: Miles' Café. Elly Hoyt Band at 7:00pm. Max Cudworth at 8:30pm. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. [www.milescfe.com](http://www.milescfe.com).
- Wed 8/17: University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre. Kirk Knuffke Quartet at 8:00pm. 2's & 4's at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300. [www.universityofthestreets.org](http://www.universityofthestreets.org).
- Thurs 8/18: Jill McManus with Ed Schuller at Sofia's. 7:00pm. 221 W. 46th St.
- Thurs 8/18: Mike Baggetta with Cameron Brown & Jeff Hirschfield at The Bar Next Door. 8:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. [www.lalanternacaffe.com](http://www.lalanternacaffe.com).
- Thurs 8/18: Miles' Café. Rodrigo Bonelli Group at 7:00pm. Napua Davoy Trio at 8:30pm. Mark Miller at 10:00pm. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. [www.milescfe.com](http://www.milescfe.com).
- Thurs 8/18: Alex Brown Band at St. Peter's Church. 12:30pm. Free. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) [www.saintpeters.org](http://www.saintpeters.org).
- Thurs 8/18: Will Calhoun at Morningside Park. 7:00pm. Free. Morningside Ave. & W. 114th St. Performance followed by a film screening from Maysles Cinema. [www.jazzmobile.org](http://www.jazzmobile.org)
- Fri 8/19: Jon Irabagon, Yasushi Nakamura & Rudy Royston at The Bar Next Door. 7:30pm, 9:30 & 11:30pm. \$12 cover per set. 129 MacDougal St. 212-529-5945. [www.lalanternacaffe.com](http://www.lalanternacaffe.com).
- Fri 8/19: Miles' Café. David White Band at 7:00pm. Jazz Horn Quintet at 8:30pm. Joe Benjamin at 10:00pm. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. [www.milescfe.com](http://www.milescfe.com).
- Sat 8/20: University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre. Smart Growth Zone at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300. [www.universityofthestreets.org](http://www.universityofthestreets.org).
- Sat 8/20: Jerome Sabbagh, Joe Martin & Elliot Zigmund at The Bar Next Door. 7:30pm, 9:30pm

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# Calendar of Events

- & 11:30pm. \$12 cover per set. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com.
- Sat 8/20: Miles' Café. NY Jazz Academy Improv Workshop at noon. Gabrielle Goodman Vocal Improv Workshop at 2:30pm. Sharel Cassity at 7:00pm. Dave Kain at 8:30pm. Jonathan Parker at 10:00pm. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Sun 8/21: University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre. Mike Serrano Band at 8:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300. www.universityofthestreets.org.
- Sun 8/21: Mark Cocheo Trio at The Bar Next Door. 8:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com.
- Sun 8/21: Cynthia Soriano Trio at North Square Lounge. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. www.northsquarejazz.com.
- Sun 8/21: Miles' Café. Jeremy Quick Trio at 4:00pm. Kuni Mikami Trio with Kyoko Saegusa at 5:30pm. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Mon 8/22: Marianne Solivan & Peter Bernstein at The Bar Next Door. 8:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com.
- Mon 8/22: Miles' Café. Keith Middleton's Soul Collective at 10:00pm. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Tues 8/23-Sat 8/27: Richie Beirach Quintet at Birdland. 8:30pm & 11:00pm. 315 W. 44th St.
- Tues 8/23: University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre. Jason Rigby at 8:00pm. Slow Jam at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300. www.universityofthestreets.org.
- Tues 8/23: Miles' Café. Jacob Melchior Trio at 8:30pm. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Wed 8/24: Ted Kooshian Quartet at Tomi Jazz. 9:00pm. 239 E. 53rd St., lower level. 646-497-1254. www.tomijazz.com.
- Wed 8/24: Miles' Café. Chad McLoughlin Trio at 7:00pm. Matthew Fries Trio at 8:30pm. John Yao Quintet at 10:00pm. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Wed 8/24: University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre. Ras Moshe, David Arner, Max Johnson & Lou Grassi at 8:00pm. Phat Chance at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300. www.universityofthestreets.org.
- Thurs 8/25: U.S. Army Band from West Point at St. Peter's Church. 12:30pm. Free. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) www.saintpeters.org.
- Thurs 8/25: Nick Moran, Brad Whiteley & Chris Benham at The Bar Next Door. 8:30pm &

- 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com.
- Thurs 8/25: Miles' Café. Joey Berkley Quartet at 7:00pm. Carl Fischer Quintet at 8:30pm. Dan Willis at 10:00pm. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Thurs 8/25: University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre. Katie Bull Project at 8:00pm. \$10. 130 E. 7th St. (just

- west of Ave. A). 212-254-9300. www.universityofthestreets.org.
- Fri 8/26: Rick Stone, Marco Panascia & Tom Pollard at The Bar Next Door. 7:30pm, 9:30pm & 11:30pm. \$12 cover per set. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com.
- Fri 8/26: Miles' Café. Violette Quintet at 7:00pm. Chris Bakriges Trio at 8:30pm. Abe Ovadia at 10:00pm. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.

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**AUG 1 / 8:00PM & 10:00PM** MONDAY  
**LES PAUL TRIO**  
W/ SPECIAL GUEST *Les Paul*  
**OZ NOY, VIC JURIS & KIRK WHALUM**

**AUG 2 / 7:00PM & 9:00PM**  
**BROOKLYN BIG BAND**

**AUG 2 / 11:00PM**  
**FOLLOW SPOT**  
- A CABURLESQUE EXPERIENCE

**AUG 3 / 8:00PM & 10:00PM**  
**ED PALERMO BIG BAND**  
FEAT. NAPOLEON MURPHY BROCK

**AUG 4-6 / 8:00PM & 10:00PM**  
**NICHOLAS PAYTON'S XXX BAND**

**AUG 7 / 5:30PM**  
**BRAD ZIMMERMAN**

**APR 7-8 / 8:00PM & 10:00PM**  
**ROBBEN FORD'S RENEGADE CREATION**  
WITH MIKE LANDAU

**AUG 9 / 7:00PM & 9:00PM**  
**THE NORM HATHAWAY BIG BAND FEATURING LIZA MORAN AND TONY CUOCO "THE WAY WE WERE"**

**AUG 9 / 11:00PM**  
**FOLLOW SPOT**  
- GRACE WALL & ROBERTA WALL

**AUG 10 / 8:00PM & 10PM**  
**THE RALPH PETERSON FOTET FEATURING TIA FULLER** -PERFORMS THE MUSIC OF MONK

**AUG 11 / 8:00PM & 10:00PM**  
**REZ ABBASI ACOUSTIC QUARTET**  
WITH GUEST BILL WARE

**AUG 12 / 8:00PM & 10:00PM**  
**LES PAUL TRIO**  
A TRIBUTE TO *Les Paul*

**APR 13-14 / 8:00PM & 10PM**  
**TBA**

**APR 15 / 8:00PM & 10PM** MONDAY  
**LES PAUL TRIO**  
W/ SPECIAL GUEST *Les Paul*

**STEVE STEVENS**  
**AUG 16 / 7:00PM**  
**AARON MORISHITA SINGS "A LITTLE TOUCH OF SCHMILSSON IN THE NIGHT"**  
WITH RICKY RITZEL ON PIANO

**APR 16 / 9:00PM**  
**KAT GANG & THE NATE MAYLAND QUARTET**

**AUG 16 / 11:00PM**  
**FOLLOW SPOT**  
- MICHAEL GARIN & MARDIE MILLIT

**AUG 17 / 8:00PM & 10:00PM**  
**LO FABER & AARON MAXWELL**  
(FROM GOD STREET WINE)

**AUG 18-20 / 8:00PM & 10:00PM**  
**BLUES LEGEND LUCKY PETERSON**

**AUG 21 / 8:00PM & 10:00PM**  
**JOHN LEE HOOKER JR.**

**APR 22-23 / 8:00PM & 10:00PM** MONDAY  
**LES PAUL TRIO**  
W/ SPECIAL GUEST *Les Paul*

**ALBERT LEE & JOHN JORGENSEN**

**AUG 24 / 8:00PM & 10:00PM**  
**NICKI PARROTT & ALLAN HARRIS**

**AUG 25 / 8:00PM & 10:00PM**  
**ALEX SKOLNICK TRIO**

**AUG 26-28 / 8:00PM & 10:00PM**  
**JOHN ABERCROMBIE ORGAN TRIO**

**AUG 29 / 8:00PM & 10:00PM** MONDAY  
**LES PAUL TRIO**  
**SURPRISE SPECIAL GUEST**

**AUG 30 / 7:00PM & 9:00PM**  
**TERESE GENECCO & HER LITTLE BIG BAND**

**AUG 31 / 8:00PM & 10:00PM**  
**MATT SAVAGE**



**MONDAY NIGHTS**  
WITH THE  
**LES PAUL TRIO**  
FEATURING:

**AUG 1ST 8:00PM & 10:00PM**  
**OZ NOY**  
**VIC JURIS**  
**KIRK WHALUM**

**AUG 8TH 8:00PM & 10:00PM**  
**ROBBEN FORD**  
**MIKE LANDAU**

**AUG 15TH 8:00PM & 10:00PM**  
**STEVE STEVENS**

**AUG 22ND 8:00PM & 10:00PM**  
**ALBERT LEE**  
**JOHN JORGENSEN**

**iridium** 1650 Broadway (51st) New York, NY 10019 Reservations: (212) 582.2121 • www.iridiumjazzclub.com  
LIVE MUSIC 7 NIGHTS

(Calendar Listings — Continued from page 27)

- Sat 8/27: **Charlie Parker Jazz Festival** at **Marcus Garvey Park**. From 3:00pm. With **Toots Thielemans, James Carter, Tia Fuller** and **Cécile McLorin Salvant**. Madison Ave., from E. 120th to E. 124th St. 212-360-2756. [www.summerstage.org/charlie\\_parker\\_jazz\\_festival.html](http://www.summerstage.org/charlie_parker_jazz_festival.html)
- Sat 8/27: **Dmitry Baevsky, David Wong & Joe Strasser** at **The Bar Next Door**. 7:30pm, 9:30pm & 11:30pm. \$12 cover per set. 129 MacDougal St. 212-529-5945. [www.lalaternacaffe.com](http://www.lalaternacaffe.com).
- Sat 8/27: **University of the Streets** at **Muhammad Salahuddeen Memorial Jazz Theatre**. **Mark Dresser Trio** at 8:00pm and 10:00pm. \$15. 130 E. 7th St. (just west of Ave. A). 212-254-9300. [www.universityofthestreets.org](http://www.universityofthestreets.org).
- Sat 8/27: **Miles' Café. NY Jazz Academy Improv Workshop** at noon. **Hyungjin Choi** at 7:00pm. **Chris Bakriges Trio** at 8:30pm. **Camille Thurman Quartet** at 10:00pm. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. [www.milescafe.com](http://www.milescafe.com).
- Sun 8/28: **Charlie Parker Jazz Festival** at **Tompkins Square Park**. From 3:00pm. With **Archie Shepp Quartet, Medeleine Peyroux, Ali Jackson & the Gerald Clayton Trio**. Ave. A to B, E. 7th to E. 10th St. 212-360-2756. [www.summerstage.org/charlie\\_parker\\_jazz\\_festival.html](http://www.summerstage.org/charlie_parker_jazz_festival.html)
- Sun 8/28: **Peter Mazza, Marco Panascia & Rogerio Boccato** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. [www.lalaternacaffe.com](http://www.lalaternacaffe.com).
- Sun 8/28: **Vicki Burns Trio** at **North Square Lounge**. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. [www.northsquarejazz.com](http://www.northsquarejazz.com).
- Sun 8/28: **University of the Streets** at **Muhammad Salahuddeen Memorial Jazz Theatre**. **4th Annual Post Charlie Parker Festival Open Mic & Jam** at 7:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300. [www.universityofthestreets.org](http://www.universityofthestreets.org).
- Mon 8/29: **Mika Hary, Nir Felder & Sam Minae** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. [www.lalaternacaffe.com](http://www.lalaternacaffe.com).
- Mon 8/29: **University of the Streets** at **Muhammad Salahuddeen Memorial Jazz Theatre**. **Didrik Ingvaldsen** at 8:00pm. **Jen Shyu** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300. [www.universityofthestreets.org](http://www.universityofthestreets.org).
- Tues 8/30: **Miles' Café. Yudaï Ueki Quintet** at 8:30pm. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. [www.milescafe.com](http://www.milescafe.com).
- Tues 8/30: **University of the Streets** at **Muhammad Salahuddeen Memorial Jazz Theatre**. **Chris Stover** at 8:00pm. **Robinson/Moser/Johnson** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300. [www.universityofthestreets.org](http://www.universityofthestreets.org).
- Tues 8/30-Sat 9/3: **Gary Peacock, Marc Copland & Victor Lewis** at **Birdland**. 8:30pm & 11:00pm. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080.
- Wed 8/31: **Asako Takasaki & Michael Kanan** at **Tomi Jazz**. 8:30pm. \$10 cover. 239 E. 53rd St., lower level. 646-497-1254. [www.tomijazz.com](http://www.tomijazz.com).
- Wed 8/31: **Miles' Café. NY Chieko Honda** at 7:00pm. **Ash && Jesse** at 8:30pm. \$19.99 cover;

\$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. [www.milescafe.com](http://www.milescafe.com).

- Wed 8/31: **Jimmy Heath** at **Grant's Tomb**. 7:00pm. Free. Riverside Dr. & W. 122nd St. [www.jazzmobile.org](http://www.jazzmobile.org)

## BROOKLYN

- Mon 8/1: **Tulivu Donna Cumberbatch** at **For My Sweet**. 1103 Fulton St. @ Claver Pl. 718-857-1427.
- Tues 8/2: **Randy Weston** at **Brooklyn Bridge Park**. 7:00pm. Free. Pier 1, Harbor View Lawn, 42 Furman Ave. [www.jazzmobile.org](http://www.jazzmobile.org)
- Tues 8/2: **Chris Cochran** at **Barbés**. 7:30pm. 376 9th St. @ 6th Ave. 347-422-0248. [www.barbesbrooklyn.com](http://www.barbesbrooklyn.com).
- Tues 8/2: **Pete Robbins** with **Jacob Sacks, John Hebert & Dan Weiss** at **Korzo**. 10:30pm. \$10 suggested donation; 2-drink min. 667 5th Ave. (Bet. 19th & 20th St.) 718-285-9425. [www.myspace.com/konceptions](http://www.myspace.com/konceptions). [www.korzorestaurant.com](http://www.korzorestaurant.com). [www.peterobbins.com](http://www.peterobbins.com)
- Wed 8/3, 8/10, 8/17, 8/24, 8/31: **Walter Fischbacher Trio** at **Water Street Restaurant**. 7:00pm. No cover. 66 Water St. [www.waterstreetrestaurant.com](http://www.waterstreetrestaurant.com). [www.phishbacher.com](http://www.phishbacher.com)
- Wed 8/3: **Ben Holmes Quartet** at **Barbés**. 8:00pm. 376 9th St. @ 6th Ave. 347-422-0248. [www.barbesbrooklyn.com](http://www.barbesbrooklyn.com).
- Fri 8/5: **Ethan Litpon Band** at **Barbés**. 8:00pm. 376 9th St. @ 6th Ave. 347-422-0248. [www.barbesbrooklyn.com](http://www.barbesbrooklyn.com).
- Sun 8/7: **Daniel Kelly Trio** at **Sycamore**. 8:30pm. \$10 donation. 1118 Cartelyou Rd. (Bet. Stratford & Westminster) 347-240-5850. [www.sycamorebrooklyn.com](http://www.sycamorebrooklyn.com). [www.danielkellymusic.com](http://www.danielkellymusic.com). <http://noahpreminger.com>. [www.robgarcia.com](http://www.robgarcia.com)
- Sun 8/7, 8/14, 8/21, 8/28: **Ben Holmes Quartet** at **Barbés**. 8:00pm. 376 9th St. @ 6th Ave. 347-422-0248. [www.barbesbrooklyn.com](http://www.barbesbrooklyn.com).
- Mon 8/8 & 15: **Bilal Sunni Ali & Ras Chemas Lamed** at **For My Sweet**. 1103 Fulton St. @ Claver Pl. 718-857-1427.
- Wed 8/10: **House of Illusion** at **Barbés**. 8:00pm. 376 9th St. @ 6th Ave. 347-422-0248. [www.barbesbrooklyn.com](http://www.barbesbrooklyn.com).
- Sun 8/14: **Noah Preminger, Masa Kamaguchi & Rob Garcia** at **Sycamore**. 8:30pm. \$10 donation. 1118 Cartelyou Rd. (Bet. Stratford & Westminster) 347-240-5850. [www.sycamorebrooklyn.com](http://www.sycamorebrooklyn.com)
- Tues 8/16: **Jeff Davis, Justin Carroll & Ryan Keberle** at **Barbés**. 7:00pm. 376 9th St. @ 6th Ave. 347-422-0248. [www.barbesbrooklyn.com](http://www.barbesbrooklyn.com).
- Wed 8/17: **Dave King & Matt Mitchell** at **Barbés**. 8:00pm. \$10. 376 9th St. @ 6th Ave. 347-422-0248. [www.barbesbrooklyn.com](http://www.barbesbrooklyn.com).
- Sun 8/21: **Particle Accelerator** at **Sycamore**. 8:30pm. \$10 donation. 1118 Cartelyou Rd. (Bet. Stratford & Westminster) 347-240-5850. [www.sycamorebrooklyn.com](http://www.sycamorebrooklyn.com)
- Mon 8/22: **Eric Frazier & Danny Mixon** at **For My Sweet**. 1103 Fulton St. @ Claver Pl. 718-857-1427.

- Wed 8/24: **Jerome Sabbagh Quartet** at **Barbés**. 8:00pm. 376 9th St. @ 6th Ave. 347-422-0248. [www.barbesbrooklyn.com](http://www.barbesbrooklyn.com).
- Fri 8/26: **Bucky Pizzarelli, Howard Alden & Jack Wilkins** at **Bargemusic**. 8:00pm. "In Celebration of Bucky Pizzarelli's 85th Birthday." \$25; \$20 senior; \$15 student. Fulton Ferry Landing, at the foot of the Brooklyn Bridge. 718-624-2083. [www.bargemusic.org](http://www.bargemusic.org).
- Sun 8/28: **Matt Pavolka Band** at **Sycamore**. 8:30pm. \$10 donation. 1118 Cartelyou Rd. (Bet. Stratford & Westminster) 347-240-5850. [www.sycamorebrooklyn.com](http://www.sycamorebrooklyn.com)
- Mon 8/29: **Brandon Sanders Quartet** with **Tia Fuller** at **For My Sweet**. 1103 Fulton St. @ Claver Pl. 718-857-1427.

## QUEENS

- Thurs 8/4: **Cecil Bridgewater** at **Louis Armstrong House**. 7:00pm. Free. 34-56 107th St. [www.jazzmobile.org](http://www.jazzmobile.org)

## LONG ISLAND

- Sat 8/20: **Apollo in the Hamptons** at home of Ronald Perelman. 8:00pm. With **Ben E. King, Betye LaVette & Alicia Keys**. Proceeds support Appollo year-round education programs. For information, contact Sharland Norris @ 212-531-5330. [www.apollotheater.org](http://www.apollotheater.org)
- Sun 8/21: **Chris Botti** at **Westhampton Beach Performing Arts Center**. \$125, \$100, \$75. 76 Main St. 631-288-1500. [www.whbpac.org](http://www.whbpac.org)

## NEW JERSEY

- Wed 8/3: **Warren Vaché** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. [www.shanghaijazz.com](http://www.shanghaijazz.com).
- Wed 8/3: **Ralph Bowen Quartet** at **Hyatt**. 7:30pm. 2 Albany St., New Brunswick. No cover. [www.nbjp.org](http://www.nbjp.org)
- Thurs 8/4: **Mike Bond Quartet** at **Makeda**. 7:30pm. 338 George St., New Brunswick. No cover, \$5 min. [www.nbjp.org](http://www.nbjp.org)
- Thurs 8/4: **Swingadelic** at **Rahway Train Station Plaza**. 7:00pm. Free. Irving St. & Milton Ave., Rahway. 732-499-0441. [www.ucpac.org](http://www.ucpac.org)
- Thurs 8/4: **Harry Allen Trio** with **Rossano Sportiello** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. [www.shanghaijazz.com](http://www.shanghaijazz.com).
- Fri 8/5: **Hendrik Meurkens & Misha Tsiganov** at **Whole Foods Market**. 7:00pm. No cover. 2245 Springfield Ave., Union. 908-688-1455. [www.bossanovamusicproductions.com](http://www.bossanovamusicproductions.com)
- Fri 8/5: **Bernard Purdie** with **Rob Pappozzi** at **Trumpets**. 6 Depot Sq., Montclair. 973-744-2600. [www.trumpetsjazz.com](http://www.trumpetsjazz.com). [www.bernardpurdie.com](http://www.bernardpurdie.com)
- Fri 8/5: **Joshua Breakstone & Earl Sauls** at **Hibiscus**. 7:00pm. No cover. 270 South St., Morristown. 866-479-3638. [www.hibiscusrestaurantnj.com](http://www.hibiscusrestaurantnj.com)
- Sat 8/6: **Emmet Cohen Trio** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. [www.shanghaijazz.com](http://www.shanghaijazz.com).

# Calendar of Events

- Sat 8/6: **The JT Project** at **Ginger & Olive**. 9:30pm. 120 Albany St., New Brunswick.
- Sat 8/6: **Ted Brown Trio** at **Trumpets**. 8:00pm & 9:30pm. **Lula Valdivia & Cecilia Alessandra** from 11:00pm. 6 Depot Sq., Montclair. 973-744-2600. www.trumpetsjazz.com.
- Sun 8/7: **Mike Bono Quartet** at **Mike's Courtside**. 7:30pm. No cover. 1 Elm Row, New Brunswick. www.nbjp.org
- Wed 8/10: **Nicki Parrott & Warren Vaché** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Wed 8/10: **Pat Firth, Alex Gressel & Matt Kane** at **Hyatt**. 7:30pm. 2 Albany St., New Brunswick. No cover. www.nbjp.org
- Thurs 8/11: **Joshua Breakstone & Earl Sauls** at **The Harvest Bistro**. 8:30pm. No cover. 252 Schraalenburgh Rd., Closter. 201-750-9966. www.harvestbistro.com
- Fri 8/12: **Jerry Vivino** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Fri 8/12: **Dave Stryker & Vic Juris** at **Whole Foods Market**. 7:00pm. No cover. 2245 Springfield Ave., Union. 908-688-1455. www.bossanovamusicproductions.com
- Sat 8/13: **Dave Stryker Trio** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Wed 8/17: **Stafford Hunter Quartet** at **Hyatt**. 7:30pm. 2 Albany St., New Brunswick. No cover. www.nbjp.org
- Wed 8/17: **Nicki Parrott & Rossaoi Sportiello** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Thurs 8/18: **Buskin & Batteau** at **Rahway Train Station Plaza**. 7:00pm. Free. Irving St. & Milton Ave., Rahway. 732-499-0441. www.ucpac.org
- Thurs 8/18: **Shirazette Tinnin Quartet** at **Makeda**. 7:30pm. 338 George St., New Brunswick. No cover, \$5 min. www.nbjp.org
- Thurs 8/18: **Joshua Breakstone, Earl Sauls & Noel Sagerman** at **The Salt Creek Grille**. 7:00pm. 1 Rockingham Row., Princeton. www.saltcreekgrille.com
- Fri 8/19: **Tony DeSare Trio** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Fri 8/19: **Paul Abler & Harvie S** at **Whole Foods Market**. 7:00pm. No cover. 2245 Springfield Ave., Union. 908-688-1455. www.bossanovamusicproductions.com
- Sat 8/20: **Herb Woodson Quartet** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Sat 8/20: **Marlene VerPlanck** at **Trumpets**. 8:30pm & 10:30pm. 6 Depot Sq., Montclair. 973-744-2600. www.trumpetsjazz.com.
- Wed 8/24: **Vanessa Perea Band** at **Hyatt**. 7:30pm. 2 Albany St., New Brunswick. No cover. www.nbjp.org
- Wed 8/24: **Rossano Sportiello** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Thurs 8/25: **Swingadelic** at **Sinatra Park**. 7:00pm. Free. 525 Sinatra Dr., Hoboken. 201-420-2230.
- Fri-Sat 8/26-27: **Junior Mance Trio** at **Shanghai Jazz**. 8:30pm. No cover. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Fri 8/26: **Roni Ben-Hur & Santi Debriano** at **Whole Foods Market**. 7:00pm. No cover. 2245 Springfield Ave., Union. 908-688-1455. www.bossanovamusicproductions.com
- Wed 8/31: **Bucky Pizzarelli** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.

## ...AND BEYOND

- Fri-Sun 8/5-8/7: **57th Annual Newport Jazz Festival**. With Michael Feinstein, Joe Negri, Wynton Marsalis, Esperanza Spalding, Eddie Palmieri, Al Di Meola, Michel Camilo, Hiromi, Trombone Shorty, Regina Carter, Steve Coleman, Joey DeFrancesco, Grace Kelly, Phil Woods, Ambrose Akinmusire, Mostly Other People Do the Killing, New Black Eagle Jazz Band, Joshua Redman, Aaron Parks, Matt Penman & Eric Harland, Angelique Kidjo, Anthony Jackson, Charles Lloyd, Zakir Hussain, Mingus Big Band, Ravi Coltrane, Randy Weston, Miguel Zenon, John Hollenbeck, Uri Caine,

(Continued on page 31)



### SEPTEMBER 2 FRI

**8PM, OZAWA HALL**

**Café on Main**

**Robin McKelle Quartet**

**Michael Kaeshammer Quintet**



Robin McKelle



Michael Kaeshammer

### SEPTEMBER 3 SAT

**2PM, OZAWA HALL**

Live taping of **Judy Carmichael's "Jazz Inspired"** with actress **Blythe Danner**.



Judy Carmichael



Blythe Danner

**8PM, OZAWA HALL**

A Latin Jazz Tribute to Cachao with **Federico Britos Sextet** and **John Santos Sextet** as featured in the "American Masters"/ PBS documentary "Cachao: Uno Mas"



Federico Britos



John Santos

### SEPTEMBER 4 SUN

**2PM, OZAWA HALL**

Coast to Coast Septet featuring NEA Jazz Master **Jimmy Cobb** with vocalist **Mary Stallings**  
**The Mingus Orchestra** conducted by NEA Jazz Master **Gunther Schuller**



Jimmy Cobb



Gunther Schuller

**8PM, OZAWA HALL**

**Sing the Truth: Angelique Kidjo, Dianne Reeves and Lizz Wright** continue the legacy of great women vocalists at Tanglewood with all-star band **Gerri Allen, Terri Lyne Carrington, James Genus, Munyungo Jackson and Romero Lubambo**



Angelique Kidjo



Dianne Reeves



Lizz Wright

TICKETS \$19-77 • ONE DAY LAWN PASS \$34 | 888-266-1200 • [tanglewood.org](http://tanglewood.org)

### TANGLEWOOD JAZZ CAFÉ

Artists include Cedric Henriot, Rebecca Martin, Sarah Manning and Ulysses Owens, Jr. Writer Bob Blumenthal will interview percussionist John Santos and NEA Jazz Masters Jimmy Cobb and Gunther Schuller and conduct a session on jazz vocalists titled "Listen Here." All are free with a ticket to the main stage event.



NEA Jazz Masters Live is a program of the National Endowment for the Arts in partnership with Arts Midwest, that celebrates the living legends who have made exceptional contributions to the advancement of jazz.

### TANGLEWOOD WINE & FOOD CLASSIC

SEPTEMBER 1-4 GRAND TASTING SATURDAY, SEPTEMBER 3

For details, visit [tanglewood.org](http://tanglewood.org).

# Calendar of Events

## JAZZ VESPERS — AUGUST 2011

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

- 7 **Ike Sturm Band + Voices**  
14 **Ken Simon Quartet**  
21 **Karolina Strassmayer & Drori Mondlak  
KLARO!**  
28 **Ben Waltzer Group**

## JAZZ ON THE PLAZA

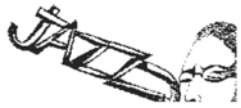
Sponsored by Midtown Arts Common  
Thursdays at 12:30  
Outdoor Concerts — Free

- 4 **Cameron Brown (bass) & The Hear and Now**  
11 **Sachal Vasandani (vocals) Ensemble**  
18 **Alex Brown Band**  
25 **U.S. Army Band (18-Piece)  
from West Point**

## MIDTOWN JAZZ AT MIDDAY

Sponsored by Midtown Arts Common  
Wednesdays at 1:00  
Suggested Donation: \$10

- 3 **Andrea Wolper (singer)**  
**Michael Howell (guitar), Ken Filiano (bass)**  
10 **Kevin Dorn and the Big 72**  
17 **Jane Stuart (singer), Rave Tesar (piano)**  
**Sue Williams (bass), Rick De Kovessey (drums)**  
24 **Alex Leonard (singer/pianist), Jay Leonhart (bass)**  
31 **Helen Sung (piano)**  
**Reuben Rogers (bass), Rudy Royston (drums)**



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

### August 2011

8/2: Cecilia Coleman Big Band

8/9: Warren Smith and the  
Composer's Workshop Orchestra

8/16: Mike Longo Funk Band

8/23: Antoinette Montague

8/30: Santi Debriano Quartet

## 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

AUG	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 - Mon	Eric Person	Roger Lent Jam	Jon Irabagon & Barry Altschul; Mostly Other People Do the Killing	
2 - Tue	McCoy Tyner 4 with Ravi Coltrane	Robert Rucker Jam	Russ Lossing 3	
3 - Wed	Mike Cottone 5; McCoy Tyner 4 with Ravi Coltrane	Les Kurtz 3	SIM Faculty Conceart	
4 - Thu	McCoy Tyner 4 with Ravi Coltrane	Burt Eckoff 3	Fugu	
5 - Fri	Meshell Ndegeocelo	Mamiko Watanabe 4	Duane Eubanks 5	Dave Liebman Master Class
6 - Sat	Meshell Ndegeocelo; Mauricio Zottarelli	Donald Malloy 4	Ellery Eskelin 3	Five Play
7 - Sun	Rich Perry 3	Toru Dodo Jam	Alon Nechuhstan 4	Jay Rattman
8 - Mon	Scrapomatic	Roger Lent Jam	Christopher Tordini 5; Aidan Carroll 3	
9 - Tue	Jane Monheit & Mark O'Connor	Robert Rucker Jam	Clarice Assad 2	
10 - Wed	Jane Monheit & Mark O'Connor	Les Kurtz 3	Adriano Santos 4	Trivia Tapas & \$2 Drafts
11 - Thu	Jane Monheit & Mark O'Connor	Ray Parker 3	Brooklyn Brazil Bop	Bill Goodwin Jazz Jam
12 - Fri	Jane Monheit & Mark O'Connor; Jim Black	Masami Ishikawa 4	Seung-Hee 5	Brian Lynch/Herve Sellin 4
13 - Sat	Jane Monheit & Mark O'Con- nor; Live Tropical Fish	Stachmo Mannan 4	Tammy Scheaffer 6	Urbie Green 4
14 - Sun	Fatum Brothers Band; Jane Monheit & Mark O'Connor	Toru Dodo Jam	Stephanie Carlin 4; Talia Billig 4	Bill Charlap
15 - Mon	Jerry Gonzalez & Fort Apache Band	Roger Lent Jam	Sangeeth Utsav: Prasant Radhakrishnan; Vidya	
16 - Tue	Christian McBride & Dee Dee Bridgewater	Robert Rucker Jam	Sangeeth Utsav: Ash- vinBhogendra	
17 - Wed	Christian McBride & Dee Dee Bridgewater	Les Kurtz 3	Sangeeth Utsav: Karavika	Trivia Tapas & \$2 Drafts
18 - Thu	Christian McBride & Dee Dee Bridgewater	Michika Fukumari 3	Sangeeth Utsav: Arun Ramamurthy 4	Bill Goodwin Jazz Jam
19 - Fri	Christian McBride & Dee Dee Bridgewater; John Ellis & Gerald Clayton	Evan Schwamm 4		Misha Piatigorsky 3
20 - Sat	Christian McBride & Dee Dee Bridgewater; JuiceBox	Richard Benetar 4	Mimi Jones Band	George Young 4
21 - Sun	Noriko Ueda Band; Christian McBride, Dee Dee Bridgewater	Toru Dodo Jam	Jerome Kuderna	Dan Wilkins 4
22 - Mon	Patty Ascher	Roger Lent Jam	Willaim Komaiko & Dick Sarpola	
23 - Tue	Jon Faddis 4	Robert Rucker Jam	Jung Lin & Jed Distler	
24 - Wed	Jon Faddis 4	Les Kurtz 3	Laura Cortese & Jefferson Hamer	Trivia Tapas & \$2 Drafts
25 - Thu	Jon Faddis 4	Justin Lees 3	Anais Mitchell	Bill Goodwin Jazz Jam
26 - Fri	Jon Faddis 4	Rudi Mwongogi 4	Michael Davis 3	Klaro
27 - Sat	Jon Faddis 4; EMEFE	Champion Fulton 4	Jeff Davis 3	Dave Liebman 4
28 - Sun	Kobi Arad Band; Jon Faddis 4	Toru Dodo Jam	Washington Square Winds	
29 - Mon	Gordon Chambers	Roger Lent Jam	Melody Fader 3	
30 - Tue	Jean-Michel Pilc/Francois Moutin/Ari Hoenig	Robert Rucker Jam	Emily Elizabeth 2	
31 - Wed	Jean-Michel Pilc/Francois Moutin/Ari Hoenig		Duane Eubanks 5	Trivia Tapas & \$2 Drafts



AUG	Dizzy's Club Coca Cola B'dwy & 60th, 5th Fl. 212-258-9595 jazzatlincolncen- ter.com/dccc	Dizzy's Club After Hours Broadway & 60th, 5th Fl 212-258-9595 jazzatlincolncenter.com	Feinstein's at Lowes Regency 540 Park Ave. 212-339-8942 feinsteinsattheregency.com	Garage 99 7th Ave. S (at Grove St.) 212-645-0600 www.garagerest.com	Iridium 1650 Broadway (below 51st St.) 212-582-2121 iridiumjazzclub.com
1 - Mon	Etienne Charles & Kaiso		Harry Allen	Howard Williams Band; Ben Cliness 3	Oz Noy & Vic Juris with Kirk Whalum
2 - Tue	Rufus Reid 4	Yard Byard: Music of Jaki Byard	Elizabeth Tryon	Valery Ponomarev Band; Justin Lees 3	Brooklyn Big Band
3 - Wed	Cedar Walton 4	Yard Byard: Music of Jaki Byard	Jimmy Webb	Marc Devine 3; Randy Johnston 3	Ed Palermo Band
4 - Thu	Cedar Walton 4	Yard Byard: Music of Jaki Byard	Jimmy Webb	Michika Fukumori 3; Alex Stein/Matt Brown 4	Nicholas Payton Band
5 - Fri	Cedar Walton 4	Yard Byard: Music of Jaki Byard	Clayton Bryant	Hide Tanaka 3; Kevin Dorn Band	Nicholas Payton Band
6 - Sat	Cedar Walton 4	Yard Byard: Music of Jaki Byard	Laura Taylor	Larry Newcomb 3; Evgeny Lebedev	Nicholas Payton Band
7 - Sun	Cedar Walton 4		Vivan Sessoms	Elli Fordyce; David Coss; Mauricio DeSouza	Brad Zimmerman; Robben Ford
8 - Mon	Bobby Broom 3		Jararod Spector	Howard Williams Band; Mayu Saeki 4	Robben Ford
9 - Tue	Cedar Walton 5	Ed Cherry 3	Rebecca Kilgore	Eyal Vilner Band; Paul Francis 3	Norm Hathaway Band
10 - Wed	Cedar Walton 5	Ed Cherry 3	John Malino; Rebecca Kilgore	Ben Gillette; Hot House	Ralph Peterson Fo'tet & Tia Fuller
11 - Thu	Cedar Walton 5	Ed Cherry 3	Rebecca Kilgore	Dave Kain Band; Dylan Meek 3	Rez Abbasi 4
12 - Fri	Cedar Walton 5	Ed Cherry 3	Rebecca Kilgore	Evan Schwam 4; Jean Caze 3	Les Paul 3
13 - Sat	Cedar Walton 5	Ed Cherry 3	Rebecca Kilgore	Daniela Scheachter; Champion Fulton 3; Akiko Tsuruga 3	
14 - Sun	Cedar Walton 5		Vickie Natale	Joonsam Lee 3	
15 - Mon	Derrick Gardner 6		Annie Kozuch; Peter Mintun	Howard Williams Band; Kenny Shanker 4	Steve Stevens
16 - Tue	Music of Antonio Carlos Jobim & Stan Getz	Kenny Shanker 4	Elizabeth Tryon	Lou Caputo Band; Joe Saylor	Aaron Morishita; Kat Gang & Nat eMayland 4
17 - Wed	Music of Antonio Carlos Jobim & Stan Getz	Kenny Shanker 4	Janet Planet	Bernal/Eckroth/Ennis; Beck Burger 3	Lo Faber & Aaron Maxwell
18 - Thu	Music of Antonio Carlos Jobim & Stan Getz	Michael Rodriguez 3	Janet Planet	Rick Stone 3; Ryan Anselmi 5	Lucky Peterson
19 - Fri	Music of Antonio Carlos Jobim & Stan Getz	Michael Rodriguez 3	Carmen Jon & Bill Gulino	Austin Walker 3; Dre Barnes	Lucky Peterson
20 - Sat	Music of Antonio Carlos Jobim & Stan Getz	Michael Rodriguez 3	Connie James	Larry Newcomb 3; Kyoko Oyobe 3; Joey Morant 3	Lucky Peterson
21 - Sun	Music of Antonio Carlos Jobim & Stan Getz		Gene Santini	David Coss 3; Joel Perry 3	John Lee Hooker Jr.
22 - Mon	Nicole Henry		Glory Crampton	Howard Williams Band; Masami Ishikawa 3	Albert Lee & John Jorgenson
23 - Tue	Music of Antonio Carlos Jobim & Stan Getz	Laura Ann Boyd	Diane Leslie	Cecelia Coleman Band; Aaron Burnett 4	Albert Lee & John Jorgenson
24 - Wed	Music of Antonio Carlos Jobim & Stan Getz	Laura Ann Boyd	Christopher Macchio & George Pettigano	Le Pompe Attack; Anderson Brothers	Nicki Parrott & Allan Harris
25 - Thu	Music of Antonio Carlos Jobim & Stan Getz	Laura Ann Boyd	Connie James	Champion Fulton 3; Alan Chaubert 3	Alex Skolnick 3
26 - Fri	Music of Antonio Carlos Jobim & Stan Getz	Laura Ann Boyd	Taihisha Grant	Enoch Smith Jr. 3; Tim Price & Ryan Anselmi	John Abercrombie 3
27 - Sat	Music of Antonio Carlos Jobim & Stan Getz	Laura Ann Boyd	Diane Leslie	Marsha Heydt; Andrew Atkinson; Virginia Mayhew	John Abercrombie 3
28 - Sun	Music of Antonio Carlos Jobim & Stan Getz		Corinna Sowers Adler	David Coss 3; Ryan Anselmi 5	John Abercrombie 3
29 - Mon	Doug Carn & Jean Carn		Broadway Live	Howard Williams Band; Neuva Encarnacion	
30 - Tue	Doug Carn & Jean Carn	Nabate Isles 4	Jenna Esposito	Big Beat 4	Terese Genecco Band
31 - Wed	Dion Parson Band	Nabate Isles 4	Lights Out	Nick Moran 3; Josh Lawrence 3	Matt Savage

Avishai Cohen, Anat Cohen, Rudresh Mahanthappa & Bunky Green, Brubeck Brothers and Berklee College of Music All Stars. Fri: Tennis Hall of Fame, 194 Bellevue Ave. Sat & Sun: Fort Adams State Park, Harrison Ave., Newport, RI. Tickets @ 23 America's Cup Ave. www.newportfestivalsfoundation.org

- Fri-Sun 8/5-8/7: **Scranton Jazz Festival**. With Music for Models, WAR, John Andrews, Wayne Smith, Tyler Dempsey, Siora, Jim Buckley, Spencer & Nancy Reed, Joe Michaels, Marko Marcinko, Gary Rissmiller, Donna Antanow, Dave Wilson, Eric Mintel, Steve Ruddolph, Nate Birkey, Teddy Young Gun, Roamin Gabriels, Matt Bennet, Jazz Juice, North Pocono Steel Band, Dixieland All-Stars, Al & Zoot Tribute Band, Zack Brock Trio, Bob Dorough, Royal Scam, Jazz Vespers, Keystone Jazz Institute Student Combos, Festival All Stars with Andy LaVerne & Gary Keller, The Four Freshmen, Festival Big Band. Lackawanna Station Hotel, Scranton, PA. 570-4873954. <http://scrantonjazzfestival.org>
- Sat 8/6: **Don Byron's Ivey-Divey Trio** at **Maverick Concert Hall**. 8:00pm. 120 Maverick Rd., Woodstock, N.Y. 845-679-8217. [www.maverickconcerts.org](http://www.maverickconcerts.org)
- Fri 8/12: **Omar Tamez Trio** at **The Buttonwood Tree Performing Arts & Cultural Center**. 8:00pm. \$10. 605 Main St., Middletown, CT. 860-347-4957. [www.buttonwood.org](http://www.buttonwood.org).
- Sat 8/13: **Bill Charlap** at **Maverick Concert Hall**. 8:00pm. 120 Maverick Rd., Woodstock, NY. 845-679-8217. [www.maverickconcerts.org](http://www.maverickconcerts.org)
- Thurs 8/18: **E.J. Strickland** with **Jaleel Shaw, Marcus Strickland, Luis Perdomo & Joe Sanders** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. [www.liveatthefalcon.com](http://www.liveatthefalcon.com)
- Thurs-Sun 8/18-8/21: **Warwick Valley Jazz Festival**. With **David Crone Trio, NY Swing Exchange, Skye Jazz Quintet, Chris Persad Group, Richard Kimball, Ray Barretto Band, Warwick Jazz All-stars, Michael P urchell Quartet, Rick Savage 4Tet, John Ehliis, 3D Ritmo De Vida** and **Jeff Ciampa, Mark Egan, Joel Rosenblatt & Billy Drewes**. Various venues in Warwick, NY. 917-903-4380. [www.warwickvalleyjazzfest.com](http://www.warwickvalleyjazzfest.com)
- Thurs 8/18: **Yard Byard: The Jaki Byard Project** at **Levitt Pavilion** for the **Performing Arts**. 8:00pm. 40 Jesup Rd., Westport, CT. 866-973-9612, ext 3. [www.levittpavilion.com](http://www.levittpavilion.com).
- Sat 8/20: **Greg Osby** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. [www.liveatthefalcon.com](http://www.liveatthefalcon.com)
- Sat 8/20: **Uri Caine** at **Maverick Concert Hall**. 8:00pm. 120 Maverick Rd., Woodstock, NY. 845-679-8217. [www.maverickconcerts.org](http://www.maverickconcerts.org)
- Fri 8/26: **Bernard Purdie & The Hudson River Rats** at **The Falcon**. 8:00pm. 1348 Rt. 9W, Marlboro, NY. [www.liveatthefalcon.com](http://www.liveatthefalcon.com)
- Sat 8/27: **Eric Harland, Julian Lage & Taylor Eigsti** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. [www.liveatthefalcon.com](http://www.liveatthefalcon.com)
- Sun 8/28: **Brad Mehldau & Mark Guiliana** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. [www.liveatthefalcon.com](http://www.liveatthefalcon.com)
- Sun 8/28: **Jane Stuart & Reflections Big Band** at **Finkelstein Library**. 7:00pm. 24 Chestnut St., Spring Valley, NY. [www.janestuartmusic.com](http://www.janestuartmusic.com)



FUND-RAISING UNDERWAY

for 9/11 Commemorative Event

The World Premiere Production of

# Stand

A Symphony for Jazz Orchestra  
by Award-Winning Composer  
Anita Brown

Friday, July 8th

**West Point Military Academy,**  
*The Jazz Knights*, reading of newly  
completed movements of *Stand*, under  
the direction of Anita Brown, WPMA  
Campus. (Closed event)  
[www.usma.edu/band/aboutus/jk.htm](http://www.usma.edu/band/aboutus/jk.htm)

Tuesday, July 12th, 5:30-7:00pm

**Community Sing-Along**  
The Nyack Center, 58 Depew Ave.,  
Nyack NY, FREE & Open to the Public  
[www.nyackcenter.org](http://www.nyackcenter.org)

Monday, July 25th, 5:00-6:00pm

**Nyack Jazz Week:**  
**Lecture/Join In Song**  
Reality Bites Café,  
100 Main St., Nyack, FREE  
[www.RealityBitesCafe.com](http://www.RealityBitesCafe.com)

Saturday, September 10th, 2:00pm

**Stand: A Symphony for  
Jazz Orchestra, World Premiere**  
Memorial Park, Nyack, NY  
[www.standsymphony.com](http://www.standsymphony.com)

Saturday, September 17th

**Stand: A Symphony for  
Jazz Orchestra,  
Mid-Atlantic  
Premiere**

Dahlgren Hall,  
United States  
Naval Academy,  
Annapolis, MD,  
*The Next Wave  
Jazz Ensemble*  
under the  
direction of  
Anita Brown,  
Details TBA.  
[www.usna.edu/  
usnaband](http://www.usna.edu/usnaband)



[www.standsymphony.com](http://www.standsymphony.com)

## Calendar of Events

	Jazz Gallery 290 Hudson St. (below Spring St.) 212-242-1063 <a href="http://www.jazzgallery.org">www.jazzgallery.org</a>	Jazz Standard 116 E 27th St 212-576-2232 <a href="http://www.jazzstandard.net">www.jazzstandard.net</a>	Kitano 66 Park Avenue(at 38th St.) 212-885-7119 <a href="http://www.kitano.com">www.kitano.com</a>	Lenox Lounge 288 Lenox Avenue (above 124th St.) 212-427-0253 <a href="http://www.lenoxlounge.com">www.lenoxlounge.com</a>	Puppets Jazz Bar 481 5th Ave., Park Slope 718-499-2622 <a href="http://www.puppetsjazz.com">www.puppetsjazz.com</a>
AUG					
1 - Mon		Mingus Big Band	Open Jam Session	Miles Griffith; Greg Bandy	
2 - Tue		Robert Hurst 4	Kyoko Oyobe	Anthony Nelson; Bill Saxtom	Jam Session with John McNeil & Mjike Fahie
3 - Wed		Robert Hurst 4	Nancy Valentine 5	Lafayette Harris Jr.	Gabriel Reyes; Jam Session with Boris Kozlov
4 - Thu		Dr. Lonnie Smith 9	Susie Meissner 5	Patience Higgins 4	
5 - Fri	Sam Harris 3	Dr. Lonnie Smith 9	Fred Hersch & Nico Gori	Sweet Georgia Brown	John Marshall 4
6 - Sat	Greg Ward 3	Dr. Lonnie Smith 9	Fred Hersch & Nico Gori	Nate Lucas 3	Dave Zollar 3; Jaime Aff Band
7 - Sun		Dr. Lonnie Smith 9	Tony Middleton 3	Fred McFarlane	Gary Brocks Band; Alex Blake 4
8 - Mon	Walter Smith III 4	Mingus Big Band	Open Jam Session	Alex Lane; Greg Bandy	
9 - Tue		Maurice Brown 5	Kyoko Oyobe	Richie Fels 4; Bill Saxtom	Jam Session with John McNeil & Mjike Fahie
10 - Wed	SIM Faculty Band Vol. 2	Maurice Brown 5	Kelley Sutfenfield Band	Lafayette Harris Jr.	
11 - Thu		Carla Cook 5	Bill Cantrall 5	Patience Higgins 4	Arturo O'Farrill; Jim Seeley 3
12 - Fri	Adam Rogers 3	Carla Cook 5	Ted Nash 4	Sweet Georgia Brown	Britton Brothers
13 - Sat	Lage Lund 4	Carla Cook 5	Ted Nash 4	Nate Lucas 3	Nadina Mauri Band; Arturo O'Farrill 4; Stan Killian 5
14 - Sun		Carla Cook 5	Tony Middleton 3	Fred McFarlane	Alphabet Soup; Arturo O'Farrill 4
15 - Mon		Mingus Orchestra	Open Jam Session	Carl Bartlett Jr. 4; Greg Bandy	Zack O'Farrill 4; Franglals Gypsy Jazz
16 - Tue		Manual Valera 5	Kyoko Oyobe	Dylan Meek 3; Bill Saxtom	Jam Session with John McNeil & Mjike Fahie
17 - Wed		Aaron Goldberg & Guillermo Klein 5	Lynette Washington 4	Lafayette Harris Jr.	Jam Session
18 - Thu		Aaron Goldberg & Guillermo Klein 5	Ayako Shirasaki 3	Eric Wyatt Jam	Philip Dizack Band
19 - Fri	Chris Morrissey 5	Aaron Goldberg & Guillermo Klein 5	George Cables 3	Sweet Georgia Brown	Josh Levinson 6
20 - Sat		Aaron Goldberg & Guillermo Klein 5	George Cables 3	Nate Lucas 3	Bill Ware Band; Bob Albanese 4
21 - Sun		Aaron Goldberg & Guillermo Klein 5	Tony Middleton 3	Fred McFarlane	Martina DaSilva/Josh Holcomb 5; Bill Ware Band; Ralph Hamperlan
22 - Mon		Mingus Big Band	Open Jam Session	Lafayette Harris; Greg Bandy	Howard Britz Band
23 - Tue		Edmar Castaneda 3 & Andrea Tierra	Kyoko Oyobe	Tori Gee; Bill Saxtom	Nicole Zuraitis Band; John McNeil/Mike Fahie Jam Session
24 - Wed		Edmar Castaneda 3 & Andrea Tierra	Takako Ines Asahina 3	Lafayette Harris Jr.	Rafal Sarneski 5; Jam Session
25 - Thu		Cyrus Chestnut 3	Brandon Wright 4	Eric Wyatt Jam	Arturo O'Farrill; John McNeil Band
26 - Fri		Cyrus Chestnut 3	Mark Murphy 3	Sweet Georgia Brown	Nataliya Z; Michael Palma & Melissa Aldana 4; Stan Killian Band
27 - Sat		Cyrus Chestnut 3	Mark Murphy 3	Nate Lucas 3	Fundraiser: Alphabet Soup; Yakoov Mayman; John McNeil; Ayako Shirasaki 3; Arturo O'Farrill 4; Randy Johnston 3; Dredd Scott 3
28 - Sun		Cyrus Chestnut 3	Tony Middleton 3	Fred McFarlane	Fundraiser: Meg Ceol; Lena Bloch; Bob Albanese 3; Onaje Allan Gumbs; Alex Blake 4; Roberto Poveda
29 - Mon		Mingus Big Band	Open Jam Session	Danny Mixon 4; Greg Bandy	Zack O'Farrill 4
30 - Tue		Ron Carter Band	Kyoko Oyobe	Danny Mixon 4; Bill Saxtom	Jason Goldstein Band; Jam Session with John McNeil & Mike Fahie
31 - Wed		Ron Carter Band	Carl Bartlett Jr. 4		Jam Session

AUG	<b>Shrine</b> 2271 Adam Clayton Powell Blvd. 212-690-7807 www.shrinenc.com	<b>Smalls</b> 183 W. 10th 212-252-5091 smallsjazzclub.com	<b>The Stone</b> Ave. C & Second St. thestonenc.com	<b>Village Vanguard</b> 178 Seventh Ave. S (below W 11th St.) 212-255-4037 villagevanguard.net	<b>Zinc Bar</b> 82 W. 3rd St. 212-477-ZINC www.zincbar.com
1 - Mon	Amber Ross; Mitch Perrins; Geraldine	Davy Mooney; Joel Frahm; Spencer Murphy	Karl Berger Band	Vanguard Jazz Orchestra	Marianne Solivan; Felix Pastorius; Ron Affif 3
2 - Tue	Quentin Angus 4; Scott Paul; Boombits	Barbara Rosene & Jesse Gelber; Shai Maestro 3; Ken Fowser; Behn Gillece	Don Dietrich & C. Spencer Yeh; Yellow Tears	Barry Harris 3	
3 - Wed	Matt Grossman; Manhattan Nocturne; Overcast	L. Harris 2; Jill McCarron 3; Anthony Wosey 3	Alan Licht; Samara Lubelski & Marcia Bassett	Barry Harris 3	NY Youth Orchestra; ORourkestra
4 - Thu	Ascetic Junkies; Big Bowl of Soul	Abigail Riccards 2; Brian Charette 6; Carlos Abadie	Okkyung Lee & Carlos Giffoni; Laurel Halo	Barry Harris 3	Open Mic for Vocalists; Gregorio Uribe Band
5 - Fri	Rootsetters; R-Tronika; Hard Times	Jam; Randy Johnston 3; Pete Malinverni	Mike Shiflet; Metalux	Barry Harris 3	Abdoulaye Diabate
6 - Sat	Edwin Vasquez; Junior & Unity and; On Ka'a Davis	Steve Slagle 4; Pete Malinverni 5; Eric Wyatt	Spectre Folk; FORMA	Barry Harris 3	Marianni
7 - Sun	Jazz Jam; Matthew McDonald; Justin Rothberg 3; Itai Kriss	Michela Lerman; Marion Cowings; Ned Goold 4; Johnny O'Neal	White Out; Joachim Nordwall	Barry Harris 3	Cidinho Teixeira
8 - Mon	Rainbow Children; Joe Abba	Adam Birnbaum; Ari Hoeng; Spencer Murphy	Karl Berger Band	Vanguard Jazz Orchestra	Joelle Lurie; Felix Pastorius; Ron Affif 3
9 - Tue	Joseph Kiernan; Pablo Masis; Catherine Holder; Imagination	Nancy Valentine 2; Matthew Fries 3; Ken Fowser & Behn Gillece	Nancy Garcia; John Blum & Weasel Walter	Greg Osby 5	Vanderlei Pereira
10 - Wed	Alistair Sim 3; Ex Spin Doctor Ross Byron	Jam Session; Gene Bertocini; Todd Herbert 4; Craig Wuepper 3	Sickness; Sarah Lipstate	Greg Osby 5	Lawrence Clark 4
11 - Thu	Sidleys; Tedd & the Hazards; Black Tie Affair; Losing You to Totoos	Jam Session; Ehud Asherie; J.D. Allen 4; Josh Evans	Chris Corsano; Mark Morgan & Brian Sullivan	Greg Osby 5	Open Mic for Vocalists
12 - Fri	Dannie Switch Blade; Andrea Capozzoli; Big Takeover	Jam Session; Aidan Carroll 4; John Marshall 5; Spike Wilner 3	Ikuke Mori; Rat Bastard	Greg Osby 5	Kaissa
13 - Sat	Gregory Boyd; Sinner Man; Lick It Ticket	Chris Massey; Dwayne Clemons 5; John Marshall 5; Brooklyn Circle	Oneotrix Point Never; Nautical Almanac	Greg Osby 5	Marianni
14 - Sun	Jazz Jam Session; Rodrigo Bonelli	Ruth Brisbane & Jon Roche 3; Johnny O'Neal	Maya Miller & Mike Bernstein; C. Spencer Yeh & Meg Clixby	Greg Osby 5	Cidinho Teixeira
15 - Mon	The Gathering	Peter Bernstein; Ari Hoeng; Spencer Murphy	FUKUSHIMA Benefit Concerts	Vanguard Jazz Orchestra	Aimee Allen; Felix Pastorius; Ron Affif 3
16 - Tue	Ross Garlow	Marianne Solivan 2; Sarah Jane Cion 3	John Zorn	Jenny Scheinman 4	Hello Alves 4
17 - Wed	Holger Scheidt 4; Khaled	Mike Kanan & Pete Bernstaen; Sean Nowell	Fieldwork	Jenny Scheinman 4	Jazz Funk Worldbeat 4; Choro Ensemble
18 - Thu	Moth to Flame; Boy Wonder	Spike Wilner; Stafford Hunter 5; Carlos Abadie 5	Fieldwork	Jenny Scheinman 4	Open Mic for Vocalists
19 - Fri	World Funk Fest	Outlaw collective; Kevin Hays; Lawrence Leathers	Steve Coleman	Jenny Scheinman 4	Kofo
20 - Sat	Tiken Jah Fakoly; Brother Num; Gold Magnolias; Selrouba	David Weiss 5; Kevin Hays 4; Ian H-Smith	Liberty Ellman 5	Jenny Scheinman 4	Marianni
21 - Sun	Jazz Jam Session; JO 3; Federico Ughi 3	Jon Roche 3; Grant Stewart 4; Johnny O'Neal	Steve Coleman	Jenny Scheinman 4	Cidinho Teixeira
22 - Mon		Dida Pelled; Dwayne Burno 5; Spencer Murphy	Karl Berger Band	Vanguard Jazz Orchestra	Emily Braden; Felix Pastorius; Ron Affif 3
23 - Tue	Vanessa Diaz	Laura Brunner 2; Peter Zak 3; Alex Hoffman	Steve Lehman 3; Rafiq Bhatia 5	JD Allen 3	Choro Ensemble
24 - Wed	Maria Davis	Mike Hashim & Spike Wilner; Rob Garcia 4	Steve Lehman 3; Michiana for Saxophone Alone	JD Allen 3	Band of Bones
25 - Thu	Cedric Wilson; Shoot the Messenger	Ehud Asherie; Shimrit Shoshan 3; Josh Evans	Chris Dingman 3; Mark Dresser	JD Allen 3	Open Mic for Vocalists
26 - Fri	Ted Hefko; Groove Shoes Funk Orchestra	Ralph Lalama 3; Otis Brown III; Spike Wilner 3	Amir ElSaffar 5; Shahzad Ismaily 3	JD Allen 3	Martino Atangana
27 - Sat	Pocket; Brave New Girl; Zozaofrobeat	Nick Hempton 4; Otis Brown III; Brooklyn Circle	John Zorn	JD Allen 3	Marianni
28 - Sun	Jazz Jam Session; Natty Dreadz	Bucky Pizzarelli & Ed Laub; Joe Magnarelli 4	David Virelles Continuum; Amir ElSaffar 5	JD Allen 3	Cidinho Teixeira
29 - Mon	The Rendezvous	David Berkman; Ari Hoeng; Spencer Murphy	Karl Berger Band	Vanguard Jazz Orchestra	Nancy Harms; Felix Pastorius; Ron Affif 3
30 - Tue	Federico Brashi	Yaala Ballin 2; Noah Haidu 3; Ken Fowser	Ches Smith 4; Shahzad Ismaily	Paul Motian 3	
31 - Wed		Jimmy Bruno; Sean Smith 4; Jeremy Manasia 3	Jen Shyu; Tyshawn Sorey	Paul Motian 3	Sandro Albert 4

(Alden — continued from page 34)

feel comfortable, only throwing in direction when it was needed. I played with him with a small group in 1984 at the Rainbow Room, for the Rainbow Room's 50th anniversary when they featured some of the legendary bandleaders for a month apiece. We had four weeks with Woody, Scott Hamilton, Warren Vache, trumpeter George Rabb, John Bunch, George Duvivier, Jake Hanna, myself and singer Polly Podewell. Since Woody didn't normally use guitar in his big band, it was a rare opportunity to get to play with him and watch him lead a band - thanks to Jake Hanna for referring me! Woody knew how to encourage the players, provide just the right amount of direction, deal with the audience and the management - a real pro and a real gentleman.

**JJ:** What jazz artist or recording that you heard first or early on, provided was the spark for your inspiration to take this creative path?

**HA:** I'd have to say that the records - 45s- I heard when I was six years old really captivated me. There was one of the Count Basie rhythm section and a couple of Benny Goodman small groups. They really planted the seed, and when I was ten or eleven and had started playing the four string guitar and banjo, I sought out more of that type of music.

**JJ:** How do your activities as a clinician impact your artistry?

**HA:** The questions that students present always make me re-examine my playing, both from a technical - guitaristic and musical / harmonic / melodic - and aesthetic viewpoint. I always come away from a lesson or a clinic/workshop having learned something myself, and having found a better, more useful way of explaining it. Howard Roberts said years ago - he may have been quoting someone else, but it seems truer as the years go on - that there is no such thing as teaching, only learning.

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

**HA:** That makes a lot of sense! Since nothing is ever static and circumstances are always changing, one needs to be able to accept, learn and utilize new approaches to the business side of your work as well as the creative side, and to try to be as creative with the business as the music. Rather than bemoaning the loss of old business models that we've become used to, try to create new ways of presenting your music. It is a constant challenge.



# Howard Alden

Interview by Eric Nemeyer

**JJ:** What was it that initially attracted you to guitarists such as Barney Kessel, Charlie Christian, Django Reinhardt and George Van Eps whose styles are associated with swing and more traditional stylistic approaches?

**HA:** I first heard all of those guitarists when I was 13, and I just loved the sound, the melodic development, the rhythmic intensity and swing-I really didn't think about what style they were identified with at the time. As the years went on I heard and learned about more music and jazz stylistic development. But when I go back and listen to those players, I hear the enduring qualities that I appreciate and enjoy more and more every time, and an honesty and sincerity seems to always be there.

**JJ:** Could you talk about melody and thematic ideas in the development of your improvised solos?

**HA:** I do always try to find melodic units or motifs that I can develop, and if I'm playing a tune I do tend to refer back to the melody, or use it as a "cantus firmus". There are so many different things going on however. I love harmonic variations and will use a phrase just because I like to elaborate on the harmony, and I like to

*"[Ruby Braff] was a master of on-the-spot direction. He could take 8 guys who had never played together, and if they paid attention and followed his cues, make it sound like they'd been on the road for weeks."*

refer to other phrases or licks frequently. Who I'm playing with affects the way I play and brings out different aspects. I love to engage in musical dialogue with a lot of different players for that reason. A couple of my favorite duo partners are Anat Cohen and Jack Wilkins; it's always an adventure with each of them and I know that each of them bring things out of me that wouldn't ordinarily, and I think I do the same for them. Anat and I are recording a new duo project right now, and Jack and I are also making plans to record soon.

**JJ:** Talk about the opportunity you had with Red Norvo and how that may have opened doors for you or how you may have grown as a result?

**HA:** It was an incredible opportunity to get to play with and know Red Norvo in 1979. His long-time friend, singer Mavis Rivers, heard me sitting in with Page Cavanaugh at the short-lived Jerry Van Dyke's Supper Club in Encino, CA, and several months later I got a call from Red while I was teaching at Howard Roberts' GIT [Guitar Institute of Technology] asking me to

play with him in Atlantic City for the summer. It goes to show, once again, that you never know who's listening, and what it might lead to. Red was one of my most important mentors. I had known about him from his recordings with his trio with Tal Farlow and Charles Mingus, and heard bits and pieces of various other groups he'd recorded with. His approach to music was so timeless. His career encompassed almost the entire history of jazz, from his early vaudeville days, Bix Beiderbecke, Paul Whiteman, the swing era, Benny Goodman, his small big band with Mildred Bailey, the recordings with Charlie Parker and Dizzy, his trios and smaller chamber-like groups in the 1950's and '60's-I could go on and on... When I was playing with him in Atlantic City with the trio line-up of vibes, guitar and bass - he'd be constantly checking out new tunes to play, and encouraging me to create settings on the spot. He'd suggest a counterpoint or bass line and leave it to me to find the best solution. He made a point of making every note matter, whether in solo or accompaniment, and made everyone be responsible for the rhythmic

pulse and swing. So it was an amazing growth experience. He set higher standards of performance than I had ever been subjected to before. I remember him working out four-mallet versions of some Chick Corea tunes, as well as re-arranging Bix Beiderbecke piano pieces, Duke Ellington - it was his version of "Dancers in Love" that motivated me to work it out on guitar - and continually re-examining tunes from the American songbook.

**JJ:** What kinds of ideas did you pick up - about performing, leadership and or business - from the following artists with whom you worked: Joe Bushkin, Ruby Braff, Joe Williams, Warren Vache` and Woody Herman?

**HA:** Joe Bushkin was a joy to behold-he was an incredibly charismatic pianist, and also his love for the music was so evident. He could light up a room just by walking in. Looking back, he seemed to have some of the spark the Louis Armstrong had(and he always spoke glowingly



of Louis). Ruby was another of my greatest mentors, and had so many words of wisdom about music and performing. He was a consummate performer, and even though he had a reputation for being outspoken, irascible, etc., he never took it on the stage with him. He always made players feel comfortable and seemed to bring out their best when they played with him. If he had anything to say, it would happen off stage - unlike some musicians/leaders who seemed to relish humiliating players on stage. He was a master of on-the-spot direction. He could take 8 guys who had never played together, and if they paid attention and followed his cues, make it sound like they'd been on the road for weeks. Joe Williams was also a great model as a bandleader/performer. He was always relaxed on stage, and brought out the best in his musicians. I started playing with him in 1983 after he heard me playing at Eddie Condon's, and asked me to join his trio the next night. Once again, you never know who's listening! We had no rehearsal, maybe a short talk-through before the first set. I remember the second night he quietly turned to me and asked me if I knew "Little Girl Blue", I nodded, and he said "just you and me on the verse". Having had some experience with singers, I asked "What key?" He said "It doesn't matter, I sing in all twelve of them!" So I hit a chord, and he was right there - no problem finding his note, range, etc. Every once in a while he would make a suggestion - always a good one. But he had a knack of letting everybody find their own way and contribute their own voice. He was such a masterful singer/musician that nothing would ever throw him anyway. Woody Herman was another one who knew how to get the most out of his musicians and make them

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[www.howardalden.com](http://www.howardalden.com)

# Yelena Eckemoff

Interview by Joe Patitucci

**JJ:** What inspired you to pursue a career in jazz?

**YE:** As a classically trained and academically schooled musician, I have thoroughly studied music history from the very beginning. Having been composing music since 5 years of age, I went through influences of all styles I ever studied. After I learned about all trends of the classical and folk music, my curiosity moved me to research popular music, rock and jazz. At the time of my graduation from Moscow Conservatory, I have been playing in a jazz-rock band and composing music that derived from modern classical, rock and jazz styles. Many years passed, and I feel now - even stronger than ever - that a modern composer should search for new directions in music development embracing the concepts of the both structural and improvisatory worlds. I believe that the jazz approach is yet the best way to free musician from limitations of any particular style, and that jazz is the only style that has been and still evolving in many fascinating directions ever since the classical avant-garde has reached its dead end. I favor jazz sound and improvisatory approach in my music making, combined with the compositional structures. I believe that I created quite engaging listening experience, satisfactory for both jazz and classical music fans, in my latest albums,

your pre-composed material. Recording of the “Cold Sun” has proved to me that there are no happier moments than the ones when you witness the transformation of familiar music into something slightly or entirely different, and you wonder and admire the music just being born.

**JJ:** What are the benefits and drawbacks of women segregating themselves into all-women groups and endeavors?

**YE:** Women do have mutual understanding about the need to balance the artistic life with the family chores. Another benefit of all-women band would be that, segregating together, they are not hindered by all-masculine influence. However, I personally prefer the mishmash of feminine and masculine in a group for more rounded approach to the subject, especially in the jazz music making.

**JJ:** What kinds of interests or activities do you pursue in addition to music? If applicable, how do they contribute to your awareness and development as an artist?

**YE:** Oil-on-canvas painting is my main hobby. Composing a picture and working with colors has so much in common with composing and playing music. If you listen to “Cold Sun” or any other of my records, you will guess that my style in painting has something to do with impressionism.

**JJ:** What are the biggest challenges that women face in the jazz world? What suggestions do you have for overcoming those challenges, toward developing a grander unity in this often competitive artistic arena?

**YE:** I guess the biggest challenge for a woman in the jazz world is to balance family duties with the traveling, adapting constant challenge of finding new venues, new musical partners, self-improvement, promoting, etc. Jazz is the most



demanding field in music, because it does not forgive delays in keeping up with the constant changes in the performing circles. Jazz musicians usually do not favor to play in the same set up over and over again. The fun part is to mix and match with different jazzmen, which gives you a new opportunity of interplay – the focal point of jazz music making. Despite of having a great success in trio with Mads Vinding and Peter Erskine in “Cold Sun,” I have recorded my next album, “Grass Catching the Wind,” with different drummer – Morten Lund; and on my current project I have recorded with Peter Erskine and a different bass player – Darek Oles. They are all fantastic musicians, but each one contributes something very unique to the interplay.

**JJ:** Could you share some words of wisdom, or a quotation or idea that you’ve discovered, read or learned through experience that embodies the kind of character, integrity and ethics to which you aspire?

**YE:** I’ve always been trying too hard to achieve perfection in my music, until I read the following statement: “There is always a way out; just make sure that you are not going this way with your feet first.” This humorous philosophy made me realize that over-trying can kill your project, because when you stop having fun with it, the audience will not enjoy it as well.

**JJ:** Many musicians have not developed business and marketing skills commensurate with their musical abilities. These shortcomings have often resulted in musicians not understanding how to effectively market themselves or profit from their music, recordings and performances. The lack of skills, replaced purely by hopes and

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*“I’ve always been trying too hard to achieve perfection in my music, until I [realized] that over-trying can kill your project, because when you stop having fun with it, the audience will not enjoy it as well.”*

“Cold Sun” (released in April of 2010) and “Grass Catching the Wind” (just released in July.)

**JJ:** What kinds of eye-opening lessons or understandings about human nature have you gained through your experiences in the music business?

**YE:** I came to realization that when you strive for the best, half good is not enough. You may have great music, but poor performance kills the listening experience; or the performers are good, but music lacks quality, and the result does not seem so great either. I have also learned from my experience, working with such top-notch musicians like Mads Vinding and Peter Erskine, that the less you try to be in control while playing together, the best would be the result. This is yet another reason I choose jazz, because in jazz you are giving yourself up to the moments of magic, when interplay between players creates something entirely unique and often different from

[www.yelenamusic.com](http://www.yelenamusic.com)

# Steve Kroon

Interview by Eric Nemeyer

**JJ:** Talk about your new album and its development from idea to finished artwork?

**SK:** This being my 4<sup>th</sup> CD, I was more in tuned to deal with this project because of my past experience. The concept was conceived with the title, which is an original tune written by me and Igor Atalita. I felt that this CD should feel like a statement, and “Without A Doubt” it is. Since now I have a working band, and through our gigs and our camaraderie, we seem to find our own voice. The selected music came together like a puzzle, everything seemed to fit. Since we had most of the material prior to the recording, we were able to play this music at our live concerts; this then made it much more relaxed and comfortable at the session. This is an old concept that they did back in the day, work the material on the road, and then take it to the studio. The session was recorded in two days, and I was pleased with the outcome. Then comes the task of dealing with the art work, the liner notes, and the final details. Once again dealing with no budget, I gathered photos and started piecing together the artwork for the CD. I was smart enough to take it to a graphic artist by the name of Chris Nelson, who put all the pieces together for me.

**JJ:** What were some of the challenges that you experienced in the creation of the new release?

**SK:** Money, money, money, that’s always the challenge. Working with a small budget and trying to create the best project you can is always a problem. However, with courage and faith you can always get by.

*“Stability is always the key. Knowing the real person inside of you, and not getting caught up in the hype of the moment. Money, ego and power are not the final prize to life. To me the most important thing is your self-respect and respect for others. You have to choose your friends wisely. Good friends are like strong roots, they keep you grounded.”*

**JJ:** You are promoting this new release by taking responsibility for your own marketing and business in a prolific way. You are handling all of the airplay promotion and publicity activities on your own. What does that take to accomplish? Could you talk about your experiences in buying these services from vendors in the past, and the several reasons that you’ve chosen to do this on your own?

**SK:** Once again due to my budget, I was limited to pay for expert help and advice, so I had to turn

to myself and learn how to wear all the hats. It’s a lot more work when you have to do it yourself, but with faith you always find people to help you along the way. Communicating with the writers and the critics, most of them know me from my past CDs were willing to work with me because of my reputation. Of course where I had to pay, I still had to pay, there’s no way around that.

**JJ:** I did have to make some choices and hire a radio person by the name of Max Horowitz from Cross Over Media, who helped me immensely with my radio promotion, but I still had to pay him. When you are the producer, as well as the record company and the artist, you have to make smart choices and be willing to do a hands on with the whole project, but you also have to be smart enough to know when you need help.

**JJ:** Talk about growing up in St. Albans, the musical environment and some of your local mentors.

**SK:** I was born in Spanish Harlem and we lived there in the Johnson Projects. From Harlem we moved to St. Albans, Queens, which was in the early 50’s. Queens was very influential in broadening my musical scope. Being of Puerto Rican descent, at home, my father played music from Tito Puente, Tito Rodriguez, Machito & Cortijo. That’s where I got my great appreciation for Salsa/Latin and Latin Jazz. My brother Bobby

was my inspiration, and we shared this love for music together. Living in Queens I soon found my neighbors were giants in Jazz as well as R&B artists. My greatest mentor was the producer Henry Glover, who lived right on the corner of my block. At his house I got to see some of the greats’ rehearsals such as “Cleptones, Joey Dee & The Star lighters, Hank Ballard, and the great Arthur Prysock. Around the corner was the great saxophonist Eddie Lockjaw Davis. Five blocks away my friend’s father was none other

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than “Pres,” Lester Young. Within the next ten blocks you had artists like Count Basie, James Brown, Brook Benton and the list goes on and on. The beautiful thing about this was they were not star struck at that time and were very approachable by the people in the neighborhood. Just watching those guys, I knew what I wanted to be in the future.

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

**SK:** My famous words of wisdom are: “*To They Own Self Be true,*” and “*if you don’t stand For Something, You Fall For Everything!!*” For me those have always been words to live by.

**JJ:** What jazz artist or recording that you heard first or early on provided was the spark for your inspiration to take this creative path and a life in jazz?

**SK:** I would say Duke Ellington’s “A Train,” Tito Puente’s “Ran Can Can,” Ahmad Jamal’s “Poinciana,” Mongo Santamaria’s “Afro Blue,” Dizzy Gillespie & Chano Pozo’s “Manteca,” Machito and Mario Bauza’s “Tanga,” just to name a few.

**JJ:** Talk about your work with some of the pop stars with whom you’ve performed such as Bill Cosby, Roberta Flack, Aretha Franklin, Diana Krall. What were some of the noteworthy experiences you had or observations you made while working with these artists that has made an impact on your artistry or character?

**SK:** The main pop star that I had a long working relationship with was Luther Van Dross. With him I recorded and toured for 20 years. Being in

his circle, I got to do recording projects for Aretha Franklin, & Teddy Pendergrass. During that time I was recording with a lot of producers such as Barry Eastman, who I recorded for Kenny G, The Temptations, Billy Ocean and Freddy Jackson. Simultaneously I was working with Ron Carter and his Jazz Quartet. I was doing many of his productions and I got known in the jazz circuit. I found myself recording for people like Stanley Turrentine, Gary Bartz, and Jimmy Heath. I recorded some great projects for Bill Cosby, one dedicated to his son called "Hello Friend." I've also recorded with some famous Jazz vocalists such as Dianna Krall, Roberta Flack and Bette Midler. When you are in these circles with all these producers so many things are happening all at once and when you look back, it leaves you in awe. Those were some great times.

**JJ:** Could you share some of the advice you received or discussions you may have had with Ron Carter during your long association with him?

**SK:** Ron was a very strong influential mentor to me. I learned so many important things about being a musician, as well as the business. One of the first things he told me when I joined his group is that you have to find your own voice in your own instrument. I asked him when I first joined the band why he wanted to be a band leader, and he replied because he got to choose the songs. I found that very impressive.

**JJ:** What did you learn early-on on the bandstand working clubs in New York as you were developing?

**SK:** I think the most important lesson is discipline and pacing yourself, and finding out is this what you want to do the rest of your life. Becoming a full time musician is a dedicated choice, you have to be totally committed.

**JJ:** How do you balance the drive of the ego for power, fame, recognition, financial success and

or security that many of us experience, with your creative drive, and the humility necessary to be a student one's craft to ensure lifelong growth?

**SK:** Stability is always the key. Knowing the real person inside of you, and not getting caught up in the hype of the moment. Money, ego and power are not the final prize to life. To me the most important thing is your self-respect and respect for others. You have to choose your friends wisely. Good friends are like strong roots, they keep you grounded. Friendship, family and love are the real riches in life.

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

**SK:** It seems that one needs to be a student for life and keep learning, as well as being able to adapt to all situations. Keeping your mind and spirit open to the future.

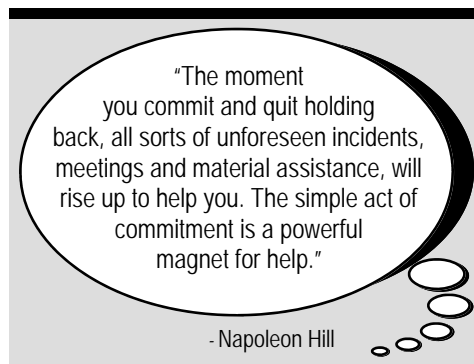
**JJ:** Could you share your ideas on what John Wooden said: "Be more concerned with your character than your reputation, because your character is what you really are, while your reputation is merely what others think you are."

**SK:** Your character is the description of who you've become; your reputation is the focus of what perceives you.

**JJ:** What have you discovered about human nature in your life on and off the bandstand?

**SK:** You have to be willing to understand that everybody's ideas and opinions are important, so you have to be willing to share the stage as well as the world with others.

**JJ:** If this is relevant for you, what is the connection between music and spirituality?



**SK:** They both meet at the same place. Music is a form of spirituality; it opens you to another level of existence that you are willing to share with other people. Just like the human voice, music communicates and brings people together.

**JJ:** What do you do to recharge your batteries when you're not engaged in the business of music or performing.

**SK:** I love walking, that releases a lot of my anxiety. I truly believe that when you walk, you walk with God. I also like the freedom of riding my bicycle in the park or some place of beauty and peace. Most of all I love my garden, which I created to enjoy the beauty of growth and creating my own space to reflect and meditate. "On The One"



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**New York City Baha'i Center**, 53 E. 11th St. (betw Broadway & University), 212-222-5159, www.bahainyc.org  
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**Rose Hall**, 33 W. 60th St., 212-258-9800, www.jalc.org  
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**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.thestonenyc.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.triadcny.com

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

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

**Zorzi**, 1 East 35th Street, 212-213-9167, www.zorzi-nyc.it

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**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.scottied.com

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**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

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

**Sadowsky Guitars Ltd**, 2107 41st Avenue 4th Floor, Long Island City, NY 11101, 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

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**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

**Princeton University-Dept. of Music**, Woolworth Center Music 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

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**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

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**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.)

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**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

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# Performance Reviews

**Kat Gang**  
The Iridium  
July 19, 2011

**PERSONNEL:** Kat Gang – vocals/lyrics; Nate Mayland, trombone, compositions; Barry Levitt, piano; Dick Sarpola, bass; Ray Marchica, drums

By Nora McCarthy

A sparkling talent has arrived on the jazz scene by way of a stunning singer/songwriter/actress by the name of Kat Gang. I don't mean the garden variety American Idol type that pervades our musical landscape these days but a real jazz singer who understands the jazz vocabulary and the art of song.

A performance cancellation was the conduit that ushered Kat Gang and the Nate Mayland Quartet onto the stage at the Iridium this past Tuesday providing the catalyst for them to quickly assemble their new body of work that they have been collaborating on for roughly a little over six weeks and present it to the world for the first time. This was their moment to shine and a heralding of great things to come.

Ms. Gang delivered her set of predominately original music that she co-wrote with partner trombonist, Nate Mayland, with the savoir faire and musical maturity of someone much older than her years. Mayland's skillfully written and arranged compositions have a very appealing contemporary sound and Kat's lyrics intuitively captured the emotional spirit of the songs, and an accessibility we can all relate to. There were no down moments on stage as Gang and Mayland demonstrated a closely knit musical intimacy reminiscent of other great voice and horn teams whose chemistry was palpable.

Kat's joyful emanations as she sang and her striking stage presence accomplished what many

singers can't produce -- an enticing and captivating performance that is also entertaining. She exudes confidence and accommodates every note expertly with her clear vibrant voice, vast range and a rhythmic concept similar to Anita O'Day's.

Backed by a first-class band, Ms. Gang bubbled and moved effortlessly to the pulse shifting easily from one feel to another, one tempo to another, from one change to another -- improvising -- she can do it all and doesn't miss a beat when singing shout lines with Mayland and yet wasn't tied to the line -- she took chances -- because she clearly understands the musical landscape. Her scatting isn't gratuitous but well thought out, spontaneous and very musical.

There were many highlights during the little-over-an-hour long performance. I loved the sentiment of the lyrics on "After You Go," the couple's maiden voyage piece -- a sweet longing

jazz waltz about new love and those bittersweet moments of "in between time" that are filled with that aching feeling of missing someone and the intoxicating anticipation of their next meeting, "deliciously sad," good stuff. Mayland took an impressive solo on "Please Don't B r e a k M y Heart," an original soulful ballad, conveying the vulnerability of falling in love with his beautiful tone and masterful articulation. "Up To Speed", a catchy swing with an intervallically interesting melody line that could easily be a Standard; Levitt, Sarpola and

Mayland turned out on some nicely designed solos that were swingin' and Kat's singing was right on it. "All The Things You Are," Mayland's harmonically open structured up tempo bossa arrangement with its embracing "West Coast" vibe was a nice deviation from the original material. This Oscar Hammerstein/Jerome Kern beauty is a tricky tune to navigate over and I've heard it throw the best singers a curve but Ms. Gang glided over the changes like a bird on the wing, making every twist and turn with sonar precision. The sweet success of a super perform-

ance was nicely summed up in her playful rendition of Irving Berlin's "Cheek to Cheek" leaving the audience wanting more.

When asked about her new musical collaboration with partner Mayland Ms. Gang said, "I don't know if you've ever had the experience when something is right it is very easy." After observing her wonderful debut performance at the Iridium it's pretty easy to say, that she's very right indeed.

**Warren Wolf**  
Jazz Standard  
June 9, 2011

**PERSONNEL:** Warren Wolf, vibes; Lawrence Fields, piano; Kris Funn, bass; John Lamkin, drums

By Shannon Effinger

It's a humid Thursday night here at the Jazz Standard as we await the arrival of the Warren Wolf Quartet. Wolf immediately explains to the crowd how he and his fellow bandmate, drummer John Lamkin, were happy to be here despite their difficult commute. As they were leaving Baltimore, which had a record high of 105°, their early bus to NYC never showed up and the bus that followed was stuck in late day rush hour traffic for so long that it caused them to miss their 5:00 sound check. Thankfully, they arrived at 6:45—forty-five minutes prior to the start of the first set—and we would soon be treated to a strong performance from this group of promising young musicians.

"SKJ", which was written for Sandra Jackson (wife of the late, great MJQ vibraphonist Milt Jackson), opens with a swinging walking bassline from Kris Funn, followed by Lamkin on drums and a surprisingly mature command of the piano from Lawrence Fields. All of the musicians are relatively young, but Fields appears to be the youngest member of the quartet and yet his playing conjures the spirit of Art Tatum's stride piano coupled with McCoy Tyner's rhythmic open-mindedness that complemented John Coltrane's influential sound. As Wolf enters "SKJ", he adds a lyrical quality with his heavy-handed approach on vibes, giving the piece emotional heft without overwhelming your senses.

"A Prayer for the Christian Man", an original composition inspired by Coltrane and Tyner, starts in unison. Reminiscent of Coltrane's "My Favorite Things" in that they all begin harmoniously in sync, but during their solos, each musician explores the untapped possibilities within the melody, notably Wolf's Coltrane-like attack on vibes and Field's Tyner-like elevated chords on piano. On "Christian Man", Wolf and Fields mirror the symbiotic relationship between John Coltrane and McCoy Tyner while breathing new life into the popular Coltrane standard.

It's a wonder how their horrible commute into Manhattan never once interfered with the



Kat Gang

# Performance Reviews

overall sound. Although their influences are clearly evident—Milt Jackson, McCoy Tyner, John Coltrane—these musicians really stood out most when they injected more of themselves into the latter half of the opening set. Warren Wolf is not only a strong player, as he crisscrosses his vibre mallets with ease, but he's also a generous leader who gives his musicians ample room to breathe and find their way musically.

## Lapis Luna Quartet The Plaza Hotel's Rose Club June 30, 2011

**PERSONNEL:** Shawn Aileen Clark, vocals; John Merrill, guitar; Chris Pistorino, bass; Brian Floody, drums

By Nora McCarthy

The combination of the swanky chic ambience of the Rose Club in the historic Plaza Hotel and the mystique whipped up by a delightful singer Shawn Clark and her trio of Jazz gents known as *Lapis Luna* made for a night of memorable music. The nostalgic atypical repertoire of seldom heard, once forgotten and too often overlooked gems, preserved in their original juice delivered with lots of sass and sauce and captured within a timeless visual vessel complete with a vintage mic, one shouldered dress, and Gretsch drum set was a nice departure from the background music that these kinds of wonderful songs usually get relegated to in clubs, hotels and lounges around the country if not entirely sacrificed to house music or dreadful karaoke. So on those notes, it was a pleasure to hear and to be taken back to a time when the popular music of the day was Jazz, Swing and Blues and great song writing with meaningful lyrics prevailed. But even more heartening was the youthful group of top notch musicians known as Lapis

Luna who embraced the music with a fresh vitality.

Ms. Clark, who co-leads the band with partner, bassist Christopher Pistorino, has a lilt and sweet voice. Not a scatter or improviser per se, at least on this evening, she neither belts nor overworks the songs but simply sings each piece with an air of understatement and panache, never getting in the way of the melody or words but dealing strictly with the poetics of each piece—a challenge in and of itself. Many great singers never scatted and Ms. Clark is coming out of that time-honored tradition.

Guitarist John Merrill played a 1999 Zeidler Archtop made by the late great Luthier John Zeidler this evening which brought out a beautifully identifiable tonal quality to his playing. He took many very fine rooted solos throughout the evening while supplying superb accompaniment for Ms. Clark who demonstrated nice phrasing on an upbeat version of “On The Street Where You Live” staying inside the harmonic form. When you're working with material such as this it is important to let the music speak for itself, and I believe her understanding of the role the singer played during the era these songs were created in added to the authenticity of the sound the group is presenting. I was impressed with the excellent brush work and tastily seasoned playing of drummer Brian Floody who possesses a keen understanding of the jazz idiom—both he, Merrill and Pistorino are alumni of The New School. Bassist Chris Pistorino is a solid player with a well rounded fat sound who plays everything from Dixieland to Modern Jazz, Symphonic Orchestra to Rock and Blues. The group's interdependent dynamics are what make their musical concept jell in this format; there were no egos competing for the spotlight, it was truly all about the songs and era, which I found refreshing. Their focus, respect for the music, composure, and, their easy-does-it manner made their sound quite appealing. They neither wore

out nor bored the audience. Quite the contrary, they managed to keep the audience around all evening and even got them out of their seats to dance...I for one.

Lapis Luna's abundant song list consisted of several sets of classic music from the 1930s, 40s & 50s and included hot Jazz, early Blues, Big Band, Bebop and retro Cha-Cha, Bossa Nova, Mambo & Rumba. Standards like: “Just In Time,” “Very Nice,” “I Never Knew,” Lerner and Lowe's, “On The Street Where You Live,” “You and the Night and the Music,” Ellington's, “Take Love Easy,” “You For Me,” Cole Porter's, “You Do Something To Me,” “I Don't Know Why I Love You Like I Do,”...and on and on with the greatest songs ever written, songs some of us, our parents or grandparents grew up on, certainly songs that need to be heard still and learned by all jazz singers if they are to understand their craft and the art of singing, i.e., phrasing, melodic and lyrical interpretation. The night ended with a cute tune recorded by both Anita O'Day and June Christie as well as Jeannie Bryson in 2001, “I Told You I Love You, So Get Out” and Ms. Clark meant it!

## Tammy McCann Dizzy's Club Coca-Cola July 18, 2011

**PERSONNEL:** Tammy McCann, vocals; Bruce Barth, piano; Joel Frahm, tenor sax; Richie Goods, bass; Steve Williams, drums.

By Nora McCarthy

Tammy McCann received several standing ovations during her stellar performance at Dizzy's Club Coca Cola on Monday – the fourth of five prestigious jazz clubs in her New York City debut in celebration of her recent release, *Never Let Me Go*. With an all star band of some of New York's finest musicians: Bruce Barth, piano; Joel Frahm, tenor saxophone; Richie Goods, bass; and Steve Williams, drums. Ms. McCann's finely tuned show was flawless in its presentation. Four was certainly Ms. McCann's magic number this night as she managed to score *ffff* (very strong) in all four major categories: performance, pipes, poise and program.

Quiet anticipation filled the room as the Tammy McCann Quintet took their places on the stage. The comfortably full room included supporters such as Alyce Claerbaut, the niece of one of the most important composers in all of Jazz, Billy Strayhorn. Ms. Claerbaut heard the singer at a brunch a year prior and became the catalyst that helped launch McCann's career by taking her outside of her familiar performance venues in Chicago and in Europe and bringing her to New York City in 2010 in order to meet some other influential singers including one of her newest supporters, the respected American vocalist, Ann Hampton Callaway and some mem-

(Continued on page 42)



Lapis Luna

# Performance Reviews

(Performance Reviews — Continued from page 41)

bers of the Board of the Nelson Riddle Foundation, and the noted jazz critic and author, Stanley Crouch. In the house this evening were members of the press, several well known musicians and many enthusiastic listeners; all there to share in the success of this evening. The energy in the room was highly receptive and appreciative.

The band kicked off the introduction to her opening number; an up tempo swinging crowd pleaser, "I Just Found Out About Love", as a casually elegant Ms. McCann ambled onto the stage and got down to business amidst cheers and vigorous applause. She came to sing and sing she did. She came to meet us and invite us into her world, her success story, her song. She came bearing natural gifts and with raw talent in hand, she stepped up to the mic and into the hearts of everyone in the room. Tammy McCann gave a well grounded and even-keeled performance and presented herself as someone who clearly has her priorities straight.

In short order her beautiful instrument emerged and continued to open up and evolve as she breezed through her show of familiar and favored Standards. McCann was gracious, demure, steady and sure in her delivery on every piece which included four songs from her CD.

The highly efficient band was with her all the way driven by Steve Williams who accented her every nuance throughout the night supplying the perfect foundation for her diversely rhythmic material; some of the arrangements of which were contributed by Chicago saxophonist Ari Brown who is also featured on *Never Let Me Go*.

Ms. McCann warmed up her chops taking a chorus over Lionel Hampton's swinging arrangement of "Green Dolphin Street", introducing the band along the way followed by a sincere version of "Never Let Me Go". McCann then slipped easily into Carmen Lundy's, "Blue Woman", a contemporary groove piece from the new CD, unleashing another aspect of her musical vocabulary where she is very strong and very much at home, and then strolled on over into one of her favorite songs, a funky arrangement of "I Didn't Know What Time It Was" by Buster Williams, like a kid having fun on every ride in the park. McCann's voice possesses elements of Classical, Gospel, R&B, Blues and Jazz and though she has been compared to the amazing Dinah Washington; shades of Betty Carter and Cassandra Wilson were present this evening in her improvising.

In a night filled with highlights, her bluesy and sanctified rendition of Lena Horne's anthem,

"Stormy Weather" brought the first standing ovation of the evening. Billie Holiday's, "Don't Explain" was soulfully seductive but my personal favorites included a burning version of "My Heart Stood Still" which commanded a boppin' solo from both Joel Frahm and Bruce Barth and a stunning rendition of the '60's pop hit written by Carole King originally performed by the Shirelles, "Will You Still Love Me Tomorrow".

The set wound down with more classic greats, "I Thought About You", "Lush Life", (her homage to Billy Strayhorn and Alyce Claerbaut) and a hard swinging rendition of "Easy Living" that brought tumultuous applause. McCann's outstanding performance proved that she is a talented singer with many qualities, not the least of which is her enormous gratitude for those who have supported and helped her realize the dream she is now living. It was with this sentiment that she dedicated the last most reflective song of the evening, Stephen Sondheim's beauty, "Send in the Clowns", to her manager, and left us all feeling grateful we were part of this evening with her.

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(Eckemoff — Continued from page 35)

dreams, have also been the source of musicians being taken advantage of by labels, promoters, venues and so forth. If women have experienced more challenges in the jazz world than men, could you comment on the importance of developing relevant business acumen?

**YE:** If you created something that you like yourself, it is only natural to wish to share it with others. But no one will know until you tell them. There is another benefit of sharing your art with others. By sharing, you get the precious feedback, and even though you do not set a goal to please everybody, in many cases people's feedback is essential in understanding the place and role your own creation might have in the society. I have learned and done everything possible to make people aware of my music, including the web presence, spreading printed advertisements and posters, contacting reviewers, playing all kinds of side gigs, such as in restaurants, clubs and rest homes, placing my CDs in the local stores, etc, etc. However if you do not feel adequate to do self-promotion effectively, my advise would be to get some professional help in spreading the word about your music. It proves to be a great solution for me ever since I took this decision, because it frees my time for my main endeavors in music and is overall more efficient.

**JJ:** What kinds of practice, studies or other activities do you currently engage in to stay fresh, develop your skills, broaden your awareness, and constantly grow?

**YE:** Point One. I believe that an artist must al-

ways keep hand on the pulse of history and walk in steps with social, cultural and technical developments. Learning about different places, cultures and foreign languages, in particular, is very helpful to embrace the world in its fullness. In my recent experience, working with Mads Vinding, I learned a lot about Denmark, and working with Peter Erskine, I got to visit and fall in love with Southern California. Point Two. I believe that it is important to have control over your project on all its stages. To achieve this, I had to learn multiple computer software, including Photoshop, Sonar, ProTools and Sibelius. I worked with synthesizers and sequencers, recording equipment, produced my own CD-inserts, learned mixing and mastering, not mentioning the internet tools. Point Three. The main thing for me has been to be aware of all developments that happen in music, especially in jazz circles. I rarely go to sleep without my headphones, listening to some new or favorite album. I purchase many CDs and am happy to support my fellow artists.

**JJ:** John Ruskin said: "The highest reward for a person's toil is not what they get for it, but what they become by it." Could you comment on how this might be relevant in your own life?

**YE:** Absolutely! Even though I do care if my music is well accepted by people and would love to be able to make some money with it – for a change, I feel happiest in the very process of making it. Composing and playing is all I really care about, not the success of the product of my art in the society or the profit from it. If I would never see a single dollar of compensation for my hard work and dedication, that would not change

one thing for me or discourage me from engaging in a new project as soon as I finish a current one. The joy of creativeness is a gift from God, and it stays with you and makes you feel accomplished as a human being, no matter what. I would not trade the ability to create for anything. I have just come back from Pasadena, California, where I recorded my new album with Peter Erskine and Darek Oles, and I am dizzy with overwhelming feelings of satisfaction, dwelling on the moments of magic, mutual understanding and fantastic interplay we had at the recording together. This is only what counts for me: a warm feeling of mutual harmony and magical interplay we had while playing together.

**JJ:** Is there anything about women's current and future roles and accomplishments in jazz, or your own ideas and endeavors, that you would like to discuss?

**YE:** Women gain more visibility in jazz now than ever before. I tie this with the technical progress which frees women from spending the entire time of their lives doing the family chores and fulfilling their roles as house wives. I believe that women bring a lot of fresh ideas and charm into the jazz music development, because women overall have a somewhat different outlook in many areas of life, than men, and they are capable of changing the face of jazz from rugged old standard ways to the introspective depths of a gentle and sensitive woman's heart. I hope that you will find for yourselves that my latest CDs "Cold Sun" and Grass Catching the Wind" prove the above statement.

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## Vision Festival

*Abrons Art Center, NYC, June 5 – 11, 2011*

*Review & Photos By Ken Weiss*

In a world powered by corporate mind think, capitalistic greed and formatted music, it's rare to find an altruistic entity that remains true to its mission and delivers more than what's been advertised. Welcome to that celebration of creative sounds and images known as the Vision Festival (#16) which, thanks to the tireless work of producer/dancer Patricia Nicholson Parker and her Arts for Art staff, continues to take a stand. This year, the Vision Festival, which is generally considered to be the world's premiere festival of avant-garde music, ran 7 days and combined creative music, dance, visual art, spoken word and film drawn from around the globe. More than 45 performances, including special tributes to fallen heroes Billy Bang and Marion Brown, graced the two stages of the Lower East Side's 330-seat Abrons Art Center, along with 3 panel discussions dealing with music and politics, organization and social action, and innovative music in education. This year's lifetime achievement celebration went to Peter Brotzmann, the German saxophonist/clarinetist who plays with a hurricane force that heats up quicker than a microwave. His many sides were showcased in duo, quartet and quintet settings on Wednesday, June 8.

A review of the festival's final 3 days follows with input from the artists who crafted the sounds.

### Day 5 – Thursday, June 9

The Dick Griffin String Quartet made its premier performance but actually had roots stretching way back to the '80s. It turns out that Max Roach heard the Brooklyn Philharmonic Orchestra execute a piece of Griffin's music and commissioned Griffin to write a composition for his daughter with some of the MacArthur Foundation grant money he was awarded in 1988. Stunningly, Griffin's com-

missioned work had never been performed until this night. Why wasn't the music played before? "Who knows," explained Griffin.



Reut Regev

"Who gets the opportunity?" Mazz Swift and Charles Burnham on violin, Judith Insell on viola and Akua Dixon on cello brought two beautifully constructed works to life with grace and fire as Griffin beamed proudly offstage. The bulk of their set was taken up by "Moving Out," an improvised song that added the leader on piano and trombone and percussionist Warren Smith to the string quartet. Griffin dedicated "Moving Out" to Sun Ra and Raahsan

Roland Kirk (his first two professional bosses), Max Roach and Billy Bang. The improvisation was structured with a high density – low density approach. Individual solos designed the path the group took until it was altered again by the next soloist's effort. These chameleon-esque variations led into classical, nursery rhyme, rock and mournful areas with numerous memorable highlights but one silent interaction between gentle souls Griffin and Smith stood out. During a quiet section, Smith was to produce a low chime on his set as directed by Griffin's hand motions. After hitting too hard and generating a loud clang, Smith mouthed "Sorry" to his longtime friend, to which a smiling Griffin silently voiced, "That's okay." Nothing could dampen the leader's triumphant night.

Vocalist Jen Shyu's Raging Waters, Red Sands featured Ivan Barenboim on clarinet, Chris Dingman on vibes, Mat Maneri on viola, Satoshi Takeishi on percussion and Satoshi Haga in mime whiteface dancing with tai chi inspired moves. Shyu's East Timor and Taiwan heritage shined brightly as she sang and spoke in Tetum (the language of East Timor), Taiwanese, Portuguese and Mandarin. She was enchanting in appearance and presentation and Maneri's wistful input solidified the large-scale work based on Chinese legend dealing with notions of love, existence and personal obligation.

Expressionistic saxophonist Kidd Jordan, a long-time festival favorite and 2008 lifetime achievement awardee, brought the heat early and often with his quintet of pianist Dave Burrell, saxophonist/clarinetist Hamiet Bluiett, bassist William Parker and drummer William Hooker. The 76-year-old Jordan has made his mark on stage and in the classroom, teaching the Marsalis brothers and many of the Dirty Dozen Brass Band. This set found each of the bandmembers hitting hard.

Burrell, a freak of nature when he gets going, teamed up with the nasty front line of Jordan and his World Saxophone Quartet partner, Bluiett, for some big fun, pummeling the altissimo range with delight. Post-set, Jordan revealed, "I had some music but didn't use it. Nevertheless, it was better like this, to be inspired by the group, and at the end, I thought about Albert Ayler, and that came out. I really was feeling Albert at that moment...I play by

Ingrid Laubrock



ear. I've been through that other thing, like lining up and playing changes. That was in my past life, but in this life, I want to play music, I want to play my music. Next time you hear me, it'll be something else."

Pianist/singer Robin Holcomb made a rare trip east from her Seattle home with her 25 O'Clock Band. Her early playing oozed a sensitivity and vulnerability that was revealing while her later work was very penetrating and driven. Saxophonist Dave Sewelson, bassist David C. Hofstra and drummer Stephen Moses

sorted through Holcomb's idiosyncratic mix of jazz, country, classical and folk.

Two of creative jazz' most individualistic explorers partnered up next – British extended technique guru, saxophonist Evan Parker, and adventurous pianist Matt Shipp, for an advanced game of cat-and-mouse. They excelled frequently in call-and-response and an early convergence of Parker's high ranging soprano saxophone and Shipp's twinkling ivories made a magical connection. Parker's late extended circular breathing solo on soprano unveiled his

unique skillset and led to an inflammatory high with Shipp arching his shoulders to leverage force. Shipp said afterwards that there was no real plan of action, "We've played before and I kind of know how he phrases and he knows how I build phrases so I feel that when I duo with him, that it's a real dialogue of phraseology. I always try not to mirror him but to try to find the space between and phrase it a different way than he does, yet keep it related to the way he's phrasing. You try to mix it up, you don't want to sit there playing in the pocket all night and you don't want to be free all night either." Parker said, "I thoroughly enjoyed it, I'm still beaming from ear to ear. This was our first duo concert."

The night concluded with a midnight open conduction session led by saxophonist John Tchicai at the nearby Clemente Soto Velez Cultural Center and included a bevy of fine musicians ranging in age from ancient to young.

## Day 6 – Friday, June 10

One of the festival's goals is to reach out to the local communities in order to foster a greater exposure for the creative arts. Friday's schedule exemplified that with a 5 PM free performance just outside the Abrons Art Center involving the Gerald Cleaver Band with the Campos Youth, a throng of local children singers. After some fun improvisational playing from Taylor Ho Bynum (cornet, trombone), Amir ElSaffar (trumpet), Joe Morris (guitar), William Parker (bass), Craig Taborn (keyboard) and Cleaver (drums), vocalist Jean Carla Rodea brought out the face-painted youth to the front of the stage and led them in song.

The evening's indoor activity began with Michael Wimberly's AFRAZZ, a spirited world music, percussion-driven conglomerate, followed by an entertaining duet between dancer Emily Coates and violist Charles Burnham and then a Day 6 highlight, Paradoxical Frog (Ingrid Laubrock, tenor sax; Kris Davis, piano; Tyshawn Sorey, drums) augmented with special guest Mat Maneri on violin and viola. The barefooted Laubrock, originally from Germany and then England, has been known to reach the horn's outer limits early and often but in this setting she demonstrated great restraint, adding subtle tension to Davis' skeletal structures and integrating the significant colorations drawn by Sorey and Maneri. At one point, Laubrock set aside her axe to whistle and vocalize into the mic before returning to roar through her saxophone. Their set built up slowly in a natural, unforced manner, branching out as the band worked towards its goal of touching on every aspect of creative music.

David S. Ware remains as uncompromising and fiercely determined as ever, despite the recent kidney transplant and related neurologic weakness that has forced him to perform seated. He remains one of the most powerful

saxophonists on the planet. His new super-group, Planetary Unknown, made its world premiere, placing him in cahoots with like-minded fiends – Cooper-Moore (piano), William Parker (bass) and drummer Muhammad Ali, brother of the late Rashied Ali. Seatbelts were a must for this set as Ware didn't take many breaks and he wasn't interested in being all warm and fuzzy. The big surprise was that somehow Cooper-Moore didn't collapse the piano under the punishing force of his strikes. Their music was ferocious but retained a spiritual quality. Ali put on some display, leading one to question why he hasn't been performing through the years. Afterwards, an exhausted Ware said, "This is just the beginning of this band, even though we're building on 100 years of jazz. We'll get deeper and deeper as time goes on. There was nothing said ahead of time, we just went and did it. I want people to take whatever they are able to receive from this music."

Guitarist Marc Ribot and bassist/violinist Henry Grimes completed the evening. Ribot acknowledged the previous group, "They set the bar so high," and then validated why everyone from Elvis Costello to Tom Waits clamors for him, cranking out thrill after thrill. The two had a history of playing together, but never as a duo, and easily made the set work. Ribot was masterful at listening to his partner and reinterpreting. Asked for a comment post-gig, he said, "My quote is - I love the Vision Festival and everybody should support it. Tonight it was hot on stage but we tried to get to 'that place' and I think we did!" Ribot was later observed to receive his performance payment, count it, and then discreetly hand it all back to Patricia N. Parker to further support the cause.

Day 7 – Saturday, June 11

After an afternoon featuring 80 young musicians from 4 NYC schools – York College Big Band, Mott Hall HS Percussion Ensemble,



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Sonic Smyth Youth Orchestra and Achievement First MS Orchestra, all part of Arts For Art's Create A Musical Reach program, the festival's final night introduced more wildly successful concerts.

The downstairs stage hosted a mini-Mexican bonanza. Vocalist/percussionist/guitarist Geraldine Eguluz, originally from Mexico, currently living in Quebec, hit solo, healing all who entered the space with some free-flowing energy. Mexico City's Remi Alvarez (tenor sax, flute) followed with Dom Minasi on guitar, Ken Filiano on bass and Michael TA Thompson on drums and proved there's free jazz aplenty south of the border. Alvarez' fangs came out while blowing with Aylerian intensity.

Reut Regev R\*Time Special Edition opened the main stage with Adam Lane on bass, Igal Foni on drums and special guest pianist Burton Greene. Regev, a former first

trombonist in the Israeli army band, had her trombone along with unusual devices – slide trumpet and a flugabone, an oversized flugelhorn that plays in the trombone register. A sudden, attacking start made a bold statement right off the bat before Regev's unit branched out into free jazz squeals, rock, blues, Israeli folk themes and a Greene-driven funk-esque piece. Greene had traveled from his Amsterdam houseboat for the performance leading Regev to announce, "A lot of us have been nostalgic for the past but Burton Greene is alive now and healthy and kicking ass!" She later fessed up that she named her tunes after exotic locations such as Montenegro and Bali because, "I keep hoping they will invite me there." A special mention has to go out to Greene, who brought his tuning equipment and tried unsuccessfully to tune the piano during the soundcheck.

The Connie Crothers Quartet followed with the festival's highpoint for me. Richard Tabnik (alto sax), Ken Filiano (bass) and Roger Mancuso (drums) sparkled with pianist Crothers, whose extraordinary technique was unbound from the restraints of her classical training. The quartet's uncommonly compelling set included sections of blazing group play and delicate portions. At one point the music took on a filigree character and droplets of cool summer rain seemingly appeared. Crothers, Tabnik and Mancuso have been jamming on a regular basis for many years and have built up an eerie ability to finish each other's musical thoughts in free-flowing improvisation that is logically grounded. Crothers, a master artist who is well under-recognized, was a human mood ring on stage, absorbing her group's performance and glowing responsively. She proudly discussed her band afterwards, "We always try to express profound feeling but not in a heavy way, there's a lot of humor in it, a lot of lightness. We play together once a week and create music which allows us to contact one another's intrin-



**Connie Crothers & Richard Tabnik**

Dick Griffin



sic sense of musical logic. I've played with them all for many years but they surprise me every time, I can count on it and that happened tonight. I don't know if you saw it but there were times I was riveted. I was sitting on the edge of the piano bench, my jaw dropped."

The All Star – Mystery Collective mingled movement with music when event producer and noted dancer Patricia N. Parker took to the stage with a handpicked group of heavies – Cooper-Moore on piano, Rob Brown on alto sax, Roy Campbell on trumpet, Jason Kao Hwang on violin, William Parker on bass and Gerald Cleaver on drums. The musicians found a striking chemistry early on and Parker's athletic and emotive efforts brought to life the multifaceted themes covered. Campbell announced that the second song was "Lament for Billy Bang." "It's not just for Billy Bang but for the history of the violin going back to the gypsy music." The composition opened mournfully, then brightened and eventually, after a drum and violin solo, the music broke into a gaily swinging New Orleans funeral celebration, lightening the mood. Brown and Cooper-Moore were especially impressive with their solos.

One of the festival's most highly anticipated showdowns was the duo of saxophonist/English horn player Sonny Simmons, making a rare NY appearance, and pianist Francois Tusques, the pioneer of French free jazz music, making his first trip ever to America at the tender age of 73. The two had collaborated in the past in France a few times so they already had a connection and it showed. Tusques was outstanding, especially when soloing on his own sonata, as well as on "Theme for Ernie" and a blues piece. His approach integrated a raw lyricism with intro-

spective ruminations. He was a fitting match for Simmons as both men have strong footings in traditional jazz. Simmons was impressive on soprano and tenor sax, his aching rendition of Monk's "Round Midnight" was classic, but unfortunately, there were technical issues that thwarted his English horn from being used, leading him to broadcast, "I'm sorry I couldn't be a hero today." Simmons explained his statement afterwards. "My English horn's reeds were no good, I soaked them too long in water and I couldn't do my heartfelt thing. It broke my heart, I couldn't play." About Tusques he said, "This guy's very knowledgeable about the music and he listens to me when I'm playing. The other guys, they're on their own, you dig it? They're so absorbed in their own stuff, they forget about the other guys. Playing with Francois, it's wide-open fields, strawberries forever! I thought overall, with a few flaws, it was a great show."

The Vision Festival ended appropriately with a city of musicians on stage playing tribute to Billy Bang, the iconic violinist/composer who died in April of lung cancer at the age of 63 and who was to have played this spot in the festival had he survived. Bang, who served in the United States Army and saw frontline duty in Vietnam, including battle in the Tet Offensive, released two cathartic recordings in the early '00s, *Vietnam: The Aftermath* and *Vietnam: Reflec-*

*tions* which proved to be high-water marks for his career. What was originally to be a 25-piece string ensemble grew to roughly 40 artists who crowded the stage. William Parker, a longtime Bang associate, directed the ensemble through works including Bang's masterpiece composition "Mystery of the Mekong" and also "Saigon Phunk," both taken from his first Vietnam recording. Emotions ran high on stage and in the audience as the purifying resonances echoed about. The finale came with the mass of musicians remembering Bang with fervor, blowing and strumming with abandon. We'll end this review with words from 3 of the participants. Michael Wimberly – "Just to have his music come alive, he's here. Some of the compositions we played tonight take on such an orchestral form. He traveled the world in order to absorb emotion and culture and it breathed through his music tonight." Roy Campbell – "Billy was a genius and his music was transcendental and covered all musical styles." William Parker – "Playing Billy's music tonight was a great honor. It was actually the first time I played his music without him. Billy always built things off a bass line and a melody, it had a Latin/Asian feel but these compositions were really directed out of his experience in Vietnam. He was just beginning to heal."



William Parker





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# Dick Griffin

## Trombonist, Composer, Arranger, Painter

Interview By Eric Nemeyer



**JJ:** Lets start talking about something that's not what people usually know about you - namely your art, your paintings.

**DG:** Well, art-wise, I'm going to be working on some large works for the whole month of August.

**JJ:** Give a little, background on the nature of your art?

**DG:** I was good at drawing in high school, and there were two guys in high school that were pretty good too - a guy named Paul Campbell and a guy named Walter Jackson. So we were the three artists that could sit down, and the girls would come by and say, "Draw me". That was one of my skills that I had in high school. But I also got interested in playing the trombone when I was in the seventh grade. I finished high school and started to major in music, and I kind of pushed art aside. I never thought of majoring in art, or being a painter, or doing anything with art. Fast-forward to '85, when I moved to Paris to do a Broadway show called "Black and Blue". I ran into a lady who was doing watercolors. I would go out and speak with her every day to sharpen up my French. I told her how much I liked drawing and that I used to draw in high school. She asked why I had stopped and I told her that one thing led to another and I just

started, no one will know that. So I went to the art store and bought two sketch pads, a 9" by 12" and an 18" by 24", and some pastels (the chalk type), and started to paint.

**JJ:** What did you do with those early pastel illustrations that you were doing?

**DG:** I have all of them. I sold a few. I didn't like to sell my work. I still to this day have problems parting with my work. I was fortunate enough to sell 20 pieces to a corporation.

**JJ:** Are you photographing all your work before you sell them.

**DG:** Oh yeah - I document it, I photograph it. In fact, I'm going to do a book of some of my artwork within the next year. But for ten years I didn't let anything go. If somebody came to buy a piece, I would price it very, very high so that I would ask \$10,000 for a piece of my artwork. I guess I had to learn to grow. Somebody told me, "Listen, you paint, you do your art to share with the world, for people to see. You play your music for people to hear." A lot of people in the art world are just now discovering my music and in the music world, just discovering that I am a

ple love figurative work, and some people hate figurative work. But then - art is like that. Some people like avant-garde music, some people like straight-ahead music, some people like country-western music, some people like baroque or classical music. So I really just now understand it. I might not like a piece that I have done, but somebody will love it.

**JJ:** You work on large canvasses that are really extraordinary and striking, in terms of color and size. How did you evolve from the sketch pad to these large canvasses and to oil painting?

**DG:** Good question. Because, I keep a neat place, you know, I didn't paint when I was in Teaneck with carpet on all the floors. I was in this apartment, and I didn't want paint dripping all over the place. With the pastels, I didn't have to worry about the mess. But I started to paint and I went to a framer and I got some shows. I was in this show with Danny Simmons, whose brother was the great Russell Simmons. So Danny and I had been in shows, and I had shown at his gallery in Brooklyn called Corridor. He liked my work and wanted me to put some of my art in an exhibition at his friend's restaurant. Then he just put his hand on my arm and said, "Big pieces!" Now he had never seen me paint any big pieces and I didn't have any big pieces, so I bought two standing canvasses - they were 3 feet by 5 feet- brought them home and started to work. Meanwhile, Ed Clark, the great abstract expressionistic artist, came into my life. He liked my work and gave me the only solo show he's ever given an artist in his studio. That was in '98. Ed only painted really large pieces - 10 feet by 15 feet, all kinds of really, really extremely large paintings, and I really admired his work. He was my mentor, and I was his little best friend and protégé. So, after he had given me this show, we became very close. I called him to come over when I started to paint, and for about a year he would come over and he'd look. He would say, "It doesn't look finished." I was trying to get to him to tell me what I should do. But he would never tell me what to do - he would just come over and say, "Hmm, ok, you haven't ever painted this big, I can see that." One day I

*(Continued on page 49)*

*“Your dream is waiting for you to become true. Instead of you waiting for your dream to become true, your dream is waiting for you to become true.”*

stopped. I had this dream- it was colors just spinning around. It was in '85. I didn't do much with it. I studied with an artist there, but I didn't like his style. I finally talked myself out of painting in Paris because I said, "Well, what am I going to do with the paintings, I can't really bring them home." So I came home, and lived in Teaneck. The place had wall-to-wall carpet, except the kitchen. So I taught myself how to paint in that kitchen. I finally got a place in Manhattan in 1989. Freddie Waits [drummer], a very special friend of mine, passed away in November '89. We grew up together in Mississippi from the first grade through college. He was like a brother to me. I thought to myself, well, he would never know now that I can paint, and if I don't get

painter. Now I'm ready. I guess you mature to a point where you get past insecurities. I do my art for me in a sense. When I say I do it for me, I'm very critical and very hard to please. So when I do a work it takes me a long time to really say that work is finished. I'll mess it up sometimes - I'll work on a piece for a year, and then put something on it that just messes it up. I'll feel like I have to start over. Painting to me is just like composing - I've got songs that I've written the first eight bars and can't resolve the last two bars. You know some people like abstract work, and some people hate abstract work. Some peo-

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was messing around with the paint, and I just spilled it on the canvas – just knocked it over. It splattered all over the canvas and in frustration I just pushed it around with my hands. And I thought, wow, that looks pretty decent. So I called Ed over, and he walked in and said, “Wow!” He sat down and talked about it, analyzed it for about 15 minutes. He said, “Okay, you’re on to something — keep going.” And that’s what I did. So I started to paint big from that day. Then he told me, “Look – I’m going to do something I never did for any artist. Come over to my studio, I want to show you something.” He invited me to his studio and did a painting in front of my face. He showed me how he works in colors and everything. He said, “I want you to use this any way you want to.” After that, let me tell you, I was so proud that he had showed me how he worked. I went and bought a lot of big canvasses. You know, I took 12 photographs. I was showing them to a friend at The Macy Gallery up in Columbia University, and the curator of that gallery was looking over my shoulder. She picked out two pieces right there and then she said, “I want that one, and that one – you’re in the show!” This was a juried show and you have to submit your work for approval, but she said, “These two, I want in the show – don’t worry about submitting.” So, I went to the framer for the two paintings and when I was there I showed him my twelve photographs. He said, “Don’t talk to me about doing anything yet. Go around and see my friend Ernie.” - which was the next street over. I took them to this guy, and he said, “Can I hold on to them?”, and I said, “Sure.” This guy held on to them for about three weeks and I was starting to wonder if he was copying my pieces or sending them to someone? Finally, after about three weeks the guy calls me up and says, “My boss wants 20 of those pieces.” I only had twelve pieces, but that very day I bought fifteen more canvasses and went straight to work! I was fortunate that year when I sold 20 paintings to a corporation, and sold maybe 12 or 15 to other private people. That kind of opened it up, so I finally started to really let my work go and sell it. Sometimes people can’t afford my work, so I barter. I’d rather do that than sell my paintings for something that I wouldn’t be happy about.

**JJ:** You’ve played with many luminaries in the jazz world - Duke Ellington, Count Basie, Ella Fitzgerald, Mingus, Dizzy. Could you talk a little bit about each of those?

**DG:** When I first came here, I started playing with Rahsaan Roland Kirk. In fact, I hadn’t even moved to New York but I just came for the summer. In ‘64, the original Birdland was still happening. John Coltrane performed there, so did Cannonball and a lot of other bands. So Rahsaan introduced me. He was living on Central Park West. He took me down to the Five Spot and introduced me to Mingus. Mingus asked me if I wanted to sit in. I said sure. Then he introduced me, “Ladies and Gentlemen, we have Rolland Kirk’s cousin sitting in with us.” We played “C Jam Blues”, and that was the first time I met and played with Mingus. J.J. Johnson was still living here in New York, and he was just getting ready to move to the coast. He said, “Who’s that kid over there on the trombone?” So I met J.J. That’s when the Five Spot, was on 8<sup>th</sup> Street, in that little section right on the corner of 8<sup>th</sup> Street and The Bowery. I went back after spending that summer in New York, and it might have been the time when Sun Ra had moved to New York. When I was in college at Indiana University, I would come to New York, and play with Sun Ra on Monday nights at Slugs. And then after I moved to New York, I started to play with him regularly. But Rahsaan Roland Kirk was probably the first person that I really, really got tight with. I met him when I was going to Chicago, and there was a trumpet player named Alvin Washington – we called him “Chop Shop”. He told me about this blind guy who played three horns at one time. I didn’t believe it. So I finally came to Chicago and met Rahsaan. When I got out of Indiana, I was going in and out of New York to play gigs and hang out. I met Monk while I was playing with Rahsaan, because we used to play opposite Monk at the Vanguard. I never played with Monk, but we used to hang out in the kitchen and he was very, very nice to me. He liked me because he heard me do the multi-phonics. I was playing three notes, or two notes or whatever, and it stopped him in his tracks. And he said, “Play that again.” From that time on, we would talk to each other. He would come in to the dressing room and the guys would come around, he’d throw his arm out and I would play the multi-phonics, and he’d say, “Check that out.” So we got to be a little team there. From there, I met Clark Terry. I was in Clark Terry’s big band, and we used to play at a club called Club Baron in the 70’s. They declared April “Jazz Month” and Clark Terry’s band announced it. Mayor Lindsay was the mayor, and Duke Ellington was the guest of honor. Duke sat in with Clark Terry’s band, and there again we were playing “C Jam”, and I had the solo. So I’m playing my little solo, and



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Duke looks over my shoulder, cheering me on, smiling, saying, "Go!" That was my claim to fame, to play with the great master, Duke Ellington! Al Grey called me many a time to come out and sub for him in Count Basie's band. I used to do two and three weeks for him. One time he called me out, and he says, "I want you to take two weeks." After two weeks I had planned to do something in New York, so I said okay, I've done the two weeks. So, you know, I really trav-

eled more than once with that band. Mingus got a Guggenheim grant, in the early 70's and I was in his big band. He had two trombones, Eddie Bert and I. I think there were five saxophones, three trumpets, piano, bass and drums. My son bought a book with photographs that Milt Hinton had taken, and our picture is in the book when we were in Philadelphia.

never looked back! Mingus could play the piano as well – he really could play. He'd just sit down and play. I've worked with Donald Byrd, I've worked with Chick Corea. Chick Corea was in one of the bands that Donald had. We worked a week at the Apollo Theater. Donald and I started to teach junior high school together in '68. That's when I met my wife. I met her out at the school, and shortly after that I got married. Donald was doing a regular teaching thing, and we lived on 84<sup>th</sup> Street, and he lived on 79<sup>th</sup>, I think. He had a Jaguar, so he would drive out to Brooklyn, and we would ride out together. And man, I got so many stories about the music, and his association with John Coltrane.

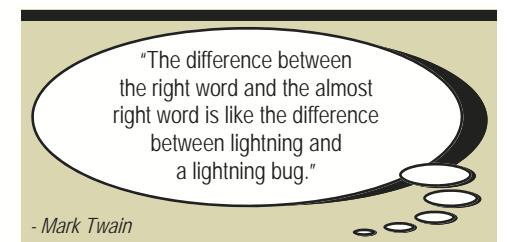
**JJ:** Do you remember any in particular?

**DG:** I worked for two years with Bill Barron up in Wesleyan, and all I did while I was there was talk to him about Coltrane. Ed Blackwell was up there, so I would talk to Ed Blackwell about Ornette Coleman. Marion Brown was studying up there. So I would go up on Sunday night, I would teach on Monday then I would have Tuesday for what they call "office hours". I was living in Teaneck at the time. Ed Blackwell and Marion Brown would get together and they wanted to know what was going on in New York. We'd just talk about the music. And Bill Barron would tell me all those Coltrane stories. One of the stories is about Coltrane practicing so much. Bill would go over to Coltrane's house, and Coltrane would meet him at the door with a horn around his neck, blowing, and talking out of the side of his mouth. And they'd sit down, and they would talk about life, women, girls, whatever. And Coltrane would always be talking but between conversations, he would be on the horn. Bill, he'd feel so bad, he'd go home and practice. Every time he went over there he'd say to himself, "I've got to go home and practice myself."

**JJ:** Could you share some words of wisdom or inspiration that you've heard or subscribe to.

**DG:** Your dream is waiting for you to become true. Instead of you waiting for your dream to become true, your dream is waiting for you to become true. I thought about that, and the thing about it is that it only takes the same amount of time to do a lousy job as it does to do a good job. It's the same thing with my art, and when I play the trombone. It takes the same amount of time to play a decent solo as it does to play something that you get bored with, or that they get bored with. It's a mindset. That's what I come away with from all of this stuff I've experienced being around the giants.

□ □ □



*“... once you got on the good side of Mingus, you couldn't do any wrong. He wasn't going to mess with you. We stayed really, really good friends.”*

**JJ:** When was that?

**DG:** It was '72.

**JJ:** I was at that concert. It was at the Walnut Street Theater in Philadelphia.

**DG:** That's right.

**JJ:** It was at midnight, I think.

**DG:** Yep.

**JJ:** Jon Faddis was playing trumpet, Bobby Jones was in the sax section. I think it was February of '72.

**DG:** You hit it right on the head. It was '72, February. That's right. It's in the Milt Hinton book – *Over Time - Jazz Photos* by Milt Hinton. When I first got in Mingus' band we played this song "Black Saint and the Sinner Lady". During those times, we'd always did six nights at every club. Every club was Tuesday through Sunday. So we were working at the Vanguard, and we were playing the "Blues in F". We got up and I'm playing blues, playing the first chorus in F, and then the next key it went to was B. Then the next key went to F sharp. I had pretty good pitch so it didn't bother me. That night, after the gig, Mingus called me up and

me tonight when you played, because none of the keys I put up didn't bother you at all. And I was mad because I thought when you jumped up and played "Black Saint and the Sinner Lady", you didn't know what you were doing". He said, "Two things I was mad at you for - when you got up and played I didn't think you were there. And you seemed to go slow, and you also sent somebody who couldn't play as well as you. So don't ever do that again!" He said – he called me on it – he said, "Any time you send a sub, send somebody better than you." He also said, "But man, you impressed me." And then after that, he would call me every night and we would talk from 2 until about 5 in the morning. He would talk and just share everything. He really liked my compositions and I would play them for him and would tell me that I should record them. So we got to be the best of friends. He really, really, dug me, and I couldn't do no harm. It's something – once you got on the good side of Mingus, you couldn't do any wrong. He wasn't going to mess with you. We stayed really, really good friends. At the time I was married, my phone would ring, and my wife would say, "Here's your friend." She'd just answer the phone and pass it to me because she knew it was Mingus. So that was my association with him. I had that sort of association with Art Blakey as well. I had just gotten to New York in the late sixties and I played in his band for about a year. But he wasn't recording, and things were kind of slow. And then, when we took the band to Europe, I'd just gotten married and I wasn't ready to start to do a lot of jumping around. I had a teaching position at an elementary school up in Harlem, PS 208 on 111th Street. But he really dug me, because I was clean living, never did any drugs. He admired that about me. When I was living in Paris he would come and he would say, man, come out and play. Art Blakey was quite a musician. He could play piano too. I never heard him play piano, but I heard that he could really play. Jack Walrath said that he sounded like Monk on the piano. The story goes that back in Pittsburgh, he and Errol Garner were both playing piano when some 'gangster' told him, "Look, Errol Garner's going to play piano. You play drums." And he

On the opposite page is a reproduction of *Peace in the air #9*, a large work, 60" X 40" acrylic on canvas, created by Dick Griffin in 2002.





## Eric Alexander

**DON'T FOLLOW THE CROWD** — [www.EricAlexander.com](http://www.EricAlexander.com). *Nomor Senterbress; She's Out of My Life; Footsteps; Charade; Don't Misunderstand; Remix Blues; Don't Follow the Crowd; Cavatina* from "The Deer Hunter."

**PERSONNEL:** Eric Alexander, tenor saxophone; Harold Mabern, piano; Nat Reeves, bass; Joe Farnsworth, drums.

By Eric Harabadian

Tenor saxophonist Alexander bursts out of the gate with a mighty horn sound reminiscent of George Coleman, John Coltrane and Lester Young. The 40-something leader has been on the jazz scene for over 20 years and brings a wealth of experience and unique taste to the table. His mainstay pianist Mabern is versatile and adaptive and the rhythm team of Reeves and Farn-

worth is remarkable as well.

The program is a mixed bag of original modern bop compositions, select pop hits and film soundtrack rarities. Alexander begins with the exotic Mediterranean-styled piece "Nomor Senterbress." His tenor tone is thick and weighty, with a formidable presence that really grabs your attention. The modern pop ballad "She's Out of My Life," which was made famous by Michael Jackson, seems to lend itself very well instrumentally in the hands of the sax master. Alexander's approach is one of patience and reflection; pondering on the sentiment behind the piece. His Phil Woods-type sonority suggests something taken from a page out of the Great American Songbook. "Footsteps" follows and is a nice bopping samba-inspired composition. The saxophonist's tone is exceptional and truly on point here. Henry Mancini's classic "Charade" is filled with great comping by Mabern and a lilting waltz feel throughout. Also included are other quirky and unlikely terrain for jazz fare like the Gordon Parks composition "Don't Misunderstand" from that director's '70s action smash *Shaft's Big Score* and the track "Cavatina" from the Robert DeNiro vehicle "The Deer Hunter."

Eric Alexander possesses a talent for being able to select music from various genres and sources and mold and shape them into palatable and effective improvisational material. He is a modern jazz force to be reckoned with and one to keep an eye and ear out for in the years to come!



## Augmented Reality

**AUGMENTED REALITY** — Daywood Drive. [www.daywooddrive.com](http://www.daywooddrive.com). *Tabacon; Alfonsina Y El Mar; Sphere; Morning of Sorrow; Stone and Son; Only Trust Your Heart; Ohel Israel; Dry Tear; Un-; Leaving; Budva*.

**PERSONNEL:** Roy Assaf, piano; Ronen Itzik, drums; Jorge Roeder, bass.

By Mark Keresman

Ah, the power of "three"—whether it's witches, stooges, musketeers, or jazz trios, there's a certain something about interaction in a triplicate context. Giving, taking, juggle-'n'-jousting, empathy, and even forms of telepathy are possible in a three-member ensemble. Augmented Reality is recent addition to the ever-popular piano trio sweepstakes, and despite their somewhat portentous moniker their self-named platter is a fine set of absorbing, cerebral jazz.

One of the admirable qualities of the *Reality* disc is that it's not easily categorized. It's

post bop but closer to the ECM school of sound than that of Blue Note (with a notable exception); there's plenty of subtle group interaction (yet they don't evoke any period of Bill Evans Trio, the gold standard of trio interaction), it's moody and reflective (while sidestepping sterile noodle/doodle abstraction) yet when these lads want to, they can swing with the best of 'em. There are nods to traditional Hebraic musical forms yet it's not world-fusion jazz. What is it? It's an eloquent swinger like "Only Trust Your Heart" composed by Benny Carter (one of the three non-band compositions here)—driven yet amiable, loaded with the old-school charm and pleasurable melodicism of Carter. "Ohel Israel" maintains that groove albeit with a minor-key melody subtly evoking wide-open Middle Eastern spaces. Ronen Itzek's crisp, almost volatile drumming seems to engage the gentle folk-tinged piano of Roy Assaf in a pointed dialogue throughout that's quietly invigorating. On "Dry Tear," Assaf's keys recall the nimble breezy-yet-almost-funky qualities of Herbie Hancock's mid-'60s Blue Note era. It's the strutting, loping "Un"—that flirts with the soul-jazz sound without ever quite getting there, giving the piece a tasty, tense ambivalence, mixing caginess with earthy joy. Save for the thundering drums, "Alfonsina..." could well be one of Bobo Stenson's rapturous rhapsodies. (I could do without someone "singing" along with his playing, though.) The performances of each player are fine, yet this isn't a "soloists" session (while there are some nice solos, to be sure)—*Augmented Reality*, as a whole, is an ensemble piece.

As you may've surmised, this *Reality* is about sharp contrasts, but these contrasts, never quirky or outré for its own sake, are interwoven in a fascinating, almost seamless fashion. It's a challenging set that's never "work" to enjoy.



## Corina Bartra

**CIELO SANDUNGUERO** — Blue Spiral. [www.CorinaBartra.com](http://www.CorinaBartra.com). *A Saca Cmote con el Pie; Moliendo Café; Warriors of the Sun; No Valentin; You Took Me By surprise; More thann You Can Afford; Night and Day; Guajira Son; Cannaturerias; Aguacero; Magia y Ritmo ancestral; Enlightened Heart*.

**PERSONNEL:** Corina Bartra, Clare Cooper, vocals; Zaccai Curtis, piano; Bruce Williamson, Derrick James, saxophones; Justin Mullins, Sam Hoyt trumpet; Andy Hunter, trombone; Moto Fukushima, bass; Vince Chericco, drums; Perico Diaz, percussion.

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# CD Reviews

By Bob Gish

Latin jazz has plenty of stars and plenty of great songs. And you can't discuss that tradition without giving due acknowledgement to Corina Bartra. This CD extends and deepens here name as part of a living musical stream of jazz, more and more becoming recognized as part of the mainstream rather than an isolated tributary.

One of the favorite tunes from the tradition, done up royally here, is Jose Manzo's *Moliendo Café*. No finer version can be heard in what seems a kind of epitome performance. The voice is strong. The lyrics are sung in both English and Spanish in a kind of symbolic statement of Latin jazz's flowing into the larger confluence of jazz streams.

The trumpets, the saxophones, the percussion, the forms of salsa and bolero, the rhythms fast and slow, all compliment each other and Bartra's voice. There's even a Cole Porter song included, again an example of merger, in this case of *Night and Day*.

The only thing that would beat listening to this CD would be to hear the music live and be able to dance the night away relishing it.



## Larry Gray

**THREE EQUALS ONE**—Chicago Sessions CS0015. *King Vita-Man; Waltz for Lena; Beyond; Be-Bop Blues (for Barry Harris); Karolyn; Blank State; Hail to the Chief (for Wilbur Campbell); Triceratops; Soffi's Lullaby; Mysterious.*

**PERSONNEL:** Larry Gray, double bass; John Moulder, electric and acoustic guitars; Charles Heath, drums.

By Eric Harabadian

This album is a follow up to Gray's Chicago Sessions label debut *1,2,3*, which was a collection of solo, duo and trio tunes. This current project is a fully realized ensemble, with Gray as the sole composer and Moulder and Heath as equally billed participants in this venture. Gary is a more than apt leader and has a diverse and all encompassing flair for composition as well.

The album begins with a track called "King Vita-Man." The trio comes out swinging, with Moulder evoking early Pat Metheny and Grant Green via neo-bop harmonies and edgy lead lines. That's followed by the slow and brooding "Waltz for Lena." The rhythms languidly trail the guitar as Gray accompanies with an explora-

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tory solo. Moulder lightly punctuates with empathic comping and Heath adds atmosphere and color. "Beyond" breaks things down in a loose and sparse manner. There are some brilliant and combustible solos here. "Be-Bop Blues (for Barry Harris)" tips its hat to the Detroit-born composer by way of Moulder's Joe Pass meets Jim Hall traditional phrasing and swing. Named for his wife, Gray's "Karolyn" is slightly melancholy and atonally dark. It is, however, rounded out by the beauty of the bass and guitar counterpoint and harmonic simpatico. "Blank Slate" takes things in another direction by way of angular and challenging melodic ideas. The vibe here is lithe and free, showcasing Moulder at his most adventurous. "Hail to the Chief (for Wilbur Campbell)" begins with herky jerky staccato rhythms. It resolves into swing as Moulder and Gray drift in and out of each other's improvisational space. "Triceratops" spotlights Heath as he opens the piece with an unaccompanied rubato drum section. Moulder brings some grit to his tone ala Mick Goodrick or John McLaughlin. Gray unleashes his bow for some low-end fun in the cello range. Written for his daughter, "Soffi's Lullaby" is Gray at his most sensitive and classically-inspired. This is a thoughtful and beautiful piece truly brought to life by Moulder's smooth acoustic work. Finally, "Mysterious" concludes this fine disc, with a '60s flavored straight ahead jazz tune. It is a sweet and Miles-type number that is melodically catchy and easy to grasp.



## Lee Konitz, Brad Mehldau, Charlie Haden, Paul Motian

**LIVE AT BIRDLAND** – ECM.  
[www.ecmrecords.com](http://www.ecmrecords.com). *Loverman; Lullaby of Birdland; Solar; I Fall in Love Too Easily; You Stepped Out of a Dream; Oleo.*

**PERSONNEL:** Lee Konitz, alto saxophone; Brad Mehldau, piano; Charlie Haden, bass; Paul Motian, drums.

By Mark Keresman

Three elder statesmen (statespersons?) and one serious contender are recorded live and without the proverbial net. During a week-long stint at NYC's Birdland, these four pros, all with varied and shared histories, decided to perform without a set list made in advance. The result, if not historical, is darn fine, exemplary jazz.

Brief background info: Emerging in the 1940s, Lee Konitz was at the nexus of big bands and bebop era, of hot and the cool (he played on Miles Davis' *Birth of the Cool* album) and he was one of jazz's first true avant-gardists. Charlie Haden too lives at the corner of Mainstream and Avant-Garde Streets, he was a member of Ornette Coleman's groundbreaking quartet and with Paul Motian played in Keith Jarrett's quartet. Before establishing himself as a bandleader, Motian was (and remains) one of jazz's most individualistic drummers—he plays as an Impressionist paints. Unfailingly lyrical, Brad Mehldau is the youngest of the four and his recordings are among the best piano trio albums of the past decade (or two).

The opener "Lover Man" has Konitz's alto smooth and velvety but not sweet—it's a sound like no other. Mehldau makes like Monk (Thelonius, of course)—not style-wise, but in the sparing use of notes and subtle use of space(s). "Lullaby of Birdland" (writ by the recently-passed George Shearing) finds Motian's light, precise swing propelling it along while Haden's pliant, buoyant bass lines course through the piece like blood. Konitz is semi-sweet here, his lithe sax lines floating with purpose and elegance, while Mehldau fuses the lyricism of Bill Evans and the percussive aspects of Monk and Dave Brubeck. Sonny Rollins' "Oleo" is a study in contrasts—Mehldau's flowing yet spiky playing and the subtle shifting of tempo throughout by Haden and Motian, Konitz getting a deeper, somewhat burnished sound that evokes the surging quality of Rollins and the dry-as-three-martinis erudition of Paul Desmond...and listen to the way LK essays the blues on "I Fall in Love Too Easily."

*Live at Birdland* is not a classic, but it is

(Continued on page 55)

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## Steven Kroon

**WITHOUT A DOUBT SIN DUDA**—Kroonature Records. *Monterey; Sabro Songo; Nascimento; Mizu (Agua); Tombo 7/4; The First Time (Ever I Saw Your Face); Pamela; On 2; Sou Eu (Luanne); With Out A Doubt.*

**PERSONNEL:** Steven Kroon, percussion; Craig Rivers, flute; Bryan Carrott, vibes; Ruben Rodriguez, bass; Diego Lopez, drums; Igor Atalita, piano; Special Guest: Bobby Franceschini, saxophone.

By Eric Harabadian

On this, his fourth release, leader Steven Kroon continues to bring his robust and authentic Latin rooted jazz grooves to the masses. This is a vital record filled with a ton of heart and danceable rhythms.

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## CD Reviews

gests the cool jazz vibe of the California coast. In particular, Bryan Carrott really shines on vibes. That's followed by guest saxophonist Franceschini's "Sabro Songo." It is a strong mid-tempo samba that has a nice ascending/descending chord sequence and a collective energy from all soloists. "Nascimento" by Detroit composer Barry Harris is next up featuring a lyrical and laid back use of space. There's also a consistent rhythmic pocket at work here too. "Mizu (Agua)" finds the band digging deep in a Brazilian style. Kroon really locks it down and provides a supple and supportive bed for the vibes and flute. There is kind of a bluesy approach in the solos and the orchestration by arranger and composer Zaccai Curtis is exceptional. The Airto Moeira classic "Tombo 7/4" has all the energy of the original and is handled at a brisk pace. Carrott's vibes and Franceschini's sax intermingle and trade off very well. Perhaps the wild card in the deck is not wild at all, but rather a faithful and mellow rendition of the Roberta Flack nugget "The First Time (Ever I Saw Your Face)." Vocalist Carla Cook delivers a rich and smoky performance drenched in romance and tempered with solitude. Bobby Watson's "Pamela" follows with a bouncy and vibrant Latin beat. Its core is pure bebop where each soloist gets equal time to blow. "On 2" is a spicy cha cha number, with an unorthodox melody. Kroon, bassist Rodriguez and drummer Lopez put the spark in "Sou Eu (Luanne)." It contains a mid-tempo funky groove that inspires bright and effervescent soloing on bass and flute. The final selection is the only one on the disc co-written by Kroon himself. The title track "With Out A Doubt," also written and arranged by pianist Igor Atalita, has a nice and easy waltz quality to it.

With a number of side musicians, composers and arrangers to keep track of, Kroon proves to be an effective and charismatic leader as well as percussionist. This is a no nonsense straight ahead Latin jazz record and preserves the genre while, at the same time, elevating it to new heights!



### Junior Mance

**LETTER FROM HOME**—*Jun-Glo Music JG 103, Holy Mama; Home on the Range; Jubilation; Letter From Home; The Uptown; Medley—Sunset and the Mockingbird/A Flower is a Love-some Thing.*

**PERSONNEL:** Junior Mance, piano; Hide Tanaka, bass; Kim Garey, drums; Ryan Anselmi; Andrew Hadro, baritone saxophone.

By Eric Harabadian

Recorded live at Café Loup in NYC on March 6th, 2011, this is the Junior Mance Quintet presented in all their current and unadorned glory. What you hear is an ensemble at the top of their game led by one of the all-time greats of

the keyboard. Their set list is raw and visceral, yet delves into the romantic and pastoral as well.

From the get go there is no doubt that this disc is "live." The opening track "Holy Mama" swings hard by way of front line sax men Anselmi and Hadro. Their dual horn delivery packs a wallop and hits you with a gritty and

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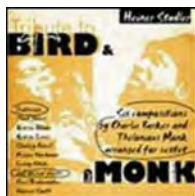
soulful edge. That's followed by the country & western standard "Home on the Range." This is not exactly something one would necessarily associate with the typical jazz canon but then this is not a typical jazz band. In particular, Mance brings a reverence to the original melody and spirit of the piece, but infuses it with a Ray Charles-like gospel feel. "Jubilation" continues that pseudo gospel experience, with bright and cheery solos by the woodwind-fueled front line and a mighty groove by drummer Carey that really propels this one into orbit. The title track "Letter from Home" swings in a mid-tempo fashion, with a robust and visceral energy. The piece has a somewhat epic quality reminiscent of Cannonball Adderley or Charles Mingus. "The Uptown" keeps the fires burning, with a sophisticated and urbane piece; simple in construction and a nice take on the blues. Mance and company complete the evening with a medley of standard fare that concludes on a mellow and thoughtful note.

## Heiner Stadler

**TRIBUTE TO BIRD AND MONK** – Labor Records. [www.laborrecords.com](http://www.laborrecords.com). *Air Condi-*

tioning; *Ba-lue Bolivar Ba-lues-are*; *Au Private*; *Straight No Chaser*; *Mysterioso*; *Per-haps*,

**PERSONNEL:** Heiner Stadler, arranger, conductor, producer; Thad Jones, cornet, flugelhorn; George Lewis, trombone; George Adams, tenor sax, flute; Stanley Cowell, piano; Reggie Workman, bass; Lenny White, drums; Cecil Bridgewater, trumpet (replaces Jones on track 2); Warren Smith, tympani



By Mark Keresman

Return with us now to those thrilling days of yesteryear—namely, 1978, when "tribute albums" weren't as commonplace as they've become in the last 10 or 15 years. That year Polish-born, NYC-based arranger/composer/producer Heiner Stadler conceived a tribute to Charlie "Bird" Parker and Thelonious Monk and originally it was available as a two-LP set on the elusive Tomato label. It featured some of the best players of that (or any) time—including Thad Jones, George Adams (then in Charlie Mingus' band), and Stanley Cowell—performing radical interpretations/re-imaginings of Monk and Bird classics. It's been available intermittently ever since.

Now, on the revived Labor label, it's available again—perhaps its time has come. *Tribute* isn't a cozy, nostalgic, or overly deferential re-visit to standards by a couple of iconic figures—it's a wild 'n' woolly, sometimes harrowing rave-up/blow-out wherein the players take classic tunes to the edge. "Au Private" swings mightily, George Lewis going to town with a blistering, punchy solo, the thorny ensemble work evoking that of the Steve Lacy Sextet (of which Lewis was a member) and George Russell's big band(s). "Straight No Chaser"—a 20-minute-plus workout—here becomes a clarion call for The End, Stadler's arrangement seething with apocalyptic ferocity.

As to be expected, the performances are top-notch. It's unusual to hear Thad Jones in a context with such "out" compatriots (I refer to Lewis and Adams, of course), but he more than holds his own, and some of the abandon of his mates rubs off on him. Adams is brilliant here—his playing has some of the rip-roaring aspects of Albert Ayler and the bebop-in-overdrive wail (and focus) of Johnny Griffin. Reggie Workman is at his supple, rippling best. At the time of this recording Lenny

White was into fusion/funk madness, but he is turbulent and (yes) swinging. Stanley Cowell is subdued but lyrical as ever. Those with reservations about free playing, be warned—*Tribute* is not an easy listen. For those valuing "out" playing in a forceful, swing-laden context—dive in!



## Rick Stone

**FRACTALS**—[www.jazzand.com](http://www.jazzand.com). *Stella* by *Starlight*; *Fractals*; *Key Lime Pie*; *Darn that Dream*; *Scoby*; *Nacho Mama's Blues*; *Smoke Gets in Your Eyes*; *Places left Behind*; *Speed bump*; *Ballad for Very Sad and Very Tired Lotus Eaters*; *The Phrygerator*.

**PERSONNEL:** Rick Stone, guitar; Marco Panascia, bass; Tom Pollard, drums.

By Bob Gish

Call it hard bop, call it fusion, call it modal, call it intervallic, call it fractionalized, call it "fractalized," call it great good stuff, especially for guitarists.

Stone knows his scales, his arpeggios, his fret board, his changes, his theory, and his timbre and tonality. And he knows how to balance a set list with new compositions and old standards.

He does much of it himself, certainly placing himself and his rather tubby-sounding, yet appealing guitar in front of his trio. But this isn't solo guitar; it's ensemble playing, taken all in all. Guitarists are, of course, cut from many cloths. Similarly jazz guitarists all have a unique sound and approach.

Those players who like long lines, lots of notes, even notes approaching and departing

"Stop comparing yourself to what is merely someone else's "highlight reel." Behind the curtain, things aren't as perfect as what's on the surface. Focus on doing what you want and you can exceed the "highlight reels" you're using as a basis for comparison.

- Rachel Hoffman


from a center, punctuated by strategic chords played by someone who knows what he's doing (perhaps to a fault) will go ape over this CD. If fractal patterning is a favored sensibility, then here's the cat's meow. Even the more mellow set of players, those more in the tradition of Joe Pass, will find much to learn from here.

If there is a down side to the entire recording, at least for stodgy old melody prone geezers, it's this: all the tunes sound a bit too instructional, too theoretical and analytical at the cost of that oft sought after quality called

soulfulness—that ability of the likes of Miles Davis, Johnny Smith, or B. B. King to travel “miles” on one, long, sustained note, the ability to make the listener relish each road sign or root.

But shucks, analysis isn't always paralysis and such is the case here. Professor Stone presents eleven fine lessons in how to really play the guitar.


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# Noteworthy Performances



**Bobby Broom** [www.jalc.org](http://www.jalc.org)  
Dizzy's Club Coca Cola: 8/8

On Monday, August 8, Bobby Broom's Deep Blue Organ Trio heads east from Chicago to make their long-overdue New York City debut at Dizzy's Club Coca-Cola, where they'll also celebrate the release of new album *Wonderful! With Wonderful!*, Deep Blue's fourth CD and second for Origin Records, guitarist Broom, organist Chris Foreman, and drummer Greg Rockingham pay homage to Stevie Wonder with nine of his compositions rendered anew in the jazz organ trio tradition of which they

have become among the world's most prominent purveyors.

**Aaron Irwin's Vicious World** [www.tomijazz.com](http://www.tomijazz.com)  
Tomi Jazz, 8/27, 8:00 & 9:30 pm

Vicious World - a septet co-led by saxophonist Aaron Irwin and trombonist Matthew McDonald - reimagines the compositions of singer-songwriter Rufus Wainwright on their new CD *Plays the Music of Rufus Wainwright* and you'll get to hear that strikingly creative music at tonight's CD release concert. The band re-shapes the brilliant singer-songwriter's tunes for an unusual instrumental ensemble and the results are stunning. Joining Irwin and McDonald for this concert are guitarist Sebastian Noelle, bassist Thomson Kneeland, drummer Danny Fischer, violinist Eliza Cho, and cellist Maria Jeffers. Their music is fresh, hypnotic and unlike anything you've ever heard before. (Photo by Bryan Murray)



**Carla Cook** [www.JazzStandard.com](http://www.JazzStandard.com)  
Jazz Standard: 8/11 - 8/14

A jazz singer/songwriter who sings standards beautifully, scats and does it all with impressive style and intonation. A native Detroit, she grew up in a musically rich and diverse environment. Cook goes beyond the American Jazz Standard Repertoire. She reinterprets songs from the rock and R&B worlds. Her favorite artists range from Miles Davis to Chaka Khan to Johann Sebastian Bach. During her formative years, Cook studied privately voice, piano and string bass, and later moved to Boston to attend Northeastern University and earned a degree in Speech Communication. She has recorded several albums. Her sextet includes: Darryl Ivey, piano; Lonnie Plaxico, Kenny Davis, bass; Bruce Cox - drums; Steve Kroon, percussion.



**Rick Stone Trio** [www.lalanternacaffe.com](http://www.lalanternacaffe.com)  
Bar Next Door at La Lanterna: 8/26, 7:30, 9:30 & 11:30

Guitarist/composer Rick Stone and his trio with stellar bassist Marco Panascia and fiery drummer Tom Pollard celebrate the release of their new CD *Fractals*, in this special concert. Robert Silverstein of 20th Century Guitar calls Stone "one of the finest straight-ahead guitarists on the current NYC jazz scene," and we agree. Stone has earned acclaim for his previous CDs and has performed with the likes of Kenny Barron, Barry Harris, Ralph Lalama, Eric Alexander, blues singer Irene Reid, saxophonist Eric Person, and swing clarinetist Sol Yaged. A force to be reckoned with, Rick Stone knows how to swing. (Photo by Chris Drukker)



**Patty Ascher** [www.bluenote.net](http://www.bluenote.net)  
Blue Note, Mon, 8/22

Brazilian singer Patty Ascher performs music from her new CD "Bossa, Jazz 'n' Samba." Ascher brings her alluring charms to bear on a set of striking originals and well-chosen covers. Ascher delights her audiences with vocals in English and Portuguese. Born in Sao Paulo, Brazil, Ascher grew up in a musical household. Her father Neno was part of a very successful Brazilian band from the 70s called Os Incríveis (The Incredibles). As a singer, she cites Brazilian divas Leny Andrade and Gal Costa, along with American jazz divas Nina Simone, Ella Fitzgerald, and Dinah Washington, as important influences.



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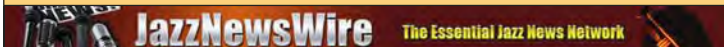
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Showmans Jazz. 8/4 (8:30 PM) (125th & Morningside Heights)  
Trumpets: 8/19 (8:00 PM), Montclair, NJ

Australian-born, New York-based guitarist Guitarist JC Stylls new CD is *Exhilaration & Other States*. He is that rare artist who knows how to fire up a crowd with some relentless swing, cool them out with a relaxed groove or a beautiful ballad, and then reignite the blaze with a burning tempo that only a full-fledged master instrumentalist could conjure. His Motema Music debut evidences all this featuring a B-3 trio comprised of veteran Pat Bianchi and drummer Lawrence Leathers.



**John Abercrombie Organ Trio** [www.iridium.com](http://www.iridium.com)  
Iridium: 8/26-8/28

Guitarist John Abercrombie traverses a wide range of genres and styles from jazz fusion to post bop and more. He has performed and recorded with Billy Cobham, Jack DeJohnette, Michael Brecker, Randy Brecker (including their 1970s band, Dreams), Ralph Towner, Dave Holland and many others. Abercrombie has recorded primarily for the ECM label during his career as a leader. He is a graduate of the Berklee College of Music.

(Photo by Eric Nemeyer)



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