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DECEMBER 2011

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Jazz Nativity  
Dec. 22, BB King's  
Lauren Hooker  
Amy London  
Holli Ross  
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# Jazz Inside

## Jazz Inside Magazine

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Cover: Sheila Jordan  
Feature begins on page 4

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## CONTENTS

### CLUBS, CONCERTS, EVENTS

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

### FEATURE

- 4 Sheila Jordan, by Nora McCarthy
- 45 A Lifetime of Achievement

### INTERVIEWS

- 30 Anne Phillips
- 32 Amy London
- 34 Holli Ross
- 36 Jeff Hedberg
- 37 Lauren Hooker
- 38 Shawn Aileen Clark
- 39 Okan Ersan
- 40 Judi Silvano
- 44 Rondi Charleston

### CD REVIEWS

- 48 John Alexander; Ron Carter Big Band; Duduka Da Fonseca; Eddie Daniels, Roger Kellaway; Curtis Fuller; Allan Harris; Dan Jacobs; Lalama Brothers; Elisabeth Lohninger; Bill Cunliffe; George Brandon

### PERFORMANCE SPOTLIGHT

- 47 Performance Spotlight

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# Sheila Jordan

Interview By Nora McCarthy

Jazz singer, improviser, lyricist, educator, creative pioneer and 2012 NEA Jazz Masters Award recipient, Sheila Jordan came up during a most significant time in both the history of jazz music and of this country—the Civil Rights Movement—which put her right in the center of the mix with the greatest jazz musicians of all time while fostering her rebellious spirit. Out of these two iconoclastic forces she developed as an artist. Born with a natural talent for singing and an angel on her shoulder, Sheila experienced many highs and lows in her personal life and over 60 year long career. However, driven by her unwavering love of the music, and strong belief in change, she persevered, and is an inspiration to many aspiring and accomplished jazz singers today.

**JJ:** Ms. Jordan, Jazz Inside Magazine would like to congratulate you on your recent award, The NEA Jazz Masters Fellowship, what does it feel like to be the recipient of this most coveted award?

**SJ:** I'll tell you a funny story about it. I had returned home from doing a week in Toronto with workshops and a couple of concerts. I came in the door and my phone was ringing. I answered and this guy said, "I'd like to speak to Sheila Jordan—Sheila Jordan please." And I said, "Yes." He said, "Is this Sheila Jordan?" very business-like. And, I said, "Yes, what do you want?" He said, "Well this is Wayne Brown from the National Endowment of the Arts and I just wanted to inform you that you are to be a recipient of the Jazz Masters Award." I said, "Oh my God Wayne, I thought you were a telemarketing guy, I'm so sorry." So, both of us cracked up laughing. I was in such shock when he told me this, I'm still in shock. I said, "Are you sure?" I'm thinking they're going to call me up and say, "Oh we made a mistake."

**JJ:** It's the highest award in the country given to jazz musicians, that's awesome.

**SJ:** I know and there are so many great musicians out there that haven't gotten it. I've never had a Grammy nomination or anything like that. But I think part of the reason I was selected has to do with the fact that I am known as a teacher. I am so blessed to have something like this happen to me at 83 years of age. It's such a gift and I do not take gifts like this for granted. It's overwhelming and it's just fantastic.

**JJ:** I understand that this may be the last year that they will be giving these awards, is that



true?

**SJ:** Well, they're not sure. I heard it might be but I don't know too much about it.

**JJ:** Sheila, please describe your journey. Reflecting back on your life's blessings from your recording debut at the age of 34 with your original rendition of the classic, "You Are My Sunshine," on George Russell's 1962 album *The Outer View* to your first full-length album, *A Portrait Of Sheila*, on Blue Note Records that same year to now receiving the highest honor that our nation bestows on jazz artists for their exceptional contributions to the advancement of jazz?

**SJ:** I always sang as a child. It was a way of eliminating the pain of poverty, alcoholism and

the taunting of the kids in the schools that I went to as a little kid. The music has always saved me; it was my savior. The music is part of me. And, I knew that as a little tiny kid. A kid that walked all the way to the store for her grandmother in the dead of winter to get a little bit of food singing all the way up and all the way back, constantly singing. And, I was in pain because it was cold. It didn't matter. Any time I had any deep feeling whatsoever, I was singing. So I made a decision at a very young age in life, especially after I heard Charlie Parker, that music would be my journey.

**JJ:** Where did you first hear Charlie Parker?

**SJ:** I put a nickel in the jukebox and heard him; it was across the street from the high school I went to in Detroit. This was after I moved there from Pennsylvania; I was with my grandparents

(Continued on page 6)

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before that until I was 14 years old.

**JJ:** Why were you with them?

**SJ:** Because my mother couldn't take care of me, she was too young and my father could have cared less; he had nothing to do with me. He had remarried and had another family. I was kind of a loner.

**JJ:** Do you have siblings?

**SJ:** Well I have half sisters and a brother but he passed on. There were four sisters I believe that I only recently have gotten in touch with and we've become very close. It wasn't their fault, it was my father's—he couldn't be bothered at the time. He had all these kids with another woman.

*“Learn the original melody.  
The original melodies are the  
stepping stones to improvisation.”*

It was hard; it was very difficult. My grandfather was like my father but he was an alcoholic. My grandmother was like my mother. As I said my mother was too young; she couldn't raise me. When I was 14 I moved to Detroit. In Pennsylvania my mother had gotten into a fight with my grandfather, they were all drinking, he said “Take your kid, I've had her all these years now you take her.” That kind of hurt me but it was supposed to happen. I don't know where I'd be today—I probably wouldn't be alive. I'm sure I certainly wouldn't have been singing. Even though I sang as a little kid, I don't think I would have had the jazz journey because there was no jazz in Pennsylvania in that little coal mining town, that's for sure. So, the journey was up and down. But you know, it's like anything in life, if you love something strong enough you will go to any lengths to keep it alive within your soul. And, that's what I've done because the music is so important to me. I don't mean necessarily that I have to sing it or be known. I'm not even talking about awards or anything like that; I'm talking about music saving my soul. Whether I teach it, whether I go and support it, or whether I sing it, it's just part of my life. I eat, breathe and sleep, jazz music. That's what I am.

**JJ:** Speaking of awards, what other awards have you received?

**SJ:** I received the Mary Lou Williams award a couple of years ago and that was a shock. Then I got the MAC award and *that* was a shock. I'm always shocked, I always keep thinking, “Who is this person that they are giving these awards to, you know?”

**JJ:** That little girl that was singing on her way to the store in the cold for her grandmother.

**SJ:** The little girl trying to get rid of her misery through song. That's what I did; I would try to get rid of my misery through song, that's how I lived. And, it's all paid off. Even going through

the time in my life with the alcohol and cocaine use, somehow I was saved. I had a spiritual awakening and boom, the spiritual awakening came in the form of a subliminal message that said in effect, “I gave you a gift and if you don't take care of it, I'm going to take it away and give it to somebody else.” I jumped up—I was coming out of a hangover—and boy I got my butt to AA real fast and I've been there ever since. It works if you work it.

**JJ:** Having supported yourself and your daughter working as a legal secretary and then in an advertising agency till you were 58 years old, having conquered addiction and other personal demons, your story is an inspiration to *all* singers today some of whom are just coming out of school with a degree in music that are grappling

with a diminished jazz market and fewer opportunities, an over abundance of “door gigs,” and a bad economy who are finding it hard to make ends meet and still hang on to their dream. What advice can you give to those singers who are disheartened and having a difficult time staying positive, optimistic and focused?

**SJ:** Do not give up!! Don't give up. When I decided to dedicate my life to music, it meant regardless of what went on, I would always find a place to sing even if it was in the streets...I would find a place to sing. Don't give up. Do this beautiful gift that you have, don't let it go. Because if you let it go too long, you might not get it back and that's a definite. The two most important things in my life were keeping jazz music alive as I said regardless of how I went about it whether it was singing, teaching, or going out to support it. The other thing was my daughter. Like my father, her father had nothing to do with her. He didn't support her or anything, but he had an illness. He was a drug addict and that is a disease which I know. So for me I always kept the music alive regardless of whether I was working in an office to support myself and my daughter; I always found a place to do music, always. I had a job in a club in the Village called the Page Three making six dollars a night. By the time I paid the babysitter and the cab fare home, I had maybe a dollar left. But I did it for the music; I just knew I had to sing to let out my feelings. I wasn't doing it for any other reason than to satisfy my soul. It had nothing to do with hoping to get discovered or becoming a star. That never occurred to me. So everything that happened to me from that time forward up until today has been mind blowing. When I got laid off from my job, I was 58 years old. Because the agency where I worked was merging with another advertising agency, they gave me two options, either take a year's severance pay or float around the agency as a typist doing little odd jobs here and there. I didn't want to do that. I had been praying for a long time to

be able to do the music more. And as they say, be careful for what you pray for, you just might get it. And I never looked back. From the time I left the advertising agency of Doyle Dane Bernbach at age 58, I have worked, and I have been able to survive spiritually and financially. It's amazing what has happened to me. I believe that if you dedicate your life to something you love, it will come around. It will come back. As I said before, everything I do, whether it's singing, teaching or supporting the music it doesn't matter. It does come around. I never gave up on it. I never turned my back on it. I never let it go. I couldn't. The music is part of me. I knew that as a little tiny kid. A kid that walked all the way to the store for her grandmother in the dead of winter to get a little bit of food singing all the way there and all the way back; I was constantly singing. I was in pain because it was cold but it didn't matter. Any time I had any deep feeling whatsoever, I was singing.

**JJ:** Please talk a little about your teaching.

**SJ:** I've been teaching since 1978. I started a workshop at City College when John Lewis was still alive. He and Eddie Summerland, who was the head of the Jazz Department, wanted me to come there and do a concert so I went. Afterward they asked me to teach there. Janet Steele, a classical professor, said I should start a vocal workshop but I told her that I didn't know how to teach. In saying that, I learned how to teach through teaching. One of the things I found out very early is that you do not break people's spirits. It doesn't matter how old the student is. I've had workshops where women in their fifties, sixties and seventies wanted to sing. They had let it go and wanted to come back to it. That is always a thrill for me.

I was a pioneer in starting the vocal workshop thanks to Janet Steele, John Lewis and Eddie Summerland—it was an accident but I believed in the workshops; I've been teaching ever since. I don't teach on a weekly basis anymore the way I used to but I still do my summer workshops and I get wonderful kids. I've had some terrific students; students that are out there doing it now, making it.

**JJ:** That must be very fulfilling for you.

**SJ:** Yes, absolutely regardless of whether they stayed in jazz or went on. One of my students, Lilieth White, has since become a really big Broadway star. She has a fantastic voice and is a very sweet woman. I've done workshops where well known singers such as Tierney Sutton and Roberta Gamberini participated. Roberta came to a workshop I conducted in Italy. A lot of the young people today that are starting to make it at some point crossed my path. So it's just absolutely beautiful because I could have chosen to not encourage them—I could have broken their spirits—but that's not the way I teach. Theo Bleckman was also a student of mine; I brought him over from Graz, Germany. He's doing great now. I believed in him. He used to say that I teach with my heart. I think it's very important for teachers to not be on a power trip when they

*(Continued on page 38)*



teach but a lot of them are. It's unfortunate. I never yell at my kids; I never did and I never will. I don't let them get away with anything; I give them what they need. But, I do it with love.

**JJ:** Coming up, you crossed color lines, following and working with Black musicians during a highly incendiary racial time in our country's history, meeting with disapproval from White America—at times physical—how did these experiences impact your career and what do you think of our current political climate now that we have a Black President in office? Do you think we are in a better place?

**SJ:** First of all, I would say that I almost got killed over my belief in racial equality. In other words, I never saw color. I saw souls and people who I could identify with. It happened to be that the music that I finally decided to do, thanks to the great Charlie Parker who was like my brother, showed me the way. I found what I wanted to do but I had to struggle for it because the music that I loved and wanted to be around was being made by Afro-American musicians in those days. There was such hatred and ugliness and prejudice in Detroit, Michigan that I almost got killed many times. I thought when I got to New York that it would be different. Well it was in New York that I almost got killed. After having dinner in a Chinese restaurant with two of my Afro-American artist friends we were headed back to my loft where there was a full session going on when we were jumped by four guys. They held my two friends and one of them threw me down on the street, knocked my front tooth out. He started kicking and punching me while I was lying there and suddenly I looked up and saw some man walking across the street all dressed up in a suit and a coat with a gun that was pointed in my direction. I said to myself, "I'm going to die over this. I know that I'm right; I know things are going to change one day. But if I have to be a pioneer in this and die then that's what's going to happen and I don't care." I wasn't afraid and that was way before my daughter was born.

**JJ:** What year was this?

**SJ:** Probably, 1953. The man happened to be a plain-clothesman and he was White. It was also a White plain-clothesman in Detroit that caused me to leave Detroit because I was always in the police station answering questions like "Why are you hanging around with \_\_\_\_." (I won't use the word.)

My first boyfriend was Frank Foster. The cops took me, Frank, my girlfriend, and the guy she was with to the police station. We were going to Belle Isle in Detroit for a picnic. They stopped our car, made us come down and gave me the third degree. The cop asked, "Do you see this in my holster?" I said, "Yes, it's a gun." He said, "Let me tell you something. I have a nine year old daughter at home and if I found her the way I found you tonight, I'd take this gun and blow her brains out." I said, "Oh my God, I've got to get out of here; how am I going to get out of here." He said, "I'm going to call your mother." I said, "Call my mother???" I've been living on my own since I was seventeen years old; I've been supporting myself and getting through school." I wasn't being a smart ass, because I knew he would get me if I was a smart ass but I said, "Officer, I'm moving to New York." Because Frank was going into the army and I wanted to be near Charlie Parker's music. My decision was when Frank went into the army, I'd move to New York, which I did. The cop said, "Oh, so you're going to where it's more cosmopolitan." That's why it was so weird that when I came to New York thinking it was less prejudiced,

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because of the Bebop scene that I almost got killed and it was a plainclothes detective that saved my life. Now why was he there? Isn't it strange that a plainclothesman would be right there at that exact point in time? I'm telling you I would have gotten killed, that guy would have killed me. It's always been that way with me, there's always been somebody taking care of me, I believe that.

**JJ:** What do you say now when you look around at the world?

**SJ:** I see interracial couples all the time, with their children, their bi-racial kids like I had. I

**JJ:** Absolutely—the human race, the way it was intended, what we're supposed to be now. If we could get to that one thing first, we'd have most of our troubles solved.

**SJ:** Exactly!! [Laughter] I feel there's hope. I feel there are enough beautiful people out there in the world to see that we will get through this—this too shall pass.

**JJ:** What songs have you composed and did you write "Reel Time?" I love how you sing it and I've noticed that you use it also as an introduction to other songs?

**"I learned phrasing by listening to Bird. I don't recommend singers learn tunes from other singers because they are not going to learn the tune right."**

had a bi-racial daughter with Duke Jordan. I say, "Look, look, look I was right, it's happening!" It makes me thrilled. I'm thrilled when I see it.

**JJ:** We still have serious racial issues though in this country.

**SJ:** We have a long way to go but it's not as bad as it was.

**JJ:** You're absolutely right but when I see a return of the same old prejudices rearing their ugly heads since Obama got elected, especially during the election and how Congress has blocked his every effort since he has been in office basically, you've got to acknowledge how far we still have to go.

**SJ:** They do that to him because they don't want a Black president. They don't want anybody that might do us some good who is Black. They don't want him in there. If he pulls us out of this mess, he'll be up on top and rightly so. I think they're not giving the poor guy a chance.

**JJ:** I agree, they don't want to give it up to a Black man.

**SJ:** That's what it is and again that's where the (#@!%) messed up prejudice comes in. It's still a mess but people are getting together and people are living their lives the way they want to. If they want to marry an African-American or vice versa an African-American wants to marry a White person, it's happening. Look at a lot of these movie stars like Sandra Bullock adopting a Black child, it's beautiful. That would have been unheard of years ago.

**JJ:** I know...and Madonna too, and Angelina Jolie.

**SJ:** It's just incredible. It's going to take some time but you know what? There's a light at the end of the tunnel I see it. This is proof of it. One day we will all be one race.

**SJ:** No, that was written by Chris Lee who is a vibraphone player and a drummer from Portland, Oregon. The first part of the song is improvised when I do it sometimes but that's from the Native American thing I do. I'm not a composer, but if something really hits me, then I can write about it like the lyrics to Don Cherry's "Art Deco." I wrote something for Bird called "The Bird" then I put lyrics to his Quasimodo which talk about how it was growing up as a kid the first time I heard Bird. But I wrote a little intro for that before I did "The Bird." Then I wrote a little introduction for Miles Davis about how beautiful it is when Miles Davis plays a ballad. "The Crossing", I wrote for my recovery, it's also the name of the album I did with Kenny Barron, Harvie S, Ben Riley and Tom Harrell. Then there's "Sheila's Blues." I wrote that because everybody asks me a million questions after I come off the stage such as, "Where do you come from, where did you grow up, etc...?" But I want to hear about them, I don't want to talk about me when I come off the stage. So I wrote "Sheila's Blues" and it tells my whole story. I change it up from time-to-time according to what is happening now. I'll put in an extra chorus and then it tells everybody where I came from, how I heard Bird for the first time, what's going on in my world and stuff like that; that way everybody knows. So when I come off the stage I want to hear about them; what brought them to hear us.

**JJ:** When did you start putting the chanting into your improvisation?

**SJ:** Oh, I've been doing that since I was a little kid but I never put it into jazz. I mean, I grew up with Tommy Flanagan, Kenny Burrell and Barry Harris; I don't think I was going to be doing that stuff around them because they would have said, "Is she out of her mind?" But it was always there. It was one of things I did as a kid that would get me through. I would make up these

*(Continued on page 38)*

sounds and hear them when I had to walk past the graveyard or when I had to go to the store when it was freezing out. I'd be doing these chanting things, singing and making up words, and making up sounds; that's what I did. I can't remember exactly when but I finally decided that it was part of me so somehow one night it just broke out. I might have started doing it when I started doing some of Kuhn's original tunes like "Deep Tango," and I improvised. Plus a lot of it happened when I started doing the bass and voice.

**JJ:** You are one of the first singers to work in that format, I don't know of any singers before you who sang with only the bass—were there any before you?

**SJ:** I am the originator of the bass and voice duo format. Peggy Lee did a tune once with bass and voice but I had already been doing bass and voice with Peter Ind at Lennie Tristano's sessions; I was studying with Lennie at the time. That was years ago in the early 50's before my daughter was born.

**JJ:** You studied with Lennie Tristano but it has also been written that you said you studied with Charles Mingus as well which you've denied. Once and for all let's dispel the misinformation floating around out there here and now, did you ever study with Charles Mingus?

**SJ:** No. I never said I studied with Mingus, it isn't true. Is there a way to take that information off the internet because I'd like to? It was Max Roach and Charlie Mingus who turned me on to Lennie Tristano. Mingus used to come up to Lennie's and play. One of the very first times that I ever did a bass and voice duo was in Toledo. I went to visit my half sisters and we went to this jazz club and Mingus was there with I believe Lee Konitz and a drummer. So Mingus asked me to come up and sing a tune. I said, "But there's no piano or guitar." Mingus replied, "Well that doesn't seem to bother you at Lennie's." So, I said, "Yes, I know, but I'm not going to do it out in front of people." And he said, "Why not?" So I did Jerome Kern's, "Yesterdays", I'll never forget the first time I ever performed in bass and voice duo with Mingus I was only sitting in. I want to make that clear. I never studied with Charlie Mingus; I just had gigs with him every once in a while. He'd have a gig somewhere or somebody would have a gig and he'd be the bass player. They would present me a little bit at the time doing a couple of tunes just sitting in. But I never studied with Mingus.

**JJ:** What did you study with Tristano? Do you read music?

**SJ:** I'm not a great reader. I have to be very honest, I hear quicker than I can read. I would have loved to have been a piano player and I would have loved to be able to compose. I had a great aunt when I was a little kid living with my grandfather, she was his sister, who I took piano lessons from. They were free but we were so poor we wouldn't have been able to afford them

anyway. She was brutal. That's why I talk about teaching and not breaking spirits. She would take a ruler to my very small hands—tiny hands at that time. I couldn't reach the keys and she took a ruler and cracked my little hands. I remember my grandmother asking me why my hands were all black and blue and I told her that Aunt Alma hit me when my hands couldn't fit the keys. I told her I couldn't go there anymore and she wouldn't let me go there anymore. Consequently, I became afraid of the piano.

**JJ:** Did you ever study bebop or did you just listen and absorb it?

**SJ:** Are you kidding? We didn't have any jazz schools back then. I grew up with the best, Tommy, Barry and Kenny. We always had sessions and I sang with these two wonderful Afro-American cats, Leroy Mitchell and "Skeeter" Speight—they taught me how to scat sing. I found a way to make a little extra money by cleaning this woman's floors and I would go down on John R, a street in Detroit, to the record store and I would buy all of the records that I could possibly buy and play them till I wore them out white! This was after I heard Charlie Parker on the jukebox and I had gotten turned on to Bebop. And that's how I learned the music—through the records and by meeting these two young guys at the time. I asked them if I could sing with them and told them I'd love to be able to do that. They told me, "Yes," but I'd have to stop drinking. I was in high school and all the kids in high school drank. And of course, not



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knowing that it (alcoholism) is hereditary, I had no clue. So I stopped drinking at the time and they took me on and we were known as Skeeter, Mitch & Jean. I went by my middle name; I didn't even use Sheila. Anytime Bird would come to town, he'd let us sit in. Dizzy would let us sit in too. We didn't work. We would just sit in and do a tune or two.

**JJ:** How long did you do that? Was it for several years prior to your coming to New York?

**SJ:** Yes, absolutely, for at least five years.

**JJ:** You've worked with some seriously great bass players. In fact, when I discovered you back in Cleveland, Ohio in the early '80's, it was through the album you did with Arild Anderson, *Sheila*. I loved every song on that album

**SJ:** When George Russell came to the Page Three in the Village, that's the little club I used to work in, remember I told you about dedication and you will always find a place to sing, this club in the Village was called the Page Three and I would work there a couple of times a week. Monday night was session night and that's when they'd hire a full rhythm section and that's where I met Steve Swallow who played acoustic bass at the time. George Russell came down to hear Jack Reilly one of his students and Steve Swallow, and he heard me. So after I finished singing he came up to me and said, "I want to introduce myself, where do you come from to sing like that." I looked up at him and smiled and said, "I come from Hell." We laughed and that was the beginning of "Sunshine." He said he wanted to go back to where I come from so I took him to Pennsylvania to meet my grandmother. I was drinking at the time and she was drinking of course, and she introduced us to a miner who was sitting at the bar and of course I knew him from when I was a little kid but George didn't and so she introduced us as these great big stars and I said, "No Mom, I'm not a star, George is but not me." So, the old miner said, "Oh really? Do you still sing, 'You Are My Sunshine,' Jeanie?" I said, "No, I don't do that one anymore." "Why not?" he asked, and George said, "Why Not?" So there was an old upright piano and George started playing it and I started singing it and my grandmother got very upset. She took him and literally pushed him off

the bench and said, "That is not the way it goes!" Then she played it. And I sang it with her. A few weeks after George and I got back to New York he called and asked me to come down because he wanted me to hear something. So I went and he played this incredible introduction and when he stopped he said, "OK, sing!" And I said, "Sing what?" And he said, "Sing 'You Are My Sunshine.'" I told him I couldn't sing it without any accompaniment and he asked me, "Why not? You did it when you were a kid, go ahead sing it." And that's how it was recorded on his album, *The Outer View*. Then through that he got me my record date on Blue Note Records. There were only two singers on Blue Note at that time, Alfred Lion and Francis Wolf; Blue Note didn't record singers. I was the first jazz singer they ever recorded. I wanted to do a bass and voice record with Steve Swallow because we would do at least one or two tunes a set at the Page Three with just bass and voice. So I asked George if we could do an album but George didn't think it was time for that yet."

**JJ:** What do you like about singing with the bass?

**SJ:** It gives me freedom. I love the sound of the bass. Maybe at some point in another life I was a bass player, I don't know. I just love the sound of the bass; I feel very in tune with it. But there is a lot about bass and voice you have to be careful with because the pitch can go very easily by hearing the noise of a fan or tinkling glasses, your intonation can go like that. So you have to be very careful but I just love the freedom it gives me, I love it.

**JJ:** When did you start working with Harvie S?

**SJ:** I approached Harvie when we had the group with Kuhn that recorded for ECM—the Steve Kuhn/Sheila Jordan Band and Harvie was in that band. We would get together and do bass and voice when we were out on tour, when there was time. I asked him if he would like to do bass and voice because I really wanted to do the bass and voice. And he agreed but insisted on rehearsals. So, we'd get together and rehearse all the time and that's how I approach it because it was something I started years ago and I wanted to keep it going. I don't work with Harvie anymore in duo because Harvie wanted to concentrate on his own music. I understood that. There is an old recording coming out of my last concert with Harvie S. A wonderful student of mine and wonderful singer, Brenda Baines, invited me to come down to Gainesville, Florida where she lives and do a concert with the bass and voice. It was recorded and all these years later they're going to put it out. I never tried to put it out myself but Harvie has been very instrumental in trying to get that recording out because he liked it so much. After having started the voice and bass thing I didn't want it to die and since Harvie wasn't available any longer to do it I had to find somebody and that somebody was Cameron Brown. Cameron Brown is a great bass player and a great human being. With Cameron I feel very safe. He's very respectful of me and he is willing to rehearse. Now, what I'm trying to do

is encourage singers and bass players to do this.

**JJ:** A lot of singers can't do it because they don't have the freedom or the ears, it's not easy.

**SJ:** A lot of the things that happen with the young singers today that I really get on them about is learning the original melodies of the tunes, that is very helpful. If you don't know the original melody you're taking a big chance out there because you can take off but you have to be able to land again. In order to land you have to know what that original note was, you know what I mean?

**JJ:** Exactly. What are some of the most important things that you teach your students?

**SJ:** Learn the original melody. The original melodies are the stepping stones to improvisation—very important. Also, don't sing in keys that are not good for you, if they're uncomfortable, change them until you find what works for your voice. In other words don't try and compensate your vocal quality for the rhythm section, piano and bass player because they don't like to play in singer's keys sometimes. The wonderful thing about Lennie Tristano was if you were an instrumentalist, say piano or bass, and you studied with Lennie, he made you learn the tune in every key. OK? So, of course, there are some keys, like A or B that may be a little more awkward for some instruments, so you come up half a step or down half a step, you can make adjustments but generally speaking, I don't have any trouble with the musicians I work with, they understand that. Another thing is for the singer to have good lead sheets. I'm not talking about arrangements. I'm talking about lead sheets so that the melody, the chord changes, and the lyrics are all on that sheet. That's very important. Also, always put your name on it and the composer's, in case it gets played on the radio they are going to want to know who wrote it. And always keep the original at home—I learned that one the hard way once when I accidentally left all my music in a cab when I was in hurry coming home from a gig. It took me forever to replace it. That's why I keep the originals in two places now. Singers don't realize how important this is. I get called to perform all over the world with musicians I don't know so I better have my music together. You don't know who you're going to get so the only thing I request is that they have to be able to read and they have to be able to swing, that's all! But I never have problems because everything is there on my lead sheets—they're maps. I take my maps with me. It's like going somewhere in the car without a map and not knowing how to get there, for crying out loud. Singers need to know this so they get respect from the musicians. A lot of the time we're not respected because we don't know what we want. We don't know how to count time, we don't know how to talk down tunes, and we don't know how to ask for what we want. So, they think, "Another chick singer, Oh God!"

**JJ:** Yes, that old stereotype.

(Continued on page 38)



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**SJ:** I'm trying to bust that because I don't like it. And one of the ways to bust it is to have our shit together.

**JJ:** That's right. It's pathetic to see a singer get up to sing and not know how to count off a tune. I've seen singers with Master's Degrees not be able to count off a tune because they have no sense of time—that's troublesome. If you don't know how to conduct the band you're in for a bumpy ride. It's also so unprofessional.

**SJ:** That's right, and getting lost is another problem. Singers have to listen to the musicians' solos to know where they are.

**JJ:** Can you imagine having a Master's Degree in Music and asking the pianist what your first note is? I see it all the time.

**SJ:** I hate that. I don't like that punch one note. Just play me a beautiful chord or an arpeggio. That's what I teach. If you're still having problems after playing the chord, tell them to put your note on top. It's better than going up and having them hit a key.....Oh God, that's the worst.

**JJ:** Can you imagine though Sheila, a Master's Degree and still these issues. What are the schools turning out?

**SJ:** It doesn't surprise me. I have my theory, my pros and cons about teaching jazz what's going on in the schools. [Long pause]

**JJ:** Tell me about some of the more avant-garde musicians you've worked with such as Don Cherry and Roswell Rudd.

**SJ:** I love Don Cherry, I wrote some beautiful lyrics to his "Art Deco." We did a jazz opera together for George Bruins in Hamburg and he would play this straight ahead tune during intermission and he asked me to write some lyrics for it and I asked him who he had in mind. He said, Billie or Bess Smith. But I never did, because I couldn't think of any lyrics that would suit Bess Smith. After Don died, I was walking down the road by my house and these lyrics came to me and they're all about Don Cherry. I call it "Art of Don." It's "Art Deco" but with lyrics you sometimes have to change the title of course.

With Roswell Rudd I did voice and trombone, now that was out. He's great to work with, I love him. He's wonderful. I did free things with him - we would be in and out. Roswell's group was called "In and Out." I don't really think of myself as an avant-garde singer. I do things that maybe listeners aren't familiar with and they may ask, "What the hell is she doing?" I take a lot of liberties but I don't really consider myself an avant-garde free singer. I'm free in the sense that my spirit is free. I guess, "You Are My Sunshine" was considered kind of out but I can be free if I need to be—if my soul calls for it, then I'll be free.

**JJ:** Let's talk about singing "out" versus singing "in."

**SJ:** Singing is singing to me. If it goes out, it goes out, if it goes in, it goes in. It doesn't matter to me. The only thing that matters to me is that I sing something I believe in. For example, I don't do a tune because it will be very popular and I'll be on the so-called Hit Parade. It's not where I'm coming from. If I feel the time is free or sometime there is no time, I go with it. A couple of times I've done things with Cameron where he just stopped playing and looked at me like, "What the hell is she doing?" And I look back like, "Don't worry, I know what I'm doing."

**JJ:** That's because you trust in the musical landscape. When you're singing, you are totally immersed in the music so you're safe.

**SJ:** That's right, music is my lover.

**JJ:** You sing as if there are no wrong notes and only a master understands that there are no wrong notes.

**SJ:** That's right. Wrong is right and right is wrong. It doesn't matter. It doesn't matter if it's in time or out of time. What matters most is, do you really believe in what you're singing? If you do then it doesn't matter.

**JJ:** I saw in your extensive discography where you worked in larger ensembles with other singers and one I noticed with Jeanne Lee.

**SJ:** That one was for an Italian bass player, Marcello Melis, the record was called *Free To Dance*. I loved singing with Jeanne. I heard and felt what the composition was about and I just did what I did. I don't even remember that much of what I did. The reason being is that I never listen back to myself nor do I watch myself on video or listen back. When it's done, it's over. I don't want to hear it, I don't want to see it. If I go somewhere and they're playing something of mine I'll say, "I'll come in but you have to take that off first." I don't know if that's good or bad, I don't know what it is. I don't question why I did something or I could have gone here, or I could have gone there. When I listen back I start creating a whole other thing. So when I'm doing a recording, I listen to the final thing in order to prepare it. I put the song order together that's the whole trip and then that's it. Prime example—the recording with Harvie S that will be out around the time the NEA Jazz Masters Awards presentation will be taking place. We're calling it *Yesterdays* because it's from the past. I listened to it in the car driving yesterday and that's it, I will never listen to it again.

**JJ:** That's interesting. Well one of the most self-indulgent things you can do is to listen to yourself. But that having been said, do you like the record?

**SJ:** No!....Yes! (Laughter) Everybody asks me out of all my recording which is my favorite. My answer is, I haven't made it yet. I haven't recorded it yet and I mean that in all honesty. I know the wonderful feeling I get from the music. I especially love to do the bass and voice and I

love singing with other singers. I *LOVE* singing with Jay Clayton. We have a group that we call bebop to freebop. Of course she's the freebop and I'm the bebop but somehow we get together. When Kurt Elling had the group Four Brothers together, he decided at the opening of Millennium Park concert in Chicago, to call it Three Brothers and a Mother. I was the mother. I had such a wonderful time on that concert.

**JJ:** I listened to your first recording *Looking Out* with bassist Peter Ind and pianist Ronnie Ball in 1960. You sang "Yesterdays." Your voice sounded wonderful; its texture and contours have pretty much remained the same over the years. What do you do to maintain your vocal health and do you sing every day, do you have a specific practice regimen?

**SJ:** Since I've gotten acid reflux that is affecting my singing, I've gone to one of the top ENT doctors to check my vocal chords and also to a speech therapist who has given me exercises to do so I do them twice a day.

**JJ:** During improvisation, in terms of register and pitch, and specifically notes, your voice dares to go where one would think it's not going to be able to go yet it goes there so effortlessly. How do you explain this?

**SJ:** A lot of that happens because I know what was originally there. That's getting back to what I said about learning the original melody of the tune.

**JJ:** A singer's phrasing is extremely important and takes years to develop. You have an innate sense of rhythm, where did you learn to phrase?

**SJ:** I learned phrasing by listening to Bird. I don't recommend singers learn tunes from other singers because they are not going to learn the tune right. They're going to learn it the way the jazz singer sings it and will never know what was originally there. That's why you should always get the original music. Then I always talk about the scat virus. You don't have to scat to be a jazz singer. For God's sake Billie Holiday was a great example of that. And Abbey Lincoln, she didn't scat sing. There's a virus going around called scat singing. Everyone feels as if they have to scat sing but they don't.

**JJ:** A lot of singers scat for the sake of scating but haven't developed the art form itself and have nothing to say.

**SJ:** That's because they don't know what the antibiotic is for the scat singing virus. The antibiotic is bebop; learn bebop. In other words, check out Charlie Parker. Sing with him, or should I say, try to sing with him. That's what it is my dear.

(Continued on Page 46)



# Calendar of Events

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- Thurs 12/1: Fat Cat. Andrew Atkinson Quartet @ 7:00pm. Saul Rubin @ 10:00pm. Reid Taylor @ 1:30am. 75 Christopher St. 212-675-6056. [www.fatcatmusic.org](http://www.fatcatmusic.org)
- Thurs 12/1: Wicked Knee, Mago with John Medeski & Billy Martin, and Caveman with Cyro Baptista at (le) poisson rouge. 10:00pm. \$20. 158 Bleecker St.
- Thurs 12/1: Will Bernard, Matt Clohesy & Jochen Rueckert at The Bar Next Door. 8:30pm & 10:30pm. \$12 cover. 129 MacDougal St. 212-529-5945.
- Thurs-Fri 12/1-2, 12/8-9, 12/15-16, 12/22-23, 12/29-30: Arthur's Tavern. Eri Yamamoto Trio at 7:00pm. Sweet Georgia Brown at 10:00pm. 57 Grove St. 212-675-6879. [www.arthurstavernnyc.com](http://www.arthurstavernnyc.com)
- Thurs 12/1: Jazz Rabbi & the Young Lions at Sixth Street Synagogue. 8:30pm. \$10. 325 E. 6th St. 862-485-3026. [www.sixthstreetsynagogue.org](http://www.sixthstreetsynagogue.org)
- Thurs 12/1: Carol Morgan Quartet at Kitano. 8:00pm. 66 Park Ave @ 38th St.
- Thurs 12/1: Somethin' Jazz Club. Keith Middleton @ 7:00pm. Primordial Jazz Funktet @ 8:30pm & 10:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.)
- Thurs-Sun 12/1-12/4: Arturo O'Farrill & the Risa Negra Sextet at Birdland. 8:30pm & 11:00pm. 315 W. 44th St.
- Fri-Sat 12/2-12/3: Fred Hersch & Julian Lage at Kitano. 8:00pm. 66 Park Ave.
- Fri 12/2: Lage Lund with Orlando LeFleming & Johnathan Blake at The Bar Next Door. 7:30pm, 9:30pm & 11:30pm. \$12 cover. 129 MacDougal St. 212-529-5945.
- Fri 12/2: John Escreet with John Hebert & Tyshawn Sorey 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 12/2: Ron Jackson with Sedic Choukroun & Floanne at Brasserie Julien. 7:00pm. Free. 1422 3rd Ave. (Bet. 80th & 81st St.) 212-744-6327. [www.brasseriejulien.com](http://www.brasseriejulien.com).
- Fri 12/2: Elisabeth Lohninger with Walter Fischbacher, Johannes Weidenmueller & Ulf Stricker at Lofish Studios. 8:00pm. No cover. 6 W. 28th St. 212-696-1355.
- Fri 12/2, 12/9, 12/16, 12/30: Birdland Big Band at Birdland. 6:00pm. 315 W. 44th St. (Bet. 8th & 9th Ave.)
- Fri 12/2: Fat Cat. Coco Mama Quartet @ 6:00pm. Naomi Shelton @ 9:00pm. Jared Gold & Dave Gibson Quintet @ 10:30pm. Brian Charette @ 1:30am. 75 Christopher St. 212-675-6056. [www.fatcatmusic.org](http://www.fatcatmusic.org)
- Fri 12/2: David Benoit at B.B. King Blues Club & Grill. 7:30pm & 10:00pm. \$40; \$45 at door. A Charlie Brown

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#### DEC 19-24 WESS ANDERSON SEXTET A HOLIDAY CELEBRATION

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#### DEC 25 CLOSED FOR CHRISTMAS

#### DEC 26-30 WYNTON MARSALIS: THE MUSIC OF JELLY ROLL MORTON & KING OLIVER

with Dan Nimmer, Carlos Henriquez,  
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Christmas. 237 W. 42nd St. 212-997-4144. [www.bbkingblues.com](http://www.bbkingblues.com).

- Fri 12/2: **Somethin' Jazz Club.** Joey Berkley 4 @ 7:00pm. Charley Gerard 6 @ 8:30pm. Alex Sugerman 7 @ 10:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.)
- Sat 12/3: **University of the Streets** at Muhammad Salahuddeen Memorial Jazz Theatre. Jacqueline Hopkins & Band at 8:00pm. \$10. 130 E. 7th St. (just west of Ave. A).
- Sat 12/3: **Southside Johnny & the Asbury Jukes** at B.B. King Blues Club & Grill. 8:00pm. \$36.50: \$40 at door. 237 W. 42nd St. 212-997-4144. [www.bbkingblues.com](http://www.bbkingblues.com).
- Sat 12/3, 12/10, 12/17, 12/24, 12/31: **The Brazil Show** at S.O.B.'s. 8:30pm. 200 Varick St. 212-243-4940. <http://sobs.com>
- Fri 12/3: **Eric Frazier** at Nuyorican Poets Café. 8:00pm. \$15. Complimentary banana pudding. 236 E. Third St. (Bet. B & C Ave.) 212-465-3167. [www.nuyorican.org](http://www.nuyorican.org).
- Sat 12/3, 12/17: **Swingadelic** at **Swing 46.** 8:30pm. 349 W. 46th St. [www.swing46.com](http://www.swing46.com)
- Fri 12/3 **Fat Cat.** Martino Atangana @ 6:00pm. David Weiss @ 10:00pm. Josh Evans @ 1:30am. 75 Christopher St. 212-675-6056. [www.fatcatmusic.org](http://www.fatcatmusic.org)
- Sat 12/3, 12/19, 12/17: **St. Peter's Church.** Vocal Jazz Workshop @ noon. Big Band Jazz Workshop @ noon. 3:00pm. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) [www.saintpeters.org](http://www.saintpeters.org).
- Sat 12/3: **Somethin' Jazz Club.** Jake Hertzog Guitar Workshop @ noon. Sarah Slonim @ 5:30pm. Audrey Silver @ 7:00pm. Frederick Levore 4 @ 8:30pm. Matt Panayides @ 10:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Sat 12/3, 12/10, 12/17, 12/24, 12/31: **Arthur's Tavern.** Eri Yamamoto Trio at 7:00pm. Sweet Georgia Brown at 10:00pm. 57 Grove St. 212-675-6879. [www.arthurstavernnyc.com](http://www.arthurstavernnyc.com)
- Sat 12/3: **Ambrose Akinmusire** Big Band at Carnegie Hall, Zankel Hall. 10:00pm. 57th St. & 7th
- Sun 12/4: **Chico Hamilton** at Drom. 7:30pm. \$12; \$15 at door. 85 Ave. A. 212-277-1157. <http://dromnyc.com>.
- Sun 12/4: **Jon Cowherd** At Rockwood Music Hall. 11:15pm. 196 Allen St. (Bet. Houston & Stanton) 212-477-4155. <http://rockwoodmusicall.com>
- Sun 12/4: **Jarrett Chernet & Mivos Quartet** at Douglass St. Music Collective. 7:30pm. 295 Douglass St. (Bet. 3rd & 4th Ave.) 917-355-5731. <http://295douglass.org>
- Sun 12/4, 12/11: **Swingadelic** at **Swing 46.** 8:30pm. 349 W. 46th St. [www.swing46.com](http://www.swing46.com)
- Sun 12/4, 12/11, 12/18, 12/25: **Bossa Nova Sunday Brunch** at S.O.B.'s. 1:00pm. 200 Varick St. 212-243-4940. <http://sobs.com>
- Sun 12/4, 12/11, 12/18: **Jazz Vespers** at **St. Peter's Church.** 5:00pm. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) [www.saintpeters.org](http://www.saintpeters.org).
- Sun 12/4: **Fat Cat.** Fat Afro-Latin Jazz Cats directed by Arturo O'Farrill @ 1:00pm. Terry Waldo Band @ 5:45pm. Fat Cat Band @ 8:30pm. Brandon Lewis & Renee Crus @ 1:00am. 75 Christopher St. 212-675-6056. [www.fatcatmusic.org](http://www.fatcatmusic.org)
- Sun 12/4: **Peter Mazza** with Marco Panasica & Rogerio Boccato at The Bar Next Door. 8:00pm & 10:00pm. \$12 cover. 129 MacDougal St. 212-529-5945.
- Sun 12/4, 12/11, 12/18, 12/25: **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 12/4, 12/11, 12/18, 12/25: **Arthur's Tavern.** Creole Cooking Jazz Band at 7:00pm. Curtis Dean at 10:00pm. 57 Grove St. 212-675-6879. [www.arthurstavernnyc.com](http://www.arthurstavernnyc.com)
- Sun 12/4, 12/11, 12/18, 12/25: **Tony Middleton, Kitano.** 11:00am. Brunch. 66 Park Av
- Sun 12/4: **Somethin' Jazz Club.** Pamela Hines 3 @ 7:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Mon 12/5, 12/12, 12/19, 12/26: **Open Jam Session** at Kitano. 8:00pm. 66 Park Ave
- Mon 12/5, 12/12, 12/19, 12/26: **Arthur's Tavern.** Grove Street Stompers Dixieland Jazz Band at 7:00pm. House Rockin' Blues at 10:00pm. 57 Grove St. 212-675-6879. [www.arthurstavernnyc.com](http://www.arthurstavernnyc.com)
- Mon 12/5: **Beat Kaestli** with Will Holhauser & Jesse Lewis at The Bar Next Door. 8:30pm & 10:30pm. \$12 cover. 129 MacDougal St. 212-529-5945.
- Mon 12/5: **David Torn, Tim Berne & Dave King Trio** At Rockwood Music Hall. 11:00pm. 196 Allen St. (Bet. Houston & Stanton) 212-477-4155. <http://rockwoodmusicall.com>
- Mon 12/5: **Fat Cat.** Choi Fairbanks Quartet @ 7:00pm. Spm De Madre @ 9:00pm. Billy Kaye @ 12:30am. 75 Christopher St. 212-675-6056. [www.fatcatmusic.org](http://www.fatcatmusic.org)
- Mon 12/5: **International Women in Jazz** at **St. Peter's Church.** 7:15pm. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) [www.saintpeters.org](http://www.saintpeters.org).
- Mon 12/5: **Somethin' Jazz Club.** James Cammack @ 10:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Mon 12/5: **Jay Leonhart, Wycliff Gordon, Houston Person, Bernard Purdy & John Colianni** at Baruch Performing Arts Center. 7:00pm. \$30; \$15 students. Engelman Recital Hall, 25th St. (Bet. 3rd & Lexington Ave.) 646-312-5073. [www.baruch.cuny.edu](http://www.baruch.cuny.edu)
- Mon 12/5, 12/12, 12/19: **Jim Campilongo** With Stephan Crump & Tony Mason at The Living Room. 10:00pm. \$8. 154 Ludlow St. (Bet. Stanton & Rivington) 212-533-7234. [www.livingroomny.com](http://www.livingroomny.com)
- Tues-Sat 12/6-12/10: **Frank Wess** at Birdland. 8:30pm & 11:00pm. 315 W. 44th St.
- Tues 12/6: **Sarah Hayes Quartet** at Kitano. 8:00pm. 66 Park Ave @ 38th St.

- Tues 12/6: Michael Winograd Trio at Sixth Street Synagogue. 8:00pm. \$15. 325 E. 6th St. 862-485-3026. [www.sixthstreetsynagogue.org](http://www.sixthstreetsynagogue.org)
- Tues 12/6, 12/13, 12/20, 12/27: Bill Campbell at The Bar Next Door. 8:30pm & 10:30pm. \$12 cover. 129 MacDougal St. 212-529-5945. [www.lalanternacaffe.com](http://www.lalanternacaffe.com).
- Tues 12/6: Fat Cat. Saul Rubin @ 7:00pm. Don Hahn @ 9:00pm. Greg Glassman @ 12:30am. 75 Christopher St. 212-675-6056. [www.fatcatmusic.org](http://www.fatcatmusic.org)
- Tues 12/6: Seminar for musicians at St. Peter's Church. 3:00pm. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) [www.saintpeters.org](http://www.saintpeters.org).
- Tues 12/6: Somethin' Jazz Club. Catherine Dupuis @ 7:00pm. Ross Kratter Orchestra @ 8:30pm. R&B Open Mic @ 10:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Tues 12/6, 12/13, 12/20, 12/27: Annie Ross at The Metropolitan Room. 9:30pm. 34 W. 22nd St. 212-206-0440. [www.metropolitanroom.com](http://www.metropolitanroom.com).
- Tues 12/6, 12/13, 12/20, 12/27: Arthur's Tavern. Yuichi Hirakawa Band at 7:00pm. House Rockin' Blues at 10:00pm. 57 Grove St. 212-675-6879. [www.arthurstavernnyc.com](http://www.arthurstavernnyc.com)
- Wed 12/7: Fat Cat. Brandi Disterheft Trio @ 7:00pm. Groover Trio @ 9:00pm. Ned Goold @ 12:30am. 75 Christopher St. 212-675-6056. [www.fatcatmusic.org](http://www.fatcatmusic.org)
- Wed 12/7, 12/14, 12/21, 12/28: Midtown Jazz at Midday at St. Peter's Church. 1:00pm. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) [www.saintpeters.org](http://www.saintpeters.org).
- Wed 12/7: Somethin' Jazz Club. Dan Swartz @ 7:00pm. Daniel Jamieson @ 8:30pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Wed 12/7: Lainie Cooke Quartet at Kitano. 8:00pm. 66

- Park Ave.
- Wed 12/7: Tim Sparks at Sixth Street Synagogue. 9:00pm. \$15. 325 E. 6th St. 862-485-3026. [www.sixthstreetsynagogue.org](http://www.sixthstreetsynagogue.org)
- Wed 12/7, 12/14, 12/21, 12/28: Jonathan Kreisberg Trio at The Bar Next Door. 8:30pm & 10:30pm. \$12 cover. 129 MacDougal St. 212-529-5945.
- Wed 12/7, 12/14, 12/28: Louis Armstrong Centennial Band at Birdland. 5:30pm. 315 W. 44th St.
- Wed 12/7, 12/14, 12/21, 12/28: Midtown Jazz at Midday at St. Peter's Church. 1:00pm. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) [www.saintpeters.org](http://www.saintpeters.org).
- Wed 12/7, 12/14, 12/21, 12/28: Arthur's Tavern. Eve Silber at 7:00pm. Alyson Williams & Arthur's House Band at 10:00pm. 57 Grove St. 212-675-6879. [www.arthurstavernnyc.com](http://www.arthurstavernnyc.com)
- Wed 12/7: Tim Sparks at Sixth Street Synagogue. 9:00pm. \$15. 325 E. 6th St. 862-485-3026. [www.sixthstreetsynagogue.org](http://www.sixthstreetsynagogue.org)
- Thurs 12/8: Dave King Trucking Band At Rockwood Music Hall. 11:15pm. 196 Allen St. (Bet. Houston & Stanton) 212-477-4155. <http://rockwoodmusicall.com>
- Thurs 12/8: Tom Guarna with Dezron Douglas & EJ Strickland at The Bar Next Door. 8:30pm & 10:30pm. \$12 cover. 129 MacDougal St. 212-529-5945.
- Thurs 12/8: Fat Cat. David Schnitter Quartet @ 7:00pm. Shimrit Shoshan Quintet @ 10:00pm. Alex Hoffman @ 1:30am. 75 Christopher St. 212-675-6056.
- Thurs 12/8: Somethin' Jazz Club. Liam Sillery 5 @ 7:00pm. Sean Harkness 4 @ 8:30pm. Pyotr Gazarov & Sam Mortellaro 3 @ 10:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Thurs 12/8: George Mel Quartet at Kitano. 8:00pm. 66

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SAT DEC 10

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SAT DEC 10

### ORANGE AFTERNOONS QUINTET

DAVE DOUGLAS - RAVI COLTRANE - VIJAY IYER - LINDA OH - É.J. STRICKLAND  
SUN DEC 11

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- Thurs 12/8: Scot Albertson with Keith Ingham & Mayu Saeki at Tomi Jazz. 9:00pm & 11:30pm. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. [www.tomijazz.com](http://www.tomijazz.com).
- Fri 12/9: Fat Cat. CoCoMama Quartet @ 6:00pm. Naomi Shelton @ 9:00pm. Samba De Gringo! @ 10:30pm. Jared Gold @ 1:30am. 75 Christopher St. 212-675-6056.
- Fri-Sat 12/9-12/10: New York Youth Symphony with Marcus Printup at Symphony Space. 7:30pm. "Jazz Band Classic: Basie and Beyond." \$20. 2537 Broadway @ 95th St. 212-864-5400. [www.symphonyspace.org](http://www.symphonyspace.org).

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- Fri 12/9: Amy Cervini with Carolyn Leonhart, Hilary Gardner, Jean Rohe, Jack Donahue, Nicky Schrire & Melissa Stylianou at 55 Bar. 6:00pm. No cover; 2-drink min. 55 Christopher St. 212-929-9883. [www.55bar.com](http://www.55bar.com).
- Fri 12/9: Somethin' Jazz Club. Laurie Krauz & Daryl Kojak 4 @ 7:00pm. Jake Hertzog 3 @ 8:30pm. Vadim Neselovskyi @ 10:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Fri 12/9: Kenny Wessell with Matt Pavolka & Russ Meisner at The Bar Next Door. 7:30pm, 9:30pm & 11:30pm. \$12 cover. 129 MacDougal St. 212-529-5945.
- Fri-Sat 12/9-10: Monty Alexander at The Allen Room, Lincoln Center. 7:30pm & 9:30pm. Broadway @ 60th St. 212-721-6500. [www.jalc.org](http://www.jalc.org)
- Fri-Sat 12/9-12/10: NY Standard Quartet at Kitano. 8:00pm. 66 Park Ave @ 38th St. 212-885-7119
- Sat 12/10: University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre. Mama Saadia's Juke Joint at 8:00pm. With Richard Clements Trio, Barry Harris Trio, Danny Biondo, Robert Anderson Quintet, Jam Session. \$15. 130 E. 7th St. (just west of Ave. A). [www.universityofthestreets.org](http://www.universityofthestreets.org).
- Sat 12/10: Fat Cat. Steve Blum Trio @ 7:00pm. Raphael D'Lugoff Quintet @ 10:00pm. Michela Marino Learman @ 1:30am. 75 Christopher St. 212-675-6056.
- Sat 12/10: Amanda Monaco at Tomi Jazz. 8:00pm & 9:30pm. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. [www.tomijazz.com](http://www.tomijazz.com).
- Sat 12/10: Peter White at B.B. King Blues Club & Grill. 7:30pm & 10:00pm. \$40; \$45 at door. 237 W. 42nd St. 212-997-4144. [www.bbkingblues.com](http://www.bbkingblues.com).
- Sat 12/10: Somethin' Jazz Club. Jake Hertzog Guitar Workshop @ noon. Dee Cassella @ 7:00pm. Aline Almeida @ 8:30pm & 11:30pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Sat 12/10: Barry Greene with Marco Panecea & Pete Van Nostrand at The Bar Next Door. 7:30pm, 9:30pm & 11:30pm. \$12 cover. 129 MacDougal St. 212-529-5945.
- Sun 12/11: 55 Bar. Jim Campilongo & Adam Levy at 6:00pm. Noah Preminger with Ben Monder, Joe Martin & Ted Poor at 9:30pm. 55 Christopher St. 212-929-9883.
- Sun 12/11: Birdland. Cyrille Aimee at 8:00pm. Arturo O'Farrill Orchestra at 9:00pm, 11:00pm. 315 W. 44th St.
- Sun 12/11: John Medeski at (le) poisson rouge. 10:00pm. \$15; \$18 at door. 158 Bleeker St.
- Sun 12/11: Somethin' Jazz Club. Towner Galaher @ 7:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Sun 12/11: Peter Mazza & Barry Greene at The Bar Next Door. 8:00pm & 10:00pm. \$12 cover. 129 MacDougal St. 212-529-5945. [www.lalanternacaffe.com](http://www.lalanternacaffe.com).
- Sun 12/11: Cady Finlayson & Vita Tanga at Sixth Street Synagogue. 3:00pm. Master class about Irish fiddle and world guitar sounds @ 2:00pm. \$15 for concert, master class & drink. 325 E. 6th St. 862-485-3026. [www.sixthstreetsynagogue.org](http://www.sixthstreetsynagogue.org)
- Sun 12/11: Fat Cat. Fat Afro-Latin Jazz Cats directed by Arturo O'Farrill @ 1:00pm. Terry Waldo Band @ 5:45pm. Carlos Abadie Quintet @ 9:00pm. Brandon Lewis & Renee Cruz @ 1:30am. 75 Christopher St. 212-675-6056. [www.fatcatmusic.org](http://www.fatcatmusic.org)
- Sun 12/11: Eldar Djangirov at Weill Art Gallery. 4:00pm. \$35. Lexington Ave. & 92nd St. 212.415-5500. [www.92Y.org](http://www.92Y.org).
- Mon 12/12: Sabrina Lastman with Fernando Otero & Pablo Aslan at The Bar Next Door. 8:30pm & 10:30pm. \$12 cover. 129 MacDougal St. 212-529-5945.
- Mon 12/12: Fat Cat. Choi Fairbanks Quartet @ 7:00pm. Ned Goold Quartet @ 9:00pm. Billy Kaye @ 12:30am. 75 Christopher St. 212-675-6056. [www.fatcatmusic.org](http://www.fatcatmusic.org)
- Mon 12/12: Somethin' Jazz Club. NYU Mingus Ensemble @ 10:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Tues 12/13, 12/20, 12/27: Soren Moller at Kitano. 8:00pm. 66 Park Ave.
- Tues 12/13: Somethin' Jazz Club. Roxy Coss 5 @ 7:00pm. Michi Fuji 4 @ 8:30pm. Ben Winkelman 3 @ 10:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.)
- Tues 12/13: Fat Cat. Saul Rubin @ 7:00pm. Peter Brainin Latin Jazz Workshop @ 9:00pm. Greg Glassman @ 12:30am. 75 Christopher St. 212-675-6056.
- Tues-Sat 12/13-12/17: Roy Haynes Quartet at Birdland. 8:30pm & 11:00pm. 315 W. 44th St. (Bet. 8th & 9th Ave.)
- Tues 12/13: Joanne Borts at Sixth Street Synagogue. 8:00pm. \$15. 325 E. 6th St. 862-485-3026. [www.sixthstreetsynagogue.org](http://www.sixthstreetsynagogue.org)
- Tues-Wed 12/13-12/14: Pink Martini at Town Hall. 8:00pm. \$75; \$50. 123 W. 43rd St. (Bet. 6th Ave. & Broadway) 212-840-2824. <http://the-townhallnyc.org>
- Wed 12/14: Dan Kaufman & Barbez at Sixth Street Synagogue. 9:00pm. \$15. 325 E. 6th St. 862-485-3026. [www.sixthstreetsynagogue.org](http://www.sixthstreetsynagogue.org)
- Wed 12/14: Somethin' Jazz Club. Deanna Witkowski 3 @ 7:00pm. Susie Meissner 5 @ 8:30pm. James Reynolds @ 10:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Wed 12/14: Amy London at The New School. 8:00pm. With Annie Ross, Mark Murphy, Holli Ross, Tardo Hammer, Neal Miner & Leroy Williams with singers Jazz Horn, Mary Dumlér, Karmen Wolf & Hope Flores. \$10; free to students & New School faculty, staff & alumni. Arnhold Hall. 55 W. 13th St., 5th Floor. 212-229-5986, ext. 4591. [www.newschooledu/jazz](http://www.newschooledu/jazz)
- Wed 12/14: Fat Cat. Raphael D'Lugoff Trio @ 7:00pm. Billy Kaye Quintet @ 9:00pm. Ned Goold @ 12:30am. 75 Christopher St. 212-675-6056. [www.fatcatmusic.org](http://www.fatcatmusic.org)
- Wed 12/14: Bob Rodriguez Trio at Kitano. 8:00pm. 66 Park Ave @ 38th St.
- Thurs 12/15: Gino Sitson's VoCello at Farafina. 9:00pm. 1831 Amsterdam Ave. @ 150th. 347-293-0899. [www.farafinacafeharlem.com](http://www.farafinacafeharlem.com). [www.ginositson.com](http://www.ginositson.com)
- Thurs 12/15: Eugene Maslow with Bobby Sanabria, Frank Wagner, Michael Hashim & Cristian Rivera at Baruch Performing Arts Center. 7:00pm. \$25; students free with ID. Engelman Recital Hall, 25th St. (Bet. 3rd & Lexington Ave.) 646-312-5073. [www.baruch.cuny.edu](http://www.baruch.cuny.edu)
- Thurs 12/15: Fat Cat. Greg Murphy @ 7:00pm. Sylvia Cuenca @ 10:00pm. Alexi David @ 1:30am. 75 Christopher St. 212-675-6056. [www.fatcatmusic.org](http://www.fatcatmusic.org)
- Thurs 12/15: Douglass St. Music Collective. \$10 suggested donation. Pavees Dance at 8:00pm. Daniel Kelly/Satoshi Takeishi at 9:00pm. String Band at 10:00pm. 295 Douglass St. (Bet. 3rd & 4th Ave.) 917-355-5731. <http://295douglass.org>
- Thurs 12/15: Somethin' Jazz Club. Napua Davoy 3 @ 8:30pm. Peter Sparacino 5 @ 10:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Thurs 12/15: Ted Rosenthal Trio at Kitano. 8:00pm. 66 Park Ave @ 38th St.
- Thurs 12/15: New American Quartet with Rabbi Greg Wall, Mitch Schechter, Takashi Otsuka & Jonathon Peretz at Sixth Street Synagogue. 8:30pm. \$10. 325 E. 6th St. 862-485-3026. [www.sixthstreetsynagogue.org](http://www.sixthstreetsynagogue.org)
- Thurs 12/15: Leslie Pintchik with Scott Hardy & Michael Sarin at The Bar Next Door. 8:30pm & 10:30pm. \$12 cover. 129 MacDougal St. 212-529-5945.
- Thurs-Sat 12/15-12/17: A New Holiday Revue at Rose Theater, Lincoln Center. 8:00pm Thurs & Fri; 2:00pm & 8:00pm Sat. With Jazz at Lincoln Center Orchestra with Wynton Marsalis and Kim Burrell. \$30-\$120. Broadway

(Continued on page 20)

# SOPAC

SOUTH ORANGE  
PERFORMING ARTS CENTER



## JOHN PIZZARELLI QUARTET

SAT, DEC 10 AT 8PM

Support provided by The Iris Family Foundation

## A FREDDY COLE HOLIDAY

FRI, DEC 16 AT 8PM



## THE JUILLIARD JAZZ ENSEMBLE

SUN, DEC 18 AT 3PM

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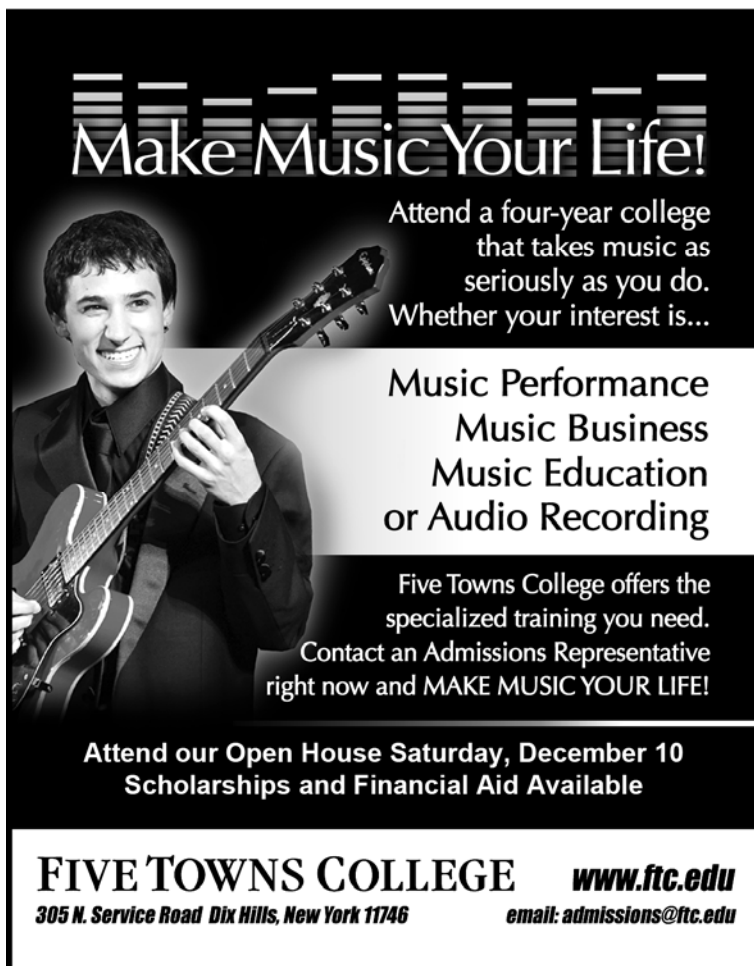
**JAZZ IN THE LOFT**  
SUN, FEB 12 AT 5PM

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# Calendar of Events

(Continued from page 18)

- @ 60th St. 212-721-6500. [www.jalc.org](http://www.jalc.org)
- Fri 12/16: Sam Yahel Trio 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 12/16: Somethin' Jazz Club. Steven Feifke 7 @ 7:00pm. Charles Sibirsky 5 @ 8:30pm. Dan White @ 10:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
  - Fri 12/16: Santi DeBriano with Roni Ben-Hur & Phoenix Rivera at The Bar Next Door. 7:30pm, 9:30pm & 11:30pm. \$12 cover. 129 MacDougal St. 212-529-5945.
  - Fri-Sat 12/16-12/17: Nicole Parrott & Rosano Sportiello at Knickerbocker Bar & Grill. 9:45pm. 33 University Pl. 212-228-8490. [www.knickerbockerbarandgrill.com](http://www.knickerbockerbarandgrill.com)
  - Fri-Sat 12/16-12/17: Mike DiRubbo Quintet at Kitano. 8:00pm. 66 Park Ave @ 38th St.
  - Fri 12/16: Fat Cat. Ray Gallon Trio @ 6:00pm. Naomi Shelton @ 9:00pm. Program of Deprogramming @ 10:30pm. Simona Premazzi @ 1:30am. 75 Christopher St. 212-675-6056. [www.fatcatmusic.org](http://www.fatcatmusic.org)
  - Sat 12/17: Somethin' Jazz Club. Jake Hertzog Guitar Workshop @ noon. Naked Women @ 7:00pm. Bill Warfield Octet @ 8:30pm. Dan White @ 10:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
  - Sat 12/17: Ben Monder with Joe Martin & Jochen Rueckert at The Bar Next Door. 7:30pm, 9:00pm & 11:30pm. \$12 cover. 129 MacDougal St. 212-529-5945.
  - Sat 12/17: Fat Cat. Tim Ferguson @ 7:00pm. Gregg August @ 10:00pm. Nick Hempton @ 1:30am. 75 Christopher St. 212-675-6056. [www.fatcatmusic.org](http://www.fatcatmusic.org)
  - Sun 12/18: Douglass St. Music Collective. Shai Maestro Trio at 8:00pm. Alexandra Grimal Quartet at 9:00pm. 295 Douglass St. (Bet. 3rd & 4th Ave.) 917-355-5731. <http://295douglass.org>
  - Sun 12/18: Birdland. Arturo O'Farrill Orchestra at 9:00pm & 11:00pm. 315 W. 44th St. (Bet. 8th & 9th Ave.)
  - Sun 12/18: Tim Hayward & Peter Mazza with Thomson Kneeland at The Bar Next Door. 8:00pm & 10:00pm. \$12 cover. 129 MacDougal St. 212-529-5945.
  - Sun 12/18: Melissa Stylianou, Gene Bertoncini & Ike Sturm 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 12/18: Somethin' Jazz Club. Rob Garcia 3 @ 7:00pm. Matteo Sabattini @ 8:30pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
  - Mon 12/19: Mika Hary with Shai Maestro & Gilad Hekselman at The Bar Next Door. 8:30pm & 10:30pm. \$12 cover. 129 MacDougal St. 212-529-5945.
  - Mon 12/19: Jeannette Remeau & Armando de Sequeira at Steinway Hall. 8:00pm. 109 W. 57th St. 212-246-1100. [www.steinwayshowrooms.com/steinway-hall](http://www.steinwayshowrooms.com/steinway-hall)
  - Tues-Sun 12/20-12/25: Swinging Birdland Christmas at Birdland. 6:00pm, 7:00pm, 10:00pm., 315 W. 44th St.
  - Tues 12/20: Khanike Party with Yale Strom's Hot Pstromi & Aaron Alexander's Midrash Mish Mosh at Sixth Street Synagogue. 8:00pm. \$15. 325 E. 6th St. 862-485-3026. [www.sixthstreetsynagogue.org](http://www.sixthstreetsynagogue.org)
  - Tues-Sat 12/20-12/24: Freddy Cole at Birdland. 9:00pm & 11:00pm. 315 W. 44th St.
  - Wed 12/21: Ned Rothenberg, Marty Ehrlich & Hankus Netsky at Sixth Street Synagogue. 9:00pm. \$15. 325 E. 6th St. 862-485-3026. [www.sixthstreetsynagogue.org](http://www.sixthstreetsynagogue.org)
  - Wed 12/21: Dan Tepfer 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)
  - Wed 12/21: Melissa Stylianou with Jamie Reynolds, Pete McCann, Gary Wang, Rodney Green & Anat Cohen at 55 Bar. 7:00pm & 8:15pm. No cover; 2-drink min. 55 Christopher St. 212-929-9883. [www.55bar.com](http://www.55bar.com).
  - Wed 12/21: Mark O'Connor at (le) poisson rouge. 10:00pm. Christmas Revue Show. \$12; \$15 at door. 158 Bleecker St. 212-505-FISH.
  - Wed 12/21: Somethin' Jazz Club. Robin Aleman @ 7:00pm. Bill Warfield Octet @ 8:30pm. Dan White @ 10:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
  - Wed 12/21: Chiemi Nakai Trio at Kitano. 8:00pm. 66 Park Ave @ 38th St.
  - Thurs 12/22: Lukas Ligeti/Dan Blake/James Ilgenfritz/Dan Peck at Douglass St. Music Collective. 8:00pm. 295 Douglass St. (Bet. 3rd & 4th Ave.) 917-355-5731. <http://295douglass.org>
  - Thurs 12/22: Bob Gluck with Michael Bisio & Dean Sharp at Gershwin Hotel. 8:00pm. \$15; \$20 at door. 7 E. 27th St. 212-545-8000. [www.gershwinhotel.com](http://www.gershwinhotel.com)
  - Thurs 12/22: Bending Towards the Light: A Jazz Nativity at B.B. King Blues Club & Grill. 7:30pm. \$35; \$40 at door. 237 W. 42nd St. 212-997-4144.
  - Thurs 12/22: Somethin' Jazz Club. KREation @ 8:30pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.)
  - Thurs 12/22: Glafkos Kontemeniotis Trio at Kitano.



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**ENTERTAINMENT**

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**Black Tie Affair Orchestra**

- 8:00pm. 66 Park Ave @ 38th St.
- Thurs 12/22: Mike Baggetta with Cameron Brown & Jeff Hirschfield at The Bar Next Door. 8:30pm & 10:30pm. \$12 cover. 129 MacDougal St. 212-529-5945.
- Fri 12/23: Somethin' Jazz Club. Inside/Out @ 8:30pm & 11:30pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Fri 12/23: Tom Harrell & Kyoko Oyobe at Kitano. 8:00pm. 66 Park Ave @ 38th St.
- Fri 12/23: Oleg Osenkov with Vic Juris & Adam Nussbaum at The Bar Next Door. 7:30pm, 9:30pm & 11:30pm. \$12 cover. 129 MacDougal St. 212-529-5945. [www.lalanternacaffe.com](http://www.lalanternacaffe.com).
- Sat 12/24: John Zorn, Aleph Trio, Cyro Baptista and Ayn Sof Arkestra at Sixth Street Synagogue. 8:00pm. \$15. 325 E. 6th St. 862-485-3026. [www.sixthstreetsynagogue.org](http://www.sixthstreetsynagogue.org)
- Sat 12/24: Ronny Whyte Trio at Kitano. 8:00pm. 66 Park Ave @ 38th St.
- Sat 12/24: Dmitry Baevsky with David Wong & Joe Strasser at The Bar Next Door. 7:30pm, 9:30pm & 11:30pm. \$12 cover. 129 MacDougal St. 212-529-5945.
- Sun 12/25: Jazz Mass at St. Peter's Church. 5:00pm. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) [www.saintpeters.org](http://www.saintpeters.org).
- Mon 12/26: Daniela Schaefer with Marco Panascia & Adam Nussbaum at The Bar Next Door. 8:30pm & 10:30pm. \$12 cover. 129 MacDougal St. 212-529-5945.
- Mon 12/26: Beka Gochiashvili at Birdland. 7:00pm. 315 W. 44th St.
- Tues 12/27: Somethin' Jazz Club. Matt Garrison @ 8:30pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Tues-Sat 12/27-12/31: Birdland Big Band at Birdland. 8:30pm & 11:00pm. 315 W. 44th St.
- Wed 12/28: Eric Comstock Trio at Kitano. 8:00pm. 66 Park Ave @ 38th St.
- Wed 12/28: Rafi Malkiel at Sixth Street Synagogue. 9:00pm. \$15. 325 E. 6th St. 862-485-3026. [www.sixthstreetsynagogue.org](http://www.sixthstreetsynagogue.org)
- Thurs 12/29: Rob Garcia Quartet at Kitano. 8:00pm. 66 Park Ave @ 38th St.
- Thurs 12/29: Tom Dempsey with Ron Oswanski & Alvin Atkinson at The Bar Next Door. 8:30pm & 10:30pm. \$12 cover. 129 MacDougal St. 212-529-5945.
- Fri 12/30: Scot Albertson Trio at Kitano. 8:00pm. 66 Park Ave @ 38th St. 212-885-7119.
- Fri 12/30: Somethin' Jazz Club. Jack Furlong 4 @ 7:00pm. Gary Brocks 5 @ 8:30pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Fri 12/30: Swingadelic at Empire State Building Lobby. 10:00am. 350 Fifth Ave.
- Fri 12/30: Freddie Bryant with DezPatrice Blanchard & Willard Dyson at The Bar Next Door. 7:30pm, 9:30pm & 11:30pm. \$12 cover. 129 MacDougal St. 212-529-5945. [www.lalanternacaffe.com](http://www.lalanternacaffe.com).
- Sat 12/31: Joe Locke Quartet and Marlene Verplanck with Diva Jazz Trio at Kitano. 8:00pm. 66 Park Ave.

#### BROOKLYN


- Thurs-Fri 12/1-12/2: Henry Threadgill at Roulette. 8:00pm. \$25; \$15 members, students & seniors. Atlantic Ave. & 3rd Ave. 917-267-0363. [www.roulette.org](http://www.roulette.org)
- Thurs 12/1: Brooklyn College Big Band directed by Salim Washington at Roosevelt Hall Extension. 7:00pm. Free. Studio 312, 2900 Bedford Ave. & Ave. H. 718-951-5792. [www.bcmusic.org](http://www.bcmusic.org)
- Fri 12/2, 12/9, 12/16, 12/23: The Crooked Trio at Barbés. 5:00pm. 376 9th St. @ 6th Ave. 347-422-0248.
- Fri 12/2: Reggie Woods Quintet at 966 Jazz. 9:00pm. \$15. 966 Fulton St. (By Grant & St. James Pl. 718-638-6910. [www.illbrew.com/Jazz966.htm](http://www.illbrew.com/Jazz966.htm)

- Fri-Sat 12/2-12/3: Harris Eisenstadt & Canada Day Octet at iBeam Music Studio. 9:00pm. \$10 suggested donation. 168 7th St. <http://ibeambrooklyn.com>
- Sat 12/3: Stephen Gauci, Kris Davis & Michael Bisio at The Firehouse Space. 8:00pm & 9:15pm. \$10 cover. 246 Frost St. 917-709-7799. [www.thefirehousespace.org](http://www.thefirehousespace.org)
- Sat-Sun 12/3-12/4: Kenny Wollesen at Roulette. Sat @ 1:00pm. Sun @ 7:00pm. "Sonic Massage." Atlantic Ave. & 3rd Ave. 917-267-0363. [www.roulette.org](http://www.roulette.org)
- Sat 12/3: Kiane Zawadi at Sistas' Place. 9:00pm & 10:30pm. \$25; \$30 at door. 456 Nostrand Ave. @ Jefferson Ave. 718-398-1766. [www.sistasplace.org](http://www.sistasplace.org)
- Sat 12/3: Jerome Harris & Marty Ehrlich with Michel

- Gentile, Rob Garcia & Daniel Kelly at Brooklyn Conservatory of Music. 8:00pm. \$15; \$10 for students & seniors. 58 Seventh Ave. @ Lincoln Place. 718-622-3300. [www.connectionworks.org](http://www.connectionworks.org)
- Sun 12/4: Nate Radley Group at Sycamore. 8:30pm. \$10 suggested donation. 1118 Cortelyou Rd. (Bet. Stratford & Westminster Rd.) 347-240-5850. [www.sycamorebrooklyn.com](http://www.sycamorebrooklyn.com). [www.connectionworks.org](http://www.connectionworks.org)
- Sun 12/4: Eugene Marlow with Bobby Sanabria, Frank Wagner, Michael Hashim & Cristian Rivera at Congregation Mt. Sinai. 4:00pm. \$20; \$8 students. 250 Cadman Plaza W. 718-875-9124. [www.congregationmountsinai.org](http://www.congregationmountsinai.org)

(Continued on page 26)

• BROADWAY AND 51st •








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DECEMBER 2011

<p><b>DEC 1-3 / 8:00PM &amp; 10:00PM</b></p>  <p><b>ELIANE ELIAS TRIO</b></p>	<p><b>DEC 4-5 / 8:00PM</b></p>  <p><b>RIK EMMETT OF TRIUMPH WITH DAVE DUNLOP</b></p>	<p><b>DEC 6-8 / 8:00PM &amp; 10:00PM</b></p>  <p><b>TR3 FEATURING TIM REYNOLDS MICK VAUGHN &amp; DAN MARTIER</b></p>
<p><b>DEC 9-10 / 8:00PM &amp; 10:00PM</b></p>  <p><b>DANNY SERAPHINE &amp; CALIFORNIA TRANSIT AUTHORITY</b></p>	<p><b>DEC 11-12 / 8:00PM &amp; 10:00PM</b></p>  <p><b>MICHELLE SHOCKED</b></p>	<p><b>DEC 14-18 / 8:00PM &amp; 10:00PM</b></p>  <p><b>L'IMAGE W/ TONY LEVIN STEVE GADD &amp; MIKE MANIERI</b></p>
<p><b>DEC 21-25 / 8:00PM &amp; 10:00PM</b></p>  <p><b>4 GENERATIONS OF MILES</b></p>	<p>FEATURING MIKE STERN JIMMY COBB BUSTER WILLIAMS SONNY FORTUNE</p>	<p><b>DEC 28-JAN 1 / 8:00PM &amp; 10:00PM</b></p>  <p>FEATURING RANDY BRECKER JOHN PATITUCCI DAVE WECKL</p>

**DEC 5TH 8PM & 10PM** **RIK EMMETT**

**DEC 12TH 8PM & 10PM** **MICHELLE SHOCKED**

**DEC 19TH 8PM & 10PM** **DENNIS ARLEN COFFEY**

**DEC 26TH 8PM & 10PM** **ARLEN ROTH**

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212-222-5159

**Calendar of Events**

DEC	Blue Note 131 W Third St. (east of 6th Ave) 212-475-8592 <a href="http://www.bluenote.net">www.bluenote.net</a>	Cecil's Jazz Club 364 Valley Rd. West Orange, NJ 07052 973-736-4800 <a href="http://www.cecilsjazzclub.com">www.cecilsjazzclub.com</a>	Cleopatra's Needle 2485 Broadway (betw. 92nd & 93rd St.) 212-769-6969	Cornelia St. Cafe 29 Cornelia St. (bet. W 4th & Bleecker) 212-989-9319 <a href="http://corneliastreetcafe.com">corneliastreetcafe.com</a>
1 - Thu	John Scofield 4	Open Mike Night	Jeol Forrester 3; Daisuke Abe	Shane Endsley 3
2 - Fri	John Scofield 4; Keir Neuringer & Chad Taylor	Kate Baker	Donald Malloy; Jesse Simpson	Bill McHenry 4
3 - Sat	John Scofield 4; Mental Notes	Kate Baker	Rodi Mwongozi 4; Kevin Hsien	Fabian Almazan 3
4 - Sun	Ralph Alessi & NYU Ensemble; John Scofield 4		Keith Ingham; Noah Haidu	Bobby Avey 4
5 - Mon	?uestlove Eats with Bobby McFerrin	Cecil's Big Band with Mike Lee	Roger Lent 3	David Amram 4
6 - Tue	Combo Nuvo	Bruce Williams Jam Session	Robert Rucker	Sara Serpa 5
7 - Wed	Kendra Ross	Midweek Mellow Out	Les Kurtz 3; Joonsam Lee	Dan Blake 4
8 - Thu	Manhattan Transfer	Open Mike Night	Burt Eckoff; Daisuke Abe	Harris Eisenstadt 5
9 - Fri	Manhattan Transfer; Justin Brown & Tim Lefebvre	Holli Ross	Masami Ishikawa 4; Jesse Simpson	Gerald Cleaver 5
10 - Sat	Manhattan Transfer; EMEFE	Rosena Hill & Jason Jackson	Larry Newcomb 4; Kevin Hsien	Gerald Cleaver 5
11 - Sun	Juilliard Jazz Brunch; Manhattan Transfer		Keith Ingham; Noah Haidu	Oran Etkin 3
12 - Mon	Sweet Honey in the Rock	Cecil's Big Band with Mike Lee	Roger Lent 3	
13 - Tue	Sweet Honey in the Rock	Bruce Williams Jam Session	Robert Rucker	Logan Richardson 4
14 - Wed	Sweet Honey in the Rock	Midweek Mellow Out	Les Kurtz 3; Joonsam Lee	Matt Parker 4
15 - Thu	Chris Botti	Open Mike Night	Justin Lees 3	Kermit Driscoll 4
16 - Fri	Chris Botti; Allison Miller & Dan Tepfer	Vanessa Rubin	Roseanna Vitro; Jesse Simpson	John Hollenbeck 4
17 - Sat	Chris Botti; Lee Morgan Story	Vanessa Rubin	Champion Fulton 4; Kevin Ksien	John Hollenbeck 4
18 - Sun	Jack Donahue; Chris Botti		Keith Ingham; Noah Haidu	Barry Wallenstein 5; Eri Yamamoto 3
19 - Mon	Chris Botti	Cecil's Big Band with Mike Lee	Roger Lent 3	
20 - Tue	Chris Botti	Bruce Williams Jam Session	Robert Rucker	Mary Halvorson 4
21 - Wed	Chris Botti	Midweek Mellow Out	Les Kurtz 3; Joonsam Lee	George Colligan 3
22 - Thu	Chris Botti	Open Mike Night	Ray Park 3; Daisuke Abe	Mastt Wilson 3
23 - Fri	Chris Botti; Jason Prover Band	Cecil Brooks III Band	Evan Schwam 4; Jesse Simpson	Duane Eubanks 5
24 - Sat	Chris Botti; Melissa Nadel		Nial Djuliarso 4; Kevin Ksien	
25 - Sun	Augmented Reality; Chris Botti		Keith Ingham; Noah Haidu	
26 - Mon	Chris Botti	Cecil's Big Band with Mike Lee	Roger Lent 3	
27 - Tue	Chris Botti	Bruce Williams Jam Session	Robert Rucker	Caleb Curtis 5
28 - Wed	Chris Botti	Midweek Mellow Out	Les Kurtz 3; Joonsam Lee	Sebastian Cruz 3
29 - Thu	Chris Botti	Cecil's Big Band with Mike Lee	Michika Fukimori 3; Daisuke Abe	
30 - Fri	Chris Botti	Anthony E. Nelson with Bradon McCune	Joonsam Lee 4; Jesse Simpson	Tom Rainey 3
31 - Sat	Chris Botti	New Years Celebration	Kayo Kiraki 4	



**DECEMBER 2011**

**JAZZ VESPERS**

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

4 Ike Sturm Ensemble

11 Roy Assaf's Augmented Reality

18 James Hirschfeld Quartet

25 Jazz Mass — Christmas Jazz

**MIDTOWN JAZZ AT MIDDAY**

Sponsored by Midtown Arts Common

Wednesdays at 1:00

(\$10 suggested)

7 Jay Leonhart's Birthday Celebration  
Jay, Donna, Carolyn & Michael Leonhart  
Matt Ray

14 Jill McManus & Ed Schuller

21 Yuletide Celebration with  
Daryl Sherman, Jann Parker, Joyce Breach  
Alex Leonard, Ronny Whyte  
Boots Maleson, David Silliman

28 Terese Geneco, Shaynee Rainbolt  
Barry Levitt, Tom Hubbard  
David Silliman, Cliff Lyons



# Baruch

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ARTS CENTER

p r e s e n t s

## **Bassist Jay Leonhart & Friends...**

**Celebrating the 20<sup>th</sup> Anniversary  
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### **FEATURING:**

**Wycliffe Gordon/Trombone,**

**Houston Person/Sax,**

**Bernard Purdy/Drums,**

**John Colianni/Piano**



**Mon, Dec 5, 2011 @ 7pm**

**Discounted Ticket: \$20 (Use code FRIEND)**

**Baruch Performing Arts Center**

**25th St. bet. Lexington & 3rd Aves.**

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**BOX OFFICE 646.312.5073**

**[www.baruch.cuny.edu/bpac](http://www.baruch.cuny.edu/bpac)**

(Continued from page 21)

- Sun 12/4, 12/11, 12/18, 12/25: **Stephane Wrembel at Barbés.** 9:00pm. 376 9th St. @ 6th Ave. 347-422-0248.
- Mon 12/5: **T.K. Blue Band at For My Sweet.** 1103 Fulton St. @ Claver Pl. 718-857-1427.
- Tues 12/6: **Eric Frazier Trio at Rustik Tavern.** 8:00pm. 471 Dekalb Ave. 347-406-9700.
- Tues 12/6: **Korzo. Jeff Davis with Russ Lossing & Eivind Opsvik** at 9:00pm. **Ben Wendel & Dan Tepfer** at 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).
- Wed 12/6: **Joel Harrison Ensemble at Roulette.** 8:30pm. \$15; \$10 members, students & seniors. Atlantic Ave. & 3rd Ave. 917-267-0363. [www.roulette.org](http://www.roulette.org)
- Tues 12/6: **Conservatory Jazz Ensemble** directed by **Salim Washington** at **Roosevelt Hall Extension.** 7:00pm. Free. Studio 312, 2900 Bedford Ave. & Ave. H. 718-951-5792. [www.bcmusic.org](http://www.bcmusic.org)
- Wed 12/7: **David King & Matt Mitchell** at **Barbés.** 8:00pm. \$10. 376 9th St. @ 6th Ave. 347-422-0248.
- Wed 12/7, 12/14, 12/21, 12/28: **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)
- Fri 12/9: **Alston Jack Sextet at 966 Jazz.** 9:00pm. \$15. 966 Fulton St. (By Grant & St. James Pl. 718-638-6910. [www.illbrew.com/Jazz966.htm](http://www.illbrew.com/Jazz966.htm)
- Fri-Sat 12/9-12/10: **Tori Ensemble at Roulette.** 8:00pm. \$15; \$10 members, students & seniors. Atlantic Ave. & 3rd Ave. 917-267-0363. [www.roulette.org](http://www.roulette.org)
- Fri 12/9: **IBeam Music Studio. Isabelle Oliver with Eivind Opsvik & Dan Weiss** at 8:30pm. **Secret Architecture** with **Fraser Campbell, Ilan Bar-Lavi & Zach Mangan** at 9:30pm. \$10 suggested donation. 168 7th St.
- Sat 12/10: **Gretchen Parlato at BAM Café.** 9:30pm. Free. 30 Lafayette Ave. 718-636-4129. <http://bam.org>
- Sat 12/10: **Michael Bates with Tom Rainey, Chris Speed, Russ Lossing & Russ Johnson** at **IBeam Music Studio.** 8:30pm. \$10 sugg. donation. 168 7th St.
- Sat 12/10: **Eric Frazier** at **Benedict Moore Hall.** 10:00pm. \$35 donation. 171-17 110th Ave., Jamaica. 718-607-7391.
- Sun 12/11: **Michel Gentile with Dan Loomis & Rob Garcia** at **Sycamore.** 8:30pm. \$10 suggested donation. 1118 Cortelyou Rd. (Bet. Stratford & Westminster Rd.) 347-240-5850. [www.sycamorebrooklyn.com](http://www.sycamorebrooklyn.com). [www.connectionworks.org](http://www.connectionworks.org)
- Mon 12/12: **Jamie Baum with Amir ElSaffar, Douglas Yates, John Escreet, Zack Lober, Jeff Hirshfield, Brad Shepik & Samir Chatterjee** at **Roulette.** 1:00pm. \$15; \$10 members, students & seniors. Atlantic Ave. & 3rd Ave. 917-267-0363. [www.roulette.org](http://www.roulette.org)
- Mon 12/12: **JUJU Gordon Band** at **For My Sweet.** 1103 Fulton St. @ Claver Pl. 718-857-1427.
- Tues 12/13: **Particle Accelerator** at **Barbés.** 7:00pm. 376 9th St. @ 6th Ave. 347-422-0248.
- Tues 12/13: **Brooklyn Bowl. Wolf** at 8:00pm. **Jim Campilongo Trio** at 9:00pm. **Marc Ribot** at 10:00pm. 61 Wythe Ave. 718-963-3369. \$8. [www.brooklynbowl.com](http://www.brooklynbowl.com)
- Wed 12/14, 12/21, 12/28: **Ingrid Laubrock with Mary Halvorson, Kris Davis, John Hebert & Tom Rainey** at **Barbés.** 8:00pm. 376 9th St. @ 6th Ave. 347-422-0248.
- Thurs 12/15: **José James** at **Martha A. & Robert S. Rubin Pavilion, Brooklyn Museum.** 7:00pm. Free. 200 Eastern Pkwy. 718-638-5000. [www.brooklynmuseum.org](http://www.brooklynmuseum.org)
- Thurs-Fri 12/15-12/16: **Wadada Leo Smith** at **Roulette.** 8:00pm. 70th birthday celebration. 509 Atlantic Ave. @ 3rd Ave. 212-219-8242. [www.roulette.org/newroulette](http://www.roulette.org/newroulette)
- Thurs 12/15: **Matt Munisteri** at **Barbés.** 8:00pm. **Plays the Lost Music of Willard Robinson.** 376 9th St. @ 6th

(Continued on page 26)

# Calendar of Events

DEC	Deer Head Inn 5 Main Street Delaware Water Gap, PA 18327 <a href="http://www.deerheadinn.com">www.deerheadinn.com</a>	Dizzy's Club Coca Cola B'dwy & 60th, 5th Fl. 212-258-9595 <a href="http://jazzatlincolncenter.com">jazzatlincolncenter.com</a>	Dizzy's Club After Hours B'dwy & 60th, 5th Fl 212-258-9595 <a href="http://jazzatlincolncenter.com">jazzatlincolncenter.com</a>	Feinstein's at Lowes Regency 540 Park Ave. 212-339-8942 <a href="http://feinsteinsattheregency.com">feinsteinsattheregency.com</a>
1 - Thu	Bill Goodwin Jazz Jam	Mulgrew Miller & Wingspan	Dmitry Baevsky 4	Michael Feinstein
2 - Fri	Floian Hoefner 5	Mulgrew Miller & Wingspan	Dmitry Baevsky 4	Michael Feinstein
3 - Sat	Five Play	Melvin Williams Group; Paul Beaudry; Mulgrew Miller & Wingspan	Dmitry Baevsky 4	Michael Feinstein
4 - Sun	Manhattan Klezmer	Mulgrew Miller & Wingspan		John Proulx 3
5 - Mon		NYU Jazz Orchestra		Harry Allen
6 - Tue		Billy Hart 4	Jeb Patton 4	Michael Feinstein & Barbara Cook
7 - Wed		Billy Hart 4	Jeb Patton 4	Michael Feinstein & Barbara Cook
8 - Thu	Bill Goodwin Jazz Jam	Billy Hart 4	Jeb Patton 4	Michael Feinstein & Barbara Cook
9 - Fri	Najwa Parkins 4	Billy Hart 4	Jeb Patton 4	Michael Feinstein & Barbara Cook
10 - Sat	Bob Dorough 88th Birthday	Billy Hart 4	Jeb Patton 4	Michael Feinstein & Barbara Cook
11 - Sun	Samuel St. Thomas	Billy Hart 4		Melora Hardin
12 - Mon		Helen Sung 4		Melora Hardin
13 - Tue		Duduka Da Fonseca & Helio Alves 4	Morgan James 5	Michael Feinstein & Barbara Cook
14 - Wed		Duduka Da Fonseca & Helio Alves 4	Morgan James 5	John Malino Band; Michael Feinstein & Barbara Cook
15 - Thu	Bill Goodwin Jazz Jam	Duduka Da Fonseca & Helio Alves 4	Morgan James 5	Michael Feinstein & Barbara Cook
16 - Fri	La Cuchina	Duduka Da Fonseca & Helio Alves 4	Morgan James 5	Michael Feinstein & Barbara Cook
17 - Sat	Nellie McKay	Duduka Da Fonseca & Helio Alves 4	Morgan James 5	Michael Feinstein & Barbara Cook
18 - Sun	Bill Charlap	Duduka Da Fonseca & Helio Alves 4		Maureen O'Flynn
19 - Mon		Wess Anderson		Michael Feinstein & Barbara Cook; Peter Mintun
20 - Tue		Wess Anderson	Brianna Thomas	Michael Feinstein & Barbara Cook
21 - Wed		Wess Anderson	Brianna Thomas	Jerry Costanzo 3; Michael Feinstein & Barbara Cook
22 - Thu	Bill Goodwin Jazz Jam	Wess Anderson	Brianna Thomas	Michael Feinstein & Barbara Cook
23 - Fri	Marko Marcinko & Nate Birkey	Wess Anderson	Brianna Thomas	Michael Feinstein & Barbara Cook
24 - Sat		Wess Anderson	Brianna Thomas	Michael Feinstein & Barbara Cook
25 - Sun				Michael Feinstein & Barbara Cook
26 - Mon		Wynton Marsalis		Michael Feinstein
27 - Tue		Wynton Marsalis		Michael Feinstein & Barbara Cook
28 - Wed		Wynton Marsalis		Brian Newman; Michael Feinstein & Barbara Cook
29 - Thu	Bill Goodwin Jazz Jam	Wynton Marsalis		Michael Feinstein & Barbara Cook
30 - Fri	Nancy Reed	Wynton Marsalis		Michael Feinstein & Barbara Cook
31 - Sat	Bill Goodwin & the Resolutions with Roseanna Vitro	Wynton Marsalis		Michael Feinstein & Kelli O'Hara

DEC	<b>Garage</b> 99 7th Ave. S (at Grove St.) 212-645-0600 www.garagerest.com	<b>Iridium</b> 1650 Broadway (below 51st St.) 212-582-2121 iridiumjazzclub.com	<b>Jazz Gallery</b> 290 Hudson St. (below Spring St.) 212-242-1063 www.jazzgallery.org	<b>Jazz Standard</b> 116 E 27th St 212-576-2232 www.jazzstandard.net
1 - Thu	Elli Fordyce 3; Alan Chabert 3	Eliane Elias 3	Kris Bowers 6	Pablo Ziegler 4 with Joe Locke
2 - Fri	Hide Tanaka 3; Joey Morant 3	Eliane Elias 3	Amina Figarova 6	Pablo Ziegler 4 with Joe Locke
3 - Sat	Larry Newcomb 3; Cathering Toren; Virginia Mayhew	Eliane Elias 3	Jason Lindner, Jeff Ballard & Dwayne Burno	Pablo Ziegler 4 with Regina Carter
4 - Sun	Evan Schwam 4; David Coss 3; Mauricio DeSouza 3	Rik Emmett of Triumph	John Ellis Band	Pablo Ziegler 4 with Regina Carter
5 - Mon	Howard Williams Band; Ben Cliness 3	Rik Emmett & Dave Dunlop		Mingus Orchestra
6 - Tue	Valery Ponomarev Band; Justin Lees 3	TR3		Rez Abbasi 5
7 - Wed	Marc Devine 3; Masami Ishikawa 3	TR3	John Ellis & Andy Bragen Band	Rez Abbasi 5
8 - Thu	Rick Stone 3; Ryan Anselmi 5	TR3	John Ellis & Andy Bragen Band	Dave Douglas 5
9 - Fri	Brooks Hartell 3; Dre Barnes	Danny Seraphine & CTA	John Ellis & Andy Bragen Band	Dave Douglas & So Percussion
10 - Sat	Marsha Heydt 4; Champion Fulton 3; Akiko Tsuruga 3	Danny Seraphine & CTA	John Ellis & Andy Bragen Band	Dave Douglas 5
11 - Sun	Lou Caputo 4; David Coss 3; Joonsam Lee 4	Michelle Shocked		Dave Douglas 5
12 - Mon	Howard Williams Band; Mayu Saeki 4	Michelle Shocked		Mingus Big Band
13 - Tue	Eyal Vilner Band; Paul Francis 3	Norm Hathaway Band		Azar Lawrence 5
14 - Wed	Bernal/Ennis; Joe Saylor	L'Image	Antonio Sanchez	Azar Lawrence 5
15 - Thu	Nick Moran 3; Dylan Meek 3	L'Image	Tomas Fujiwara 5	Danilo Pérez 3
16 - Fri	Austin Walker 3; Kevin Dorn Band	L'Image	Peter Apfelbaum 11	Danilo Pérez 3
17 - Sat	Larry Newcomb 3; Mark Marino 3; Virginia Mayhew	L'Image	Taylor Ho Bynum 6	Danilo Pérez 3
18 - Sun	Iris Ornig 4; David Coss 3; Ryan Anselmi 5	L'Image	Tony Malaby	Danilo Pérez 3
19 - Mon	Howard Williams Band; Kenny Shanker 4	Dennis Coffey	Martin Bejerano 3	Mingus Orchestra
20 - Tue	Lou Caputo Band; Michika Fukumori 3	Ellen Kaye: Kat Gang		Aaron Goldberg 3
21 - Wed	Jean Case 3; Benjamin Healy 3	4 Generations of Miles		Aaron Goldberg 3
22 - Thu	Champion Fulton 3; Dave Kain	4 Generations of Miles		Aaron Goldberg 3
23 - Fri	Michika Fukumori 3; Tim Price & Ryan Anselmi	4 Generations of Miles		Aaron Goldberg 3
24 - Sat	Evan Schwam 3; Justin Lees 3	4 Generations of Miles		
25 - Sun	Nobuki Tadamen; Mayu Saeki 4	4 Generations of Miles		
26 - Mon	Howard Williams Band; Thomas Janzon 3			Mingus Big Band
27 - Tue	Cecilia Coleman Band; Andrew Atkinson 3	Terese Genecco Band		Richard Bona 6
28 - Wed	Randy Johnston 3; Al Marino 5	Mike Stern Band		Richard Bona 6
29 - Thu	George Weldon; Lamy Istrefi Jr. 3	Mike Stern Band		Richard Bona 6
30 - Fri	Fukushi Tainaka 3; Daylight Blues Band	Mike Stern Band		Richard Bona 6
31 - Sat	David Coss 5	Mike Stern Band		Richard Bona 6 with Lionel Loueke

**JAZZ AT LINCOLN CENTER**

**MONTY ALEXANDER: THE MUSIC OF FRANK SINATRA & NAT KING COLE**  
With vocalists James De Frances & Allan Harris  
DEC 9-10 / 7:30 PM & 9:30 PM

**DEC 15-17 / 8 PM DEC 17 / 2 PM**  
**A NEW HOLIDAY REVUE**  
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**JAN 20-21 / 7:30 PM & 9:30 PM**  
**THE MUSIC OF CACHAO**  
Jazz at Lincoln Center Orchestra with music director Carlos Henriquez

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WYNTON MARSALIS Photo by Platon

- Ave. 347-422-0248. [www.barbesbrooklyn.com](http://www.barbesbrooklyn.com)
- Thurs-Fri 12/15-16: **Wadada Leo Smith** with Angelica Sanchez, John Lindberg, Pheeroan AkLaff, Min Ziao Fen & Thomas Buckner at Roulette. 8:00pm. \$15; \$10 members, students & seniors. Atlantic Ave. & 3rd Ave. 917-267-0363. [www.roulette.org](http://www.roulette.org)
  - Fri 12/16: **Max Johnson Trio** at IBeam Music Studio. 8:30pm & 10:00pm. \$10 suggested donation. 168 7th St.
  - Fri 12/16: **Red Baraat** with Sunny Jain at Barbés. 10:00pm. 376 9th St. @ 6th Ave. 347-422-0248.
  - Fri 12/16: **Lonnie Youngblood Quartet** at 966 Jazz. 9:00pm. \$20. 966 Fulton St. (By Grant & St. James Pl. 718-638-6910. [www.illbrew.com/Jazz966.htm](http://www.illbrew.com/Jazz966.htm)
  - Sat 12/17: **Sam Kininger Band** at BAM Café. 9:00pm. Free. 30 Lafayette Ave. 718-636-4129. <http://bam.org>
  - Sat 12/17: **Eric Frazier** at Jamaica Export Center. 4:00pm. Grand opening of "Simply to Empower Masterminds." 157-11 Rockaway Blvd., Jamaica. 718-406-3882.
  - Sat 12/17: **Russ Johnson** with Myra Melford, Roy Nathanson, Brad Jones & George Schuller at Roulette. 8:00pm. "Out to Lunch: The Music of Eric Dolphy." \$15; \$10 members, students & seniors. Atlantic Ave. & 3rd Ave. 917-267-0363. [www.roulette.org](http://www.roulette.org)
  - Sat 12/17: **Alexandra Grimal** at IBeam Music Studio. 8:30pm. \$10 suggested donation. 168 7th St.
  - Sat 12/17: **Tony Jones** with Charlie Burnham & Peter Apfelbaum at The Firehouse Space. 8:00pm. \$10; \$15. 246 Frost St. 917-709-7799. [www.thefirehousespace.org](http://www.thefirehousespace.org)
  - Sat 12/17: **Tulivu Donna Cumberbatch** at Sistas' Place. 9:00pm & 10:30pm. \$25; \$30 at door. 456 Nostrand Ave. @ Jefferson Ave. 718-398-1766. [www.sistasplace.org](http://www.sistasplace.org)
  - Sun 12/18: **Aimee Allen** at Linger Café. 2:00pm. 533 Atlantic Ave. (Bet. 3rd & 4th Ave.) <http://aimeeallenmusic.com>
  - Sun 12/18: **Curtis Hasselbring** with Mary Halvorson, Matt Moran & Satoshi Takeishi at Sycamore. 8:30pm. \$10 suggested donation. 1118 Cortelyou Rd. (Bet. Stratford & Westminister Rd.) 347-240-5850. [www.sycamorebrooklyn.com](http://www.sycamorebrooklyn.com). [www.connectionworks.org](http://www.connectionworks.org)
  - Sun 12/18: **Dead Cat Bounce** at IBeam Music Studio. 8:00pm. \$10 suggested donation. 168 7th St.
  - Mon 12/19: **Lee Family Band** at For My Sweet. With Cliff Lee, Bill Lee, Arnold Lee, Harold Mabern, Corcoran Holt & Will Ferrell. 1103 Fulton St. @ Claver Pl. 718-857-1427.
  - Tues 12/20: **Chris Cochrane** at Barbés. 7:30pm. 376 9th St. @ 6th Ave. 347-422-0248. [www.barbesbrooklyn.com](http://www.barbesbrooklyn.com).
  - Tues 12/20: **IBeam Music Studio. Pavolka/Drye/Davis** at 8:30pm. Sanchez, Carpenteri/Gallo at 10:00pm. \$10 suggested donation. 168 7th St. <http://ibeambrooklyn.com>
  - Thurs 12/22: **Andy Statman** at Barbés. 8:00pm. \$10. 376 9th St. @ 6th Ave. 347-422-0248.
  - Mon 12/26: **Ras Chemas Lamed & Poet Lisa Muhammad** at For My Sweet. 1103 Fulton St. @ Claver Pl. 718-857-1427.
  - Tues 12/27: **Ilusha Tsinadze** at Barbés. 7:00pm. 376 9th St. @ 6th Ave. 347-422-0248. [www.barbesbrooklyn.com](http://www.barbesbrooklyn.com).
  - Fri 12/30: **Tulivu Donna Cumberbatch Quartet** at 966 Jazz. 9:00pm. \$15. 966 Fulton St. (By Grant & St. James Pl. 718-638-6910. [www.illbrew.com/Jazz966.htm](http://www.illbrew.com/Jazz966.htm)
  - Sat 12/31: **Spanglish Fly** at Barbés. 10:00pm. \$15. 376 9th St. @ 6th Ave. 347-422-0248.

QUEENS

- Thurs 12/1: **Carl Fischer's Organic Groove Ensemble & Nouveau Big Band** at the Astor Room. 8:30pm. No cover; free parking. 34-12 36th St. (near 35th Ave.) 718-255-1947. [www.astorroom.com](http://www.astorroom.com). [www.fischmusic.com](http://www.fischmusic.com)
- Thurs 12/1: **Somi** at Jamaica Performing Arts Center. 7:30pm. 718-658-7400, x123. 153-10 Jamaica Ave. @ 153rd St. [www.carnegiehall.org](http://www.carnegiehall.org)
- Sat 12/3: **Rudresh Mahanthappa** at Flushing Town Hall. 8:00pm. \$25; \$20 members; \$10 students. 137-35 North

- ern Blvd. 718-463-7700, x222. [www.flushingtowhall.org](http://www.flushingtowhall.org)
- Sun 12/4, 12/13, 12/20, 12/27: **Eric Frazier** at Déjà vu. 7:00pm. 180-24 Linden Blvd., Cambria Heights. With The Mellennium Band. 516-527-0341.
- Wed 12/7: **Professional Jazz Jam** at Flushing Town Hall. 7:00pm. \$10; free for members students & performers. 137-35 Northern Blvd. 718-463-7700, x222. [www.flushingtowhall.org](http://www.flushingtowhall.org)
- Fri 12/16: **Bucky Pizzarelli, Ed Laub & Ron Jackson** at Flushing Town Hall. 8:00pm. \$25; \$20 members; \$10 students. 137-35 Northern Blvd. 718-463-7700, x222. [www.flushingtowhall.org](http://www.flushingtowhall.org)
- Sat 12/31: **Eric Frazier** at The Air Tran. 9:00pm. \$20. 94th Ave. & Sutphin Blvd., Jamaica. 718-570-5873.

STATEN ISLAND

- Sat 12/3: **John Pizzarelli Quartet** at College of Staten Island. 8:00pm. \$30, \$35, \$40. Springer Concert Hall, 2800 Victory Blvd. 718-982-2787. [www.cfashows.com](http://www.cfashows.com)
  - Wed 12/7: **CSI Jazz Ensemble** at College of Staten Island. 8:00pm. \$5. Williamson Theatre, 2800 Victory Blvd. 718-982-2787. [www.cfashows.com](http://www.cfashows.com)
- BRONX
- Fri 12/2: **Tulivu-Donna Henry** with Magnificent Trio at St. Andrews Church. 9:00pm. 781 Castle Hill Ave. 718-904-1093.
  - Tues 12/6: **Lehman Latin Jazz Ensemble** co-directed by Victor Rendon & Armando Rodriguez at Lehman College. 4:30pm. Music Building, Room 330. 250 Bedford Park Blvd. W. 718-960-8000. <http://events.lehman.edu>
  - Wed 12/7: **Lehman Jazz Band** directed by Armando Rodriguez at Lehman College. Noon. Music Building, Room 330. 250 Bedford Park Blvd. W. 718-960-8000. <http://events.lehman.edu>

LONG ISLAND

- Thurs 12/8: **Guitar Extravaganza** at Dix Hills Performing Arts Center. 7:30pm. \$10. Five Towns College, 305 N. Service Rd., Dix Hills. 631-656-2110. [www.dhpac.org](http://www.dhpac.org)

WESTCHESTER

- Sat 12/3: **Westchester Jazz Orchestra** at Irvington Town Hall Theater. 8:00pm. "Music of Bill Evans, Ahmad Jamal & Herbie Hancock." \$35; \$30 seniors; \$10 students. 85 Main St., Irvington. 914-861-9100. [www.westjazzorch.org](http://www.westjazzorch.org)

NEW JERSEY

- Thurs 12/1: **Orrin Evans Quartet** at Makeda. 7:30pm. 338 George St., New Brunswick. No cover, \$5 min. [www.nbjp.org](http://www.nbjp.org)
- Thurs 12/1: **Deffet Trio** at The Wine Loft. 8:30pm. No cover no min. 32 Laird St., Long Branch. 732-222-7770.
- Thurs 12/2: **Swingadelic** at Montclair Women's Club. 8:00pm. 82 Union St, Montclair. [www.swingingwithsimone.com](http://www.swingingwithsimone.com)
- Fri 12/2: **Roni Ben-Hur & Gene Bertoncini** at Whole Foods Market. 6:30pm. Free. 2245 Springfield Ave., Union. 908-688-1455. [bossanovamusicproductions.com](http://bossanovamusicproductions.com)
- Fri 12/2: **Jo Wymer** at The Wine Loft. 8:30pm. No cover no min. 32 Laird St., Long Branch. 732-222-7770.
- Sat 12/3: **Rhoda Scott** at Newark Symphony Hall. 8:00pm. With Mel Davis, Radam Schwartz, Nate Lucas, Reuben Wilson, Leo Johnson, Victor Jones, Taylor Moore, Bill Wurtzel, Earl Grice, Mark Bowers, Marcus Miller, Joe Brown Jr., Cynthia Holiday & Dwight West. \$25. 1020 Broad St., Newark. 973-643-8014. [www.newarksymphonyhall.org](http://www.newarksymphonyhall.org)
- Sun 12/4: **Marlene VerPlanck** at Shanghai Jazz. 6:00pm. 24 Main St., Madison. 973-822-2899.
- Sun 12/4: **MSU Jazz Band** at Montclair State University's Kasser Theater. \$15. 3:00pm \$15. Directed by Jeffrey Kunkel. Cali School of Music Alumni Jazz Band, and then MSU Jazz Band performing Benny Carter's *Kansas City Suite*. Valley Road & Normal Ave., Montclair.

- [www.peakperfs.org/performances/my\\_coma\\_dreams](http://www.peakperfs.org/performances/my_coma_dreams). [www.fredherssch.com](http://www.fredherssch.com)
  - Mon 12/5: **Swingadelic** at Maxwell's. 9:00pm. Free. 1039 Washington St., Hoboken. 201-653-1703. [www.maxwellsnj.com](http://www.maxwellsnj.com)
  - Tues 12/6: **Adam Machaskee Quartet** at Mike's Court-side. 8:00pm. No cover. 1 Elm Row, New Brunswick. [www.nbjp.org](http://www.nbjp.org)
  - Wed 12/7: **Curtis Taylor & SKOPE** at Hyatt. 7:30pm. 2 Albany St., New Brunswick. No cover. [www.nbjp.org](http://www.nbjp.org)
  - Wed 12/7: **Dad Hershorn** at Rutgers University, Dana Library, Dana Room. 7:00pm. Free. "The Archival Norman Granz." 185 University Ave., Newark. 973-353-5595. <http://newarkwww.rutgers.edu>
  - Thurs 12/8: **Ralph Bowen Quartet** at Makeda. 7:30pm. 338 George St., New Brunswick. No cover, \$5 min. [www.nbjp.org](http://www.nbjp.org)
  - Thurs 12/8: **JT Project** at The Wine Loft. 8:30pm. No cover no min. 32 Laird St., Long Branch. 732-222-7770. .
  - Fri 12/9: **Paul Abler & Gregory Jones** at Whole Foods Market. 6:30pm. Free. 2245 Springfield Ave., Union. 908-688-1455. [bossanovamusicproductions.com](http://bossanovamusicproductions.com)
  - Fri 12/9: **Kenny G** at Mayo Performing Arts Center. 8:00pm. \$97; \$87; \$77; \$67; \$57. 100 South St., Morristown. 973-539-8008. [www.morristown.com/communitytheatre](http://www.morristown.com/communitytheatre)
  - Sat 12/10: **Rossano Sportiello & Paolo Alderighi** at Berrie Center, Sharp Theater. 8:00pm. \$24; \$21; \$18; children under 17, \$15. Ramapo College, 505 Ramapo Valley Rd., Mahwah. 201-684-7844. [www.ramapo.edu/berriecenter](http://www.ramapo.edu/berriecenter)
  - Sat 12/10: **Tierney Sutton Band** at New Jersey Performing Arts Center's Chase Room. 7:00pm & 9:30pm. One Center St., Newark. 973-642-8989. <http://njpac.org>
  - Thurs 12/15: **Kurt Thum Trio** at The Wine Loft. 8:30pm. No cover no min. 32 Laird St., Long Branch. 732-222-7770. [www.thewineloftnjpier.com](http://www.thewineloftnjpier.com).
  - Thurs 12/15: **Dave Stryker Quartet** at Makeda. 7:30pm. No cover, \$5 min. 338 George St., New Brunswick. No cover, \$5 min. [www.nbjp.org](http://www.nbjp.org)
  - Fri 12/16: **David Leonhardt** at Raritan Valley Community College. 118 Lamington Rd., Branchburg.
  - Fri 12/16: **Dave Stryker Trio** at Shanghai Jazz. 24 Main St., Madison. 973-822-2899. [www.shanghaijazz.com](http://www.shanghaijazz.com).
  - Sat 12/17: **Geri Allen** at Bethany Church. 4:00pm. "A Child Is Born." 275 W. Market St., Newark. 973-623-8161. [www.bethany-newark.org](http://www.bethany-newark.org)
  - Sun 12/18: **Sing the Truth** at New Jersey Performing Arts Center's Prudential Hall. 3:00pm. With Angelique Kidjo, Dianne Reeves, Geri Allen & Lizz Wright. One Center St., Newark. 973-642-8989. <http://njpac.org>
  - Wed 12/21: **Vic Juris & Kate Baker** at Hyatt. 7:30pm. 2 Albany St., New Brunswick. No cover. [www.nbjp.org](http://www.nbjp.org)
  - Thurs 12/22: **Vanessa Perea** at Makeda. 7:30pm. 338 George St., New Brunswick. No cover, \$5 min. [www.nbjp.org](http://www.nbjp.org)
  - Thurs 12/22: **JP3** at The Wine Loft. 8:30pm. No cover no min. 32 Laird St., Long Branch. 732-222-7770.
  - Mon 12/26: **Dave Stryker Trio** at Trumpets. 8:00pm & 10:00pm. 6 Depot Sq., Montclair. 973-744-2600. [www.trumpetsjazz.com](http://www.trumpetsjazz.com)
  - Thurs 12/29: **Jerome Jennings Quartet** at Makeda. 7:30pm. 338 George St., New Brunswick. No cover, \$5 min. [www.nbjp.org](http://www.nbjp.org)
  - Thurs 12/29: **Askold Buk Trio** at The Wine Loft. 8:30pm. No cover no min. 32 Laird St., Long Branch. 732-222-7770. [www.thewineloftnjpier.com](http://www.thewineloftnjpier.com).
- AND BEYOND
- Thurs 12/1: **Shai Maestro Trio** at The Falcon. 7:00pm. 1348 Rt. 9W, Marlboro, NY. [www.liveatthefalcon.com](http://www.liveatthefalcon.com).
  - Fri 12/2: **Ralph Peterson's Unity Project** with Craig Handy, Josh Evans & Pat Bianchi at Firehouse 12. 8:30pm & 10:00pm. \$18 & \$12. 45 Crown St., New Haven, CT. 203-785-0468. <http://firehouse12.com>

# Calendar of Events

DEC	<b>Shrine</b> 2271 Adam Clayton Powell Blvd. 212-690-7807 www.shrinenyc.com	<b>Smalls</b> 183 W. 10th 212-252-5091 smallsjazzclub.com	<b>The Stone</b> Ave. C & Second St. thestonenyc.com	<b>Village Vanguard</b> 178 Seventh Ave. S (below W 11th St.) 212-255-4037 villagevanguard.net
1 - Thu	Todd Herbert 4; Cherisha; Hard Times; King Hammond	Jay Leonhart 3; Alex Sipiagin 5; Josh Evans	Dan Weiss, Marc Ducret & Tim Berne; Marc Ducret 4	Christian McBride
2 - Fri	CUNY Jazz; Nancy Harms; Takeyia Jones; Afrobeat	David Bixler 5; Walt Weiskopf 4; Lawrence Leathers	Tim Berne, Marc Ducret & Gerald Cleaver; Tim Berne 4	Christian McBride
3 - Sat	Ruban Carles; Pocket; Brave New Girl; Gold Magnolias	Bajram Istrefi Jr. 4; Josh Benko & Charles Davis 5; Walt Weiskopf 4	Marc Ducret; Tim Berne/Marc Ducret 5	Christian McBride
4 - Sun	Jazz Jam Session; Big Band Jazz; Reggae	Marion Cowings; Jon Roche; Ruth Brisbane; Johnny O'Neal; Tyler Mitchell	David Torn & Dave King; Goldfinger	Vanguard Jazz Orchestra
5 - Mon	Martin Seller; Uncharted Territory; TURF; Flutronix	Randy Ingram 3; Ari Hoenig 3; Spencer Murphy	Karl Berger Orchestra	Vanguard Jazz Orchestra
6 - Tue	Pravin Thompson; OSEKRE; The Keys; Leslie Graves; Ghost of Arthur James	Ted Rosenthal 3; Dmitry Baevsky 4; Ken Fowser & Behn Gillece	Sylvie Courvoisier & Mark Feldman 4; Gerald Cleaver 5	Jenny Scheinman, Bill Frisell & Brian Blade
7 - Wed	Verene McB Ensemble; Goddess Lakshmi; Owl Jazz; FRO	Michela Lerman; Warren Wolf 3; Donald Malloy 4	Angelica Sanchez & Mark Helias; Tim Berne/Baikida Carroll 4	Jenny Scheinman, Bill Frisell & Brian Blade
8 - Thu	Nicky Egan; Grey Reverend; Valerie June; BT3; PitchBlak	Dred Scott 3; Warren Wolf 4; Carlos Abadie 5	Ches smith 4; Totopos	Jenny Scheinman, Bill Frisell & Brian Blade
9 - Fri	Songs of Jupiter; Stratospherius; Finotee; JARAVA	Will & Peter Anderson 8; Billy Drummond 4; Shimit shoshan	Chris Speed 3; Totopos	Jenny Scheinman, Bill Frisell & Brian Blade
10 - Sat	James Whiting; Nick Gianni; Blayer Poinidulour	Mara Rosenbloom 4; Ralph Lalama 3; Billy Drummond 4	Mark Helias & Tony Malaby; Totopos	Jenny Scheinman, Bill Frisell & Brian Blade
11 - Sun	Jazz Jam Session; Moth to Flame; Reggae	Marion Cowings; Bucky Pizzarelli; Johnny O'Neal; Ned Goold	Jason Moran, Mark Helias & Tom Rainey; Matt Mitchell 6	Jenny Scheinman, Bill Frisell & Brian Blade
12 - Mon	Lety; The Gathering; Roof Access	Jean-Michel Pilc; Ari Hoenig 3; Spencer Murphy		Vanguard Jazz Orchestra
13 - Tue	Oulipians; OSEKRE; Lynette Williams	Jesse Davis 5; Bruce Harris/Alex Hoffman 5	Matt Mitchell & Dan Weiss; Herb Robertson 5	Cedar Walton 3
14 - Wed	Joe Breidenstine 5; Olivier Court; Boom Bits	Jesse Davis 5; Simona Premazzi	Matt Maneri 5; Michael Formanek 4	Cedar Walton 3
15 - Thu	Sebastian Prado; CCNY Rock Ensemble; Flabbergaster; Afro Mix	Dwayne Clemons & Tim McCall; Ehud Asherie; Jesse Davis 5	Gamelan Kusuma Laas & Elliott Bergman	Cedar Walton 3
16 - Fri	Donee Middleton; Siembra Maestra; Kena Anae Band; Dawn Drake	Sacha Perry & Jon Roche; Tardo Hammer 3; Steve Davis 5	Gamelan Kusuma Laras Laras Invocation & Moss of Aura	Cedar Walton 3
17 - Sat	Larry Roland; Brother Num; Sabatta; Brighton Beat	Jarrett Cherner 5; Ari Roland; Steve Davis 5; Eric Wyatt	Gamelan Kusuma Laras Invocation & Kelly Pratt Band	Cedar Walton 3
18 - Sun	Jazz Jam Session; George Tisdale Band; Afro-Dub	Marion Cowings; Bucky Pizzarelli; Ed Laub; David Schnitter	Gamelan Kusuma Laras Invocation & Lucky Dragons	Cedar Walton 3
19 - Mon	RendezVous	Jerome Sabbagh & Rodney Green; Ari Hoenig 3		Vanguard Jazz Orchestra
20 - Tue	Crimson Heart Replica; OSEKRE; Alexandros Papadakis; Tye Tribe	Gilad Hekselman 4; Ken Fowser & Behn Gillece	Javelin "Canyon Candy" & Anand Wilder	Cedar Walton 4
21 - Wed	Maria Davis	Michela Lerman; Brian Charette 6; Roxy Coss 5	Michael Graves Anderson Cinema	Cedar Walton 4
22 - Thu	FatKid Bands; Afro Mix	Dwayne Clemons & Tim McCall; Spike Wilner 2; Pete Zimmer 5	Sleep Doug Shaw	Cedar Walton 4
23 - Fri	Nick Di Maria; Diamond Joe Siddons; ROYAL KHAOZ	Sacha Perry & Jon Roche; Shawn Aileen Clark 7; John Marshall 5	Roberto Carlos Lange; The Present	Cedar Walton 4
24 - Sat	Third Seven from Oregon; Da Mac Rhythm; Big Boss	Dwayne Clemons 5; John Marshall 5; Eric Wyatt		Cedar Walton 4
25 - Sun	Natty Dreadz	Marion Cowings; Jon Roche; Ruth Brisbane; Johnny O'Neal	Yuka Yamamoto 3	Cedar Walton 4
26 - Mon		Jeb Patton 3; Ari Hoenig 3; Spencer Murphy		Vanguard Jazz Orchestra
27 - Tue	OSEKRE	Yuko Kimura; Steve Ash 3; Bruce Harris/Alex Hoffman 5	Steve Marion 3	The Bad Plus
28 - Wed	Allinor; Oogee Wawa, Rayce & Otis	Michela Lerman; Peter Bernstein 3; Tivon Pennicott 4		The Bad Plus
29 - Thu	Joe Pino 5; Bryant C Project; Symptoms	Dwayne Clemons & Tim McCall; Ehud Asherie; Peter Bernstein 3	Janka Nabay	The Bad Plus
30 - Fri	Sean Gaskell; Isaac Katajaj	Sacha Pezry & Jon Roche; Lennie Cuje 5; Lawrence Leathers	Improv Party with John Zorn	The Bad Plus
31 - Sat	Shrine New Year's Eve	Lennie Cuje 5	Improv Party with John Zorn; Marc Ribot 4	The Bad Plus

- Fri 12/2: Jim Campilongo, Stephan Crump, The Falcon. 8:00pm. 1348 Rt. 9W, Marlboro, NY
- Sat 12/3: NHIC Atlas, Electric NHIC, Firehouse 12. 8:30pm. \$15. 45 Crown, New Haven, CT. 203-785-0468.
- Sat 12/3: Amina Figarova Quintet at The Falcon. 8:00pm. 1348 Rt. 9W, Marlboro, NY.
- Thurs 12/8: Dharma Jazz at The Falcon. 7:00pm. 1348 Rt. 9W, Marlboro, NY. [www.liveatthefalcon.com](http://www.liveatthefalcon.com).
- Fri 12/9: Harris Eisenstadt & Canada Day at Firehouse 12. 8:30pm & 10:00pm. \$18 & \$12. 45 Crown St., New Haven, CT. 203-785-0468. <http://firehouse12.com>
- Fri 12/9: Mike Holober & John Patitucci at The Nyack Library. 7:30pm. 59 S. Broadway, Nyack, NY.
- Fri 12/9: Jim Weider's PROJECT PERCoLaToR at The Falcon. 7:00pm. 1348 Rt. 9W, Marlboro, NY.
- Thurs 12/15: Mr. Rusty at The Falcon. 7:00pm. 1348 Rt. 9W, Marlboro, NY. [www.liveatthefalcon.com](http://www.liveatthefalcon.com).
- Fri 12/16: Russ Johnson with Brad Jones, George Schuller, Myra Melford & Roy Nathanson at Firehouse 12. 8:30pm & 10:00pm. \$18 & \$12. 45 Crown St., New Haven, CT. 203-785-0468. <http://firehouse12.com>
- Sun 12/18: Robert Kopec Trio at The Falcon. 10:00am. 1348 Rt. 9W, Marlboro, NY. [www.liveatthefalcon.com](http://www.liveatthefalcon.com).
- Fri 12/23: Christian Almiron Trio at The Nyack Library. 7:30pm. 59 S. Broadway, Nyack, NY. [www.carnegieforum.org](http://www.carnegieforum.org)
- Fri 12/30: Julian Lage with Larry Grenadier & Eric Harland at Firehouse 12. 8:30pm & 10:00pm. \$18 & \$12. 45 Crown St., New Haven, CT. 203-785-0468.
- Fri 12/30: Shirley Crabbe at The Nyack Library. 7:30pm. The Music of Ethel Waters. 59 S. Broadway, Nyack, NY.



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# Clubs & Venues

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

**92nd Street Y**, 1395 Lexington Ave, New York, NY 10128 212-415-5500, www.92ndst.org

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

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

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

**American Museum of Natural History**, 81st St. & Central Park W., 212-769-5100, www.amnh.org

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

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

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

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

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

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

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

www.capellahotels.com/newyork/

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

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

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

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

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

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

www.bluenotejazz.com/newyork

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

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

contact@frenchquartersny.com

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

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

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

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

**Café Mozart**, 308 Mamaroneck Ave., Mamaroneck, NY

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

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

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

www.hospitalityholdings.com

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

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

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

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

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

**Cleopatra's Needle**, 2485 Broadway (betw 92nd & 93rd), 212-769-6969, www.cleopatrasneedle.com

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

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

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

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

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

**Crossroads** - 78 North Avenue, Garwood, NJ

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

www.thecuttingroomnyc.com

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

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

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

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

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

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

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

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

**Fat Cat**, 75 Christopher St. (at 6th Ave.), 212-675-7369, www.fatcatjazz.com

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

www.fondaboricua.com

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

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

**Flushing Town Hall**, 137-35 Northern Blvd., Flushing, NY, 718-463-7700 x222, www.flushingtowhall.org

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

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

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

**Galapagos**, 70 N. 6th St., Brooklyn, NY, 718-782-5188, www.galapagosartspace.com

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**Rose Theater**, Tickets: 212-721-6500

The Allen Room, Tickets: 212-721-6500

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

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

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

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

**John Birks Gillespie Auditorium** (see Baha'i Center)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**MetroTech Commons**, Flatbush & Myrtle Ave., Brooklyn, NY, 718-488-8200 or 718-636-4100 (BAM)

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

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www.MoldyFigJazzClub.com

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

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

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

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

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

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

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

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

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

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

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

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

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

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**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 St., 212-473-6599

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

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

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

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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

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

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

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

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

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

**Columbia University**, 2960 Broadway, 10027

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

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

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

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

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

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

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

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

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

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**New York University-Jazz/Contemporary Music Studies**, 35

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

**New York Jazz Academy**, (718) 426-0633, www.NYJazzAcademy.com

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

**Rutgers University Institute of Jazz Studies**, 185 University Avenue, Newark NJ 07102, 973-353-5595

newarkwww.rutgers.edu/IJS/index1.html

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

914-251-6300, 914-251-6314

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

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

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

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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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## Anne Phillips

Interview by Eric Nemeyer

**Jazz Inside:** Now going into its 26th year performance since you and Bob [Kindred] created the Jazz Nativity, could you discuss how the initial germ of an idea evolved into the completed artwork for its premier performance?

**Anne Phillips:** In the summer of 1985 John Gensel suggested me for the writer of The Jazz Nativity that was to be held as a two night fundraiser at St. Peter's Church. I had just met Bob and had fallen in love with him and his sound - that warm beautiful tenor saxophone sound of sound that became the first sound you heard in The Jazz Nativity - "Silent Night", played solo in the darkness. How's that for a romantic start? John gave me the Christmas story reading from the Gospel of St. Luke and I wove traditional Christmas Carols and original music through it to tell the story. It needed a punctuation mark at the end. I remembered "Gods Love made Visible" Dave Brubeck's exciting 5/4 carol from his Christmas cantata, "La Fiesta De la Posada." Iola's lyric, "God's love made visible, Incomprehensible ... "what a perfect statement! Fortunately, I've known Dave since I was seventeen and a freshman at Oberlin. In fact I sang on that famous Brubeck at Oberlin concert. He graciously gave me permission to use it and happily agreed to be part of the show! Tommy Flannigan slid off the piano bench and Dave moved in and played on his song that first year and many times afterwards. That song should be a Christmas

venue, St. Bartholomew's Church on Park Ave. The basic work, my music, most of my vocal and band arrangements, have stayed the same but it has grown. "The First Noel" needed to be more exciting so Bob wrote a new killer chart for our saxophone playing shepherd, Phil Woods. (Phil had been a King and when we called to tell him about his new role as a shepherd he said "What next - a camel?") Jon Gordon now plays that role. We wanted the third King to be a Latin King. I didn't know Tito Puente but I knew someone who did. Tito said yes and was in it every year from then on! Bob wrote the Latin part of my Three Kings chart. Jackie Cane and Roy Kral became the Guardian Angels. One year Roy came in with a wonderful written scat chorus to be sung in unison with Bob on baritone to add to my arrangement of "What Child is This?" which they sing. That became a part of the show. And another year Darmon Meader wrote a shout chorus for the finale of "Deck The Halls" for the Voices. We are doing that this year. The song "Bending Towards the Light" came into the show and became its title a few years later. It is a song Bob wrote for a show when he was music director at a boy's camp in the Adirondacks, Camp Dudley. I wrote a Christmas lyric for it, we added a child, a shepherd boy, to sing it. About every three years we make a trip to the Newark Boys Chorus School to choose a new



**AP:** There have been so many dramatic AND humorous episodes! What comes to mind first is "The Missing Al Grey" story! I had gone with Al and his lady, Rosalie, to WBLS for an afternoon interview. Afterwards Al ran ahead of us to get his car out of a lot and we never saw him again! He had vanished! Rosalie and I waited at the lot but no Al (this was long before cell phones). It was bitter cold and it was getting towards show time - I had to get back to St. Bart's. By 7:30 a distraught and frozen Rosalie came back to the church, too. Still no Al! It was a quarter to eight and we only had *two kings!* The cast was gathered in the choir room and Bob and I were trying to figure out whom to put into a robe to play the third King when suddenly the door burst open and in came a grinning Al!! "Wait 'til you see this!" he said. He unzipped his leather trombone case and held up his horn. The bell was smashed flat! What had happened: When he got into his car he had reached into the back to be sure his horn was there and it wasn't! He must have left it back in Valley Stream. It was rush hour but he had to go and get back for the 8:00 hit! So he hadn't waited to tell us, he just took off! When he got home, there it was, in the driveway. In horror he realized what had happened. He had left the house with his trombone in one hand and a bag of trash in the other. He had put his horn down to open the trash can lid then gotten in the car and backed up over his horn! Fortunately his mouthpiece was in his pocket. He grabbed a horn that a company had given him, but I don't think he had ever played it before, and raced back to the city just in time to be the Third King. There are so many memorable moments. The first time Clark Terry sang mumbles to the Baby Jesus, symbolized by the light. The show at the Patriot Theater in Trenton the weekend of the double snow storm when King Jon Faddis' car got stuck and a half an hour before the show we made Ingrid Jensen our first "Quing!" Getting Lionel Hampton and his

(Continued on page 41)

**"The Jazz Nativity brings a whole new audience to jazz. I think that's the reason it has become such a beloved part of Christmas in New York, and now in other cities. Because it is costumed, colorful, storied, a unique combination of theater and jazz, people who would never opt to go to a jazz concert come to the Jazz Nativity year after year."**

standard!! The public doesn't have to know it's in 5/4 ... it's so "catchy" and easy to sing! The first three years the Bible readings were spoken by John [Gensel], then by Ed Browning, the Presiding Bishop of the Episcopal Church, and then by the beloved jazz DJ, Jazzbeaux Collins. Pretty eclectic group! Then someone suggested that the work would flow better if it was sung and I set the Bible readings. I had just met the New York Voices. Perfect. So the readings were sung by the magnificent soprano and my old friend from my record date days, Maertha Stewart, and my new friends, the Voices. What fun to write specifically for voices you know! The second year we moved the show to a larger

Shepherd boy. This will be Jordan Kirkwood's third year. I'm afraid by next year he'll be a tenor. That gives you an idea of how the show evolved.

**Ji:** Talk about some of the most interesting, dramatic or humorous moments that have occurred during the annual performance of Jazz Nativity?

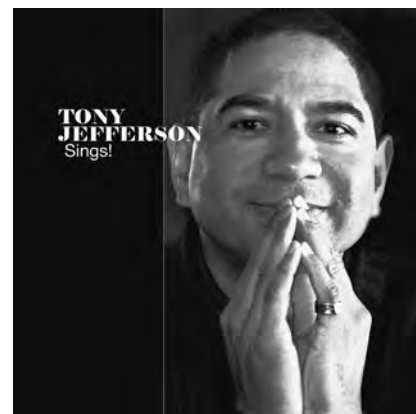
Hear Anne performing in the  
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## Amy London

Interview by Eric Nemeyer



**Jazz Inside:** Could you discuss the inspiration for the upcoming multi-generational vocal concert you're producing and in which you are performing at the New School on Wednesday December 14?

**Amy London:** I have been on the faculty of the New School University Jazz BFA program since 1992, and I have directed the Vocal Jazz Ensemble since then. It is always a challenge to find new and interesting material for the group to sing, and also a challenge to find material that is not too hard for some of the beginners in the group, and not too easy for some of the more advanced singers. During the fall semester of 2010, I had a few talented student arrangers in the group that presented me with original arrangements with which I was very impressed, and decided to share them with the group. In addition, for many years I had been using the fantastic arrangements of Pamela Baskin Watson, a wonderful singer, pianist and arranger whom I sang with in a vocal group when I first moved to NYC. (She now lives and works in Kansas City, where her husband, renowned alto saxophonist Bobby Watson is director of the University of Missouri jazz studies dept.) That fall 2010 vocal group in particular was at a very high level. As a result, I entered the group in a program called the NYC All Star Jazz Festival in March 2011, where they had the opportunity to perform these brand new pieces (Pam flew in to see her arrangement of Matthew Gee's 'Oh Gee' debut) in the Allen Room at JALC, and work in

adores the recordings of Lambert, Hendricks and Ross as do I. He has worked ardently writing arrangements based on our collaborative ideas, and has churned out gorgeous charts, professionally scripted from the computer as well. I predict a very bright future for this uber talented young man. I had always had the dream of working with Mark Murphy and Annie Ross together in some context. For his birthday last March, I brought Mark down to Annie's Tuesday night Metropolitan Room gig. Mark and Annie were dear friends in the 60's when Annie had her own club in London, 'Annie's Room', and Mark was living there at the time, and sang and hung out at Annie's club. Annie invited Mark to sit in with her that night last March, and they sang some duets that were pure magic. After the show, I asked them both if they would be interested in singing in a concert with my vocal group, and they both said 'yes!' exuberantly. For the December 14 Jazz Presents concert at the New School, we auditioned many vocal students at the New School this past September. We heard so many great young singers, and had to turn

gether. We have had very similar careers in NYC, balancing our musical endeavors between solo gigs and group singing. Also, Holli, Dylan and I all love to write vocalese lyrics. I have recorded several of my original vocalese pieces on my two Motema CD's, *When I Look In Your Eyes* (2007) and *Let's Fly* (2011.) Holli collaborated with Ray Passman to write the lyric for 'Boplicity' that Mark Murphy recorded in the late 70's on his hit record *Bop for Kerouac*, and pianist Bill Mays, who is on that record, wrote a fabulous 5 voice arrangement of it that we will be debuting in this concert. We will also debut a gorgeous Rich de Rosa arrangement of 'Music Is Forever', music by Russ Freeman, lyric by Annie Ross. Richie arranged it for Annie to sing with the JALC Orchestra when she accepted her 2010 Jazz NEA Masters Award in the Rose Room, which Dylan then converted from a big band chart to a vocal group chart. The three of us have written brand new vocalese lyrics just for this concert, it is such fun. The vocal group now numbers 10, including me, Holli and Dylan, and 7 top shelf New School students. Mark and Annie have been rehearsing with us, they are thrilled about the music, and we are thrilled to be singing with them! It promises to be a very special and rare event. Ultimately, the inspiration for this project is that I have always taught my students the lessons I have learned from Annie and Mark; it is so very important to pass their brilliance along to new generations of jazz singers. It is so rewarding to see their music absorbed and influencing these young singers' artistic choices and performances, and in this one concert, how fortunate we will be to have three generations of jazz singers sharing their love of jazz, on the stage, together. How divine!

**“Thanks to the fabulous *Sing a Song of Basie*, Lambert, Hendricks and Ross breakout 1957 hit record in which they took 10 delicious Basie charts, wrote lyrics to every melody and solo, and multi track recorded themselves to produce one of the swingiest records ever, Annie got to sing some of the greatest horn solos ever recorded.”**

a large chorus with renowned vocal jazz arranger Steve Zegree as well. One of these young singer/arrangers in particular, Dylan Pramuk, who graduated from the New School Jazz BFA program in 2009, and had continued to sing in the group after graduating, brought more charts to me, and I was so inspired by his writing and ideas, that I decided to collaborate with him. Dylan is a terrific scat singer, with stunning low notes and a sweet high range as well, not unlike Mark, and really does his homework singing through the chord changes. He is very influenced by Jon Hendricks, and Dexter Gordon, amongst other horn players. We share very similar taste in music, he loves the classics and bebop, and

down some very talented vocalists. I chose a handful of students whom I felt had the right sound for this project. I invited in my good friend Holli Ross, who has just released a terrific new CD, *You'll See*, on Miles High Records, which is receiving rave reviews across the board. Holli and I have been sharing gigs for many years, I often sub in her vocal trio 'String of Pearls' when any of the three gals can't make it, and I always refer her for gigs I can't make. She is a swinging improviser and excellent lyric interpreter, and our voices blend very well to-

**JJ:** How did your association with both Mark Murphy and Annie Ross develop?

**AL:** I have been a fan of both of these jazz masters for decades, and out of all the jazz singers in the history of the music, Mark and Annie are at

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

(Continued on page 43)

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# Holli Ross

Interview by Joe Patitucci



**Jazz Inside:** Could you discuss the development of your newly released album, *You'll See* - the compositions, arrangements, and personnel, and your experiences in the recording process?

**Holli Ross:** This being my first completed solo recording, it seemed easy to choose many of the songs and compositions that have influenced and shaped me from my early years. Aside from the originals, the other songs have been in my repertoire for quite a while and I would frequently stretch out on them with various grooves and tempos, hence my ballad treatment of otherwise jaunty little pieces like "If I Only Had A Heart" and "Wedding Bell Blues". My love and fascination with Brazilian music goes back to Jobim of course. What singer of my generation did not sing "Girl (Boy in my case) From Ipanema". The fact that this song was just the tip of the Jobim iceberg sent me on my way. My dear friend and sometime lyrical writing partner, Ray Passman, whom we lost last year, introduced me to Elis Regina and Ivan Lins...now I'm hooked. He presented me with Elis's version of "Madalena", and suggested I write a lyric to this song. Not having studied Portuguese yet, I tried to emulate the passion and urgency I heard in Elis' voice. I was lucky enough to be granted approval from Ivan and a publishing deal with Chappell, but my lyric has only been recorded by String Of Pearls and another vocal group I performed with, Group Five, later to be called Five Steps Beyond. Mark Murphy who recorded my lyric

salient musical communicator in this setting, the singer will always reach the greatest amount of listeners with a lyric. However, equally important is the arrangement and how it transcends the message. I try to establish a groove that inspires me and those around me. There is no doubt that the personnel I asked to join me would lend their creativity and skill to this project and take it to the next level. I'm a better singer for having worked with these amazing musicians. Ted Rosenthal and I met during college years and have remained close friends. Any excuse to call him and catch him between his high-profile engagements is a lucky day. The reigning father of the bass today, Rufus Reid, graced me with his insightful playing and challenged me right there in the studio. I had intended to feature Rufus on "Tricotism", he would join me playing on the head. What I didn't expect was that the first morning of the recording date was a nasty, rainy day and Ted and Matt Wilson were driving a long distance and running late. You'll never catch Rufus late and dating back to my father's penchant for punctuality that rubbed off on me to a fault, we were the only ones at the studio with engineer, Paul Wickliffe. Rufus said, "Hey Holli, let's just do this thing..." He didn't actually say, "who needs those other guys" but he

cians in the jazz department. In the years that followed, Dennis would call me for vocal ensemble gigs that he'd conduct or have me sing his vocal big band charts here and there. During these years he was with Lionel Hampton's band then Basie's band where he remained for 10 years. This guy just sings with his trombone, he talks, he laughs. The connection I get with him on the bandstand is that serendipity that makes you want to play jazz again and again. Asking Claudio to join me on this recording was a given and a gift. He's one of the most generous musicians I've ever met. In that I mean he listens to you and wants you to be better. He's a true perfectionist and delivers a tasty, smile-evoking solo every time. All these musicians make me smile...my cheeks hurt when I think of them. In the end, I fulfilled one of my life-long fantasies of recreating a very special concept recording by Sarah Vaughan. Either that or she just rocked my world with her Pablo recording, *How Long Has This Been Going On*. On it, she featured Oscar Peterson, Ray Brown and Louis Bellson each on one tune. It was the most masterful singing and coming together of singer and player I'd ever heard. I continue to aspire to that level today. This recording got me a little closer. Ted and I perform a ballad version of "Wedding Bell Blues" (yes, that "Wedding Bell Blues"), Rufus and I do "Tricotism", and I do the first two choruses and the last of "Alone Together" with just Matt. These guys made it easy.

**"I'm sure this early realization that boundaries and traditional settings were for the unimaginative developed at this time."**

(along with Ray) to "Boplicity", called "Bebop Lives", recorded a different version of lyrics written by someone else. Why Chappell granted publishing rights to multiple lyricists for this tune I do not know. I was fortunate enough to meet and work with Brazilian trumpeter, Claudio Roditi who enjoyed performing with me on a Paul Meyers gig. Nice company, right? You can imagine my astonishment when Claudio complimented my "bossa nova" singing and asked if I wrote lyrics. He is a prolific composer of such depth and beauty, not to mention his playing, that I'd felt as if I'd hit the jackpot. I began to lyricize his compositions so it seemed a no brainer to record a few. The approach of this recording is based on the idea that the singer is part of a greater ensemble. Considered the most

may have been thinking it. It was so intimate and simple that we knew immediately this duo setting was just right. I met Matt Wilson over the years but heard him play for a wonderful concert of Ted's (Classical repertoire in a jazz setting) where he created beautiful textures and dimensions of interplay. I decided then and there he'd be a great fit for my recording. Dennis Wilson and I go way back when I attended music camp in Burlington, VT at UVM one summer. Although I was there studying bassoon with the great Bill Polisi, I quickly scouted out the jazz scene and met Dennis and in no time, well in my "free" time, I was singing with various musi-

**JJ:** What was the tenor of your family life growing up as one of four kids in a household with two parents who were professionally performing Orchestral musicians? What kinds of expectations existed and what kinds of challenges did you face or opportunities did you experience as a result?

**HR:** I was a concert brat...always being taken to my father's concerts be they symphonies or quintets. He was a beautiful bassoon player, Juilliard graduate, then Columbia, a monumental influence in my life and I idolized him. I'm not sure I ever had a chance to be anything other

(Continued on page 42)

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

# WHY is Judi Silvano SO HAPPY?

Because she had so many **FUN GIGS** in the past 6 months, made some **NEW FRIENDS** all over the globe, wrote some **NEW TUNES** and **NEW LYRICS** to some old ones, **RECORDED** some of her favorite songs and has a **NEW CD** coming out in the **SPRING!**

**"Indigo Moods"** is a relaxed and expressive recording of some of Judi's favorite Standard songs in a Trio setting with two empathetic musicians with whom she has been playing the past few years - pianist Peter Tomlinson and trumpeter Freddie Jacobs. After playing a few concerts together, it felt so good that she decided to document their rapport together and the resulting interpretations of some beautiful and famous songs will be Silvano's 10th recording as a Leader. It will be released on **Jazzed Media** on April 10, 2012!

In the meantime please come visit Judi's website on JazzCorner **www.judisilvano.com** which is being re-vamped this winter! You will see **NEWS** from recent tours and concerts with Kenny Werner, Joe Lovano, Michael Abene, Yoron Israel, Justin DiCioccio, David Berkman, John Hebert, Adam Kolker, Ratzon B. Harris, Teri Roiger, Gerry Hemingway, John Menegon, Marilyn Crispell, Bruce Gertz and more!

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For more information about touring and concerts and new releases and videos... please visit **www.judisilvano.com** or find me on **Facebook!**  
**Love and Music!**



Photos: John Rogers

## Jeff Hedberg

Interview by Joe Patitucci

**Jazz Inside:** Could you discuss the development of your newly released album, *Too Darn Hot*, the compositions, arrangements, and personnel, and your experiences in the recording process?

**Jeff Hedberg:** I discovered this music while working on my Master's Degree in 2004. I came across Mel Tormé's recording 'Lulu's Back in Town' while working on an assignment, and was blown away by the concept of not always using the voice as a solo instrument but also integrating it into the ensemble writing. The cool thing about many of the compositions is that while they all come from the "Great American Songbook," many of these songs are not terribly well known. Prior to discovering these arrangements I wouldn't have really thought to call "All I Need is the Girl," "The Carioca," or "Once in Love with Amy" on a bandstand with a trio or quartet on a gig. Selecting the personnel for the ensemble was a bit daunting. My first priority was to use Chicago-area based musicians, obviously for local gigs but also any possible recordings. I knew I needed players that understood the nuances and restraint found in Cool Jazz, but also wanted players who could also bring something unique to the ensemble. I started with finding lead voices (alto sax/trumpet) that would be a bit on the darker side instead of a big-band oriented sound, which I found in lead trumpet Joe Lill and saxophonist Rich Moore. Next was to hunt down a tuba player. Since Tuba is not all that common in jazz, I turned to a veteran jazz bassist in Chicago who also plays tuba, Rich Armandi.

*"What I most appreciated about Chet was what he could do with what some might call limited resources, he didn't have a huge range, on trumpet or vocals, but he used all of what he had to make magic."*

As for the rhythm section I started with someone I knew had put a lot of hours in listening to Mel Lewis and the first and only call I made was to Darren Scorza. For a trumpet soloist, I was looking for someone versatile who could stretch out on live gigs and really bring some fire to the band but was also capable of dialing things down to create a more traditional, laid back, "Cool Jazz" sound. I found that personality in both trumpeter Nick Drozdoff and saxophonist Rich Moore. While we originally used two trombones, I quickly realized the timbre of the French Horn was missing as it was a key voice in making this music unique. I had initially shied away from the French Horn out of simplicity. It was much easier to find two bone players, one with solid high chops and another outstanding soloist than it was to initially find a French Hornist with an affinity

for jazz. It wasn't until I had found a French Horn player (Lisa Taylor) that I was inspired to start recording these charts. And, in freeing up that voice, the band discovered that trombonist Steve Duncan was an absolutely beautiful soloist with an approach straight out of the genre. This recording project was definitely one of the most challenging things I've ever done, and not just from a singing aspect. So our goal became clear, ensure that every note that Marty Paich wrote makes it to the listener's ear and create a 21<sup>st</sup> Century documentation of the genius of this music and fill in some of the grey areas that were left by the recording processes of the 50's. So we opted for individual instrument mic-ing and isolated the brass, sax and rhythm sections to give us a bit more control in the mixing process as opposed to the full band in a room and dealing with a lot of bleed.

**JJ:** What is it about Marty Paich and his music that inspired you?

**JH:** It is really Marty Paich's genius and inventive arranging that I found and still find inspiring. His arrangements for those projects he did with Mel are rarely ever follow the "intro - singer - shout and out" formula. He often writes for a singer as if it is just another voice in an instrumental ensemble. What I find really inspir-

ing is that his writing introduced me to material that I was previously completely unfamiliar with. Not only does Marty bring these songs into a whole new light but they sound, even now in 2011, just as hip as they must have sounded when they were first released in the late 50's/early 60's.

**JJ:** As a trumpet player and vocalist, could you discuss your affinity for Chet Baker?

**JH:** Well my first reaction to Chet was not a pleasant one. While a senior in high school I picked a recording called *Nightbird* on the Excelsior label, I believe. I almost laughed at this



recording because it was not what I thought a trumpet was supposed to sound like, nor was it the type of jazz I was used to hearing since it was just Chet with piano and bass, no drums. I was fed a fairly regular diet of Maynard, Arturo Sandoval, Doc Severinsen, and Harry James, so this was a recording I wasn't ready to digest. Later I found out that this was his live recorded performance at Ronnie Scott's Jazz Club. My affinity for Chet really began with a transcription assignment of his solo on "Autumn Leaves" from the *She Was Too Good To Me* album, and I was blown away at his sound, vitality, and melodic approach. It was not until I heard the entire album that I discovered his singing, and began to hear how one was really an extension of the other. I was also beginning to get into doing some singing as well, and discovered that our ranges were similar. What I most appreciated about Chet was what he could do with what some might call limited resources, he didn't have a huge range, on trumpet or vocals, but he used all of what he had to make magic.

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

**JH:** It keeps me enthusiastic about music. I teach both at the K-8 level as well as college, and it is incredibly invigorating to see my students, regardless of age, get excited about playing, singing, describing, or even analyzing a performance. Teaching in a classroom setting also had a huge impact on my stage presence. I had not really been terribly comfortable on stage. Performing was fine as long as there was a horn on my face, but singing and addressing an audience in between tunes, that was rather awkward for me. I realized that teaching was really just a different kind of performance, with a tougher crowd.

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



# Lauren Hooker

Interview by Robin Friedman



**Jazz Inside:** Talk about growing up in a musical family and how your father inspired and guided your early musical direction.

**Lauren Hooker:** My mom tells me I was kicking to the beat in her womb while my father jammed in the basement! I grew up listening to jazz recordings. My dad played the bass, violin and sang in jazz ensembles on the weekends. He was also the choral music teacher at my hometown's high school and later a professor in music. But his real talent was in choral conducting. He founded a choral group and brought Duke Ellington and Dave Brubeck to my hometown in the late 60's performing their choral works. Of course, as a young girl I didn't know the magnitude of meeting these giants until I started studying and singing their songs. I started piano lessons at age four and continued classical piano through my teens. I started singing in his chorus when I was a teenager. I started writing songs when I was twelve years old and I have kept every poem, every song, every scrap of paper I wrote since then, some of which I have used in the songs I write today. So, yes – I was not only encouraged, but expected to be a musician, and a well-rounded one at that... one who could compose, play, sing, arrange and educate...

**JJ:** You've earned degrees in formal academic settings on the college level and as you mention in your bio, you honed your craft as a vocalist on the bandstand, playing clubs around New York since your early 20s. What were the benefits and challenges that you experienced in the academic world that impacted your musical life in the real world?

**LH:** Going to college gave me opportunities to explore my talents, some of which I didn't even

with my back to the audience. One night I came into the club and they had turned the piano around, so I then had to face the audience and it freaked me out – so I started taking acting classes. There I learned to develop my concentration – I learned to listen and to be able to work off of my fellow actors and their lines – This allowed me to understand that if you are totally immersed in the material – if totally in the moment – listening and responding there is no room for the jitters.

**JJ:** Talk about what you've learned about leadership from one or more of the jazz artists with/for whom you have worked.

**LH:** In jazz, leadership roles tend to be very tenuous – sometimes you follow – sometimes you lead - the roles change continuously within a recording session, within a gig or even within a song. I recorded with Mal Waldron (Billie Holiday's pianist in her later years) in my late twenties. Needless to say, I was quite intimidated by the experience, but he put me right at ease when I told him that I felt my own musicality grew immensely during the session and he turned to me and said the same thing – that his musicality grew from working with me! The really great and generous musicians know this - it is collaborative experience – that we are continuously learning from one another and if we can abandon our egos and just listen – we can learn.

**JJ:** Part of your professional work is actually in the role of storyteller. Could you talk about how

lyric is written in the first, second or third person – we can become that character, we can take on the characteristics of the person who wrote the lyric and give it depth and meaning. The dialogue is the give and take – the call and response – the musicians listening to one another and supporting each other and working off one another. Setting the tempo is creating the mood – the introduction of a tune is setting the stage – likewise the tag or ending of the song is the story's resolution or climax. The rising action can be considered the tune itself and the climax - its' improvisation.

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

**LH:** My private students are my inspiration. I try to provide them with a solid foundation. Actually, I learn more than they do. In my Arts in Education Company, one of my shows is called Jazz 4 Kids. We start the journey with African call and response songs... I believe that if people are exposed to jazz at an early age (as I was) they will love it.

**JJ:** What have you discovered about human nature in your career in the music business?

**LH:** I believe that each and everyone of us have our own talents – our own brilliance - and that our goal - and indeed our duty on this earth (and in this lifetime) - is to find what they are and to explore them and ultimately share them with others. We as humans do, however, tend to compare ourselves with another's talents, experiences and successes and we need to realize that all will unfold in its rightful time and we need to find patience and compassion for ourselves.

**JJ:** Is there anything you'd like to talk about that I haven't prompted you about?

**LH:** I don't consider myself *just* a jazz vocalist – *just* a musician – *just* a storyteller - *just* a teacher – I believe ALL OF THESE FACETS make me to be a Complete artist – always learning, growing and evolving

*“...The really great and generous musicians know this - it is collaborative experience – that we are continuously learning from one another and if we can abandon our egos and just listen – we can learn.”*

know I had. Although I was already performing as a folk/pop solo/vocalist it gave me the chance to sing and try out some of my originals with the school's jazz band. Prior to college, I studied only classical piano but I knew nothing of jazz theory, not even how to play a chord. Because I was so far behind everyone else, I studied privately with jazz pianists. It was a hard transition for me, and humbling to say the least. I also got very involved with the theater department while in school. Actually, it began by trying to develop my confidence in performing. I had a steady solo gig in a club nearby and the piano was positioned against the wall, hence I played

those skills influence your endeavors as a jazz artist and vice versa?

**LH:** As a storyteller I have learned to look right into the eyes of the listener and hence into their soul. I strive to do the same when I sing. Artists have the opportunity to help people think and to feel. Singers, versus instrumentalists, have the added advantage to be able to convey a lyric, we are indeed storytellers. I treat each song as its own story. The characters and exposition of the story are the characters in the song – whether the

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



# Shawn Aileen Clark

Interview by Joe Patitucci



**JJ:** What prompted your interest in uncovering and performing obscure, lost, and poetic songs that are rarely heard in the jazz repertoire?

**SAC:** Is there such a thing as too many great songs? Like most musicians, I like to listen to entire catalogues of artists. I often come across songs that make me wonder ‘why on earth isn’t everyone playing this song?’ So that’s what I focus on. Also, when I started singing I didn’t really know what the ‘standard’ was and simply did the tunes I liked.

**JJ:** What was the inspiration for creating the group Lapis Luna and how did you choose the name?

**SAC:** We were doing a show (can’t recall where) and the announcer asked our name, and Chris Pistorino said ‘Lapis Luna.’ It roughly means blue moon. The band as it is now was a natural extension of a swing band from the ‘90s. That particular group was in the frantic neo-swing genre and I wasn’t entirely comfortable singing that style. I loved listening to the Nat King Cole trio, Peggy Lee & Dave Barbour, Ella & Joe Pass. I started doing gigs with only guitar & bass and things started to click and I became more comfortable singing. Chris Pistorino (bass) was the force behind creating the trio and he introduced me to John Merrill (guitar) and we stuck to trio gigs for a long while. It was a wonderful learning experience for me. John introduced us to Brian Floody (drums) and the band has been together for 10 years.

**JJ:** Talk about your new recording *Snowbound*, and how it developed from song selection to completed project and distribution.

**SAC:** We wanted to record holiday music because essentially we all love playing these songs. Its great music and you only get to do it for 4 weeks a year which always keeps it fresh and exciting. I have an arsenal of holiday and Christmas albums, so we chose a select few and quickly put a short list together. I wanted a “Mad Men” lounge style record of standards and obscure tunes. Something light and fun since most of the songs we ended up doing are novelty. We had arranged 3 songs to sell and distribute, but we were having such a great time recording we kept recording tunes and it become a little album. We recorded it live to tape at Forrest Studio in Long Island City, owned by Glen Forrest, which is one of the best and most comfortable places to record in the city. I’m looking forward to doing another holiday album!

**JJ:** Could you talk about your interests and ex-

periences in music while growing up that led you to an interest in jazz and pursuing this career path?

**SAC:** I was infatuated with everything Astaire and Rogers, I like to listen to the movie ‘Oklahoma.’ I loved the songs from very old musicals, and how choreography tied into it. I wanted to be Astaire but have Rogers’ wardrobe. I grew up as a dancer and wanted to be a choreographer which is what brought me to New York. I was always listening to music – old recordings of Gershwin, Porter, Berlin, and lots of Benny Goodman but never realized I was listening to jazz. It was just great music to me. But I listened to everything from the Beatles to Mahler to Led Zeppelin, and I can’t deny being a fan the ‘80s & ‘90s music I grew up with. As for singing - that happened naturally and I hadn’t pursued it. During the swing craze of the ‘90s I had met a lot of great musicians. A band was forming and the singer backed out at the last moment so I stepped in. I didn’t even know what song form was when I started! It makes sense that I have become a jazz singer – I was singing along with Astaire as a little girl and now I get to do the same songs with a real band. I learned everything on the bandstand. My band mates are my teachers and have always been tremendously supportive.

**JJ:** Talk about what you’ve learned about leadership from one or more mentors that has you leading your own group and running your entertainment company.

**SAC:** I secure the gigs and bookings, but it is essentially a group effort. We all work together to keep it going and inspire each other in our work. Mentors - it has always been the musicians I work with who have guided me along.

**JJ:** Recently, I was listening to Thad Jones and Mel Lewis’ albums *Central Park North* and *Consummation*, and I found the arrangements, the solos, the performance, and the recordings to be as fresh today as the first time I heard them 40 years ago. If there are two or three recordings in this genre that have influenced you and remain perennial favorites could you talk a bit about those and how they impact you?

**SAC:** Fred Astaire “Isn’t This A Lovely Day to Be Caught in the Rain” with Oscar Peterson,

Barney Kessel, Flip Phillips, Charlie Shavers, Ray Brown, and Alvin Stoller. Needless to say, the band is amazing. Astaire is a dancer first and foremost, yet was the vocalist who introduced us to some of the greatest jazz songs ever written. The song is from my favorite scene in the movie “Top Hat” which was Irving Berlin’s first full Hollywood score. This small group recording is perfect. I’ll always remember the first time I heard Johnny Hodges ‘Don’t Get Around Much Anymore’ with the Duke Ellington Orchestra, arranged by Billy Strayhorn. I was 15 and it made me stop in my tracks. Every time I hear it I get chills. What have you discovered about human nature in your career in the music business? Well...I think the main thing is that you have to create your own opportunities. There are good people out there who will support you and help, so stick with them but be responsible for your own career.

**JJ:** What do you do to stay balanced in this highly competitive and now new and constantly changing music business, and in our stress-laden contemporary society?

**SAC:** I focus on my own thing and am supportive of my friends in the community. You also have to take care of yourself mentally and physically, and stay positive. It’s a waste of energy and time to be jaded or cynical about things. We are so fortunate to do what we do, to make a living at something we love. If you don’t love it, move on.



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



## Okan Ersan

Interview by Eric Nemeyer

**Jazz Inside:** Could you discuss your new recording, *A Reborn Journey*, and how it developed from concept to completed artwork?

**Okan Ersan:** For many years I kept away from our traditional melodies and sounds. After playing rock, jazz and fusion for many years and listening to various fusion projects, I noticed that the melodies being played were repeating themselves. I was in contact with some promoters at the time and they too were talking about the same issue. It was then that I decided to try to fuse my traditional roots and the music I had been playing for years. I knew I wasn't the first and that this type of music had been written and played by many other musicians, but I just couldn't find the music that I could hear in my head. After that I just decided to write and record...

**JJ:** What kinds of growth have you experienced since recording your first album?

**JJ:** Talk about the kind of encouragement or support you experienced growing up in Cyprus that contributed to your inspiration in pursuing this creative path.

**OE:** The truth is that it's very difficult to say that the audience or music market in Cyprus has been supportive of me and my music. I live on a small-populated island. Popular music has always been favoured here. There are not any first class recording studios or even concert halls. Since the island is not recognised politically, famous groups do not perform. It's even nearly impossible to find original CD's! So, I guess the lack of opportunities has just led me to work harder and harder with the aim of creating something different, and thus making a change...

**JJ:** Could you talk about the Turkish jazz and creative music scene and the opportunities and challenges you experience?

**OE:** The term and concept of 'Turkish Jazz'

considering all the possibilities together in live time, triggered my creativity, and consequently I was able to visualize my own music much better in the mix. Eventually, Dave reflected the sound and balance I had created in my mind to such an extent that I couldn't imagine being able to go beyond this point in this project.

**JJ:** You've described your music as having roots in east ethnic beats and of the oriental Mediterranean, in addition to your having earned a degree in classical music, and your efforts to blend rock and jazz. Could you elaborate on your concepts of how these elements contribute to your music and the resulting fusion?

**OE:** The island is situated in the Mediterranean and is in the middle of the northern and eastern culture. Therefore, I as a musician have been influenced by both the Western sound on my left (literally) and the eastern sound on my right (literally). Furthermore, my father was a bass guitar player who played rock music. When I was 18 I decided to study classical music. At the beginning, I was a bit confused and wasn't exactly sure which path to take. But in time I decided to integrate my experiences with both Eastern and Western music rather than excluding either of them.

**JJ:** What jazz recordings initially inspired you and what was it that you connected with about those?

**OE:** Miles Davis, Al Di Meola and the band Yes touched me deeply at the ages of 16-17. The notes Miles Davis chose to play while improvising and his unlimited vision showed me that the roots of jazz could be fused with many other styles. The way he rearranged pop music, using synthesizers was fascinating. On the other hand, Al Di Meola blended traditional sounds with rock and jazz. The very first song I listened of his was "Egyptian Danze" - it touched me deeply. While I continued to listen to him at that time, I noticed that there were various parts in just one song. Each part was like a different composition but these parts made a beautiful story when they all came together. The poly-rhythm's that Yes used widened my horizon as well. I started to exercise those rhythms. All these features have contributed to my musical development greatly. These are the exact things I'm trying to capture in my music today- blending elements from different cultures and creating a story that appeals to others with its sincerity.

**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

*(Continued on page 42)*

*'Either appear as you are,  
or be as you appear',  
...quotation by Rumi, a Sufi mystic*

**OE:** My first project was entirely based on western ideas, sounds and instruments. While working on my second album I had to learn the rules of Eastern music and study it academically. If you decide to mix the East and the West, you have to find the common points in both styles. I was competent and able to feel my own music, but mixing elements in a different language required knowing the musical laws very well. While playing the guitar with eastern melodies, I realised that I had to use the vibrator arm for the middle notes! This has been a great experience for me. Istanbul Superband, who were with me on my first album, also supported me in *A Reborn Journey* and we created a perfect record. Istanbul Superband's musicians are Volkan Oktem, Eylem Pelit, Serkan Ozyilmaz, Aycan Tezcel, Senova Ulker and Levent Altindag. On track 5 called "Stand!, you can hear Ola Onabule, who is one of best vocalists I have ever worked with and he really rocked in this track. I performed one song in Ola's new album as well. The mastering sessions of *A Reborn Journey* took place in Los Angeles and musician / producer George Whitty made a perfect job on this project. Guitar sounds on *A Reborn Journey* were very important for me and I worked with guitar sound engineer Selim Sayari to create the best and most natural sounding tones.

doesn't exist but there are Turkish musicians who play jazz. If we are talking about fusion, we are fusing Turkish melodies with jazz, which makes it jazz-fusion. The majority of Turkish Cypriots are not been familiar with jazz music. Therefore, finding audiences who appreciate jazz-fusion music is the main challenge that I have experienced. I mean, trying to share my music with an international audience is the only chance for a Turkish Jazz musician like me.

**JJ:** Could you talk about some of the discussions or experienced you have had with drummer Dave Weckl and tenor saxophonist Ernie Watts that have influenced you, your understandings and your music?

**OE:** Seeing Ernie Watts playing so intensely at the studio touched me deeply. He's a very experienced and humble musician whose presence is just inspiring. Working with Dave was an astonishing and feverish experience. Dave's self-discipline, devotion, patience and energy all through the course left me open-mouthed. Along with his affable and passionate character, he neither jumped nor failed to notice any single detail. Being in constant contact with me, con-

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## Judi Silvano

Interview by Joe Patitucci

**JJ:** You're in the middle of creating the music for and recording a new album, *Indigo Moods*, for spring release. Can you give us a bird's eye peek into how you're moving from concept to completed artwork?

Yes, I'm in the middle of it right now!!!! You know, you play in so many different situations and locations and with different personalities through your life as a musician and recently I found myself feeling more grounded close to home, in the mid-Hudson Valley. Freddie Jacobs is a sweet trumpet player who has a gorgeous sense of melody with whom I'd played some gigs in one of Chris Sullivan's bands. Fred invited me to play a gig with him in New Paltz and he introduced me, on the gig, to Peter Tomlinson, a lovely pianist and educator living in the Kingston area. There was an instant empathy and fluidness to our playing together and the arrangements just happened spontaneously. I realized it would be wonderful to document this trio, so they are featured on my upcoming *Indigo Moods* project, which is due out in April 2012 on the *Jazzed Media* label. I got such a great feeling of being supported playing with them that I feel it's my most relaxed and freely interpretive reading of Standard songs. I am so happy that I could finally mesh honoring the written song and meaning of the lyric while still being myself at every moment!

**JJ:** Given your extensive activities over several decades, and how the music and the business have evolved, what challenges have you experienced or do you foresee for your own endeavors and the business?

**JS:** That's a big subject... It's a very exciting time to be alive in this 21st Century yet it's also challenging to keep up with how fast the process of supporting one's creative work keeps changing! Staying focused and positive is most important to how I live my life and yet I am bombarded with so many things to decide and do that often I become overwhelmed with having so many projects in the works simultaneously and not being able to complete each task before I get called away. Naturally with the advent of computers and of how so much communicating must be done by email and on the internet, we have all had to learn new skills and adapt to what needs to be done and how. In the "old days" the artist was responsible primarily for making creative things happen and support staff took care of the business aspect of things (for their percentage of course). In a sense, for some higher visibility artists that has not changed but until you "break through" most artists have to do it all for themselves. And the recording industry is so different now that even well-known people have to be more involved in the day-to-day activities regarding their careers. Record companies used to

take care of cover designing and producing cd's and all the publicity and radio promo that went with it. In some cases, they even arranged touring and helped advance awareness of the "product" by helping the artist become more visible in markets further from home base. The bottom line is that I have realized that the secret to a happy life is to look at all the things you *have* to do as being what you *want* to do. And spending more time doing what I *want* to do makes me happier and then I can be more productive at whatever I tackle! I practice Gratitude every day and it really helps me feel centered when I consciously remember all the blessings that I already have in my life. When I feel content and don't feel all that pressure it makes all my dreams and desires more enjoyable to contemplate and actualize. It's all about finding the balance and staying on your feet in the dance of life! I have been really fortunate in working with some very creative souls and participating in some amazing musical situations through the years. I continue to have several future projects in my plans as there are still so many wonderful songs to be learned and sung!

**JJ:** Could you share some new ideas or words of wisdom or idea you've picked up recently, since we last spoke that have made an impact on your understanding about life and human nature, or otherwise provided some clarity?

**JS:** Moving along through time and space has brought me into contact with situations that required my growth and understanding to comprehend. I'm talking about being human, and watching our older generations go through all the changes that come with aging. It has been humbling to be part of the jazz community and experiencing the loss of so many great artists that we've had the great good fortune to know personally or to hear and see in person! We live in an incredible era, that we can not only get to know artists by recordings, but also by seeing them live and in person!!!! Losing artists that I have been close with like Mal Waldron, Abbey Lincoln and most recently Paul Motian gives me appreciation for how valuable it was for them to stay true to their inner spirits so that they could share their unique gifts with the world. It is a lesson to me, how important it is to value each moment and each experience. And to stay true to one's inner voice. I actually like getting older in the sense that although I am feeling some physical limitations on my energy and joint flexibility, I have lived through enough of life that I feel I don't have to prove anything to anyone and even



to myself. I feel I can relax and enjoy what I have already accomplished and appreciate the freedom that I have to choose my directions. I know how lucky I am that I have had such great support from my arts-loving family and that I found a partner who is not only inspiring professionally but also supportive personally. So when I start to feel frustrated with the Business aspects of music, I remind myself that "it's all good" and that "I have everything that I need" in order to get centered again. Also, watching loved ones going through physical and mental struggles has made me value my ability to be an anchor for them in the times they need support. Experiencing the fluctuations of my mother's health as she has gone through the process of Dementia was a real challenge for the past 10 years to my ability in finding balance within my own life to help caring for her. My husband's accident a few years ago gave me the chance to see what a deep well of resources I could summon when I was needed to help give the man I adore strength and fortitude to rebuild his stamina through all the long and frustrating phases of his recuperation. Learning that the gift of giving of myself was the most valuable thing I could do relieved me of some of the pressure I felt in having to succeed at my work. In fact, it gave me the realization that loving is my life's work, and that music and dance and gardening and cooking are all part of that! Recently I have been reading Jimmy Heath's book about his long and varied life. It's amazing how many different phases he went through with his enormous talent and spirit. So it is inspiring to know him now in 2011 and his wife Mona, what was a painter, and see how he has made the most of his opportunities to reach people through his playing. His conversation and heart are legendary, as can be heard in his playing all these years. That has been an inspiration to me, too. I hope I can continue to express myself and receive the expressions of others with appreciation. The past few years have brought me a new energy for the visual arts and I have resumed my old love for painting and drawing. Most delightedly, I am using one of my recent paintings on the cover of my upcoming CD so that brings things full circle!

*(Continued in an upcoming issue of Jazz Inside)*

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(Anne Phillips — Continued from page 30)

wheelchair up the spiral staircase at the Lamb's Theater, getting him out of the wheelchair and on to the stage, and then getting him off. The year our dear third King, Tito, passed away, and then his replacement, Stanley Turrentine, passed away too. We had to find another King. I knew Jon Hendricks was in town. As carefully as I tried to phrase it when I called him Jon's response was "Don't call me!" He did do it however and is in it again this year as a "Special Guest."

**JJ:** Could you provide a glimpse into how you and Bob prepare each year for the performance and what kind of rehearsals are undertaken to tune up the masterpiece for a performance?

**AP:** How do we prepare for it each year? When we started at St. Bart's we did the show with a big choir and had a different singer for every role. When we moved into Birdland six years ago we discovered that it was just as powerful and even more theatrical with the singers in the vocal group playing all those roles: Mary, Joseph, the Shepherds, the Guardian Angels. The band is still four horns and rhythm section including Candido. The arrangements are the same, but I do miss Gene Bertocini on guitar. The vocal group rehearses on its own, and then we have one rehearsal with the band the week of the show. The day of the show we have an afternoon run through with our theatrical directors, Tad and Beth Jones, and in the evening the show goes on! The hardest part is raising enough money to underwrite the performance and do enough advertising to get an audience. There's a lot of competition in New York at Christmas! It always amazes us, after so much work, to find how many New Yorkers have never heard of it or seen the show - even those in the jazz world. We used to get big articles with pictures of the Kings in the *Post* and *Daily News* but things have changed. We do have an annual interview with Michael Bourne on WBGO. This year it will be with Wycliffe Gordon. Even though everybody is doing the show for scale or just a little more, no one's ever asked for a big star fee, yet every year it gets harder.

**JJ:** What do you think have been some of the contributing factors that have contributed toward the Jazz Nativity blossoming into a perennial event and favorite?

**AP:** The Jazz Nativity brings a whole new audience to jazz. I think that's the reason it has become such a beloved part of Christmas in New York, and now in other cities. Because it is costumed, colorful, storied, a unique combination of theater and jazz, people who would never opt to go to a jazz concert come to the Jazz Nativity year after year. How often I have heard "I didn't think I liked jazz but if this is jazz I love it!" And there is no musical compromise. Just look at the people who have been in it - almost every jazz great you can think of. I think too, there is an undeniable love and admiration for each other's talent that radiates from the musicians out into the audience. Just look at the promo on our website! The finale of "Deck the Halls" where each

player and "Special Guests" who come up from the audience play on the same song in their own way becomes the most joyful education in jazz. I read in the *New York Times* a couple of years ago that it was too bad that there was no "Peter and the Wolf" for jazz. Sorry folks, there is. It's The Jazz Nativity. Children love it. The Jazz Nativity is a great introduction to jazz for children as well as for those who don't understand it. When we were in larger venues we had the Jazz Nativity Children's Project, a sponsorship program that gave hundreds of inner-city children the opportunity to experience the show every year. Their enthusiasm prompted us to start Children's Jazz Choirs though our not-for-profit organization, Kindred Spirits. We do them for the Madison Square Boys and Girls Club in the Bronx and Brooklyn and for the Juanita Ward Summer Reading Institute. An unplanned benefit to these children has been the help that singing great songs has been to their reading! Every ten session program ends with a concert where they are backed by great jazz musicians. The director of the Boys and Girls Clubs wants us to do a choir in each of their other five clubhouses. Any backers?

**JJ:** If you could wave a magic wand, what would you like to see occur with/for the Jazz Nativity in the following year or the future?

**AP:** If I could wave a magic wand! I can't put what I'd like to happen in order of importance but lets start with Inclinando Hacia La Luz - La Natividad En Jazz. Doing the show in Spanish in January for El Dia de los Reyes. There have been so many Latin Jazz artists in it already - Tito, Candido, Arturo O'Farrill, Paquito D'Rivera, Brenda Feliciano, Dave Valentine. There is no Hispanic Christmas show. It's a natural! A TV show. A documentary. We have hours of classic footage. A publishing house that will market it. Though our own efforts it is being done in several cities every year ... Colorado Springs, Greenville N.C., Evanston, IL but then, without a television show how can it get known? A performance at the White House.

**JJ:** Given your extensive activities over several decades, and how the music and the business have evolved, what challenges have you experienced or do you foresee for your own endeavors and the business?

**AP:** I feel so fortunate that I was in the music business when there were recording sessions all over town - live sessions. I was contracting the singers and singing on the sessions for almost every arranger in town. You can't tell me synth and layering one track at a time can capture that energy! There were such good times! My favorite story is from a date with Sammy Davis Jr. Claus Ogerman was the arranger and I was leading the vocal group. Sammy and the vocal group were in adjoining booths. Just as Claus was giving the count-off, Sammy leaned into our booth, took my arm and pointing to my freckles said "You see all those little brown spots? You ever realize that if they all got together *you'd be colored?*" Poor Claus heard no downbeat on his headphones, just our screams of laughter! It's

been a great year. My children's musical *The Great Grey Ghost of Old Spook Lane* has been published by Samuel French. My ten minute opera was part of an evening called "Opera Shorts" at Weill hall at Carnegie. This was the second time that I have written for those concerts. The challenges I have experienced most recently are those that have risen from a culture where financial gain is the be all and end all. It wasn't always like this. In the late 70s I wrote an article entitled "Why Isn't My Business Fun Anymore?" I wrote it because I saw a creeping depression taking over the most talented and experienced people in my part of the music world and then everywhere. Heads of major publishing houses were throwing up their hand and leaving because they couldn't stand the culture that had taken over their worlds. People wrote about it. *Quality vs Quantity* by Diane Tuchman, *The Giant Cash Register*, Russell Baker - every decision was now based on how much the book, the record would make and how fast. Some years later I stumbled on a book that confirmed everything I thought. *The Hunger For More*, subtitled "Searching for Values in an Age Of Greed" by Laurence Shames in 1989 "Letting the marketplace decide - that was a relief, as abdicating personal responsibility is always a relief." He thought it couldn't get any worse. It has. Continuing to do what we love in spite of it is our biggest challenge. And I wish everybody, including those who are a part of OWS, could read that book to have a better understanding of why we are where we are!



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**ALLAN HARRIS**



**NY Times Review**

"The headwaters of the protean talent that is Allan Harris, a baritone crooner with a husky edge, may be Nat King Cole and his trio. But to describe this pop-jazz singer, composer and guitarist as a gifted Cole acolyte doesn't take into account the winding tributaries that bring in the blues, folk, pop-soul, light funk, Americana and Broadway flavors. Together they flow into a fertile musical delta that reflects Mr. Harris's unfashionably hopeful vision of multicultural America."

(Stephen Holden)

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(Hollie Ross — Continued from page 34)

than a musician. We all were taught a musical instrument with various degrees of success. Around seven years old my Dad came to me with a little silver Eb clarinet and a blue Rubank book and announced that I was going to play the clarinet. I really hated playing the clarinet and it took some courage to tell my Dad that I wanted to quit. He was a big guy and didn't take it very well...he ripped up my Rubank book in front of me. I quickly took up the flute and stuck with that for six years until I got the big idea I wanted to play bassoon. My mother played and taught classical guitar for many years though didn't concertize. Because of her I found an outlet to be able to accompany myself on guitar that I continued to develop over the years. Both parents also loved musical theater and in later years my Dad played Broadway musicals. During that time I frequently saw many of the productions and quickly built a repertoire of songs that I began to sing while still in grade school. I had a huge collection of Music Minus One recordings. My parents were very supportive of my singing and took me to hear Sarah Vaughan (upon my request) and let me travel into NYC with a date at 15 to hear Ella at Carnegie Hall. But while my father enjoyed hearing me sing, he truly felt that the experience I'd get playing with an orchestra would be a good life lesson that he did not want me to miss. And honestly, it's a true high to sit

in the middle of a 60 piece orchestra, in front of the trombones and in back of the oboes and hear yourself contribute your sound to Beethoven, Tchaikovsky, Brahms, Mozart, Hindemith. I know my love of ensemble began right there. I played with youth orchestras and traveled to the South Pacific and made indelible friends this way right through college at New England Conservatory and Mannes College of Music. I'm sure this early realization that boundaries and traditional settings were for the unimaginative developed at this time. Even in college I transcribed a Bach cello sonata for Bassoon. The double stops were a bit tricky but how else was I going to play Bach? Oh, and let's not forget humor. I'm a big proponent of humor and as my dad always managed to convey, the two mix very well. I just love writing lyrics that evoke a chuckle or two (even if it's only my own).

**JJ:** Could you discuss the origins of the vocal group String Of Pearls?

**HR:** Back in the 80's I often sang with a big band led by drummer, Ed Kinslow. Ed got a gig for a nostalgia concert backing up Al Hibbler and Sonny Gale and he needed a warm up act. He asked if I could put together a female vocal group to do about 20 minutes. Jeanne O'Connor and I were already friends and knew we'd work well together, then Ed put us in touch with Sue

Halloran. I got to work transcribing some McGuire Sisters, Boswell Sisters and Andrews Sister and in no time we had ourselves a group. Sue claims credit for naming us String Of Pearls but I swear the ever-clever Ray Passman made the suggestion. In the coming months we got to work on more transcriptions and built a repertoire and reputation as a good nostalgia act. We eventually and understandably branched out to more swing and bebop material and put out our first recording (getting the jazz seal of approval from one of my heroes, Jon Hendricks). We began to do gigs out of town and abroad, playing clubs and festivals when we got a call from drummer Akira Tana who would produce our double Japanese label recordings. Now we were able to commission Mike Abene, Darmon Meader, Rick Harris (of Mad Romance) to arrange for us and include original compositions. We had an all-star band of Mark Soskin, Kip Reed, Romero Lumbambo, Vanderlei and Susan Pereira along with Claudio Roditi and Ken Hitchcock. We continue to push the envelope with a little old and a little new (Jimmy Lunceford & Carole King respectively) to keep it fresh. String Of Pearls remains active today after all this time. I can't tell you how rewarding and fun it's been to work with Jeanne and Sue both of whom have put out wonderful recordings themselves.

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(Okan Ersan — Continued from page 39)

find themselves perfectly suited for a world that no longer exists."



## Oscar Peñas

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motion and uniquely sensuous melodies."

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**OE:** The first thing that comes to my mind is that learning is an endless journey for the learner but a frustrating one for the 'learned'. In my judgement, every sane person would perceive learning in this way. Life constantly regenerates and changes itself. What has ever stayed constant? Learning comes to life in the moment. However every moment cannot escape from becoming past. Making sense of the new information is possible only through relating it to the old one. We cannot deny the worth of what we have already acquired but I believe that the word 'learning' should not be used in the past tense. Because surviving in a continuously changing world requires being life-long learners.

**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."

**OE:** I'd like to answer your question with a quotation by Rumi. Rumi is a famous Sufi mystic and poet who has many famous sayings. His philosophy has guided me through my life and profession. He says that, 'Either appear as you are, or be as you appear'. I think this quotation clearly summarizes my opinion in this respect. Because I believe that when you achieve something the society rewards you with fame. There's nothing wrong with taking pleasure from this fame. I perceive the society's appreciation as a gift from God. But this fame, in other words your reputation in society should never lead you to behave in vanity. In my opinion, having a good reputation or fame should never be the ultimate goal in life but only be the result of

creating something appealing to others. If you have good reputation due to being who you really are, that is the desired triumph. Also, Mısırlı Ahmet (Percussions) and Ercan Irmak (Ney) was a perfect match for this project to express my music better. They are the strong points of the etching tastes in this album.

**JJ:** What kinds of discoveries have you made about human nature from your perspective and work as an artist or performer.

**OE:** I believe that we all are created by God with the gifts of acquiring limitless knowledge and adapting to the changing conditions of our environment. However, the most important thing that I have discovered about human nature is that most people are not aware of their capacity for this unlimited knowledge and even if they are aware and are able to acquire it, do not use it for others' good.

**JJ:** Is there a quotation or fragment of wisdom that you received from a mentor or associate that guides you or provides a foundation in your life, creativity and business?

**OE:** Rather than a quotation of wisdom that I've received from my mentors or associates, I'd like to share with you a quotation by Rumi. I believe that the following poem of Rumi can be inspiring for your readers as well.

In generosity and helping others, be like a river.  
In compassion and grace, be like the sun  
In concealing other's faults, be like the night  
In anger and fury, be as if you have died  
In modesty and humility, be like the earth  
In tolerance, be like the sea.

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(Amy London—Continued from page 32)

the top of my list of those who have influenced my singing, and teaching, the most. I first heard Mark during my college years, when I was back home on a break in Cincinnati, Ohio, and he was playing the Blue Wisp, where he has been very popular for decades. It only took one time of seeing and hearing him perform live, and I was hooked, I bought as many of his recordings as I could get my hands on and went to see him whenever I could. In 1979, I saw Mark at the Keystone Korner in San Francisco. I have learned so much from watching Mark perform, a lot of what I do as a performer and a teacher is based on how he leads his bands. When Mark moved back to the East Coast in 2000, I became friends with him. He now lives very close to me, and we see each other a lot. It is such a joy to have him in my life. I first heard Annie Ross after I moved to NYC in the early 80's and I discovered the recordings of Lambert, Hendricks and Ross. I completely flipped when I heard these records, and went on to memorize every note on every record, they are just so much fun to sing along with. They are still the first CD's I grab when I have a long car ride and need my favorite music to make the journey fun. Jon Hendricks and I are both Buckeyes, he is from Toledo, Ohio. I was on the phone with him once, and I confessed that when I make the 660 mile drive from NYC to Cincy, L, H and R always goes on the car stereo when I hit Columbus Ohio, to get me through that last 100 mile home stretch! I first saw Annie perform live in the 1990's, after she had made the wonderful film *Short Cuts* with Robert Altman. At that time, she was appearing weekly at Danny's Skylight Room, and when that room closed, moved on to the Metropolitan Room, where she still sings every Tuesday night. I realized what a rare treasure it is for young singers to see Annie perform, so for the past ten years or so, I have brought a crop of new singers, each semester, to see and meet Annie at her Tuesday night gig. Watching Annie perform is a Master Class in jazz singing, she swings so hard, hitting a home run with every tune, and tells the truth in every lyric like nobody else. Annie and I have become good friends, and like my friendship with Mark, it is an honor and a joy to know Annie.

**JJ:** What specific influences have these artists made on your activities as a singer and as an educator?

**AL:** First of all, I love the tunes that Annie and Mark chose to sing, both on their recordings and live. One of the most important first steps to take as a jazz vocalist is selecting repertoire, and I think that when we first get into this beautiful music, and we are drawn towards those singers whom we admire, it is not just for their sound, but for their choices. Mark's arrangements are legendary, he strikes that amazing balance between specific arranging ideas, and complete improvisational freedom. He has played piano all his life, knows his music inside and out, and has created many of the arrangements on his recordings. And of course, that gorgeous deep baritone sound! It can just make you melt, it can make the strongest strong man weep, and many a

strong woman faint! He swings like mad, sings with such wild abandon, yet never misses a note, and connects emotionally with every lyric; he possesses all the elements any jazz singer could desire. Singing along with Annie's lines on the Lambert, Hendricks and Ross recordings is an entire education in itself. Thanks to the fabulous *Sing a Song of Basie*, L, H and R's breakout 1957 hit record in which they took 10 delicious Basie charts, wrote lyrics to every melody and solo, and multi track recorded themselves to produce one of the swingiest records ever, Annie got to sing some of the greatest horn solos ever recorded. Thus, it was the manner in which she interpreted them that is so amazing and so instructive. Annie has the biggest ears of anyone I know, and she really absorbed the lead big band trumpet sound and figured out how to express it vocally, with swing, clear lyrics and great vocal technique, the right energy and fun, better than anyone. In talking to Annie, I know that she was a big Ella fan, and influenced by her, and in turn, Ella was influenced by Connie Boswell, of the first stellar, swinging vocal jazz group, the Boswell Sisters, a hit jazz vocal trio of the early days, the 20's and 30's. They were in turn influenced by Pops and Bessie Smith, the lineage is impossible to ignore. The lessons Annie taught all of us can be heard in just about every vocal group that exists today.

**JJ:** December is a busy month for you. You will once again be reprising the role of Mary in Anne Phillip's and Bob Kindred's *Jazz Nativity* at B.B. King's in New York. Could you share your perspectives about that work that has now become a 26 year tradition in New York? Talk about your role in the performance?

**AL:** I have been performing in the *Jazz Nativity* for about 16 years now, first with the New York Voices as either soprano or alto when Kim Nazarian or Lauren Kinhan couldn't make the gig; this will be my fourth year singing both the role of Mary and the soprano role in the SATB quartet that was originated by the New York Voices. (I have been somewhat associated with them since their inception, and sang Alto II, as the fifth voice in the group, on a beautiful New York Voices/Robert Lepley CD, *Ancient Tower*, with Meryl Streep narrating Rilke's poetry, on MSR Classics, 1996.) I am so thrilled to be working with Anne and Bob on this masterpiece, it is an exuberantly joyful and swinging celebration of the Christmas story, and every year the stage is brimming with great jazz players. This year, Jon Hendricks will be one of the honored special guests. We sang together on this piece some years back, I am over the moon to be singing with both Annie and Jon, and Mark, all in the same month! This year there will be one show only at BB King's, on Thursday, December 22.



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# Rondi Charleston

Interview by Joe Patitucci

**Jazz Inside:** How did your interest in Paul Newman's Hole In the Wall Gang Camp develop, along with the idea of associating your creative work to fundraise for the organization?

**Rondi Charleston:** Paul and his wife, Joanne, lived in a charming old farmhouse with a big barn near my family in Westport, CT. He founded the Hole in the Wall Gang Camps in 1988 to serve children with life-threatening illnesses, and donated 100% of profits from Newman's Own year after year to the camps around the country as well as many other charities. These camps created a world of awe and wonder for these kids, so that they could experience the joys of childhood that they'd been missing out on because of their physical limitations. Paul always said it is important to remember these children are still just kids, with the same dreams all other children have. One of the interesting things about Paul was that most of the creative things he did, such as founding Newman's Own and the Hole in the Wall Gang Camps, were for others, not for himself. It flies in the face of everything we know today about celebrity. No big mansions or yachts for him. Paul was the real deal. He wrote a wonderful book, *Shameless Exploitation in Pursuit of the Common Good*, that really says it all. He took his fame and fortune and turned it around to benefit those less fortunate. Paul and Joanne are role models for me, and always will be. To me, this is the true purpose of music, to help people experience joy, and remind them how to access it in the moments when they need it most.

**JJ:** How do you envision assimilating your musical activities and charitable organizations in the future?

**RC:** The band and I have been working with Hole in the Wall, as well as the Yale-New Haven Children's Hospital affiliate for the last three years. I am open to working with other organizations as well, but I think the point is to roll up your sleeves and get in there, no matter what the cause. It's a win-win because everyone's lives are enriched in the process.

**JJ:** What types of challenges, opportunities and inspirations have you discovered touring?

**RC:** I have learned that when you are completely exhausted from doing weeks of a cycle of 6:00 AM TV spots, plane rides, midday radio interviews, late afternoon sound checks and evening shows, and feel that you are so depleted that you have nothing left to give, *you do!* The secret is to tune into the energy called "subtle body" or "chi energy." There is a wonderful book by Fabian Maman (Tama-Do Press) called *Raising Human Frequencies - The way of Chi and the Subtle Body*, which deals with techniques to access a design of a subtle structure

which links human beings through resonance to nature and the cosmos. There is a field of resonance that we can all learn to tap into that can nourish and replenish our bodies and souls when we need it most, in order to continue our work of sharing the joy of music with the world.

**JJ:** Your brother, Erik, is a vibes player and we just received his new recording. Would you like to provide an insider's tip about his work?

**RC:** My brother is an amazing musician, and an inspiration to me in so many ways. He has always had an intensity and devotion to his work that I really admire, and I'm so glad to have been able to help produce this CD for him on the Sunnyside label. It's called, "Essentially Hermeto", the music of Hermeto Pascoal, and features Mark Soskin, Jay Anderson, Ted Nash, Rogério Boccato, and the sensational Brazilian percussionist, Café. It was born out of his work with Luciana Sousa at the Manhattan School of Music. In addition to his work with the New York Philharmonic, on Broadway and in film, Erik has an affinity for Brazilian music, which he has generously passed on to me. As far as an insider's tip, let's just say that when we were growing up in Chicago, we used to race home after school to see who would get first dibs on the piano. Many a fight ensued, and while no bones were ever broken, it came close a few times. Fortunately, our parents were incredibly supportive of us, installing a giant marimba in the dining room so Erik could practice there. He got into Juilliard the year after I did, and the rest is history. Receiving that early support from family and the early piano lessons were crucial in our development. Please get your kids involved in music early and support music education in our public schools.

**JJ:** Talk about what you've learned about leadership from one or more of the artists or mentors that you've worked with.

**RC:** The qualities of good artistic leadership are the same in music, theater or dance. I have learned that it is up to you, as the leader, to set the tone for the group, and create an atmosphere of trust for risk-taking where creativity can blossom. You need to recognize each player's strengths and then feature those elements in the performance. You need to know that the tone you set in rehearsals will be the tone that ultimately comes out on stage or in the recording studio. If it's open, joyful and energetic, then that is what will ultimately emerge - and vice versa - if there is any tension, it will also emerge, so you want to steer away from that.



I have also learned that you need to act as an audience barometer during every performance to be able to make split second decisions and adjustments in mood and tone as you go, and convey these adjustments to the band. Whether it's noticing that the crowd needs an energetic up tempo tune instead of the ballad you had planned, or whether there is a song that you throw in at the last minute that just suits the particular time and place. You need to know what special sauce is needed to give that audience a wonderful experience that they won't soon forget!!

**JJ:** Is there anything you'd like to talk about that I haven't prompted you about?

**RC:** We've had two very successful national tours this year and, in every case, were met with such warmth and enthusiasm by the venues and their audiences. I'd like to take this opportunity to thank them and especially their audiences who showed up and made a decision to support live music and get to know us. I always say this from the stage. But I don't think one can ever thank people enough for making a conscious decision and effort to support us as working artists and the staffs of these wonderful venues who work so diligently in these tough times to bring quality music, entertainment and educational opportunities to their communities. So here's a shout out to some of those extraordinary people working so hard for all of us: Our deep gratitude to Catalina at Catalina's in LA; Fred Taylor at Scullers, Boston; Eddie Felson at The Blue Wisp, Cincinnati; Brendan Ring and Jim Wadsworth at Nighttown, Cleveland; Lowell Pickett at The Dakota Jazz Club, Minneapolis; Tim Schoen at Maynestage Theater, Chicago; Gerd Wuestemann at Acadiana Center for the Arts, Lafayette-LA; Gene Thompson at The Princess Theatre, Winnsboro-LA; Rick Sanchez at The Fallany Performing Arts Center, Waleska, GA; and Jason Patterson at New Orleans' Snug Harbor who greatly assisted us with Steve Masakowski at NOLA and Mike Pelleria at NOCCA, where we had such amazing experiences with some incredibly talented students and future jazz stars!

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



# Sheila Jordan

## *A Lifetime Of Achievement*

*Jazz Vocalist, Educator 2012 NEA jazz Masters Award Recipient*



By: Nora McCarthy

At age 14 Sheila Jordan left the coal mining town of Summerhill, Pennsylvania to live in Detroit, Michigan with her mother. There she discovered a burgeoning modern jazz scene and the music of Charlie Parker. Five or so years later she would follow his music to the jazz capital of the world, New York City.

With well over 50 CDs to her credit as a leader and guest artist, Sheila has performed with a diverse group of the best musicians in the business from George Russell, who discovered her, to Don Cherry, Steve Swallow, Don Pullen, Carla Bley, Charles Mingus, Dewey Redman, Leon Parker, Lee Konitz, Steven Kuhn, Roswell Rudd, George Gruntz, Jeanne Lee, Mark Murphy, Jay Clayton, Harvie S, and Cameron Brown, et al.

Although the road to success was a slow uphill climb having been born into poverty and alcoholism, dealing with abandonment at a young age, raising a daughter alone, taking day jobs to support herself and her child, battling bigotry, and challenging herself at every turn, Sheila survived it all by keeping her faith alive and the flame in her heart for singing. Her altruistic values, optimism, belief and love of jazz

music kept her steadfast in her quest to keep singing.

The song stylist whose former limited appeal has blossomed into receiving the highest honor in the country is humbled and grateful beyond words. Her lifetime of hard work and devotion to the music has been a selfless pursuit citing many artists who she believes are more worthy than herself.

Understandably, many singers today, young and old, from all around the world, identify with Sheila Jordan. Her strong appeal is that she is real; she embodies what it means to be a jazz singer. And, rightfully so, many singers want to emulate the style she forged—especially the freedom. If you are a student of jazz voice, you must pass through the school of Sheila Jordan; it's as simple as that. Her life, her accomplishments and her wisdom are inspiring to all singers and especially to those who understand what it means to love jazz music.

The originator of the voice and bass duo, Sheila was ahead of her time in a way that was quite attractive to some of the most creative jazz musicians who recognized her unique gift. She traversed the harmonic highways between bebop, post bop, straight-ahead jazz and beyond creating a unique scatting and improvisational style that she credits to her musical hero, friend and mentor, the great jazz icon and founding father of bebop, Charlie Parker.

An innovator and song stylist whose blessed life put her rightfully in the company of the greats in jazz, Sheila Jordan remains a simple and honest woman with a quick sense of humor, self effacing personality, and an unlimited capacity to touch everyone who hears her reflective of a life lived in truth and humility. She understands truth thus she sings the truth. Her voice has a sound and tone deftly childlike and fragile at times yet fiercely capable of bopping through complex harmonic structures, singing obtuse melodies and adapting lyrics to horn solos with an easy expertise. Charlie Parker called her, "the kid with the million-dollar ears." Within the protective custody of the music that she champions and the skills she has honed over a lifetime, she has found her comfort, strength, security and purpose.

We at Jazz Inside Magazine would like to thank Sheila Jordan for her contribution to jazz music; for raising the bar of jazz vocals, for giving back that which she was given, for being a teacher, leader and inspiration to aspiring young singers everywhere and for achieving the country's highest honor in jazz, the National Endowment for the Arts Jazz Master's Award. We salute you.



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- Will Rogers

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**JJ:** Speaking of Charlie Parker, do you ever do the annual festival that takes place in his honor at Tompkins Square Park?

**SJ:** Glad you asked. I did the very first two. The first one they named a street after him, Charlie Parker Place. They gave me a replica of the street sign that I've hung on my barn; I'm looking at it now.

**JJ:** Tell me about Charlie Parker; what was your relationship?

**SJ:** I was very close to Bird; he used to spend a lot of time at my loft. He was like my big brother. People used to say that he came on to all the chicks. Charlie Parker never ever came on to me, ever. He just told me I had million dollar ears and to sing what I believed in and not to let anyone discourage me—period! That was the wisest and the greatest lesson I ever got in my life. But what really upsets me the most in this world is that a lot of the big time jazz people who are winning Grammys and awards, they never ever mention Charlie Parker. They mention John Coltrane and they mention Miles Davis—where do they think all of this started from? And a lot of them are famous players. Not everyone now, I don't want to misquote and say everyone but they never mention Bird but as long as I'm alive, I'm keeping Bird's name alive. Do you know one of the people who are keeping it alive? Barry Harris. We're Bird freaks and always will be. But Bird was the one. Unfortunately, he left us at a very early age.

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**JJ:** How much do you work a year?

**SJ:** I'm working a lot now. Every year it gets better and better. I'm booked all the way up through August, 2012. I have some time off in May but all the other months are taken care of.

**JJ:** I think your next gig should be at the Whitehouse, what do you think?

**SJ:** I would like to sing for Obama because I like him. I wouldn't have sung for "you know who" his predecessor, no way. (laughter)

**JJ:** Did you ever consider doing a solo album?

**SJ:** No. I leave that one to Jay Clayton. She knows how to do that; she has the machines and all that. I do solo tunes but I'm not going to do a whole album solo. People would be bored to death. Besides I don't feel it.

**JJ:** So you're not going to do it just to do it.

**SJ:** No, not to just do it. I don't do anything just to be doing it.

**JJ:** What do you think about auto tuning and compression to help a singer sound better and have better pitch?

**SJ:** First of all, I don't let them get away with that. The singers that are doing that, they are letting that be done to them.

**JJ:** What do you think of reviewers and reviews.

**SJ:** (Much laughter, clears throat) I don't think!

**JJ:** I love it, that's it. You don't have to say another word that is absolutely it.

**JJ:** What is a day in the life of Sheila Jordan like?

**SJ:** I try to face each day grateful that I got up. I thank my higher power, and I thank God that I have another day of life at this age. And every day I just try and do the best that I can do to live life as full as I can live it for that day and I try not to worry about what is going to happen in the future. Good or bad, I just face each day, one day at a time. That's how I live. I've learned that since I've gotten sober. I can't think about tomorrow because I may not even be here tomorrow. I want to live my life as full as I can today and be the best human being I can be. I found lately that when I'm in New York City walking down the street and I see something that is lovely, I take the time to comment on it. I say, "Hey, that's a great hat you're wearing," or "Hello" to people passing by. I learned that years ago in Pennsylvania because we knew everybody. When I got to Detroit, I was on the street car saying hello to everyone and they looked at me as if to say, "What the hell is the matter with this kid? She's saying hello to everybody." I stopped doing that for a long time, but now I see people on the street and they look friendly or they look like they may be sad and I'll say, "Oh hello, you look beautiful today," and I keep walking. When I order food I don't eat it all. Maybe this is a message from my higher power saying, "Share." What I do now is, I eat half of whatever I've ordered and the other half I take with me and when I pass a homeless person, I give them the food. I always make sure the

waiter includes a plastic knife and fork in the bag. The people are very grateful. That's the least I can do. So if I can do just a little something every day to make people feel good then I'm doing something and it makes me feel good too. I don't want to go around at 83 years old looking 83 years old. That's why people always say I don't look 83.

**JJ:** You don't look 83 years old and you don't sound like it either. You sound like a kid.

**SJ:** The reason I don't is because I'm not going to have my head down to the ground because I think, "Life is a bitch and then you die." I don't want that. I see older people who are probably not even my age but they look older because they are very unhappy.

**JJ:** There are younger people that look older like that too.

**SJ:** You wake up and you have a day of life and it's beautiful regardless if it's raining or whatever. We have a terrible disaster up where I live. Some of our little towns are gone. One whole town is gone and another one a little further away is also gone. But if you go into these little villages that are about 7-10 miles from where I live and have to go shopping, there's nothing there. The homes are all gone. Or, if they're not, they're for sale. These people have no place to go. They have no money, a lot of them are on social security like myself. Luckily, I'm doing something I love to do, but if I had to live on just social security I'd never make it, I wouldn't be able to live. Getting back to what you said, I'm grateful. I wake up and acknowledge my good life. I have this wonderful new award, all of the other awards, I've got these beautiful kids that I teach, I have these beautiful fans that I sing for, I have these beautiful people that I meet on the street—why would I go around thinking life is a bitch and then you die? I don't want to be like that. I've been treated very, very well in my life. I came up the hard way big time, but I have been treated extremely well. And that makes me believe that there's something bigger than me going on, there's something bigger than me taking care of me. Do you know what I mean?

**JJ:** I do know what you mean. Your guardian angel has been running defense for you all your life. It's always been there to pull you out of bad situations—life threatening at times. It has saved you from your self-destructive behavior and put you where you needed to be via divine intervention. Music is your guardian angel, your raison d'etre.

\*\*\*

*I attended Sheila Jordan's 83rd birthday celebration at the Blue Note and felt the love in the room; it was palpable. Her voice was like a healing balm to all those in attendance. So that she is being rewarded with the nation's highest honor for jazz is only right and good. Her belief proved true that if you dedicate your life to something you love, it will come around and it has. Continued blessings Ms. Jordan.*





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— Mario Tarradell, Dallas Morning News



## CD Reviews



### John Alexander

**MANY HANDS**— [www.jajazz.net](http://www.jajazz.net) . *Uptown Down; Albertino; I'm Bad About 'Dat; Cayo Las Brujas; Jenay; Nyte Bytes on the Net; Rio Noites; Reggie Rub-a-Dub; Conch Sound; The Green Man.*

**PERSONNEL:** John Alexander, saxophones; Troy Conn, guitars; Gary Marcus, keyboards; Gerard Benson, electric bass; Chris Garges, drums and percussion.

By Eric Harabadian

Saxophonist John Alexander composed all the tunes for this eclectic extravaganza where the jazz enthusiast can find a little bit of everything that should appeal. But that's not to say the original material here is spread too thin or lacks significant content. On the contrary, as each track features sophisticated arrangements, fine soloists and strong writing.

"Uptown Down" is kind of a standard swing vehicle that quickly sets the pace for the album as Alexander displays vibrant and dynamic facility on tenor sax ala Michael Brecker. There is a nice breakdown in the middle where keyboardist Marcus and guitarist Conn get to step out. "Albertino" is a laid-back and somewhat repetitive piece that provides a strong foundation for inspired and open solos from sax and guitar. The rhythms are solid and lightly funky as well. "I'm Bad About 'Dat" would be filed under the contemporary jazz category furthering that funky groove and in-the-pocket approach. "Cayo Las Brujas" follows and shows another dimension to Alexander and band showcasing some mid-tempo salsa. The leader's sax work in tandem with drummer/percussionist Garges is first rate here. "Jenay" is a tender ballad that's "one for the ladies" as the liner notes put it. Here Alexander employs soprano sax ala Grover Washington Jr. The piece is very lyrical and uses intervals and space quite effectively. "Nyte Bytes on the Net" has a late night smooth and reflective vibe to it. There is some inspired alto sax work by Alexander mixed with some cool rock-like riffage by Conn. This kind of has a Crusaders quality to it.

Some of the other tracks feature Brazilian, reggae and island sounds, concluding with a track called "The Green Man" featuring the entire ensemble in a fusion-esque funky free-for-all that really brings bassist Benson and drummer/engineer/producer Garges to the fore. This is an ambitious piece of work that has an air of pop commerciality to it but still retains musical integrity and intelligence.



### Ron Carter

**RON CARTER'S GREAT BIG BAND** – [www.RonCarter.net](http://www.RonCarter.net) - *Caravan; The Eternal Triangle; Pork Chop; Opus 1.5 (Theme for C.B.); Con Alma; Sail Away; Opus One; Sweet Emma; St. Louis Blues; Line for Lyons; Footprints; The Golden Striker; Loose Change.*

**PERSONNEL:** Ron Carter, acoustic bass; Jerry Dodgion, Steve Wilson, Wayne Escoffery, Scott Robinson, Jay Brandford, saxophones; Javon Jackson, Steve Davis, James Burton III, Douglas Purviance, trombones; Charles Pillow, English horn; Tony Kadleck, Greg Gisbert, Jon Owens, Alex Norris, trumpets & flugelhorn; Mulgrew Miller, piano; Lewis Nash, drums.

By Mark Keresman

Ron Carter, superstar—the collective We can say this for Carter as he is Mr. Acoustic Bass, a member of the Miles Davis Quintet of the 1960s; has been featured in clothing, instrument, and pipe advertisements, he's performed with many symphony orchestras the world over, and has played on more jazz (and pop) sessions than you've had hot breakfasts in a fistful of years. His technique and tastefulness are second to none. At age 74, one could hardly blame Carter were he to coast on his considerable accomplishments into the sunset, but like the best boxers and jazz stalwarts, he's going to go down swinging. *Great Big Band* is, obviously, his big band album, wherein Carter pays tribute to assorted classic big band styles, from the Swing through the hard bop eras.

This set kicks off with a jolly, hard-swinging take on some Duke Ellington exotica, "Caravan," driven by some sweet soprano sax (Jerry Dodgion) and some punchy horn arrangements that are sure to warm the hearts of Woody Herman and Jones/Lewis fans. Lewis Nash drums crackle and snap here without being overbearing. Tommy Dorsey's mega-hit "Opus One" gets a suave, genteelly boisterous treatment with a sparkling solo from Mulgrew Miller. While the soul-jazz sound—that to a degree grew out of roots-drenched hard bop-ery—was more of a small combo thing, Carter gives the rollicking Saturday night strut of Nat Adderley's "Sweet Emma" a big band rave-up. The solos ooze bluesy bluster, the melody is genial and urbane, and the melody swings hard *a la* Count Basie's '50s sound. Speaking of Basie, Carter's earnest version of "St. Louis Blues" recalls what the Count's arrangers Neal Hefti and Ernie Wilkins would've done with it. The Latin/Afro-Cuban-meets-bebop-meets-big-band epoch is repre-

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sented by Dizzy Gillespie's "Con Alma," given a slightly chilled-out rendition here.

Cooler modes are represented as well, with Gerry Mulligan's "Line for Lyons," which features Steve Wilson's tart, fluid alto (with a hint of Paul Desmond vermouth, no less) and a spare, lyrical Miller solo. Wayne Shorter's "Footprints" is given an appropriately pensive reading until some high-flying brass geese it along, then alternates boisterous with contemplative. Miller's spare solo evokes McCoy Tyner in his Blue Note years. The closest thing to an outright ballad is Tom Harrell's "Sail Away," and Carter gets to briefly, subtly shine herein.

If you get the impression this set is somewhat "retro"-ish, you are correct, albeit not in any sort of corny or heavy-handed manner. There are but two Carter originals and the longest track is a little over five minutes. Solos are short 'n' sweet. The arrangements are unabashedly and happily redolent of the big band-istry of Basie, Herman, Ellington, Gil Evans, Duke Pearson, Bill Holman, and (pre-commercial) Maynard Ferguson. Aside from the vibrant recording quality, *Great Big Band* could be a release from 1959 or 1964...and that's not such a bad thing, is it? As long as Carter and company deliver the goods, and they most assuredly do. Check it out—your Sun Ra, Anthony Braxton, and Carla Bley discs will still be there afterwards.



## Duduka Da Fonseca

**PLAYS TONINHO HORTA** – [www.dudukadafonseca.net](http://www.dudukadafonseca.net) - *Aqui, Oh!*; *Bicycle Ride*; *Moonstone*; *Francisca*; *Aquelas Coisas Todas*; *De Ton Pra Tom*; *Waiting for Angela*; *Luisa*; *Retrado do Gato*.

**PERSONNEL:** Duduka Da Fonseca, drums; David Feldman, piano; Guto Wiritti, acoustic bass.

By Mark Keresman

While not well-known in the USA beyond the sphere of Brazilian music fans, guitarist/songwriter/arranger Toninho Horta is one of modern bossa nova's prime movers. He's worked with Brazilian jazz and pop music scene veterans such as [Milton Nascimento](#), Wagner Tiso, [Maria Bethania](#), [Airtó Moreira](#), [Flora Purim](#), [Gal Costa](#), and Sergio Mendes, among others. Pat Metheny referred to Horta as "the Herbie Hancock of Bossa-Nova guitarists." Obviously, Horta knows his stuff...and so does Brazilian drummer Duduka Da Fonseca, literally the man from Ipanema, who grew up to the Brazilian and

American masters of jazz and pop.

Since moving from Brazil to NYC, Da Fonseca performed with Herbie Mann, Eddie Gomez, Lee Konitz, Bill Charlap, Nancy Wilson, and others. He co-founded Trio Da Paz (with guitarist Romero Lubambo and acoustic bassist Nilson Matta), a combo dedicated to Brazilian jazz, and now he tips his percussionist's fedora specifically to the songs of Horta in a jazz piano trio context. So if you're partial to piano threesomes yet not familiar to Horta specifically (or Brazilian sounds in general), this opus is mos def worth your while. The tender ballad "Waiting for Angela" is luminously lyrical, recalling the emotionally and melodically direct simplicity of the aforementioned Hancock. David Feldman plays as if he knows Angela personally, with fondness, great tenderness, and self-effacing, compassionate conciseness. Da Fonseca does likewise, gently supporting and propelling the tune along, and bassist Guto Wiritti solos with a guitarist's musing tenderness. At just over five minutes, it feels both too short and yet complete unto itself.

The cheery (but not saccharine) "Francisca" has some of the playful, happy-go-lucky qualities of Dave Brubeck's tunes from the 1950s and Vince Guaraldi's from the '60s (the jazz piano trio soundtrack to the *Peanuts* cartoons)—after a deceptively placid intro, it becomes a dance piece not unlike something Leonard Bernstein might've written for a NYC street-set "ballet." Da Fonseca kicks up a mini-tempest here, turbulent yet good-natured, like a wind that blows away dust and dirt but leaves flowers and trees untouched. "Aquelas Coisas Todas" is a panoramic swinger, with Feldman tapping into his inner McCoy Tyner and (especially) Cedar Walton while Da Fonseca gracefully churns and storms below—it's invigorating as a swimming pool filled with cold lemonade on an 89 degree day. "Moonstone" is a sparse, almost unbearably poignant ballad evoking Bill Evans at his most romantic, dreamy, and Impressionistic.

Oddly enough, the most "bossa-like" track here is the gently swaying, *tres elegant* "Bicycle Ride"—and even then the sultry bossa nova rhythm is implied, alluded-to rather than expressed outright. *Plays Toninho Horta* isn't really a "Brazilian jazz" session, but a straight-up, somewhat mainstream piano trio session based upon the tunes of a Brazilian master, highlighting the tunes and performances as whole individual pieces, not the players' acumen. As such, it's quite darn fine. Da Fonseca's trio presents a program of charismatic, musically, and emotionally engaging, excess-free jazz.

## Eddie Daniels Roger Kellaway

**LIVE AT THE LIBRARY OF CONGRESS**—IPO Recordings. *Strike Up the Band*; *Capriccio Twilight*; *Somewhere*; *Rhythm-a-ning*; *America*

*the Beautiful; Etude of a Woman; Pretty Women; Just Friends; A Place That You Want to Call Home; 50 State Rambler.*

**PERSONNEL:** Eddie Daniels, clarinet; Roger Kellaway, piano.



By Eric Harabadian

Eddie Daniels began in the '60s as a tenor saxophonist with the Thad Jones/Mel Lewis Orchestra. He went on to win numerous awards, particularly for his advancements in the art of the clarinet. He recorded groundbreaking works that bridged the gap between jazz and classical music. Roger Kellaway has played with everyone from Elvis Presley to Dizzy Gillespie. He was Bobby Darin's musical director and is perhaps best known as the composer of "Remembering You," the closing theme for the '70s TV classic "All in the Family." These are two artists that have a vast resume of musical experience that speaks more about the totality of American popular music, beyond the jazz realm. So when they were asked to perform at the Library of Congress in Washington, DC in February 2011, it just seemed like a natural. These consummate artists embody modern culture and the concert performed here is a true meeting of the minds.

"Strike up the Band" is the Gershwin classic that seems usually reserved for big bands and the like. Daniels and Kellaway hint at that mood and establish the rousing melody. But, in this intimate and more minimal setting, they have more of a relaxed conversation, volleying back and forth where one player finishes the other's phrase or improvisation. This is more intricate, with some stride piano that drifts into open-ended sections. Kellaway's composition "Capriccio Twilight" finds Daniels reaching deep into his personal reserve for bebop meets classically-inspired flights of fancy. Kellaway explores the full range of the keyboard here, hinting at Monk and, even, Cecil Taylor. The Bernstein/Sondheim gem "Somewhere" is a lovely melody taken here to another tier. The duo's treatment of this Broadway classic is respectful and faithful, yet delves into the piece on a deeper level. It becomes like a multi-layered series of variations on a theme. Hence, you are transported from the standard's original intent and taken on a journey. Thelonius Monk's "Rhythm-a-ning" appears somewhat scripted in the manner in which the piece is arranged. But true to Monk, there is enough quirkiness and devil-may-care to keep it interesting. The familiar roller coaster-like filigree of the tune's head is the perfect vehicle for Daniels' careening intervallic leaps and Kellaway's boogie woogie excursions. Considering the setting in which they were performing in, "America the Beautiful" seems like an appropriate addition to the

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## This Is The Moment

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program. But in the hands of this duo the familiar standard possessed a special kind of power. Daniels takes the piece into free form uncharted waters where few would dare to go. But it never gets so "out" that the reverence and tradition of the music cannot be acknowledged. These two make a joyful noise and express a full palette of emotions. That is followed by a short medley featuring two tunes with similar titles—"Etude of a Woman" by Daniels and "Pretty Women" by Stephen Sondheim. Daniels introduces themes and sets the improvisational mood. Kellaway picks up the baton, as it were, and expands on the rather open nature of the compositions with richer and more expansive ideas. "Just Friends" is utterly astounding for its blend of simplicity and artful endeavor. The sonority and timbre of the clarinet here is so clear and ebullient and Kellaway's mix of stride, modern bop and pseudo avant garde phrasing sets this one apart. "A Place That You Want to Call Home" is another Kellaway number that sweeps the listener up in its pastoral and wistful aura. This is a great one for putting your feet up in your favorite chair and taking pause to reflect and be mindful. They wrap up the program with another Kellaway classic called "50 State Rambler." This has a "Flight of the Bumblebee" urgency to it. There's also the balance of atonality with more consonant harmonies. The mood shifts from fleet-fingered and dazzling to somber and straight-ahead swing.

This disc is a time capsule of two undeniable masters at the top of their craft. A must for jazz aficionados everywhere.



## Curtis Fuller

**THE STORY OF CATHY AND ME**—Challenge Records CR73309. *Interlude 1: My Name is Curtis DuBois Fuller; Little Dreams; The First Time Ever I Saw Your Face; I Asked & She Said Yes; The Right to Love; My Lady's Tears; Interlude 2: My Children; Sweetness; Look What I Got; Interlude 3: Cancer, A Horrible Experience; Life Was Good, What Went Wrong; Love Was Everything When Love Was You and Me; Too Late Now; Spring Will Be a Little Late This Year; Interlude 4: My Wish for Cathy and My Friends.*

**PERSONNEL:** Curtis Fuller, trombone; Lester Walker, trumpet; Daniel Bauerkemper, tenor saxophone; Akeem Marable, tenor saxophone; Henry Conerway III, drums; Clarence Levy, percussion; Nick Rosen, piano; Kenny Banks Jr., piano; Brandy Brewer, bass; Kevin Smith, bass; Tia Michelle Rouse, vocals.

This is a rare and unusual CD in the way it plays so eloquently as a soundtrack to one's heart, soul and life experience. In this case that person is trombonist Curtis Fuller. The Detroit-born master musician opens a window to his world; specifically the life and times he shared with his late wife Cathy. The album documents the three phases of Fuller's life with his wife, namely how they met, how they lived and life after her passing.

The album begins with Fuller speaking in the first interlude about who he is and how he met his wife while on tour in Spain. As he speaks pianist Banks Jr. and tenor saxophonist Marable provide soothing and unobtrusive accompaniment. The first act of this trilogy continues with one of Fuller's own compositions called "Little Dreams." It sets a pleasant feeling of contentment that depicts the emotion centered on new love. That sentiment is furthered by material like the instrumental version of a tune popularized by Roberta Flack "The First Time Ever I Saw Your Face." Lalo Shifrin's composition "The Right to Love" is about as beautiful a torch song as you will ever hear delivered ever so soulfully by vocalist Tia Michelle Rouse. In the second act Fuller talks briefly in the second interlude about his children and the support they have given him as husband, father and breadwinner. Another original by Fuller called "Sweetness" puts the spotlight on a tight rhythm section as the leader pours out a memorable and thoughtful melody. The third interlude finds Fuller baring his all about his wife's battle with lung cancer, a fight he won years earlier. There is a mix of sadness, frustration and regret in his voice and Banks Jr. and Marable offer musical empathy and respite. Rouse is back for her second appearance on the album with the poignant Abbey Lincoln/Thad Jones tune "Love Was Everything When Love Was You and Me." In fact, Rouse uncannily seems to emulate Lincoln in her sonority and phrasing. That melancholy mood is carried on into Alan Jay Lerner's "Too Late Now" followed by a period of rejuvenation via Frank Loesser's "Spring Will Be a Little Late This Year." The final interlude features Fuller wishing his listeners well and that they might have the experience of a significant love of their life as he had had.

In particular, the liner notes written by former band mate and dear friend Benny Golson are truly touching. He offers a lot of first-hand insight into Curtis Fuller and wife Cathy's relationship as well as shines some light on the impetus behind the songs and the recording sessions. For anyone that has loved and lost and believes in faith and hope please make this an essential addition to your CD collection.

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By Eric Harabadian



## Allan Harris

**OPEN UP YOUR MIND**—Love Productions Records, LPR-6441. *Can't Live My Life Without You; Hold You; Fly Me To the Moon; Color of a Woman; There She Goes; Autumn; Shores of Istanbul; Inner Fear; Open Up Your Mind; I Do Believe.*

**PERSONNEL:** Allan Harris, vocals and guitars; Paul Beaudry, acoustic and electric bass; Lafayette Harris, keyboards; Jerome Jennings, drums; Jesse Jones Jr., saxophone; Shawn Banks, percussion; Jesse Fisher, keyboard overdubs; Mathias Kunzil, Turkish percussion (on "Shores of Istanbul").

By Eric Harabadian

Allan Harris is a musician, not unlike George Benson or Al Jarreau that seems to have found the key to successfully and comfortably balancing the worlds of jazz and pop. He's worked with big bands and traditional jazz groups but also has dipped his toes in the rhythm and blues pool as well. This record is, indeed, the culmination of that experience.

The disc opens with "Can't Live My Life Without You." Right away Harris puts his heart on his sleeve delivering an honest and straightforward lyric. The band swings appropriately in a cool "Killer Joe"—type manner. This is a love song cut from the classic cloth of Lou Rawls and Nat "King" Cole. "Hold You" continues that smooth contemporary jazz vein but delves more into the soulful side of things. This mid-tempo r&b ballad kind of harkens back to the crossover sounds of Jon Lucien or Teddy Pendergrass. Bart Howard's "Fly Me to the Moon" is the only cover song on the album and it receives an interesting and alternative spin. This is a piece that has been performed by countless artists an infinite number of ways. Harris throws his hat in the ring and rearranges it with a pop-rock twist. Harris has vast experience with the Great American Songbook and brings his vocal charm and sophistication to the table on this one. There is strong comping from piano and sax and Harris steps out with guitar fills reminiscent of Larry Carlton and Lee Ritenour. "Color of a Woman" is another ballad that is kind of standard in content. The track really comes to life once Jesse Jones Jr.'s blazing sax steps up. Harris' wife/manager Pat Harris collaborates with him on the track "There She Goes." This is a little different as there is a slight retard at the intro of the tune until it unfolds into a sleek samba-like groove. Harris sings a wordless head to establish the mood and melody. The rhythms are stellar and robust and support Harris' strong guitar vamps behind Lafayette Harris' piano solos. "Autumn" has a beautiful lyric that finds Harris making a plaintive request of his significant other to em-

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brace the season and let their love grow. There is a flute solo here that is uncredited but it should be assumed that this is played by Jesse Jones Jr. Perhaps the most unique piece on this album has to be "Shore of Istanbul." Harris has done exclusive touring in Turkey and this is assuredly inspired by that. Traditional Turkish percussion set the stage for the tune's ethereal atmosphere and Harris' dreamy vocals. Lafayette Harris' Chick Corea-like electric piano flourishes add a textured near Eastern vibe to things as well. "Inner Fear" is another departure which brings in a rough and tumble bluesy feel. Harris demonstrates further guitar facility by playing slide on this one. It is a song about the hot and cold aspects of love, with some tasty B3-like organ breaks to spark the mood. The title track "Open

Up Your Mind" is one of the more intricate vocal pieces. It's a funky soul-inspired nugget, with a rap middle eight and well orchestrated union guitar/sax fills. "I Do Believe" concludes the disc with a soul-stirring and moving ballad that has a positive message and patriotic Lee Greenwood-sensibility to it.

## Dan Jacobs

**PLAY SONG**—Metro Jazz Records MJR 1001. *Cloudcroft; Speak No Evil; Play Song; No Hurry; Tidal Breeze; One by One; Alondra; Relaxin'; Speak No Evil; Tidal Breeze (outtake).*  
**PERSONNEL:** Dan Jacobs, trumpet and flugelhorn; Gerard Hagen, acoustic piano; Ernie Nunez, upright and electric bass; Peter Pfeifer,

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drums; Robert Mulligan, percussion.

By Eric Harabadian

According to the liner notes this was a project first conceived back in this band's early '80s tenure. It is great that Jacobs and company finally got some of their favorite compositions on record as it's a strong outing.

There are ten tunes here written by a number of different composers. It's a mixed bag starting with a piece by Bobby Shew called "Cloudcroft." Jacobs plays his trumpet sweet and seductive as his notes cut through this mid-tempo Latin burner like a laser. Everyone steps out, with superb comping by pianist Hagen and muscular bass by Nunez. Wayne Shorter's "Speak No Evil" is the epitome of cool and Jacobs' long sustained passages during the melody and solos smolder with each passing chorus. The title track "Play Song" is a lovely ballad featur-



ing warm and inviting flugelhorn. Again, Hagen supplies great counterpoint and solo support on keys. "No Hurry" follows and is an appropriately titled tune for its laid back feel and wistful day-dream quality. Jacobs' trumpet work here is open and sparse, allowing for well thought out phrases and note choices. The Benny Golson-styled "Tidal Breeze" is a bluesy swing vehicle that features exceptional fluid and whimsical phrasing by Jacobs on muted trumpet. "One by One" is another Shorter composition that feels kind of loud and brash by way of Pfiefer's drumming, building in intensity with each bar. A slight about face can be found in the sole Jacobs' original on the disc called "Alondra." It's a wonderful ballad that spotlights the leader's entrancing and gorgeous flugelhorn acumen. The standard "Relaxin'" plays like a day at the beach, with the proper amount of groove and swing provided by Pfiefer's brush work. The second appearance of a tune called "Speak No Evil" is by composer Kurt Weill. This tune is usually taken at a brisk pace. However, here the band gives it a very relaxed and cool treatment. Interestingly, in doing so, the long sustained note melodies, solos and feel seems quite akin to the Shorter tune of the same name. The disc concludes with an alternate take on "Tidal Breeze" which is considerably longer and serves as a bonus track. Well done!

### Lalama Brothers

**ERIE AVENUE** – [www.RalphLalama.com](http://www.RalphLalama.com) - *Two for Two; Portrait of Jennie; Five Brothers; Nofrey and Jennie; Four Brothers; Till We Meet Again; Firm Roots; The Gospel According To...; Everything Happens to Me.*

**PERSONNEL:** Ralph Lalama, tenor saxophone; Dave Lalama, piano; Peter Washington, bass;

(Continued on page 56)



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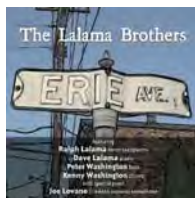
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Kenny Washington, drums; Joe Lovano, G mezzo soprano saxophone.



By Eric Harabadian

Ralph and Dave Lalama have been fixtures on the East Coast jazz landscape for many years. Growing up in West Aliquippa, Pennsylvania they were born and raised on Erie Avenue. This disc is dedicated to their family, friends and neighborhood that shaped their collective musical vision and course in life. This is a post-modern straight up jazz album that harkens back to the days of '60s cool jazz mixed with a little bit of soul.

Title track "Erie Avenue" represents the brothers' own "Chitlin' Circuit," as it were. Ralph and Dave cut their teeth on everything from James Brown to Sonny Stitt and that vibe is reflected here. Dave offers Hancock-like flurries alternating with tasteful and intrepid comping that jumps in and out. This is a heavily syncopated funky piece complimented by Ralph's robust and weighty tenor work. "Two for Two" is a Dave Lalama composition that is very bright and really swings. Lovano joins in early on and playfully spars with Ralph in the style of a duel

or cutting contest. Peter and Kenny Washington groove in accordingly in a relaxed manner. The family aspect continues on the ballad "Portrait of Jennie" as the Lalama brothers dedicate the piece to the memory of their mother. Ralph plays in a sensitive manner that evokes the spirit of masters like Coltrane or Dexter Gordon. Dave accompanies in a lyrical Bill Evans-like style, with each passing bar leading into a more sophisticated idea than the last. Gerry Mulligan's classic "Five Brothers" gets a faithful treatment. There is a lot of heart and spirit here by way of Lovano's sizzling soprano work. "Nofrey and Jennie" is a tribute to both Ralph and Dave's parents. They were huge jazz fans and major supporters of the brothers' group. In particular, their parents loved Brazilian music and the sounds of Stan Getz, Antonio Carlos Jobim and the like. This tune is done in that style, with a nice bass solo by Peter Washington. Jimmy Giuffre's "Four Brothers" follows and is a strong mid-tempo swing vehicle that puts the spotlight on Ralph and Dave's uncanny interaction on solos. "Till We Meet Again" is dedicated to friend and late bassist Dennis Irwin. It starts with a light and graceful waltz that transcends into a straight 4/4 swing. The rhythm section plays with the meter and dynamics, with explosive bursts of melodic ideas that emerge effortlessly from Dave. "Firm Roots" is a Cedar Walton tune that features warm and full tenor sax over fast paced piano changes and a somewhat funky cadence. "The Gospel According To..." Is a reverent and gospel inspired piece that recalls something Cannonball Adderley would do. It is sparse and, essentially, a duet of the Lalama brothers paying homage to their days as altar boys in their neighborhood Catholic church. "Everything Happens to Me" kind of serves as a bonus track in the sense that it is kind of an add-on to the rest of this conceptual disc. Both Ralph and Dave Lalama backed many a singer when they were coming up in the music biz and this Tom Adair/Matt Dennis gem harkens back to those experiences.

This album is a labor of love for the Lalama brothers and you will sense the family pride as the listener when you check it out as well.

## Elisabeth Lohninger

**CHRISTMAS IN JULY** – JazzSick [www.jazzsick.com](http://www.jazzsick.com). Christmas Medley: Giant Chestnutz/Christmas Song/USA; Os Meninos Da Mangueira/Brazil; In Notte Placida/Italy; Pot-pourri De Navidad/Mexico; Mary's Boy Child/USA; Petit Papa Noel/France; Glans Over Sjo Och Stand/Sweden; Advent/Austria; Christmas Eve/Japan; Den Yndigeste Rose/Denmark; Vom Himmel Hoch O Englein Kommit/Germany; Stille Nacht/Austria.

**PERSONNEL:** Elisabeth Lohninger, vocals; Axel Fischbacher, guitar; Walter Fischbacher, piano; Johannes Weidenmuller, bass; Ulf Stricker, drums.

By Mark Keresman

It is "that Season" again, and there are some performers whose aim is to increase the massive

# NEW RELEASES FROM BRIAN LANDRUS AND BLUELAND RECORDS [www.BlueLandRecords.com](http://www.BlueLandRecords.com)



### The Brian Landrus Quartet, *Traverse*

The Brian Landrus Quartet was formed in the spring of 2010. The quartet focuses on traditional jazz. Most of their repertoire consists of originals by Landrus, although they do play standards in every concert/recording. The quartet made it's recording debut with BlueLand Records in August 2010 with the recording *Traverse*. **The band is: Brian Landrus on baritone saxophone & bass clarinet, Michael Cain on piano, Lonnie Plaxico on bass, and Billy Hart on drums.**



### The Landrus Kaleidoscope, *Capsule*

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# TIM HORNER

All I can say about your newest endeavor is it's **VIBRANT & FUN. BRAVO!** Your compositions are wonderfully fun, engaging, and very interesting melodies and structures. Everyone rose to the occasion, big time! You have a stellar recording, my friend! I am pleased you have decided to do this now. You are showing another side of Tim Horner that most, including me didn't know existed.

—Rufus Reid

Tim Horner - drums, composer, arranger

Jim Ridl - piano, electric piano

Martin Wind - bass

Mark Sherman - vibraphone

John Hart - guitar

Ron Horton - trumpet, flugelhorn

Marc Mommaas - tenor & soprano saxophones

Scott Robinson - tenor saxophone and flute

*This recording has been a long time coming, something I always wanted to do but resisted until I had written music worthy of presentation. I never wanted to do one of those recordings where someone else writes, arranges and produces the music I'm presenting. That process could result in a great recording, although it would put me in the "being a sideman on my own recording" category. To be honest, I just couldn't see the reason for doing such a thing when I am already a sideman on so many recordings. Now after writing*

*more than 20 compositions and realizing the statement I wanted to make, I am presenting my first recording as a leader/composer.*

—Tim



**NEW CD  
RELEASE**



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



cannon of Christmas songs...or perhaps to give seasoned listeners some relief from the usual onslaught of saccharine Holiday sounds whilst still engendering a celebratory vibe. Enter Austrian-born,

NYC-based Elisabeth Lohninger, a multi-lingual jazz singer and her appropriately named platter *Christmas in July* (recorded at the end of that month this year), just in time for you-know-what. Lohninger has an affable alto voice with a wee touch of huskiness, every now-and-again evoking Astrid Gilberto (albeit with *much* greater range). She embraces the lyrics of each song with an assured sense of swing. Sometimes she used the lyrics as platforms for scat-singing, swinging 'n' soaring fragments 'n' phrases into the ionosphere. The program consists of songs (sung in tongues) from all over the globe in a fairly straightforward jazz style—there's nary a sleigh bell to be heard, but plenty of graceful, measured swing. Her band provides lots of variety and muscle to the proceedings—guitarist Axel Fischbacher, for one, sounds as if he's inspired by Jeff Beck and Carlos Santana as much as Wes Montgomery and Pat Martino. Pianist Walter Fischbacher (no relation) provides plenty of tasty, economical, easygoing tinkling of the 88s *a la* Hank Jones and Herbie Hancock. Drummer Ulf Stricker enthusiastically gooses the proceedings along...while not a dealbreaker, sometimes he's a little *too* enthusiastic, though.

But it wouldn't be a "realistic" Holiday if someone didn't throw a monkey wrench into things...in this case however it was the *right* monkey wrench. The droll, loping, blues-tinged "Christmas Eve" (a Japanese tune) could be a Steely Dan (circa *Aja* or *The Royal Scam*) demo recording. "Den Yndigeste Rose" has a lilting, folk-rock-like strum that evokes Natalie Merchant and Sandy Denny, with some neat Swingle Singers-like scatting at its conclusion. If you wonder what Xmas Eve sounded like at the homes of iconic blues singers Tracy Nelson and/or Freddie King, listen to "Stille Nacht" ("Silent Night"), which has a *blistering* blues guitar lead. While a Holiday set through-and-through, July doesn't bash the listener with disproportionate Seasonal cheer—Lohninger truly interprets and inhabits the songs in a down-to-Earth, unassuming way.

As much as many Holiday platters usually make me wince (I'm a closet Scrooge), this *Christmas in July* is one of those rare albums that will remain on many folks' playlists long after the Holiday hangover is, uh, over.

## Bill Cunliffe

**THAT TIME OF YEAR** — [www.BillCunliffe.com](http://www.BillCunliffe.com). *Angels From The Realms of Glory; God Rest ye Merry Gentlemen; On Christmas Day; Dance of The Sugar Plum Fairies; Lo, How A Rose e're Blooming; O Little Town of Bethlehem; O Christmas Tree; We Three Kings; 'Tis the Season; Coventry Carol; Jingle Bells; Silent Night; Carol of The Bells.*

**PERSONNEL:** Bill Cunliffe, piano, arranger.

By Clark Griffin

Christmas music and Christmas albums are usually a win-win situation for the artist and for the listeners. The artist experiences the joy of creating new songs and or arrangements and performances and the possibility of evergreen



returns—and listeners get the gift of timeless music to be enjoyed in perpetuity. After numerous accomplishments, well honed skills as a piano player, composer and arranger, Bill Cunliffe has created a noteworthy and memorable album full of music for the season, with his release of *That Time Of Year*.

For those unfamiliar with his work, Bill Cunliffe began developing his name on the national scene in the 1980s as the pianist in the Buddy Rich Big Band. Among the many influential artists Cunliffe has performed and or recorded are Frank Sinatra, Ray Brown, Joe Henderson, Freddie Hubbard and others. With a degree from the Eastman School of Music, he is a jazz educator at the university level as well. Among his many awards, he won a Grammy Award for Best Instrumental Arrangement for his "West Side Story Medley" on the *Resonance Big Band Plays Tribute to Oscar Peterson*.

With that introduction, you'd expect that a Christmas album from Bill would be a compelling listen, replete with compelling arrangements and superb playing — and indeed that's exactly what it is. Bill commented that in the tradition of Mel Torme, this Christmas album was recorded on a hot day in July and that somehow Christmas tunes sound better in summer.

The album opens gently with Cunliffe in a pensive mood, delivering a lovely ballad rendition—solo piano throughout—with rich and sonorous voicings to complement the melody on "Angels From The Realms." This is an ideal antidote to the hit you over the head cliché Christmas stuff we all experience this time of year. Cunliffe picks up the pace on "God Rest Ye Merry Gentlemen." The track opens with a magnificent exposition of this well known theme, with some bluesy grinds to spice it up. He takes things into a toe-tapping, relaxed swing groove—and colors this chestnut with a solo demonstrating his ample and harmonically sophisticated technique. It's clear that Cunliffe has thoughtfully programmed this holiday set, as the next track "On Christmas Day" moves delightfully into a jazz waltz groove. For his solo, he takes the festivities into a two beat swing groove. Bill's deep understanding of the groove and his bebop roots are woven into this creative tapestry—momentarily tipping the hat to a potpourri of stylists from Bud Powell to Vince Guaraldi. Cunliffe delivers a clever syncopated introduction to "Dance of The Sugar Plum Fairies". You've never heard a rendition like this one—swinging, cycling—fabulously swinging medium groove solo heavily laden with bebop ideas and some McCoy Tyner quartal-type harmony surfacing to make it clear that this is an amalgam of sounds by a mature jazz solo artist. Among the many highlights on this extraordinary set is "O Little Town of Bethlehem" which Cunliffe takes up tempo—delivering another wonderfully swinging, harmonically developed articulated with crystal clarity—at once thoroughly improvised, and a textbook study into the bop vocabulary. If you had tired of "Jingle bells," Bill's swinging rendition will rejuvenate your appreciation for this classic. If you're not one of those listeners who is pre-conditioned to think that listening to music associated with Christmas is only for "the season," you'll find yourself listening to this gem again and again throughout the year.

## George Brandon



### TOWARD THE HILL OF JOY

[www.reverbnation.com/georgebrandon](http://www.reverbnation.com/georgebrandon). *Swinger; Little Fox; Alice; Do Something!; Introduction; In My Own Sweet Way; Friend In Need; Antar; Interlude; Hill*

*of Joy.* **PERSONNEL:** George Brandon, trombone; Jorge Sylvester, sax; Josh Evans, trumpet; Neil Alexander, piano; Joshua Wolff, piano; Calvin Hill, bass; Emmanuel Herrrold, drums; Nora McCarthy, voice.

By Clark Griffin

One of the relevant elements to developing one's skills as an improviser in this music, is understanding the history—including the players, styles, the chronological developments in the realm of harmony, melody and rhythm and so forth. Armed with a Doctorate in Anthropology, George Brandon brings with him a special aptitude for understanding origins—a great help in creating a path for moving forward. Indeed, that's the case in the realm of Brandon's music—as evidenced on this new CD—exploring post bop, open form and experimental music with authority, building on his wide array of world music interests.

Originally from Newark, Brandon got his start in music in grade school, and later studying with a who's who of influential trombone players—Curtis Fuller, Grachan Moncur III, David Baker, Dick Griffin. He fine tuned his musical aptitude over the years performing with Frank Foster's Loud Minority Big Band, Jimmy McGriff, Sun Ra, Jaki Byard and others.

The album opens with a bang—literally with a drum solo by Emmanuel Herrold. This quickly evolves into the statement of the compelling post-bop type theme by the three horn front line. The driving groove provides a platform for Sylvester's alto solo—hints of Dolphy.

Employing a relaxed swing groove, Brandon's "Little Fox" features commanding solos by Josh Evans on trumpet and a more lengthy and energized excursion by Sylvester, followed by a Herbie Hancock-influenced piano outing. Brandon takes center stage as well. The ballad "Alice" provides a subdued change of pace, and gives the impressive Sylvester the spotlight to work his magic. Nora McCarthy shines on "Do Something" - a groove piece whose melody and arrangement is reminiscent of a Horace Silver kind of energy; and on the hip lyrics to "In My Own Way" - an "electric" medium groover. McCarthy's contributions add a shimmering magnetism to the vocal pieces by Brandon. Other highlights include the soft Bossa "Friend In Need." The album wraps up with the title song "Toward The Hill of Joy" - voice and piano, out of tempo, deep, contemplative and brilliant.

*Toward The Hill Of Joy* is not only a unique and quality work of art, whose array of vocal and instrumental elements provide its very special character, but this a highly accessible recording, with well-rehearsed, tight, in-tune, three horn ensemble work throughout, coupled with harmonically sophisticated solos by state-of-the-art improvisers. Brandon's intelligent and spirited compositions and arrangements and programming are the leading elements that connect this powerfully together. □ □ □

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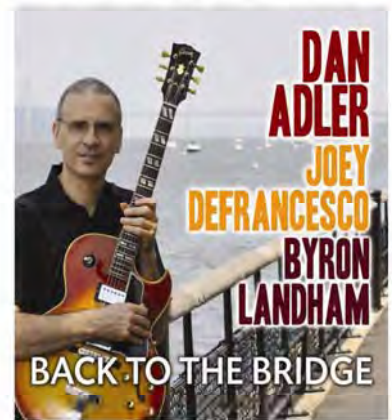
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The Eric Frazier Trio, 471 Dekalb Ave, Brooklyn, NY • Information: 347-406-9700

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Eric Frazier provides DJ services, 171-17 110th Avenue, Jamaica, NY • Donation: \$35.00  
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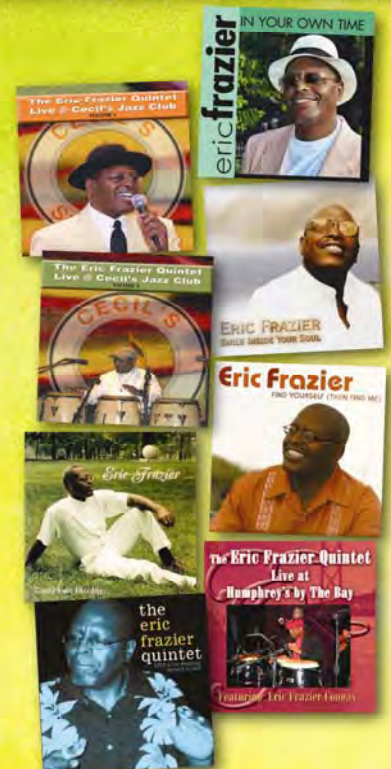
**4PM • Saturday, December 17 • The Jamaica Export Center**

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157-11 Rockaway Blvd, Jamaica, NY • Information: Cathy Barnwell 718-406-3882

**9PM • Saturday, December 31 • Air Bar @ The Air Tran**

Corner 94 Avenue & Sutphin Blvd, Jamaica, NY • Donation: \$20.00 • Information: 718-570-5873

See Eric's web calendar for performance updates! [www.ericfraziermusic.com](http://www.ericfraziermusic.com)



# Noteworthy Performances



**Elisabeth Lohninger** [teramusic.com](http://teramusic.com)  
Christmas in July CD Release Party  
Lofish Studios, 12/2, 7:00 PM

In a career that has taken her from the Austrian alps, where she sang folk songs as a young girl, to jazz clubs, concert halls and the stages of international jazz festivals, vocalist Elisabeth Lohninger has proven herself to be a powerful and elusive talent. Performing with guitarist Walter Fischbacher, bassist Johannes Weidenmueller, and drummer Ulf Sticker, she celebrates the release of her latest CD Christmas in July, a stunning multi-lingual

collection of Christmas songs from around the world. With a superb band in tow, Lohninger's mellifluous alto carries the album and her phrasing is impeccable, no small feat on an album featuring tunes in nine languages.

**L'Image** [Thelridium.com](http://Thelridium.com)

Tony Levin, Steve Gadd, Mike Mainieri  
Dec 14-18, Iridium

Drummer Steve Gadd, bassist Tony Levin, vibist Mike Mainieri, pianist Warren Bernhardt has performed and recorded together in numerous configurations going back to the late 1960s and early 1970s. When the studio scene was flourishing in New York City during that period, these were among the first call players for the available recording and touring work. Mainieri got his start with Buddy Rich in the early 60s. Among many other credits Gadd and Levin were with Chuck Mangione during his popular period in the 70s, and Gadd has recorded and or toured with everyone from Paul Simon to Frank Sinatra.



**Four Generations of Miles**

Dec. 21-25, Iridium  
Mike Stern, Jimmy Cobb, Buster Williams, Sonny Fortune

Four Generations of Miles features four Miles Davis alumni. Guitarist Mike Stern played with Miles Davis in the 80s, drummer Jimmy Cobb was with Davis in the late 1950s and early 1960s, performing alongside Coltrane and Bill Evans, and on the album Kind of Blue. Buster Williams, on leave from Nancy Wilson, performed with Davis for only a few months in the mid 1960s, subbing for Ron Carter, and Sonny Fortune who was with Davis on alto and soprano sax in the early 70s. These four stylistically unique and identifiable voices are certain to deliver an explosive

performance on any night of the week.



**Laszlo Gardony** [birdlandjazz.com](http://birdlandjazz.com)  
Birdland, 12/8, 6:00 PM

On his current album, Signature Time, the Hungarian-born pianist and composer Laszlo Gardony celebrates the various African-based musical styles that helped shape the development of his unique style. Lending his distinctive voice to new compositions and several standards (including two Beatles tunes as you've never heard them before), Gardony pays heartfelt tribute to African, gospel, and R&B styles, soulful tunes that also showcase his ingenious use of challenging time signatures and innovative song forms and his characteristic advanced harmonic approach. Gardony performs with Stan Strickland (saxophone), Sean Farias (bass), and Yoron Israel (drums).



**Azar Lawrence** [JazzStandard.com](http://JazzStandard.com)  
Jazz Standard, 12/13 - 12/14

Born 1952 in Los Angeles, by age 21 Azar had worked with Ike & Tina Turner, War, and Charles Wright's Watts 103rd Street Band ("Express Yourself"). He joined drummer Elvin Jones for two years and for the next eight years moved between Jones' group and that of McCoy Tyner. Azar then briefly joined the Miles Davis band, appearing on the live album Dark Magus. He also recorded with Roberta Flack and Marvin Gaye, appearing on *Here My Dear*. Lawrence released three albums as a leader, and had his songs recorded by Stanley Turrentine and Earth Wind & Fire, among others. In 2010, Azar Lawrence released *Mystic Journey* (Furthermore Recordings), his first album in nearly 30 years! During this return engagement, he'll be recording live for future CD release with this very special all-star band including Nicholas Payton, trumpet, Benito Gonzalez, piano; Essiet Essiet, Bass, Jeff "Tain" Watts, drums.



**Chris Botti** [BlueNote.net](http://BlueNote.net)  
Blue Note, 12/15-12/31

In 2004 Chris Botti released his album When I Fall In Love, and has become the largest-selling American jazz instrumental artist since. His success has crossed over to audiences usually reserved for pop music, and his ongoing association with PBS has led to four #1 jazz albums, Gold, Platinum albums, and Grammy Awards. He has recorded and performed with Frank Sinatra, Sting, Josh Groban, Michael Buble, Paul Simon, Joni Mitchell, John Mayer, Andrea Bocelli, Joshua Bell, and Aerosmith's own Steven Tyler. Botti tours for the better part of the year. His band includes Geoff Keezer on piano, Billy Kilson, drums among other top players.



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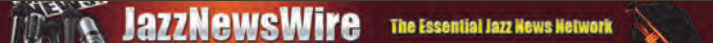
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**Tony Jones** [thefirehousespace.org](http://thefirehousespace.org)  
The Firehouse Space, 12/17, 8:00 PM

In the music of tenor saxophonist Tony Jones, free improvisation need not sacrifice beauty and melody in order to broadcast itself; it can also explore introspective inner spaces. On his beatific new recording Pitch, Rhythm and Consciousness, his music murmurs, croons, chants and sighs, sustaining a becalmed but intensely alert mood from beginning to end. He and his band create resonant textures, leaving space for improvisation to gestate and notes to ring and fade. The resulting music, patient, intimate and unmistakably jazzcentric, is unlike anything in recent memory. Jones performs in trio with Charlie Burnham (violin) and Peter Apfelbaum (percussion).



**Wadada Leo Smith** <http://roulette.org>  
Interpretations: Wadada Leo Smith's 70th Birthday Celebration  
Roulette, 12/15-16, 8:00 PM

Fresh on the heels of the October world premiere of his monumental civil rights opus Ten Freedom Summers and other performances in Madrid, Paris and the UK, trumpeter/composer/musical visionary Wadada Leo Smith celebrates his 70th birthday with two nights of concerts. Performing with an array of projects, including String Quartet Plus, Mbirra, Silver Orchestra, Golden Quartet, and Organic, Smith celebrates and cements a varied and often challenging five-decade musical legacy. Since the 1960s, when he was a founding member of the Association for the Advancement of Creative Music, Smith's vibrant and expressive voice on trumpet and innovative compositional chops - he invented Ahkreenvention, a radical and revolutionary notation system for scoring improvisation - have been at the forefront of experimental music.

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