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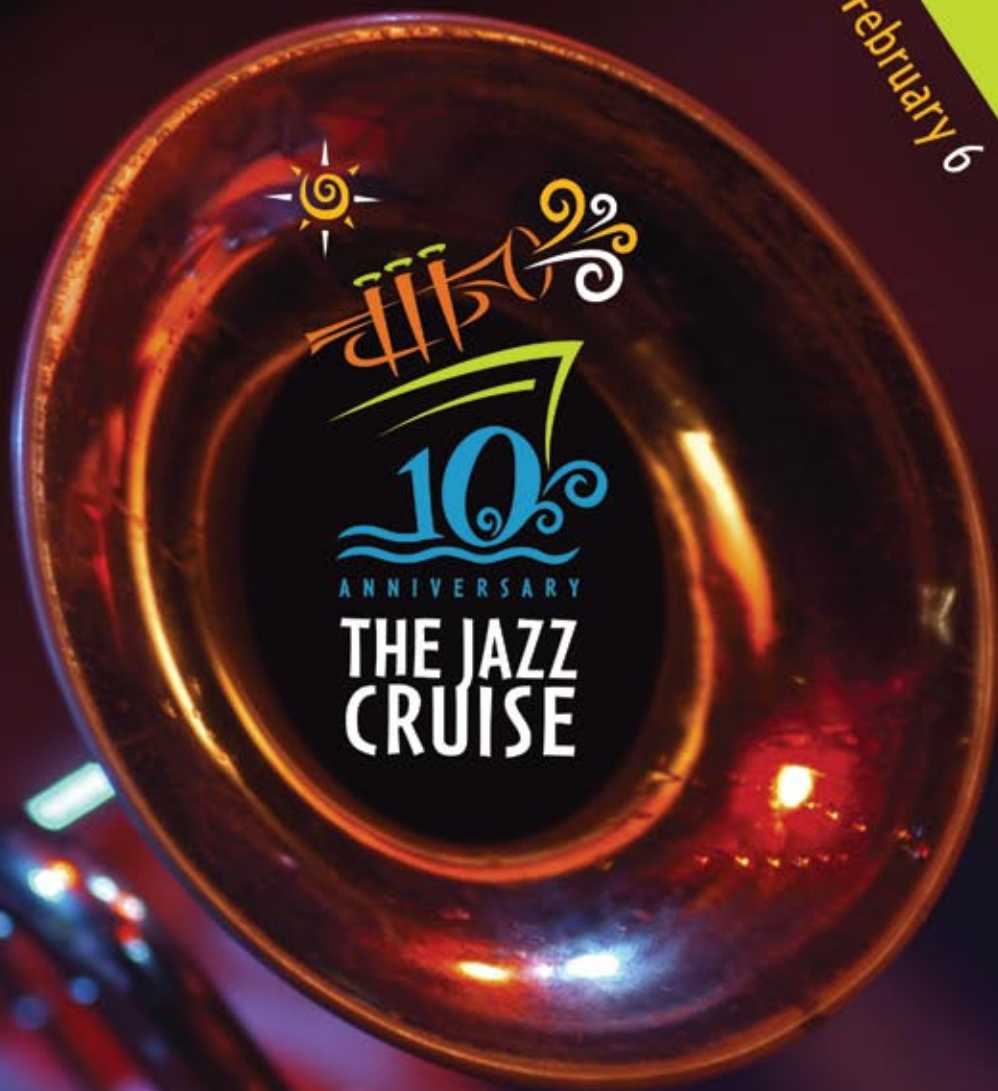
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Hey Ira, I've got a new CD!"

by Ira Gitler

Last month's *Apple Chorus* ended with several paragraphs about Dick Hyman's *Century of Jazz Piano* for Arbors Records. Since I decided to devote this month to CDs, my link is to piano duets on an obscure label, the Victoria Company of St. Louis, MO—P.O. Box 79465, Zip is 63139-8465 or victoriarecords.net. The CD is "*Teddy Wilson in 4 Hands*" and the link is that the two pianists are Dick Hyman and Chris Hopkins, in age separated by approximately 40 years, but both captivated by the playing of the urbane Mr. Wilson. Dick actually studied with the maestro and Chris, after falling under the spell of Teddy's playing in his late 'teens, became aware of one of Dick's recordings. The duettists met about 15 years later (1998) at the Arbors' "March of Jazz" in Florida where they performed together.

The repertoire is connected to Wilson through his collaborations with Benny Goodman, Billie Holiday and many of the great standards he recorded. There's one from Benny Carter and three from Wilson's pen including the closer, Teddy's touching "You're My Favorite Memory."

Moving on to Canada and the flute, there's *Mercy* by Bill McBirnie in duo with pianist Robi Botos; and quartet, adding bassist Pat Collins and drummer Pat

Sumner. The track list includes contributions from Hubert Laws, Sonny Rollins, Louis Bonfa, John Coltrane, Charlie Parker, Dizzy Gillespie, Joao Donato and songs from other genres such as "I'm Walking" and "Way Down Yonder in New Orleans." The poignant title number is by Botos, a talented Hungarian emigre who has been in Canada from 1998. There's hard swing and tender moments, with alternate stops in between, in this varied program—a wind from the Great White North that is anything but icy.

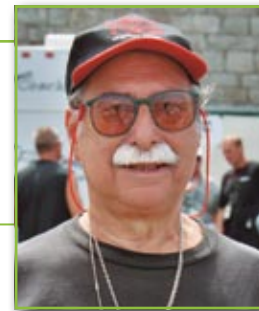
Due to the great number of CDs I receive each week (don't ask), often more than a few become lost in a sea of their brethren (or books, magazines, bills and assorted papers) only to reemerge at a later date, no less valuable in content. For instance there's one on Posi-Tone that harks back to 2007. It popped up a couple of weeks ago and by just looking at the personnel I knew why I had kept it. "Lock Out" is its name and Ehud Asherie, the pianist/leader of the session. Born in Israel in 1979, he spent six years with his family in Italy before they moved New York when he was nine. He had studied piano but his real education commenced when he began going to Smalls and participating in the all-night/morning jam sessions

that took place in the club's earlier existence. In Smalls' relatively recent reincarnation (at the same West 10th St. address) he became a leader and sideman. In addition he has appeared at other venues in New York as a soloist and in duos with players such as tenorman Harry Allen and cornetist Jon-Erik Kellso.

His comrades on *Lock Out* are the stalwarts he has appeared with at Smalls: Grant Stewart, tenor; Ryan Kisor, trumpet; Joel Forbes, bass; and Phil Stewart, drums. Asherie contributed four fine originals to the date to go along with material from Dizzy Gillespie, Irving Berlin, Bud Powell, Harry Warren and Cecil Payne, probably the first cover of Cecil's "Bringing Up Father." If you like music from these composers, you'll enjoy Ehud's pieces as well, in your ears and your soul.

In a similar ballpark, but to be released on February 10, is *Some Other Spring* by Dmitry Baevsky's Quartet. Recorded in France in 2009 Le Rideu Rouge Records/Hamonia Mundi (no you won't have to go to France to get it—try New York for openers), it features the leader's active alto sax with Joe Cohn, guitar; Clovis Nicolas, bass; and Luca Santaniello, drums. Represented in the material department are Duke Pearson, Rube Bloom, Sonny Rollins, Gigi Gryce, Jackie McLean, George Shearing and Tadd Dameron!

Here are some discs that I haven't heard yet but will check out soon and thought you might want to do the same: Paul Meyers Quartet Featuring Frank Wess (Miles High); Detroit/Gerald Wilson Orchestra (Mack Avenue); New York State of Mind/Harry Allen (Challenge); and one I have heard (not the CD as yet, but the original broadcast from which it comes: Kenny Dorham Featuring Joe Henderson - at The Flamboyant, Queens, NY, 1963 (Uptown). P.S. Ella Fitzgerald/Twelve Nights in Hollywood--Live at the Crescendo (Verve) - A MUST HAVE!!! ■



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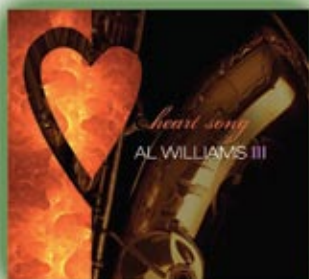
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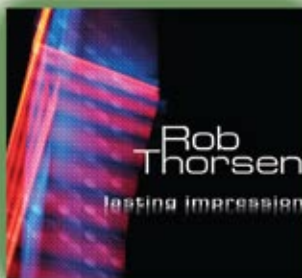
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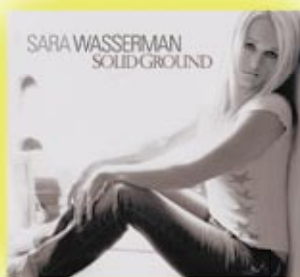
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Anthony Braxton

By Ken Weiss

Anthony Braxton, at age 64, is a tenured professor at Wesleyan University and one of the most prolific composers and recorded musicians alive. Classified as a jazz avant-gardist, a title Braxton bristles at, he could easily be deemed a modern classical composer. Heavily influenced by master musicians such as Warne Marsh, Dave Brubeck, John Coltrane, Paul Desmond, as well as John Cage and Karlheinz Stockhausen, Braxton has long been the target of criticism for his incorporation of "European" concepts into his work. His sophisticated compositions are highly theoretical but leave space for improvisation within set guidelines. Certain pieces also combine lively visuals in the form of costumes and group movements. Even his compositional titles and musical notation are unique, involving diagrams and cryptic notation and colors. Never one to stand still, Braxton completes a music system and moves on to the next challenging project, based on different rules and logics. He is a rare instrumentalist, having mastered the saxophone family, from soprano to the monstrous contrabass saxophone, along with various clarinets, flutes and the piano. His work combines modern themes and science, along with rich extrapolations drawn from the complete lifeline of jazz.

JJ: Unlike the typical jazz musician, who struggles to get his or her music out there, you've managed to record on greater than 230 albums in a 40-year period. That's an amazing accomplishment, especially for music that is so challenging and genre defying. How do you account for your success in documenting your work?

AB: Thank you for your question. First, I would say, with all things considered, I do not see my work as jazz music, or as an affirmation of the jazz tradition. I have respect for those people who refer to their work as related to the jazz tradition, but I can most certainly say with honesty and gratitude that, while I have total respect for the idiomatic traditions, my work has come about because of a love of Europe, Africa, Arabia, Asia and the world of Hispania. My work is part of an effort to relate to composite reality and universal impulses so as we start our interview, I would like to say that I am not a jazz musician, I'm not connected with the antebellum umbrella and its related business complexes that dictates reality for the Jazz community and the world of popular music. This mis-classification of my work has been part of the complexities of my experiences of the last 40-years. Going on (to address your question), yes, I have been fortunate to document different aspects of my music. In many ways, I can relate to the central character of Rheingold in Richard Wagner's *Ring cycle*. It is in the preliminary performance of Rheingold, where the dwarf Alberich, makes the decision to give up love



Read the complete interview with Anthony Braxton in the new issue of Jazz Inside Magazine, Volume 8, No. 4, which also features John McLaughlin. Available by subscription and at retailers nationwide.

(after humiliation) and to accept power instead. For me, the gambit was to give up the idea of making money from music performance (or recording profits for that matter) and concentrate instead on doing the best I could do to advance my work - because as I surveyed the world of performance dynamics for creative music, it became very clear that I wasn't going to make any money and so part of the gambit of my

decision to go forward was understanding that there would be no monetary gain from my music effort. After coming to terms with that decision, I have since gone forth to do my music and, when ever possible, I have tried to document given aspects of my creative work. Documentation, for me, is not an economic consideration that results in lots of monies coming in

Continued on Page 8

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to me for my work, but rather, a form of closure. Once a given target project is documented and distributed, I can then go on to the next areas of my music system. In a career that has been 40-years, I have been fortunate to have had many experiences and as far as my music system is concerned, I have tried, from the beginning, to define my work in a way where I could talk of the components of those particulars that were being manipulated and to also talk of the evolution of those components from both a target isolated perspective, a unified composite or conversion perspective as well as from a transpositional perspective that would help the friendly experiencer interested in my work to see which way I was going. I took that approach because in the beginning, it was clear to me that I was very fortunate to be alive in the '60s, a time period of restructuring change and transformation, and a time period, in many ways, which corresponds exactly to the components that we find ourselves dealing with in this time period.

JJ: Your landmark recording *For Alto* was the first



Credit: Ken Weiss

I can understand that there were and are people who might not like my music, but I found it amazing as a young man, how eager some of these people were to simply destroy me and to stop my ability to make a living just because they didn't like my music.

solo sax recording ever and is credited with creating a new language, so to speak, for the saxophone. How hard was it to convince the record company to not only release it, but to release it as a double album? They were taking quite a risk, this music was challenging for the time.

AB: I was fortunate in that time period to be working with Robert Koester of Delmark Records. The project was not offered to him in a way that would make it unreasonable financially, rather like the 100 other projects that would take place after. It wasn't presented as a financial dynamic that would translate into lots of money for Mr. Koester, it was basically given to him. I was fortunate that he believed enough in my work to put it out. As far as the solo musics are concerned, I usually talk of the solo music or language music strategies as the genesis foundation of my music system. Genesis foundation in the sense that the element syntax components that comprise the language music strategies would be the materials that I would use to inter-feed throughout the whole system of the tri-centric thought unit model that I have been working on for the last 40-years. As such, at the time of that recording, I had been and continue to be a student of the music of John Coltrane, of Sun Ra, of Arnold Schoenberg and Karlheinz Stockhausen, but I was also a student of the great work of Yannis Xenakis and John Cage and of the great music of Olivier Messiaen, Eric Dolphy and

Duke Ellington. In the '60s, among the challenges that creative musicians, like myself, were confronted with was the challenge of what constitutes identity. What constitutes the idea of identity from a trans-idiomatic perspective as opposed to an idiomatic perspective? This was so because in the time frame of the '60s, more and more, evolution involved taking into account music from more than one idiom and music from outside of America. We were discovering the great work of Ravi Shankar for example. My generation would come to see that the past was more important and more relevant than one would have assumed and it was important to learn about the music of Duke Ellington and J. S. Bach. So it was in being in the center of these changes that I would ask the question, 'what is trans-idiomatic identity, what is trans-idiomatic syntax, and how can that information serve me as an instrumentalist/composer who had made the decision to embrace creative music as a life's work, as a spiritual position and as a person interested in science and architectonic evolution.

JJ: Your discography goes on and on and in reviewing it, there are two things that are striking. One, most musicians stick with a coterie of players that they feel comfortable with and record with them over and over but you have a very fluid turnover in personnel. The other significant observation I'd like to note is that most people are not aware that you have recorded with a large number of mainstream masters such as

Dave Brubeck, Hank Jones, Max Roach and Woody Shaw and that you have recorded albums drawn from the songbooks of Monk, Tristano and Parker.

AB: Thank you for this question, these are relevant questions. The music system that I've been working on for the past 40-years was never approached as a rejection of anything; I've approached my work as an affirmation of world creativity. I consider myself a professional student of music, not a guy who's formed. As such, I have tried on occasion, when possible, to work with the traditional materials from my own value systems, and my value systems are not always respected by the jazz critics. These are value systems concerning rhythmic logics, harmonic logics and applications, instrumentation and instrumentation dynamics. As for the question regarding working with a cross sectional spectrum of musicians and using a wide variance of instrumentation, I've tried to learn from people like the great visionary pioneer Miles Davis. Miles Davis would advance his work forward with his great quintet with Red Garland, the great Philly Joe Jones, Paul Chambers and of course, Mr. Coltrane. That quintet advanced the music to such an incredible level that Miles Davis suddenly changed personnel. That decision to change was part of the secret of his evolution. Don't get me wrong, I love the work of the great Dave Brubeck, I am currently in a period of going back and getting all of the early music of Fantasy Records and Columbia with Paul Desmond. Mr. Brubeck has been one of my main role models and influences, although his decision to have a quartet for twenty-something-years was a different decision than the route of my experiences. Even so, his work is profound and beautiful and greatly disrespected, as far as I'm concerned. I'm shocked at how little the critical community values the work of this great master. His only diversion from the path of the masters before him was that he was fortunate enough to become suc-

Continued on Page 10

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cessful. In many arenas his success has been used to disrespect the historical importance of his music, but Dave Brubeck would influence Lennie Tristano and Cecil Taylor, and his music would demonstrate fresh poly-rhythmical strategies and fresh poly-harmonic strategies, à la the great French composer, Darius Milhaud. I grew up with a total grounding in the music that we call bebop. I grew up on the Southside of Chicago and would go to the 58th Street Record Store. At that time, there were record booths so I could go in after grammar school and later, after high school, and listen to records of Art Pepper and the great Sonny Criss, who no one talks about anymore. I rejoiced in the music of Jackie McLean. There I discovered the music of the great Warne Marsh, the great tenor player whose work when historically viewed from a mature perspective will one day be seen as equal to the great work of Sonny Rollins and John Coltrane in the 1950's. Warne Marsh' music represented a very different concept of chromaticism and phrase construction logics and so, yea, I'm grounded in the tradition, I still love the tradition. Two weeks ago, I ordered seven new CDs of Bob Dylan from Amazon.com. I want to go back and re-review and re-examine this great master because his work was very important to me as is, of course, the great work of Captain Beefheart. I'm a Beefheart kind of guy! The tradition has always been important to me, it's just that my relationship to the tradition was not a generic relationship that started at New Orleans and advanced up to 1965. Indeed, I even disagree with present day concepts about New Orleans' significance in the greater scheme of the composite music, but that of course is a different question, so let me move on and deal with your question. Tradition, restructurism, I was interested to take the tradition and be a part of those forces that would refashion the components of tradition with respect to mechanics, with respect to conceptual dynamics and with respect to correspondences, and to fashion a music that would demonstrate what those components could mean from a composite perspective. I should also say that when I use the phrase tri-centric thought unit model, I am referring to a model that demonstrates a context of information, that being the tri-axiom writings, a music system, which at this point in time consist of 400 or something compositions, and also a system of transpositions, ritual and ceremonial musics and extended methodologies. This is what I have devoted my life to.

JJ: Since you brought up New Orleans, perhaps you could extrapolate on what you meant when saying its importance to the music is over emphasized. Now a days, after Hurricane Katrina, most people are bending over backwards to pay tribute to New Orleans.

AB: First I would say this, I have nothing but love and respect for the creative music that has come out of New Orleans and I have nothing but love and solidarity for the citizens of New Orleans who have gone through such an incredibly traumatic and negative experience and like all Americans, I am appalled and sickened by the ill response by our government to the complexities that the good people of New Orleans have experienced. Having said that, going back to

“I have tried to document given aspects of my creative work. Documentation, for me, is not an economic consideration that results in lots of monies coming in to me for my work, but rather, a form of closure. Once a given target project is documented and distributed, I can then go on to the next areas of my music system.”

your question, while New Orleans has most certainly contributed a component to America's creative music history, I feel that the notion of New Orleans as a genesis foundation for American creative music or African American invention dynamics is absurd, is not true, is a complete fabrication related to market place forces, related to the antebellum political realignment that in the 1920's first presented this argument. It was an argument that would seek to contain the vibrational dynamics of African Americans and composite Americans; it is an argument that would seek to reemphasize ethnic vibrational parameters at the expense of composite vibrational conversion experiences. This was due to the desire to blunt the forward thrust of W. E. B. DuBois' work and the intellectual continuum that moved forward and involved African Americans who had Universalist aspirations. One reason my work has been considered not Black is because I've always been an African American with universal aspirations as opposed to an African American functioning under the antebellum ethnic-centric circle. New Orleans, in this subject, was used to blunt the composite dynamic implications of the music and in its place, to install a mythical perspective where New Orleans was this singular territory that produced all the music. In fact, going back and looking at all the great work of Frank Johnson in Philadelphia, his work was an important linkage to the transformational musics taking place in the northern part of America and in Europe, such as the Salon. There were the correspondent music strategies with dance that would come out of Frank Johnson's continuum and the great work of Scott Joplin was connected to Universalist's musics and aspirations. What I am really saying is it seems that the worst thing that can happen to an African American is to have any kind of connection to, or love and respect for Europe. What am I saying? I'm saying this - why is it if I chose to be a gangster that I could be respected? Why is it if I chose to be a pimp that I could be respected and brought into the music? Why is it if I advocated the position that said stay away from any kind of learning, that my work could be respected? I've never seen any of the musicians who have taken some of these positions challenged as to whether or not they're Black. It seems to me that my biggest mistake was to honestly embrace those musics which touch my heart and changed my life and moved me into a particular direction. Why is it to have love for the music of Karlheinz Stockhausen somehow means that I'm not a legitimate African American? In my opinion, what we're talking about is a model which was constructed by the antebellum realignment forces of the second part of the '70s, which solidified powers in the 1980's to demonstrate

a resurgence of antebellum dictates, reintroducing the idea of legitimate Negro and illegitimate Negro, reemphasizing the tenant axioms underlying this alliance that African Americans have all this rhythm and we don't have any kind of intellectual power. Why is it that to have any respect for Europe undermines one's African-ness? And why is it that to embrace composite reality is somehow out of the complete quadrant tenants of African American vibrational dynamics? When I say I'm not a jazz musician, I say that with pride and gratitude. I'm very grateful to not call my music jazz, because as far as I'm concerned, the music that we now call jazz is so separate from the music I grew up with that I am very happy to be separate from it and of course, I've paid the price for being separate. I don't make any money from my music, but that's OK. I was fortunate to find work in academia and for the past 40 years I basically paid to play my music. I am not complaining, in fact, I am among the luckiest people who have ever lived because I was able to find something that helped me to understand the wonder and beauty of life. I am a lucky guy, indeed!

JJ: There are two other crosses that you've had to bear which critics seem to bring up semi-frequently that stem from other artists. The first item comes from a recording by the Russian pianist Vyacheslav Ganelin with the Ganelin Trio. One of his compositions was entitled "Who is Afraid of Anthony Braxton," which the press built up into some sort of criticism of you. The second item I'll bring up, concerns comedian Bill Cosby, who featured a pot-pushing character by the name of Anthony Braxton on his TV show, The Cosby Show, in a 1985 episode. Have you ever spoken to these two men in order to make sense of what they were thinking?

AB: Thank you for these wonderful questions. No, I have never met Mr. Cosby even though two-years ago his secretary contacted my agent to ask if I would be a sideman in his bebop group and play at the Monterey Jazz Festival. His secretary also told my agent "be sure to tell Anthony Braxton that Mr. Cosby is not going to be paying that much money, so don't think of this as some kind of windfall. What a life! What a person! This guy must be really far out to think that he could produce a national TV show and use me as a negative caricature for his own purposes, just because he didn't like my music! I have never understood that decision. Mr. Cosby might not like my music but he certainly expressed love for the great work of Max Roach, who has made two albums

Continued on Page 24

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Claudio Roditi

By Eric Nemeyer

JJ: Could you talk about the album that's recently been nominated for a Grammy?

Claudio Roditi: George Klabin from Resonance Records is an old friend of mine. He's Brazilian even though he was born here in the states. He grew up in New York. I've known some of his family from way back when, so we bonded, probably 30 years ago when George had his studio in New York City, called Sound Ideas. I did a few projects there with Charlie Rouse. The CD came out with the name *Cinnamon Flower*, it was a Brazilian project. After that I did another one that George is gonna re-issue ... a piano player named Harry Simon and there were two LPs done at the time and Michael Brecker was on that.

JJ: What year was that?

CR: The early 80s. I moved to NY in 1976 from Boston. So, this had to be either late 70s or early 80s. The Charles Sullivan Big Band, those were recorded at his studio. So eventually George sold the studio, and moved to California. He called me. He had a few ideas, some projects. So the first album, *Brazilian Times 4* came out of a gig that we did at his place. George has a small concert place in Beverly Hills where he has a studio set up for audio, and video as well. And once in a while he has an audience of fifty or sixty people max. So we went there to do a gig with the option of staying there a day after the gig and re-recording things we didn't like. And that's what happened. The evening of the gig I was listening to some of the recordings, thinking I've gotta shorten this and OK, I was sloppy here and that kinda stuff. I figured I might as well record again. The studio is already there, the instruments are all set up. He just had to change my trumpet position a little. Then two years later it came out, in 2009. Now we've been nominated for a Grammy in the Latin-Jazz category. It's very flattering. It is with Duduka DaFonseca, Helio Alves, also John Lee on bass. We had Michael Dease on trombone on a few songs and Romero Lubambo on guitar. It's just extended a little bit on the previous album. The difference is that on the new one there are twelve songs and they are all my compositions. It's the first time in my life I had the courage to do that.

JJ: Did you write them specifically for the album or are some from your archive?

CR: I have so many songs, it's confusing and difficult sometimes to choose. I took a whole bunch and played them for George. He said, "Oh I like this, I don't like this." So we chose twelve of them. Some of them had come out on previous albums but a long time ago.

JJ: When you're writing music what is the source of your inspiration and ideas?

CR: I have one song where I agonized over two bars for 20 years, but I eventually found the chord I was looking for. Some of them come out immediately. Most of the time though the initial ideas just come out of the trumpet, and from there I write. It's funny, my manuscripts here when I'm composing a song, in two lines, the top line melody is B-flat transposed and the chords are in concert. So I go to the piano and I play the chords and I play the melody or sing the melody and see how it comes out. I was puzzled one day watching

"Sometime before I moved to the U.S. in the late 60s, I had the opportunity to spend an afternoon at someone's apartment in Rio and Johnny Alf was there. He sat at the piano and started to play one song after another after another. I'm listening to this music thinking if Bill Evans heard these tunes, he would do an entire album of them."

Slide Hampton writing a chart. No piano, he had the score in front of him, he was putting notes down, and I looked over and thought "oh my God everything's transposed already."

JJ: Thad Jones used to write like that, he would start writing the lead alto line and then go back and write the second alto line as opposed to a lot of guys who think, "how am I going to voice this chord and use that voice leading and so on."

CR: I studied at Berkeley when I first came to the states, I went directly to Boston, it was 1970, and stupidly I went into instrumental performance and didn't take the best courses that the school had to offer. Herb Pomeroy had a course in line writing in the style of Duke Ellington, orchestrating. But I just wanted to play. The thing with me is that I had already been playing, I was 24 when I got here and I had been playing for years, but the excitement of being in the U.S. and being in Boston at that period. There were so many musicians and I met so many people in the six years I stayed in Boston - so the excitement of playing

was too great for me to concentrate on what I should have done. It's terrible, but I have to confess that. So I'm not an arranger whatsoever, but I do write a lot of songs. Another thing is I did the liner notes for this new CD, which is called *Simpatico*. I had to explain, I never considered myself a composer, I just wanted to write songs for people, friends and girlfriends you know. There was the motivation. I never thought too much about my compositions until one song that I wrote with Ricardo Silvera, Brazilian guitarist. We were both working with Herbie Mann and this is also 80s, and we were in New Orleans and Ricardo took his acoustic guitar in the hotel room and I put a harmon mute in my trumpet and I said listen, "Lets write a song, and we wrote a tune called the Monster and the Flower." Paquito D'Rivera recorded it. It became a little bit of a standard among most of the Brazilian musicians here in New York. That song was the marking point in my life where I started to believe that perhaps I did have a little talent writing. It took me all these years man, to finally accept to do an album of all my own compositions.

JJ: That's great, and now with the Grammy nominated album...

Continued on Page 26



Credit: Joe Paltucci

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John Surman

By Ken Weiss

Multi-reedist John Surman, 65, is best known for his baritone playing and has been one of England's top jazz players over the last 40 years or so. He has recorded prolifically for the ECM label, mining a wide array of motifs from post-bop to choral music, the avant-garde to the atmospheric. He has had a long fruitful relationship with drummer Jack DeJohnette, a bond further cemented by the marriage of Surman's son to DeJohnette's daughter. Surman now lives in Norway and remains an active performer throughout Europe. He was interviewed on September 4, 2009 in New York City during the time that he toured as a leader for the first time in the USA. One of the most humble and charming chaps you're liable to meet, Surman was agreeable



Credit: Ken Weiss

“Most of it comes out of musical curiosity on my part and some of it, musical stupidity ... it's caused a lot of trouble with the jazz police, particularly through the synthesizer era when ... you just weren't supposed to do that sort of thing ... regarding the things that the critics haven't been too comfortable with, I've always looked to see what my fellow musicians thought about it and if they were comfortable than I thought, ‘That's alright, I can hang in with that.’”

enough to climb through a hall window in his hotel in order to do the interview on a quiet balcony.

Jazz Inside: A recent article about you in *Jazzwise Magazine* labeled you one of the totemic figures of British jazz. However, you are very under recognized in the USA. Does that seem unfair to you?

John Surman: No, not really. I don't think you can expect to be well known in a territory when you hardly work there. I've been absolutely pleasantly surprised by the number of people that have come up to me in the last few days and said, “Hey, I've been waiting to hear you for 30 years.” I'm not that par-

ticularly surprised and happily, much of the rest of the world is aware of my presence.

JJ: You are appearing in New York this week. When was the last time you played as a leader in the USA?

JS: I've never played as a leader in the United States, so that's an easy question to answer. I worked in the States sometime in the early '90s with the ECM project The Dowland Project with John Potter and prior to that, I think I worked in New York City with the Miroslav Vitous Quartet with Kenny Kirkland and Jon Christensen in the mid-'80s so its been few and far between.

JJ: Would you compare the experience between performing in the United States versus Europe?

JS: Basically, audiences are audiences the world over. It's up to us as artists to communicate with them, get them on our side and get them into the music. I've found them to be very warm and receptive in New York.

JJ: The American jazz industry has taken significant hits recently due to the tough economic times. Venues have closed, the IAJE [International Association for Jazz Education] collapsed and trade magazines are endangered. How healthy is the European jazz scene?

JS: The tough times are reflected over there too. I was in France recently and two of the three French jazz magazines have closed. I don't know Europe wide how it's all doing but what I can say is, in regard to how it is effecting me, is that at the moment minimal. The stuff that was already set up a year ago has more or less all panned out, with one or two small cancellations and the summer festival period in Europe has buoyed the market a bit, its kept the blues at bay. I think the stuff is really going to hit now in the fall and in the planning for next year's season. Yeah, it's on both sides of the pond.

JJ: How often are you performing these days and are you doing much sideman work?

JS: I'm playing in Jack DeJohnette's Ripple Effect project as a sideman and I work in The Dowland Project as a sideman. I do those two things. Most of the things I do are collaborative stuff and my own work, really. I'm OK. I've got a choice about how much I work, luckily before the recession hits, shall we say? I also do quite a lot of writing, compositional stuff. I divide my time between writing and performing and so far, head above water. No crisis as yet.

JJ: You were born in Tavistock, Devon in 1944. Please talk about your early influences and what led to your life in music.

JS: As you said, I was born in Tavistock and not my hometown of Plymouth because the Second World

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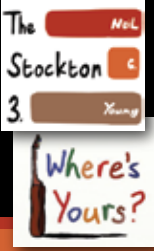
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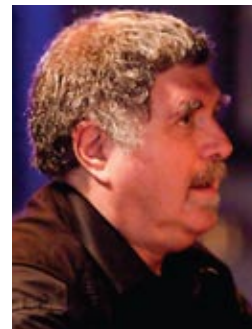


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The New Hal Galper Trio www.halgalper.com
Birdland: Tues 2/23

After disbanding his trio in 2000 after ten years of touring internationally, Hal spent the following six years "in the shed" studying, practicing and developing his uniquely original style of playing. The New Hal Galper Trio features cutting edge Rubato style group improvisation that emphasizes spontaneity, texture and interaction. With over 90 recordings to his credit, 30 of which are as a leader, Hal Galper is best known for his work with Chet Baker, Cannonball Adderley, John Scofield and the Phil Woods Quintet.



Rene Marie www.jazzstandard.net
Jazz Standard: Thurs 2/11 – Sun 2/14

Connoisseurs of great jazz singing can't get enough of Rene Marie, who released four critically lauded CDs on MaxJazz between 2000 and 2004. (*JazzTimes*, for example, hailed "one of the most sensuous songbirds ever captured on disc, Marie's torch burns hotter, and oft-times brighter, than any of her peers.") But in 2005, Rene left the label in search of true creative autonomy. Two years later, she self-released her most adventurous recording to date, *Experiment In Truth*, featuring "O Nina," a heartfelt tribute to the late great Nina Simone. She will be joined by Kevin Bales on piano, Mark Simon on bass, and Quentin Baxter on drums.



Credit: Luis Catarino

Jo Lawry/Fred Hersch Duo www.corneliastreetcafe.com
Cornelia Street Café: Sun 2/14

From the late 70's onward as a sideman to jazz legends including Joe Henderson, Art Farmer and Stan Getz, Fred Hersch has solidified a reputation as a versatile master of jazz piano, as well as a relentlessly probing composer and conceptualist. Australian vocalist Jo Lawry at once tests the limits of technical facility and explores the furthest reaches of musical expression. Jo has performed and recorded with many notable artists, including Clark Terry, Lonnie Smith and others.



Dee Dee Bridgewater www.jalc.org
The Allen Room at Lincoln Center: Wed 2/17

The Grammy and Tony Award-winning Dee Dee Bridgewater is a veritable queen of jazz and one of the smoothest, most powerful voices ever to take on Broadway. Bridgewater offers a heartfelt tribute to her iconic predecessor Billie Holiday, whose music she honors in her latest CD, celebrating the songs that made "Lady Day" into a legend and reflecting on the 50th anniversary year of her passing – "To Billie with Love – A Celebration of Lady Day." Her band consists of some of the greatest musicians in town including James Carter on saxophone/clarinet/flute and Christian McBride on bass.

Credit: Philippe Piarangali

Buster Williams www.iridiumjazzclub.com
Iridium: Thu 2/18 – Sun 2/21

Bassist Williams is noted for his one-of-a-kind sound, and buoyant lines and accompaniment. He started his professional career in Philadelphia with Jimmy Heath, then played and recorded with the Gene Ammons-Sonny Stitt quintet (1960-61). He has played for vocalists Betty Carter, Sarah Vaughan and Nancy Wilson through the 1960s. He has performed and/or recorded with a who's who of jazz including Miles Davis with the second great quintet, Herbie Hancock, Kenny Barron, Dexter Gordon, Shirley Horn, Illinois Jacquet, McCoy Tyner, and others. His latest album is available on the High Note/Savant label.



Sherman Irby Quartet www.jalc.org
Dizzy's Club: Mon 2/22

Join alto sax man Sherman Irby and celebrate the release of his exciting new CD, *Live at the Otto Club*, recorded in Italy. Joining him will be the same drummer on the album, Darrell Green, but in the place of his Italian bassist and pianist will be Gerald Cannon and Rick Germanson, respectively. Irby plays with passion and fire, but in a way that always stays accessible to the listener, reminding one of the swinging and bop-inflected sounds of an older but much missed generation. This production will be part of the "Monday Nights with WBGO" series, hosted by Awilda Rivera for the "Latin Jazz Cruise and Evening Jazz" program.



Bill Frisell, Ron Carter & Paul Motian www.bluenote.net
Blue Note: Tues 2/23 – Sun 2/28

Guitarist Bill Frisell, bassist Ron Carter, and drummer Paul Motian – three of the top players on their respective instruments – will take the Blue Note stage in early December for a special series of trio concerts. The three legends recorded an album in 2006 for Nonesuch records under their own name, but rarely play together live. Brought back by popular demand, the group will reunite at the Blue Note from February 23–28.



Credit: Eric Nemeyer



Jonathan Batiste Trio www.theplayersnyc.org
The Players – 16 Gramercy Park S.: Wed 2/24

Jonathan Batiste is part of a culturally rich and significant lineage of musicians and musical families known worldwide: he is the most recent arrival from the Batiste family of New Orleans. At the age of 8, he was already featured singing with his family in Japan. He later performed with them on percussion, and by 12 had found his destiny—the piano. His family has been respected for generations as one of the top in the creation of the city's musical landscapes. Batiste has performed, recorded and toured over 30 countries with artists such as Harry Connick Jr., Abbey Lincoln, Wynton Marsalis and others.

Lionel Loueke Trio www.jazzstandard.net
Jazz Standard: Thurs 2/25 – Sun 2/28

This performance will be celebrating the 2/9/2010 release of Lionel's new Blue Note album *Mwalko* (pronounced *mwah-LEE-koh*, a Swahili word for "invitation"). The album is a series of searching, intimate duets with Lionel's special guests Angelique Kidjo, Esperanza Spalding, Richard Bona and drummer Marcus Gilmore, combined with three new tracks featuring his longtime trio with Massimo Biolcati and Ferenc Nemeth. It's a striking addition to Lionel Loueke's growing discography which includes appearances on Herbie Hancock's Grammy Award-winning *River: The Joni Letters* (2008) and Terence Blanchard's Grammy-nominated *Flow* (2005).



Calendar of Events

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

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

NEW YORK CITY

- Mon 2/1: **Battle of the Bands** at **Tutuma Social Club**. 8:00pm-Midnight. With **Origin Blue, Sonia Szajnberg Group, Footprints & Like Elephants**. No cover. 164 E 56th St. (Lower level) 646-300-0305. www.tutumasocialclub.com
- Mon 2/1: **Steve Swell, Perry Robinson** and others at **Local 269**. 7:30pm. 269 E. Hudson St. 212-228-9874. www.myspace.com/thelocal269.
- Mon 2/1: **Jazz for Curious Readers** at **National Jazz Museum in Harlem**. 7:00pm. Free. "Todd Weeks." 104 E. 126th St., Suite 2C. 212-348-8300. www.jazzmuseuminharlem.org
- Mon 2/1: **Camila Meza** at **The Bar Next Door**. 8:30pm & 10:30pm. 129 MacDougal St. 212-529-5945. www.lalanterna.caffe.com.
- Mon 2/1, 2/8, 2/15, 2/22: **Ron Affif** at **Zinc Bar**. 9:00pm & 11:00pm 82 W. 3rd St. 21-477-8337. www.zincbar.com
- Mon 2/1: **Charenee Wade** at **Zinc Bar**. 7:00pm. 82 W. 3rd St. 21-477-8337. www.zincbar.com
- Tues 2/2: **Ken Hatfield** with **Hans Glawischnig & Steve Kroon** at **Fetch**. 7:00pm. No cover. 1649 Third Ave. (Bet. 92nd & 93rd St.) 212-289-2700. www.kenhatfield.com.
- Tues 2/2: **Julliard Jazz Orchestra** with **Christian McBride** at **Peter Jay Sharp Theater**. 8:00pm. Free. "The Movement Revisited" with guest artist **JD Steele**. 155 W. 65th St. 212-769-7406. www.julliard.edu
- Tues 2/2, 2/9, 2/16, 2/23: **Annie Ross** at **Metropolitan Room**. 9:30pm. 34 W 22nd St. (Bet. 5th & 6th Ave.) 212-206-0440. www.metropolitanroom.com.
- Tues 2/2: **Jazz for Curious Listeners** at **National Jazz Museum in Harlem**. 7:00pm. Free. "Jazz on Film: Ornette Coleman/Sidney Bechet." 104 E. 126th St., Suite 2C. 212-348-8300. www.jazzmuseuminharlem.org
- Tues 2/2, 2/9, 2/16: **Shirazette Tinnin 6** at **Tutuma Social Club**. 8:00pm & 10:30pm. No cover. 164 E 56th St. (Lower level) 646-300-0305. www.tutumasocialclub.com
- Tues 2/2: **Marc Ribot's Ceramic Dog & Skeleton\$** at **(le) poisson rouge**. 6:30pm. \$15. 158 Bleecker St. 212-505-FISH. www.lepoissonrouge.com.
- Tues 2/2, 2/9, 2/16, 2/23: **Joel Frahm Trio** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Tues 2/2: **Catherine Dupuis** with **the Russ Kassoff Big Band** at **Baha'i Center**. 8:00pm & 9:30pm. \$15; students \$10. 53 E. 11th St. (Bet. University Pl. & Broadway) 212-222-5159. www.bahainyc.org/jazz.html. www.catherinedupuis.com
- Wed 2/3: **Zinc Bar. Brandon Terzic Quartet @ 7:30pm. Jack Jeffers Band @ 9:30pm, 11:00pm & 1:00am.** 82 W. 3rd St. 21-477-8337. www.zincbar.com
- Wed 2/3: **55 Bar. Sheryl Bailey** with **Ron Oswonski & Ian Froman @ 7:00pm. Francois Moutin @ 10:00pm.** 55 Christopher St. 212-929-9883. www.55bar.com.
- Wed 2/3: **Caffe Vivaldi. Rosalie Kaplan** with **Noah Kaplan, Wes Matthews & Giacomo Meregá @ 7:00pm.** Mat-



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RANDY JOHNSTON - GUITAR
LEW TABACKIN - TENOR SAX/FLUTE
MIKE DIRUBBO - ALTO/SOP SAX
FRANK KIMBROUGH - PIANO
SAYURI GOTO - PIANO
DANIELA SCHAECHTER - PIANO
JIM ROTONDI - TRUMPET
BENNY POWELL - TROMBONE
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FEB 15
**MARC CARY
 FOCUS TRIO**
 w/David Ewell & Sameer Gupta

FEB 16-21
ANN HAMPTON CALLAWAY
 w/Ted Rosenthal, Peter Washington & Willie Jones III
 After Hours: Jennifer Leitham Trio
 w/Sherrie Maricle & Tomoko Ohno

FEB 22 MONDAY NIGHTS WITH WBGO
SHERMAN IRBY QUARTET
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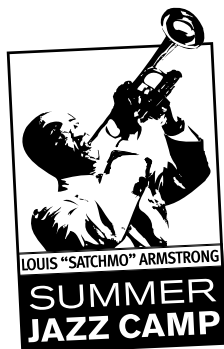
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- thew Bryan Feld @ 8:15pm. Mary Foster Conklin @ 9:15pm.** 32 Jones St. (Off Bleeker St. near 7th Ave.) 212-691-7538. www.caffevaldi.org
- Wed 2/3: Leipzig String Quartet, Steve Wilson & Pete Malinverni at (le) poisson rouge.** 6:30pm. \$15. Haydn's "Seven Last Words of Christ on the Cross." 158 Bleecker St. 212-505-FISH. www.lepoissonrouge.com.
- Wed 2/3, 2/10, 2/17, 2/24: Jonathan Kreisberg Trio at The Bar Next Door.** 8:30pm & 10:30pm. \$12. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com.
- Wed 2/3: Ladysmith Black Mambazo at Highline Ballroom.** 8:00pm. \$41.50; \$45 at door. 431 W. 16th St. 212-414-5994. www.highlineballroom.com
- Thurs 2/4: Jim Hershman at The Bar Next Door.** 8:30pm & 10:30pm. \$12. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com.
- Thurs 2/4: Ladysmith Black Mambazo at BB Kings.** 8:00pm. 237 W. 42nd St. 212-307-7171. bbkingblues.com
- Thurs 2/4: Ashley Gonzalez at Caffe Vivaldi.** 9:30pm. No cover. 32 Jones St. (Off Bleeker St. near 7th Ave.) 212-691-7538. www.caffevaldi.com
- Thurs 2/4-Sat 2/6: Jazz at Lincoln Center Orchestra with Wynton Marsalis at Rose Theater, Frederick P. Rose Hall, Lincoln Center.** 8:00pm. "Jazz and Art," featuring music inspired by iconic visual artists. Broadway @ 60th St. 212-721-6500. www.lincolncenter.org
- Thurs 2/4: Steven Bernstein Territory Orchestra at 55 Bar.** 10:00pm. 55 Christopher St. 212-929-9883. www.55bar.com.
- Fri 2/5, 2/12, 2/19, 2/26: Janice Friedman Trio with Marcus Goldhaber at The Night Hotel.** 9:30pm & 11:00pm. No cover. 132 W. 45th St. (Bet. 6th & Broadway). 212-835-9600. www.nighthotelny.com
- Fri 2/5: The Bar Next Door. Henderik Meurkens @ 7:00pm & 9:00pm; David Binney Trio @ 11:00pm & 12:30am.** \$12. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com.
- Fri 2/5: Malika Zarra with Francis Jacob, Mamadou Ba, Brahim Fribgane & Harvey Wirht at 55 Bar.** 6:00pm. 55 Christopher St. 212-929-9883. www.55bar.com.
- Fri 2/5, Sat 2/6 & Sun 2/7: Gabriel Alegria 6 at Tutuma Social Club.** 8:00pm & 10:30pm. No cover. 164 E 56th St. (Lower level) 646-300-0305. www.tutumasocialclub.com
- Fri 2/5-Sat 2/6: Russ Kassoff & Jay Anderson at Knickerbocker Bar & Grill.** 9:45pm. 33 University Pl. 212-228-8490. www.knickerbockerbarandgrill.com
- Fri 2/5: Neel Murgai with Mat Maneri, Greg Heffernan & Sameer Gupta at Caffe Vivaldi.** 9:00pm. No cover. 32 Jones St. (Off Bleeker St. near 7th Ave.) 212-691-7538. www.caffevaldi.com
- Sat 2/6, 2/13, 2/20, 2/27: Stan Rubin Big Band with Steve Maglio at The Carnegie Club.** 8:30pm & 10:30pm. "Sinatra Saturdays." Smoking is encouraged. 156 W. 56th St. 212-957-9676. www.hospitalityholdings.com
- Sat 2/6: Jan Short with Jay Grauer & Peter Supersano at Carnegie Hall, Weill Recital Hall.** 2:00pm. From \$25. 57th St. & 7th Ave. 212-247-7800. www.carnegiehall.org.
- Sat 2/6: 55 Bar. Ayana Lowe with Alex Stein, Patrizia Scascitelli, Marcos Varelli & Shawn Baldezar @ 6:00pm. KJ Denhart with Bennett Paster, Aaron Heick, Mamadou Ba, Kevin Jones & Ray Levier @ 10:00pm.** 55 Christopher St. 212-929-9883. www.55bar.com.
- Sat 2/6: The Bar Next Door. Jake Saslow @ 7:00pm & 9:00pm; Miles Okazaki @ 11:00pm & 12:30am.** \$12. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com.
- Sat 2/6: Adegoke Steve Solson, Reggie Workman, Andrew Cyrille & Iqua Colson at Leonard Nimoy Thalia.** 8:30pm. \$25; members \$20; day of show \$30. 2537 Broadway @ 95th St. 212-864-5400. www.symphonyspace.org
- Sun 2/7, 2/14, 2/21, 2/28: Cicinho Teixeira at Zinc Bar.** 9:30pm, 11:00pm & 1:00am 82 W. 3rd St. 21-477-8337. www.zincbar.com
- Sun 2/7: Vic Juris with Jay Andersen & Adam Nussbaum at 55 Bar.** 6:00pm. 55 Christopher St. 212-929-9883. www.55bar.com.
- Sun 2/7: Peter Mazza with Thomson Kneeland & James Shipp at The Bar Next Door.** 8:00pm & 10:00pm. \$12. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com.
- Mon 2/8: Rising Stars Showcase at Tutuma Social Club.** 8:00pm-Midnight. With Daniel Sher 5, NYU Afro-Peruvian Ensemble, Charles J LaCasce Group & Abraham Ovidia 5. No cover. 164 E 56th St. (Lower level) 646-300-0305. www.tutumasocialclub.com
- Mon 2/8: Elisabeth Lohninger at Zinc Bar.** 7:00pm. \$7 cover. 82 W. 3rd St. 21-477-8337. www.zincbar.com
- Mon 2/8: Local 269. Marco Cappelli Trio @ 7:00pm. Pete Robbins with Nate Wooley, Daniel Levin & Jeff Davis @ 9:00pm. Club d'Elf @ 10:00pm.** \$10 per set (\$7 seniors & students); \$15 entire evening (\$12 seniors & students). 269 E. Hudson St. 212-228-9874. www.myspace.com/thelocal269.
- Mon 2/8: Becca Stevens at The Bar Next Door.** 8:30pm & 10:30pm. \$12. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com.
- Mon 2/8: Erica von Kleist with Dan Nimmer, Sara Caswell - CD Release Party at Dizzy's Club Coca Cola.** 7:30pm & 9:30pm. 60th and Broadway. www.ericavonkleist.com.
- Tues 2/9: Emilio Solla and Tango Jazz Conspiracy with Chris Cheek, Victor Prieto, Jorge Roeder, Richie Barshay, Billy Hart.** 7:30pm and 9:30pm. Jazz Standard, 116 E. 27th St., CD Release Party. www.emiliosolla.com
- Tues 2/9: Rolf Sturm at Caffe Vivaldi.** 8:15pm. No cover. 32 Jones St. (Off Bleeker St. near 7th Ave.) 212-691-7538. www.rolfsturm.org
- Tues 2/9: Ken Hatfield with Hans Glawischnig & Valery Ponomarev at Fetch.** 7:00pm. No cover. 1649 Third Ave. (Bet. 92nd & 93rd St.) 212-289-2700. www.kenhatfield.com.
- Tues 2/9: Scot Albertson with Daryl Kojak, "Sweet" Sue Terry, Dave Pietro, Cameron Brown & Anthony Pinciotti at Baha'i Center.** 8:00pm & 9:30pm. \$15; students \$10. 53 E. 11th St. (Bet. University Pl. & Broadway) 212-222-5159. www.bahainc.org/jazz.html. www.scotalbertson.com

- **Tues 2/9: Jazz for Curious Listeners at National Jazz Museum in Harlem.** 7:00pm. Free. "Jazz on Film: Charles Mingus/Billie Holiday." 104 E. 126th St., Suite 2C. 212-348-8300. www.jazzmuseuminharlem.org
- **Wed 2/10: David Lee Jones Quartet at Zinc Bar.** 7:30pm. 82 W. 3rd St. 21-477-8337. www.zincbar.com
- **Wed 2/10: Anna Elizabeth Kendrick at Caffe Vivaldi.** 7:15pm. 32 Jones St. (Off Bleeker St. near 7th Ave.) 212-691-7538. www.caffevivaldi.com
- **Wed 2/10: Lenore Raphael with Hilliard Greene at St. Peter's Church.** 1:00pm. MidtownJazz at Midday. 53rd & Lexington. 212-935-2200. http://saintpeters.org/jazz
- **Thurs 2/11: Jim Campilongo & Adam Levy at The Bar Next Door.** 8:30pm & 10:30pm. \$12. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- **Thurs 2/11-Sat 2/13: Jazz at Lincoln Center Orchestra with Wynton Marsalis and special guests Cyrus Chestnut & Gregory Porter at Rose Theater, Frederick P. Rose Hall, Lincoln Center.** 8:00pm. "Basie & the Blues." Broadway @ 60th St. 212-721-6500. www.lincolncenter.org
- **Thurs 2/11: Stan Killian with Benito Gonzalea, Bryan Copeland & Darrell Green at 55 Bar.** 10:00pm. 55 Christopher St. 212-929-9883. www.55bar.com.
- **Thurs 2/11: Jay Leonhart, Wycliffe Gordon, Houston Person, Danny Gottlieb, Ted Rosenthal, Howard Alden & George Wein at Tribeca Performing Arts Center, Borough of Manhattan Community College.** 8:00pm. \$35; \$32.50 for students. 37th Anniversary Gala. 199 Chambers St. 212-220-1460. www.tribecapac.org.
- **Thurs 2/11: Harlem Speaks at National Jazz Museum in Harlem.** 7:00pm. Free. "Lew Soloff." 104 E. 126th St., Suite 2C. 212-348-8300. www.jazzmuseuminharlem.org
- **Fri 2/12: Carla Cook Quintet at Miller Theatre, Columbia University.** 8:00pm. \$7-\$25. Broadway @ 116th St. 212-854-7799. www.columbia.edu
- **Fri 2/12-Sat 2/13: Terry Waldo with Ruth Brisband, Joe Muranyi, Colleen Hawks & Arnie Kinsella at La MaMa Etc.** 9:30pm. \$20; \$15 seniors & students. 74A E. 4th St. (Bet. 2nd Ave. & The Bowery). 212-475-7710. www.lamama.org
- **Fri 2/12: The Bar Next Door. Paul Meyers @ 7:00pm & 9:00pm; Victor Prieto @ 11:00pm & 12:30am.** \$12. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- **Fri 2/12-Sat 2/13: Manhattan Transfer with Jon Hendricks at The Allen Room, Lincoln Center.** 7:30pm & 9:30pm. \$55, \$65. Broadway @ 60th St. 212-721-6500. www.lincolncenter.org
- **Fri 2/12: Dave Douglas Young Artists Concert at Carnegie Hall, Zankel Hall.** 7:30pm. From \$15. With Chad Lefkowitz-Brown, Eden Bareket, Nadje Noordhuis, Philip Dizack, Dan Peck, Johannes Dickbauer, Rizpah Lowe, Hui-Chun Lin, Linda Oh, Kristijan Krajncan & Sam Harris. 57th St. & 7th Ave. 212-247-7800. www.carnegiehall.org.
- **Fri 2/12: Sunny Jain at the Rubin Museum of Art.** 7:00pm. \$18 in advance; \$20 at door. "Harlem in the Himalayas." 150 W. 17th St. 212-620-5000. www.rmanyc.org. www.jazzmuseuminharlem.org
- **Fri 2/12 & Sun 2/14: Gabriel Alegria 6 at Tutuma Social Club.** 8:00pm & 10:30pm. No cover. 164 E 56th St. (Lower level) 646-300-0305. www.tutumasocialclub.com
- **Sat 2/13: Nicole Henry at Metropolitan Room.** 7:30pm. 34 W 22nd St. (Bet. 5th & 6th Ave.) 212-206-0440. www.metro-politanroom.com.
- **Sat 2/13: Mauricio de Souza Quartet at Hawaiian Tropic Zone.** 9:00pm. No cover or min. 729 7th Ave. 212-626-7312. http://hawaiiantropiczone.com
- **Sat 2/13: The Bar Next Door. Brandon Lee @ 7:00pm & 9:00pm; Will Vinson @ 11:00pm & 12:30am.** \$12. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- **Sun 2/14: Peter Mazza with Thomson Kneeland & Hendrik Meurkens at The Bar Next Door.** 8:00pm & 10:00pm. \$12. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- **Sun 2/14: Oren Neiman & Gilad Ben-Zvi at Chair and the Maiden Gallery.** 6:00pm. 19 Christopher St. myspace.com/chairandthemaids.
- **Mon 2/15: Rising Stars Showcase at Tutuma Social Club.** 8:00pm-Midnight. With Mike Rood Communion,

- NYU Afro-Peruvian Ensemble, Steven Feifke 4 & Jerry DeVore Group.** No cover. 164 E 56th St. (Lower level) 646-300-0305. www.tutumasocialclub.com
- **Mon 2/15: Gino Sitson at Zinc Bar.** 7:30pm. 82 W. 3rd St. 21-477-8337. www.zincbar.com
- **Mon 2/15: Local 269. Ken Filiano Quartet @ 8:00pm. RUC-MA Orchestra @ 9:00pm.** \$10 per set (\$7 seniors & students); \$15 entire evening (\$12 seniors & students). 269 E. Hudson St. 212-228-9874. www.myspace.com/thelocal269.
- **Mon 2/15: Chris McNulty with Paul Bollenback at The Bar Next Door.** 8:30pm & 10:30pm. \$12. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- **Tues 2/16: Ebène String Quartet at (le) poisson rouge.**

- 6:00pm. \$15. Music of Mozart, Mendelssohn & jazz standards/improvisations. 158 Bleecker St. 212-505-FISH. www.lepoissonrouge.com.
- **Tues 2/16: Jazz for Curious Listeners at National Jazz Museum in Harlem.** 7:00pm. Free. "Jazz on Film: Rarities - Part 1." 104 E. 126th St., Suite 2C. 212-348-8300. www.jazzmuseuminharlem.org
- **Tues 2/16: Jamie Begian Big Band at Baha'i Center.** 8:00pm & 9:30pm. \$15; students \$10. 53 E. 11th St. (Bet. University Pl. & Broadway) 212-222-5159. www.bahainyc.org/jazz.html. www.catherinedupuis.com
- **Tues 2/16: Ken Hatfield with Marty Confurius & Jim Clouse at Fetch.** 7:00pm. No cover. 1649 Third Ave. (Bet. 92nd & 93rd St.) 212-289-2700. www.kenhatfield.com.



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4 IAN DUERR QUARTET

11 JESSE ELDER TRIO

18 MARK SHERMAN QUARTET

25 ROB SCHWIMMER'S WILD WORLD OF PIANO & THEREMIN

- Wed 2/17: **Melissa Stylianou Quintet** at **55 Bar**. 7:00pm & 9:00pm. No cover. 55 Christopher St. 212-929-9883. www.55bar.com. www.melissastylianou.com
- Wed 2/17: **Dee Dee Bridgewater** at **The Allen Room, Lincoln Center**. 8:30pm. "To Billie with Love—A Celebration of Lady Day." Broadway @ 60th St. 212-721-6500. www.lincolncenter.org
- Wed 2/17: **Sabrina Lastman 3** at **Tutuma Social Club**. 8:00pm & 10:30pm. No cover. 164 E 56th St. (Lower level) 646-300-0305. www.tutumasocialclub.com
- Wed 2/17: **Glenn White Quartet** at **Zinc Bar**. 7:30pm. 82 W. 3rd St. 21-477-8337. www.zincbar.com
- Wed 2/17: **Eliane Elias** with **Marc Johnson, Rubens de La Corte & Rafael Barata** at **Carnegie Hall, Weill Recital Hall**. 8:30pm. \$36-\$46.. 57th St. & 7th Ave. 212-247-7800. www.carnegiehall.org.
- Thurs 2/18: **Henry Threadgill** at **Irene Diamond Educa-**

- tion Center, Lincoln Center. 7:00pm. Free. Listening Party. Broadway @ 60th St. 212-721-6500. www.lincolncenter.org
- Thurs 2/18: **Guiherme Monteiro** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com.
- Thurs 2/18: **Nellie McKay** at **The Allen Room, Lincoln Center**. 8:30pm. Broadway @ 60th St. 212-721-6500. www.lincolncenter.org
- Fri 2/19: **Harlem in Montmartre: Notes on the French Contribution to Jazz** at **The New School**. 1:00pm. Free. Led by **Charles Hobson** @ Theresa Lang Community & Student Center, Arnhold Hall. 55 W. 13th St., 2nd Floor. 212-229-5682. www.newschool.edu/jazz
- Fri 2/19: **The Bar Next Door. Freddie Bryant** @ 7:00pm & 9:00pm; **Adriano Santos** @ 11:00pm & 12:30am. \$12. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com.
- Fri 2/19-Sat 2/20: **Gary Dial & Steve La Spina** at **Knickerbocker Bar & Grill**. 9:45pm. 33 University Pl. 212-228-8490. www.knickerbockerbarandgrill.com
- Fri 2/19: **Ben Williams & Company** at the **Rubin Museum of Art**. 7:00pm. \$18 in advance; \$20 at door. "Harlem in the Himalayas." 150 W. 17th St. 212-620-5000. www.rmany.org. www.jazzmuseuminharlem.org
- Fri 2/19: **Dirty Projectors** at **The Allen Room, Lincoln Center**. 8:30pm. Broadway @ 60th St. 212-721-6500. www.lincolncenter.org
- Fri 2/19: **Pamela Luss** at **Metropolitan Room**. 9:45pm. 34 W 2nd St. (Bet. 5th & 6th Ave.) 212-206-0440. www.metro-politanroom.com.
- Fri 2/19, Sat 2/20 & Sun 2/21: **Gabriel Alegria 6** at **Tutuma Social Club**. 8:00pm & 10:30pm. No cover. 164 E 56th St. (Lower level) 646-300-0305. www.tutumasocialclub.com
- Sat 2/20: **The Bar Next Door. Dan Aran** @ 7:00pm & 9:00pm; **Leonardo Cioglia** @ 11:00pm & 12:30am. \$12. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com.
- Sat 2/20: **Leslie Uggams** at **The Allen Room, Lincoln**

- Center. 8:30pm & 10:30pm. Broadway @ 60th St. 212-721-6500. www.lincolncenter.org
- Sun 2/21: **Scott Beall** with **James Cammack & Nadav Snir Zelniker** at **Caffe Vivaldi**. 7:30pm. No cover. 32 Jones St. (Off Bleeker St. near 7th Ave.) 212-691-7538. www.caffe.vivaldi.com
- Sun 2/21: **Peter Mazza** with **Donny McCaslin & Matt Clohesy** at **The Bar Next Door**. 8:00pm & 10:00pm. \$12. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com.
- Mon 2/22: **Rising Stars Showcase** at **Tutuma Social Club**. 8:00pm-Midnight. With **Alden Harris-McCoy Group, NYU Afro-Peruvian Ensemble, Oren Neiman 4 & The Sax Cartel**. No cover. 164 E 56th St. (Lower level) 646-300-0305. www.tutumasocialclub.com
- Mon 2/22: **Shayna Steele** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com.
- Mon 2/22: **Maki Itami** at **Zinc Bar**. 7:00pm. \$7. 82 W. 3rd St. 21-477-8337. www.zincbar.com
- Mon 2/22: **Local 269. Steve Swell, Taylor Ho Bynum, John Hebert & Tim Daisy** @ 7:30pm. **Roy Campbell, Chris Sullivan & Christine Bard** @ 9:00pm. \$10 per set (\$7 seniors & students); \$15 entire evening (\$12 seniors & students). 269 E. Hudson St. 212-228-9874. www.myspace.com/thelocal269.
- Tues 2/23: **TK Blue & McCleinty Hunter Trio** at **Lenox Lounge**. \$10; 1-drink min. Celebrating college jazz jam—all college musicians & vocalists welcome. 288 Lenox Ave. (Bet. 124th & 125th St.) 212-427-0253. www.lenoxlounge.com
- Tues 2/23: **Battle of the Bands Winner** at **Tutuma Social Club**. 8:00pm & 10:30pm. No cover. 164 E 56th St. (Lower level) 646-300-0305. www.tutumasocialclub.com
- Tues 2/23: **Sohrab Saadat Ladjevardi, Derek Nievergelt, Swiss Chriss & Alejandro Castellano** at **Nublu**. 9:00pm. \$10. 62 Ave. C. 212-375-1500. www.nublu.net. Myspace.com/sohrabsaadat

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- Tues 2/23: **Jabbo Ware & the Me, We & Them Orchestra at Baha'i Center.** 8:00pm & 9:30pm. \$15; students \$10. 53 E. 11th St. (Bet. University Pl. & Broadway) 212-222-5159. www.bahainyc.org/jazz.html. www.catherinedupuis.com
- Tues 2/23: **Jazz for Curious Listeners at National Jazz Museum in Harlem.** 7:00pm. Free. "Jazz on Film: Rarities - Part 2." 104 E. 126th St., Suite 2C. 212-348-8300. www.jazzmuseuminharlem.org
- Tues 2/23: **Ken Hatfield with Marty Confurius & Ron Horton at Fetch.** 7:00pm. No cover. 1649 Third Ave. (Bet. 92nd & 93rd St.) 212-289-2700. www.kenhatfield.com.
- Wed 2/24: **Renaud Penant Quartet at Zinc Bar.** 7:30pm. 82 W. 3rd St. 21-477-8337. www.zincbar.com
- Tues 2/24: **Jonathan Batiste Trio at The Players.** 7:00pm. \$20. 16 Gramercy Park S. 212-475-6116. www.jazzmuseuminharlem.org. reservations@theplayersnyc.org
- Wed 2/24: **Elli Fordyce at Metropolitan Room.** 7:30pm. \$10; 2-drink min. 34 W 22nd St. (Bet. 5th & 6th Ave.) 212-206-0440. www.metropolitanroom.com.
- Thurs 2/25: **Abraham Inc. featuring David Krakauer, Fred Wesley & Socalled at (le) poisson rouge.** 7:00pm. \$15. 158 Bleecker St. 212-505-FISH. www.lepoissonrouge.com.
- Thurs 2/25: **George Faison at National Jazz Museum in Harlem.** 6:30pm. Free. "Harlem Speaks." 104 E. 126th St., Suite 2C. 212-348-8300. www.jazzmuseuminharlem.org
- Thurs 2/25: **Trio Iberico at The Bar Next Door.** 8:30pm & 10:30pm. \$12. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Fri 2/26, Sat 2/27 & Sun 2/28: **Gabriel Alegria 6 at Tutuma Social Club.** 8:00pm & 10:30pm. No cover. 164 E 56th St. (Lower level) 646-300-0305. www.tutumasocialclub.com
- Fri 2/26 - Sat 2/27: **Afro Latin Jazz Orchestra Goes Carioca at Peter Jay Sharp Theatre.** 8:00pm. \$35; members \$30; day of show \$40. 2537 Broadway @ 95th St. 212-864-5400. www.symphonyspace.org
- Fri 2/26: **The Bar Next Door. Quincy Davis @ 7:00pm & 9:00pm; Yotam Silberstein @ 11:00pm & 12:30am.** \$12. 129 MacDougal St. 212-529-5945. lalanternacaffe.com.
- Fri 2/26-Sat 2/27: **Michael Wolff Trio at Knickerbocker Bar & Grill.** 9:45pm. 33 University Pl. 212-228-8490. www.knickerbockerbarandgrill.com
- Fri 2/26: **William Parker, Conrad Bauer & Hamid Drake at Roulette.** 8:30pm. \$15; \$10 students & seniors. 20 Greene St. (Bet. Canal & Grand) 212-219-8242. www.roulette.org
- Sat 2/27: **The Bar Next Door. Lage Lund @ 7:00pm & 9:00pm; Jacám Manricks @ 11:00pm & 12:30am.** \$12. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Sat 2/27: **Steve Swell with Rob Brown, Chris Forbes, Hilliard Greene & Michael T.A. Thompson at Roulette.** 8:30pm. 20 Greene St. (Bet. Canal & Grand) 212-219-8242. www.roulette.org
- Sun 2/28: **Walter Fischbacher Trio with Sean Nowell, sax at J'z Jazz Bar.** 8-10pm. 23 West 32nd St, 4th Floor, www.phishbacher.com
- Sun 2/28: **Henry Butler at Feinstein's at Loews Regency.** 8:30pm. \$39.20-\$60.97. 540 Park Ave. @ 61st St. 212-339-4095.
- Sun 2/28: **Charles Evans & Neil Shah at Hudson View Gardens.** 5:00pm. \$12 suggested donation. 116 Pinehurst Ave (just north of George Washington Bridge). 212-923-7800, x1314. www.charlesevanmusic.com. www.neilshah.com
- Sun 2/28: **A Great Day in Harlem at National Jazz Museum in Harlem.** 1:00pm. Free. "The story and sounds behind the most famous photo in the history of jazz." Screening & interview with filmmaker Jean Bach. 104 E. 126th St., Suite 2C. 212-348-8300. www.jazzmuseuminharlem.org
- Sun 2/28: **Peter Mazza with Matt Clohesy & James Shipp at The Bar Next Door.** 8:00pm & 10:00pm. \$12. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Sun 2/28: **Vadim Neselovskyi at Caffe Vivaldi.** 9:30pm. 32 Jones St. (Off Bleecker St. near 7th Ave.) 212-691-7538. www.caffevivaldi.com

BROOKLYN

- Tues 2/2: **Connie Crothers, Ken Filiano & Andrea Wolpfer at Korzo.** 9:30pm. \$7 cover. 667 5th Ave. (Bet. 19th & 20th St.) 718-285-9425. www.myspace.com/konceptions. www.korzorestaurant.com



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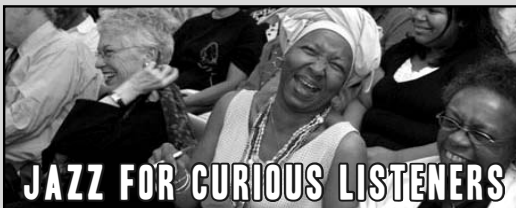
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- Wed 2/3, 2/10, 2/17, 2/24: **Walter Fischbacher, Water Street Restaurant**, 8-11pm, no cover. 66 Water St., DUMBO, Brooklyn. www.waterstreetrestaurant.com
- Wed 2/3, 2/10, 2/17, 2/24: **Puppets Jazz Bar. Arturo O'Farrill @ 7:00pm. \$10. John McNeil Group @ 9:00pm.** 481 5th Ave., Park Slope. 718-499-2622. puppetsjazz.com.
- Wed 2/3: **Pascal Le Boeuf with Mike Rube, Linda Oh & Colin Stranahan at the Tea Lounge.** 9:00pm & 11:30pm. 837 Union St., Park Slope. 718-789-2762. www.tealounge.com
- Thurs 2/4: **Ian Duerr with Jordan Young, Sam Minaie & Alex Violette at Bargemusic.** 8:00pm. \$25; \$20 senior; \$15 student. Fulton Ferry Landing, at the foot of the Brooklyn Bridge. 718-624-2083. www.bargemusic.org.
- Thurs 2/4: **Puppets Jazz Bar. Scott Tixler Band @ 7:00pm. \$10. Noah Naidu Trio @ 9:00pm.** 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Fri 2/5: **Puppets Jazz Bar. Facine Boulares Group @ 7:00pm. Jorge Anders Quartet @ 9:00pm.** 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Sat 2/6: **Jane Ira Bloom at the Tea Lounge.** \$5 suggested donation. 837 Union St., Park Slope. 718-789-2762. www.tealounge.com
- Sat 2/6: **Puppets Jazz Bar. Adel Zane Trio @ 6:00pm. Bill Ware's Vibes Quartet @ 9:00pm.** 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Sun 2/7, 2/14, 2/21, 2/28: **Stephane Wrembel at Barbes.** 8:00pm. \$10. 347-422-0248. www.barbesbrooklyn.com.
- Sun 2/7: **Rotem Sivan Trio at the Tea Lounge.** 837 Union St., Park Slope. 718-789-2762. www.tealounge.com
- Sun 2/7: **Zack O'Farrill Quartet at Puppets Jazz Bar.** 12:00pm. 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Mon 2/8: **Swingadelic at Maxwell's.** 9:00pm. No cover. 1039 Washington St., Hoboken. 201-653-1703. www.maxwellsnj.com
- Tues 2/9: **Puppets Jazz Bar. Monvelyno Alexis Group @ 10:30pm. Sten Hostfalt Trio @ midnight.** 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Tues 2/9: **Jenny Scheinman at Barbes.** 7:00pm. \$10. 347-422-0248. barbesbrooklyn.com.
- Thurs 2/11: **Puppets Jazz Bar. Meryl Zimmerman Group @ 6:00pm. Ray Parker Group @ 9:00pm.** 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Thurs 2/11: **Chris Cheek & Victor Prieto, plus Rob Garcia at Douglass St. Music Collective.** 9:00pm. 295 Douglass St. Myspace.com/295douglass
- Thurs 2/11: **Jesse Elder with Chris Tordini & Tyshawn Sorey at Bargemusic.** 8:00pm. \$25; \$20 senior; \$15 student. Fulton Ferry Landing, at the foot of the Brooklyn Bridge. 718-624-2083. www.bargemusic.org.
- Fri 2/12: **Puppets Jazz Bar. Dan Berg & the Gestalt @ 6:00pm. Noah Preminger Group @ 9:00pm.** 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Sat 2/13: **Puppets Jazz Bar. Ralph Hamperine's Tuba D'Amore @ 6:00pm. James Weidman & Harvie S Trio @ 9:00pm.** 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Sun 2/14: **Puppets Jazz Bar. Zack O'Farrill Quartet @ noon. Ayanna Williams Group @ 6:00pm. Charles Sibirsky Group @ 9:00pm.** 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Tues 2/16: **Guy Klucevsek at Barbes.** 7:00pm. \$10. 347-422-0248. barbesbrooklyn.com.
- Thurs 2/18: **Mark Sherman with Allen Farnham, Dean Johnson & Tim Horner at Bargemusic.** 8:00pm. \$25; \$20 senior; \$15 student. Fulton Ferry Landing, at the foot of the Brooklyn Bridge. 718-624-2083. www.bargemusic.org.
- Thurs 2/18: **Puppets Jazz Bar. Gerd Baier/Philipp Gutbrod Duo @ 9:00pm. \$10.** 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Thurs 2/18: **Daniel Smith with Daniel Kelly, Michael O'Brien & Vincent Ector at the Tea Lounge.** 8:00pm & 9:30pm. \$5 suggested donation. 837 Union St., Park Slope. 718-789-2762. www.tealounge.com
- Fri 2/19: **Puppets Jazz Bar. Janet Steele & Alison Deane @ 6:00pm. Arturo O'Farrill Quartet @ 9:00pm. Boris Kozlov Trio @ midnight.** 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Sat 2/20: **Puppets Jazz Bar. Alphabet Soup @ 6:00pm. Arturo O'Farrill Quartet @ 9:00pm. Boris Kozlov Trio @ midnight.** 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Sun 2/21: **Puppets Jazz Bar. Zack O'Farrill Quartet @ noon. The Committee @ 7:00pm.** 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Mon 2/22: **Swingadelic at Maxwell's.** 9:00pm. No cover. 1039 Washington St., Hoboken. 201-653-1703. www.maxwellsnj.com
- Tues 2/23: **Jenny Scheinman at Barbes.** 7:00pm. \$10. 347-422-0248. barbesbrooklyn.com.
- Thurs 2/25: **Michael Feinberg Quartet at Puppets Jazz Bar.** 9:00pm. 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Thurs 2/25: **Rob Schwimmer at Bargemusic.** 8:00pm. \$25; \$20 senior; \$15 student. Fulton Ferry Landing, at the foot of the Brooklyn Bridge. 718-624-2083. bargemusic.org.
- Fri 2/26: **Puppets Jazz Bar. Niranjana @ 6:00pm. Victor Bailey Trio @ 9:00pm.** 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Sat 2/27: **Puppets Jazz Bar. Nir Naaman Quartet @ 6:00pm. Ayako Shirasaki Trio @ 9:00pm.** 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Sun 2/28: **Puppets Jazz Bar. Zack O'Farrill Quartet @ noon.** 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.

QUEENS

- Fri 2/5, 2/12, 2/19, 2/26: **Hiromi Suda with Hiroya Tsukamoto & Keita Ogama at Linn.** 8:00pm. 29-13 Broadway, Astoria. 718-204-0060. linnrestaurant.com. hiromisuda.com



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- Thurs 2/11: **Dave Douglas Quintet** at **LaGuardia Performing Arts Center**. 8:00pm. Free. At LaGuardia Community College, 31-10 Thompson Ave., Long Island City. 718-482-5151. www.carnegiehall.org
- Sun 2/14: **Meg Okura** with **Anne Drummond, Alvester Garnett, Mamiko Kitaura & Jennifer Vincent** at **Flushing Town Hall**. 2:00pm. \$12; \$10 members & students; \$5 children. 137-35 Northern Blvd. 718-463-7700, x222. www.panasianchamberjazzensemble.com. www.megokura.com
- Fri 2/26: **GERI ALLEN**, piano, 8:00PM **York College Performing Arts Center**, Tickets available at the Box Office, 94-45 Guy R. Brewer Blvd., 718-262-2840 or online at theatermania.com, For more information call 718-262-3750, www.york.cuny.edu Free Parking, \$20.00 Adults / \$10.00 Students & Seniors

LONG ISLAND

- Sat 2/6: **Pauline Jean & Eddy Bourjolly** at **Mirelle's Restaurant**. 9:30pm. As part of Tele-education anniversary & movie release party. \$30. 170 Post Ave., Westbury. 516-351-1998. www.paulinejean.com

NEW JERSEY

- Fri 2/5 – Sat 2/6: **Winard Harper Group** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. shanghaijazz.com.

- Sat 2/6: **Miguel Zenón** with **Luis Perdomo, Hans Glawischnig & Henry Cole** at **Alexander Kasser Theater, Montclair State University**. 8:00pm. \$15. One Normal Ave., Montclair. 973-655-5112. www.peakperfs.org
- Sun 2/7: **Kronos Quartet** at **Alexander Kasser Theater, Montclair State University**. 3:00pm. \$15. One Normal Ave., Montclair. 973-655-5112. www.peakperfs.org
- Mon 2/8: **Swingadelic** at **Maxwell's**. 9:00pm. No cover. 1039 Washington St., Hoboken. 201-653-1703. www.maxwellsnj.com
- Tues 2/9: **John Zweig & Steve Freeman** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Wed 2/10: **Alex Rodriguez** at **Rutgers University, Dana Library, Dana Room**. 7:00pm. Free. "White and Blue: The Jazz Legacy of Jack Teagarden." 185 University Ave., Newark. 973-353-5595. www.libraries.rutgers.edu
- Fri 2/19: **Rob Paparozzi** at **Shanghai Jazz**. 6:30pm. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Sat 2/20: **Lenore Raphael** with **Hilliard Greene & Rudy Lawless** at **Trumpets**. 8:30pm & 10:30pm. \$15 cover. 6 Depot Sq., Montclair. 973-744-2600. trumpetsjazz.com.
- Sat 2/20: **Kenny Garrett Band & Ravi Coltrane Quartet** with special guest **Geri Allen** at **Victoria Theater**. 7:30pm. \$36-39. New Jersey Performing Arts Center, 1 Center St., Newark. 973-353-8051. www.njpac.org
- Mon 2/22: **Swingadelic** at **Maxwell's**. 9:00pm. No cover. 1039 Washington St., Hoboken. 201-653-1703. www.maxwellsnj.com
- Tues 2/23: **John Zweig & Steve Freeman** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Wed 2/24: **Nicky Parrott & Warren Vaché** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.

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- Fri 2/19 – Sun 2/21: **Mid-Atlantic JazzFest** in **Rockville, Maryland**. With **Mulgrew Miller, Bobby Watson, Lewis Nash, Terell Stafford, Paul Carr, Michael Bowie, Bruce Williams, Fred Foss & Marc Cary**. At Washington DC/Rockville Hotel & Executive Meeting Center. www.midatlanticjazzfestival.org
- Sat 2/20: **Chris Bergson Band** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
- Wed 2/24: **Pete Malinverni** directing **The Soul Voices** at **Purchase College, State University of New York**. Noon. Free. In Recital Hall Music Building, 735 Anderson Hill Rd., Purchase, NY. 914-251-6000. www.purchase.edu
- Sat 2/27: **Aaron Parks** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com ■

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Braxton Continued from Page 10

with me and we have played 5 concerts in Europe together and a conference and duo concert at Wesleyan University. I thank God for this great master whose work has provided the rhythmic logic logo that has permeated creative music for the last 58-years. I can understand that there were and are people who might not like my music, but I found it amazing as a young man, how eager some of these people were to simply destroy me and to stop my ability to make a living just because they didn't like my music. I've never met the man. I don't think it could be anything personal between us, I think it was a total rejection of my music, but he was not alone. Amiri Baraka would write "oh, Braxton's music is following Europe." Ted Jones wrote "Braxton is an Oreo, Black on the outside, White on the inside." Well, here we are 40-years later, I'm Black on the outside, White on the inside, if that's what they think, it's OK. I have love in my heart for Europe, for Arabia, for Asia and for humanity, composite humanity. I'm grateful for what I've learned from world music. I realize that the story of humanity is complex but I do not separate myself from trans-Europa, trans-Africa or trans-Asia, I am a student of world music and I have a right to be a student of world music. I have not consciously tried to harm anybody with my work. I have tried with my work to do the best that I could do. From my perspective, this was the real goal of the creative musician, to learn from the great masters of the past and present. That is to not imitate them, but to learn from them and include that information in a composite music that in the end expressed my experience.

JJ: What was your take on the Ganelin Trio composition – "Who is Afraid of Anthony Braxton?" Have you ever spoken to Ganelin about this? Did you take it as a negative statement towards you?

AB: As far as I'm concerned, there's several ways of looking at that title. "Who is Afraid of Anthony Braxton" means he was thinking about Anthony Braxton. It meant that Braxton's work posed a proposition in which it might be possible to be afraid of him. In the end, this composition was not my problem, my problem was finding ways to survive and to do my work and not let the opposition define who I was. I would also say this; part of my strength has been the opposition. I love the opposition and I thank the opposition. Because of the opposition, my allies would arise to defend my work and to properly interpret my work for the friendly experiencer who was interested in my music. I thank my allies because at a certain point I was down on my knees asking the cosmos which way to go, and it became clear to me that the intensity of the attacks were a form of compliment that said, 'they are saying that you are worth it, your work is worth this type of bashing, and that there was something there worth negative putdown.' And later, I would come to see that my opposition was making me stronger. I would continue my work and get used to the environment that my critics were forming. But I would also say this, in defense of my opposition, in the 1960's, when the music began to change, many

of the musicians who were super technical, who one might have hoped would have crossed over into the restructuralist music, in fact, would back away from the music and their backing away from the music, for whatever their reasons, would create a void that became filled by musicians who did not have their experiences. Suddenly, we would read about challenges to the technical dimensions of the music; could this musician number X play a C major scale, or could the post-Ayler musicians play "Donna Lee?" As far as I'm concerned, those arguments were irrelevant. When I first heard the music of Albert Ayler, I found myself thinking 'hubba-hubba-mac-hubba!' And by that, I'm saying Mr. Ayler's music went straight through my heart. His music totally corresponded with the forward thrust of the restructuralism in the sixties. Albert Ayler's music confirmed that the sixth restructural cycle of American creative music had moved into sound mass evolution and his work would go on to create a new syntax and new models based on gradient logic model building and his work would also connect to Dixieland music and collective improvisation. His work changed the tambour fabric of creative music. Albert Ayler is awesome and I'm only sighting one guy. What about the great work of Bill Dixon, whose work, including fresh concepts of orchestration, is part of the breakthroughs of the 3rd millennium? I also think of Don Ellis, Jimmy Giuffre, Lennie Tristano and of course, Ornette Coleman, whose music, as far as I'm concerned, is one of the great musics of the 20th Century. I am a student of this great man, I love Ornette Coleman. When we talk about the 1960's, we're talking about more than one component; we're talking about confluences that would come together from many different directions, whether the subject is Booker Little, Woody Shaw or Eric Dolphy. We don't talk about Woody Shaw much today but his work explored pentatonic integration in a way that was fresh and non-generic. His work, as well as Booker Little and Eric Dolphy, would help to set up a whole new spectrum of possibilities for creative investigation (exploration) and would also reinvigorate intervallic logic construction dictates. And so the '60s has yet to be written on in a mature way, but I will say this, hooray for the great writings of George Lewis. His book on the AACM [*A Power Stronger Than Itself: The AACM And American Experimental Music*] is the most powerful book, the most important book released in the 3rd millennium, thus far.

JJ: One of your earliest recordings was *In The Tradition* which has an interesting story behind it. You were called to do the album that was intended to be a Dexter Gordon date but he was ill and you took his spot along side Tete Montoliu, Niels-Henning Orsted Pedersen and Albert 'Tootie' Heath. What was the reaction of the other musicians when they heard you were replacing Gordon?

AB: That was a very important experience for me and the musicians were really beautiful. Fifteen years later, I would hear in certain circles that the session was a negative experience for the other musicians.

That is not my memory, in fact, in one day, we did enough material for two records. Later, I would be put down and challenged by the jazz business and political complex for playing "Ornithology" and "Donna Lee" on the contrabass clarinet which, for me, was very interesting. I recall Don DeMichael, the Down Beat writer, in the early '60s, when referring to the avant-garde/post-Ayler musicians, writing something to the effect that none of these guys could ever play "Donna Lee," that they weren't technically good enough to negotiate the mechanics of the song. Suddenly, I was charged with defaming the music by playing Charlie Parker's compositions on the contrabass clarinet as if I was committing some sort of sacrilege against his work, as opposed to seeking to evolve that material with a register logic interpretation that could yield fresh explorative assumptions. This was my hope, to explore fresh timbral explorative possibilities. When I met Tete Montoliu sometime after the recording, he spoke very positively about the session and hoped that we could do something again in the future together. I never got a negative greeting from Niels-Henning Orsted Pedersen. I got a greeting from a comrade who was very positive and respectful. As far as "Tootie" Heath goes, I am not aware of any problem. I recall meeting his brother, Jimmy Heath, in Paris where I played Kenny Dorham's composition "Escapade" and Mr. Heath asked me what chord was I using on some part of the composition and I told him F7 and he said, "OK, that would work." [Laughs] It was very beautiful, it was an opportunity to meet a detailed, meticulous master who gave me a chance, listened to my music, didn't put me down, and was very nice and encouraging to me. The *In The Tradition* session was an opportunity that I jumped at. It was a chance to do a recording of traditional musics. It was a way of saying, 'wait a minute, don't separate me from the composite family of the music because of my interest in restructural development, and because of my love for Stockhausen and Schoenberg.' I have always been interested in the tradition; it's just that I had a different understanding of the tradition. In my viewpoint, the tradition is to do your best and evolve your work. The tradition is not to stay with what you learned from the masters but to translate what you've learned into something that had meaning for the time period that you were born in. Each generation is born into a different set of challenges, and for me, I wanted to create a music that was equal to the challenges of my time period. At the time of the *In The Tradition* recording, I still thought that I could continue my work but still have a connection to the jazz community. Later I would come to see that's impossible.

JJ: Your early years as an artist were marked by significant poverty. This forced you to think experimentally and utilize whatever resources you had at hand, such as found objects, balloons and recorded sounds, in order to realize your creative visions. In Graham Locke's excellent book *Forces in Motion: the Music and Thoughts of Anthony Braxton*, he writes about you surviving on Hostess Twinkies and brown rice and eggs in the '60s. Things were so bad financially

that you actually left the country and were quoted as saying, "I was determined not to die in Chicago, I would die in Paris."

AB: Yes, what happened in the AACM was that Christopher Gaddy, an incredible pianist who worked with the Joseph Jarman Quartet, would die of diabetes at a very young age and it shook the membership up and then a year or two later, Charles Clark, who for us, was one of the greatest bass players of all time, suddenly died of a brain aneurysm. It felt like it came out of the sky and at the same time in the AACM, it was becoming impossible to make a living, we were all starving. I found myself feeling that I had to see if there was something else in life. The membership of the AACM knew we had to expand our parameters or we would not survive. There was simply no way to make a living in Chicago. In the end, I went to Europe with \$50 in my pocket and a one-way ticket. After getting into the country, if they had asked for my return ticket they would have kicked me out. I took a taxi cab which cost about \$30 dollars to get into the city. As we went through the Montparnasse section I looked out and there was Steve McCall walking down the street. I told the taxi cab driver 'stop, stop' and lo and behold, the cosmos had saved me again. Steve McCall, the visionary percussion master and my dear friend, would take me in with his beautiful family. This has happened to me before. Wilbur Ware, the great bassist, and his wife, took me in and I lived at their home for a couple weeks when I first came to New York. The beboppers have always tried to paint me as a guy who is totally separate from their experience, but they have no idea who I am because not only did I grow up in the middle of that experience, but I've had the good fortune to have experiences with musicians most people would never think of that Braxton would be related to. People like Rahsaan Roland Kirk and Eddie Harris. When I tell my students that I worked with Sam and Dave in the soul band period, they're always shocked. I also worked with The Platters and The Del-Vikings.

JJ: Times have changed for you now as a tenured professor of music at Wesleyan University. In addition to job security, you have at your disposal, a steady stream of young student musicians who are quite capable of playing your music. How have these factors changed your work?

AB: I must say that I have been very fortunate to have the opportunity to come into academia. That good fortune was due to David Rosenboom, who made the decision in 1985 to bring me in to Mills College. About David Rosenboom - only in America could we have a guy of his caliber who is not supported and talked about. He is one of the most brilliant people I've ever met in my whole life. His music and scholastic work is on a level that few could ever hope to be on. He's produced an incredible body of music that could change the world if only the music business complex and the journalistic/media complex would give him the focus and support he deserves.

Because of his decision to bring me into academia, I was able to save my family. My wife Nikki and I and our three children were starving to death. I had worked at Mills College for 5-years and suddenly I had a second stroke of cosmic good luck, American masters, Neely Bruce and Alvin Lucier would make the decision to bring me to Wesleyan University. About Neely Bruce - he is a virtuoso pianist/composer, like David Rosenboom, and has produced a spectrum of compositions that span the range from solo to orchestral music. He is currently working on the music of Charles Ives and his area space music's are redefining the genre. He would make the decision to bring me into academia because he was the chairman of the music department at the time. Now about Alvin Lucier - he is a securely documented, visionary, restructural composer master, whose work is generally viewed in the context of the post-John Cage musics. Before I had the good fortune to join the faculty of Wesleyan University, I had already been a great fan and admirer of Wesleyan University. I used to go up to Wesleyan to be a John Cage puppy dog, and to study under the master. I studied under Cage and also under David Tudor. I had the opportunity to meet and work with the great Richard Teitelbaum, who was among the first to explore the possibilities of the Moog synthesizer. So, coming to Wesleyan University put me into the middle of a world community, giving me the opportunity to work with Mr. Sumarsam, the great master from Indonesia who is a restructuralist and traditionalist working with gamelan Indonesian strategies. I would have the opportunity to work with Abraham Adzenyah who is the great master of Ghanaian percussion logics. This has been a great opportunity to work with a new generation of creative people, some of whom will become the masters of the third millennium. For a guy like myself, who was born in 1945, I never thought that I would even see the third millennium, let alone live to 2008. I enjoy my students and if they are from a classical music formation I try to teach them about the improvisational musics, so called jazz. If they are jazz musicians, I try to teach them about the great trans-European musics including Tristano since Tristano is never represented in the jazz programs in America. At Wesleyan, I have the great opportunity to work with these young people and if I give them 10%, they give me back 80% and half the time I try to figure out who's the student.

JJ: One of the greatest acknowledgements of your work came in 1994 when you were awarded the MacArthur Foundation's Fellows Program, also known as the "Genius Grant," which translated into \$300,000 with no strings attached. [This is presented to individuals who have demonstrated extraordinary originality and dedication to their craft.] You used the money to produce your four-hour opera Trillium R. How did you spend \$300,000 dollars on an opera and how did it feel to finally get recognized on a grand scale for your lifetime work?

AB: I did not spend all of the money on the opera, I bought Nikki Braxton a car and paid debts but the

bulk of the money went towards the opera, because what I learned from Ornette Coleman was that if you don't invest in yourself, how can you expect for someone else to invest in you? As far as the recognition from the MacArthur Foundation, I was very surprised and grateful, but as you know, it could have gone to any of the men and women I came up with. It could have gone to Roscoe Mitchell, who actually evolved his music before me. It could have gone to Muhal Richard Abrams, who was one of the key architects of the AACM. It most certainly could have gone to the great Henry Threadgill, who is brilliant and while it is correct for me to talk of solo musics as the genesis component of my music system, I should also mention that when I got out of the Army, I played Henry Threadgill's notated piece for solo alto saxophone and it turned me upside down. It was one of the pieces, along with Stockhausen's Piano Piece IV and VI, that convinced me that I had to go and investigate syntactical models. The brilliant Leo Smith is another example of a very qualified candidate for this award. Hopefully, it can still happen. I was happy to see George Lewis receive the MacArthur Fellowship because Lewis, along with Leo Smith, David Rosenboom and Karlheinz Stockhausen, are some of the most brilliant people who have helped me in my life to work hard. Were it not for these people, I would be in the briar patch eating hamburgers.

JJ: On a lighter note, Graham Locke documented your love for McDonalds' food. Has your diet improved any over the years?

AB: To answer that question, I would say this - if we were to walk out the building, turn left, go to the first corner, go down two blocks, make a right and walk a third of the block and you would see a McDonalds. The first objective of any strategic creative musician is to locate the McDonalds in your region. I have a grid and that way I can go to those McDonalds and check out other restaurants every now and then. I'm not as bad now as when I was in my '20s but I can still eat there every now and then. I'm just a country boy.

JJ: Is there anything that you would like to bring up or say at this point?

AB: Yes, I would like to say something about *Jazz Improv Magazine* [the title published previously by Eric Nemeyer]. I am very surprised that you would even think of doing this interview. I have most certainly been buying your magazine and would like to say thank you for the extended article on Phil Woods. I thought it was a great article. Thank you for the extended article on Sonny Rollins, it was great. Thank you for the extended article on Stan Getz. Stan Getz is my man. I tell my students, buy the Stan Getz with the Oscar Peterson Trio, please, please. Listen to "I Want To Be Happy" and tell me that Stan Getz is not important. For *Jazz Inside* to even think about a guy like me means that there must be a vibrational paradigm shift, something is opening up, and for that I say hooray! Good luck to you people and thank you for being open to include me. ■

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CR: Yes, there are a few tunes of mine on that album also but I used some by other Brazilian composers. The culture there is tremendous. If you research what's been written there - it's the land of compositions. There are dozens and dozens of masterpieces - just from Jobim. Then you have a guy called Donato, and before these guys the most important of all is Johnny Alf. It's not his original name. But he was the one who influenced everybody. On the new album I have a song that I dedicated to him, called "Alfie 2." Everybody used to go check him out. Sometime before I moved to the U.S. in the late 60s, I had the opportunity to spend an afternoon at someone's apartment in Rio and Johnny Alf was there. He sat at the piano and started to play one song after another after another. I'm listening to this music thinking if Bill Evans heard these tunes, he would do an entire album of them. Surely there would have been an album of just his music. He's still alive, he's in his 80s now. One of his tunes is called "Nos," in Portuguese. [Claudio sings the melody as he plays piano]. Isn't that something? I was freaked out. I always loved his music, but that afternoon I had the chance to hear. I mean I knew the man from the beginning of my musical days there, but that afternoon when I kept hearing one thing after another it was too much.

JI: Do you have copies of his compositions?

CR: Not necessarily, I have a couple. I have recorded one of the most famous ones that he wrote called "Rapaz de Bem." It means a guy from a wealthy family - which he was not by the way. He wrote it around 1953. When you hear it, it's ridiculous.

JI: So he anticipated everything?

CR: But all these cats like Jobim - everybody used to go listen to him.

JI: Obviously Jobim was heavily influenced by him.

CR: Everybody was influenced by him. But he did not have the success that he deserved. But this whole thing started - the bulk of music that came out of Brazil - in the 20s, with musicians like Pixinguinha. He was a saxophone player, but in the 20s he was a flute player. He wrote some amazing music also, but in a different style than in the 1900s. There are some books that you asked me about - Johnny Alf. Unfortunately I have not seen a songbook that's only his music. There are some books where you'll see a few pieces here and there. There was a guy there called Almir Chadiak, of Lebanese descent, Brazilian Lebanese descent. He began building up these song books, but he was assassinated. He moved out of Rio, moved into the mountains and was killed. I don't know if they ever found out the reason. But this young guy, a guitar player, was trying to build all these song books. He managed to do many, but unfortunately Johnny Alf he didn't do. You will find with his song books with some Johnny Alf in there. This music is lifetime research you know?

JI: Absolutely. Talk a bit about some of the people or artists that you've been associated with who have made a significant impact on your artistry and on you personally.

CR: I would have to say that Paquito D'Rivera is one of the major people in my life, in my musical life. Being in his band for eight years taught me many things. I know that I introduced him a little into Brazilian music, which he became such a fanatic for. I think one of the reasons he put me in the band is he wanted some Brazilian musicians in there too. Eventually he had a Brazilian drummer and bass player and then Michele Camilo on piano. For me, being in his band opened a great many doors.

JI: Could you talk about some words of wisdom or discussions that you had with Paquito that made a significant impact on your perspectives?

CR: He never referred to the first set or second set. He always referred to the first show or second show. He always looked to the music and the presentation for the public. He's always thought very carefully about how to put a set together, and this is one of the things that I really learned from him. I can assure you I really got a lot of insight into that. It's an art. People could just get on stage and then all of a sudden they're asking each other what to play next.

JI: You gotta be sensitive about all of the factors - the music and the audience and the players.

CR: Exactly, the contrast of the songs. It's a show. It's a presentation. With him I was able to start going around the world going to Europe. One of my first shows with him was at the Nice Jazz Festival in France. Paquito was an incredible help to me and to my career and besides he was one of the people that recommended me to Dizzy. So when I joined the United Nations Orchestra, they were at a party in Washington. On Friday I got a phone call in Brooklyn and it was Brenda - Paquito's wife. She says "Listen, we're at a party here in Washington, we were wondering if you would like to come join the band tomorrow, we need someone." The next day they invited me to play with Dizzy. So I said, "Of course I'll be there, what time?" That was the beginning of it. Paquito and Ignacio and all these people recommended me. They all told Dizzy he should give me a call. But at the beginning of that band, my function was just to play parts. The arrangers, like Bill Kirchner, wrote charts for two trumpets, meaning Jon Faddis and Dizzy Gillespie. Dizzy did not feel like reading parts. He just wanted to play his melodies and solos. That's why they had someone from the Airmen of Note playing with them when they first started. Then everybody started to recommend me and they called me just to play the parts. That first concert I never had a solo. It wasn't until later when they started calling me back for more gigs. Then I started to feel like I was in the band. Eventually Paquito told Dizzy, "Claudio can solo too. Why don't you give him something?" I had a solo night. Then Paquito had a tune of his called

"Samba for Carmen." That song was featuring Slide Hampton, Paquito, and myself. I stayed there with the band for five years, the duration of the orchestra. This was just to illustrate the importance of having Paquito there.

JI: Remember any conversations with Dizzy that stuck with you?

CR: The influence had begun 30 years before - with my very first album that my father gave me money for, when I was twelve or thirteen. Everybody kept saying you had to buy a record by Chet Baker. I went to a record store and I asked for a Baker album. They said, "We don't have any, but we have this." It was Dizzy and Roy Eldridge. So I said, "I'll take it." I was in for a surprise you know. That was the beginning. But just to be in the presence of Dizzy and Moody and Hampton and those musicians that was such a musical experience you know. There was another project the year that Dizzy got sick. Slide formed the group. We went to Europe and he called it "To Dizzy with Love." It was a small group, six trumpets only. Freddie Hubbard, Red Rodney and myself, Slide, James Moody and Jimmy Heath, Danilo Perez on piano, George Mraz on bass and Lewis Nash on drums. This is one of the most musical moments that I've had in my life. On tour it was ridiculous. It was so much music that I don't even have enough words to express. Unfortunately that band did not record except for some festivals in Europe. We used to break into smaller groups also, into quintets, sextets. It was great. Before all of this happened, I was with Herbie Mann for two years.

JI: What was it like working with Herbie Mann?

CR: Fantastic. He was a wonderful person, a beautiful person to work for, a really generous man and a really fine musician. I had a blast working with him. That was the beginning of my traveling and going to play in festivals around the country. We went to Hawaii. We were playing a gig with the Honolulu Symphony. Herbie had some music for a symphony orchestra and for him. There was this one tune and he said "why don't you play piano on this one". It was just a C7 vamp. So at some point I'm looking at the cameras and I'm thinking to myself, wait a second I'm sitting here on piano playing with the Honolulu Orchestra. Just a C7 over and over, but nevertheless it was a great moment. Being in Herbie's band was also great. Going back further I was with Charlie Rouse and he did this Brazilian project, *Cinnamon Flower*. Rouse was also phenomenal - and what a wonderful person too. In the very beginning of my musical life in New York I was playing with a friend of mine from Boston, a saxophonist Bob Mover. We had met in Boston. He put a group together and we had a gig at Sweet Basil's. It was Kenny Barron on piano, Ben Riley on drums and Ron McClure on bass. Actually, we did record an album for Vanguard Records with that group. Remember they were mostly classical.

JI: Did that record come out?

CR: Probably '77, '78 something like that. I don't think they reissued it on CD. So that was the beginning of my life here in New York, and of course I was in Boston six years prior just playing and having a great time.

JJ: How did your recording career begin? I know you had a couple of albums on Milestone, *Gemini Man*, and *Slow Fire* in '88 and '89. How did that association develop from the first couple albums you did?

CR: The very first one I did was for Creed Taylor, he had stopped CTI records and started a label called Green Street. I did an album for him and Paquito played, Jorge Dalto the piano player is on the album too. It's the beginning of something. From what I remember that was the very first time that Rudy van Gelder recorded digitally. It was done on a video tape I remember. He didn't own the digital equipment, they rented it. The fact is I don't particularly like my trumpet sound there. It's way too bright. The flugel horn sound is ok, but trumpet, no. I was on the road traveling with Paquito, and they kept changing things too much on me. The second one I did was for Uptown Records - the doctors. It was Bob Sunenblick and Mark Feldman. They were partners

"I met so many people in the six years I stayed in Boston - so the excitement of playing was too great for me to concentrate on what I should have done. It's terrible, but I have to confess that. So I'm not an arranger whatsoever, but I do write a lot of songs."

and on that record it was very nice. That album came out really good. Don Sickler did some of the charts for sextet. The rhythm section was Rufus Reid, Akira Tana on drums and Ronald Miller and Slide on the sextet tunes, a saxophone player that I met at a rehearsal band, Howard Kimbo. Howard at the time was working at the post office in Brooklyn. I met him and I thought, "God this guys plays beautiful." So we invited him. Then things started to roll and I met Helen Keane. She produced two albums for me on Milestone. She was managing Paquito and Bill Evans [piano]. She produced Bill Evans. But she decided she wanted to produce a couple of my records. I had a wonderful time with her in the studio. It's been fun.

JJ: What do you do to relax, you know, recharge your batteries?

CR: That's tough. I like music so much I use it for relaxation too you know. But I'm a nut with equipment - trumpets and flugel horns and mouthpieces and stuff. This I call relaxation, but yet it raises my blood pressure every time - because I wanna find the best possible combination possible. I'm married. We don't have kids, but we have a nice life.

JJ: What's your practice routine like?

CR: Not too coordinated or organized. I do play the horn everyday - even when I'm not working. I have a gig with the Dizzy Gillespie All Stars this weekend in Washington. I realized that my endurance is down some because I'm not playing gigs, but I'll see if I can get in some before the gig is on Sunday. But I don't like a routine. ■

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War was on then and mother wasn't allowed to give birth in Plymouth because of aerial bombing. My parents were moved away so there was a dramatic start to my life. Plymouth was a pretty provincial place, not far away from the capital, London, by American standards, maybe 250 miles, but with English roads and English traveling, it felt like a long ways away and we didn't get a lot of orchestral music or soloists there. I grew up as a chorister, I had a pretty good soprano voice and I did a lot of solo work in church choirs and choral events. So I had all that until my voice changed and suddenly no singing, the voice had gone. Somehow, without being terribly conscious of it, I missed music. I saw a secondhand clarinet, bought it at the same time that I was listening to the radio, maybe for the first time, to traditional jazz and blues. It was a trad jazz revival in the late '50s-early '60s with bands like Chris Barber. It was pretty commercial stuff, but none the less, it was jazz based. I got interested in that, got my clarinet out and started to play along to the radio, found a few records and just started jamming along. I went to the local jazz club, hid away behind the curtains and played along with the Dixieland band until eventually, after I'd been doing it for a couple months, the clarinet player said, "Come on out kid and play" and I did, and that's how I started. About a year after that, I saw a baritone sax in a music store window, it was right next to an alto and they were both priced the same because the baritone was a little elderly model but it had been reconditioned and was in good working order. I shot into the shop, gave it a try and said, "Wow!" I gave up my paper run money and borrowed some from my dad and bought the baritone. Luckily for me, also in Plymouth was a mail-order jazz record store which

was very, very rare. I was very lucky that a chap called Peter Russell had moved there from Nottingham and he played Harry Carney for me and the die was cast. From then on, I was pretty well hooked on the music and listened 25 hours a day and played all the time. I told my parents, 'Forget physics, it's a life in music.' They said, "Oh no, it's not a life in music. What are you going to do? You have to be a teacher." So I went to music college to be a music teacher but I think I knew all the time that that wasn't what I was going to do. I slept though a lot of the classes because I was out most nights, jamming on baritone with anybody and everybody I could play with. That's the background to it all.

JJ: Did your parents finally accept your playing?

JS: It took awhile. The stars were shining on me. I managed to actually graduate the London College of Music. I then did the year education diploma at London University and, as a miracle, I passed that as well. So I passed out a four year course so my father, I think, had to accept that I'd done the thing, but by then I had already gotten a name on the professional circuit. I had just gotten invited to do big band jobs in some professional bands. I started to do broadcasts and other musicians started to hear me, notably the great British tenor player Tubby Hayes, who heard me play opposite his group and he recommended me to somebody, and then I was on the road.

JJ: I read of quote of yours that said although you were trained at the London College of Music, you still consider yourself self-taught.

JS: Yeah, because you were not allowed to study

saxophone, that was not an orchestral instrument, you see. That applied everywhere. We're talking about the very early '60s and it was all terribly, terribly conservative. The only guy who ever gave me any advice about playing the baritone was Howard Johnson, who came through Plymouth just before I went to college on the USS Wasp. He found me and I can't imagine what went through his head - 'Here's a kid with a baritone, I'm going to change his life.' And in a way, he did because he was already out there, playing professionally and I was a kid still at school at that time. He showed me a lot and played a lot and talked to me about Cecil Payne, who became one of my influences on the baritone as well.

JJ: Are you saying that he saw you standing with the baritone?

JS: Yes, there was a little jazz workshop we had in the Plymouth Art Center and he came in the door and there I was, this kid playing the baritone. He came back with his baritone the next night.

JJ: You appeared on John McLaughlin's debut recording, *Extrapolation*. How did you hook up with McLaughlin? I understand his music was quite the challenge for a young musician.

JS: I met him on a recording session for Georgie Fame & The Blue Flames, he was playing guitar and I was hired then as a horn player. During some of the gaps in recording, McLaughlin started to play "So What" and I played along with him. We struck up a conversation and I told him I was playing at Ronnie Scott's old place and asked him to come down.

Continued on Page 50

Walter Fischbacher trio



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Calendar of Events

	Birdland 315 West 44th Street (betw. 8th & 9th Aves.) 212-581-3080 www.birdlandjazz.com	Blue Note 131 W Third St. (betw. 6th & MacDougal) 212-475-8592 www.bluenote.net	Cecil's Jazz Club 364 Valley Rd. West Orange, NJ 07052 973-736-4800 www.cecilsjazzclub.com	Cleopatra's Needle 2485 Broadway (betw. 92nd & 93rd St.) 212-769-6969 cleopatrasneedleny.com
FEB				
1 - Mon	Sam Harris; Jim Caruso	Michael Marcus 4	Cecil's Big Band	Roger Lent 3
2 - Tue	Oregon & Ralph Towner	Jimmy Heath Band with Bill Cosby	Bruce Williams Jam Session	Robert Rucker 3
3 - Wed	David Ostwald Band; Oregon & Ralph Towner	Jimmy Heath Band	Mid-Week Mellow Out	Les Kurtz 3; Noah Haidu 3
4 - Thu	Oregon & Ralph Towner	Jimmy Heath Band	Blues Jam Session	Renaud Penant 3; Daisuke Abe 3
5 - Fri	Birdland Big Band; Oregon & Ralph Towner	Jimmy Heath Band; Mental Notes		ARCHI-TET AKI Band; Jesse Simpson 3
6 - Sat	Oregon & Ralph Towner	Jimmy Heath Band; Laurence Elder		Rodney Siav 4; Kevin Hsien 3
7 - Sun	Nicole Parker; Chico O'Farrill Band	Jean-Michel Pilc 4; Jimmy Heath Band	Pam Purvis & Bob Ackerman; Matt Chertkoff	Keith Ingham 3; Toro Dodo 3
8 - Mon	Billy Stritch; Jim Caruso	Morley	Cecil's Big Band	Roger Lent 3
9 - Tue	Freddie Redd 6	David Sanborn	Bruce Williams Jam Session	Robert Rucker 3
10 - Wed	David Ostwald Band; Hilary Kole	David Sanborn	Mid-Week Mellow Out	Les Kurtz 3; Noah Haidu 3
11 - Thu	Hilary Kole	David Sanborn	Blues Jam Session	Keith Ingham 3; Daisuke Abe 3
12 - Fri	Birdland Big Band; Hilary Kole	David Sanborn; Akiko Tsuruga	Spirit of Life Ensemble	Ken Simon 4; Jesse Simpson 3
13 - Sat	Hilary Kole	David Sanborn; Tarrah Reynolds	Spirit of Life Ensemble	Irini Res 4; Kevin Hsien 3
14 - Sun	Hilary Kole	Elin; David Sanborn	Pam Purvis & Bob Ackerman; Matt Chertkoff	Keith Ingham 3; Toro Dodo 3
15 - Mon	Natalie Weiss; Jim Caruso	Michelle Carr	Cecil's Big Band	Roger Lent 3
16 - Tue	Robin McKelle		Bruce Williams Jam Session	Robert Rucker 3
17 - Wed	David Ostwald Band; Dave Liebman 4		Mid-Week Mellow Out	Les Kurtz 3; Noah Haidu 3
18 - Thu	Dave Liebman 4	Rachelle Ferrell	Blues Jam Session	Ray Parker 3; Daisuke Abe 3
19 - Fri	Birdland Big Band; Dave Liebman 4	Rachelle Ferrell; Caitlin Krisko	Spirit of Life Ensemble	Champion Fulton 4; Jesse Simpson 3
20 - Sat	Dave Liebman 4	Rachelle Ferrell; Poojie Bell	Spirit of Life Ensemble	Marco Di Gennaro 4; Kevin Hsien 3
21 - Sun	Miranda Sings; Chico O'Farrill Band	Rachelle Ferrell	Pam Purvis & Bob Ackerman; Matt Chertkoff	Keith Ingham 3; Toro Dodo 3
22 - Mon	Jim Caruso	Tineke Postma	Cecil's Big Band	Roger Lent 3
23 - Tue	Hal Galper 3	Bill Frisell, Ron Carter & Paul Motian	Bruce Williams Jam Session	Robert Rucker 3
24 - Wed	David Ostwald Band; Lou Donaldson 4	Bill Frisell, Ron Carter & Paul Motian	Mid-Week Mellow Out	Les Kurtz 3; Noah Haidu 3
25 - Thu	Lou Donaldson 4	Bill Frisell, Ron Carter & Paul Motian; Yosuke Onuma	Blues Jam Session	Marc Devine 3; Daisuke Abe 3
26 - Fri	Birdland Big Band; Lou Donaldson 4	Bill Frisell, Ron Carter & Paul Motian; Yosuke Onuma	Tim Sessions	Joonsam Lee 4; Jesse Simpson 3
27 - Sat	Lou Donaldson 4	Bill Frisell, Ron Carter & Paul Motian; Steve Jenkins	Ozo Noy	Yaakov Mayman 4; Kevin Hsien 3
28 - Sun	Jamie Deroy; Chico O'Farrill Band	Bill Frisell, Ron Carter & Paul Motian	Pam Purvis & Bob Ackerman; Matt Chertkoff	Keith Ingham 3; Toro Dodo 3

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1 - Mon	David Amram 5		Ben Williams 4	
2 - Tue	Bill Zinsser & Arnie Roth		Wess "Warmdaddy" Anderson 4	Benito Gonzalez 4
3 - Wed	Tracy Bonham 6		Wess "Warmdaddy" Anderson 4	Benito Gonzalez 4
4 - Thu	Gian Slater & Chris Hale	Jesse Green	Wess "Warmdaddy" Anderson 4	Benito Gonzalez 4
5 - Fri	Jacob Sacks 3 & Ryan Blotnik 6	Bobby Avey 4	Wess "Warmdaddy" Anderson 4	Benito Gonzalez 4
6 - Sat	Terrence McManus 4	Bob Dorough	Wess "Warmdaddy" Anderson 4	Benito Gonzalez 4
7 - Sun	Eli Yamin 4	Skip Wilkins 5	Wess "Warmdaddy" Anderson 4	
8 - Mon	Serial Underground		Erica von Kleist	
9 - Tue	Kim Bock 3		Freddy Cole	Adam Birnbaum 4
10 - Wed	Intercultural Poetry Series		Freddy Cole	Adam Birnbaum 4
11 - Thu	Jason Miles	Spencer Reed Blues Jam	Freddy Cole	Adam Birnbaum 4
12 - Fri	Tony Malaby 4; Ben Gerstein/Tony Malaby 4	Jay Rattman & Sullivan Fortner	Freddy Cole	Adam Birnbaum 4
13 - Sat	Tony Malaby 4; Ben Gerstein/Tony Malaby 4	Eric Doney & Zach Brock	Freddy Cole	Adam Birnbaum 4
14 - Sun	Jo Lawrey & Fred Hersch	Donna Antonow 4	Freddy Cole	
15 - Mon	New York Quarterly; Morrison Motel		Marc Cary 3	
16 - Tue	Writers Room; Speakeasy		Ann Hampton Callaway 4	Jennifer Leitham 3
17 - Wed	Poetry Explosion; Songwriter's Beat		Ann Hampton Callaway 4	Jennifer Leitham 3
18 - Thu	Joanne Polk; Jen Shyu & Yoon-Sun Choi	Jesse Green	Ann Hampton Callaway 4	Jennifer Leitham 3
19 - Fri	Mandmarc	Absolute Trio	Ann Hampton Callaway 4	Jennifer Leitham 3
20 - Sat	Chris Crocco 3	Randy Brecker	Ann Hampton Callaway 4	Jennifer Leitham 3
21 - Sun	Dave Liebman & Ellery Eskelin 4	Walt Bibinger	Ann Hampton Callaway 4	
22 - Mon	Poetry; 21st Schizoid Music		Sherman Irby 4	
23 - Tue	Graduate Poets Series		Christian McBride Band	Richie Vitale 5
24 - Wed	Kaiku		Christian McBride Band	Richie Vitale 5
25 - Thu	Meryl Zimmerman & Ashley Gonzalez	Spencer Reed Blues Jam	Christian McBride Band	Richie Vitale 5
26 - Fri	Logan Richardson Band	Jennifer Leitham 3	Christian McBride Band	Richie Vitale 5
27 - Sat	Jason Rigby 4	Phil Woods & Bill Mays	Christian McBride Band	Richie Vitale 5
28 - Sun	Michael Musillami 6	Gaptime Ensemble	Christian McBride Band	



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- 6 Sat TERRENCE MCMANUS'
"FIRSTBORN"
- 7 Sun ELI YAMIN BAND
- 8 Mon SERIAL UNDERGROUND
- 9 Tues FLOW
- 10 Wed PERRY ROBINSON,
BURTON GREENE, ED SCHULLER
- 12 Fri TONY MALABY QUARTET
- 13 Sat TONY MALABY QUARTET
- 14 Sun CELEBRATE VALENTINE'S DAY
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- 17 Wed THE SONGWRITER'S BEAT
- 18 Thurs GNU VOX: JEN SHYU SOLO AND
YOON-SUN CHOI GROUP
- 19 Fri LANDMARC
- 20 Sat CHRIS CROCCO TRIO
- 21 Sun DAVE LIEBMAN AND
ELLERY ESKELIN: DIFFERENT
BUT THE SAME
- 22 Mon 21ST SCHIZOID MUSIC
- 24 Wed KAIKU - CD RELEASE PARTY
- 25 Thurs GNU VOX: MERYL ZIMMERMAN
AND ASHLEY GONZALEZ
- 26 Fri MIKE PINTO TRIO/
LOGAN RICHARDSON'S
ABANDONED PROCESS
- 27 Sat JASON RIGBY QUARTET
- 28 Sun MICHAEL MUSILLAMI TRIO + 3

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Feb 5 & 6: The Clifford Adams CD Release Party

Feb 12 & 13: Danny Mixon Quartet

Feb 19 & 20: Lenox Lounge All-stars, featuring Max Lucas, sax; Benny Powell, trombone, Michael Max Fleming, bass; Billy Kaye, drums, Danny Mixon, piano; Second set: Vocalist Carrie Jackson

Feb 26 & 27: Houston Person

Zebra Room - 3 Shows 9:00 p.m. 10:30 p.m. 12:00 midnight
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Call the Lenox Lounge to confirm schedule, for more info and/or reservations.

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9:30 p.m. to 2:30 a.m.
\$10.00 cover plus 2 drink minimum

Every Wednesday: Nathan & Max Lucas Organ Trio
8:00 p.m. 9:30 p.m. 11:00 p.m.
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Feb 9: Vocalist Scot Albertson

Feb 16: The Jamie Begian Big Band

Feb 23: Jabbo Ware &
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	Fat Cat 75 Christopher St. 212-675-6056 www.fatcatmusic.org	Garage 99 Seventh Ave. S (at Grove St.) 212-645-0600 www.garagerest.com	Iridium 1650 Broadway (below 51st St.) 212-582-2121 www.iridiumjazzclub.com	The Jazz Gallery 290 Hudson St. (below Spring St.) 212-242-1063 www.jazzgallery.org
1 - Mon	Choi Fairbanks String 4; New School Jazz; Bruce Harris 4	Howard Williams Band; Ben Cliness 3	Dorado Schmitt 4	
2 - Tue	Saul Rubin 3; Peter Brainin; Greg Glassman 4	Valery Ponomarev Band; Justin Lees 3	Dorado Schmitt 4	
3 - Wed	Rafael D'lugoff 4; Benjamin Drazen 4; Ned Goold 4	John Chin 3; Barry Cooper 4	Dorado Schmitt 4	
4 - Thu	Todd Herbert 4; Don Hahn 6; Stacy Dillard 4	Champion Fulton 3; Evan Schwam 4	Barry Harris 3	Ben van Gelder
5 - Fri	A Capella Soul; Naomi Shelton; David Gibson 5; Alex Hoffman 4	Hide Tanaka 3; Kevin Dorn Band	Vicki Burns; Barry Harris 3	Fred Hersch & Ralph Alessi
6 - Sat	Diallo House; Joe Sander; Carlos Abadie 5	Larry Newcomb; Chris Massey; Virginia Mayhew 4	Ryan Berg 4; Barry Harris 3	Jaleel Shaw
7 - Sun	Terry Waldo Band; Jeremy Walker 7; Brandon Lewis/Renee Cruz 4	John Colianni 5; David Coss 3; Mauricio DeSouza 3	Barry Harris 3	
8 - Mon	Choi Fairbanks String 4; Kyoko Oyobe 3; Ryan Berg 4	Howard Williams Band; Michael O'Brien 3	Vernon Reid & Les Paul Trio	
9 - Tue	Saul Rubin 3; Chris Carroll 5; Greg Glassman 4	Steven Oquendo Band; Paul Francis 3	Stacey Lynn Brass 5	
10 - Wed	Rafael D'lugoff 4; Jimmy Alexander 4; Ned Goold 4	Iris Ormig 4; Anderson Brothers	Nasheet Waits 4	
11 - Thu	Billy Kaye 5; Stacy Dillard/ Greg Glassman 5; Stacy Dillard 4	Nick Moran 3; Stein Brothers	Jimmy Scott	Henry Threadgill
12 - Fri	A Capella Soul; Naomi Shelton; Joe Magnarelli 5; Jared Gold 4	David White 5; John David Simon 3	Jimmy Scott	Henry Threadgill
13 - Sat	Michael Marcus 4; Josh Evans 5; Eric Wyatt 4	Gypsy Jazz Caravan; Michika Fukumori 3; Tim Price, Ryan Anselmi	Andy Bey	Henry Threadgill
14 - Sun	Ehud Asherie; Alexi David; Brandon Lewis/Renee Cruz 4	Lou Caputo 4; David Coss 3; Ariel del a Portilla 3	Andy Bey; Bob Malone	
15 - Mon	Choi Fairbanks String 4; High & Mighty Brass Band; Billy Kaye 5	Howard Williams Band; Kenny Shanker 4	Les Paul Trio	Steve Coleman
16 - Tue	Saul Rubin 3; Jon Davis 3; Greg Glassman 4	Lou Caputo Band; Rudy Roystonn 3	Johnny Blu	
17 - Wed	Rafael D'lugoff 4; Lena Bloch 4; Ned Goold 4	Bernal/Eckroth/Ennis; Andrew Hadro 4	Ed Palermo Band	
18 - Thu	Alan Jay Palmer 3; Don Hahn 5; Stacy Dillard 4	Dave Kain Band; Barry Cooper 7	Buster Williams 4	Adam Larson 5
19 - Fri	A Capella Soul; Naomi Shelton; Fabio Morgera; Jordan Young 3	Austin Walker 3; Kevin Dorn Band	Buster Williams 4	The Story
20 - Sat	Ryan Berg 4; Richie Vitale 5; Nat Janoff 3	Bryson Kern 3; Mark Marino 3; Akiko Tsuruga 3	Buster Williams 4; Paul Safy Jr.	Ben Williams
21 - Sun	Terry Waldo Band; Ned Goold 4; Brandon Lewis/Renee Cruz 4	John Colianni 5; David Coss 3; Ryan Anselmi 4	Buster Williams 4	
22 - Mon	Choi Fairbanks String 4; Paul Nedzela 5; Theo Hill 4	Howard Williams Band; Stan Killian 4	Jeff "Skunk" Baxter & Les Paul Trio	Steve Coleman
23 - Tue	Saul Rubin 3; Itai Kriss; Greg Glassman 4	David White Band; Alan Chaubert 3	Terese Genecco 8	
24 - Wed	Rafael D'lugoff 4; Bjorn Sollis 4; Ned Goold 4	John Chin 3; Ariel del a Portilla 3	Dave Stryker 3	
25 - Thu	Eric Wyatt 5; Stacy Dillard/Greg Glassman 5; Stacy Dillard 4	Rick Stone 3; Mauricio DeSouza 3	Steve Smith 6	Theo Hill 3
26 - Fri	A Capella Soul; N. Shelton; Pete Zimmer/George Garzone; Billy Kaye	David White 5; Dre Barnes	Steve Smith 6	Amir Elsaifar
27 - Sat	Albert Goold; Pete Zimmer/ George Garzone 4; Ray Zeb & Dex	David Bennett Cohen; Champion Fulton 3; Daylight Blues Band	Steve Smith 6; Matt Geraghty	
28 - Sun	Ehud Asherie; Stacy Dillard; Brandon Lewis/Renee Cruz 4	Eve Silber 3; David Coss 3; Ai Murakami	Steve Smith 6	

FEB	Jazz Standard 116 E 27th St. 212-576-2232 www.jazzstandard.net	Joe's Pub 425 Lafayette St. 212-539-8778 www.joespub.com	Kitano 66 Park Avenue (at 38th St.) 212-885-7119 www.kitano.com	Lenox Lounge 288 Lenox Avenue (above 124th St.) 212-427-0253 www.lenoxlounge.com
1 - Mon	Mingus Big Band	itsnotyouitsme; Danny Holt; Madison Square Gardeners		Patience Higgins 4
2 - Tue	Afinidad	Cyro Baptista; Soul Cycle		Joey Morant
3 - Wed	Afinidad	Lucibel Crater; Jennifer Damiano & Adam Chanler-Berat	Adam Birnbaum 3	Nathan Lucas Band
4 - Thu	David Sanchez 4	We Sing Baby Dee #3; Chilly Gonzales	Bob Devos 3	Cecil Morgan; Blues Band
5 - Fri	David Sanchez 4	Lucy Kaplansky; Haale/The Mast; Fitz & the Tantrums	Tim Armacost 5	Clifford Adams 5
6 - Sat	David Sanchez 4	Dan Torres & Martin Rivas; Freshlyground	Tim Armacost 5	Clifford Adams 5
7 - Sun		Lina Orfanos Theodorakis; Trapper's Greatest Hits		Richard Clemmens
8 - Mon	Mingus Orchestra	Allison Moorer; Karan Casey & John Doyle		Patience Higgins 4
9 - Tue	Emilio Solla 5	Jomama Jones		Joey Morant
10 - Wed	Steve Kuhn & Ravi Coltrane	Happy Ending Music & Reading Series; Straight Up Vampire	Paul Meyers 4	Nathan Lucas Band
11 - Thu	Rene Marie	Straight Up Vampire; Chilly Gonzales; Ming Vaadka	Jack Wilkins 4	Dakota & Nite Hawke
12 - Fri	Rene Marie	Florence Henderson; Starsky + ox; Greg Laswell	Eric Alexander 4	Danny Mixon 4
13 - Sat	Rene Marie	Florence Henderson; John Wesley Harding; Jessica 6	Eric Alexander 4	Danny Mixon 4
14 - Sun	Rene Marie	A Very Balthrop Valentine's Day; Federico Aubele Live		Richard Clemmens
15 - Mon	Mingus Dynasty	Sweet Remains; Levy & Sheik Rock; Andrew Kober-Koberet		Eric Wyatt Jam Session
16 - Tue	Seamus Blake 5	Imani Uzuri; World Record Appreciation Society		College Jazz Jam
17 - Wed	Cyrus Chestnut 3	Paula Cole	Jon Davis 3	Nathan Lucas Band
18 - Thu	Cyrus Chestnut 3	Marta Gomez; Chilly Gonzales; J.Viewz	Masami Ishikawa 4	Sam Waymon
19 - Fri	Cyrus Chestnut 3	Jeffrey Gaines; Lady Rizo; Best of Harvard Sailing Team	Martin Wind 4	Lenox Lounge All-Stars
20 - Sat	Cyrus Chestnut 3	Joe Iconis/Michael R. Jackson; Buddy & Barbara Everheart	Martin Wind 4	Lenox Lounge All-Stars
21 - Sun	Cyrus Chestnut 3	Hey Battlefield; Jeffery & Cole Casserole		Richard Clemmens
22 - Mon	Mingus Big Band	Paris Review; Tom Kitt at Stella Del Mare; Cassie Wooley		Eric Wyatt Jam Session
23 - Tue	Lavay Smith Band	Eric Bibb		College Jazz Jam
24 - Wed	Lavay Smith Band	Verve Pipe; Our Hit Parade	Lenart Krecic 4	Nathan Lucas Band
25 - Thu	Lionel Loueke 3	Losers Lounge; Chilly Gonzales	Rob Duguay 4	Sam Waymon
26 - Fri	Lionel Loueke 3	Losers Lounge	Harry Allen 5	
27 - Sat	Lionel Loueke 3	Losers Lounge; Royale with Cheese	Harry Allen 5	
28 - Sun	Lionel Loueke 3	Tonics; Pascal Parisot		Richard Clemmens

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FEB				
1 - Mon	Ilya Lushtak; Ari Hoenig 4; Spencer Murphy 3	Butch Morris	Vanguard Jazz Orchestra	Charenee Wade
2 - Tue	Deanna Kirk 4; Tad Shull 4; Ken Fowser	Sugarlife; Scrambler/ Seequill	J.D. Allen 3	Ansel Matthews, Susan Pereira
3 - Wed	Paul Meyers; Lage Lund 3; Craig Wuepper 3	Terran Olson 3; Mick Barr	J.D. Allen 3	Brandon Terzic, Jack Jeffers Big Band
4 - Thu	Rodney Green 2; Tim Collins 4; Dwayne Clemons 5	Larval; Stern	J.D. Allen 3	Blue Nefertiti; Comedy Night
5 - Fri	Jacám Manricks 3; Jay Collins 6; Eric McPherson	Baby Dee 2; Sword of Exactly	J.D. Allen 3	African Jazz
6 - Sat	Zaid Nasser 4; Jay Collins 6; Alex Hoffman 3	Kayo Dot Plays Choirs of the Eye; Kayo Dot Plays Coyote	J.D. Allen 3	Marianni
7 - Sun	Ruth Brisbane & Jon Roche 3; Spike Wilner & Cyrille-Aimee; Alex Stein 4	Tartar Lamb II; Bauder/ Cymerman/Evans/Wooley	J.D. Allen 3	Cidinho Teixeira & Friends
8 - Mon	Jill McCarron; Ari Hoenig 4; Spencer Murphy	Elliott Sharp	Vanguard Jazz Orchestra	Elizabeth Lohninger, Ron Affif
9 - Tue	Joe Martin 4; Ken Foswer	Jason Byron; NYMPH	Gerald Clayton 3	Ansel Matthews; Rodriguez Brothers
10 - Wed	Joe Martin 4; Simona Premazzi 4	Josh Roseman 3; Electropu- tas	Gerald Clayton 3	David Lee Jones, Andrea Tierra
11 - Thu	Peter Zak; Nir Felder 4; Dwayne Clemons 5	Maureen McElheron & Nicole Renaud; Jessica Pavone	Gerald Clayton 3	Gregorio Uribe Big Band; Comedy Night
12 - Fri	Melissa Morgan 4; Eliot Zigmund 5; Lawrence Leathers	Lavigna 5; Gnow	Gerald Clayton 3	African Jazz
13 - Sat	Lee Kostrinsky; Joe Magnarelli 4; Eliot Zigmund 4; Stacy Dillard 3	Steeve Hurdle & Craig Taborn; Serpentum Fixation	Gerald Clayton 3	Marianni
14 - Sun	Marion Cowings & Jon Roche 3; Dave Schmitter 5; Alex Stein 4	John Zorn Improv Night	Gerald Clayton 3	Cidinho Teixeira & Friends
15 - Mon	Avi Rothbard; Ari Hoenig 3; Spencer Murphy 3	Anthony Coleman	Vanguard Jazz Orchestra	Gino Sitson
16 - Tue	Randy Ingram 3; Grant Stewart 4; Ken Fowser	Kevin Hufnagel; Yoshiko Ohara 2	Robert Glasper 3	Gary Morgan's Panameri- cana Latin Big Band
17 - Wed	Spike Wilner; Tom Guarna Band; Carlos Abadie 5	Mind vs. Target; Ahleuchatistas	Robert Glasper 3	Glenn White 4; Misha Piatigorsky 8
18 - Thu	Ned Goold; Tony Moreno 4; Dwayne Clemons 5	Dilly Dilly; Yellow Crystal Star	Robert Glasper 3	David Gilmore 4
19 - Fri	Bjorn Solli 4; Jimmy Greene 3; Eric McPherson	Hazel-Rah & River; Thrones	Robert Glasper 3	African Jazz
20 - Sat	Lee Kostrinsky; Neal Kirkwood 8; Jimmy Greene 3; Alex Hoffman 3	Evangelista	Robert Glasper 3	Marianni
21 - Sun	Ruth Brisbane & Jon Roche 3; Spike Wilner 4; Alex Stein 4	Toby Driver & Charlie Looker, Joshua Booth & Merc	Robert Glasper 3	Cidinho Teixeira & Friends
22 - Mon	Rale Micic; Ari Hoenig 3; Spencer Murphy	Greg Cohen	Vanguard Jazz Orchestra	Maki Itami
23 - Tue	John Bunch 3; Jon Erik- Kells 4; Ken Fowser	Matthew Welch 6; Gxxxxn	Joe Lovano 5	Ansel Matthews; Bill Lee Big Band;
24 - Wed	Peter Bernstein; Jeb Patton 4; Josh Davis 3	HXXXL; Enhancers	Joe Lovano 5	Renaud Penant 4; Fabio MorgeraCliff
25 - Thu	Ehud Asherie 2; Alex Norris 4; Chris Byars 8	Not the Wind Not the Flag	Joe Lovano 5	Korman Trio feat. Itibere Zwarg
26 - Fri	Vinson Valega 6; The Flail; Lawrence Leathers	Eugene Robinson 4; Oxbow	Joe Lovano 5	African Jazz
27 - Sat	Lee Kostrinsky; Ralph Lalama 3; The Flail; Stacy Dillard 3	Andrea Centazzo & John Zorn; Matthew Bourne	Joe Lovano 5	Marianni
28 - Sun	Michela Lerman; Marion Cowings & Jon Roche 3; Spike Wilner 4; Alex Stein 4	Broadcloth; Have a Nice Life	Joe Lovano 5	Cidinho Teixeira & Friends

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- 21 **Clay Jenkins Quartet**
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Don Stein, piano; **Mike Weatherly**, bass
Kevin Dorn, drums

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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

ABC — No Rio, 156 Rivington St. (betw Clinton & Suffolk), 212-254-3697, www.abcnorio.org

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

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

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

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

Anyway Café, 34 E. 2nd St., 212-533-3412 or 212-473-5021, www.anywaycafe.com

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

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

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

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

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

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

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

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

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

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

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

Black Box Theater, 308 W. 133 Street, Harlem, NY 10453, (above Morning Star Petacostal Church)

Blue Note, 131 W. 3rd St., 212-475-8592, www.bluenotejazz.com/newyork

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

Blue Water Grill, 31 Union Square West, 212-675-9500

Bodles Opera House, 39 Main St, Chester, NY 10918, www.bodles.com

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

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

BRIC Studio, 647 Fulton St., Brooklyn, NY, Tel: 718-855-7882 x53, Fax: 718-802-9095, www.bricstudio.org

Brooklyn Exposure, 1401 Bedford Avenue, Brooklyn, NY 11216, 718-783-8220

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

Cachaça, 35 West 8th St (bet. 5th/6th Aves), 212-388-9099 www.cachacajazz.com

Café 111, 111 Court St., Brooklyn, NY, 718-858-2806, www.cafe111online.com

Café Bar, 247 Eldridge (Houston, Stanton), 212-505-0955

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

Cafe Mozart, 308 Mamaroneck Ave., Mamaroneck, NY

Cafe Sabarsky, in the Neue Gallerie at 86th & 5th Avenue

Café St. Barr'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

Caffè Buon Gusto, 151 Montague St., Brooklyn, NY, 718-624-3838, www.caffebuongustoonline.com

Cami Hall, 165 W. 57th, 212-978-3726, www.camihall.com

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

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

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

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

The Church-in-the-Gardens, 50 Ascan Ave., Forest Hills, NY, 718-268-6704, www.thechurchinthegardens.org

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

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

Community Church of NY, 40 E. 35th St. (betw Park & Madison Ave.), 212-683-4988, www.ccnyc.org

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

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

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

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

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

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

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

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

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

Dorian's, 226 W. 79th (betw Bdwy/Amst), 212-595-4350

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

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

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

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

Enzo's Jazz at The Jolly Hotel Madison Towers: 2 E 38th St. at Madison Ave. (in the Whaler Bar located in the lobby)

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

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

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

Firehouse 12, New Haven, CT, 203-785-0468, www.firehouse12.com

Five Spot, 459 Myrtle Ave, Brooklyn, NY, Tel: 718-852-0202, Fax: 718-858-8256, www.fivespotsoffood.com

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

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

Gishen Café, 2150 Fifth Ave., 212-283-7699

Glen Rock Inn, (Glen Rock, New Jersey) 222 Rock Road, Glen Rock, NJ 07452, 800-400-2362

The Goat, 21 South Orange Ave. So. Orange, NJ 973-275-9000, www.thegoatcafe.typepad.com

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

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

Hawaiian Tropic Zone, 729 7th Ave (at 49th St), NY 212-626-7312, www.hawaiiantropiczone.com

Helen's, 169 Eighth Ave. (betw 18th & 19th St.), 212-206-0609, www.helensnyc.com

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

Houston's, 153 E 53rd St, New York, 10022, 212-888-3828

Il Campanello Ristorante, 136 W. 31st St. (betw 6th and 7th Ave.), 212-695-6111, www.ilcampanelloristorante.com

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.com

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

Jimmy's, 43 East 7th Street (between 2nd and 3rd Ave), 212-982-3006

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

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

The Kitchen, 512 W. 19th St., 212-255-5793

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

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

Kush, 191 Chrystie Street, New York, NY, 212-677-7328

L&M Loft, 170 Tillary St. #205, Brooklyn, 718-855-5952.

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

Laila Lounge, 113 N. 7th St. (betw Wythe & Berry), Brooklyn, NY, 718-486-6791, www.lailalounge.com

Le Figaro Café, 184 Bleecker (at MacDougal), 212-677-1100

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

Lenore Raphael's JazzSpot, Air time – Sundays at 8am and 8pm, Fridays 11pm and Saturdays at 3pm, Eastern time at www.purejazzradio.com. Every week a visit with a different guest artist featuring intimate conversations and great live performances.

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

Lima's Taste, 122 Christopher St., 212-242-0010

Live @ The Falcon, 1348 Route 9W, Marlboro, NY 12542, 8:00pm, www.liveatthefalcon.com

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

The Local 269, 269 E. Houston St. (corner of Suffolk St.), NYC

Makor, 35 W. 67th St. (at Columbus Ave.), 212-601-1000, www.makor.org

Marie's Jazz Bar, 51 W. 46th, bet 5th-6th Av, 212-944-7005

Merkin Concert Hall, Kaufman Center, 129 W. 67th St. (betw Broadway & Amsterdam), 212-501-3330, www.cckc.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)

Minton's Playhouse, 210 W. 118th St. (at St. Nicholas Ave.), www.uptownatmintons.com, 212-864-8346

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

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

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

Mo Pitkins, 34 Avenue A, New York, NY, 212-777-5660

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

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

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

NAMA, 107 W. 130th. (bet Lenox & 7th Av.), 212-234-2973

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

New Jersey Performing Arts Center, 1 Center St., Newark, NJ, 07102, 973-642-8989, www.njpac.org

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

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

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

Night & Day, 230 Fifth Ave., Brooklyn, NY (at President St.), 718-399-2161, www.nightanddayrestaurant.com

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

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

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

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

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

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

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

O'Neals' Redbar, 50 West 65th St., Across from Lincoln Center, reservations suggested, 212-787-4663, www.onealsnyc.com

Oro Blue, 333 Hudson St. (at Charlton St.), 212-645-8004

Pace Downtown Theatre, 3 Spruce St. (betw Park Row & Gold St.), 212-346-1715

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

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

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

Perch Cafe, Brooklyn
Perk's, 535 Manhattan Ave, New York NY 10027, 212-666-8500
Performance Space 122, 150 First Av., 212-477-5829, www.ps122.org
Porter's, 216 Seventh Ave. (bet 22nd & 23rd), 212-229-2878
Priory Restaurant & Jazz Club: 223 W Market St., Newark, NJ 07103, 973-639-7885
Proper Café, 217-01 Linden Blvd., Queens, NY 11411, 718-341-2233, jazz Wednesdays
Prospect Park Bandshell, 9th St. & Prospect Park W., Brooklyn, NY, 718-768-0855
Pumpkins, 1448 Nostrand Ave, Brooklyn, 718-284-9086, www.pumpkinsjazz.com
Puppets Jazz Bar, 294 5th Ave. at 1st Street, Park Slope, Brooklyn, NY, 718-499-2627, www.PuppetsJazz.com
Rare, 416 W. 14 St. (betw 9th Av & Washgtn), 212-675-2220
RARE Jazz at The Lexington Lounge, 303 Lexington Ave (at 38th St.), 212-481-8439
Red Eye Grill, 890 Seventh Ave. (at 56th St.), 212-541-9000, www.redeyegrill.com
Richie Cerece's Restaurant and Supperclub, 2 Erie Street Montclair, NJ 07042, 973.746.7811, www.RICHIECERECE.com
River Room, Riverbank State Park, Riverside Drive at 145th Street, 212-491-1500, www.theriverroomofharlem.com
Robin's Nest Restaurant & Bar, 2075 1st Av, 212-316-6170
Rockwood Music Hall, 196 Allen St, New York, NY 10002 212-477-4155
Rose Center (American Museum of Natural History), 81st St. (Central Park West & Columbus), 212-769-5100, www.amnh.org/rose
Rose Hall, 33 W. 60th St., 212-258-9800, www.jalc.org
Rosendale Café, 434 Main St., PO Box 436, Rosendale, NY 12472, 845-658-9048, www.rosendalcafe.com
Roth's Westside Steakhouse, 680 Columbus Ave., Tel: 212-280-4103, Fax: 212-280-7384, www.rothswestsidesteakhouse.com
Ruby Lounge, 186 E. 2nd St., 212-387-9400
Rustik, 471 DeKalb Ave, Brooklyn, NY, 347-406-9700, www.rustikrestaurant.com
St. John's Lutheran Church, 115 Milton St. (betw Manhattan Ave. & Franklin St.), Brooklyn, NY, 718-389-4012
St. Mark's Church, 131 10th St. (at 2nd Ave.), 212-674-6377
St. Nick's Pub, 773 St. Nicholas Av (at 149th), 212-283-9728
St. Peter's Church, 619 Lexington (at 54th), 212-935-2200, www.saintpeters.org
Sanctuary, 25 First Ave. (above 1st St), 212-780-9786
Savoy Grill, 60 Park Place, Newark, NJ 07102, 973-286-1700
Schomburg Center, 515 Malcolm X Blvd., 212-491-2200, www.nypl.org/research/sc/sc.html
Shades Bar, 720 Monroe St., Hoboken, NJ 07030, 888-374-2337, www.shadesofhoboken.com
Shanghai Jazz, 24 Main St., Madison, NJ, 973-822-2899, www.shanghaijazz.com
Shelly's, 104 W. 57th St. (betw 6th & 7th Ave.), 212-245-2422, www.shellysnewyork.com
Showman's, 375 W. 125th St., 212-864-8941
Shrimp Box on City Island, 64 City Island Ave, Bronx, NY, 718-885-3200
Sidewalk Café, 94 Ave. A, 212-473-7373
Silvermine Tavern, 194 Perry Ave. Norwalk, CT 06850, 203-847-4558, www.silverminetavern.com
Sista's Place, 456 Nostrand Ave. (at Jefferson Ave.), Brooklyn, NY, 718-398-1766, www.sistasplace.org
Skippers Plane Street Pub Restaurant & Jazz Club, 304 University Ave. Newark NJ 07102 (Across from Essex County College), 973-733-9300, www.skippersplanestreetpub
Slipper Room, 167 Orchard St. (at Stanton St.), 212-253-7246, www.slipperroom.com
Small's, 183 W. 10th St. (at 7th Ave.), 212-929-7565, www.fatcatjazz.com
Smith's Bar, 701 8th Ave, New York, 212-246-3268
Smoke, 2751 Broadway, 212-864-6662, www.smokejazz.com
Snug Harbor Cultural Center, 1000 Richmond Terr., Staten Island, NY, 718-448-2500, www.snugharbor.org
Sofia's Restaurant - Club Cache' (downstairs), Edison Hotel, 221 W. 46th St. (between Broadway & 8th Ave), 212-719-5799
Solomon's Porch, 307 Stuyvesant Ave., Brooklyn, NY, 718-919-8001
South Orange Performing Arts Center (SOPAC), One SOPAC Way, South Orange, NJ 07079, www.sopacnow.org, 973-313-2787
South Street Seaport, 207 Front St., 212-748-8600, www.southstseaport.org
Spoken Words Café, 266 4th Av, Brooklyn, 718-596-3923
Stanley H. Kaplan Penthouse, 165 W. 65th St., 10th Floor, 212-721-6500, www.lincolncenter.org

Stella Adler Studio, 31 W. 27th St., 3rd Floor, 212-689-0087, www.stellaadler.com
The Stone, Ave. C & 2nd St., www.thestoneny.com
Stonewall Bistro, 113 Seventh Ave., 917-661-1335
Sugar Bar, 254 W. 72nd St., 212-579-0222
The Supper Club, 240 W. 47th St., 212-921-1940, www.thesupperclub.com
Sweet Rhythm, 88 Seventh Ave. S. (betw Grove & Bleecker), 212-255-3626, www.sweetrhythmy.com
Swing 46, 349 W. 46th St. (betw 8th & 9th Ave.), 212-262-9554, www.swing46.com
Symphony Space, 2537 Broadway, Tel: 212-864-1414, Fax: 212-932-3228, www.symphonyspace.org
Table XII, 109 E. 56th St., NY, NY, 212-750-5656
Tea Lounge, 837 Union St. (betw 6th & 7th Ave), Park Slope, Brooklyn, 718-789-2762, www.tealoungeNY.com
Terra Blues, 149 Bleecker St. (betw Thompson & LaGuardia), 212-777-7776, www.terrablues.com
Theatre Row, 410 W. 42nd, 212-714-2442, www.theatrerow.org
Tito Puente's Restaurant and Cabaret, 64 City Island Avenue, City Island, Bronx, 718-885-3200, www.titopuentesrestaurant.com
Tonic, 107 Norfolk St. (betw Delancey & Rivington), Tel: 212-358-7501, Fax: 212-358-1237, toninyc.com
Town Hall, 123 W. 43rd St., 212-997-1003
Triad Theater, 158 W. 72nd St. (betw Broadway & Columbus Ave.), 212-362-2590, www.triadnyc.com
Tribeca Performing Arts Center, 199 Chambers Street, 10007, info@tribecapac.org, www.tribecapac.org
Trumpets, 6 Depot Square, Montclair, NJ, 973-744-2600, www.trumpetsjazz.com
the turning point cafe, 468 Piermont Ave. Piermont, N.Y. 10968 (845) 359-1089, http://www.turningpointcafe.com/
Village Vanguard, 178 7th Avenue South, 212-255-4037, www.villagevanguard.net
Vision Festival, 212-696-6681, info@visionfestival.org, www.visionfestival.org
Watchung Arts Center, 18 Stirling Rd, Watchung, NJ 07069, 908-753-0190, www.watchungarts.org
Watercolor Café, 2094 Boston Post Road, Larchmont, NY 10538, 914-834-2213, www.watercolorcafe.net
Weill Recital Hall at Carnegie Hall, 57th & 7th Ave, 212-247-7800
Williamsburg Music Center, 367 Bedford Avenue, Brooklyn, NY 11211, (718) 384-1654, www.wmccjazz.org
Wolf & Lamb, 10 East 48th Street, New York, NY 10017
Zankel Hall, 881 7th Ave, New York, 212-247-7800
Zebulon, 258 Wythe St., Brooklyn, NY, 11211, 718-218-6934, www.zebuloncafeconcert.com
Zinc Bar, 90 W Houston St., 212-477-8337, www.zincbar.com
Zuni, 598 9th Ave # 1, New York, NY 10036, 212-765-7626

RECORD STORES

Barnes & Noble, 1960 Broadway, at 67th St, 212-595-6859
Colony Music Center, 1619 Broadway, 212-265-2050, www.colonymusic.com
Downtown Music Gallery, 342 Bowery (between 2nd & 3rd St), 212-473-0043
J&R Music World, 13 Monroe Street, 212-238-9000, www.jr.com
Jazz Record Center, 236 W. 26th St., Room 804, 212-675-4480, www.jazzrecordcenter.com
Norman's Sound & Vision, 67 Cooper Sq., 212-473-6599
Princeton Record Exchange, 20 South Tulane Street, Princeton, NJ 08542, 609-921-0881, www.prex.com
Rainbow Music 2002 Ltd., 130 1st Ave (between 7th & St. Marks Pl.), 212-505-1774
Scotti's Records, 351 Springfield Ave, Summit, NJ, 07901, 908-277-3893, www.scotticd.com

MUSIC STORES

Charles Colin Publications, 315 W. 53rd St., 212-581-1480
Jody Jazz, 35 White St., 5th Floor, New York, NY 10013, 212-219-4050, www.jodyjazz.com
Manny's Music, 156 W. 48th St. (betw. 6th and 7th Ave), 212-819-0576, Fax: 212-391-9250, www.mannysmusic.com
Drummers World, Inc., 151 W. 46th St., NY, NY 10036, 212-840-3057, 212-391-1185, www.drummersworld.com
Roberto's Woodwind & Brass, 149 West 46th St. NY, NY 10036, Tel: 646-366-0240, Fax: 646-366-0242, Repair Shop: 212-391-1315; 212-840-7224, www.robertoswoodwind.com
Rod Baltimore Intl Woodwind & Brass, 168 W. 48 St. New York, NY 10036, 212-302-5893
Sam Ash, 160 West 48th St, 212-719-2299, www.samash.com

Sadowsky Guitars, 20 Jay St. Brooklyn, NY, 718-422-1123, www.sadowsky.com
Steve Maxwell Vintage Drums, 723 7th Ave, 3rd Floor, New York, NY 10019, 212-730-8138, www.maxwelldrums.com

SCHOOLS, COLLEGES, CONSERVATORIES

92nd Street Y, 1395 Lexington Ave, New York, NY 10018 212.415.5500; www.92ndsty.org
Brooklyn-Queens Conservatory of Music, 42-76 Main St., Flushing, NY, Tel: 718-461-8910, Fax: 718-886-2450
Brooklyn Conservatory of Music, 58 Seventh Ave., Brooklyn, NY, 718-622-3300, www.brooklynconservatory.com
Charles Colin Studios, 315 W. 53rd St., 212-581-1480
City College of NY-Jazz Program, 212-650-5411,
Columbia University, 2960 Broadway, 10027
Drummers Collective, 541 6th Ave, New York, NY 10011, 212-741-0091, www.thecoll.com
Five Towns College, 305 N. Service Rd., 516-424-7000, ext.163, Dix Hills, NY
Greenwich House Music School, 46 Barrow St., Tel: 212-242-4770, Fax: 212-366-9621, www.greenwichhouse.org
Juilliard School of Music, 60 Lincoln Ctr, 212-799-5000
LaGuardia Community College/CUNI, 31-10 Thomson Ave., Long Island City, 718-482-5151
Lincoln Center — Jazz At Lincoln Center, 140 W. 65th St., 10023, 212-258-9816, 212-258-9900
Long Island University — Brooklyn Campus, Dept. of Music, University Plaza, Brooklyn, 718-488-1051, 718-488-1372
Manhattan School of Music, 120 Claremont Ave., 10027, 212-749-2805, 2802, 212-749-3025
New Jersey City University, 2039 Kennedy Blvd., Jersey City, NJ 07305, 888-441-6528
New School, 55 W. 13th St., 212-229-5896, 212-229-8936
New York University-Jazz/Contemporary Music Studies, 35 West 4th St. Room#777, 212-998-5446, 212-995-4043
Princeton University-Dept. of Music, Woolworth Center Musical Studies, Princeton, NJ, 609-258-4241, 609-258-6793
Queens College — Copland School of Music, City University of NY, Flushing, 718-997-3800
Rutgers Univ. at New Brunswick, Jazz Studies, Douglass Campus, PO Box 270, New Brunswick, NJ, 908-932-9302
SUNY Purchase, 735 Anderson Hill Rd., Purchase, NY 914-251-6300, 914-251-6314
Turtle Bay Music School, 244 E. 52nd St., New York, NY 10022, 212-753-8811, www.tbms.org
William Paterson University Jazz Studies Program, 300 Pompton Rd, Wayne, NJ, 973-720-2320

RADIO

WBGO 88.3 FM, 54 Park Pl, Newark, NJ 07102, Tel: 973-624-8880, Fax: 973-824-8888, www.wbgo.org
WCWP, LIU/C.W. Post Campus
WFDU, http://alpha.fdu.edu/wfdu/wfdufm/index2.html
WKCR 89.9, Columbia University, 2920 Broadway Mailcode 2612, New York, NY 10027, Listener Line: (212) 854-9920, www.columbia.edu/cu/wkcr, jazz@wkcr.org
One Great Song, Hosted by Jay Harris, www.wmnr.org (at 6 on Saturdays, and at www.tribecaradio.net at 11AM Sundays and again on Monday and Thursday nights at 11PM.)

PERFORMING GROUPS

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

ADDITIONAL JAZZ RESOURCES

Big Apple Jazz, www.bigapplejazz.com, 718-606-8442, gordon@bigapplejazz.com
Louis Armstrong House, 34-56 107th St, Corona, NY 11368, 718-997-3670, www.satchmo.net
Institute of Jazz Studies, John Cotton Dana Library, Rutgers- Univ, 185 University Av, Newark, NJ, 07102, 973-353-5595
Jazzmobile, Inc., 154 W. 126th St., 10027, 212-866-4900, www.jazzmobile.org
Jazz Museum in Harlem, 104 E. 126th St., 212-348-8300, www.jazzmuseuminharlem.org
Jazz Foundation of America, 322 W. 48th St. 10036, 212-245-3999, www.jazzfoundation.org
New Jersey Jazz Society, 1-800-303-NJJS, www.njjs.org
New York Blues & Jazz Society, www.NYBluesandJazz.org
Rubin Museum, 150 W. 17th St, New York, NY, 212-620-5000 ex 344, www.rmanyc.org. ■



Martin Wind

"Martin Wind Quartet DVD "Live At JazzBaltica" Release on February 19 & 20, 2010 at the Kitano NYC

While often seen and heard as a sideman with a host of leading jazz artists, Martin Wind returns to the intimacy of The Kitano, as the leader of his own quartet featuring *Scott Robinson (sax)*, *Bill Mays (piano)* and *Tim Horner (drums)*.

The appearance celebrates the release of Wind's first DVD *Live at JazzBaltica*, which was recorded live by German Public Television on July 4th, 2008 at the JazzBaltica Festival in Salzau, Germany.

Martin Wind has made a name for himself as bassist of the trios of Bill Mays, Dena DeRose, Bill Cunliffe, and Don Friedman, as well as Matt Wilson's band "Arts and Crafts" and the Vanguard Jazz Orchestra. He has released more than a dozen albums as a leader/co-leader, and his most recent quartet album *Salt 'n' Pepper!* documents the beginnings of his first "real" working band. Two years and a few trips to Europe later this group has evolved into an organic, tightly woven unit.

Wind made his first appearance at the JazzBaltica Festival in 1997 after winning the first Cognac Hennessy/Blue Note Jazz Search with his group "Dreiklang" and has been affiliated closely with the festival ever since. Over the past twelve he has appeared there with an array of artists including Benny Golson, Cedar Walton, Pat Metheny, Joe Lovano, Greg Osby, Gary Smulyan, Randy Brecker, Lee Konitz, Bill Charlap, Hank Jones and Bobby Hutcherson. In July of 2008 Martin Wind was invited to present his own quartet on the main stage of this unique festival in his native state of Schlesig-Holstein in Northern Germany and the results can be heard on the group's new DVD "Live at JazzBaltica" and at the Kitano, 38th Street and Park Avenue on February 19 and 20, 2010. www.martinwind.com

2nd Annual Charles Mingus Festival Saturday and Sunday, February 13 and 14 in NYC

The music and legacy of Charles Mingus will be returning to Manhattan School of Music on Saturday, February 13 and Sunday, February 14, 2010, when MSM collaborates with Let My Children Hear Music/The Charles Mingus Institute to host the 2nd Annual Charles Mingus Festival. This two-day tribute to Mingus is being produced by Sue Mingus and Justin DiCioccio, who collaborated on last year's successful Charles Mingus Festival. Last year's festival featured 1st Charles Mingus High School Competition, open to high schools in the northeast.

On Saturday evening at 7:00 p.m. at St. Bartholomew's Church (located at Park Avenue and 50th Street) the Mingus

Orchestra will be showcasing music from Mingus's blues and gospel roots. This concert, "Better Get It In Your Soul" will showcase music where it all began for Mingus – in the Church. Gunther Schuller will be on hand to introduce the program, and to conduct his arrangement of "Noon Night" from "Epitaph." Other tunes to be performed will include gospel songs such as "Better Get it in Your Soul," "Wednesday Night Prayer Meeting" and "Consider Me, Oh Lord" a long ago collaboration of Mingus's music set to text by Langston Hughes, to be narrated by Ku-umba Frank Lacy. The concert will also include the premiere of Michael Rabinowitz's arrangement of Mingus's "Noddin 'Ya Head Blues'" for flute, bassoon and clarinet. This work is an example of Mingus's vision to expand the instrumental possibilities of jazz beyond the norm of saxophones, trumpets, trombones and rhythm sections. He believed in using all genres of music scoring for French horn, clarinets, flutes, the harp and bassoon as well.

This concert was conceived not only as an introduction and opportunity for the competition's high school students coming to New York the chance to experience a performance showcasing Mingus's music in one of New York City's premier cultural and spiritual centers, St. Bartholomew's Church, but to also give New York City concertgoers the thrilling

opportunity to hear Charles Mingus's music in a setting where it all began – the Church. Joining the Mingus Orchestra as guest artist will be the young, Colombian Harpist Edmar Castaneda. Musicians performing in the Mingus Orchestra will include Vincent Herring, alto saxophone; Wayne Escoffery, tenor saxophone; Ku-umba Frank Lacy, trombone/vocals; Kenny Rampton, trumpet; Michael Rabinowitz, bassoon; John Clark, French horn; Douglas Yates, bass clarinet; Jack Wilkins, guitar; Boris Kozlov, bass; and Donald Edwards, drums; and Edmar Castaneda, harp. The Mingus Orchestra at St. Bartholomew's Church is a FREE concert and open to the public. For information call 212 736 4749.

Sunday will focus on the Charles Mingus High School Competition, open this year to high school jazz combos and big bands hailing nationwide, as well as concerts by the MSM Mingus Combo and the Mingus Dynasty. An awards ceremony, announcing the winning high school combo and big band, will conclude this year's 2-day Charles Mingus Festival. The Charles Mingus High School Competition will be held in Manhattan School of Music's John C. Borden Auditorium, beginning at 10:00 a.m. This year's competition will include big bands and combos representing twelve schools from across the country. Serving as adjudicators for the first round of pre-screening CDs were prominent jazz educators and musicians including Justin DiCioccio, Gunther Schuller, Robin Eubanks, Conrad Herwig, James Newton, Christian McBride, Donny McCaslin, Andrew Homzy, Boris Kozlov and others.

For more information: Manhattan School of Music, 120 Claremont Avenue, New York, New York, 10027-4698, 917 493 4429 tel, 212 749 7561 fax, www.msmlnyc.edu

Jazzmobile Winterfest at Gospel Uptown

Jazzmobile is pleased to announce that its first ever Winterfest is being held at Gospel Uptown, Harlem's hottest new spot for music and great food. Scheduling makes it convenient for jazz fans to come straight from work or wherever you are, join Jazzmobile at Gospel Uptown and heat up the cold winter nights with:

The February schedule includes a February 20 date where Jazzmobile hosts the National Black Touring Circuit's Black History Month Play Festival featuring Vanessa Rubin in *Yesterdays: An Evening with Billie Holiday* at the National Black Theater with a special post-performance discussion. February 22 Jazzmobile partners with a consortium of New York City presenters for Composers Now and will present Wycliffe Gordon in a special presentation at the Schomburg Center

Also coming up in April, Jazzmobile celebrates Jazz Appreciation Month with a number of concerts and events including the first Jazz Vocal Showcase taking place over four weekends in venues throughout Harlem with three special tribute concerts pay-



Justin DiCioccio and Sue Mingus

ing homage to Billy Eckstein, Alberta Hunter & Gloria Lynne. Reservations Required: 212-280-2110 \$20 Food/Drink Minimum, Tickets: Ticker Annex 866-388-4TIX, www.jazzmobile.org, www.gospeluptown.com

LI Winterfest Jazz on the Vine 2010 Promises to Heat Things Up With More Concerts, New Performers, Award Winning Wine, and 7 Grand Pianos

LI Winterfest Jazz On The Vine invites you to get out of the cold and warm up with a hot lineup of premium Jazz performances at the 3rd Annual Long Island Winterfest, which runs from February 13th to March 21st across the East End. The program features renowned jazz musicians, local and otherwise, performing **free-admission** concerts at winery tasting rooms and other venues every weekend afternoon over the six-week period. According to the Long Island Convention and Visitor's Bureau, "Winterfest is a great time to come out east, enjoy a free concert at an area winery, and stay for a while." In addition to concerts, area hotels, B&Bs, transportation companies, restaurants, retailers and other attractions are offering some great deals tied in with the promotion. The organizers already have some 60 different jazz artists signed on and more than 100 offers, special travel promotions and getaways will tempt visitors to make a weekend out of LI Winterfest events. For a full concert schedule and access to all festival promotions, visit www.liwinterfest.com and don't forget to register to receive weekly information about the upcoming concerts.

A major highlight of this year's Winterfest Jazz on the Vine is the Steinway Series. Steinway & Sons, maker of the world's finest pianos, is moving at least seven of its extraordinary grand pianos (supplied directly from its Melville, Long Island showroom location) into select vineyards for headliner performances, including two Festival kickoff concerts. On February 6th, the three world-renowned, Grammy-award winning female vocalists of JaLaLa will per-



Dwayne Kerr

form at Raphael Vineyard. Lauren Kinhan of JaLaLa also sings with Grammy Award-winner *New York Voices*; Janis Siegel and Laurel Masse are known for their performances with Grammy Award winning *Manhattan Transfer*. Reminiscent of a contemporary Andrews Sisters, The JaLaLa group is, as you would expect, backed by top-notch piano, bass, drums and horn players – and is sure to delight audiences.

The second Steinway Series kickoff concert is on Friday February 12th at 7 p.m., at Wolffer Estate Vineyards. Grammy Award nominee, Steinway Artist, and the East End's own Judy Carmichael, a world-renowned stride pianist and her band will transport listeners back to the golden age of Jazz. The Steinway Series will continue every weekend, offering visitors a rare chance to enjoy not only featured musicians but also the beauty and sound of magnificent Steinway Grand pianos.

2010 Winterfest Jazz on the Vine events are being organized by the East End Arts Council and the Long Island Wine Council, with support from the Suffolk County Department of Economic Development under the auspices of the Office of Film & Cultural Affairs, the Long Island Convention and Visitors Bureau, and Steinway, as well as assistance from Teatro Experimental Yerbabruja and Peconic Public Broadcasting. Conceived in 2006 as a festival to generate increased business on the East End during the slowest part of the year, the program is well on the way to becoming a regional and even national attraction.

Suffolk County Executive Steve Levy states "this is the type of program that reflects why Suffolk is a great place to explore and enjoy all year long." According to Steve Bate, Executive Director of the LI Wine Council, "The Long Island Winterfest Jazz on the Vine Program just keeps getting bigger and better. This year we will have even more winery venues to host a truly outstanding lineup of performers. The past two years have clearly demonstrated that the combination of great music and fine wine makes the East End a wonderful winter weekend destination. We're really looking forward to a terrific program this year."

Pat Snyder, Executive Director of the East End Arts Council, concurs. It is the Arts Council who handles all musician bookings, and this time she knew the festival had reached a milestone when, after

posting the call for musicians, she received "over 90 applications in a single day."

A partnership is continuing with *Teatro Experimental Yerbabruja* – a LI based not-for-profit which incorporates the arts, music and theatre in efforts to promote constructive social change and understanding among LI's increasingly diverse residents. "We particularly appreciate the fact that Jazz has long been a prime example of how the arts can help build bridges among culturally diverse artists and audiences," states a Teatro representative. In addition to helping with the identification and selection of prospective Jazz artists, Teatro will translate into Spanish and distribute all *Winterfest Jazz on the Vine* promotional materials. For a full concert schedule and access to all festival promotions, visit www.liwinterfest.com and don't forget to register to receive weekly information about the upcoming concerts.

National Jazz Museum in Harlem February Schedule

The National Jazz Museum in Harlem's February 2010 schedule of events are chock full of choices for all from newcomers to the music to seasoned fans of music.

Three of the brightest emerging stars in jazz will be performing live—pianist Jonathan Batiste in a trio setting for the museum's latest public program, Jazz at the Players; and, on separate evenings, drummer Sunny Jain and bassist Ben Williams at Harlem in the Himalayas. These performances will display three approaches to modern jazz that may portend the future directions of the music!

Todd Bryant Weeks will discuss his work as a writer and author of a well-regarded bio of trumpeter/KC legend Oran "Hot Lips" Page for Jazz for Curious Readers. Veteran trumpeter Lew Soloff is the first guest of the flagship Harlem Speaks series this month, following by Harlem-based dancer and choreographer George Faison.

According to museum board member Dr. Billy Taylor, jazz is America's classical music. So it's no surprise that the jazz idiom touches other art forms such as dance and cinema. This month brings a particular focus on film, as Jazz for Curious Listeners features rarely seen footage and classic instances of Ornette Coleman, Sidney Bechet, Charles Mingus and Billie Holiday. Our monthly Saturday Panel focuses exclusively on the jazz/cinema dynamic. There's also a Special Event in which the Academy Award-nominated documentary, *A Great Day in Harlem*, will be screened, followed by a discussion with filmmaker Jean Bach. There's something for everyone, so mark your calendars!

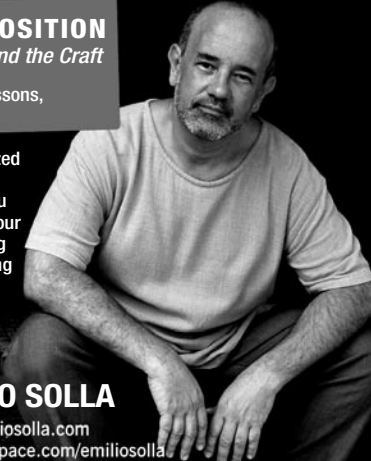
February highlights include: Harlem Speaks: Lew Soloff and George Faison, Jazz for Curious Listeners: Jazz on Film; Saturday Panel: A Look at Jazz and Cinema; Jazz at the Players: Jonathan Batiste Trio; Jazz for Curious Readers: Todd Bryant Weeks; Harlem in the Himalayas: Sunny Jain and Ben Williams, Special Events: *A Great Day in Harlem*.

For more information, The National Jazz Museum in Harlem, 104 East 126th Street, New York, NY 10035, 212 348-8300, <http://www.jmih.org/> ■

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2010 NEA Jazz Masters Awards Ceremony & Concert

Rose Theater, Jazz at Lincoln Center
January 12, 2010

By Ken Weiss

Jazz has certainly taken some heavy hits of late with the closure of many jazz clubs and record stores, a shrinking economy, the demise of the CD and the all too frequent deaths of its practitioners. Well, thank goodness for the National Endowment for the Arts and their Jazz Masters Awards because at least one night a year the national jazz community unites under one roof for a celebratory hug. Since 1982 the NEA has awarded 114 living jazz legends with jazz' highest honor and this year's eight recipients each received a \$25,000 grant.

The feted artists included pianists/composers 79-year-old Muhal Richard Abrams (co-founder of the AACM), 75-year-old Cedar Walton and 66-year-old Kenny Barron, "vocalese" stylist 79-year-old Annie Ross (best known as a member of Lambert, Hendricks & Ross), multi-instrumentalist/composer and early originator of world music 89-year-old Yusef Lateef, big-band composer/arranger 82-year-old Bill Holman, ground-breaking vibist/composer 68-year-old Bobby Hutcherson and record producer/LP pioneer 90-year-old George Avakian.

The Jazz at Lincoln Center audience was treated to a night filled with many highlights and beautiful moments. Short videotaped interviews preceded each new Jazz Master, revealing their personalities and achievements, and the Jazz at Lincoln Center Orchestra sat ready to perform songs handpicked by each awardee. Abrams, after an introduction by David Baker, said, "This music, jazz music, has a discipline that comes from practice, that's very good for life in itself," before leading the orchestra through his "2000 Plus the Twelfth Step." Wynton Marsalis, speaking on behalf of the JLCO, declared prior to playing the challenging piece that, "We're scared to death." James Moody, who first worked with Barron when the pianist was 18 and had recommended him to Dizzy Gillespie, divulged some of his insider knowledge as Barron's roommate in the Gillespie band in saying, "Every morning Kenny would make a peanut butter sandwich while in his underwear and then smoke a cigarette as if he had just finished a Thanksgiving dinner." Barron appeared and said, "I had asked James not to tell that story!" Barron's heartfelt solo performance of "Song for Abdullah" was in honor of Abdullah Ibrahim and a thinly veiled plea to include the South African pianist in next year's crop of Jazz Masters. Dan Morgenstern introduced Holman, who acknowledged Lester Young and addressed the cool jazz label hung on West Coast jazz saying, "People call it cool jazz, I don't know about cool, every time I played it I was panic stricken." He then led the JLCO along his "Make My Day." Hutch-



Back (left to right): Rocco Landesman, Cedar Walton, Bobby Hutcherson, Bill Holman, Kenny Barron, Wayne Brown; Front: (left to right): Yusef Lateef, George Avakian, Muhal Richard Abrams, Annie Ross

erson was brought out by Gerald Wilson who took the opportunity to plug his own box set recordings, saying he had hired Hutcherson at a young age and the vibist's work was included in the box set. Curiously, Hutcherson did not perform, choosing to watch as Warren Wolf played vibes on his classic composition "Little B's Poem." Jimmy Cobb did the honors for Lateef and commented that Lateef was such a gentleman that when he decided to leave Cannonball Adderley's band he gave two years notice. Lateef presented "Brother Hold Your Light," utilizing various reeds, flute and vocalizations along with help from percussionist Adam Rudolph to organically ground the night's presentation. Rocco Landesman, the new chairman of the NEA, introduced Annie Ross who noted that she was billed as the "Scottish Shirley Temple" when she arrived in Los Angeles as a child actress but had a life altering experience after hearing an Ella Fitzgerald record. Singing "Music is Forever," Ross incorporated the names of late jazz greats into the lyrics, causing a touching effect. Cedar Walton was preceded by Jimmy Heath who pointed out that although Walton appears very serious on stage, he can be rather funny. Once, after being offered a low paying gig, Walton pronounced the op-

portunity as "commission impossible." Walton's rendition of "Dear Ruth," a piece dedicated to his mom, was quite powerful. The concert concluded with A.B. Spellman and the affable Paquito D'Rivera warming up the audience for George Avakian. D'Rivera said to Spellman, "I'm so glad you're here, after nine o'clock I run out of English words." Avakian emphatically stated that the biggest disappointment of his career was having Duke Ellington and Louis Armstrong under contract and not being able to record them together. He made partial amends by having Marsalis play Armstrong's role as the JLCO played Ellington's "Stompy Jones."

As the long event closed, a massive gathering collected in the lobby, merging jazz legends with fans and numerous other musicians. Many stayed late, unwilling to leave the love fest. If you adore jazz this free event is hard to beat and the city's best hang of the year. It's not just that you've got so many of the music's historic figures in one space; it's also having the opportunity to speak with heroes. Where else are you going to be able to share a beverage with Gunther Schuller, see Cedar Walton and George Cables hanging with Cecil Taylor (who looked way hip in that tan American Indian leather outfit) or find out where Roy Haynes got those way-out stunning shades he was wearing?

Now that the 2010 awards have been handed out, it's time to look towards the future. The Jazz Masters are chosen from nominations submitted by the public. Since Kenny Barron has already placed his vote, how about some votes for deserving artists such as Sam Rivers, Roscoe Mitchell, Anthony Braxton, Pharoah Sanders, Eddie Palmieri, Poncho Sanchez, Jack DeJohnette, Charlie Haden, George Lewis and Paul Bley?

"No problem can be solved from the same level of consciousness that created it."

—Albert Einstein

**Manhattan School of Music
Jazz Orchestra featuring
Dave Liebman and Vic Juris
Sketches of Spain
CD Release Party
Live at Dizzy's Club Coca-Cola
November 9, 2009**

By Dimitry Ekshtut

When Justin DiCioccio, Director of Jazz Studies at Manhattan School of Music, sets his sights on an ambitious new project for his students, the results are typically nothing short of astounding. Having recently taken on the formidable challenge of interpreting Charles Mingus' vast repertoire with the MSM Jazz Orchestra, DiCioccio turned to Miles Davis' mesmerizing album *Sketches of Spain* as the next adventure for the precocious musicians under his tutelage. Saxophonist Dave Liebman and guitarist Vic Juris sat in with the ensemble at Dizzy's for what proved to be a night of captivating music.

An array of beautiful textures cascaded from the stage as the orchestra began with the majestic opening notes of "Concierto de Aranjuez." The large, diverse ensemble included much more than the standard assortment of big band instruments. Among the others, a bassoon, an alto flute, a harp, a timpani set, and even a laptop computer could be seen tightly packed onto the generously apportioned stage. The combination of instruments produced a wonderful variety of orchestral color steeped in the "third stream" tradition of Miles' collaboration with composer/arranger Gil Evans. The orchestra stuck mostly with the musical equivalent of earth tones – sandy, grainy, oft-arid textures reminiscent of the desert or some other dry, voluminous expanse. Liebman's soprano saxophone filled in for Miles' trumpet through most of the performance, with Juris serving as an indispensable collaborator on both nylon-string and electric guitar.

The consummate professionalism inherent in the orchestra's playing was a highlight and a pleasure to experience, making possible some great exchanges amongst the assembled musicians. A wide variety of percussion instruments added just the right touch, as in the case of castanets and rain stick on "Will O' The Wisp." Juris delivered a powerful solo over a slinky bass groove complemented by electric keyboard, while Liebman summoned improvisation full of fiery passion matched with otherworldly technique. As a whole, the ensemble does not shy away from the formidable task of performing this intricate and delicate music. Rather, the orchestra engages the music, grabbing it by the proverbial horns, never relinquishing control. The clarity of tone, color, and texture that this musical bravery affords is indispensable for the music to reach its full emotional potential. A grand restatement of the theme is heard at the section's close.

The journey continued with a loping 6/4 feel on "The Pan Piper", a song distinctly reminiscent of travel. Liebman dug into the melody to unearth some brilliant moments, his soprano at times tinged

with the soulful inflections of klezmer. As the larger ensemble faded away, an ethereal and dramatic piano solo emerged with a percussion and rhythm section accompaniment. Juris had by now switched to electric guitar, rising above the orchestra to contribute a slightly processed amplified sound. His volume swells added to the floating, aquatic quality of sound that the piece was slowly taking on. Not one to be outdone, Liebman revealed what appeared to be a tiny wooden flute. The solo that followed seemed as though a deeply spiritual and transcendent listening experience, as Liebman culled pristine note after note out of the instrument. Yet in just a flash, he was off at breakneck speed on a series of increasingly dramatic double- and triple-tongued riffs. The rest of the orchestra resurfaced to reclaim the song, with the bassoonist soloing just above the fray of lower brass.

Suddenly, a brass fanfare evoking a marching fife and drums ensemble materialized to mark the beginning of "Saeta". The juxtaposition of Spanish music with that of greater Europe and the Near East is explored here and throughout the suite. Intentional or not, Spain was indeed a historical crossroads of worlds and cultures, making it a fitting subject for the orchestra's and soloists' probing explorations. Liebman in particular made a genuine effort to seek out something new, progressing through a slew of multiphonics, screeches, and other extended techniques to get at the core of the music.

The last portion of the suite, entitled "Solea", began with close voicings in the flutes. The dream-like quality of the sound was quickly replaced, however, by a driving rhythm section beat. Listening to the orchestra, it became apparent just how much the Spanish elements had been mixed with the more contemporary drumming and grooving bass lines which Miles hinted at, becoming the vogue only a decade or two after the original album's release. As the orchestra gained momentum, DiCioccio turned to the audience and enthusiastically implored everyone to participate in the music by clapping. The whole band clapped right along with everyone else as one percussionist took a heated solo on the cajon. Meanwhile, Liebman and Juris continued to feed off each other's playing and energy on the bandstand, clearly savoring the chance to make music together in such an exceptional configuration. Juris opted for a muscular, rock-influenced feel complete with a bevy of guitaristic licks for his solo. Liebman stood listening, floating in the ether of the music. The sound continued to grow and grow, rising and falling with the energy of a tidal wave lapping ever closer against the shore, only to be followed by calm waters as the piece crept ever closer toward its end.

Both guest artists performed with a great deal of sincerity, selflessness, and none of the "just another college gig" hang-ups that could easily derail lesser musicians in similar situations. Fortunately for everyone involved, viewing the members of the MSM Jazz Orchestra merely as students does not do justice to the high levels of professional and artistic achievement some of its members have already attained. The quality of the performance, arrangements and DiCioccio's conducting were all top notch – a level of musicality that not only DiCioccio himself but many

others have come to expect from the standout players at Manhattan School of Music.

**Steve Grossman
Jazz Standard
November 22, 2009**

PERSONNEL: Steve Grossman (Tenor); David Hazeltine (Piano); John Weber (Bass); Jason Brown (Drums).

By Dan Adler

Steve Grossman has lived and worked in Europe for two decades, and has not performed in New York for at least fifteen years. Born in New York City, Grossman was 18 years old when he replaced Wayne Shorter in the Miles Davis band. In 1972, he joined Elvin Jones to record "Live at the Lighthouse" alongside David Liebman and Gene Perla, an album which is hailed by many as the epitome of high-intensity post-Coltrane Tenor playing. Later in the 70's, as Fusion erupted, Grossman and Perla went on to form the "Stone Alliance" fusion group, and Grossman recorded solo albums with Jan Hammer and others. In the early 1980's, Grossman made a 180 degree turn and started playing straight ahead hard bop with a Sonny Rollins/Dexter Gordon sound, and his repertoire became mostly standards. As the years progressed, Grossman's style has evolved into a unique blend of these two periods in his life. The sound, material and overall feel continues to be hard-bop, but the intensity and "outside" playing of the 70's find their way into almost every solo, making the end-result exhilarating and energetic.

For this historic four-night run at the Jazz Standard, Grossman picked three extraordinary New York players to match his repertoire and energy level. David Hazeltine, one of the most versatile pianists on the scene, John Weber, a powerhouse bass player who is equally at home with old-school giants and young lions, and Jason Brown, a young Drummer who is quickly making his mark on the New York scene.

Grossman opened the first set with the old standard "There's a Small Hotel" (from his "Small Hotel" CD with the Cedar Walton trio) and his deep-in-the-groove time feel immediately electrified the audience. It was clear that his version was influenced by the live Charlie Parker version on Savoy, and yet Grossman has developed his own hard bop vocabulary. His lines convey an impeccable harmonic and chromatic logic, and his eighth notes are even and way behind the beat, eliciting fire and ice all at the same time.

To warm things up even further, Grossman called a Blues, which he and John Weber started as a duet. Weber played with no amp, his beautiful acoustic sound captured through a microphone, as he took one of many great solos for the evening. Grossman was also trying to sound as acoustic as possible. With two directional microphones, one placed facing the drummer and one facing the audience, he constantly moved between the two, trying to find the best sound that would balance with the rest of the group.

The first Grossman original “Extemporaneous” followed as medium up-tempo. This comes from one of Grossman’s excellent studio albums “Time to Smile” (which also featured Tom Harrell). Hazeltine’s solo was deeply steeped in the Tommy Flanagan/Wynton Kelly tradition. Clear, thoughtful bop lines, two-handed block chords and double time runs all came together to create a cool and swinging solo that delighted the audience and set the stage perfectly for a characteristically powerful Grossman solo. The audience which packed the club seemed to know exactly what they came for, and you could see people exchanging knowing glances as Grossman quoted “Exactly Like You” several times, as well as some of his own licks and pet phrases.

The ballad for the first set was “Soultrane”, made famous by Coltrane’s version on the album of the same name, and also recorded by Grossman more than once. For this rendition, Grossman was content with handing the main solo over to Hazeltine, while he concentrated on rendering the melody with his round, beautiful sound and embellishments.

A more modern Grossman original, “Katonah”, found the quartet reaching deeper into the Coltrane heritage. Hazeltine took the cue from Grossman, and seamlessly transformed into early-Tyner style, pushing Grossman to new heights. Grossman pulled all the stops, firing off his early-period mix of chromatic and pentatonic phrases, sometimes turning his back to the audience to face the extraordinary drummer Jason Brown, with whom he clearly enjoyed interacting very closely and trading fours and eights.

“Fungii Mama” was the perfect closer for the first set. The catchy Blue Mitchell head with its Latin feel and Rhythm Changes form make this one of Grossman’s favorite vehicles for weaving his memorable and exciting hard-bop lines.

The second set opened with “Circus”, another old tune that Grossman recorded several times (“I’m Confessing” and “Time To Smile”). “Time Was” followed suit, rendered as a medium tempo standard which Grossman recorded on his “Live At Café Praga” album. Both of these re-established the hard bop mood for the new audience that joined, and for those of us who stayed for both sets. Hazeltine, Weber and Brown were all in top form, each getting ample solo spots as Grossman generously waved them in, and encouraged them with words and gestures.

The bop mood soon gave way to a hard hitting version of “Taurus People”, from the “Live At the Lighthouse” album. Grossman has since recorded this song several times (most recently on his album with the great Johnny Griffin). This song had all the raw energy and fire of early Grossman, and of course the rhythm section was right there with him at every step.

The Mal Waldron ballad “Soul Eyes”, another Coltrane favorite, gave Grossman another opportunity to showcase his beautiful tone and emotionally charged ballad rendition. Hazeltine took a memorable solo, occasionally quoting phrases from Meccoy Tyner’s timeless solo, but ultimately making his own statement that drew several “yeah’s” from Grossman and the audience. Grossman took a mighty solo and

ended with one of his famous solo cadences that left the audience in a state of bliss.

The standard “I Hear a Rhapsody” was possibly one of the highlights of the evening. As Grossman shifted back and forth between his bop-oriented eighth note lines and his post-Coltrane sixteenth note flurries that he was famous for in the 70’s, the audience seemed to get especially excited and his solo won some of the most enthusiastic applause of the whole evening. The evening closed with Dizzy Gillespie’s classic “Night In Tunisia” which Grossman recorded on one of his best studio albums “Hold The Line”. Grossman bid everyone an emotional goodbye and a heartfelt thank you, and the audience was unanimous in agreeing that none of us want to wait so long to see him in New York again.

**Helen Sung –
Ron Carter Duo
Paul Robeson Center
for the Arts
Princeton, New Jersey
December 11, 2009**

By Ken Weiss

Princeton’s JazzNights is an organization started in 2002 by two jazz fans, Mary Wisnovsky and Maitland Jones, who were frustrated by the lack of jazz in their community and decided to take matters into their own hands. Their vision was to import nationally respected musicians to Princeton to play in the intimacy of a living room setting with a focus on duos and trios and some fine wine free with admission. When they booked pianist Helen Sung for their 36th event and spread the word that she was bringing bassist Ron Carter as her sparring partner, the reservation list was immediately overrun, necessitating a move from a private home to the comfortable confines of Princeton’s Paul Robeson Center for the Arts in partnership with the Arts Council of Princeton.

Sung, one of the bright young stars on the scene and a semi-finalist of the 1999 Thelonious Monk International Jazz Competition, first encountered Carter as a student at the Thelonious Monk Institute of Jazz Performance where he was the artistic director and had played in duo with him earlier in 2009 at the Rubin Museum of Art.

Sung’s self-professed pre-concert jitters were understandable, it’s a daunting task having to go toe-to-toe with a true living legend such as Ron Carter, but once the concert started, there were no false steps. Although separated in years by four decades, they complemented each other well, sharing a common ground forged by classical training, impeccable talent and most of all, innate elegance. Sung navigated numerous genres with a natural ease, impressing with some hard swinging jazz, some Spanish folk and a touch of romance to go along with the ever-present classical forms.

The song selection consisted of plenty of chestnuts such as Bacharach’s “Wives And Lovers,” Kern’s



Helen Sung

“The Song Is You,” and Monk’s “In Walked Bud” and “Eronel.” Sung used the opportunity to display her winning compositional chops with her Isaac Albeniz inspired tune “Shall We Tango” and with “Reconception,” a variation on George Shearing’s “Conception.”

The night’s highpoint came on Carter’s original composition “Little Waltz” which appeared to inspire the artists with a special focus and at one point they even flashed bright smiles to each other. The wistful piece was captivating with its warm tones and rich use of space. Other highlights included Sung’s solo rendition of “Nice Work If You Can Get It,” preceded by her announcement that, “The one thing that terrifies me even more than playing with Mr. Carter, is playing solo,” and also Carter’s solo during “Wives And Lovers.” While lightly striking his bass strings, Carter created whispery variations and then used right handed oscillations to conjure up sounds akin to internal piano strings manipulation, earning the biggest cheer of the evening.

This performance was one of the top ten I witnessed in 2009 and Sung summed it up well by saying, “To play with Mr. Carter a second time was wonderful, it was like continuing a musical conversation. We got the chance to delve a little deeper into the music.” Although the song selection could have been a bit more modern, the playing was uniformly breathtaking from both participants. The room proved to be acoustically superior and intimate, a perfect setting to witness Carter stretch out with the help of a gifted accompanist, especially one with whom he shared such outstanding chemistry. The audience, which was not necessarily a jazz audience, was often on the edge of their seats, swept up by the music’s excitement and beauty. One overheard post-concert comment was, “That was almost good enough to make me like jazz!” ■

Jon Gordon

By Gary Heimbauer



JJ: Jon, as a native New Yorker who took an active interest in jazz at a young age, you've witnessed the evolution of the New York jazz world for a few decades. What kind of changes have you witnessed?

JG: I've seen a lot of changes since I first started going to the clubs in 1983. For one thing, there were many affordable places for students to hear music in New York—that's certainly changed. There aren't as many sessions. Also, we don't have the older cats to go hear as much—Doc Cheatham, Edie Chamblee, Benny Carter, Mel Lewis, Milt Hinton, Flip Phillips, Eddie Locke, et al. I think that musicians in their teens and 20's really missed some of that, and I try to pass on some of the stories those guys told me. But I think the music is going in some great directions these days — Maria Schneider, Jim McNeely, Mark Turner, Kurt Rosenwinkel, Ed Simon are all very special players and composers who I think, among others, are taking the music to a great place.

JJ: I think it is incredible that you were first inspired by jazz after listening to a Phil Woods record, and then ended up studying with Woods for a few years! That must have been an incredible feeling for you. Can you talk about your time with Phil? How did it impact you as both a person and a musician?

JG: I actually studied with Phil for two years. What an experience! He was my hero, and I'm still so thankful that he gave me a shot. It had a huge impact on me. If a guy like that says "Go home and learn this and don't come back until you do," you learn it. And

when he told me he believed in me it did a great deal for my confidence on all levels.

JJ: When you worked with guys like Red Rodney, Barney Kessel, and Clark Terry, people who were there for the birth of modern jazz, and who were the original innovators of the music, did you get a chance to pick their brains about what it was like in the bebop days? Did they tell you any memorable stories that you can share with us, so that we can print them, and provide them to the world?

JG: As far as stories go, I'm not sure how many would be okay to tell. But yes, the three you mentioned, Red Rodney, Barney Kessel, and Clark Terry were incredible to meet, speak with and play with. I toured some with Red in 1988 when I was still in college, and played some concerts with Barney Kessel at the Oslo Jazz Festival - one with Joe Williams that was amazing! And I played with Clark at the Oslo Jazz Festival and a number of times with the Jazz Nativity, and in a few other contexts. One of my favorite gigs ever was with Clark — he's so amazing! It was me, Clark, Roland Hanna, Dennis Irwin, and Lewis Nash at Carnegie Hall in February of 2001, I think, playing with the New York Pops Orchestra. That was a great night! But if I had to pick one guy for stories, I think it would have to be Milt Hinton. In 1991 I played a jazz cruise with Maria Schneider, and I wound up sitting with Jackie and Dolly McLean, Ben and Inez Riley, and Milt and Mona Hinton. Jackie had invited me to join them when I met him at the airport. He and Dolly were invited guests, so he hadn't brought his horn. I offered him mine, and to thank me he invited my girlfriend and I to sit with them. But on that cruise, you were at the same table for lunch and dinner all week. The stories! Unbelievable! Milt had stories about Al Capone saving his finger as a child, Louis Armstrong giving him music lessons in 1923 when he delivered the paper where he was working with King Oliver, Jackie Gleason getting him on his show, thus breaking the color barrier in the studio scene in New York, touring with Cab Calloway—what an education I got that week.

JJ: The Thelonious Monk International Jazz Competition is one of the most prestigious and highly regarded of its kind. The finalists and winners are all household names - in the households of jazz fans, that is! You won the competition in 1996 based on the scores of a panel of judges that included Wayne Shorter, Jackie McLean, Joe Lovano, Jimmy Heath and Joshua Redman! How did this impact you in both your life and your career?

JG: The Monk Competition experience was a great one for me, and I'm very thankful for it. It did open a few doors; it didn't make me rich and famous, but all

you want as a musician is a chance to play, grow, and develop, and the Monk competition did help with that. The other things come over time, and it's sometimes better that way than to burn out in your 20's. But I think you have to go into those situations with no expectation, and just have fun. I have great friends who are incredible players that I feel should have been there the year I was and who didn't make it to the semi's or finals. There's a lot of luck involved in anything like that, and I'm just thankful for my experience with it.

JJ: What is your day to day life like? What activities have you been involved in as of late?

JG: My day to day life involves teaching at Purchase College two days a week, private students from a number of other New York area jazz schools, a steady Thursday at Smoke with Bill Mobley's Big Band, gigs with various groups of my own, and tours here and there with a number of different people. I just had a short tour in upstate New York, I did the Jazz Nativity at Birdland last month, previous to that I performed on the Jazz Cruise and toured Japan in the fall. I was also in Australia last year for a tour. Coming up in February, I'll be doing a master class at Mansfield University in Pennsylvania, my nonet will be at the Brooklyn Lyceum February 7 and Solo February 28, also playing in Philly at Chris' Jazz Café with Grant Stewart February 6, the 55 Bar with Aki Ishiguro February 9, the steady Thursdays at Smoke, January 31 with trumpeter Dave Smith at the Lyceum, etc. I always update my site with gigs as they come up.

JJ: Do you have a new CD or a new group we should know about?

JG: My new CD *Evolution* came out on artistshare in October. It was a big undertaking for me, and I put a lot into it. It's probably not easy to categorize, but I prefer it that way. It's mostly centered around a tentet, with voice and strings added on a number of tracks. But Bill Charlap and I played two duo pieces, and I wrote out a couple of short pieces that featured the strings. So there are some elements of through composed classical music that work in tandem with looser vehicles for improvisation, or what we call jazz—to me it's all music, and I like to think about music without category or limitation.

JJ: What is your ultimate goal as a musician?

JG: My ultimate goal as a musician is to just keep growing, performing, composing and recording music that I can be proud of; and that I hope people enjoy and find moving. I hope I can be helpful as a teacher as well. Once you hear something really great, live or on a recording, you always want to reach that place and play music that moves others in that same way. I think that's the goal we all share as musicians. ■

jongordon.artistshare.com

Chris Speed

By Ken Weiss

JI: Please talk about where you grew up and how hard the transition to NY has been for you.

CS: I was born in Seattle and grew up in the suburbs, and moved to Boston to attend New England Conservatory. When I moved to New York in 1992, I was working a few different day jobs, at a record store and copy shop, plus teaching a little. I was living with friends and playing with Human Feel and Tim Berne and hanging out at the old Knitting Factory meeting musicians, so New York was a musically inspiring place for me.

JI: What led you to start your own record label, Skirl Records, and how difficult has that process been?

CS: A few things - getting tired of sending out demos, having a lot of projects with no label to support them, wanting to record all the great music that was happening around me, and the realization that it wasn't going to happen unless I did it. What made it interesting for me was to focus on the community of musicians I was working with more than just putting out my own projects. Tim Berne and Zorn were great inspirations to start Skirl as well, as not only do I respect them immensely as musicians, they've both made a positive impact with their labels Screwgun and Tzadik. The difficulty is not having the resources to really support the artists or give each release the proper media attention it deserves, or to be able to do as many recordings as I want, including my own projects. But I'm proud of the catalog, the music and the spirit in which we're doing things, and I'll keep it going as long as I can.

JI: What advice do you have for other musicians who may be thinking of starting their own label?

CS: If you can, tour. From my experience that is the best way to sell CDs. Skirl has also benefited greatly by having a unique look, I really love the art for each Skirl release so that's something to think about - how you present the recordings. Plus, it takes a lot of energy to put something out. So for me at least, enjoying the music is essential.

JI: Please talk about the many projects you are involved in.

CS: Recently I've been writing/arranging music for the Benefit Band, with Trevor Dunn, Jim Black, and Oscar Noriega. Since we first played for Andrew D'Angelo's benefit concert, we've been playing mostly my compositions and arrangements, and it's the most traditionally jazz sounding project I have at the moment. I'm also finishing the next Clarinets recording with Anthony Burr and Noriega, which is all improvised. yeah NO with Jim Black, Skuli Sverrisson - has some work coming up after a long hiatus. So I'm also writing some new music for that and Shane Endsley



Credit: Ken Weiss

“I spend lots of time jamming with friends. Those exploratory no-stress situations are usually the most satisfying.”

and Ted Reichman are going to join us. There's also some upcoming work with Pachora, and each time we get back together the band sounds better and better. The East Euro folk side of the band has become more blurred, in a good way. I've also been busy with Ben Perowsky's quartet, the Claudia Quintet, Alas No Axis, Tim Berne's Adobe Probe, Uri Caine, and some new projects in Europe. So, I'm constantly juggling everything, and trying to stay focused on each project that I'm working with. Keeping each group's

autonomy has always been a priority and challenge. I also want to mention that I spend lots of time jamming with friends. Those exploratory no-stress situations are usually the most satisfying.

JI: If you could start back at the beginning, would you still choose to live as a jazz musician?

CS: Yeah, it's not easy, it seems like a lot of energy is spent scheduling and dealing with a lot of weird stuff, but I suppose any career has its sucky aspects to it. I feel fortunate that I get to make music, and can make a living doing it. ■

www.chrisspeed.com

John Blum

By Ken Weiss

JI: You just might be the most talented pianist in New York that people don't really know about. How difficult has it been for you to make a name for yourself?

JB: My goal has always been to master my instrument so that I can execute my musical ideas. I don't know anything about making a name for myself. I have not been embraced by the public, but I am respected among my musical colleagues here in New York.

JI: Please include where you grew up and the transition to New York.

JB: I was born in New York and started playing piano at six years old. As a teenager, my favorite pianists were Monk, Bud Powell and McCoy Tyner. I also listened to the Harlem stride school—James P. Johnson, Fats Waller, and Willie The Lion Smith. My early education in music was New York radio and the opportunity to hear many Jazz greats perform. I would go to hear McCoy Tyner with his trio whenever I had the chance. I also remember going to hear Sun Ra and Ornette Coleman when I was about 17, and I immediately felt a connection to their music. Later in the 1980's, I was fortunate enough to see Cecil Taylor, Don Pullen, Mal Waldron, and Andrew Hill play. In the early 90's I played in a quartet with Marco Eneidi and Jackson Krall, and that connection led me to join the Improvisor's Collective in 1993. I met and played with many musicians on the New York scene through that organization.



Credit: Ken Weiss

“If art is a product to be sold then the question of success becomes not who has the most talent but who is best at selling their art But when you take the pursuit of money and vanity out of art its purpose becomes the act of creating, rather than the accolades that come from success.”

JI: Why is it that talent alone doesn't lead to success in the music industry?

JB: If art is a product to be sold then the question of success becomes not who has the most talent but who is best at selling their art. All musicians need and want opportunities to perform in order to grow as artists, and make money to materially sustain their creative life. But when you take the pursuit of money and vanity out of art its purpose becomes the act of creating, rather than the accolades that come from success.

JI: Your performances are powerful demonstrations of force and creativity, do you feel that playing “Avant-Garde Jazz” is still misunderstood? In the past, some critics and listeners had inappropriately labeled the “Avant-Garde” musician as someone incapable of playing “Traditionally” and thus had to play free.

JB: I am not sure what the public perception of “Avant-Garde Jazz” is, but I personally feel a strong connection to the Jazz tradition. The music that I play comes from Jazz and from the innovations generated from the evolution of that music.

JI: You've made two CDs recently that were highly acclaimed by the press - *In the Shade of the Sun*, a recording you made with Sunny Murray & William Parker on *Ecstatic Peace!* and the solo recording *Who begat Eye* on Konnex. Has this translated into more interest in your music and what was it like playing with two historic forces Murray and Parker?

JB: I have received some offers to play in Europe recently and am hopeful my two new releases will lead to additional opportunities to perform and record. I have played with William Parker for almost 20 years and I recorded with Sunny Murray on his 2005 release *Pearles Noires Volume 2* - so doing the trio recording with Sunny and William was a natural choice, and it was an honor to play with both of them on this session.

JI: What are you working on now in order to grow as a musician?

JB: Currently I have a working trio with Sabir Mateen and Jackson Krall at a club called Pianos - 158 Ludlow Street - one Sunday a month. This trio has been playing together sporadically since the early 1990's, and the opportunity to play two sets a month on a regular basis gives us the platform to try new ideas and grow both individually and as a group. Our Next Performance will be on February 14th, Two Sets starting at 7 pm —No Cover/No Minimum ■

Allison Miller

By Ken Weiss

JJ: It's very impressive that you've played with popular artists such as Ani DiFranco and Natalie Merchant along with numerous jazz greats such as Kenny Barron and Sheila Jordan. How easy and satisfying is it for you to play on both sides of the fence?

AM: It is all satisfying. Good music is satisfying. Playing with great musicians is always satisfying and I always make it a priority to play with great musicians, whatever the genre. I always let the music lead me, lose myself in the music. Jazz was the first music I fell in love with as a kid, primarily because of the rhythmic and improvisational element, but I have also come to love the art of writing a great lyrical song and coming up with the most appropriate drum part to accompany a singer/songwriter. It is all enjoyable. It is all challenging.

JJ: How does one get the opportunity to play with a Natalie Merchant?

AM: My friend, Jessie Murphy, recommended me to Natalie. She called me to audition and I got the gig. At the time, she was looking for a drummer who could play various styles. I was so shocked to hear her voice on my voicemail. I replayed her message ten times before I actually believed it was her! Ha!

JJ: How was the transition to life in New York after growing up in the Washington DC area?

AM: I welcomed the transition from DC to New York. I wanted to push myself, push my comfort zone. I wanted to surround myself with musicians that were better than me. I wanted to be taught and New York seemed like the place to find all of those things. I fell in love with New York the second I set foot on Manhattan Island - literally, because the first time I visited New York I took the ferry. I immediately felt surrounded by "like minded" people - people searching for artistic creativity. I loved the constant buzz of the city and the creative energy spiraling out of control everywhere.

JJ: Are you tired of having to answer the dreaded questions related to being a female drummer?

AM: No. Actually, I am not always asked questions about being a female drummer - only occasionally. It is slowly becoming more of a norm to be a female musician. I can definitely feel the gradual acceptance within my fifteen year career. And, when asked about being female, I don't mind answering. It is very important to address the topic because we as a society have not reached equality yet - in many ways. So, until the bandstand looks as diverse as a New York City block, I will continue to greet questions regarding my gender and drumming with open arms.



"I fell in love with New York the second I set foot on Manhattan Island ... I immediately felt surrounded by "like minded" people - people searching for artistic creativity. I loved the constant buzz of the city and the creative energy spiraling out of control everywhere."

JJ: What are your goals for the future? Any special dream projects?

AM: Yes. I am already planning a percussion album - some solo, some duo, some ensemble percussion. I

would like to include a score along with the album so students can learn and perform the pieces themselves. I would also like to make an album of improvisational duos - voice and drums - and, of course, continue my teaching. I love teaching and I feel that it is very important to pass on the tradition. Thank you to my teachers, Walter Salb, Michael Carvin, and Lenny White. ■

www.allisonmiller.com

Darius Jones

By Ken Weiss

JJ: You left Virginia in 2005 for New York. Was there much of a culture shock for you?

DJ: Yes. But in a lot of ways, I never felt like I belonged in Virginia. After coming to New York, I realized that I was a country boy at heart. To me, the South is such a breeding ground for creativity due to the fact that you have so much space and time with your own thoughts and your own self. After being in New York for two years or so, I started missing home tremendously and remembering things that I used to find irritating and annoying. After being without them for awhile, those were the things I missed the most. In a lot of ways, you have fewer options in the South, or at least I did, due to my circumstances. But I feel that sometimes restrictions cause you to become extremely creative. Dealing with limitations can be an amazing tool to generate creativity - because if you can do more with less...imagine what you can do with more. This is one of the greatest things I realized while in the South. Coming to New York made me realize what 'more' was and how to approach the 'more' with wisdom.

JJ: Your recent recording is called *Man'ish Boy*. What does that mean and what was your concept for the recording?

DJ: "At the age of five, my mother said I would be the greatest man alive." This is a lyric from the Muddy Waters song, *Man'ish Boy*, which was an inspiration for this record. The other was my life growing up in the South. In a lot of ways, this record is a sonic tone poem of me growing up in church, around my family and in a country environment. The other inspiration for this record was my desire to work with older musicians. Since being in New York, I've had the privilege to work with quite a few older musicians. But I wanted to see what the experience would be like to lead a band of mentors that I admired. Cooper-Moore and Bob Moses are two of my favorite composers and instrumentalists. They understand the importance of soul, spirituality, and determination. Plus, they have both been a great help to me in my development musically and in my life spiritually. So I feel it was only fitting for me to release a record so emotionally close to my heart with these two gentlemen. The concept of the record is really simple. It's about lyricism and soul. I wanted my first record to be something that didn't need to be analyzed, but simply felt - at first, anyway.

JJ: You've played in a number of settings including chamber ensembles, modern dance performances along with contemporary and free jazz groups, what feels most natural to you?

DJ: Music feels most natural to me. To be honest, I don't really approach music from a stylistic stand-



"...sometimes restrictions cause you to become extremely creative. Dealing with limitations can be an amazing tool to generate creativity - because if you can do more with less...imagine what you can do with more."

point. When I walk into any new musical situation or group, I simply bring to the table what I know, and try to learn as much as possible as we go along. It's important to me to be around artists also. Not necessarily musicians all the time. Artists in other disciplines look at the world differently. Perspective is something I find extremely fascinating. I feel that concepts are nothing but perspectives. Anthony Braxton one time talked about every person existing as a different world and, in a lot of ways, that's how I see working with artists in other disciplines. It challenges me to think outside of the musical box that sometimes we can confine ourselves too. So I think it's important that you dance with the dancers and paint with the painters. It can only help your music to grow.

JJ: Please talk about the Van Lier Fellowship you were awarded recently by Roulette.

DJ: Winning the Van Lier Fellowship was a great honor. I feel that Roulette does a tremendous service by presenting music by new composers of many different genres. Jim Staley, who is the owner of Roulette, was very helpful in giving of his time in my preparation for the concert that I gave. Plus, any financial help given to artists is always welcome. In my case, when I was awarded the Van Lier Fellowship, I literally had \$3 to my name. And, to me, it was confirmation from God to continue my work. Also, later, I found out that the other winner was a great trumpet player, Kirk Knuffke, who has become a friend of

mine. We are starting a quintet that hopefully you will see sometime later this year.

JJ: In addition to playing sax and composing, you've done some record producing for vocalist Sunny Kim and country-folk artist Mary Bragg. How does the satisfaction you get through producing compare to working on your own projects and performing?

DJ: It compares equally because I feel both are an act of service. As a performer and composer, I'm giving to the audience. As a producer and arranger, I'm giving to the artist. Plus, Quincy Jones has been a major influence. I realized some years ago that Quincy Jones influenced culture itself as a producer. I would like to do the same--as a musician, composer, producer, and arranger. I would like to be Billy Strayhorn, Duke Ellington, and Johnny Hodges all in one body.

JJ: Given the overwhelmingly positive response you received for your debut as a leader, what's next for you?

DJ: Currently, I'm working on the next part of the *Man'ish Boy* series, which will be called 'Book of Mabel', featuring Lisle Ellis and Angelica Sanchez - God willing. Lisle Ellis is another mentor and friend of mine, with whom I want to record. Also the band I co-lead, called Little Women, will be releasing a record on AUM Fidelity in April 2010, called *Throat*. In addition, I will be appearing as a sideman on a new album by Mike Pride's From Bacteria to Boys, which will come out later this year. ■

www.myspace.com/blackdajones

Moppa Elliott

By Ken Weiss

JI: You certainly bring a lot of personality to your music and playing. Your given name is Matthew so how did you come to go by Moppa.

ME: I've been called "Moppa" since the 7th or 8th grade. At that point I had long hair, not unlike a mop, and "Matthew" was a very common name. My childhood friend and baritone saxophonist Charles Evans coined the nickname in Spanish class and it stuck.

JI: You are best known as the leader of Mostly Other People Do The Killing - MOPDTK. Please give the history behind that choice of names.

ME: The name is derived from a quote that Leon Theramin - inventor of the electronic instrument that bears his name - said about Joseph Stalin. It is one of the darkest things I've ever read, and I decided to use it as a band name.

JI: MOPDTK has already made quite an impression on the jazz scene. The band, to quote from your website, is a "bebop terrorist band" whose goal is to "rip up history and make it anew while reusing proven hooks." How exactly are you doing that?

ME: That second quote is from some journalist or other, not us. We're aware of how our music fits into the greater scheme of things and I don't think it's a stretch to call ourselves a "terrorist be-bop band." There are a lot of, let's call them "tendencies," in the jazz world that are very restrictive. We choose to ignore most of them. Part of that comes from the way we enjoy making music, and part is from a desire to expose the absurdity that underlies much of the music in the world today, not just jazz. It makes more sense to combine 80's pop, Ellingtonian swing, death metal, and smooth jazz into the same thirty seconds than it does to play a tonal composition in 4/4 with a head-solos-head format. Can anyone still play rhythm changes and take themselves seriously?

JI: Your compositions have been named after small towns in Pennsylvania although your newest recording Forty Fort deters from that. Are you running out of funny town names?

ME: They are all still town names - right down to "Cute" by Neal Hefti. I guess he was on the same page. Where did you get the idea that I stopped? Pennsylvania is an embarrassment of riches in the stupid town name department, and they make great titles. I'm waiting for someone to ask the right questions about the relationship between the titles and the tunes, since each one is pretty specific, but the whole thing is a sham to expose the idea that titles for instrumental compositions is a 19th century romantic idea that should have been buried with Debussy. An-



"It makes more sense to combine 80's pop, Ellingtonian swing, death metal, and smooth jazz into the same thirty seconds than it does to play a tonal composition in 4/4 with a head-solos-head format. Can anyone still play rhythm changes and take themselves seriously?"

thony Braxton has also come up with a great way to title his compositions, as has Evan Parker.

JI: I love your CD covers and the fact that they are take-offs on famous jazz record covers. Do you have to get special permission to mirror these images?

ME: No. Fair use laws allow for obvious parodies to be legal, and our covers are really obvious parodies. We pay royalties for the cover songs we do, though.

JI: What kind of projects can we expect out of you in the future?

ME: I'd really rather not say. We definitely won't just put out the same stuff over and over, that's for sure. These last four albums have been a definite progression for the band, and are all an extension of the group concept we came up with around the time of the first,

eponymous album. Since then, I've been refining my compositions, and we've been experimenting with form and conflict/cooperation in performances. We feel that "Forty Fort" is our strongest album by far, as it documents very clearly the music and ideology of the band. We're also constantly discussing the direction of the band, and what we want the end result to both sound like and signify. That said, "Forty Fort" may be the last album we do in that style for a bit. We are scheduled to do a live album for Clean Feed in May which will be in roughly the same style, and we'll see if that leads in any interesting new directions.

JI: How difficult has life in NY been for you as a musician?

ME: It has been really great and easy for me. I am a high school teacher, so that takes care of money, and I really love that job. It is a sweet situation to find yourself in: able to make only the music you want to make and not have to worry about how to pay the bills. ■

www.moppaelliott.com/who.html

Chad Taylor

By Ken Weiss

JJ: You came to NY by way of Chicago. The jazz scene in that city is very active and it seems that every musician that comes out of there is extremely talented. What accounts for the succession of great artists out of Chicago?

CT: In Chicago you have a sense of community among musicians. You also have an environment that is much more musician friendly than New York. The rent is cheaper. There are better paying gigs, you can rehearse and practice in your apartment, and there are a lot fewer musicians. The great thing about New York is that there is so much talent. If you need to get inspired all you have to do is walk out the front door. It is also a very competitive environment. This is a good thing in some ways because it forces you to always be on top of your game, but a lot of times there is so much focus on trying to be successful that musicians lose focus on making music. In New York the jazz scene is very incestuous. Students pay tens of thousands of dollars to go to music school. They then learn to play and hear music that they study. They then go out to jazz clubs and support young jazz musicians who play music that is like the music



“The great thing about New York is that there is so much talent. If you need to get inspired all you have to do is walk out the front door. It is also a very competitive environment. This is a good thing in some ways because it forces you to always be on top of your game, but a lot of times there is so much focus on trying to be successful that musicians lose focus on making music.”

they study in school. If it wasn't for music students a lot of great musicians would be out of work. In my opinion that is not a good thing. This has really hurt the music.

JJ: How has the transition to New York been for you?

CT: It hasn't been easy. I first came to New York in 1992 to go to music school. After I graduated I was working five or six nights a week, plus I had a full time job, but I still couldn't pay my rent. I moved back to Chicago in 1998 with my tail between my legs. I moved back to New York in 2001 to give it a second chance and things have been working out.

JJ: You've played with ferocious players such as Chicago's Fred Anderson and the creative Chicago Under-

ground projects and have recently been playing with popular artist Iron and Wine. How is it playing in a small jazz room after playing before the huge crowds that come out for someone like Iron and Wine?

CT: It is a lot easier playing for big crowds because you feel removed from the audience. When you only have a few people in the audience, you know people are really listening.

JJ: How empowered do you feel as a musician in New York? How difficult is it to find work? Are you doing much on your own or are you happy to have others call for work?

CT: I feel some what empowered in New York because I am not part of any scene. And I try and stay focused. I have learned to be a better leader by being a sideman and I have learned to be a better sideman by being a leader. ■

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Jans Wendelboe

By Ken Weiss

JJ: You grew up in Norway which is not thought of as a hotbed of jazz. What elements are you able to take from your heritage and add to Jens Wendelboe's Big Crazy Energy New York Band?

JW: Norway has had a long tradition and interest in jazz all the way since the 50's. This has resulted in a lot of great contemporary jazz performers such as Jan Garbarek, Jon Christensen, Terje Rypdal, Bugge Wesseltoft, Nils Petter Molvaer just to mention a few. I believe that Norwegian/Swedish folk music has had a large influence of the outcome of our way of approaching jazz. For instance "Dear Old Stockholm" on my CD is not written by Miles Davis as many people think. It is a Swedish folk song and if one looks in the real book at the composer, it says Varmeland. That is not a composer but the name of the town where the folk song originated from. I have used both the original elements from that folk song as well as orchestrated Miles Davis recorded solo for five saxophones on my new CD.

JJ: It's certainly impressive that you play trombone in Blood, Sweet and Tears and serve as Donna Summers' music director but do you worry spreading yourself too thin when it comes to earning a reputation in jazz?

JW: I think, as European, we grow up speaking between 3-5 languages. It becomes a necessity of life in order to communicate. I think it is the same way with music. It seems that being able to wear many different hats can be more of an asset than a draw back. Bix Beiderbecke was a huge fan of classical music, so is Wynton Marsalis and Keith Jarrett for that matter. Today's development of jazz seems to come from many different styles of music. That is what music is all about. I am a strong believer in that one thing does not necessarily exclude another.



Credit: Ken Weiss

"It seems that being able to wear many different hats can be more of an asset than a draw back. Bix Beiderbecke was a huge fan of classical music, so is Wynton Marsalis and Keith Jarrett for that matter. Today's development of jazz seems to come from many different styles of music. That is what music is all about. I am a strong believer in that one thing does not necessarily exclude another."

JJ: You obviously are very comfortable playing across classical, pop and jazz genres. How would you describe your original compositions? Is it difficult to find a balance there?

JW: Hmm...I always find it hard to describe my own music. I usually leave that up to other people letting me know what their experiences are when they have heard some of my compositions. But when you ask

about balance, a lot of my work is commissioned. This usually sets the settings for what type of music the client wants, whether it is a symphony/chamber/choir piece for a church, a concert band piece for a jubilee or a pop arrangement for Donna Summer.

JJ: What's it like playing to huge crowds with the popular artists that you play with and then performing in much smaller jazz venues?

JW: A gig is a gig! Nothing is too large or too small. Off course the feel is different between huge crowds and small clubs. The intimacy in clubs can be really great as well as the noise of 100,000 people when they enjoy what we do. ■

Tineka Postma

By Eric Nemeyer

Ji: On your website, it talks about how you were “chucked out of music school” for not practicing enough. I guess your success is poetic justice. Could you tell us a bit about this?

TP: I started studying at the conservatory during graduation year of high school and still had to learn how to practice effectively. I was also just lazy. So when I took the entrance examination for the first official year at this conservatory, the jury told me that I was lazy, uninspired and not enthusiastic enough. They told me to start looking for another profession because they thought music was not my destiny. But then I took an entrance exam for another conservatory and they took me right away into their full program, and told me I was more than ready to start studying music. I guess I didn't have a good day at that first exam. From that point on I started studying hard and seriously.

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

TP: You need to have a lot of patience and work extremely hard. Learn to never give up. The hard thing is that there are so many things to do. Apart from studying and trying to develop yourself to be a good musician, you need to network, sell your group to clubs and festivals, negotiate, sending contracts, record CDs, compose, work on your promotion etc. To see the whole picture is sometimes hard. Now I'm very lucky that the booking agent IMN works for me and that takes away a lot of stress. I cope with all the work by planning and looking after myself and taking time to relax and being in a good healthy and happy state of being, I guess but there's not always time for it...

Ji: What discoveries have you made about human nature on the business side of the music?

TP: Just playing well doesn't make you a successful musician. You need to be able to sell yourself and know the right people, have a good network of people supporting you, and thinking together with you about strategies. You need to be yourself and be honest. When an organization doesn't feel right, I don't do business with them. I learned to trust my instincts.

Ji: What were some of the inspiring sounds and sights and experiences that moved you to pursue this creative path? What kinds of studies or practice did you undertake to develop your skills?

TP: My father used to listen to jazz at home; Miles Davis, Cannonball Adderley. Those were magic sounds to me when I was eight 8 years old. The sound



Credit: Merlijn Doornik

“Just playing well doesn't make you a successful musician. You need to be able to sell yourself and know the right people... You need to be yourself and be honest. When an organization doesn't feel right, I don't do business with them. I learned to trust my instincts.”

of our piano at home also inspired me. I spent hours behind the piano. I also heard for the first time Maria Callas singing Madame Butterfly of Puccini. Her voice was so magical. I fell in love with opera. I guess my love for vocal music started there. The voice is so connected to the voice of a saxophone. Later on I really got inspired by Wayne Shorter and he's my greatest example.

Ji: What do you do to recharge your batteries in our stress-filled contemporary world?

TP: I meditate, read a book, I cook for myself, spend time with my family and friends - all these things but not listening to music. Sleeping is also extremely powerful. I just took a holiday to the Caribbean. That was amazing, just relaxing. It was a long time ago since I had a real holiday so this convinced me again that you sometimes just need to recharge your

batteries if you want to stay an inspired, creative and a loving person!

Ji: One of the ways artists in jazz have in large part, developed their own styles and or reputations, has been to apprentice—to play in the groups lead by high-profile, established jazz artists for extended periods of time. Could you comment on how your own independent path has helped or hindered your music and opportunity in light of the aforementioned realities.

TP: I had some difficulties when I just was graduated with my Masters at the Conservatory of Amsterdam in 2003. I felt that during concerts that I had to prove myself - because of the competitive vibe at the conservatory. So I didn't make very inspired music. I played very busy in my improvisations, and was not able to let go of my ego. Of course, that's always a battle. But after a couple of years I realized that music needs to make me happy, and that it can function as a way to express myself. When I realized this, making music started

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www.tinekepostma.com

Robert Rusch

By Ken Weiss

Robert Rusch, 66, has been involved with jazz since the early '50s and has served as editor/publisher of Cadence Jazz Magazine since 1976, producer of CIMP and Cadence Jazz Records and runs a music distribution center that handles national and international recordings, many of the difficult to find variety. He oversees arguably the world's largest source of creative improvised music from an out of the way, upstate New York farm, managing to stay fiercely independent and idealistic in presenting fresh and imaginative music. It was only recently that he even started accepting advertising in his magazine, fearful that it would influence his work. Rusch has sparked many musical careers by giving unheralded artists their first opportunity to record. A few of the names of musicians that have recorded for him include – Anthony Braxton, Andrew Cyrille, Billy Bang, Dom Minasi, Frank Lowe, Grachan Moncur III, Jemeel Moondoc, Joe Fonda, Joe McPhee, Roy Campbell, Byard Lancaster, Prince Lasha and Vinny Golia. This interview took place on September, 19, 2009.

Jazz Inside: I need to start this interview with a disclaimer. I've been writing a column for your magazine, Cadence, for the past seven years but this will be a fair and honest interview. In fact, I'm going to be extra tough on you.

Robert Rusch: Fine, go at it.

JI: I'll take a minute to run down the empire that you've created over the years for those readers not familiar with you. You publish Cadence Magazine, which is devoted to covering creative improvised music. You head two record labels, CIMP and Cadence Jazz Records. You've got NorthCountry Audio, a high-end audio equipment retailer. You run NorthCountry Distribution, a wholesale and retail outlet for recordings, and also publish books through Cadence Jazz Books. You even sell crew socks and, in the past, you sold diapers. Bob, you've been busy.

RR: Yes, it's not insight; I basically characterize it as I'm too stupid to know you can't do this.

JI: What is your background in music and how did you become a respected musical historian and critic?

RR: Yeah, respected or disrespected, I'm not sure. I got interested in music fairly early. I'm 66 years old and was born in 1943, so pop music at the time was still related to rhythm music, for lack of a better term. There were the trailings of the Big Band and the pop singers were Tony Bennett, Rosemary Clooney and Sinatra. I kind of latched on to Benny Goodman and through that, Hamp. I was a kid and I liked to drum so I latched on to anything that had long drum solos on it. I took clarinet lessons which I failed miserably at because, between what I could hear in my heart



Credit: Ken Weiss

“There are times that you record a musician that isn't on pitch... Sometimes that's part of a musician's ability. It's like complaining that Picasso isn't drawing straight lines ... that's not what he does, so don't judge Picasso by Rembrandt's standards and don't complain about Rembrandt that he paints faces without distortion.”

and my head, took an awfully long time to get to my fingers and it just didn't work. I still continued to play drums on an unprofessional level. I grew up in New York City and came of age musically during the time that bop was taking hold in the city. Birdland was active, Basin Street was active, the second Condon's was active, the Royal Roost existed and after a little while, the Five Spot came on. The Yankee's ruled the roost, I mean it was great. As a Yankee fan and a jazz fan, it was great and, being young, you just thought this was

the way the world was. I would go to clubs at night with friends and befriend musicians. I was so naïve I remember calling up Ed Hall one day at nine o'clock in the morning and got a very sleepy Ed Hall. I asked, “Did I wake you up?” and he said, “Well, we played till three in the morning.” Then it hit me that these people are living in another world from where I'm living. I bought a lot of records and did my first interview when I was about 12 with W.C. Handy. I lugged an old Dictaphone to Tuckahoe, New York, and that thrilled me. I befriended people like Louis Armstrong and Jimmy Cleveland and I went to rehearsals at Nola

www.cadencebuilding.com

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He came down and we played a bit together. I didn't think much about it but when he did the album, he asked me to do it with him. Yeah, it was challenging stuff, time signature wise. It was the early days for extended time signatures so it was a bit of a shock but the it was clear what he wanted for the music and we played it but what people would never understand or believe is that during that session, both Tony Oxley and I were actually working at Ronnie's that night so halfway through the session, we took off to play our set at Ronnie's, which was about a mile away in the West End, and then came back and carried on with the rest of the session. *Extrapolation* is an album that many, many people have heard [and revered] but at the time you're doing it, it's just a record date. It was crazy but that's the truth.

JJ: You spent a few years touring as part of the Gil Evans Orchestra. What stands out in your mind about that experience?

JS: Gil had such a presence. I think one of the special things about working with that band was that everybody had so much respect for Gil that you'd kind of do anything for him. He was such a lovely man and we all loved him to pieces. There were really good vibes working in that band and it was occasionally what we might call in English, organized chaos. Gil wasn't terribly enthusiastic about playing a lot of his old charts, he really wanted to create music on the hoof, as it were. From time to time, it got pretty crazy but once things settled down there were some quite amazing moments of music making. Everyone matched in together but created things and textures that Gil enjoyed. He heard me play solo, accompanying a dancer at the Paris Opera, that's how Gil knew about me. He came and I got a message at the end of the opera which said, "Great music, Gil Evans." I said, "Wow, yeah!" I've still got that note somewhere, I didn't throw that one away. Then eventually, he was invited to England to put together a British based band and he asked for me and then he asked for me in all the subsequent European tours that he did. And no doubt, he wouldn't have been too disappointed if I had shown up at Sweet Basil's but that would have been difficult because I didn't have a work permit. It's not easy to get into your country.

JJ: How was the experience of recording with Sting during your stint with Gil Evans?

JS: That was *In Perugia*. It was fun. As you know, Sting is a countryman of mine, although he's from the north and I'm from the south. Sting had apparently heard me play with a group called SOS in 1972. He was aware of my playing but I didn't have any personal contact with him during the recording. There was a rehearsal and bang, the concert. It was a good concert too, a lot of fun with three or four of us playing synthesizers. I remember competing for the biggest ending in the world.

JJ: As a young Englishman, cutting your jazz teeth, how important and liberating was it to have your fellow countryman, bassist Dave Holland, join Miles Davis? That was really unheard of at the time.

"The system for artists to work here kind of mitigates against anyone who isn't financially and globally successful. It's difficult for a single artist, like myself, to get a work permit to work here. First of all, you're in a catch-22 situation of needing a gig to get a work permit but you need to be sure you can get a work permit before you can sign a contract to do a gig."

JS: Yeah, I suppose in a way that it was an affirmation that we must be doing something right. I was playing in a trio with Dave and drummer Alan Jackson. It was a shock to Dave, it was a shock to everybody but a good one. I think by that time, enough Americans had come through and been sitting in at Ronnie's old place and playing with us guys to realize that we weren't far away from being a good standard of playing. If you think about some of the people who are from England like Joe Harriot and Tubby Hayes and so on, we knew they could play anyway.

JJ: You are listed as being proficient on soprano and baritone saxophone, alto bass and contrabass clarinet, wind electronics, recorder and synthesizer/keyboards. Anything else I'm missing?

JS: [Laughs] Can you blow up a paper bag? As a kid, I was always interested in instruments. I think esthetically, they are beautiful to look at and I always had a curiosity. When I was messing around in my Dixieland years, I always wanted to play the banjo, so I'd take it home and learn the chords. I'd take the tuba home and figure out the fingerings. I love instruments and I just like the different tone colors you can get. It's a different feel to play a bass clarinet than it is to play a soprano. So I gradually gathered them but I have to say in my early playing career that I could just about afford a baritone and than an old soprano. It took a couple of years before I could get hold of a bass clarinet at a reasonable price. A lot of the additional instruments have come in the last 25-30 years, I suppose.

JJ: Is it hard to keep your chops up on them?

JS: Baritone, soprano and bass clarinet are the fundamental instruments that I'm working with, although synthesizers are there, of course. The other ones I'll tend to work if I've got something coming up and I'm thinking I'm going to need to play it. Then I'll be looking at it for a month before I'll get it out and work it up. The wind instruments are so closely related that if you're in shape, it's just like adapting from driving a van to a car.

JJ: You're best known for your baritone and soprano sax work. You've picked two horns that occupy opposite ends of the tonal spectrum and are the least popular of the four commonly played saxophones in jazz. How did you come to specialize in these two horns?

JS: As I told you with the baritone, it was more happenstance. There it was and I liked to play it. I had no

idea at the time that it was such a bizarre choice and anyway, we all know from the Peppers [Adams] and the [Gerry] Mulligans and the Cecils [Payne] that it's playable and I struck out on it. What I did find when I got to London was of that having specialized on the baritone, then I was quite a useful guy because at that time there still were big bands operating and they needed a baritone player and if you had a good sound, which thanks to god I did, then I would work. It became an asset really in a way. Soprano came a little bit later but for me, that was a natural thing because instead of being at the bottom of the ensemble, I could lie across the top of it. So, why not? And everyone else was playing alto and tenor, so I thought it was more interesting to play the other two.

JJ: Was that a conscious choice you made to be different from other people?

JS: No, I don't think so. The baritone was just by chance and the soprano was just to balance the baritone for me. I don't think I ever made the choice not to play those instruments and indeed, in the last year or so, DeJohnette has encouraged me to play tenor in his Ripple Effect band. I looked at Jack and said, "Are you serious? You want to hear me play tenor?" So I did the deed and it's like all of a sudden you've taken off a big, heavy fur coat, it's so light and flexible. It's been fun.

JJ: You've had a remarkable career to date, you re-wrote the rules for baritone sax playing in the '60s, pioneered the use of electronics, you've put out numerous recordings on the popular ECM label, and recorded in a whole slew of musical genres including post-bop, fusion, avant-garde, classical, brass ensembles, choral music, Arabic modes, orchestral, ballet and strings. What's behind you're far-reaching diversity and what's left for you to do?

JS: That's a very, very good question. You made me feel like Rip Van Winkle when you say all that. Over 40-plus-years of making music, if you're curious about different approaches, then you do get through a load of things, perhaps not as many as that. I think part of it has to do with the fact that, as we talked earlier, I had a background in music that wasn't jazz so I think that once I became established and people would say what project are you going to do next, then I became curious about what would happen to play things with different ensembles. It was just curiosity. Take the synthesizer for example. Here's another musical instrument that makes some really weird sounds and some very interesting stuff. And there were these things called sequencers and you could

put patterns on them and they repeat and you could play over these patterns. Most of it comes out of musical curiosity on my part and some of it, musical stupidity. I don't know it's caused a lot of trouble with the jazz police, particularly through the synthesizer era when, you know, you just weren't supposed to do that sort of thing. For me, regarding the things that the critics haven't been too comfortable with, I've always looked to see what my fellow musicians thought about it and if they were comfortable than I thought, "That's alright, I can hang in with that."

JJ: Will you be having a polka album coming out soon?

JS: [Laughs] You never know, you can't say no to things.

JJ: Do you ever worry that the consumer will be put off by not knowing what to expect when they pick up a John Surman disc? Are you running the risk of branching out too far?

JJ: Yeah, I think that's a distinct problem. Nobody knows what reference box to put my albums in but I just have to take that with the territory, you can't have it both ways. I can't be what I am and then be something else at the same time. That's the way I am, so you have to go along with the ride. Sure, life would have been a lot easier if I had settled for one path, but it wouldn't have been as much fun.

JJ: Once upon a time, solo projects were quite rare but nowadays it seems everyone's doing them. Unfortunately, many of these projects seem self-indulgent and are not able to sustain a full CD's worth of interest. You've made a number of outstanding solo recordings utilizing multi-tracks to add instruments on top of each other for great effect. I think your compositional and playing style gives you an advantage over most artists. Would you comment on your solo projects?

JS: They grew out of the ability to do this multi-tracking. I did *Westerling Home* I suppose in 1970, and up until that time we recorded in mono and then living stereo came. Suddenly, I'm in a studio and there are eight tracks and I wondered what eight bass clarinets would sound like. And what eight bass clarinets sound like with eight people playing them is one thing, but what they sound like with the same guy playing them with the same tone quality and meshing together is different and that intrigued me. I thought wow, what if I improvise something and then come back and play on top of it and layer it in different ways? So that's what started me in that interest and then along came synthesizers which gave me another texture to work with and which I could also do live as well. I got a lot of experience in doing this in the 1970's, which, by the way, was a tough time for jazz musicians. There was a lot of fusion and confusion at that time about the music and I was at that time in the Paris Opera between '73-'79, having consistent work, consistent payment and the opportunity to work with electronics. A lot of the solo stuff got developed there, although I didn't know it

Comments about John Surman

Jack DeJohnette (drums)

He's an extraordinarily sensitive, lyrical and highly creative improviser with a very unique sound on soprano, baritone and bass clarinet. I'm also getting him to play some tenor in an electronic project called Ripple Effect. He's a talented composer, a deep listener and we have a rapport rhythmically and dynamically. He's just one of those rare musicians who's just very broad. He's not in one kind of genre; he's into electronics and acoustic music. He writes choral music, music for strings and for brass. It's a pleasure to know him and make great music with him. He's a beautiful human being.

Han Bennink (drums)

He had a great trio with Barre Phillips and Stu Martin. He's great, he's a great musician, man.

Howard Johnson (baritone sax, tuba)

I met John when I was in the Navy and our ship came to Plymouth and I was 20 and he was 16. He was already a really fine player on a terrible instrument and I was kind of a cultural collision for him because I was the first American he had ever met, the first black person he had ever met, the first baritone sax player he had ever met and the first jazz musician that he had ever met and I might as well have been from Mars, as far as he was con-

cerned. He was playing this old beat up saxophone that he still managed to play very well. I let him play my brand new Selmer Mark VI and that was the first time I ever heard someone say, "Blimy!"

John Abercrombie (guitar)

For me, playing with John Surman is sort of similar to playing with Kenny Wheeler, although Kenny is Canadian and lives in England. There's something about the English, maybe because I'm Scottish. There's something about John's tone, the kind of tunes he writes, the way he improvises. It's not bebop at all, yet it's as aware of harmony as a good bebop musician or even more. It's a different way to phrase, a different way to put your ideas together. I think I relate to him very well that way. I think it's a good match. We share a similar aesthetic, like I do with Kenny. We play differently but there is something similar there and I've often wondered if it had anything to do with the British or that part of the world. I think I first met John at a recording session I was doing with Jack DeJohnette and Dave Holland, somewhere near Stuttgart, and I remember John came into the recording room while we were listening to a playback and started yelling his approval at what he was hearing from the speakers. I just sort of felt a kindred spirit.

at the time. So there was all this work that I'd done that was waiting. Then when I got around to doing something with Manfred [Eicher-president of ECM Records] I said, "What about some solo things" and that led to the series of solo albums.

JJ: How important has the relationship with ECM Records been for you?

JS: Undoubtedly, it's been very, very important for all European jazz musicians, whether they were actually on the label or whether they weren't. It changed the way that jazz was recorded and also it changed the way that jazz labels treated the musicians. Before them it was the same old thing, the three year contract. You make the first album and there's a lot of brouhaha. The second one, yeah, maybe people buy it and the record company realizes that it's not a hot item, it's not gonna sell 50,000 off the shelf immediately so by time the third album comes, they've lost interest. Then you have to find another company and your albums are deleted. Manfred came along and said, "Once you've recorded it, it stays on catalog." The other thing he said was, "Let's record this stuff so that we really hear what's happening, let's hear detail, let's record it in a way that you would record chamber music." So for those reasons alone, ECM was important.

JJ: ECM has used the motto - "The most beautiful sound next to silence." The label is famous for recording gorgeous music, much of which has an ambient quality to it. Before you record for ECM, is there any discussion about expectations on what the music is to

sound like or is it just understood that you'll conjure up a fitting sound?

JS: I never had that discussion with Manfred. In their early days, the recordings were based in either Ludwigsburg or in Oslo with Jan Erik Kongshaug. I knew Jan Erik before I went into the studio with Manfred because he's a really good guitarist and was with the Norwegian Radio Orchestra, something that very few people know. You see this name Jan Erik Kongshaug on so many albums but actually, he's a really good guitarist. I think that's an old slogan of theirs, one which they paid the price for over the years. When you listen to the output of what Manfred's done, everything from the Art Ensemble of Chicago to Evan [Parker] and a lot of free music, his label is quite broad, really. He said from the beginning, he recorded who he wanted to. And why not, it's his label. As a producer, I find him really outstanding. There are very few that actually want to get involved in the music and Manfred likes to be involved. And in the solo things, he was indispensable in a sense because the whole process became much quicker with somebody you could trust in the box who could say, "Yeah, that was a good take," or he would say, "Do the second baritone part again, the first one is fine." When it comes to mixing, he has this really good retention about what's happened in a session so he's able to point out the best take immediately and 99 times out of a 100, I could never disagree. In fact, at the end, I didn't even bother to check because he was right.

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JJ: The ECM covers always feature a stark photograph. Do you have any input as to what the cover is to look like?

JS: We used to. He would send us some photographs. I do find them a bit dark a depressing but I do understand that this is label style and there are a few labels that like to imitate it. It's marketing, as far as I see it.

JJ: So you see the cover for the first time when it comes in the mail to you?

JS: Yeah, through the door.

JJ: Have you always liked the covers?

JS: Nope, sometimes I find them a bit gloomy but to be brutally frank, that's house style.

JJ: In 1987 you recorded a solo project for ECM called *Private City* which has been your biggest selling album, perhaps largely due to the beautiful standout tune, "Portrait Of A Romantic." I interviewed Archie Shepp a few years ago and asked him why he recorded "The Girl From Ipanema" on his fierce *Fire Music* album. He said it was because he was a romantic, which I thought was a great answer. So, along those same lines, I'd like to ask you if you are a romantic?

JS: For the record, "Portrait Of A Romantic" is based on a poem by an English poet named A.J. Tessimond and it was taken from a ballet called *Private City*. You asked if I was a romantic? Yeah, definitely.

JJ: ECM put out a collection of your music as part of their Rarum series which showcases many of the musical settings you've dug into. How difficult was it to select songs to fill a single disc and have it represent your career?

JS: That was a bit of a chore. I don't know if it really represents my career or not but in the end, like anything you do in life, you make the best shot you can and leave it at that before you lose anymore sleep over it. It's a reasonable selection. I consulted a few other people about it and they were less than helpful. You lose a bit what you just take a sample from an album because albums have many elements interlocked.

JJ: You are currently in New York, touring with Jack DeJohnette, John Abercrombie and Drew Gress, all of whom recorded on your latest ECM recording, *Brewster's Rooster*. How does this collection of musicians help you delve into your musical bag of tricks? What do they bring to the table that separates them from your many other projects?

JS: They are each strong individuals with an enormous amount of experience so you feel that immediately when you walk out on the bandstand with them. As you well know, I've had a long association with Jack, which goes back to our meeting in '68 when he was at Ronnie Scott's with the Bill Evans Trio for a month and would jam with a few of us in the afternoons. He's a peerless player. You can't imagine

anybody else who's comparable to the way that Jack plays, there's such vigor and imagination. I find that Abercrombie is one of these guys that's got another kind of musical curiosity. He's into many different things and the way that he plays is not predictable, it's different. He's always offering me other alternatives, he's not comping changes. Drew, of course, is the person that I knew the least of the trio but Jack mentioned him to me a few years ago and said I should check him out and indeed I did. I ran into him at London Jazz Festival when he was working with Uri Caine and we were both playing with the BBC Concert Orchestra. The fact that I knew that Jack would connect with him was vitally important because you know, a bass player and a drummer have to be comfortable together. What they give me is that they are really inspiring to play with.

JJ: You spent time in Woodstock, NY in the early '70s. Was that because of DeJohnette? Also what influence did this experience have on your music?

JS: No, it was actually because Stu Martin was there. I had been working with him in the The Trio and he moved back there. I was only out there briefly, say a few months, and then Barre Phillips called me and said we had a gig at the opera. So I went back because, although I did play a couple of times with Jack's band - Alex Foster, Peter Warren and John Abercrombie, there wasn't that much work. I did some teaching at Karl Berger's Creative Music Studio there but there wasn't much to do so I came back. The time there didn't influence my music but it did give me a stronger relationship with Jack and with John Abercrombie, which later became valuable to me.

JJ: We spoke briefly, prior to the start of this interview, about how difficult it is for foreign musicians to gain entrance into the USA to perform. Please elaborate on that issue.

JS: The system for artists to work here kind of mitigates against anyone who isn't financially and globally successful. It's difficult for a single artist, like myself, to get a work permit to work here. First of all, you're in a catch-22 situation of needing a gig to get a work permit but you need to be sure you can get a work permit before you can sign a contract to do a gig. So there's your first catch-22. Assuming that you can get by on someone's good will of saying that you can work here if you can get a work permit, you've still got to kinda prove that you're above the rank and file and that there's some particular reason why you should be employed in the United States and it takes a long time to get that work permit through unless you do go through a process they call fast tracking, in which case you pay a one thousand dollars to a lawyer and they fast track your application. Don't ask me how that works but you can see that immediately, you are starting at quite a financial disadvantage there. Then you've got to deal with the fact that jazz club prices and fees for musicians working in the States are not the highest. I'm not talking about Carnegie Hall or big concert programs but just day to day jazz clubs. The sort of work, musicians like me would get. And working in New York, I've got the added burden of hotel bills that New York musicians don't have. So by time you add all that up and

the airfare, it's expensive and it's tricky. It's a little bit weighted unfairly because as an American musician, you get off the plane in Paris and go to work.

JJ: You moved to Norway a few years ago to be with your long-term partner, vocalist Karin Krog. What effect has this new setting had on your music?

JS: Very little because I've been in and out of Norway for the past 20 years, it's very familiar. I've been friends with Jon Christensen, Terje Rypdal and many others for a long time so any special influence from Norway would have filtered in quite a long time ago. It's more of a family arrangement, my son now lives here in America, my parents have passed and so it's a nice place to be. It just means a little bit of extra traveling sometimes, to come from Norway instead of London.

JJ: You are a prolific composer. Where do you get the inspiration for your lovely melodies? Some of them have a folk quality, are they taken from actual folk songs?

JS: I grew up in school singing songs from the National Song Book simply because the area was bombed out. There was a piano and a few battered copies of the National Song Book. Music lessons were the piano teacher on the piano and us singing away.

JJ: Any good stories to share about life on the road?

JS: Jack and I are planning to put out a board game called *Jazz On The Road*. It will contain all the special things like you arrive, saxophone's gone to Rome. Promoter deducts 20 percent for taxes. So you name it, all of this nonsense occurs and it can be entertaining on the road but quite wearing. And I would have to say it certainly has gotten tougher since 911, security is making the whole thing a bit of a nightmare. I will share one story with you. The situation of coming to work in the States was a little bit more relaxed in the '70s. Jon Christensen had arrived without a work permit with his drums. The customs official says, Well, Mr. Christensen," looking at his boarding card, "What are you doing here?" "Oh," he says, "I'm coming to have drum lessons with Mr. Jack DeJohnette." "Oh no, you're not," says the customs official, "Because Mr. DeJohnette is now currently on tour in Europe." Christensen's face goes white as a sheet. "No," goes the customs official, "You're playing at the Village Vanguard with Keith Jarrett and here are my tickets for Tuesday night." Relief, relief, but that apparently is a true story.

JJ: Any final comments?

JS: I've been pleasantly surprised by the number of people who've actually been interested in my music and who have followed it. You're not aware of that at a distance. I'm gratified to find so many Americans who know what I do and not just me, but my European colleagues. I hope the system will change and become a little bit more amenable to us because, as people have said that they miss seeing me, I can tell you you're missing quite a few other really, really good players in Europe who have the same problem, it's hard to get over here. ■

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being very beautiful for me. I started to communicate better with my fellow musicians on stage and was less afraid what the audience might think of my playing. I just realized that I had to be happy and do my thing, even if it was not as good as some of the great masters.

JJ: Could you talk about some of the ways you compose and sources of inspiration?

TP: I compose in specific periods. I need to prepare myself for such an intensive period by listening a lot to music, reading books, going more intensely to museums, etc. - just to become inspired. I try to catch a mood, sphere or sound that inspired me. I also try to write out of an emotion that I have. The melody or harmony or rhythm needs to move me. It shouldn't just be frame or system for improvisation. I compose also with the musicians who will play the song in the back of my head. They inspire me. I write either with my piano, saxophone or with Garageband, just recording fragments and trying to develop them. After I think I have a song, I try it out with my group and there might be some changes after I heard it.

JJ: When each of us study music, our enthusiasm for success, accomplishment getting gigs and seizing opportunities has the potential for outweighing or undermining qualities of character that might provide guiding lights for living. In tandem with your musical studies (with Dave Liebman, Dick Oatts, Chris Potter and others) and pursuits, what have you learned or discovered about ethics and integrity from your teachers or mentors:

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Studios. A lot of the musicians were very nice. I moved out of the swing era and got bit by the Dave Brubeck world because my father played viola and I grew up listening to Bach and Vivaldi and Beethoven. My father could relate to Brubeck because of the use of the fugues in there and I could relate to it... To show you how naïve a child is, I didn't see these guys as a bunch of junkies or living a life that was barely existent. Frank Rehak, the trombone player, had me go over to 54th Street, between 7th and 8th, to an old tenement house. He said just go in there through the front door and somebody will give you a package to bring to me. He told me it was reeds, so I did it. It wasn't until I was about 25 years old that I was thinking about this and I said, "Reeds! He played trombone - I was running his drugs for him!" I did tell Frank Rehak that later and he thought it was funny. I didn't see it but my mother was very concerned because she saw drug addiction and alcohol and me hanging out with a whole different stratum of life and it concerned her. But to show you how different New York City was at the time, I would go down to Birdland often and it cost 75 cents, I believe. They let you sit in the back and you could listen to the music as a 13 year old. I would be in there late at night and my mother would call these places and she would say, "Is my son there?" She would describe me and they would tell her I was

TP: What I've discovered is that it is essential to be myself and believe in myself. Not trying to copy somebody but be original. Find out what you love to play and go for that because that will sound the strongest. On the other side they made clear that I should respect and study the tradition in order to understand music and learn to speak the musical language. I also saw that these great musicians are humble and not arrogant at all. That was very inspiring because I think that that's the only way. Ego needs to be out of the way. It can make you sound like an uninteresting musician. You can feel when somebody is trying to prove him or herself through the music. You need to be an open-minded, flexible musician in order to make creative music.

JJ: How do you embody or express those discoveries in your daily activity?

TP: I try to study a lot, find inspiration and stay inspired. I try to look inside and be honest with myself. Where do I stand? What do I want to achieve? How do I want to sound? I record my concerts often and listen back. This is a good way to learn what still needs to be improved upon or what is already good.

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

TP: I play regularly with drummer Terri Lyne Carrington and she always inspires me to look for new places on stage, take risks and feel free to take different directions and listen well to your musicians on

there and she would tell them to send me home. It was an exciting time. My parents would take me down to places I couldn't afford, like the Vanguard, and there would be three acts. I was talking to Louis Armstrong one New Year's Eve. I'm in awe and he's talking and about 10 minutes after New Year's there's a knock at the door and we hear, "Louis, it's past midnight. Pops, we gotta go." He tells me to follow him so we go out and he welcomes in the New Year, 15 minutes late. I'm up on the stage with him and my parents are in the audience wondering what the hell's going on. I was a precocious kid. As I got older, I became more self-conscious and reticent to do some of these things but it was really a wonderful time in the early and late '50s. I also caught Ornette Coleman at the Five Spot.

JJ: You mentioned that your first interview was with W.C. Handy at age 12. I'm surprised that he would allow a 12 year old to interview him. What was the interview for?

RR: It was just that I was interested. [Laughs] I just called him up and he said fine. I think kids sometimes can get access. He was old and blind and I think he died two years later. I was just enamored. He came down the stairs and it was the first time I had seen one of those electric chair lifts that bring people down steps. He had a cane and sat in a chair and I took this

stage, there should always be a dialog.

JJ: What pitfalls must we be vigilant about encountering or succumbing to in our lives as we pursue a life, career, and creativity in music?

TP: To stay close to yourself is very important and take full responsibility for your life. Nobody can do it for you. So when you start being negative - because it's not always easy stay positive when it's a struggle to find gigs, enough work, inspiration, good response - to realize that you have to make it by yourself and that you decide how you want to feel, live life and react to situations.

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

TP: Music is spiritual because life is spiritual. There's no difference between life and music. Music is an expression of life. The way I stand in life will affect the way I'm a musician. If I'm inspired it is because I'm inspired by life and thus myself. Life is magic and everything we do, everybody we meet can teach us and inspire us. I meet many musicians that have taught me to see the beauty of life/music and how to live it as intensely as possible. I feel that I'm very lucky to be a musician because it gives me the chance to travel, see different cultures, meet great people. Because music is such a direct expression of how I feel or stand in life, it reflects my being. I consider it a very spiritual path and I that's why I gave my third CD the title, *A Journey That Matters*. ■

old Dictaphone that had green discs in it and I held the mic up to his mouth, which blurred everything. The recording was absolutely horrible because I had it right in his mouth; I didn't want to miss anything. He's crying and I wanted to capture those tears and everything else. I did it and I think he gave us a soda. We were happy but I don't know if he was. This was after I had spent some time with Louis Armstrong because Louis had given me his handkerchief and Louis had signed it and I gave it to W.C. Handy to sign. So I've got a handkerchief with Armstrong and Handy signatures.

JJ: You have a pretty colorful personality, which is another word for quirky. How would you describe yourself?

RR: I'm very direct. I think I'm very honest. People mistake honesty for hostility. People send me demos all the time and I write a response to everybody. I often write back that the demo was really promising but it wasn't there and I never hear back from these people again. They should follow up. A lot of musicians are extremely sensitive and any criticism just destroys them. I have a responsibility as a producer and as an oral historian to have a certain discrimination. If something's not good, it's not good.

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Of course, good is a very subjective term, especially when you are dealing with art, but I trust my ears. My friends have told me that my directness can be very off-putting to people, they see it as hostile but it's not. I have a very sharp sense of humor and it's very much in the Don Rickles vein. You have to understand it; it's not insulting. If I didn't care, I wouldn't say anything. There are some musicians that I work with that I personally don't necessarily like but I like them artistically. And I strongly believe that artistic judgments and personal judgments should be kept separate. It's an age-old battle. Do we not like Ezra Pound because he seemed to be a fascist or is he a good poet? To me, it's art first. There was one musician who I almost threw out of the house and I would cross the street to avoid them, but, in my role with Cadence, I have listed their work as best of the year. I don't think there is room for editorializing in art.

JJ: How do you respond to a bad review of one of your releases?

RR: There are times I've gotten less than stellar reviews for a recording and my complaint is that what the critic is zeroing in on isn't what I cared about. That's why I write liner notes for all CIMP productions, in addition to having engineer and artist notes. I want to project what I see as value here. There are times that you record a musician that isn't on pitch, necessarily, or is pitchy or plays flat. Sometimes that's part of a musician's ability. It's like complaining that Picasso isn't drawing straight lines. Well, that's not what he does, so don't judge Picasso by Rembrandt's standards and don't complain about Rembrandt that he paints faces without distortion. Where's the soul? A good example, to me, is Jackie McLean. He was a great stylist, a great player, and I know many people who seriously love jazz and who do not like Jackie McLean because they can't take his tone. Well, as long as you say that, I suppose that's fine but to say he can't play or that he's not a valid improviser just because you don't like his tone is wrong. You have to qualify it, at least. Sometimes a critic will pan a recording because he can't hear, say, the bass the way he wants to hear it, and disregards the rest of the recording. What I really get annoyed at is when a critic doesn't like the way the CIMP recordings are done. These recordings have a definite footprint sound.

JJ: How do you judge success?

RR: I judge success in many different ways. The way most people judge success, I'm probably a failure. But we've succeeded in many ways, both because of ourselves and in spite of ourselves. That's a philosophical thing.

JJ: You founded Cadence Magazine in 1976. What possessed you to do that and what were your goals at the time?

RR: OK, you're going back to 1976. Well, jazz had largely deteriorated into funk and boogaloo. Blue

*"I remember getting Paul Rutherford's *The Gentle Harm of the Bourgeoisie*, a solo trombone record on Emanem Records, and putting it on and saying, 'This is a joke, this isn't even music' ... three years later I was loving Paul Rutherford, it was making sense and I loved the challenge of it. That's how you change. But you've got to expose yourself to it and you have to keep an open mind."*

Note was putting it out, Prestige was putting it out, along with all the serious independent labels that had produced so much wonderful music and were basically putting out commercial stuff. I had been writing for *Jazz Journal* in England, for *DownBeat* and for *Jazz Digest*. *DownBeat* didn't seem to be terribly interested in the independents but from my point of view the most valid music was coming out by the independents. And it wasn't like today where there are a ton of them. They were putting out what I found to be intriguing, demanding, stimulating and serious music, whatever serious means. You can play funk and play it seriously and, well, I have no problem with it. I think Jimmy McGriff was a great organist and some of his funkier things are terrific but you can also play funk as programmed. It comes down to good music or bad music. I love the avant-garde but there's horrible avant-garde being foisted on the people and has been for the last 40 years; it's indulgent and it's boring. There's also great avant-garde – some noise is great and some noise isn't. [Laughs] Anyway, *DownBeat* was not being very supportive of the independents. At that time they had assigned me a record to review, a Sonny Stitt record. And it was a money date for Sonny; it wasn't as bad as his real commercial ones but it wasn't great Sonny Stitt, and I in effect said so and the review never ran. Much to my surprise, I was paid for the review. Then one day the review of the record ran along with a half-page ad for the record. I didn't write that review, it was authored by someone else. It got a rave. In other words, they had basically passed it off to somebody else and I was very disillusioned by that and my sort of terminated our association after that. *Jazz Digest*, which was open to all sorts of reviews, went under so nobody was really covering independents and the music, to me, that was making statements. So I figured, why not? I was already getting these records. At the time, I had moved to a rural area and was trying to make a living off the land, raising cattle and so forth and that was tough going. I was having trouble just paying the land taxes so I had been auctioning off some of my record collection and had developed a customer list, so we used that list to develop the original reader's base. I didn't know how long it - the magazine - would last. The original printing bill was \$210. We solicited advertising and I remember Andrew White's label took full page ads for three issues, \$75 total. When I got their money, my first reaction was, 'Oh no, what if I don't go four issues? I'll never be able to repay this huge amount of money back!'

There were times we didn't have the 13 cent stamps to mail the magazine so it just sat on the dryer until we had the money. There was a time I didn't do an interview over 35 miles away because I didn't have the gas. So there were serious economic difficulties. At the time, we got a fairly good reaction. Well, I mean from the seven people who were getting it at the time. What I basically said after a few issues was that we would try to run this for 10 years and after 10 years if it is not paying for itself we would stop. At about nine years and six months, it finally kind of got stable economically and I was able to get health insurance and pay people. It was an interesting experience for me early on because I thought I was pretty hip about jazz. I was 30 years old and had been involved with jazz for over half my life. And at that time you could be up on everything because there were only so many labels and so many records that came out and you knew them. When I started Cadence, the European avant-garde started sending us stuff and I got stuff on labels like FMP and BVHAAST by artists with names like Brotzmann and Breuker and Mengelberg, and I had never heard of any of these people. I heard Archie Shepp recordings on the French label BYG which were so exciting compared to the Impulse! recordings he did at the same time in America. The stuff I was getting from Europe was so vital and exciting. It wasn't always perfect but it was never boring. So I got all this stuff and I got mad, maybe even self-righteous because here I had been in jazz for almost 20 years, I read all the Leonard Feather and Nat Hentoff writings but they never mentioned these Germans, these Dutch and English musicians. I had compiled the largest collection of indexed jazz literature in the world by that time and I didn't know about this scene. Didn't these writers, Nat Hentoff and the others, have a responsibility if they were going to write about the music to tell people that there's a world out there? So that made me want to keep the magazine running. The European response was very positive because here they were getting a magazine in the United States that was dealing seriously with their stuff. And that gave us tremendous credibility with them, even if we didn't like all the music – and I didn't like it all. I remember getting Paul Rutherford's *The Gentle Harm of the Bourgeoisie*, a solo trombone record on Emanem Records, and putting it on and saying, 'This is a joke, this isn't even music, we have gone too far!' It was unfathomable to me. And then three years later I was loving Paul Rutherford, it was making sense and I loved the chal-

lenge of it. That's how you change. But you've got to expose yourself to it and you have to keep an open mind. If you approach art and say, 'OK, I want this and I want this from it,' and you don't see it, well, then you are asking art to mold itself to you. It's there to teach you something and take you somewhere. It's not necessarily there to reinforce what you already know. Certainly there's a place for Duke Ellington. I am still enamored with Duke and I had the privilege of singing with the band on a couple concerts. No one ranks higher in my mind than Duke Ellington but he doesn't rank higher because somebody else necessarily ranks lower. You can like Ellington and the avant-garde at the same time and I think it is really important for people, especially critics, to stop coming with predetermined ideas.

JJ: You just touched on an aspect of my next question regarding listening to the avant-garde. Most people don't listen to the avant-garde, don't like it and don't know how to even approach it. How can you make it easier for someone to start checking out the avant-garde?

RR: I get asked that question by readers with some regularity. What I suggest to people – and this applies to any kind of art – is don't come with preconceived notions. If you come to the avant-garde and you expect to hear straight time, let's say 4/4 time, you might hear harmonies. But melodic melodies and tunes which you can whistle or "straight time" – you may not get that. And if that's what you're looking for, you're never going to open up yourself to what that music has to offer. My favorite example was that I could not figure out Cecil Taylor. It just was a block for me; I didn't hear anything. I was listening to the radio one day and I fell asleep. When I came awake, I came into this music that was playing and before I had time to turn it off or prejudge, I was into it. It became part of my subconscious into my conscious. It was like slowly immersing yourself into water and it made all sorts of sense. I could hear melody in it and the wonderful power of the music. It welled inside me and when it was over the announcer said it was Cecil Taylor. That just proves you have to give yourself over to this. I love Jackson Pollock but I can't tell you why I love Jackson Pollock. I used to be a painter, he was influential to me. I will get as much out of a Jackson Pollock as other people will get out of a Rembrandt, but what Jackson Pollock does for me isn't what Rembrandt is going to do. When you look at Rembrandt, you're going to look at light, color and depiction. If you want to get something out of Jackson Pollock, there's an emotional impact. Again it has to do with form and color but it's a very different thing. You can say you like or dislike art but have an informed decision about why you feel that way. If you want to say that you don't like avant-garde music because it's atonal, arrhythmic, a-this, a-that, that's fine but know why you don't like it. Don't sit and say it's no good, say it doesn't meet your needs. When I used to paint, and I did abstract painting, I did shows and you would always get someone who would walk by and say, "My three year old child could do that!"

Comments about Robert Rusch

Joe McPhee (sax/trumpet)

I consider Bob Rusch to be one of the most important human beings on the planet. He is a humanitarian in the truest sense of the word, a friend of the arts and artists. He is private, outspoken, and opinionated, has a great and sometimes "perverse" sense of humor, and loves the music of Ethel Merman and Paul Robeson equally. He will call at 3 in the morning when he's driving non-stop across America – singing. On the road, he is a strict disciplinarian and sometimes a pain in the ass, but more often than not, he's right.

Dominic Duval (bass)

He is a man of simple pleasures. His truths are whatever he thinks they are. If you want to know how he feels, ask him, he will tell you. He's not a person who pulls punches, it's straight ahead, full steam. I think the speed of the internet was made for men like Bob. I admire and respect him and, after knowing him for 15 years, I can honestly say that, although we don't always agree on issues, he seems to get it right in the end. He is generous to a fault and represents in values one of my favorite quotes

by Groucho Marx – "Those are my principles, and if you don't like them...well, I have others."

Steve Swell (trombone)

I consider Bob Rusch to be a friend and mentor. He has been very good to me in terms of helping me get my music out there and helping a lot of musicians who otherwise would not have the exposure that the CIMP and Cadence labels allow. He was the first record producer who had enough faith in my talents, even at a time when I didn't, to take a chance on me and he was the first to release something of mine as a leader/co-leader. He pays one of the better rates for recording a band, which is saying a lot considering the current poor financial shape of the music business.

Bobby Zankel (saxophone)

Bob Rusch is first and foremost a devoted family man. He has done much to encourage my music and the work of hundreds of other musicians. He is never too easy to deal with, but he listens to everybody and is honest with his strong opinions.

And my answer is, 'Great, if your three year old can do that and evoke what I'm trying to evoke in somebody, that's fine.' The fact is that the three year old can't do it unless they're a Mozart. There is a technique in transferring a feeling. If you want to try to enjoy the avant-garde, you are already fifty percent of the way there, if you are open to trying to do it. I love Aretha Franklin, I love Ray Charles, I love John Coltrane and Louis Armstrong. Louis just blows me away. He's just so passionate, so forceful. So I love all that but I don't love the avant-garde in the same way that I love the traditional thing. They serve different purposes for me. I love to long-distance drive and when I travel I don't take any jazz with me. People are surprised by that but the records I produce don't reproduce well on car radios with a lot of ambient noise. The avant-garde will distract me, good jazz will distract me, so I take Aretha. I know what it's going to say and I love it. I'll take Ethel Merman. On the other hand, I've been out in the middle of the desert and there's nothing better than to hear John Coltrane start playing. One of the few jazz things I'll take when I drive is Duke Ellington; he works tremendously well when I'm driving, especially that jungle period. Art has different functions. The avant-garde just fills you up inside, it's a life energy almost and when they say music heals, it does heal.

JJ: *Cadence* was a monthly magazine up until 2007. Why did you go to the quarterly format?

RR: We went the quarterly route because the Internet and the stealing of music, downloading and the way information is dispersed is cutting tremendously into publications and it wasn't economically feasible

to be out every month. When you're trying to put out a magazine, whether it's daily, weekly or monthly... I mean we have now gone to a quarterly and the other day I said to someone, 'I don't understand it, a quarter comes as fast as a month used to come.' It seems like you are always working on the next thing on some sort of deadline. So we went to a quarterly because we thought we could change the magazine slightly, present it differently. We "jazzed" up the graphics and added more editorial content and reviews. We knew we would take a hit, and we did, because we went quarterly and we almost doubled our price. We are not dependent on advertising. Up until two years ago we never even solicited for advertising because advertising starts to dictate to the editorial department and I think that should be separate. To that effect, even my own productions have not always gotten good reviews in *Cadence* and that's the way it should be. Of course, I fire those reviewers afterwards. [Laughs] Today we do accept advertising, which is separated by a blank page to serve as a symbolic break from the editorial portion of the magazine. We don't get very much advertising. I can't bring myself to sell it, that's not what I want to do.

JJ: A few years ago, I tried to interview saxophonist Charles Gayle. He agreed to do it at first but when I called him to set a date, he turned it down, saying he didn't want the publicity. I've found through the years that many artists feel that the music should speak for itself. This, however, tends to lead to the starving artist effect. It seems to me that you have a bit of that mindset, too. I'll clarify what I'm saying with a few examples. The first is that your website

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is primitive and allows for little navigation. There's no way for an interested viewer to get a taste for the magazine from the Internet.

RR: I plead guilty to that. The website is primitive because we spend most of our time doing what we do. We did fix up the CIMP and Cadence Records websites and there are short samples of each CD available. But for the magazine, we think it's ridiculous for magazines to give away their information and I think the world is coming around to that. *The New York Times* is now going to stop and *The Wall Street Journal* is going to start charging for it. The world found out that if people want information then they are going to have to pay for it. You can't just keep giving it away so the Drudge Report can rehash it and give it away and sell advertising with it. I'm a Luddite when it comes to computers. I've been dragged, kicking and screaming into it. A web magazine doesn't interest me. The age of magazines for what we do may be past. We may not be able to survive and may have outlived our usefulness. When *Cadence* started we reviewed more records and everything that was coming out than any other magazine. That was back then when there were maybe 1,500 to 2,000 records coming out a year. Today, there may be 2,000 records coming out every quarter. We have a dedicated group that continues to subscribe. Whether it can maintain itself at a level to support the magazine... The tragedy is that my wife and I, who both run the magazine, haven't cashed a paycheck in 15 months. When I started the magazine my theory was, I'm not asking this magazine to support me, I will support this magazine. It's just like a baby. You don't have a baby and say, now go out and take care of me in my old age, but at some point you say get a job or get out of the house. We are about half staff but I didn't fire anyone – I just didn't replace them when they left. Listen, you can call Cadence and get somebody on the phone to answer a question. I defy you to call half these companies that exist and get anything except an answering machine.

JJ: The second point is that I've been told from store owners that unless the store buys a certain number of copies, they have to buy the magazine for the same price that's marked on the cover.

RR: If a store wants to sell the magazine then they are going to have to get at least five. Worse than that, we don't take returns and they are going to actually have to pay us. That's been our motto from the beginning with everything. You want to engage in this, fine, pay for it. My purpose is to exist and we've actually existed for almost 35 years. You want to deal with Barnes & Noble or Borders? You're supposed to take one hundred percent of returns in any condition, whether or not they even bought it from you. I don't produce records to speculate, I produce serious music that if you want it, that's the way you're going to have to get it or you're going to have to get somebody else's copy and steal it. I think that's reasonable. When we came along as a distributor we had

a simple policy – if we order it, we'll pay for it. Simple as that. It was unheard of. Before us, it was common practice to take records on consignment and pay for them later or not at all. This started making inroads on other distributors at the time who were not ethical, which is pretty much the way it still is. On the other hand, when we ship CDs to stores we expect payment upfront and that has pissed off a lot of stores because stores are used to taking product and maybe never paying for it. The reality is that, up until fairly recently, most independent product that was circulating out there, somewhere along the line someone got ripped off. I've had distributors go out of business and try to sell their inventory to us that they never even paid for! It's a terrible situation and we don't do it that way. We're the easiest people to deal with – order it and you get it. Our fills are probably the highest in the industry. We used to have pretty much 95 percent fills. I can order from a distributor today, give him an order for 100 records and be lucky if I get 15 because it's not in stock. A lot of it's not in stock because they owe so much money to the label that the label will no longer sell to them anymore. I could go on forever about this and it hasn't endeared me to the industry. Look, I'm no saint. I'll sell out like everybody else but I won't sell out for the price these people sell out for. If I'm going to sell out, I'm going to sell out for something that's worth selling out for and your nickels and dimes aren't worth selling out for, not against my reputation. It's important to me to get up in the morning and try to look at myself and say I did it all right.

JJ: The last example of questionable practices is that you have turned down musical projects if they appear to be a rehashing of something the artist has already done, even if the project is a repeat of a recording that has sold well.

RR: Now you're talking about my role as a producer. I feel the best producers are the ones who do the least. By that I mean I see my role as a producer as a connection between the listener and the artist, a facilitator. To get what the artist has to say to the listener with as little monkeying around as possible – which is why we either use a take or we don't. We don't create it in the studio, we don't splice it together. We record a natural dynamic. I want to advance the music and not put out the seventh recording of something. Let's take Miles Davis for example. I love some Miles but you could offer me a Miles Davis record and if it's been done five times before I wouldn't put it out. What am I adding? What am I bringing to it? I'm simply putting it out to make money and that's fine, but that's not my primary concern. My primary concern is to exist and to do it the way I want to do it. I have had very well-known artists call me up to do a recording but if they don't have any concept of what they want to do, why should we foist this on the public? Why should we do the same record you've done a million times? That's why a lot of the artists we do really are unrecognized and the ones who are recognized, we have a very clear idea of what we're doing and why we're doing it. Every record that I've produced, and

I've produced over 500 now, I can tell you exactly why I produced each one and it's not always for the same reason. We produced what many people consider Anthony Braxton's worst record. Now to me it's not his worst record. He's made some bad records and this isn't his worst. But what they really mean is that we produced him in a context that doesn't interest them particularly at all and that's valid. If you want to talk about his worst record, how about things that were recorded by some zero recorded mic in the back of a club and put out? I don't want to pick on Anthony, it was an interesting album and something he hadn't done and, successful or not, I know why I did it. I was clear about it in the liners and if you don't like it, you don't like it but it is an honest effort and it is not a repeat. Anthony came to us and asked for us to record him. He presented me with about nine projects, very clearly outlined as to what he wanted to do and why he wanted to do them and we ended up doing four recordings. We have a different reason for recording everybody and we know going in most of our records are not going to be financial successes. Very few even cover their costs.

JJ: Since your second record label, CIMP, was founded in 1995, it's been at the center of a lot of controversy in regards to the manner in which the recordings are made. The great majority are done on your land, an old farm in upstate New York which is 340 miles north of New York City. The recordings take place in The Spirit Room, a fixed up parlor in a farmhouse, and are done live to two tracks instead of having each instrument placed on separate channels and "mixed" as a final step. What do you have to say about this recording technique and is anyone else recording in this fashion today?

RR: Ironically, we see all sorts of influence from what CIMP is doing. We see its effect on recording, production and in the use of liner notes. It's not easy to do. When we first started to record like this some wise sage out there wrote, "Well they probably do that because it's cheaper." Well, first of all, it's not cheaper, the equipment is very expensive. I've gotta give some background to this. Barry Guy, Evan Parker and Paul Lytton were coming to the States and I had somewhat of a relationship with them mainly because we were honest and paid them for their products. Barry called up and said they were coming to Canada and that they were going to play at the New York Knitting Factory but they had a space of days in-between and they wanted to hang out at the farm. I said they could stay and asked what they were getting paid for the New York performance. It turned out they were getting paid probably as much as what it would cost to rent an apartment in Manhattan for one day. I said that was absurd but they thought it was important that they play there. I said I would put on a concert for them and I would pay them much more. Now where I live nobody is interested in this music so I decided to just cover the cost myself. My reasoning was that if I make a commercial venture and I don't make my nut back, I've failed and I don't want to fail, so fuck it, I'll just cover it. If the music's great I've

succeeded, that's all that matters. Then I thought a little more and I realized that we had Marc Rusch, who's had a longtime interest in audio, written about it and built up a fairly credible reputation around the world. I asked him if he would like to record the trio and put some of his ideas into practice and he said, sure. I went to Kara Rusch, who's been creating her distinct kind of art since the age of six, and asked if she would be interesting in doing the art for these things and she agreed. So there we had Marc taking care of all the engineering, I did all the producing and Kara did all the art. I spoke to the trio and I told them I would record them and give them more money and they were flabbergasted. The little truism in the jazz business is that a lot of people aren't paid for their work. They're not paid for their recordings, they're not paid for their gigs. A lot of musicians play and don't even cover the parking fee. So to get back to your question, Marc's idea had been to get away from dubbing and just record a live dynamic, very much the way they used to do it 80 years ago. What you hear is what was played. It wasn't manufactured and the engineer wasn't the silent musician. What's done today is they have voice correction and tone correction. You can have someone who sings off-key and they can make them on-key and edit out things. What we are trying to do is capture the live dynamic, jazz is a live music. The best jazz is imperfect jazz, it really is, it's an imperfect art. It's not your mistakes, it's what you do with your mistakes. If you are a trio and your drummer can't play with you and he plays all over you, that's what we're going to get. So the musicians have to listen to each other, they have to play together, they have to be musicians. Over the years, Marc has improved. He will take these very expensive mics, sort of like a pair of Ferraris, and he takes the engines apart and adjusts them to the way he wants them. He's very good at what he does. Any of the musicians who understand sound have huge respect for him. We don't tell the musicians what to play and we have them situate themselves in the room so they are comfortable playing and then he will make adjustments to the recording equipment to accommodate and capture the sound. It's not like, "Here are the two mics and you must sit here." We try to accommodate ourselves to the musicians and the art first. That's what it's about and a lot of musicians appreciate it. To me, the perfect engineer is a quadriplegic. You roll him up in the wheelchair, he sets the dials he wants and then you move him three feet away. What you hear on our recordings is what we heard and if we don't like it, we won't put it out. Sometimes we'll have a great take but it's just flawed yet I loved that solo in there and I would love to say – forget your orthodoxy Rusch! Cut that solo out and put it somewhere else so that we have it. But we won't do it and I know that some of the music that I love was done that way. *Brilliant Corners*, the Monk record, was pieced together by a million things. Those guys had a hard time playing that music and I love the record but that's not what I want to represent. One last thing, there are times when we get a great take but it's flawed. Maybe the head was not quite gotten right but the solos were so strong that by the time the end is there, you've forgotten about it. We will

“If you approach art and say, ‘OK, I want this and I want this from it,’ and you don’t see it, well, then you are asking art to mold itself to you. It’s there to teach you something and take you somewhere. It’s not necessarily there to reinforce what you already know.”

put that out because that's the way it is and it's worth hearing, the whole justifies it.

JJ: So you do second takes?

RR: Oh yeah, sometimes third, fourth and fifth takes. I trust my ears. I pretty much have to make these decisions while we're recording. Sometimes the musicians will tell me that they prefer a certain take and as long as I'm not in disagreement, I have no problem with that. We have done as many as eight or ten takes. If it just doesn't work, we discard it and go on to something else. We were recording Roswell Rudd once and he had some sort of instrument he was using and he had an elaborate arrangement he was trying to get and it just wasn't working. We dutifully recorded it but knew we weren't using any of it. I'm not going to discourage him, work it out, get it through. Finally, he looks at me and says, "This isn't working right." I said, "Roswell, you want to hear my last three comments on the last three takes? Ugh, ugher, ughest!" He said, "OK, we'll do something else."

JJ: How do you deal with musicians who are unhappy with how they played?

RR: Well, if they say it after the fact and the record is out, there is nothing we can do. We recorded Sonny Simmons and it was stupendous. We brought him to the listening booth to hear the replay and his comment was, "Well, Caesar," he called me Caesar, "I don't know where we go from here, how can we do better?" It is in the nature of Sonny Simmons to behave sometimes in ways that I wouldn't. He did an interview a few years later and said, "I'll never record for them again. I couldn't stand the sound, it was horrible." He didn't mention that he had listened to it. He actually signed off on it which most people don't even get the opportunity, but it was early in the game. He also didn't mention that he had continually been asking to record other projects, some of which we did, some of which we stopped because we had already done it. He also didn't mention that even after the interview had run, he had called us to ask to make another record. I think most of the musicians are very happy, we get many repeats. For the most part, musicians are very serious about their music, and that includes Sonny Simmons. They can have all sorts of peculiar behavior but when those instruments get out and they start playing they really do get down to business.

JJ: I want to read you a quote from a musician who has recorded for you a few times, bassist Dylan Taylor. He says, "Bob, through many years of effort,

created something out of nothing, a feudal empire dedicated to creative music. Although he has a business model, he doesn't run CIMP like most record companies. He doesn't look at you as an artist and think, 'I can make money recording this guy.' He thinks this artist's work needs to be documented and probably nobody else will do it."

RR: That's pretty true. There's also an element that I like it, I think it's fun, let's do it, it moves me. It's true we record a lot of people that nobody would necessarily record because they don't have any commercial viability. Now having said that, there is the possibility, and I firmly believe that after I am neutralized and we are considered benign, that people will look at this label and come back and say this is some amazing stuff. They will be able to manipulate it in a way we won't so they can turn it into a cash cow of some degree. I think the music will hold up, it has held up. I've had more than one label and this conversation is similar to one I had in the past with another record company owner. He wanted to know if our record company was successful. I told him, "Yes, it's very successful." And I can just see his wheels turning – "Oh, maybe I ought to be recording non-mainstream music." So I said, "Oh, do you mean we can sell it? Do we make a lot of money? Nooooo!" You could hear the relief – "Thank God, they're no better than we are." He said, "So why do you do it? I had to think about it and I said, 'Look, do you have a piece of art on the wall, a poster or anything? Well, do you get up in the morning, look at that poster and say, 'You haven't made me any money today?' Of course you don't. The value is intrinsic, you get a pleasure out of it. That's why we do it, that's success. Success to me is when the record is finished being produced and it's actually available, it is now a success. Whether it makes any money, nah, it won't. Some do and we're starting to repress some records now and eventually they may make money. They will never make me money but they've made me very happy and very satisfied. And, importantly, it has been very helpful to some musicians in their careers, it really has. If for no other reason, CIMP has a profile of great respect, especially in Europe. If it's on CIMP it means that someone has placed a value on that musician. We're just as uncooperative in selling CIMP as we are the magazine because we have one kind of mantra that we believe in that stands in the way – we expect to be paid. If it has no value then please don't ask us for it if you're not going to pay for it. This has cut us off hugely from distribution but, I figure, in ten to twenty years the world will find out how to get them. And they have started to find out, they've started coming to us.

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JJ: CIMP has been releasing about 25 new recordings a year. Will the pace remain that high and how do you decide who to record?

RR: No, it will not remain that high and just recently we've cut back. We got backed up and couldn't get them out fast enough. Economics have hit us. I basically was subsidizing the label to the effect that every so often, my wife Susan, who runs the checkbook, would say that we couldn't pay for this and I would give a check to balance it out. Once I got a small inheritance and gave it to the label. I haven't had to do this for about three years so recording a little less actually helps with the cash flow. Also, when we started around 1995, there were a lot of people who needed documentation that hadn't been documented, so we were getting a lot of very interesting things. We don't get as much anymore. First of all, there are a lot of independent labels and some people think being attached to a label is not necessarily a good thing anymore so you have a lot of people putting out their own CDs here and there. I can see the value of that but I also see the value of aligning yourself with a label like CIMP. There are some artists that we've done three to four records with, and they're all great, but they've gotten their exposure. It's not advancing anything anymore and we hope that some other label will pick them up, and very often they do. It works because the other labels recognize their names from CIMP and record them in order to help their own label. There's a lot of music put out simply because of name appeal and that shouldn't be the reason to do it. People know the name and think the music must be great. We're still getting things done. In the last three months, we put out 10 recordings and we've got two 5-CD sets we hope to get out in 2010, which we are going to sell at a reduced rate. I don't want to say the price now because greed may overtake me, but we're looking at around \$45 for a 5-CD set, which is pretty good.

JJ: You recently toured with Trio X which is a band that includes multi-instrumentalist Joe McPhee, bassist Dominic Duval and drummer Jay Rosen. To my knowledge this is the first time the record company has supported a band in this fashion. What makes this group so special and why tour with them?

RR: I've known Joe McPhee for almost 40 years and, although he was a guest on the first recording, I didn't record Joe until about 10 years ago. I don't solicit people to record and Joe doesn't solicit to record so we're sitting there looking at each other. Joe has been working with Dominic for well over a decade and Joe was just blown away by Jay. Joe doesn't often work with drummers but Jay is so quick and so intuitive that he is a marvel. He has no personal charisma, he's not a drunkard, he's not a drug addict, he's not anything else that might politically help him, he's just a damn good drummer. We all get along very well and the trio works very well. They are able to segue into different sections of music and I think the music speaks for itself. It is accessible to a lot of people, although

that is not my concern. So, as often happens with enthusiasm, I thought we'd put together a tour – and I hate doing that. I hate trying to book anything, but we did it. Nobody connected with the label made any money; it all went to the musicians. We kept a high standard and only booked gigs that paid them fairly. We did make two exceptions at Joe's request because he felt it was important to play in certain cities and I can tell you that not only were we paid the least, we were treated the worst in those cities. Before we left for the tour, I let the trio know how I operate, which is very intense. I have a comfortable van that can be slept in and I drive long distances. I drive hard and my focus is that we are here to do a recording and that's what we're going to do. We're not here to sit in some stupid restaurant wasting money, we take our own food. We did it and it worked out well.

JJ: Did you let them know that they'd be listening to Ethel Merman?

RR: No.

JJ: That's your surprise for them?

RR: That was a surprise. They did not like my choice of music; of course they didn't listen. My rules are very simple: the driver is king, the driver runs the CDs. I like Ethel Merman, she reaches an inner core with me.

JJ: You've been interacting with musicians for over 30 years now. How has dealing with them changed through the years?

RR: Good question, I don't know if it has. I approach them honestly. Sometimes I fall on my face and they respond as human beings. The working conditions have changed – it used to be bad, now it's worse. A lot of musicians are subsidized living in New York City because how do you pay those rents and then play in clubs that pay you 25 or 75 dollars for a night's work? I've said to some musicians who have done a lot of stuff for us to stop giving their stuff away, raise the ante a little. Expect a little more from labels and venues and if that cuts out CIMP, that cuts out CIMP. If their value to the industry rises above what we can pay, then that's fine, our purpose is then somewhere else. Most of them tell me they make more money with CIMP because we actually pay them. We have a template that we use. We pay everybody basically the same. The whole industry knows what we do, there are no secrets. Some lead musicians will take all the money and pay just about nothing to the sidemen, and then I've known some leaders who have given it all away to the sidemen. My contract is with the leader. I don't like to negotiate, it's distasteful and it's usually a hustle. Musicians have been taught to hustle by people like myself and producers in the industry and I understand that. They are trying to get what they can and the industry is trying to screw them every which way they can. I put it right up front and that's it.

JJ: Do you have any final comments?

RR: It's been great. I've never worked so hard and gotten so much reward from it and, from the whole scope of things, it has afforded me a rather nice life. We live very well but that's partially because we gear how we live to the way we want to live. I couldn't do this in New York City for two reasons. One, I couldn't afford the rents. We burn wood and, up until a few years ago, we even cooked with wood. All the hot water and all the heat is from wood, and it gets down to 30 below where we live so that's a lot of wood. That's one of the sacrifices I'm willing to make to loosen up money which I'd rather spend in other areas. I can burn wood, I don't care.

JJ: You also don't wear pants, you wear shorts all year round and that's a savings, shorts are cheaper.

RR: They are cheaper. You know I'm really comfortable the way I live, I've managed to make my life the way I want it. I don't want to sit in traffic and I don't want to live in houses piled on top of each other. I want to be able to go out and pee on my front lawn if I want. I want to go out and yell if I want. I want to go out and have musicians playing outside my home if I want and not disturb anybody. We used to raise 90 percent of our own food. I hate heat. If it's above 70 degrees I am not a happy camper so I wear shorts. I know people say I'm a nut. People come up to visit and it's 20 below zero and I come out in sandals and shorts and I'm perfectly comfortable that way. I'm not as comfortable now that I'm 66. I think the cold is starting to affect me so I am starting to wear pants sometimes in the winter. I also don't like air-conditioning.

JJ: So you would never tour down South because of the heat?

RR: There are other reasons I wouldn't tour down South. I'm basically a kid of the Civil Rights Movement and I can't help it. It might not be fair but the South still gives me a bad vibe. I know racism is prevalent in the North, it's just hidden more.

JJ: Thanks, Bob.

RR: Have fun. I know what work you've got now because first of all, I talk a lot which makes it easy supposedly for you. Did you ever do an interview with someone who didn't talk, didn't answer? I did an interview with Eddie Gladden once. It was three hours long and I think it ended up being two pages. I couldn't get anything out of him. He wasn't resistant, he was, quite frankly, not a talker and, I would say, not terribly interested. On the other hand, I interviewed Milt Hinton for 25 minutes in an airport and he gave me a longer interview than most people do in two hours. Milt was just a wonderful, gracious person and was one of those guys who deserves every nice thing that was said about him. ■

Steve and Iqua Colson

By Gary Heimbauer

JJ: Iqua, you are a highly revered educator, acting as Music Team Leader at Washington Academy of Music, developing a challenging music curriculum there, and being a member of New Jersey's Core Curriculum content Committee for the Arts, etc. Many of our readers are considering a career in teaching, or are simply interested in music education. What do you think is required to be a good music teacher, and what do you think makes a good music program in public schools?

IQUA: As a musician I find it important to develop the next generation. In working in administration for the past several years, the curriculum and experiences we have been able to expose to the students is largely because of the vision and quality of the teachers – who are working artists themselves. We see many Jazz Artists working in the schools as artists in residence, college professors or music teachers for our younger students. As an arts administrator I have worked on the implementation of all of the arts - music, dance, theater and visual arts, including filmmaking and animation – and have been fortunate to work with other arts educators who are committed to their students and are professionals in their fields. We have infused technology into the study of every art form because that's what the young people relate to – it's their world, however it is still imperative to study the pedagogy. A good music program starts giving students a level of exposure and builds through the curriculum over time, offering acceleration to students who demonstrate talent and interest. The Business community are among the strongest advocates for arts education for all young people because they need a work force with imagination and the ability to start with an idea and create something new, different – which is exactly what artists do each time they take on a new piece of music or play or write a composition or create a new work of art. A good music program is the same as any arts program. It teaches students to work together, to create something from an idea – a script, a piece of music, a canvas. An arts education is not important because we are trying to turn every child into an artist, but it's one of the best ways to open up the minds and creativity in our young people



“The arts are a force for enlightenment; they can redirect our thoughts, our energies, hopefully bringing us new insight. Musicians provide outlets of expression for those who don't play. Music was part of the human experience before language, so we should not trivialize music, but use it to share what we feel, and to elevate our consciousness.”

in order to facilitate critical thinking and set them on the path of becoming life long learners.

JJ: Steve, you are a highly acclaimed composer who has drawn comparisons to people as diverse as Monk, Ellington, Ives and Stravinsky, and you've worked with some of the most celebrated musicians of our day. Iqua, you are known for your songwriting and lyric writing skills. What is the process of creating and composing like for you? How do you relate to the muse? Do you plan time to compose, or do you wait for inspiration to hit? Do you combine inspiration with work? Do you have tools to help you get from start to finish, etc?

IQUA: We do plan time for practice and general musical activities – however “the muse” can hit at any time. We jot down ideas or a framework for a new piece when the idea comes –and we work in different ways. More often than not Steve comes with music or a musical idea that leads me to the lyrics. We were listening to something from our recording “Triumph!”

that Soul Jazz will re-issue this spring - we hadn't heard it in years - and we were laughing when I reminded him that when I wrote lyrics to one of the pieces, he told me he didn't have that slant in mind - but they stuck and now they seem like the perfect fit. The thing is, we like different styles and our writing reflects that. Over the past several years artists such as Hannibal Marvin Peterson, Richard Davis, Oliver Lake, Reggie Workman, and Andrew Cyrille have recorded Steve's compositions – and other musicians have requested to do so also. This is great because there are many compositions to be heard, and if others like them enough to play and record them also, it's a plus.

STEVE: I try to capture ideas whenever they come to me. Sometimes they are very clear ideas, sometimes not. Inspiration can come from anywhere, but a lot of times it has to do with people or their circumstances – the feelings I associate with a particular person, the conditions they've had to face or what they have stood for. The melody or construction can reveal itself in part or in full, so sometimes I have to put it on paper quickly because it can morph on you, and then it's a different energy. But if I get a piece of it, often that will

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Colson, Workman, Cyrille, Colson
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be enough, because the topic will continue to suggest things. There are many ways to approach composition: just going over a chord sequence or thinking about an approach can help me generate material. I have had situations where the idea was there, and I knew it could lead somewhere, but it was really difficult to make the right decisions. That can actually be painful; I have really experienced that, but those situations can also be very gratifying – if you can get through them. But like I said, if I manage to get enough of the initial idea, the germ, I can get a result, but I may have to work at that piece for a longer period of time. At a certain place I may give the work to Iqua and ask her to consider lyrics, or see if she has any thoughts on the piece generally. She may give it back with a different concept than the one I had, in which case I may have to go back to the drawing board, but that can help shape a piece that's more comfortable for her, or let her hit on an aspect that wasn't in my version. Usually it just expands the dimensions: we don't lose anything-- the piece just gains more diversity. I don't set a particular time to compose every day, I just try to get in my practicing, and during practice I may come up with something. Otherwise, I do much of my composing as a mental process, and that can be at any time of day no matter what I'm doing. But late at night there are fewer distractions and it can be easier to have a flood of ideas. I use different techniques to work the piece until the true character of the piece shows itself, but once that happens, I'm good to go. The main thing is to find the true nature of the piece, whether it comes from the words, the chords, the melody, etc.

JJ: Steve, you've been closely associated with the late Max Roach. Can you tell us what it was like working with him, and just knowing this man who was such a pioneer in so many ways?

STEVE: I had different situations with Max: at one point Unity Troupe - me, Iqua, and Dushun, our drummer - was on the bill with Max and his Double Quartet; Cecil Taylor – solo - and Paul Motian Quartet were the other performers. We ate dinner together, etc. Max asked me to write something for the Double Quartet, but I already had some deadlines and the date was so close I couldn't do it in time for what he was projecting. But he invited me to his place to hang out. One of the things he showed me was a film about Thelonious Monk. Later, when Amiri Baraka and Max were doing their theater piece on Bumpy Johnson (*The Life, and the Life of Bumpy Johnson*), Amiri suggested me for the piano part. Then a movie came out on Bumpy, but it wasn't their piece, which was a disappointment because, you know, Amiri and Max were doing great work, serious work. We would talk about music; Max was a heck of a composer. For example, his *Percussion Bittersweet* - a monster album! It had a big influence on my own development. And he had collaborated with Abbey, so he kind of dug where I was coming from with Iqua. He told me about some of his life experiences, how it was to play with Bird, with Diz, with Miles. I learned a lot. A couple of times when I was playing solo at private parties, he showed up, once with Cecil. Me,

hanging out with him and Cecil Taylor! One time, when I had finished, he had me to move over, and showed me some stuff he was working on at the piano. It was an honor every time I was in his company. Max was one of the greatest to ever play music.

JJ: What are you two currently working on? What is on the horizon?

IQUA: The renewed interest in *Triumph!* - our 1980 album - issued on our independent Silver Sphinx label has been gratifying. When we decided to start our own label in 1979 and put out a recording we did it because we decided we wanted to have that for ourselves. Subsequent recording on Black Saint followed by Steve working and recording with artists on other labels was wonderful, however when *Triumph!* started selling on eBay for \$150 - \$300 over the past few years we were glad it was on our own label. The same recording is now featured in *Freedom Rhythm & Sound - Revolutionary Jazz Cover Art* - a book of the cover art of recordings that were done in the 60s-80's by independent jazz artists -- preceding this current "Indy" movement. Soul Jazz, a label out of London, has published not only the book, but also a CD compilation documenting the times and the artists who took control of their art. We're in great company - from John Coltrane and Ornette Coleman to Mary Lou Williams and The Art Ensemble of Chicago. We have a track on the compilation and Soul Jazz will re-issue the entire recording in the spring on CD, Vinyl and digital downloads. The way our first independent effort has come back so strong, offering us an unexpected financial as well as professional boost, reinforces our interest in continuing projects on our label. We have some fabulous recordings of concerts with all-star line-ups that we'd like to release on our label. One in particular was at the Great Hall at Cooper Union - it happened at least 20 years ago but people are still talking about it. We also want to do more performances of Steve's orchestra works and we're building some partnerships to make that happen. Both of us are becoming involved in theater - me as a performer and Steve as a composer. With our latest CD on our Silver Sphinx label "The Untarnished Dream" coming out the first of February we're looking forward to not only the CD release concert in NYC, but other performances with the great artists featured on that CD, Reggie Workman and Andrew Cyrille. We have a sextet that includes some great artists such as Marlene Rice (violin) and Andy McCloud (bass) that has some things coming up. We are also planning performances with some of our Chicago comrades and just had an interesting proposal come our way in a club the other night. That is how this art goes. Always looking ahead at the next opportunity - and the opportunities can come at any time.

JJ: What do you feel your role or responsibility is as a practicing musician or composer in our society?

STEVE: Actually we discuss this from time to time, and not just with each other but with other artists - some of them musicians, some of them being writers or visual artists. The arts are a force for enlighten-

ment; they can redirect our thoughts, our energies, hopefully bringing us new insight. When I was young I found that performing or listening to music was enjoyable, and it seemed that my music teachers were helping me to enrich my life. The same thing was true of the recordings - they opened a pathway to enjoyment, new thoughts and feelings. I think music is a gift, and allows us self-expression. Musicians provide outlets of expression for those who don't play. Music was part of the human experience before language, so we should not trivialize music, but use it to share what we feel and to elevate our consciousness. It can really save a person's life. It has been a wonderful thing in my life and Iqua's, and if it can be a positive force for good - I think that's what Trane said - then I think that is the ultimate purpose.

JJ: What are your goals for the future?

IQUA: Continue writing, and generating work and recording opportunities...

JJ: As people who have been active in the world of jazz for so many years, who have been involved in so many aspects of the music, including education, what kinds of things have you been excited to see happen over the years, and what improvements would you like to see made, to better perpetuate the survival and vibrancy of this music in our city and country?

IQUA: I think though the arts are listed in every educational plan including "No Child Left Behind" as an integral part of a child's education, we still do not see the funding to make sure that it happens. Same with Jazz in a way - it is America's art form and should be supported and revered. I like some of the positive things I see - the NEA had a wonderful tribute to the 2010 Jazz Masters a couple of weeks ago where tribute was paid to this great music - and made to a diverse group of practitioners including AACM founder Muhal Richard Abrams. More programming on TV and other media and more support in the cities for Jazz and artists in general is important to generate.

STEVE: Yes, the general public would benefit greatly from exposure to our master musicians. Some of the groups I've seen on TV are hailed as awesome, terrific, etc., which is a shame. People should listen to whatever type of music they like, but let's have a little more truth in advertising! If 3 of our master musicians got just 7 - 8 minutes each on a half-hour of TV, in that 21-24 minutes they would dispel that misuse of words. I am encouraged by the interest in the music that is taking place on the global scale, but we need more of that interest to happen here in the USA. If we keep working at it though, I think the younger people who are becoming more observant and more inquisitive will raise the bar on what is viewed as awesome, etc. The signs are there, that our society is coming out of its adolescence and is becoming a more mature society. I hope that will translate into greater audience and financial support for this beautiful art form. ■

Amanda Monaco

By Gary Heimbauer

JJ: Amanda, can you give us a brief overview of your progression as a player? When and how did you get your start, and what major events and changes did you experience or undergo to get to where you are now?

AM: During my junior and senior years of high school I attended the Educational Center for the Arts – ECA - in New Haven, Connecticut. It was here that I first learned about jazz, playing in an ensemble that focused on seminal recordings like *Kind of Blue* and *Speak No Evil*, and taking classes in music theory. It was also at ECA that I met saxophonist Wayne Escoffery and pianist Noah Baerman, with whom I recorded a CD, *Playdate*, that was released on Posi-Tone Records in late 2009. After high school I attended Rutgers University and William Paterson University, where I had the good fortune to study with Ted Dunbar, Kenny Barron, Rufus Reid, and Steve Wilson. I then moved to New York where I played every gig I could get – Greenwich Village coffee shops with my trio, a swing band in the late 1990s, as well as private events from frat parties to a twelve-hour Easter Sunday gig at Tavern on the Green. I also taught MIDI workshops to ten-year-olds at the Children’s Museum of Manhattan and led the occasional end-of-the-day sing-a-long when needed. Being that I was really into guitar in high school, I started teaching my junior year. I joined the faculty of the National Guitar Workshop in 1994, and picked up a few students during the school year from there. When I began teaching at the New School in 1996 I was asked to teach the son of one of the members of the board, and that led to the private teaching practice I still maintain today.

JJ: What can people expect to hear if they buy your new CD on Late Set records, *I Think I’ll Keep You*.

AM: People will hear original compositions that are melodic and intimate. Even with the more “upbeat” tunes I tried to maintain a very warm tone for the entire CD. I was really happy with the way the musicians added to this aesthetic, even on the more angular, crunchy tunes. There’re also some interesting covers, including an obscure tune by Jack Bruce, the bassist of Cream.

JJ: I know you have a book out with Alfred Publishing called *Jazz Guitar for the Absolute Beginner*. Among 100’s of other books claiming to do the same thing, why is yours better?

AM: The difference between *Jazz Guitar for the Absolute Beginner* and most beginning jazz guitar books is that this book is for someone who has never played guitar before and wants to play jazz guitar from the very beginning. I’ve used this book to teach my own students. It’s pretty cool to get an 8-year-old to im-

provise on jazz tunes and have it be easy and fun for him/her.

JJ: What has your life been like on a daily or weekly basis? Who are you playing with and where? What are you doing to survive? What do you do with your time?

AM: By day, I play sessions and teach students ages eight to forty-eight. At night I go to shows or play gigs. In 2005 I was diagnosed with Multiple Sclerosis, so I also do my best to take care of myself through running. I ran the New York City Marathon in 2009. I also do swimming, yoga and pilates. Some of the musicians I’m playing with are the ones in my band Deathblow - Michaël Attias, Sean Conly, Satoshi



“While I’m sure that using clubs like the Bitter End and Kenny’s Castaways were decided on due to logistics, there was something about using rock clubs for a jazz festival that created an opening for anyone to go, instead of that elitist/exclusive haughtiness that so many equate with jazz.”

Takeishi- are also in the group Playdate, a collective with Wayne Escoffery, Noah Baerman, Henry Lugo, and Vinnie Sperrazza. I play at venues like The Stone, Cornelia Street Café, and Tea Lounge, and am a resident musician at Congregation B’nai Jeshurun, a vibrant synagogue on the Upper West Side.

JJ: How did you feel about your recent gig at the Winter Jazz Fest and what were your thoughts on the festival in general?

AM: I thought that the Winter Jazz Fest was fantastic - over fifty bands in five venues over two days was a great event to happen. Both nights sold out, which was also great considering how people are always saying that “jazz is dead.” While I’m sure that using clubs like the Bitter End and Kenny’s Castaways were decided on due to logistics, there was something about using rock clubs for a jazz festival that created an opening for anyone to go, instead of that elitist/exclusive haughtiness that so many equate with jazz.

JJ: At what point did you come to the conclusion that you should dedicate your life to this music?

AM: Music has always been a big part of my life. My father played guitar in high school and had a band

with three of his brothers that would play gigs every weekend. My whole family sings in tune and breaks into song spontaneously at family functions. I began asking for a guitar at age ten, but was told “no” until I was twelve, so when I finally did get the guitar, I started practicing and never stopped. I started playing professionally when I was fifteen, got into jazz at sixteen, went to college for music—I was obsessed. I still am, come to think of it—if I miss a day of practicing I get super cranky.

JJ: As a musician, what do you feel your role or responsibility is in our society?

AM: I think it’s important to share this music with as many people as we can. Too often the statement “I don’t understand jazz” comes from people’s lips, which I think is a ridiculous statement. The first thing that needs to happen is that jazz needs a “new PR campaign” – one that emphasizes that this music is fun, adventurous, based in freedom, and intimate in a way that other styles can’t/won’t be. There’s a feeling of camaraderie in jazz that includes the audience, and makes for a unique communal experience that people love. Unfortunately, that doesn’t get emphasized all that often, and the music is branded with some silly, highbrow status that accomplishes nothing, or worse. Jazz used to be “for the people” and we need to get it back there if it’s to survive in any way other than jam sessions and music schools. ■

www.amandamonaco.com

Arlee Leonard – www.myspace.com/arleel

Enlivening my passion is a foundational area of my life!

My twin passions are singing and writing. Coming from a musical family music has always been a part of my life. But what a ride it's been!! The music calls and the writing calls, even when practicality might say "get a real job!" I haven't had one of those in ten years. During these past ten years my passion for writing has really been expressed. I don't mind living on the edge financially - well, I'm starting to mind! For the last several years, wherever I am singing in the world - and I have been performing back and forth from Asia to Russia to Europe to the U.S. during this period - I take a really important spiritual practice with me, and let it flow into my creative writing time. The practices feed each other.

I would recommend to any sentient being a "morning" practice - the time is irrelevant for a night owl like me! - consisting of time for free writing one's soul, simply journaling whatever comes up, then time spent reading inspirational material (whatever rocks your boat), and closing with time for quiet, for sitting, for prayer, for meditation. This is highly recommended before you turn on the TV or open the paper - it's a great time to touch base with one's own inner guidance and essence before the noise of the world intrudes! For me, the floodgates can open into hours of journaling—future memoirs tripping onto the page, lyric writing and poetry! A thought will often lead to the creation of a piece, or several pieces. This week I've been averaging three poems or lyrics a day and a two and a half hour 'practice.' As a singer, I am sometimes concerned that I spend more time alone writing than singing, but I follow my muse where it leads! This morning practice is where I tune in, refocus, reinvigorate, create, and find much pleasure in living! It is where I gird my soul for the challenging life of being a musical road warrior, a world in which I proudly stake my claim! Fifteen minutes a day is a great place to start. My church home calls it the "5/5/5 Practice," five minutes each of writing, reading, and quiet. As for me, schedule allowing, I can write and sit for many hours in a day.

Next up is to put some of these books full of lyrics to music, and some of these poems and stories into print! Creating in private can only serve part of my purpose. I keep my dreams alive in my practice, and keep building my trust and faith that I am where I am supposed to be, doing what I am supposed to be doing. I feel like my purpose in life has been pretty clear, and that is to sing and write and bring light and hope to people. I feel like I am an example of how to keep the faith in one's gifts, even when there are times of doubt and fear. After this ten-year residency of sorts, I am ready to graduate and get more of my work out into the world! I've been answering the call and all is well! I can't wait to see how it all unfolds next!

Charlie Apicella – www.ironcityjazz.com

I derive passion for music by studying the masters. The stories of their lives hold as much inspiration for me as the sounds coming from my stereo. As an example, the joy and pain in Billie Holiday's voice or Charlie Parker's horn can be overwhelming, so studying a person's biography is a useful tool to get a more complete picture of the life he or she lived.

To me, jazz is about just that; our emotions and personal experiences tempered by our training and intellect. A person cannot contribute only emotion. In order to add to the world around us we must use our intellect to develop connections with other people. In this way we open the door to loving everyone and fearing no one.

The music is bigger than me, so my contribution will naturally flow if I love jazz for the traditions it has given us. My challenge is letting the music follow its own course, and I discover its course every day in my studies. I let myself feel something when I listen and so I am inspired to practice, and in turn experience emotions of my own. This is the method I follow in my composing, performing for an audience, and in teaching my students.



Jimmy Owens – www.jimmyowensjazz.com

The various areas I have found myself to be most passionate about are: (1) Instrumental skill level development and emotional projection on my instrument and how to help others gain these concepts. (2) Care and concern for the individual artist as to how they work towards building a career of success and longevity.

I deal with these areas everyday—first by my own philosophy of learning and practicing my instrument, learning how to better build my own creativity, emotional projection and instrumental skills. Next then is being able to understand how to help others to do the same.

I also have been helping the musician community for more than 45 years—teaching and discussing the business aspects of the music industry and the artist's need to study how to become more successful and to build longevity into their lives—areas such as knowledge of where the money comes from, getting health insurance for the artist and his/her family and building some type of pension for later in life.

As one of the founders of the Musician's Emergency Fund of the Jazz Foundation of America, Inc. I understood a long time ago what types of problems professional musicians were going through. The JFA was started to help get rid of those problems and create more positive outcomes in the lives of Jazz and Blues musicians.

So, between practicing to become the greatest musician I can be, trying to teach others how to do the same and caring for the plight of the professional musician. These are things I have been passionate about in my life. These have been my concerns throughout the many years I have been involved with the Jazz Industry, where my passions have been.

Paul Carr – www.paulcarrjazz.com

I feel I'm so blessed to be able to record, perform and teach jazz. To me, all these activities feed upon each other to nurture my passion of jazz. I think if one is honest with their passion, it can be used to inspire and motivate others. I'm fortunate to experience that being a jazz musician and educator, which is something I don't take for granted and is very important to me.

Chip Shelton – www.chipshelton.com

As a pre-schooler, in West Virginia, my passion for Jazz, blossomed forth from music-filled Saturday afternoons when Dad - having full support from Mom and the neighbors - cranked up the record player volume, and all sang or hummed along to Lunceford, Ella, Count, Kenton, Ben, Bean, Bird, and on and on.

When I was introduced to a set of drums one Christmas, it wasn't long before I was knocking out a simulated Gene Krupa drum solo I had heard almost weekly. Folks thought it noteworthy, a six year old displaying such passion for music. I thought it was "normal".

Later, I realized many were nowhere near as passionate about music as we had been. What a revelation, visiting friends with no record player and no music playing. Their "passion" tended toward fashion: work, politics, current events. C'mon, I often mused, put on some Horace [Silver]; check out Joe's solo. *There* is something to get passionate about! Or, how about some Valentine's Day passion with Trane & Hartman or Prysock in the background?

Nora McCarthy – www.noramccarthy.com

My passion is for life. I love life. The point of discovery for me was inborn; I can't remember a time in my life when I wasn't passionate about being alive. It's always been fascinating, the whole experience and therefore having been born with the ability or penchant for accessing the magic of the experience, having always followed my muse giving it free reign in my life it was natural for me to be drawn into the arts, specifically music and singing because it was in me. It all begins with imagination which we all have and utilizing all the senses. So thus music had a strong foothold in my earliest experiences and took root through my familial influences and being firmly implanted in my DNA through my Irish ancestry which was wrought with spirituality. Music was the tuner by which I found my passion early in life – music led me to all the other forms of expression.

My passion for music was my lightning rod, my divining rod, my navigational tool through life. The music was my guardian angel looking out for me, protecting me, always there in some capacity to ground me and give me hope and inspiration. Whatever was taking place in my life, I was always able to go there and it provided me with a direction, an outlet of expression that was very freeing, it was my teacher and task master, it influenced everything I did in life, from the choices I made, to the people I met, and the experiences I had and those I created and ultimately to my development as a human being.

Everyone has passion—it lives in the heart.

When you can look at your life and see the blessing in your passion, I think you understand the true meaning of the word love. All the rest of it follows suit, practicing, playing, writing, affirmations, reading, listening, sharing—it is a veritable banquet. Motivation is everywhere if you look. Because everywhere you look something amazing is taking place before your eyes. If you are living your passion, there are no challenges that you cannot overcome, and your life becomes the inspiration to others through your example, your productivity, your values, your generosity, your joy.



Mimi Jones – www.mimijonesmusic.com

If you are referring to my passion of playing music this passion is nurtured and created by all of the above and some. I practice to have the tools to translate this passion into sound so people can recognize it as an emotion, having it be tolerable to the ear. Practicing also allows for more confidence, and less fear, in reaching toward what you hear internally. Playing keeps a communication line flowing between my reality and the outside world. I learn and I am stimulated by the new info coming in simultaneously revealing myself with my personal stamp on what's flowing out. I always found it to be amazing how we have such a small amount of notes to physically choose from but are able to create such vast amounts of different material.

Writing, whether it's music or words, is crucial for me to do - without editing right away. I used to throw away works that I created because it didn't have the proper structure, or it didn't make sense... but by allowing the creations to flow without judgment, I'm able to receive the essence of a great potential... something... and realizing that a great concept, a theme, or a picture may not come in the form of a completed work. I believe that it is an actual process to which the mind can eventually flow freely creating pieces needing less and less editing—just like taking a great solo on the spot!

So just like the playing, it's important to practice allowing oneself freedom of creativity in writing as well and documenting what's inside at the time.

Yes, I feel affirmations do stimulate certain emotions and empower us with the abilities to change our perspectives, and also give something to reach for...same as listening...whether it's a motivational speaker or music. It's so easy to get stuck. I really feel that tons of folks have crossed that bridge already even if their destination was different. So, why go about it alone when I can be inspired to remove the obstacle and continue my journey—reading is the same.

Also, the act of taking the time to sit and connect with people, on a real truthful level without expectations is helpful. I find that when I can relax, listen, allow the natural flow of things and appreciate the moment for what it is, my questions are answered. Since we as humans, seem to repeat all of the same possible scenarios, I opt to share my shortcomings/experiences including the lessons learned with others to encourage them to continue reaching for their dreams despite pain and challenge.

Mark Weinstein

The plain fact of the matter is that my passion is recording. I started recording as a flutist at 55 years old and am working on my 17th CD. If you look at the CD booklet you will always find a line from the psalms in Hebrew and English. Each CD has a unique line that captures something about the music. But the reason for the psalm is as an indicator that my music is an offering. And because it is an offering I strive for as perfect a record as I can possibly make. I do what ever it takes to make the music sound as good as it can, and accept the costs, both to my budget and my ego when I have to use technology to perfect what was recorded in the studio. My passion is to make the most beautiful music I can and so recording is my art form rather than performance. My goal is to make a contribution to jazz, something that drove me to become a jazz musician, to switch from trombone to flute and to spend everything I have in money, effort and commitment to leave a musical legacy with my recordings.

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Sumi Tonooka – www.sumitonooka.com

At this point in life I think passion means being fully alive and present in all that one does. To let go, and move through all the fear and vulnerability that comes with the territory of living, loving and being creative. The experience of living through the death of both of my parents made me grateful everyday for being able to breathe without obstruction, and I made the decision to not take my breath or my life for granted. Despite the loss and the pain, I came away with much more passion for life!

On the subject of passion, it is important to remember what you have lived through, your most impassioned moments, musically, personally, and intimately and to use your experience and wisdom to help create the art, the life, and the love that you want. Musically speaking, one of my earliest and most passionate musical memories that really left an impression on me was seeing and hearing Andres Segovia play solo at The Academy of Music in Philadelphia. My mother and sister and I, sat all the way up in what we called the Peanut Gallery, the seats highest and furthest from the stage. I was about seven years old. I will never forget hearing the way Segovia's guitar filled up the entire space, and the way it felt to be embraced by the sound. It was riveting and I was swept away and enthralled by the music. He was just this little man and his guitar (he probably looked so little because we were sitting so far away) but I remember being deeply effected by the power and passion of that performance.

Hearing Monk for the first time was every bit as powerful and even more pivotal for me personally. It was my 13th Birthday and my parents took me to see him at The Aqua Lounge in West Philadelphia. Monk did not play very much at all during the first two sets - just an occasional chord punctuating here and there. There was such a sense of anticipation and drama. I was really a huge fan of his music and wanted him to PLAY! I remember thinking I guess he's not going to play unless he really feels like it. Well he played "Round Midnight," solo piano, right as the clock struck twelve. He played it, with such intent, no superficiality, just pure aliveness and passion—it changed my life. I knew I wanted to be a jazz musician after hearing that.

From a wider perspective, here I am in midlife, still making music, having endured heartbreak and loss, disappointments, having lived through success and failures as most of us have. I know that you cannot have passion and all that goes with it, if you are not able to take a risk, to fail and start over. You have to be open to making mistakes and to learn from them. There is an old jazz saying that goes something like this— You've got to be willing to hit a wrong note, in trying to play the good ones. If you hit it hard enough people might even think its right!



TK Blue – www.tkblue.com

PASSION - To find something, anything in your life that you are truly passionate about is a blessing from God. Most people go through life without ever finding that special feeling to be dedicated to something worth sacrificing all in order to affirm its manifestation. As a jazz musician, I am truly blessed to dedicate my life to bringing joy and happiness to all through the notes and tones played on my instrument, through the original compositions that touch folks and make them feel a little better than before. You nurture your passion by making it not just a part of your life, but a way of life. You live in a way that everything revolves around your sacrifice and dedication to your art form. You become completely submerged in your passion by all means associated with it: listening, studying, doing research, practicing, writing, performing, and listening some more—being in a constant state of creation, while always being aware of others and always keeping in mind an attitude of gratitude! One must always try to help and add something positive to any situation. You can overcome other challenges by applying the same discipline and dedication to other areas

in your life. You can inspire others by living as an example: At C.W. Post whenever I have a free moment, I can be found in my office practicing. The students see and hear me which often inspires them to get out their horn and hit it hard! Finally, passion is of no value if it does not serve humanity. You must always strive to be a positive force to help others.



Roseanna Vitro – www.roseannavitro.com

I believe that my passion for music and singing was in my DNA. I had no choice and never had a doubt about what I love or what I wanted to do. I told my relatives that if they weren't nice to me that I wouldn't give them a recording when I started making records. The music business is ever changing and there are issues at every stage of the game for your survival, inspiration and joy. I work on new songs and projects that speak to me, musically and lyrically to keep my interest and creativity flowing. I read new music books and write out affirmations to keep my head and my heart headed in the right direction. It's very easy to become bitter or jealous about your brothers on the scene - gigs you don't get, record deals that went to others, fretting about the press and radio, all of those issues. Teaching is also a blessing for many of us, because we pass on the torch

to this talented new generation and have the opportunity to instill in them the integrity and love that we carry in our hearts for our art. It gives me great joy to teach and inspire my students and then watch them soar. That's how we keep growing.



Mauricio Zottarelli – www.mzdrums.com

I believe the most difficult thing for us all is identifying what our true passion is. We all love many things, but to be passionate about something is a lifelong quest – it requires constant nurturing, care, and we have to surrender ourselves fully to it. The ultimate reward for this effort is immeasurable, and even though this reward may come in small doses throughout life, it will naturally help us to continue following our passion and have us on the right path always.

Just because we are musicians – and artists, in a more general sense – doesn't always mean that our true passion is art. Sometimes art can be a way out of something else, and the person loves the art for what it brings to their life (or takes away). So the first real challenge is to discover what it is that we are truly passionate about. What can't we live without? What is it that occupies our thoughts and desires most of our time? Is there something we could be doing or feeling that puts all our troubles and problems to rest, and brings us complete happiness? Can we be fully happy some day – does that even exist?

I think that when we are passionate about something – well, in my case, music and drumming – we really don't think about future rewards or what it will add to our lives, we just do it because we need to, right? It is part of who we are.

I feel my love for music to be so strong that it takes over most of my focus and concentration everyday. Although I have other interests in life - and I make sure I give those some of my undivided attention too - Music wins over my day, everyday.

I also believe that when you truly love something, you just don't ask "why" too much. You go with what you are given, and try to be honest and true to this passion you have.

Here is something I found out recently that really helps me to keep me in a good place, and following my passion: I think it's very important for us that are passionate about something to surround ourselves with people that are passionate about the same thing. When you are around other people that love the same things you do, this will energize you so much that you will naturally nurture you passion, it will make you feel rewarded when sharing your experiences, and you will feel stimulated to keep moving forward in the right direction.

When bringing this to the music realm – some of the things that were mentioned are also important: practicing is extremely valuable, since it pushes you forward towards mastering your craft. The better you can express yourself and express your feelings and ideas, the closer you are from being honest to your passion. Watching other people play, and showcase their art, be it music, words, painting, anything really – will inspire you to perhaps go a different direction on your passion, and/or keep developing it to higher levels. Talk with other passionate people, and see what they do to keep moving forward and keep true to their passions in life– this article comes in very handy now! – and consequently try to apply that to your life. But the most important thing for anyone that has successfully identified his/her true passion is to follow it unconditionally, and believe in it. Follow your heart. Think of the major reward as being fully happy, and everything else will fall into place like magic.

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PASSION

14 Artists Share Theirs

The American Heritage Dictionary defines passion as:

(1) A powerful emotion, such as love, joy, hatred, or anger; (2) Boundless enthusiasm.

QUESTION

At some point you discovered what it is that you are most passionate about - either from some sounds, or feelings, or signs and wonders, or perhaps some words of wisdom from a mentor. How do you nurture the passion around which your life and creativity revolves (by practicing? playing? writing? affirmations? listening to motivational speakers? reading? Etc.) and/or how do you use it to overcome challenges and inspire others in the daily ledger of your activities?

RESPONSES

Eric Nemeyer

"You have to know what you want to get. But when you know that, let it take you. And if it seems to take you off the track, don't hold back because that is instinctively where you want to be. And if you hold back and try to be always where you have been before, you will go dry." - Gertrude Stein

Passion is something that chooses us. We don't choose to be passionate about someone or something. No one ever told me, "You know, you ought to be passionate about jazz, or photography, or writing or motivation and personal development, or about some woman." And, if someone did instruct me, or anyone else, about what I or they *should* become passionate about, it would be the equivalent of trying to fit a square peg into a round hole.

I have been fortunate to be able to recognize my passion - the passion I've experienced for someone or some interest - when it

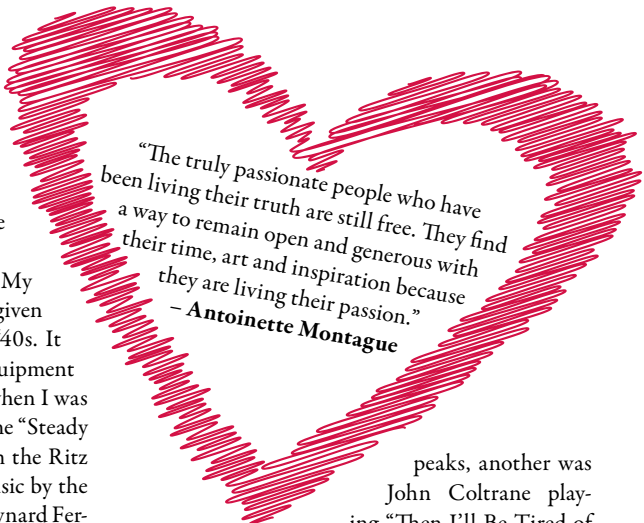
hit me. That moment of discovery felt like an electrical bolt or jolt.

My passion for jazz sparked at 15. My uncle, an electrician in Manhattan, had given me an old tube radio from the 1930s or '40s. It sounded better than the modern stereo equipment I eventually bought. One Saturday night when I was 15 I was flipping the dial and came across the "Steady Eddie Newman Show" broadcast live from the Ritz in Atlantic City. Newman was playing music by the big bands of Count Basie, Buddy Rich, Maynard Ferguson, Woody Herman, and Stan Kenton. I had no idea what this music was, since I had been mostly into music by the Beatles, Kinks, Motown etc. Whatever this music was that I stumbled upon, was powerful, and it grabbed me. In a short period of time, my curiosity led me to the radio stations, magazines and jazz aisles in the record stores, and I found myself buying some jazz records.

Two momentous connections sealed my passion for jazz.

One of those connections was sparked when I discovered an inspiring music teacher in Paul Patterson, at Music City, a musical instrument store that used to be on Chestnut Street in Philadelphia. When you discover your passion and find an inspiring mentor, he or she can jumpstart your passion into overdrive. A great mentor can offer encouragement and help build confidence that one's passion is worth pursuing.

The second unforgettable moment for me occurred while driving along the East River Drive in Philadelphia, on a warm spring Friday evening, and hearing three tracks in a row on the radio - as if by divine providence - that created a very powerful resonance for me. One track was the incredibly lyrical Miles Davis version of "Bye Bye Blackbird" with Hank Mobley and Wynton Kelly at their interactive



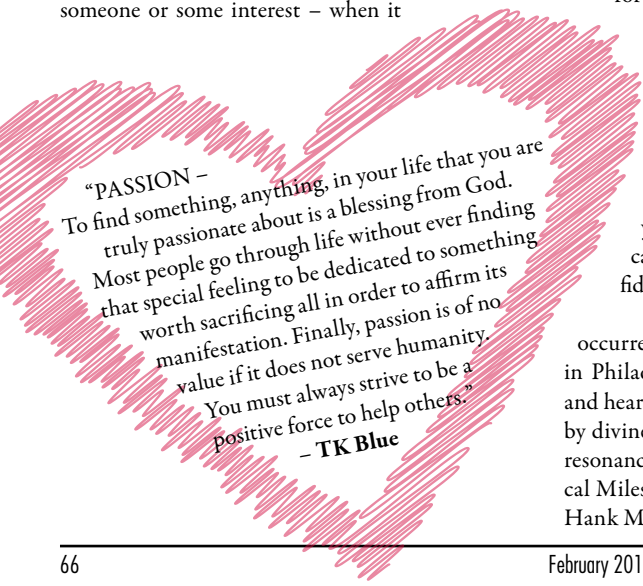
"The truly passionate people who have been living their truth are still free. They find a way to remain open and generous with their time, art and inspiration because they are living their passion."
- Antoinette Montague

peaks, another was John Coltrane playing "Then I'll Be Tired of You" from the album *Stardust*

and finally, Johnny Hartman and John Coltrane performing "They Say It's Wonderful." I may have even heard "Corcovado" by Cannonball Adderley, and I think "I've Never Been In Love Before" from "Oscar Peterson's *The Trio Live At The London House* 1961, in the same set. These performances served to attenuate an array of my senses in a powerful way. Hearing those sounds, seeing the reflection of the twinkling city lights off the Schuylkill river, slowly driving down this picturesque area of the city, and the calm of the warm breeze on that late spring evening further ignited my passion for this music that I love to play, compose, arrange, study, and publish. Those moments of truth and discovery were like the moment a baby is born, and slapped on the behind, to start its breathing. The aforementioned recordings are as fresh and sparkling for me today as they were years ago - even after the many, many times I've listened to these tracks. They take me right back to, and rekindle, that moment of ignition.

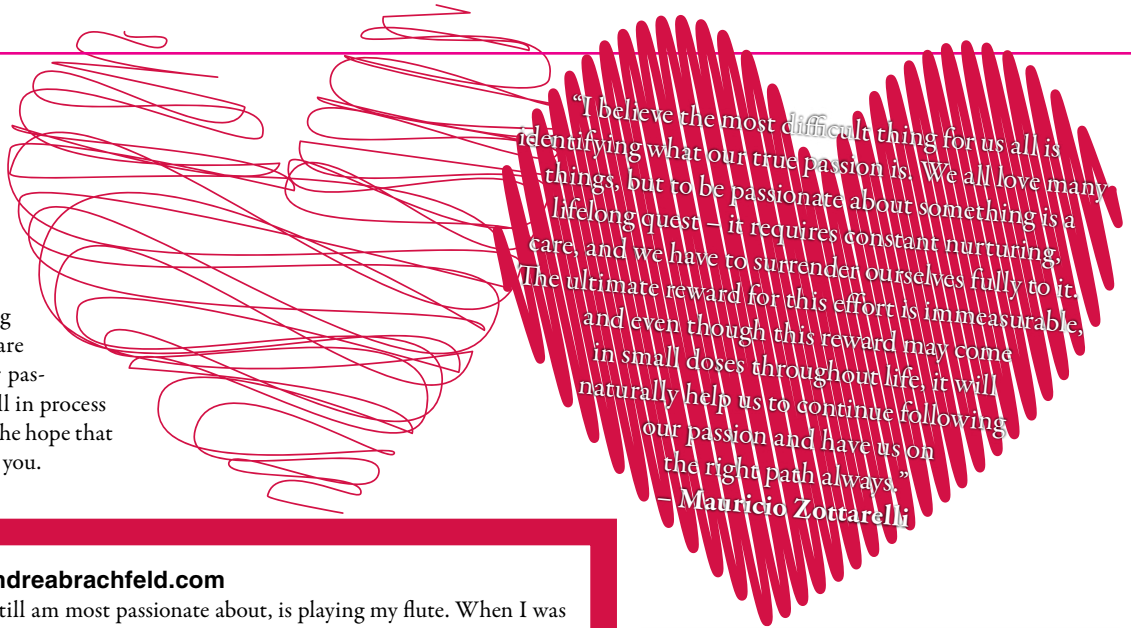
I have had similar moments igniting my interests in writing and marketing.

Lucky are those who discover their passion or passions. Once you discover your passion or passions it (they) remain(s) forever - even if it goes into a dormant state while life provides detours.



"PASSION - To find something, anything, in your life that you are truly passionate about is a blessing from God. Most people go through life without ever finding that special feeling to be dedicated to something worth sacrificing all in order to affirm its manifestation. Finally, passion is of no value if it does not serve humanity. You must always strive to be a positive force to help others."
- TK Blue

Some people don't ever find their passion. Or, perhaps they do but as Winston Churchill said, "Men occasionally stumble over the truth, but most of them pick themselves up and hurry off as if nothing ever happened" – ignoring some calling because of fear, or insensitivity or perhaps not being ready to "see" it. I think some people are quite content without discovering their passion – and that's okay too. Since we're all in process to one degree or another, there's always the hope that the discovery of your passion still awaits you.



"I believe the most difficult thing for us all is identifying what our true passion is. We all love many things, but to be passionate about something is a lifelong quest – it requires constant nurturing, care, and we have to surrender ourselves fully to it. The ultimate reward for this effort is immeasurable, and even though this reward may come in small doses throughout life, it will naturally help us to continue following our passion and have us on the right path always."
 – Mauricio Zottarelli

Andrea Brachfeld – www.andreabrachfeld.com

I discovered that what I was, and still am most passionate about, is playing my flute. When I was 16 many personal and spiritual events took place in my life which guided me towards the knowing that playing the flute was my passion. Connected to that is my passion for playing and listening to jazz in all its amazing harmonies and rhythms which, for me, reflect emotionally how I respond to the world around me. Music is an integral and very spiritual part of my life which makes me feel alive and gives me a purpose for living on the planet. I nurture my passion by finding time every day to play my flute, meditate, so I can be calm enough to hear the music in me, and to listen to many types of music and sounds to inspire me. I am also deeply involved in studying ancient Indian scriptures which also allow me to remain inspired when I am met with challenges in my life. I have learned to allow life to happen and flow through me so I can be a clear channel for my music to come through me to the audience. I hope I inspire others when I play. I think it's a very interesting process which occurs because the deeper you reach inside yourself to express yourself as a solitary soul, the more you reach people on a universal level.



Mark Sherman – www.markshermanmusic.com

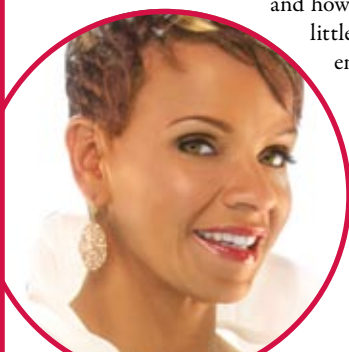
I discovered music when I was very young at the age of eight to thirteen when I was taking piano lessons that my mother, a world class opera singer, forced me to take. At 13 I discovered Charlie Parker, John Coltrane and Elvin Jones, and that gave me a great introduction and foundation of the music I still pursue to this day. It motivated me to learn the language of harmony and the music that motivated Bird, Coltrane, Elvin and many others. Since then I have been literally possessed by the quest to develop my harmonic language for improvisation, just as the three masters listed above did. It is a lifelong quest. I continue to practice and compose music daily, as it keeps me focused and motivated and acts as an example for all my students. In addition, I continue to tour the globe as much as possible to bring my music to the world. Sitting at home practicing, and writing is great, but getting out around the globe performing music is the dream for most of us musicians. It is that thrill of being appreciated by the public after performing a set of my music, or any great music that keeps me coming back for more. It is my drug, and addiction. I don't need motivational speakers, but I do read books written by many motivational people such as Harold Klemp from Eckankar, or Chopra the great philosopher, as well as several Zen Buddhism books. These types of books create motivation for life in general, and directly relate to my quest to speak through my music.



Antoinette Montague – www.antoinettemontague.com

Truth + joy + drive + edginess + instinct + attraction + love = Passion. At my base level as a human being, it is hard to *be* joyful and tap into light, when the dark prevails outside and within. In hard economic times, the money world that is passionate about the arts continues to take care of the arts. The world becomes afraid and begins to hold tight and stingy regarding its resources of time and finances to the arts. The truly passionate people who have been living their truth are still free. They find a way to remain open and generous with their time, art and inspiration because they are living their passion. They are operating inside of the natural laws of attraction. Passion inside ones life is not a choice. We are compelled...driven. It is a blessing to lick the lollipop of music, art, cooking, driving, singing, acting ... or whatever centers you inside of the womb of your passion. You know when you are on the one ... home ... there - because passion creates a sense of edginess to be better and begin searching for what's next inside of your passion.

Passion will have you go to the wall with your time energy and money. Being a hybrid of many communities, (as most people are if we would be truthful with ourselves) I respect passion and how it is possessed and expressed from my people who have very little, to my people who have abundance. We who are fortunate enough to have this Jazz and Blues music and the communities that we participate in, and gather to check out and listen to each other express what is inside, gives us opportunity to see the human spirit engage in passion, no matter what. That we as artists use our passions to make the world better during earthquakes, floods, and pain in the world, and lift souls in need and in pain, is what justifies our indulgence as we pursue our passion. Blessed we are all the more to be in a position to give from the riches of our passions, and brighten the world, no matter what.



Continued on Page 62



CRAIG BAILEY – TIM ARMACOST

BROOKLYN BIG BAND: LIVE AT SWEET RHYTHM – Candid CCD71803. www.candidrecords.com. *Long Haired Girl; Brazilian Bop; Take the Coltrane; East of Enid; Animated; Quiet Time; My Blues; Announcement Funk.*

PERSONNEL: Craig Bailey, alto sax, flute; Mark Gross, alto sax, flute; Tim Armacost, tenor sax, clarinet; Keith Loftis, tenor sax, flute; Mitch Frohman, tenor sax, flute; Terry Goss, baritone sax, clarinet; Riley Mullins, trumpet; Dwayne Eubanks, trumpet; Larry Gillespie, trumpet; Dave Zalud, trumpet; Jason Jackson, trombone; Dion Tucker, trombone; Mike Fahn, trombone; Johannes Pfannkuch, bass trombone; Gene Jackson, drums; David Berkman, piano; Joris Teepe, bass.

By Matt Marshall

Recorded at Manhattan's Sweet Rhythm club, this big band – and big sound – set from saxophonist/clarinetist Tim Armacost and saxophonist/flutist Craig Bailey's Brooklyn group is a lively collection of mostly original material, with Duke Ellington's "Take the Coltrane" thrown in for good, big-band measure. Not altogether surprisingly, that Ellington number is also the freest, most experimental piece on the record, with the backings improvised and soloists offering avant-garde squawking. Bailey's "East of Enid" follows a convincing arc from David Berkman's nicely layered solo-piano opening through Bailey's contemplative, resolute flute passages over swaths of orchestrated horns. Elsewhere, it's the type of surging blues-fed horn and woodwind arrangements you'd expect from Ray Charles' former musical director (Bailey), fired by inspired soloing and a rock-steady rhythm section.



SHERYL BAILEY

A New Promise – MCG Jazz, <http://mcgjazz.org>. *Lament, East To Wes, Miekkaniemi, A New Promise, Mocha Spice, Unified Field, Carenia, You And The Night.*

PERSONNEL: Sheryl Bailey (guitar); The Three Rivers Jazz Orchestra co-directed by Steve Hawk and Mike Tomaro, Paul Thompson (bass), David Glover (drums), Jay Ashby (trombone), Hendrik Meurkens (vibes)

By Dan Adler

Sheryl Bailey is known to jazz fans in her home base of New York and all over the world as one of the best leaders of guitar organ trios. With her frequent performances at "FatCat", "Bar Next Door" and "55 Bar", and with five previous CD's as a leader, she has become known as a "sizzling jazz guitar goddess". But her talents go way beyond the blazing chops and guitar mastery: Bailey usually performs all original material, and also has a great reputation as an outstanding musician, teacher and clinician.

This project was conceived by Bailey together with producer Marty Ashby, who had the idea of putting her in front of a full 16-piece jazz orchestra to create the kind of album not often heard these days. As Ashby states in the liner notes, this configuration gave them a wide palette to work from; from solo guitar, to screaming full-band sections with Sheryl Bailey's guitar flying on top of it all. The wonderful big-band arrangements for the album were done by Mike Tomaro and Dr. John Wilson.

The opening piece, J.J. Johnson's "Lament", is usually played as a ballad, but here it is presented in uptempo 3/4 time with an exciting big band arrangement. Bailey's guitar solo is burning from the get-go, with a beautiful round tone, and melodic fresh ideas that keep coming in rapid succession. The guitar solo gives way to a wonderful soprano solo followed by an ensemble solo before Bailey's guitar returns to restate the melody and end with a cadenza. The arrangement is full of delightful twists and changing moods, which really make this a memorable piece.

"East To West" is the first of three compositions by Emily Remler, a wonderful jazz guitarist who died all too young, but managed to leave her strong musical impression on Bailey, who starts off by playing a great improvised solo, and then, as Ashby says in the liner notes, the soli section (guitar, trombone and soprano saxophone) is a transcription of the solo Emily Remler played on the original recording. Bailey's ability to play the passage with such grit and passion illustrates her commitment to understanding Remler's contribution to the jazz guitar and her desire to carry her message forward.

"Miekkaniemi" is a Bailey original with a backbeat, augmented by Jay Ashby on percussion. Bailey's solo is groovy and hot, with some quotes from Wes, Benson and Monk all blending beautifully into the big band backing. At times, this album almost sounds like a Creed Taylor CTI production from the 80's, but the ensemble sections never sound retro-fitted as they were on some of those albums, and the album remains true to the tradition of big band and jazz guitar at all times.

Remler's "Mocha Spice" has a bossa feel, with

the wonderful big band arrangement punctuating Bailey's guitar and another inspired Bailey solo, her relaxed virtuosity easily shining through the thick layers of sound created by the large ensemble backing. At times, I wished the guitar was mixed a little higher and less compressed, but I respect the choice to make it equal with the band, as the blend is very organic. "Carenia", the third Remler original, also has a light latin Samba feel, and it's "Autumn Leaves"-like progression offers rich harmonic material for Bailey to bite her teeth into with a blistering fast solo, as the big band wails behind her.

Another Bailey original, "Unified Field", a modal minor burner, finds Bailey starting her solo in a laid back melodic groove, and after the band builds up the intensity, we are treated to a strong tenor solo by Eric DeFate with Bailey comping, before she makes her way back to the solo spot and develops an intense and virtuosic solo statement of her own.

The Dietz and Schwartz standard "You and the Night and the Music" opens with a masterful solo guitar intro, Bailey's beautiful sound and relaxed swing getting the spotlight before she is joined by drummer David Glover for some inspired duo playing that seamlessly turns into the melody statement with the big band coming in to fill the landscape. Bailey's solo, perhaps her most inspired of this whole great session, is full of excitement and passion - each of her ideas clearly articulated, executed and developed to the fullest. James Moore follows with a great trumpet solo as the big band comes back in to build up the energy and close the session with a crescendo that would bring the house down at a live performance. It is evident that months, if not years, of preparation went into the making of this album, and the end result is a unique musical journey that sounds strong and consistent from beginning to end. As you listen to it, you will be amazed both by Bailey's masterful solos, melody renditions and ensemble soli as well as the way in which it all blends together with the wonderful big band arrangements.



DEE DEE BRIDGEWATER

ELEANORA FAGAN (1917-1959): TO BILLIE WITH LOVE FROM DEE DEE – Emarcy/Decca Records. www.emarcy.com. *Lady Sings the Blues; All Of Me; Good Morning Heartache; Lover Man; You've Changed; Miss Brown to You; Don't Explain; Fine and Mellow; Mother's Son-in-Law; God Bless the Child; Foggy Day; Strange Fruit*

PERSONNEL: Dee Dee Bridgewater, vocals; Edsel Gomez, arranger, piano; Christian McBride, bass; James Carter, saxophones, clarinet, flute; Lewis Nash, drums

GREGORY GENERET

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— *Jazz Inside Magazine*

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By Cathy Gruenfelder

Unlike a typical tribute album, Dee Dee Bridgewater is completely herself, doing her own thing, as she sings in memory of the great Billie Holiday. She's not trying to sound like Billie – she's more or less just singing *to* or *for* Billie. And the same goes for the band – the vibe here is that of a celebration of the life of this great American singer who's been gone for 50 years now. And who better to be in on this celebration than James Carter on tenor, Edsel Gomez as pianist and arranger, Christian McBride on bass, and Lewis Nash on drums – WOW! This band cooks, and Bridgewater in the kind of singer who is on an equal level of musicianship as this cast – the way she dialogues and feeds off of the band, and vice versa, is incredible. Bridgewater epitomizes 'jazz singer' – she'll never sing a song the same twice, she has no idea how she's going to sing it before she starts, she is intensely present and in the moment, she can improvise over changes, and the range of ways and articulations she has to deliver a phrase is vast.

The set includes many of the classic tunes that Billie made famous, or that made Billie famous – this includes up tempo standards like "All of Me," "Lady Sings the Blues," which starts in ¾ time and ends up as a 4/4 blues, "Lover Man" which is taken at a quick clip in 6/8, and "Miss Brown to You," featuring spectacular accompaniment and soloing from Carter and Lewis Nash.

Then there are the funky and grooving mid-tempo tunes like "Fine and Mellow," given a dirty blues treatment and "Mother's Son in Law" which is a duo with Dee Dee's voice and snapping fingers and McBride's bass.

Rounding out the set are plenty of deep and unsettling ballads such as "Good Morning Heartache," which features beautiful soprano sax work by Carter, "You've Changed," which should be listened to carefully as an ultimate example of how a ballad should be played, especially if you are an aspiring bassist (McBride!), and "Don't Explain," which has a very cinematic feeling to it with its distinct arrangement, McBride's bowed bass, and Carter's alto flute.

Then there is, of course, "God Bless the Child," which makes it clear that Bridgewater is a story teller and not an actor. She internalizes these songs, makes them part of her own life, and then tells her story through the song. And to close the album, is perhaps the most often associated song with Holiday, "Strange Fruit." Like all the songs on the CD, the arranger in pianist Edsel Gomez. It features a very brooding and unsettling texture due to Carter's bass

clarinet and McBride's bowed bass. As the story progresses, Carter, McBride and Nash create disturbing sounds and effects and at the close of the tune Bridgewater is in tears as she sings, "here is a strange and bitter crop" – an extremely powerful ending to this beautiful album.



DEDIC-BALLARD-GRENADIER

FROM THE BEGINNING – www.matijadededic.com. CD1: *From the Beginning; Mr. Handy; 'Round Midnight; W.A.M.; Angela; You Are Too Beautiful*. CD2: *Prelude to a Kiss; Nardis; Marina's Dilemma; Lush Life; Bye Bye Blackbird; Dr. A*

PERSONNEL: Matija Dedic, piano; Larry Grenadier, bass; Jeff Ballard, drums

By John Thomas

36 year-old Matija Dedic is a star in the Eastern European jazz scene, particularly in his home country of Croatia, where he has won numerous awards throughout the past 10 years or so. He was also one of 11 finalists in the 2002 Montreux Jazz Piano Competition. When you hear him play, it is no surprise why – he's got tons of chops and a very spontaneous approach to be as general as I can in this opening paragraph. Dedic is also the son of father Arsen Dedic, Croatian singer/songwriter and poet, and mother Gabi Novak, a famous Croatian pop-singer who even sang with Louis Armstrong.

For *From the Beginning*, Matija has hired Brad Mehldau's rhythm section – Larry Grenadier on bass and Jeff Ballard on drums – also Mark Turner's rhythm section in the trio group Fly. This is a bold move on Dedic's part since fans of these two players are used to hearing them play in groups where the third person (Mehldau or Turner) has developed an almost telepathic rapport with them. But Ballard and Grenadier are such incredible and empathetic musicians, that they sound as if they've been playing with Dedic for a long time.

Dedic's phrasing is unpredictable and exciting, and he has a very definite time-feel that is all his own – a little bit quirky and sometimes frantic, but in an intentional way. If you are looking for swing or groove, this might not be your album – although he can do that too, and we he does, you realize how versatile of a player he is. Dedic also writes some very cool and complex arrangements with exciting twists, turns and breaks. I think if the group had more experience together, the groove would be much deeper, but for an initial effort, wow!

Dedic chose a nice mixture of standards to mix in with some well-crafted and memorable originals.

This includes "Round Midnight," which he gives a rousing high energy solo interpretation, and "Prelude to a Kiss," which is given an andante cool swing. Although the head is given a complex arrangement, the musicians are all in their comfort zones on this standard and Grenadier and Ballard take some memorable solos. Other standards include "You Are Too Beautiful," and "Nardis," which is given a straight and funky drum and bass groove. Dedic makes great use of space on this tune, keeping the listeners ears wide open and thirsting for the next phrase. "Lush Life," and "Bye, Bye Blackbird" are on the second of the two CDs. The way Grenadier and Dedic simultaneously share the melody and improvisation on the latter tune is one of the highlights on the album. The group chemistry is at its highest on this track. Grenadier has an uncanny ability to be both supportive and independent at the same time. Dedic closes out the album with a beautiful ballad of his own entitled Dr. A performed solo – this one will pull on the heart strings, leaving you in a somewhat sullen and reflective mood.

Dedic is an exciting and multi-faceted player who should cross the Atlantic much more often. If this group was a working band, I believe the results could be as critically praised as that of the other groups this rhythm section has been associated with.



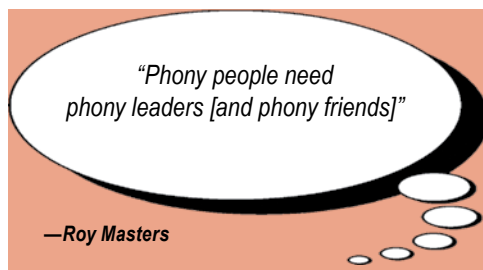
KENNY DORHAM

THE FLAMBOYAN, QUEENS, NY, 1963 – Uptown Records UPCD 27.60. www.uptownrecords.net. *Dorian; Alan Grant Speaks with the Band; I Can't Get Started; Summertime; Alan Grant Speaks; My Injun From Brazil (Una Mas); Autumn Leaves; Alan Grant Speaks; Dynamo (Straight Ahead)*

PERSONNEL: Kenny Dorham, trumpet; Joe Henderson, tenor sax; Ronnie Mathews, piano; Steve Davis, bass; J.C. Moses, drums; Alan Grant, MC

By Herbie Gamura

Hearing a live album is always a special thing in jazz, because the music is so much about the moment, and having a moment in front of a crowd full of eager listeners is a much different moment than being in a studio alone with microphones, mixing boards and headphones. Even more special, is when that moment was during a time way before your own, or a time long gone. It is like an archeological discovery, uncovering a different consciousness, a different way of life, and a different set of cultural realities. All of that is contained in the music – it is in the sound – in a way that can't be described, but can surely be felt. Yes, it is true of studio recordings as well, but something about that crowd being there, about that interaction, makes it all the more explicit.



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The recording takes place at the Flamboyant club in Queens, NY on January 15, 1963. This was part of a radio show called "The Monday Night Broadcast After Midnight" hosted by Alan Grant, and Grant's role here was not edited out, thankfully. You will hear him announcing the group, commenting on the tunes, and socializing with the band – Dorham, tenor legend Joe Henderson on tenor, Ronnie Mathews on piano, Steve Davis on bass, and J.C. Moses on drums.

At the heart of this recording is the pairing of Henderson and Dorham. The two were one of the most famous horn duos along with Bird and Diz and Miles and Coltrane. They appeared on six studio albums together with various rhythm sections and they are both on top of their game here, blowing one great solo after another on standards like "I Can't Get Started," "Autumn Leaves," and "Summertime" (which features a beautiful solo by pianist Ronnie Mathews as well). Also in the set are three originals – "Dynamo" and "My Injun From Brazil" by Dorham; and "Dorian" from Mathews.

The sound quality is more than sufficient. The horns are very dry and up front, but you hear every detail and nuance. The piano is somewhat out of tune (at times painfully so), but it adds to the character of the recording, and the drums and bass are nice and clear. For any fan of Dorham or Henderson, and even for the uninitiated, this is a recording you should get your hands on!

HARDEGE / GRAHAM HAYNES

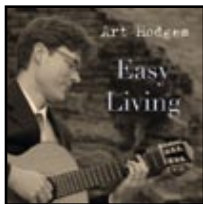
IS IT THAT DARK? – Hardege hardedge 008. www.hardedge.tv. *Is It That Dark?* (recorded live at the Stone, New York City, December 15, 2007).

PERSONNEL: Graham Haynes, cornet, electronics; Hardege, sound design.

By Matt Marshall

This is electronica in all its nightmarish glory. Cornetist and electronics maven Graham Haynes teams with sound designer Hardege in crafting an extended "Revolution 9" for the 21st, terror-driven century, complete with the sounds of fleeing foot-

steps, gunfire claps and babies wailing beneath, or woven into, the persistent whirring of electronic sound waves, ear-piercing whistles and distorted humanoid voices oinking through congested, mechanical snouts. Haynes' cornet surfaces throughout, floating above the fray with mournful echoes akin to Miles Davis' *Bitches Brew* period. The piece careens through a 38-minute soundscape, ever developing its narrative of terror, mayhem, fear and loss.



ART HODGES

EASY LIVING – Origin of Music Studios, www.arthodges.com. *Autumn Leaves*; *Georgia on My Mind*; *Misty*; *They Can't Take That Away*; *Makin' Whoopee*; *God Bless The Child*; *Easy Living*; *Stardust*; *Blue Moon*; *Summertime*; *Moonlight in Vermont*; *Art's Blues*

PERSONNEL: Art Hodges, nylon string guitar

By John Thomas

Art Hodges plays with a simplicity, efficiency and honesty that everyone can relate to, whether you are a straight-ahead aficionado or just looking for some soothing easy listening. With *Easy Living*, he delivers a set of standards and popular tunes in a classic Joe Pass sort of style on his nylon string classical guitar, but it doesn't come off as cliché – love is never cliché, and you can hear plenty of it in his playing.

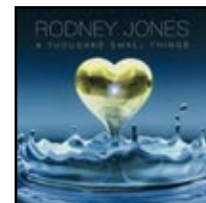
This CD would be a wonderful tool for Jazz guitarists who want to learn how to play solo guitar or standards on a nylon string with a finger-style technique. Presented here is what you need to be able to do before you start de-constructing the music – that is, to be able to construct the music, and Hodges is quite a craftsman. This CD could be the subject of a college course. Plenty of people will hear it and want to transcribe the whole album. He never overplays (or over arranges) and his tone, time and technique

are solid throughout.

If you are looking for improvisation, you won't find much (or any) of it, but you will find jazzy phrasing, pretty accentuations of the melody, and great arrangements. Hodges can go from very classical sounding arrangements to lush jazz to blues to folk sounds. Although you might not guess it, it's not much of a surprise to read that "He has collaborated, performed and recorded with everything from jam bands to classical ensembles. He may hold the unique distinction of being the only guitarist in history to both memorize the Bach Chaconne in D minor, and portray "Slash" in a Guns-N-Roses parody/tribute band."

Hodges song choices are superb: "Autumn Leaves", "Georgia On My Mind", "Misty", "They Can't Take That Away From Me," "Makin' Whoopee," "God Bless," "Easy Living," "Stardust," "Blue Moon," "Summertime," "Moonlight in Vermont", and his own composition to close off the set, "Art's Blues" (which sounds a lot like "Blue Monk").

If I ever decide to work on my solo jazz guitar chops, I'm skipping past the method books and going right to this album.



RODNEY JONES

A THOUSAND SMALL THINGS: 18th and Vine 18V 1062 www.18thandvinejazz.com. *Barney's Blues*; *Stolen Moments*; *Island Wind*; *Morning's First Light*; *The Lost Blues*; *A Thousand Small Things*; *Grace*; *Blues Nexus*; *Naima*; *Round Midnight*; *My Mother's Smile*.

PERSONNEL: Rodney Jones, electric and acoustic guitars; Michael Kanan, piano; Donald Harrison, alto saxophone; Lonnie Plaxico, bass; Carl Allen, drums.

By Eric Harabadian

Jones is a musician with exquisite taste. Not only are his improvisational skills and attention to quality composition first rate but his choice of band mates and cover tunes is excellent. The disc opens with the guitarist's own "Barney's Blues," a fairly straight ahead I-IV-V number made extra special by Jones' vibrant chord solos and relaxed lead lines. Oliver Nelson's "Stolen Moments" remains true to the original with a laid back and cool delivery. What's especially significant is the band's deft alternating of harmony and unison lines in the head with Jones' acoustic guitar. "Island Wind" is another Jones original that truly sets a tropical scene supported by Plaxico and Allen's strong samba feel. "Morning's First Light" casts the spotlight on pianist Kanan who lays the groundwork for a tender and heartfelt ballad. "The Lost Blues" shifts gears once again with a Joe Henderson-like urgency provided by Harrison. Other highlights include Jones' solo acoustic meditative interlude on John Coltrane's "Naima" and his exciting re-harmonization of Thelonious Monk's "Round Midnight."



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RALPH LALAMA

THE AUDIENCE – Mighty Quinn MQP 1118 www.mighty-quinn.net . *Marie Antoinette; Livin' for the City; Love Thy Neighbor; Jonme; Portrait of Jennie; Minor League; Jome; Kiss & Run; Ricme; I'm An Old Cowhand.*

PERSONNEL: Ralph Lalama, tenor sax; John Hart, guitar; Rick Petrone, bass; Joe Corsello, drums.

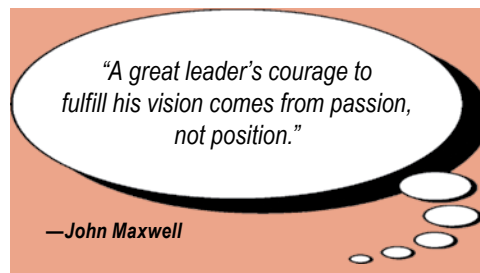
By Eric Harabadian

What's immediately inviting about this disc is the way it was recorded. The liner notes reveal that the musicians set up together in the same room with minimal baffling between them as if they were playing to an audience – hence the title. And you get that feel when you listen to this recording. There is an intimate club atmosphere that translates so effortlessly here that, if you close your eyes, the music will definitely take you there.

You know you are in the presence of some real jazz masters as the quartet dives into Wayne Shorter's

"Marie Antoinette." It is an appropriate tune in that it swings so fluidly and offers a nice introduction to the band's seamless and cohesive sound. That's followed by Stevie Wonder's "Livin' for the City." This is done mid-tempo swing with nice harmonies and unison melodic leads and phrasing between Lalama and Hart. A little bit down the list their cover of "Portrait of Jennie" is dedicated to Lalama's mother and is as sweet as that sentiment suggests. Hart seems to channel elements of Jim Hall and Kenny Burrell here and Lalama's breathy tone and lilting coda will bring a tear to your eye.

Other key moments include the group's burning take on Duke Pearson's "Minor League," with solid comping from Hart and strong drive from Petrone and Corsello, three duet interludes between each member of the band and the kitschy country western show tune closer "I'm An Old Cowhand."



I urge you to pick this disc up and become a member of their "audience." And you won't even have to pay a cover charge!



JOE MCBRIDE

LOOKIN' FOR A CHANGE – Heads Up International HUCD 3144 www.headsup.com . *Crazy; 1000 Miles; The Scientist; Word Up; It's Over Now; This Is How a Heart Breaks; Kiss From a Rose; Like a Star; Secret Rendezvous; I Don't Wanna Be; Say; Lookin' For a Change.*

PERSONNEL: Joe McBride, piano and vocals; Elijah Gilmore, drums; Roger Hines, upright bass; Dan Wilson, guitar.

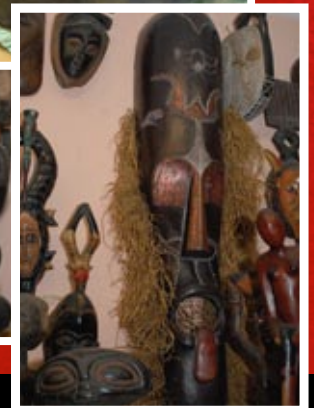
By Eric Harabadian

The merging of pop and jazz is really nothing new. Pianist Vince Guaraldi, guitarist Wes Montgomery and vocalist Al Jarreau, among many others have blended those two worlds together for many de-

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cares. Heck, the very core of most of the jazz idiom's seminal catalog was rooted in music that originated from the Broadway stage and movies. Pianist and vocalist Joe McBride knows that and is also savvy enough to realize it is important to adapt that legacy to fit today's generation – his generation – and the market at large.

What you have here is a brilliant and fun record that finds McBride having a ball improvising and re-tooling unlikely pop tunes of the modern era and giving them a clever and sophisticated redux. The Gnarls Barkley opener "Crazy" sets the pace with a faithful soul-drenched vocal by McBride and a loose yet heavily syncopated groove by the band.

Vanessa Carlton's "1000 Miles" seems like a natural being that it is rooted in piano but McBride takes the song's strong melody and further complements and embellishes it.

There are some original tunes by the innovative keyboardist sprinkled about such as the wonderful heartfelt ballad "It's Over Now" and the socially relevant "Lookin' For a Change." But you ain't heard nothin' until you check out McBride's take on '80s funk band Cameo's "Word Up." As with many of the other songs on this album he transports it to a place that's musically familiar yet new and unexpected at the same time.

In lesser hands a record such as this might appear as mere novelty but in the hands of a master musician/arranger like McBride this is a soul/jazz classic!



ANTOINETTE MONTAGUE

BEHIND THE SMILE – In the Groove. www.antoINETTEmontague.com. *Behind The Smile; I Hadn't Anyone Till You; Give Your Mama One Smile; Ever Since the One I Love's Been Gone; What's Going On; The Song Is You; I'd Rather Have a Memory Than a Dream; Lost In Meditation; Get Ready; Summer Song; Somewhere In the Night; Meet Me At No Special Place; 23rd Psalm.*

PERSONNEL: Antoinette Montague, vocals; Bill Easley, sax, flute, clarinet; Mulgrew Miller, piano; Peter Washington, bass; Kenny Washington, drums.

By Eric Harabadian

Montague is a superb vocalist with an engaging style who can seamlessly take on virtually any lyric with ease and make it her own. And being accompanied by some of the best musicians in the business further seals the deal.

The album begins with the title track; one by Montague herself that appears somewhat autobiographical supported by a strong swinging shuffle and

effective accents from Miller. "I Hadn't Anyone Till You" is a nice enough ballad and keeps the mood light and balanced. "Big" Bill Broonzy's bluesy "Give Your Mama a Smile" has a coquettish and vintage flair to it aided by Easley's smooth clarinet work. Approaching the half way mark an unlikely cover of Marvin Gaye's "What's Going On" enters the fray. It is a bright and essential inclusion here, with an arrangement that's fresh and jazzy and a sweet reflective reading from Montague that totally reinvents this Motown classic.

Other highlights include another Motown number "Get Ready" that has a nice stride feel which brings out a sexy charm in the lyric. Dave Brubeck's "Summer Song" is sweet and recalls pleasant memories of days gone by. "Somewhere In the Night" is a lovely samba that really springs to life via Easley's mercurial flute support and Miller's ornamental piano. Duke Ellington's "23rd Psalm" concludes this fine disc with a succinct and reverent touch of gospel.

Indeed, Ms. Montague does it all with a style rooted in classic singers like Lena Horne, Ella Fitzgerald, Dinah Washington and Sarah Vaughan and is certainly a talent deserving of further recognition!



ELVIS BOSSA NOVA

ELVIS BOSSA NOVA – www.elvisvossanova.com. *Are You Lonesome Tonight; Viva Las Vegas; Ito Eats; I can't Help Falling In Love With You; An American Trilogy; I'm All Shook Up; Kentucky Rain; Blue Moon*

PERSONNEL: James Robertson, guitar; Michael Davidson, vibraphone; Jake Oelrichs, drums; Roman Tome, percussion; Brian Kobayakawa, bass

By John Thomas

As much as we'd like to pretend packaging isn't significant and doesn't influence us, some albums just scream, "Buy Me! Open Me! Listen To Me!" *Elvis Bossa Nova* is one of them. It achieves this for a few reasons. Standing in front of a retro looking pink background with cream, yellow and blue framing and light pink dots, is an animated Elvis playing guitar with a talk bubble saying, "Hi, I'm Elvis Bossa Nova!" On the back cover is an empty cream leather upholstered retro chair with Elvis style sunglasses on it and white leather Elvis shoes on the floor – looks like I'ts backstage somewhere, and there's an empty bucket on the floor. I had to know, "What is Elvis Bossa Nova? Who is in the band? What is it gonna sound like?"

To my pleasant surprise, although not even remotely resembling Bossa Nova, the music lines up well with the packaging – ambiguous, hip, bold, and it creates moods that you want to experience. And

it achieves these qualities through the medium of Elvis tunes. At the heart of their sound is the guitar work of James Robertson and Michael Davidson's vibraphone. Robertson manages to contribute to the quality of these moods with various guitar effects such as reverb, delay and distortion as well as using a slide while the vibes already sound like they are from another world without processing.

I was skeptical that this was just a gimmick to sell records, and maybe it is, but the music stands on its own two feet. The arrangements are well thought out and highly effective, the playing is soulful and virtuosic, and the group definitely has their own sound. They completely de-construct these Elvis tunes, so that only at certain times will you recognize them. This is one of those albums that you want to put on when you are searching for that certain sound to fit your mood, but you don't want something that is demanding of you like straight ahead jazz can be and many other forms of music, yet it is adventurous and artistic enough to satisfy you deeply.



JEREMY PELT

MEN OF HONOR – Highnote Records HCD 7203 www.jazzdepot.com. *BackRoad; Milo Hayward; Brooklyn Bound; Danny Mack; From a Life of the Same Name; Illusion; Us/Them; Without You.*


PERSONNEL: Jeremy Pelt, trumpet and flugelhorn; J.D. Allen, tenor saxophone; Danny Grissett, piano; Dwayne Burno, bass; Gerald Cleaver, drums.

By Eric Harabadian

Pelt and his "Men of Honor" are a formidable group that are steeped in the post-modern bop tradition, with an inventiveness and creative aura that recalls some of the classic music recorded for the Blue Note label. And it's no wonder when you notice the man behind the board, Rudy Van Gelder, is at the helm.

What's significant about this group from the outset is that it is a "band" in every sense of the word. While Pelt is certainly the leader there is participation from all the band members as, obviously, soloists but also as composers. They begin with bassist Burno's "Backroad" that swings in a swift and airy manner providing a strong anchor for exceptional interplay all around. "Milo Hayward" is dedicated to Pelt's son and possesses a staccato angular-type rhythm that packs a unique punch. Allen's "Brooklyn Bound" is another kind of flavor once again that puts the emphasis on space with a waltz-type figure and fine comping from Danny Grissett. Pelt shows his abstract side with the composition "Danny Mack." This one features avant-garde textures and

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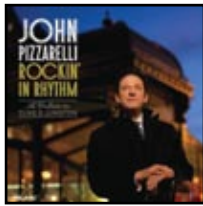
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chords from Grissett and an urgent rubato feel. "Illusion" is a shining example of Pelt's muted trumpet with more than a passing nod to Miles. Perhaps, one of the disc's most significant numbers is Grissett's "Without You." It is a straight up romantic charmer and an appropriate tune to cap such an esteemed and diverse date. Bravo!



JOHN PIZZARELLI

ROCKIN' IN RHYTHM – A Duke Ellington Tribute Telarc TEL-31921-02 www.telarc.com. *In a Mellow Tone; East St. Louis Toodle-oo/Don't Get Around Much Anymore; Satin Doll; C Jam Blues; In My Solitude; Just Squeeze Me; Lost/Perdido; All Too Soon; I'm Beginning To See the Light; Love Scene; I Got It Bad And That Ain't Good; Cottontail/Rockin' in Rhythm.*

PERSONNEL: John Pizzarelli, guitar and vocals; Larry Fuller, piano; Martin Pizzarelli, bass; Tony Tedesco, drums; Don Sebesky, arranger; Swing Seven Horns; Guests: Bucky Pizzarelli, guitar; Kurt Elling, vocals; Jessica Molaskey, vocals; Aaron Weinstein, violin; Harry Allen, saxophone.

By Eric Harabadian

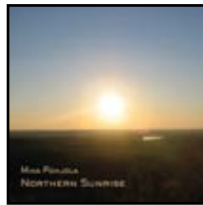
John Pizzarelli has been cutting sides as a leader since 1990 and is one of those "boomer" generation musicians that truly appreciates the works of the classic masters like Sinatra, Bennett and Basie. He has garnered critical acclaim as one of the premier interpreters of the Great American songbook. This is his first ever celebration of Duke Ellington's music and his ninth release for the Telarc label. And what a great one it is!

The album is a comprehensive mix of Ellington's most familiar songs along with some of his deeper cuts and rare gems. Kicking things off with "In a Mellow Tone" Pizzarelli and the Swing Seven set a relaxed and sophisticated mood which leads into the clever and minor key shadings of the med-

ley "East St. Louis Toodle-oo/Don't Get Around Much Anymore." Young Pizzarelli graciously defers the spotlight to his father Bucky on the guitar solo to "Satin Doll" and that's followed by a brisk and spirited take on "C Jam Blues," with contributions from Weinstein and Allen.

There are many other magic moments one could showcase, namely Pizzarelli's guitar work on "Just Squeeze Me" and the Lambert Hendricks and Ross-like approach to "Lost/Perdido" taken by Pizzarelli, Molaskey and Elling. There is a camaraderie and simpatico there that could carry over into a project by the three all on its own.

Pizzarelli hits another one out of the park with a release that is reverent yet remains unique and fresh!



MIKA POHJOLA

NORTHERN SUNRISE – Blue Music Group BMG5966. www.bluemusicgroup.com. *Northern Sunrise; Early Global Hearing; Blues Chacarera; Ebb & Flow; Old Manhattan Tango; Peasant's Song; Sweet and Lovely; Intermediate Global Hearing; Pas-sacaglia; Have You Met Miss Jones; New Halling; Human Impact; Late Global Hearing; Duke Ellington's Sound of Love.*

PERSONNEL: Mika Pohjola, piano, compositions; Steve Wilson, saxophones; Ben Monder, guitar; Massimo Biolcati, bass; Mark Ferber, drums; Franco Pinna, bombo.

By Matt Marshall

From the soft, rather inauspicious title-track opening, *Northern Sunrise* steadily gains steam. Not from an all-hands-on-deck blow and clatter, but instead from a smoldering of mischievous, angular piano statements cast stealthily off the familiar paths of minor-key laments, Latin beats and jazz standards. The listener is easily led into comfortable surroundings only to have an ear pricked by Mika Pohjola's subtle shuffle or skip onto a plane apart. The 11-minute "Ebb & Flow," a piece Pohjola dedicates to the mentally ill, gives the pianist a full canvas on which to develop his lingering, weaving line: a sad, pop-like theme tangles with classical trills, open spaces and tango heat to fashion, along with the encouraging, tormenting, light and heavy support from bassist Massimo Biolcati and drummer Mark Ferber, a fully realized journey through a bipolar field. It's not surprising that the composer often sounds like Monk "Have You Met Miss Jones" is completely deconstructed through the plucking of the piano's strings, a device that is revisited on "Late Global Hearing" to complement Ferber's percussive crumbling and lay a dire close to the album's environmental triptych. The

predecessor to that calamity, "Human Impact," is a feel-good boogie – more evidence of Pohjola's penchant for misdirection and his call for us to pick up the thread that snakes beneath the surface.



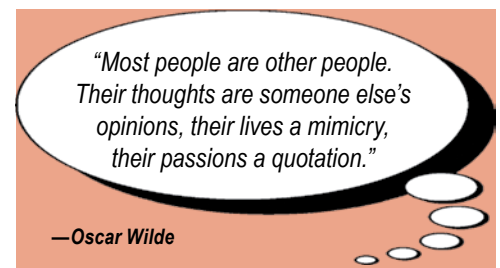
DAFNIS PRIETO SI O SI QUARTET

LIVE AT JAZZ STANDARD NYC – Dafnison Music DAFNISONMUSIC-002. www.dafnisprieto.com. *Si o Si; Claveteo; Seven by Seven; Ilu-Uli; Just Go; 3 Poems 1 Song; Me Neither; Thoughts; Intro Absolute; Trio Absolute.*

PERSONNEL: Peter Apfelbaum, tenor and soprano saxophones, bass melodica, percussion; Manuel Valera, piano, keyboard, melodica; Charles Flores, acoustic and electric bass; Dafnis Prieto, drums, vocal and clave.

By Matt Marshall

This live set from drummer Dafnis Prieto and his quartet slips between the melodic and the abstract, haunting the listener with the sun-drenched lyricism of the title track or knocking ears about with funky, electronic-fringed space trips like "Me Neither." In fact, most of the numbers weave their way back and forth between these two extremes, passing all manner of mixed terrain in between. "3 Poems 1 Song" and the closer, "Trio Absolute," radiate with island flavors, rustling and shaking with Cuban percussion and Manuel Valera's racing piano passages. "3 Poems" even awakens something from circus festivities. But the record's not all laughs. "Thoughts" is appropriately pensive, drifting through a heavy, wavelike field on the tug of a simple, bittersweet dirge. And many of the pieces burn with a Moorish scent, struck from sax, melodica and keyboard. Prieto's drumming is regularly explosive and layered. And he amazes on "Intro Absolute" with a Morse-code-like vocal rap that often swirls into a blurred, African trill. Prieto's quartet leaves little ground uncovered on this constantly exploring, evolving record.





QUARTET SAN FRANCISCO

QSF PLAYS BRUBECK – ViolinJazz Recordings JCCD 106 www.quartetsanfrancisco.com . *Three to Get Ready; Strange Meadowlark; The Golden Horn; The Duke; Take Five; Kathy's Waltz; Blue Rondo Ala Turk; Bluettes; Unsquare Dance; It's a Raggy Waltz; Forty Days; What Child Is This?*

PERSONNEL: Jeremy Cohen, violin; Alisha Rose, violin; Keith Lawrence, violin; Michelle Djokic, cello.

By Eric Harabadian

Dave Brubeck's tunes always seemed to transcend the jazz or straight bebop idiom in the sense that many of his compositions feature odd meters or possessed a progressive quality that was as much in common with European classical music as American blues. So with this loving tribute by QSF that connection of classical and jazz is fully realized.

QSF approaches these key compositions of the Brubeck canon with great care and attention to detail. And the beauty of these tunes being done by a string quartet is that it seems to strip the melodies and harmonic concepts down to their bare essence; re-interpreted and put back out there in a new and pristine context.

Some of the highlights of the disc include "Three To Get Ready" wherein the quartet creates a whimsical and lighthearted maze of melodic twists and turns. "Strange Meadowlark" conversely ushers in a pastoral landscape, with a languid intro that gives way to a more upbeat pace. "The Duke" is arranged by Dave's son Chris and is obviously dedicated to Duke Ellington. There are interesting and clever references to many of Ellington's catalog within the body of the main composition itself.

Of course, what Dave Brubeck tribute would be complete without a cover of Paul Desmond's classic "Take Five?" As one would expect the QSF take it to a proverbial higher level with tightly orchestrated parts in place of free form solos. Another essential "Blue Rondo Ala Turk" is perhaps the most natural fit of all the material covered here. The quartet basically gives the head a straight read with melodies and harmonies perfectly suited for orchestration.

The bonus track featuring the traditional Christmas hymn "What Child is This" closes the album with an obvious reference to a song obviously not written by Brubeck, but associated with him just the same.

The QSF take you on a unique musical journey with a fitting tribute to one of the true living legends of American music!



DAVID SANBORN

ONLY EVERYTHING: Decca Records www.deccarecords-us.com . *The Peeper; Only Everything; Hard Times; Let the Good Times Roll; Baby Won't You Please Come Home; Hallelujah, I Love Her So; You've Changed; Blues In the Night.*

PERSONNEL: David Sanborn, alto saxophone; Joey DeFrancesco, Hammond B3 organ; Steve Gadd, drums; Bob Malach, tenor sax; Frank Basile, baritone sax; Tony Kadleck, trumpet; Mike Davis, bass trombone; Gil Goldstein, arranger; Guests: Joss Stone, vocals; James Taylor, vocals.

By Eric Harabadian

It's no secret that alto saxophonist David Sanborn has been somewhat of a musical chameleon since

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the '70s playing with everyone from David Bowie to James Taylor to Carly Simon, among countless others. However his resonant higher register bluesy lines and muscular r&b sensibilities are unmistakable and always seem to stand out on their own. On this his 25th album as a leader, Sanborn goes back to his soulful roots and delivers one of his finest works to date.

Dipping into the classic American soul/jazz canon he revisits a collection of precious gems such as Hank Crawford's "The Peeper," that is concise and sweet and packs a delicate punch aided by a rousing chart by Gil Goldstein. The title track "Only Everything (for Genevieve)" is the only Sanborn original here and it is a good one! This is a mellow and straight-to-the-heart ballad that is a nice mix of Philly intensity with an after hours club aesthetic. Ray Charles' "Hard Times" is given a respectful reading with a lilting swing from Gadd and colorful keyboard shadings from DeFrancesco. British songbird Joss Stone takes front and center on "Let the Good Times Roll" and injects this blues burner with an approach that is joyously fresh and vibrant. Charles Warfield and Clarence Williams' "Baby Won't You Please Come Home" dials the festivities back down a tad only to be re-ignited by none other than Sanborn's old collaborator James Taylor, who gives a relaxed and gospel-tinged performance on another Ray Charles nugget "Hallelujah I Love Her So." Rounding out the disc is the meditational "You've Changed," with beautiful chordal accompaniment by DeFrancesco and the Arlen/Mercer standard "Blues in the Night" which truly typifies and defines the overall vintage yet contemporary feel of this recording.

Sanborn digs deep and hits you where you live with this release. Share it with someone you love!



DAVE SHARP'S SECRET SEVEN

DAVE SHARP'S SECRET SEVEN – Self Produced. www.davesharp.com. *Africano*; *Christy Underground*; *Skeleton Key*; *Blackout*; *Boop Bwee Ahh*; *The Seventh Secret*; *Lootmar*; *Africano (Radio Edit)*; *Can I Be Your Squeeze?*

PERSONNEL: Dave Sharp, electric & upright bass, guitar; Chris Kaercher, soprano, alto, tenor & baritone sax, flute, harmonica; Eric "Chucho" Wilhelm, drums, percussion; Dale Grisa, Hammond B3 & Piano. Featuring: Kris Kurzawa, guitar; Ross Huff, trumpet, flugelhorn; John Churchville, tabla; Chris McCall, vocals; Sean Ike, vocals; Jon-Paul Frappier, trumpet; Andre Frappier, guitar; Alex Anest, lap steel; Enor, Yayli Tanbur

By Herbie Y. Gamura

Dave Sharp's Secret Seven's self titled album begins with a song that would make even the most atonal and non-rhythmic person want to get up and dance. The opening track, "Africano," is a mixture of Latin, African and jazz sentiments, with Eric "Chucho" Wilhelm laying down some incredible multi-layered percussion. Dale Grisa provides a contagious piano groove and Kris Kurzawa's guitar solo would make any jam band fan jump for joy.

The second track continues the dance vibe, but this time getting a little funkier with it. A consistent bass groove is laid down by Sharp and doubled by baritone sax. Pianist Dale Grisa comps in the most perfect way, as potent horn parts come into the mix. Suddenly Grisa comes out in front with some very tasty piano riffs. It is a long form blues, and Kaercher rips it open with deep and dirty harmonica work that would make Sonny Boy Williamson rise from the dead. This music could be called progressive groove – the groove builds and builds as layers are gradually added.

It's time for some cow bell on "Skeleton Key" which brings a tango flavor to the proceedings. The musicians take turns telling stories, none of which interrupt the dance-ability of these songs – they are adventurous but within the confines of groove – not at all a bad restriction.

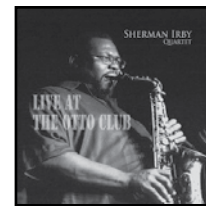
For the fifth track, "Bwoop Bwee Ahh," the Secret Seven change things up a bit, placing more of an emphasis on exploring a mood than a groove. Nevertheless, a bluesy bass line motif carries through the simple changes of this reflective, slow to medium tempo piece. Kaercher gets a beautiful and breathy tone from his tenor and Grisa's improvisations conjure memories of Bill Evans on *Kind of Blue*.

"The Seventh Secret" is a cool mixture of different elements. There is the African and Latin vibe in the percussion, a rock back beat from the trap set, some Eastern sounding electric guitar, and some percussive funk guitar for good measure. Sharp is the star of this tune, playing all the guitar parts and bass.

"Lootmar (The Wind Song)" has a very ambient vibe due to its many sound effects – long sustained note from the organ, and otherworldly symbol work from Wilhelm but it also features very definitive and rock-like drum beats, keeping it firmly rooted. Toward the end, the band takes it to a totally different place as Sharp busts into a funky bass line and the gears change.

"Can I Be Your Squeeze" ends the album on a fun note, featuring a vocal duet with Sean Ike and Chris McCall. It's a funky tune that definitely calls for some dancing and it had a vocal that will stick in peoples heads long after the song ends. Sharp and his

Secret Seven group create music that makes you feel good and most of the time, want to move – but they are also highly capable of exploring more nuanced and reflective places, yet always making sure take the listener wherever they are going.



SHERMAN IRBY QUARTET

LIVE AT THE OTTO CLUB – Black Warrior Records 1004. www.shermanirby.com. *Bohemia After Dark*; *Depth*; *Laura's Love Song*; *Countdown*; *Four*; *In Walked Bud*.

PERSONNEL: Sherman Irby, alto saxophone; Nico Menci, piano; Marco Marzola, bass; Darrell Green, drums

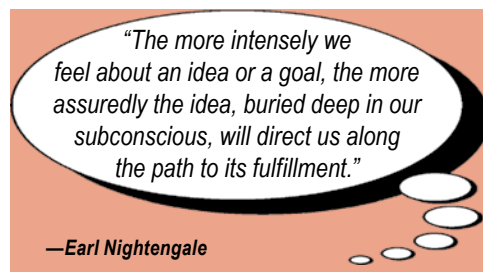
By Herbie Y. Gamura

The setting for this raw live recording is the Otto Club, in Napoli, Italy. It is clearly a live recording, capturing the sound of the room as heard by those in attendance. Piano, sax and drums are all very well balanced, while the bass, on some tracks, is muddled and low in the mix, although with some EQ fiddling on your personal stereo or iPod, this can be fixed. It says right on the back cover what was used – a Korg MR-1 1-bit Stereo Recorder and an Audio-Technica 822 Stereo Microphone.

Irby is joined by Italian pianist Nico Menci, Italian bassist Marco Marzola, and American drummer Darrell Green. David Robinson accurately expresses the over-arching aspect of this group in the liner notes: "For decades, the American jazzman has traveled to other countries to perform with musicians both familiar and not. It gives the listening public a chance to hear more noted musicians in person. But it also presents local players the opportunity to work with and exchange ideas with these same artists. This recording presents Sherman Irby in that setting and is quite revealing."

Sometimes there is a quality to a group, or to a CD that is transmitted through the playing, although it is hard to express how – it goes beyond methods or efforts – it is like an aural aura that surrounds the sound waves. Irby and his band have this magic quality, and it is one of healing, reverence and deep love. These musicians revere what the music offers, are deeply in love with the process, and by engaging in it are healing both themselves and those listening – if the heart can empathize with what is entering the ears.

Irby is a very classic straight-ahead player with a traditional blues and bebop inflected vocabulary, but he is in no way just repeating things he's said



and others have said. He is using these sentences and words to make new statements and to tell new stories. When Irby gets into the higher end of his alto's range, it pulls at your heart and soul – his sound is very deep, such as on his one original composition, the ballad "Laura's Love Song."

Many listeners will appreciate his stellar choice of standard material – Oscar Pettiford's "Bohemia After Dark," Roy Hargrove's "Depth," and Coltrane's "Countdown," which is given a very original and fearless interpretation – Irby doesn't start 'doing Coltrane,' he does Irby, but with John Coltrane like intensity. The way Menci comps the melody and chords behind Irby's relentless stream of sound is very powerful. Following that is Miles Davis' "Four" and Thelonious Monk's "In Walked Bud." Irby is the real deal. He encapsulates the spirit of jazz in a way that makes it feel brand new, as tradition as his 'style' may be.



PETER SPRAGUE

The Wild Blue – SBE Records, <http://petersprague.com>. *The Wild Blue, The Beatles, The Bomb Scare Blues, Prelude #9, Day Danse, Karin's Psalm, Mudra, The Duke, Mahavishnu, Isfahan.*

PERSONNEL: Peter Sprague (guitar, arrangements); Bridget Dolkas, Jeanne Skrocki (violin), Pam Jacobson (viola), Carter Dewberry (cello), Bob Magnusson (bass), Duncan Moore (drums), Ron Wagner (tabla)

By Dan Adler

Peter Sprague has been delighting jazz guitar fans with his albums for over 30 years. He has played on close to 70 albums as a sideman, and has recorded numerous albums as a leader starting in the early 80's, including "The Message Sent on the Wind" with Kenny Barron, "Dance of the Universe", "Bird Raga", "The Path", "Musica Del Mar" and several others that have elevated him to legendary status both as a player and as a composer. His most recent recordings prior to this album have been: "Taking It All In" in 2007, and a highly recommended solo guitar album in 2008.

For his 2009 project, Sprague chose a most unusual format: a jazz quartet augmented by a classical string quartet. The idea started, according to Sprague's liner notes, in the 70's when he was part of a similar ensemble led by pianist, composer and arranger Butch Lacy. Sprague's next encounter with the idea came in the mid-80's when he saw Chick Corea's group with Gary Burton and a string quartet. Sprague, intrigued by the possibilities, set out on a long musical journey to master the process of writing and arranging his own music for such an ensemble, a journey that led him to study scores by Corea, Bartok

and Debussy. Finally, Sprague felt the time was right for him to explore his own approach, which was to integrate the string quartet directly into the fabric of the jazz ensemble rather than just use them for interludes or harmonic enrichment, perhaps more akin to a big band arrangement than a classical piece.

The title track opens the album with the sound of the classical string quartet, but it is soon joined by the rhythm section, and within a minute or so you are no longer sure what genre of music you are listening to. As the tune travels through a number of different moods, you can't help but become captivated by all the tonal and rhythmic colors that emerge, and the way they blend into a cohesive statement. As the mood converges into a samba rhythm, we are treated to a wonderfully swinging Sprague guitar solo which somehow magically folds back into an exciting closing statement from the ensemble.

"The Beatles" opens with a hauntingly beautiful melody based on "In My Life" rendered by cello and classical guitar. As the ensemble comes in augmented by a subtle tabla rhythm, the melody and harmony continue to transform, sometime evoking the beauty of a Morricone film score.

"The Bomb Scare Blues" is a hard swinging blues (you'll have to read the liner notes for the story behind the name). The first solo belongs to bassist Bob Magnusson, who, along with drummer Duncan Moore have been long-time collaborators on Sprague's early albums and their "Road Work Ahead" ensemble. Sprague's guitar solo is a tour de force, shining the spotlight on his exciting and unique style that continues to evolve and refine. A drum interlude by Moore cleanses the palate for violin and cello solos, the latter quoting an earlier blues composition by Sprague. I'm not sure if these were improvised or written solos, but they are great either way.

Bach's "Prelude Number 9" from the Well Tempered Clavier starts out with a "Switched on Bach" kind of groove (Sprague mentions the Swingle Singers in the liner notes). But before you have time to wonder where this is going, it suddenly gains a Brazilian slant and goes into a magnificent classical guitar solo, as we are treated to more of Sprague's improvisational magic before heading back into the theme.

"Day Danse" is the first of two Chick Corea compositions included in the album. This one is from "My Spanish Heart". The original is a flamenco inspired piano conversation with a string quartet, and for his own version, Sprague managed to transfer the piano parts to guitar, which he plays with such mastery and conviction that it almost sounds like a more natural instrumentation choice than the original.

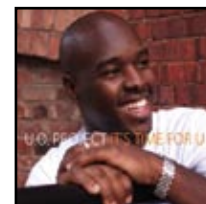
"Karin's Psalm" opens with the classical string quartet sound, soon joined by Sprague's beautiful classical guitar sound, and just as you expect it to remain in that rubato free flowing mood, the rhythm section comes in with a backbeat groove laid down by Duncan Moore, and the piece settles into a catchy minor pentatonic melody with lots of twists and turns. Sprague's solo ushers in the excitement we expect from him, and half way through, the groove switches to a Samba and back. There is never a dull

moment on this CD – just as you think you know what to expect, Sprague pulls another rabbit out of his hat, like the rock guitar licks he throws in at the tail end of his solo on this song.

"Mudra" has an Indian theme to it, as does "Mahavishnu", the longest piece on the album, and a fitting tribute to McLaughlin's "Shakti" period. Wagner's long tabla solo is exceptional, overlaying rhythms with complete mastery and creating the exact "Natural Elements" atmosphere that Sprague was striving for.

Any jazz lover will immediately recognize "The Duke" from the Miles Davis/Gil Evans album "Miles Ahead". Written for Duke Ellington by Dave Brubeck, this piece has a lot of chromatic harmonic motion which was wonderfully orchestrated by Gil Evans, and beautifully adapted by Sprague for this ensemble. Sprague's guitar solo on this piece is exquisite. Coming in with his beautiful clear sound, his solo weaves seamlessly through the harmony and his laid back swing and chordal adaptation of the melody captures the Miles Davis "cool" experience to its fullest.

The album closes with "Isfahan". This is not the Ellington standard, but rather a Chick Corea original that Sprague heard Corea play with his string ensemble. Sprague's solo unfolds with amazing compositional beauty and power, as a quote from Corea's "Got a Match" brings in the ensemble back in for some of the best and most energetic ensemble playing imaginable. This is really a wonderfully enjoyable album which delivers both as a blowing jazz session, and as a compositional, arranging and performing group, well rehearsed and wonderfully recorded playing some of the most original music you will hear anywhere today.



U.O. PROJECT

IT'S TIME FOR U – Self Produced. www.uso-jazzy.com. *N'Awlins Greens; Cyclic Episode; Stop This Train; Red Chair; The Maestro "Blues"; T.I.; Sing*

PERSONNEL: Ulysses Owens, Jr., drums; Ben Williams, acoustic bass; Tim Green, Alto & soprano saxophones, EWI; Sullivan Fortner, piano, B3 Hammond organ, vocals; Alicia Olatuja, vocals; Nicholas Ryan Gant, vocals; D.E.A Horns: Adam Burton, trumpet; Danny Hall, trombone; Eric Hall, alto saxophone

By Ari E. Maybergh

"It's Time For U. It's time for me to what?" I wondered as I popped in this CD, and I immediately filled in the blank with "Dance!" The first track, "N'Awlins Greens," has a similar effect on me as a great James Brown tune. Ulysses starts the song off

with a grooving drum solo that gives way to a simple melody made up of three or four different notes, but played with tons of grease by Tim Green on alto sax (look out for this guy!). Then Ben Williams comes in with a grooving bass line that fits into the pocket perfectly. I immediately know that I'm gonna enjoy the next hour immensely.

"Cyclic Episode" brings us more into straight ahead territory, and shows off how effective Owens is as an arranger, both spontaneously and compositionally. The way Owens' bass drum, Williams bass and Green playing the melody go together is powerful. Green has tons of vibe. His sense of rhythm and time is heavy duty. Suddenly Sullivan Fortner tears everything down with a very off-beat and innovative solo, going full force right out of the gate, and Williams and Owens are on his every move. Williams and Owens keep the fire going with their own impressive improvisations.

By the third tune, it becomes clear just how versatile Owens is. "Stop this Train" is a beautifully written song for vocalist Alicia Olatuja. The theme is 'fear and reluctance toward growing old' and the lyrics and Olatuja's singing express this beautifully.

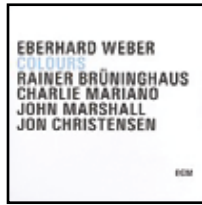
"Red Chair" is a gorgeous ballad in ¾ time that again features great arranging before giving way to an improvisational section. Impressive is each group member's ability to accentuate and draw inspiration from the song and not lose sight of its beauty – the initial theme is only intensified by all parties and never abandoned.

"The Maestro Blues" shows just how dirty this band can get and especially memorable is the adventurous and quirky improvisation of Sullivan Fortner – he offers up some very monkish chord voicings and the way he plays with the time will hit you right in the gut. Owens follows with a very patient drum solo, taking his time to build the story.

"T.I." is a duet between Owens and Green on soprano. Green plays the melody while Owens blurs the line between improvisation and pre-composed drum figures behind him. The intensity builds as Green begins to improvise with passion while Owens pushes him forward. As great as the rest of the band is, you won't miss them on this track.

The album ends with another song written for voice aptly entitled "Sing." However, the voices don't come in until the last minute or so of the song, making for a powerful ending to the CD, as they sing, "Hallelujah" in harmony, first starting with a couple of voices and then progressing into a full chorus. Green plays EWI (electronic sax) and Fortner is on

organ. *It's Time For You* takes you through funk, dirty blues, straight ahead, flavors of gospel and even free jazz. Owens manages to bring all of this together in a very cohesive and singular way.



EBERHARD WEBER

COLOURS 3CD BOX SET – ECM Records. www.ecmrecords.com. CD 1 – Yellow Fields: *Touch; Sand-Glass; Yellow Fields; Left Lane*. CD 2 – Silent Feet: *Seriously Deep; Silent Feet; Eyes That Can See In The Dark*. CD 3 – Little Movements: *The Last Stage of a Long Journey; Bali; A Dark Spell; Little Movements; 'No Trees?' He Said*

PERSONNEL: Eberhard Weber, bass; Charlie Mariano, soprano saxophone, flutes; Rainer Brüninghaus, piano, synthesizer; John Marshall, drums, percussion

By Herbie Y. Gamura

Eberhard Weber led his group 'Colours' from 1975 – 1981, during which time they released three albums on ECM – *Yellow Fields*, *Silent Feet*, and *Little Movements*. Although the band name was taken from his previous 1973 album *The Colours of Chloe*, it is no coincidence that Weber's early professional work included photography and film directing, and that he has been an avid enthusiast of painting throughout his life. The tracks on these discs are just like paintings, and each improvisation, a painting within a painting. Weber and his band create moods, landscapes, stories and portraits through their unique mixture of musical sensibilities. At the heart of it all is Weber's distinctive and revolutionary bass tone – a mixture of both acoustic and electric bass with unique effects processing, but most distinct is his phrasing and touch – something that can't be replicated. Weber's unique vision inspired many of the most revered musicians of his generation and those that followed, including Gary Burton, Pat Metheny, Jaco Pastorius, Jan Garbarek, Ralph Towner, John McLaughlin, Philip Catherine and Kate Bush.

Throughout these CDs you will hear a group that plays through very complex arrangements with an improvisational spirit, and with the empathy and communication of a band that has been playing these compositions together for a period of time before the recording, giving them a very organic sound as layered and complex as they might get. Talking specifically about *Yellow Fields*, pianist Rainer Brüninghaus explains, "We had played the tunes in a number of live concerts before the session, and some of the ideas that might sound the most composed may have emerged from improvisations, from intuitive ideas."

This music will satisfy on many levels. For those who want to hear some flagship and exemplary re-

cordings from the ECM label, this boxset is a good starting or ending point. Even though the group makes use of some early synthesizer and processing effects, the music they create is so timeless, that it still sounds new.



MAURICIO ZOTTARELLI

7 LIVES – Mauricio Zottarelli Music. www.mzdrums.com. *Pinocchio; 7 Lives; 30; Long Gone; Two-Way Street Part 1; Magali; Spirit; No Standing Zone; Two-Way Street Part 2; De Lá Pra Cá; Waiting for Spring*.

PERSONNEL: Mauricio Zottarelli, drums; Itaguara Brandão, electric bass; Oriente Lopez, piano, flutes; Gustavo Assis-Brasil, guitars; Rodrigo Ursoaia, tenor sax; Dom Salvador, piano; Esperanza Spalding, acoustic bass; Brandi Disterheft, acoustic bass; Cidinho Teixeira, piano; Milene Corso, vocals.

By Matt Marshall

On this his debut release as a leader, Brazilian drummer Mauricio Zottarelli melds a convincing fusion of his homeland's traditional music, traditional jazz and modern, electric music. Opening with a groove-heavy cover of Wayne Shorter's "Pinocchio," which features a nice, wavy guitar solo from Gustavo Assis-Brasil, Zottarelli proceeds to feature six of his own compositions along with a piece from each of the record's three pianists. The busiest of these is Oriente Lopez who also doubles on flute, lending a lyrical, South-American breath to much of the album's music. Elsewhere, funk and electric strings reign alongside Zottarelli's banging. Things become most harried on the excellent free improvisation, "Two-Way Street Part 1," which opens and closes with the sound of sirens, horns and the rushing of cars. In between is a three-minute road-rage exchange between Zottarelli and Assis-Brasil. Triumphant, exotic, pounding, electric, yet deeply grounded in the stream of tradition, *7 Lives* offers an exhilarating trip across an ever-shrinking, colliding and adapting musical globe. ■

"Nothing great in the world has been accomplished without passion"

—Georg Wilhelm Friedrich Hegel
(German philosopher, inventor)

"A strong passion for any object will ensure success, for the desire of the end will point out the means"

—William Hazlitt
(British writer, 1778-1830)

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