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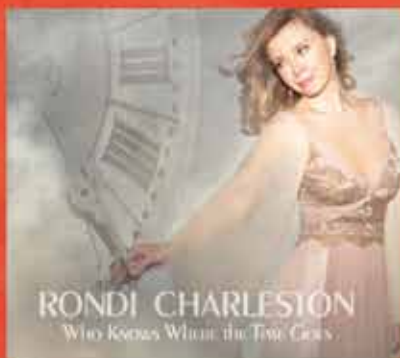
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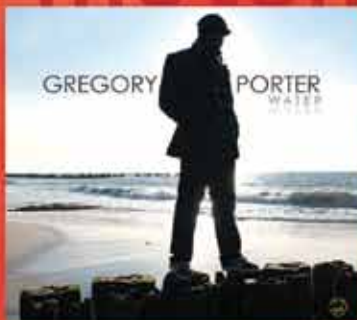
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# Eric Nemeyer's Jazz Inside™

## Jazz Inside™ Magazine

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**Cover: Randy Weston  
Feature begins on page 6**

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## Billy Taylor

by Ira Gitler

I was unable to attend the memorial for Dr. Billy Taylor on January 10th because I was under the weather. Earlier, in the latter part of 2010 at the Schomburg Center, Jazzmobile, the organization that took live jazz to the streets of New York, particularly Harlem, began an early celebration of what would have been the 90th birthday (July 24, 2011) of its founder, Billy.

I had every intention of going to that event but a conflict in my schedule intervened. In the middle of December I called Billy to congratulate him and tell him that I was sorry I had missed it. We talked about what each other had been up to since we last talked. He spoke about the Schomburg event. I informed him of my son (who shares a birth date with him) becoming a bridegroom.

When the news of his passing was one of the first things I saw on the Internet after I woke up on the morning of the 28th, I felt shock and sadness. The next thing to enter my head were the words often repeated by Reverend John Garcia Gensel when he was conducting one of the many services for departed jazz heroes at St. Peter's Lutheran Church. It was about people thinking of their friends and saying to themselves, "I've got to call so and so and see how they're doing" and then not getting around to it.



Bucky Pizzarelli

I felt a reflective gladness in that I had made that call.

We went back a long way. I was working with Prestige Records and hanging out at the clubs at night. I knew of Billy, had heard him on one of his early sideman recordings from the '40s - "The Bottle's Empty," led by tenorman Walter "Foots" Thomas - but hadn't heard him in person. In the late '90s he did a trio CD, *Music Keeps Us Young* for the Arkadia label and asked me to do the notes. In writing them I touched on listening to his trio (Earl May, bass; and Charlie Smith, drums) at *Le Downbeat*, a club at the northeast corner of 54th and Eighth. To quote from my notes: "I was an habitue, so by the time the first Prestige session came up, we were not strangers. It probably wouldn't have mattered if we were. Billy Taylor, among his other attributes, has an upbeat, welcoming personality that has served him in good stead as one of jazz's most important ambassadors. That he was a thorough professional made it easy to work with him."

We did two trio sessions for Prestige in November and December '52; and a mambo date in May '53 with Machito's percussionists and the man, himself, on maracas, billed as Frank Grillo, his real name.

Billy was true Renaissance man. While remaining active as a trio leader he also brought the music to the people as a radio voice, a television presence, Advisor to the Kennedy Center For the Performing Arts and head of the Jazz Program for the Metropolitan Museum of Art.

On a personal level, he appeared for me when I was teaching an adult jazz education class at the New School. I also had the pleasure of his company when we were judges at the Jacksonville Jazz Festival's Piano Competition.

Billy had a penchant for using the word "special," but, after all, he *was* special!

### OUT AND ABOUT

The Oak Room at the Algonquin keeps inviting Eric Comstock & Barbara Fasano back and the public follows suit because it seems to know that the husband and wife team are not only talented vocalists but their

shows are inventive, allowing for variety of material that allows them to sing the classics but also include nuggets of lesser-known gems. *Helluva Town: A New York Soundtrack* was just that. With backing by Eric's always apt piano; and bass master Sean Smith (his bowing in several numbers was top shelf) the deft duo explored a wide range of material. In addition to individual vocal solo numbers there were those where one had a chance to answer the other plus the combining two songs in one package, sometimes back to back and also melded. What better way to open than with Jerry Herman's "Put On Your Sunday Clothes" and "Broadway" a number by Teddy McRae, Bill Bird and Henry Woode that jazz fans of a certain age remember for Count Basie's instrumental version featuring Lester Young. A cherry on the top here was the inclusion of a bit of "Crazy Rhythm."

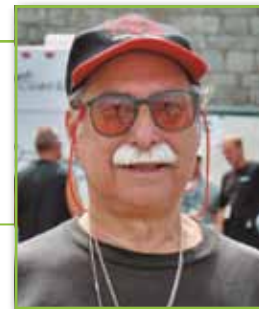
They closed with a dual entry of "Lullaby of Broadway" and "Two Sleepy People" but if anyone was in danger of being lulled, the tumultuous ovation given the "cast" - and they are artful actors - demonstrated otherwise.

Rather than give you a laundry list of composers and songs, just take my word that the performance had it all and then some. *Helluva Town* would make one heck of a CD. Eric, Barbara?

Just two days after the Algonquin we (my wife and I) went over to the 92nd Street Y for the first of five concerts celebrating the 85th birthday of the evergreen guitarist, Bucky Pizzarelli. The basic band was Bucky's son, the illustrious John Pizzarelli, guitarist, vocalist, raconteur and ad-libber, and his regular group (Larry Fuller, piano; brother Martin Pizzarelli, bass; and Tony Tedesco, drums) with added starters: Ken Peplowski, reeds; Aaron Weinstein, violin. The vocalists, besides John, were his wife, Jessica Molaskey, who co-directed the show with her husband; Judy Kuhn and Darius de Haas.

Bucky did not appear on stage in the program's first half but was a presence on the big screen, setting the historical background along with son John's narration from the front mic. The songs and subject matter came from Bucky's professional interactions with Sinatra, Tony Bennett and Peggy Lee; the period when he was backing groups such as Dion and the Belmonts, the Four Seasons, Ben E. King and Neil Sedaka.

In the second half there were the associations with Roberta Flack, Julie London, Sinatra and Bennett. Then on came Bucky to sit stage front with John and rip into a hot "Honeysuckle Rose." Bucky, solo, limned a poignant "This Nearly Was Mine" before launching a rocket of a "Sing, Sing, Sing" with John, a feature they recorded together some years ago. Here they were abetted by the ensemble, with Peplowski as Benny Goodman and Tedesco emulating Gene Krupa. It was searing - a climax to an enjoyable show (I could have done with less doo-wop) and testimony to a great career that is still burning brightly as the candles on his birthday cake. Many more Bucky! ■



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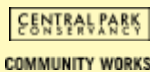
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# Randy Weston

By Eric Nemejer

**Jazz Inside Magazine:** Okay. We're here in Brooklyn. It's Saturday afternoon, January 22, 2011 with Randy Weston, piano player, composer and general hero of jazz fans and musicians of all ages.

**Randy:** Hey.

**Ji:** Could you talk about the inspiration for your new album, *Storyteller*, on Motema Music – and how it developed?

**RW:** Sure. Well you know it's a revival of songs I've written before, basically spiritual African themes. Unfortunately it was Benny Powell's last recording. My memory of that recording is Benny Powell playing that trombone. Of course, the great Lewis Nash, T.K. Blue and Alex Blake are playing too. You know we're really a family. We're not a band. We're a family. We have great respect for our ancestors and our heritage. So I think that's what comes out in my music and my compositions – basically an African influence going back to Mom and Pop. Randy Weston just didn't come out of the mirror. He came out of a wonderful heritage.

**Ji:** If you want to connect musically, that dialogue is essential, as opposed to being a soloist with a few musicians just as the supporting cast. Interaction is an essential part of what your music is all about.

**RW:** Absolutely.

**Ji:** So were the recorded compositions newly arranged compared to how you originally conceived them?

**RW:** Always. Our music is like Mother Nature. One day it's snowing, one day it's cold, one day it's hot. I think when you have a foundation of beautiful music, you try to catch it inside that particular time and how you feel today and how you felt yesterday. So the music is just saying it.

**Ji:** When you were recording, what kinds of discussions or instructions or dialogues did you have with some of the musicians about what you wanted on *Storyteller*?

**RW:** I didn't know we were recording. [Laughs] That's the beauty of it. They can say that they have an archive but we never thought of it as a recording. We were just doing a gig at a club which was recorded – so nobody there had any concept of recording. It was not an intentional recording. It happened after the music was heard and everybody said it was really great.

**Ji:** Let's talk more in-depth about your associations with some of the artists since they're such an integral part of your music. You have a long association with T.K. Blue for example.



*"I don't go there [Africa] as somebody's superior. I don't go there as somebody from the West who has pretty clothes and education. I go there as a very humble African, coming back to my place of origin, and I spend my time with the older people – elders."*

Credit: Joe Patitucci

**RW:** Well I first heard T.K. play with Abdullah Ibrahim. Then he heard me somewhere at a club that he sat in on and we sort of had the same vibes. He's a wonderful young musician. He's a composer, a bandleader, and an arranger. He's a super human being. Very spiritual, and also very technically proficient. He's very family oriented too. We went to Algeria on tour and he asked if he could bring his mother and I said of course. I was so happy. So he's very much family, like all the guys in the band. Family is very important to us.

**Ji:** T.K. is flexible working with so many different people – students, musicians and others, and humble.

**RW:** You have to be because we grew up with the Gians. All of us.

**Ji:** Another person that you played with on the recording is Alex Blake. Talk a little bit about Alex's playing and his association. He's a great bass player.

**RW:** Alex goes back way before T.K. I first heard Alex Blake play with Dizzy Gillespie at the Village Vanguard. He was 16 years old then and playing just like he is playing now. I'm talking about the early 70s. He used to play with my son, Azzedin. They had a young band – Thelonious Monk's son, my son, and Alex. We started playing together and played for the United Nations anti-apartheid movement at that particular time. So we've played together a long time. Plus we have the same roots. His father's from Panama and my father is from Panama. So we have the Panamanian roots also.

**Ji:** Talk about your work with saxophonist Billy Harper.

**RW:** I've been very fortunate to work with some very great saxophone players and for some reason I've been always attracted to those Texas cats. Booker Ervin is one of those. He's such a master. He had that big, pretty sound. Ironically, I heard Billy Harper when we played together for the first time in Tangiers in Morocco. He was with Max Roach's group and I was at a festival during that time in Tangiers. That

[www.randyweston.info](http://www.randyweston.info)



was 1972. He's a great saxophone player. I think he's so underrated. He's got that fire. We recorded quite a few times. He had that fire, that imagination like Booker Ervin.

**JJ:** In the 50s and 60s, you recorded a lot with Booker Ervin and also began doing smaller and larger group projects with Kenny Dorham, Johnny Griffin and Booker Ervin on some of the albums. Take a trip back memory lane for a second and talk a little bit about those associations and how they developed.

**RW:** It goes back to when I was a child. Coleman Hawkins – he was my idol. I loved the tenor saxophone so I guess it really came from Coleman Hawkins. I've been very fortunate to be able to have people like Booker Ervin, Johnny Griffin, and Coleman Hawkins himself. I've always loved that sound.

**JJ:** Earlier on when you first began recording, you were playing a lot of standards. Did the record producers of the labels you were working with tell you what they wanted? Was there instruction or guidance? How did that work for you for the first number of albums you did for Riverside?

**RW:** Well, I never considered myself a composer, but anyhow, my first recording was for Riverside. They didn't say which composer to use – just that they wanted me to play music by an established composer,

and I chose Cole Porter, I always liked his music. I think recording companies – understandably so – feel that they can sell more music with what people are familiar with. I didn't have a reputation as a composer at that time, so I did a combination of those two things.

**JJ:** Stanley Couch wrote that you have the biggest sound since Ellington and Monk. You've spoken about Duke and Monk being influences of yours. Could you elaborate on those sources of inspiration, and how things developed from your introduction to their music?

**RW:** It goes back to sound. I always liked big sound in music. That's why I love Coleman Hawkins. I love his sound. I love Louis Armstrong because of his sound. Sound is extremely important to me. I think with Duke and Monk, they got sound by the piano. They had kind of a magic and I was attracted to it. Plus, they were both great composers. They were both great individuals. They were unique in what they did and they told stories all the time. They were also masters of the blues. We grew up with sound. You could tell Basie from Nat Cole. You could tell Nat Cole from Earl Hines. So when we grew up we knew sound was extremely important and to develop your own sound, that's something that's really very deep. We took it for granted then, but today I see the difference. People say they know me by my sound but how I got that sound, I don't know. It's like your

spirit maybe develops that over a certain period of time. You listen. I really like Basie. I love Basie's sound – that cool sound – or Tatum's sound. Where we grew up, it was very important that you have your own sound, but we had so many great people before. How many sounds can you develop?

**JJ:** Everyone's sound is a function of their physiological, psychological, emotional, physical, spiritual makeup – both the gifts and limitations each of us have. It's up to us to look inside, recognize and express it.

**RW:** It just happens. I can't explain it. People have known me say I know your music by your sound. I think it's got a lot to do with the deep love and respect of those before us, and we know that that's our royalty. What they did – whether it was Louie or Duke or Monk – we only learned from them. Those are our high voices and all the sight was on those people. It was the music of the Black community. So therefore, your training was in the Black community and the Black artists were very strong. You better play right. So it came out of those values, and all those giants came out of the Black community. It was our own way of life – surviving, our way of creation. I think that's why you have all that uniqueness inside – the Black church, the Calypso, all those things that we grew up with.

*Continued on Page 8*



## Our Delight

James Moody  
1925-2010

Hank Jones  
1918-2010

ipo recordings

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Photography: Nick Ruechel

*Continued from Page 7*

**JJ:** What was it like for you growing up in Brooklyn?

**RW:** It was great. It was great because number one, our parents – they were the ones who took us to hear Duke Ellington or Andy Kirk and Billie Holiday.

**JJ:** Did you grow up around here or some other area in Brooklyn?

**RW:** Another part – Bristol. My father – he got the house here in 1946 so I've been between Bristol and here.

**JJ:** Where'd you go to hear music when you were growing up?

**RW:** The Fox Theatre [Brooklyn], Apollo Theatre, Regent Theatre. During the time of segregation we had to stay in the Black community. So we had the best of everything. Everything was live – no disco, no television. The blues group was on the corner and the big band rehearsal 11:00 in the morning. Go by Max Roach's house in the afternoon, and there's Charlie Parker and Dizzy. It was our way of life. It wasn't just music. It was our way of life and it was great. It was so wonderful. I'd go by Eubie Blake's house. I'd sit in the corner and Eubie would tell me stories of what it was like in 1900 and so forth. We had great respect for the elders. We spent our time being with the older people. I knew Monk's mother, brother. I knew Max Roach's mother and father and he knew my mother and father. We grew up in each other's houses. We would cook and have food. It was our way of life. That was the difference then.

**JJ:** You've sustained your career into your 80s. How have you avoided the temptations that plagued so many other artists in this genre?

**RW:** Through our mom and pop. They're sitting right here – they're my influences. When I give a master class, I spend 15 minutes on my mother and father.

**JJ:** Want to talk a little bit more about that?

**RW:** I think it was spiritual. They made us take piano lessons. They kept us out of the streets. We had no money. I got one suit a year. We had no money but we had so much love and respect. It gave us dignity in a time we should not have dignity. We grew up in a world where everything was against Black people – the way you looked, the way you talked, everything. But they gave us that foundation. We had to be in church every Sunday. My father would talk about Africa every day. He said you have to realize that we are a great people. Before colonialism and slavery, it was African civilization. Everyday I appreciate that generation. How they did it – I don't know. We couldn't go to hotels, couldn't go to restaurants. Segregation was serious but they had that smile and that dignity. Because of our history of slavery ... you have no history. Your color's wrong. Your hair is wrong. The way

*“...some of the most fantastic minds I've met in my life, whether it's in science or music or mathematics, have been great because when they reached a certain level, they knew how much they did not know.”*

you think is wrong, etc. My mother and father taught us that we came from a great people and how much we contributed to world civilization. So I was blessed and everyday I thank them.

**JJ:** Do you have brothers and sisters that play music?

**RW:** My sister passed away. She was five years older than me.

**JJ:** Was she musical too?

**RW:** She sang a little bit but she was my bodyguard. She protected me. She took care of me. I had a great sister. Gladys Jones – she was a sweetheart, always giving. And that was another thing. Everybody in the neighborhood was always giving.

**JJ:** When I was growing up in Brooklyn, you didn't want to do or get caught doing anything wrong – because the neighbor across the street was going to call your mother.

**RW:** You bet. You know what I mean. We didn't appreciate it at the time but I appreciate it as an elder. Those people were great. They're my heroes. Mama and Papa – that's what made me. It was hard but we had love.

**JJ:** What kinds of studies or activities did you do to develop your musical skills?

**RW:** You practiced or else. If you had a teacher – 50 cents a lesson – she would hit your hand with the ruler if you made a mistake. We had that kind of commitment. Money didn't mean anything. We went to music school in Brooklyn. All the guys would watch and learn from Max Roach, Charlie Parker. Go to rehearsals, join big bands, local bands playing from 9:00 to 4:00 in the morning, get \$2.00. You're lucky if you got \$2.00!

**JJ:** Talk about the process of improvisation.

**RW:** Well it's very spontaneous. I had to go to Africa to find out how it works. Most people don't realize that Africans have only been in this country a few centuries. So when you go to the continent, you see the way things are done. When I went to the continent I hung out with traditional people, the oldest people I could find. I found out where the stuff comes from – they're very spiritual. The guy who makes a guitar – he cuts down a tree... You've got to say certain prayers to that tree because the spirit of that tree is in that instrument. This spirituality takes you back to the beginning and you're connected with it

through your parents. We didn't learn all that here, but it's part of the cultural memory that our ancestors had. So you either had to take dancing lessons or piano or trumpet or you had to take all of them. My mother and father loved music. They were naturally musical and multi-cultural. We grew up like that, not like today. That's why I say the credit goes to them and the African-American community. It's that simple. America is a foundation of European and African nations. We do things the African way and we don't realize it because we were taken here in slavery. But when you go back to the colony, you realize that what we did here was natural – going back thousands of years – the spirituality, the loving, the sharing – all these basic kinds of things. The neighborhood looked out for everybody.

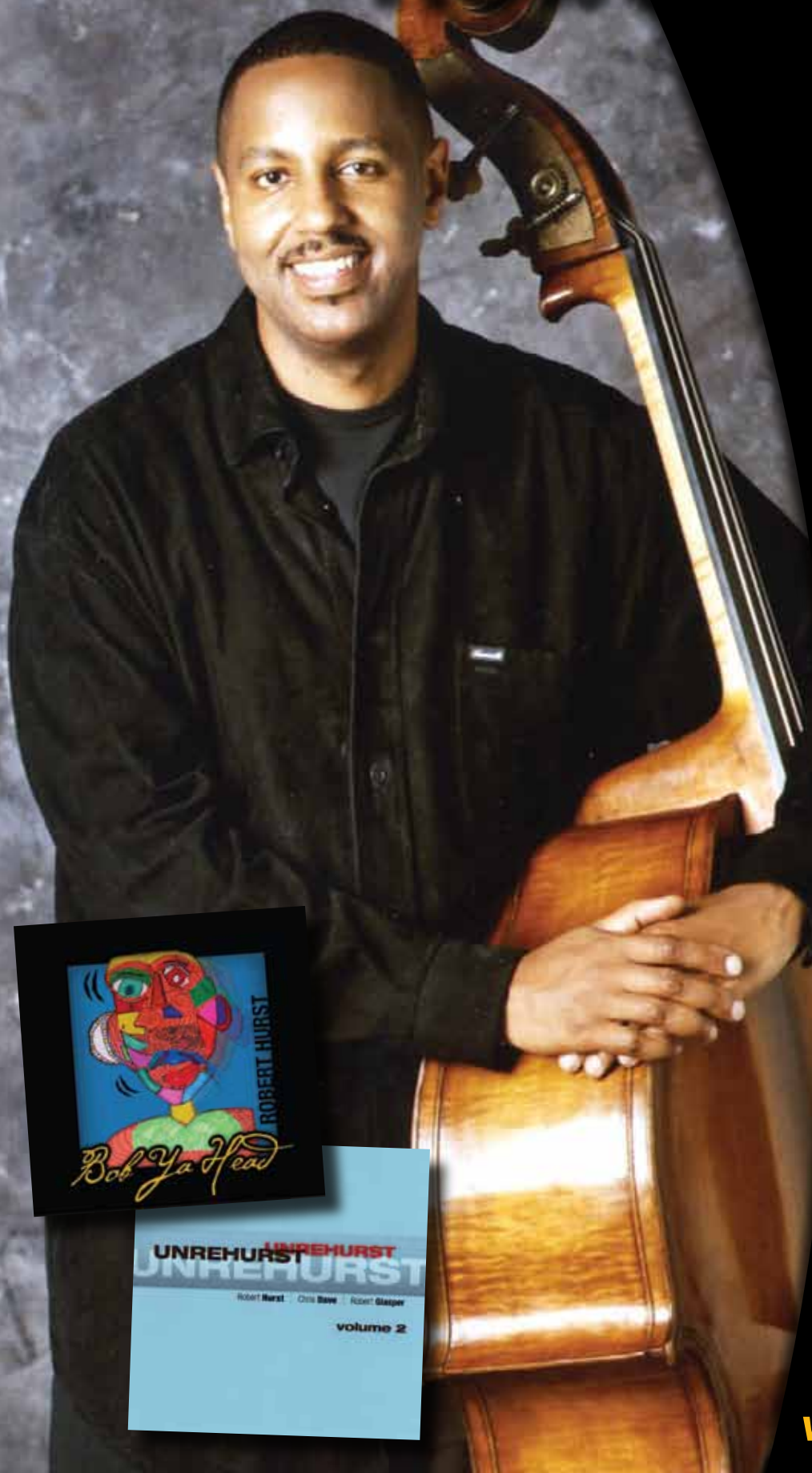
**JJ:** In the late 1960s, when many jazz musicians left the United States for greater opportunity in Europe and or domestic and racial issues in the United States, you went to Morocco to explore your heritage and your roots. What discoveries did you make about African music and culture and how you might want to assimilate those concepts with the kind of traditional European musical elements with which jazz is composed here?

**RW:** You discover that African music is as old as Africa itself. Men in Africa were making music when Europe didn't even exist. You come to find out that the Ancient people created music to be in tune with the universe. Each planet has got its own sound. Each planet has its own rhythm. Music was created as a spiritual language. So when you go there, you're learning what happened before – what happened before Europe, what happened in Africa itself, and it's a continuous process. I've been with traditional people for many years and I still know very little – because they're dealing with Mother Nature. Their music comes out of the soil, out of the mountains, the desert, out of the way that people live. And Africa is the most diverse continent on the planet as you know. You can be in one country and hear the birds up in the mountains and people in the Sahara have entirely different sounds. Their music describes their environment and we came out of that tradition, so when I go I'm going back home. I'm going back to school. I want to say that is why I play like I play, and why Art Tatum and Louie Armstrong played like they did. Who are their great-grandmothers, great-grandfathers? How they can take European music and do what they do with it ... It's a big mystery. But when you go to the continent, those traditional people – they make you very humble because they do things in music that we cannot do. They do rituals. They

*Continued on Page 30*



# RobertHURST



## CD: Bob Ya Head

Robert Hurst, bass; Marcus Belgrave, trumpet; Scott Kinsey, keyboards; Darryl "Munyungo" Jackson, percussion; Sy Smith, vocals; Vincent Bowens, tenor sax; Karriem Riggins, drums

## CD: UNREHURST Vol. 2

Robert Hurst presents another ensemble group Unrehurst. In this series, Volume 2, he captures a dynamic moment with versatile band mates Robert Glasper, Chris Dave, and Robert Hurst at Smoke Jazz & Supper Club Lounge in New York. Hurst originals, Cole Porter's, "I Love You", and Thelonious' "Monk's Dream". Robert Hurst, bass; Chris Dave, drums; Robert Glasper, piano

## February 4 & 5

w/ Diana Krall, Clearwater, FL & Ft. Lauderdale, FL

## February 11

w/ Jeff Watts "Freedom 2011"  
Charles H. Wright Museum, Detroit, MI

## February 12

University of Michigan 2011  
Jazz Festival, Ann Arbor, MI

## March 11

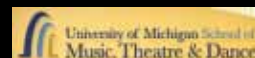
Robert Hurst Group  
Virgil Carr Center, Detroit, MI

## July 17-30

University of Michigan MPULSE  
Summer Performing Arts Camp

## WHO HE IS

- Associate Professor of Music, Jazz Studies U of M
- Bassist, Diane Krall
- Lead Bassist, Oceans 11, 12 & 13 Soundtracks
- Bassist, Tonight Show with Jay Leno, 1992-1999
- NEA Presidential Scholar Awardee
- Credits: 6 Grammys and 4 Emmys



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



## Roger Davidson

By Eric Nemeyer

*“the most important thing to me in music either as a player or as a composer, is to create music from the heart that is played or composed or written with total sincerity ... Music gets across because it comes from a place of true feeling ... Too much music, including a lot of jazz, is too cerebral.”*

**JJ:** When I first got involved in jazz, I knew nothing about it. My uncle gave me an old tube radio, and I flipped the dial and there was Steady Eddie Newman from “Live from the Ritz” in Atlantic City playing big band records. At the time, I was interested in the Supremes, the Beatles, and I said, “What is this?” And then, I accidentally stumbled onto Miles and *Live At The London House*. What was it for you that started that inspiration?

**RD:** I had the same experience, very similar. I listened to a lot of music when I was a child, and I’ve always played the piano since I was about 4. But jazz started early, as a listener, not as a player. I went to elementary school with a fellow who happens to be Helen Keane’s son. Helen Keane was a prominent jazz producer who passed away. She introduced me to Bill Evans’ music, gave me my first Bill Evans record. And that was when I was 11, and it went on from there. Then I started to listen to not only straight-ahead jazz of all kinds including big band, all-time jazz, modern jazz, the modern jazz quartet – I loved it all. Bill Evans was my favorite, and he still is in many ways, and many others are too, like Oscar Peterson and Miles Davis as well. It went on from there and I started experimenting years later as a player. But I’ve always been an improviser. I taught myself to read music very early when I was about 6. But jazz is an improvised art, and you’re in a structure, of course, but improvising around melodies and chords and harmonies and rhythms is an art that I love. It grew out of being a composer. So I understood the internal workings of harmony. My jumping into jazz as a player was coming out of a combination of improvising all kinds of music and having the experience of knowing about harmony, rhythm and constructing melodies. I guess for me it became second nature and gave me the background to become an active jazz player relatively late. Helen Keane, again, stepped into my life in the late 80’s. She came to a basically classical concert of a major piece that I wrote in the early to mid-80s. She came to a concert in 1987 in Manhattan, saw me play the piece for piano, instrumental ensemble, and choir, and after the concert, she said, “Roger, you play really well. Why don’t we have lunch and talk about jazz?” So I said, “Okay.” And I had fooled around with jazz before that, but had never been a jazz performer until then. So we talked. This was actually 1987. We eventually got

together for lunch in the ensuing year, and then she said, “Well, how would you like to do a demo recording with me?” I said, “Great. What do you suggest?” And I said, “Why don’t we get a trio together?” So one thing led to another and I guess around late 1990, she introduced me to David Finck and David Ratajczak. He’s a wonderful fellow, a wonderful drummer. And so we got a trio going in ‘91. At first, we recorded a full length demo, basically 50 minutes of music. And then Helen said, “Well, that was great. But— let’s keep going, do more work.” And I started taking jazz lessons with a couple of guys, particularly Harold Danko later and one or two others as well. I got a lot of practice in playing with that trio and doing that recording. That got me into being a jazz player in an active way. So since ‘91 I’ve been playing more jazz than anything else, besides playing Brazilian music and Brazilian jazz which I’ve been doing much longer. But it really got better after I met Helen. And then I’ve been playing different kinds of Latin music – Argentine tango and a lot of Cuban dance music, boleros, rumbas, cha-cha, and other Central American and Caribbean dances including meringue and salsa. You know, salsa is like mambo basically. I love that music.

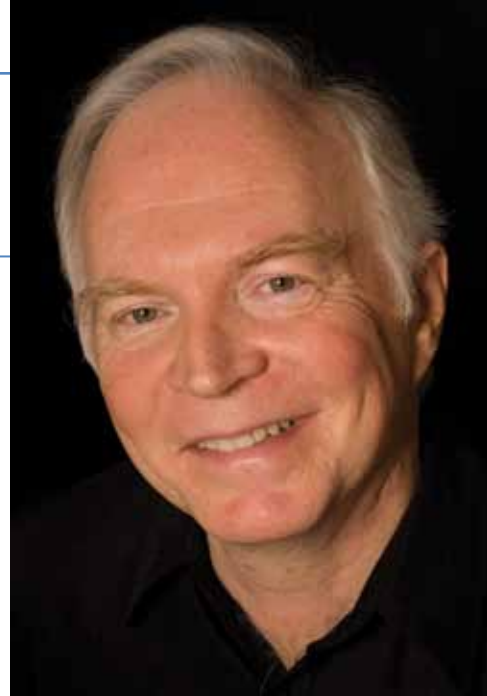
In the meantime, in the late 80’s, I had become an active ballroom dancer—that’s my main hobby. I put music and dance together in an active way and dancing enhanced my ability to play music and vice versa.

**JJ:** Did you know what Helen Keane did when you were friends with her son?

**RD:** I knew exactly what she did since I was a kid. She used to take me to recording sessions. She once took me to a Woody Herman jazz recording session. At that time, Helen also produced folk musicians, so she took me to see Jo Mapes. I don’t know if you’re familiar with her – she made “San Francisco Bay” famous. I remember “San Francisco Bay” being sung by Jo Mapes in a recording studio in 1963. I fell out of touch with Helen for some years and then got back in touch.

**JJ:** When you were younger, were you curious about all of her jazz-related activities?

[www.rogerdavidsonmusic.net](http://www.rogerdavidsonmusic.net)  
[www.Soundbrush.com](http://www.Soundbrush.com)



Credit: Nataly Levich

**RD:** Very much so. But, you know I don’t remember everything that I asked her, but sure, she knew that I loved music or wouldn’t have invited me along. And I went along with her and her son to various recording sessions. I went to her house frequently because she had parties for the kids sometimes. She was a very generous, warm lady and I have good memories of her both as a kid and as an adult. Helen was a great music producer.

**JJ:** So what did you do when you started getting interested in jazz? Did you run down to Goody’s and with 50 bucks buy everything you could get your hands on?

**RD:** Yeah. But I did that with classical music too. I mean I was equally enthralled by classical music and folk music, as well as jazz. I listened to everything, including rock-n-roll. I didn’t have an unlimited budget, so I picked and chose what I wanted to get. Every penny that I had I practically spent on records. I didn’t buy anything else. I wanted to just listen to everything I could get my hands on. I bought sheet music too, because I played not only the piano but the violin actively as a kid. I also had an early interest in Brazilian music and of course, the music that Stan Getz brought from Brazil.

**JJ:** When did that interest develop?

**RD:** Around 1962. I heard the Stan Getz, Gary McFarland jazz samba album with the Gary McFarland Orchestra – an outstanding record. It still sounds as fresh and modern as it did in 1962. To be honest with you, I’m as fascinated by it now as I was then. Gary McFarland was a great arranger, no question about it. I actually met Stan Getz in 1983 when I went to the Stanford Jazz Workshop. Stan was one of the main teachers there that summer. So that started my fascination with jazz samba and that interest went on to the famous Charlie Byrd jazz samba record, with Charlie Byrd and Buddy Deppenschmidt. I forget

*Continued on Page 29*



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## Robert Hurst

By Eric Nemeyer

*"[Jeff Watts and I] would do that [go to jam sessions] a couple times a week. It wasn't really to make a name. It was just because we were really, really trying to learn how to play. That's always been more my concern than career-type stuff. I think now with younger musicians, it's a different attitude."*

**JJ:** First of all, let's talk about your new albums – *Bob Ya Head* and *UnReburst*

**RH:** It started when I was living in L.A. and a big part of the musical culture in L.A. is this kind of home studio. I started working on things, not really intending it to be a record. I kind of used my studio as a sketch pad kind of thing. I did a lot of the tracks with bass and programmed some drums, and then a lot of the music started to take shape. I got my friend Munyungo Jackson, who is an excellent percussionist to put live drums on some of it. We exchanged ideas back and forth for about six months. He was touring with Stevie Wonder, amongst many others. I was touring as well as commuting from L.A. to Michigan to teach. We were kind of hitting and missing – so he would take some of the stuff and add what he did and then when he did that, it would inspire me to do something else, so we kept going like that. Then the music kind of developed in the studio – which was a pretty new process for me.

**JJ:** Of course, you were not new to the studios. Most recently you were the bass player on *The Tonight Show* with Jay Leno, which was led by Kevin Eubanks and prior to that Branford Marsalis, and earlier with Wynton Marsalis' band. What kinds of sketches or plans went into *Bob Ya Head* – since every finished masterpiece is preceded by some sort of rough sketch.

**RH:** Right, right. As far as sketches, most of them are audio. There's very little written down music, which I had done in the past. Before, my process was more at the piano and composing something and whatever happens, happens. Then you go in the studio and really try to create the live performance of those pieces. This was very much different. When I moved to L.A., I started doing different types of dates – dates where you track, where I'd be the only player in the studio at that time.

**JJ:** Click track and headphones on.

**RH:** Yeah. So, that's a different process too. That's more of what they do in pop music and really everything but jazz. They use Pro Tools [software] and all that stuff. So, just doing a record like that was an interesting process for me.

**JJ:** With all of the performing experiences you have

had with influential artists, what have you discovered about leadership and incorporated into your approach to leading your own groups?

**RH:** Well, I think there's a whole other level. I'll speak about this gig that I'm doing this week with Jeff Watts. It's very challenging music and certainly at a very high level of musicianship. Over the years, Jeff has really gotten extremely organized as far as being able to send audio examples and e-mail instructions way ahead of time. We have very limited rehearsal time, so that level of being prepared is something I've had to do – especially trying to perform my music, with the musicians that I want to perform it with. They're not always in the same city, so you have to compensate for that. So that's been part of my learning process. Speaking about Wynton, he's just super prolific to this day. When I was playing in his band, right after he had won a Grammy for jazz and classical in the same year, he was hot! He's still hot. He was working constantly. But we'd have three or four days off and in that three or four days, he'd have a couple new tunes. He was always really dedicated. His work ethic is amazing. Branford is great as well. He was different. He would sometime be writing tunes out at the recording.

**JJ:** Of course, wasn't that on-the-spot way the method Hank Mobley sometimes delivered some great songs for those 1950s and 1960s Blue Note albums?

**RH:** Right, right. So his process is different and I think somewhere in the combination of how both of those guys work is what works for me.

**JJ:** My early inspiration for this music came from the serendipitous, coincidental exposure to several albums which I still love to this day – *Miles [Davis] at the Blackhawk*, *Cannonball* and *the Bossa Rio Sextet*, *Herbie Mann Live at Newport*, *Oscar Peterson Trio: Live at the London House in Chicago*.

**RH:** Classic.

**JJ:** What were some of the sources of inspiration in your early experiences with this music?



**RH:** For me, growing up in Detroit they played the whole record on the air – not just the hit, they would play the B sides and everything. My father wasn't a musician, but he was best friends with two of The Temptations from elementary school through high school. We used to see them whenever they were in town. I had a chance to meet them at a really young age. I had an older cousin who lived right across the street from Barry Harris. Barry has always been the master teacher. He's kind of one of the guys that really codified bebop so you could actually explain it to somebody. He's brilliant. My dad saw Charles McPherson and Paul Chambers and all these guys came by Barry's house and play. We would just sit on the porch. So we got really exposed to lots of great music at a young age. My dad took me to see everybody from like Parliament-Funkadelic to Miles Davis, Freddie Hubbard, Herbie Hancock, The Doobie Brothers. I've gone to more concerts with him than like anybody my age. Detroit is a very bass-oriented town.

**JJ:** Paul Chambers and Doug Watkins.

**RH:** Yeah, Ron Carter, all of those guys. So my dad's friends were the same way. So they would bring me records too, and they would say, "Detroit is a bass town, you gotta do us proud." They named those names as you did, and those were the guys that I was driven to – especially Ron and Paul – because my dad was a huge Miles Davis fan. He was also a huge Modern Jazz Quartet fan. I remember when I was like seven or eight years old, we took him to hear the MJQ for Father's Day. They had a matinee at Baker's Keyboard Lounge in Detroit. I was sitting this close to the stage right in front of Percy Heath. He came down and talked to me for a long time. That was the first time I had seen a bass that close. He told me his bass was, like, 300 years old and all of that stuff.

**JJ:** Talk a little bit about your experiences coming through the college music programs.

*Continued on Page 31*

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photo: Fran Kaufman

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# Joe Magnarelli

By Eric Nemeyer



Credit: Eric Nemeyer

**Jazz Inside Magazine:** What were your musical activities like growing up in Syracuse?

**Joe Magnarelli:** Well, my dad was a comedian — not a professional comedian, well, kind of a professional comedian. He had a radio show, did a lot of theatre around the Syracuse, New York area, and he was always the comedic relief. Between the ages of 12 and 22 I was completely into playing competitive basketball. I wasn't really in the music scene, although I did go to Fredonia State, which had a Music Program, but I wasn't amusic major. I wanted to play basketball but I got cut my junior year. I didn't really get connected till I was about 23 or 24 — around 1984. I was totally a late bloomer, but I was always playing piano. In fact, I had more professional jobs on piano when I was between the ages of 17 and 22 than I had on trumpet — but they weren't jazz situations. They were mostly accompanying singers and playing in churches. When I was in sixth, seventh, and eighth grade, I had a fantastic trumpet teacher who really taught me good fundamentals on the trumpet. I really practiced hard at that time, but I didn't play much through high school or college. Maybe about my junior year in college is when I started to practicing more.

**JJ:** What was the tipping point that pushed you over the edge to pursue a professional career as a trumpet player?

**JM:** Well, I knew I was going to be a musician of some sort. I did go one semester to Berklee School of Music, and while I was there I really got into Clifford Brown. I remember going to the library at Berklee every day

*“I think back then you were just shown the way on the bandstand. I did lessons with various cats, but I would just say that by hearing these great musicians in person, by living in New York all these years - that’s your lesson.”*

and just checking out all of Clifford's recordings. And so I started learning some Clifford Brown solos, and I think that's when I started to realize that I really wanted to play the trumpet and pursue it after college.

**JJ:** Were you transcribing those solos off the record?

**JM:** I was. I wasn't writing them down, but I was learning them. I learned a couple solos, “It's Crazy” and of course, “Joy Spring” and I played one or two others that I learned. I couldn't really execute the solos at first, but I already had the ability to play the horn, so playing with the Clifford Brown records kind of brought that ability out again. At Fredonia, when I got cut from the basketball team, I just kind of switched over to trumpet. All of a sudden, I just started playing trumpet all day. It was too late to switch my major to music so I just got a Criminal Justice degree and that was it. I got out of school and just starting practicing music all the time, every day.

**JJ:** What was the timeframe in terms of you making the transition from school to New York?

**JM:** In 1982 I graduated from Fredonia. That summer of '82 I just practiced all day long. I started to get into Fats Navarro records and then eventually into Blue Mitchell and Kenny Dorham records. So from 1982 to 1985 I was in Syracuse. I got a day job and practiced as much as I could. I wasn't interested in anything else other than practicing the trumpet - not even hanging out. I was playing gigs outside of Syracuse, and then in 1985 I left.

**JJ:** How did things work for you when you moved to New York?

**JM:** Well, you know, I actually came down here with a job. I was playing *Ain't Misbehavin'* on the road, and the conductor had been hired to do 10 weeks at the Darien Dinner Theater. So he asked me to move to New York and to take this gig at the Darien Dinner Theater. That was my chance to move to New York. So that's what I did. My first year and a half in New York was spent playing shows. I got involved with *A Chorus Line* at the time, but then I had heard about a Lionel Hampton audition through some guys I met playing these shows - other young cats who were playing jazz. I got a chance to audition for Lionel Hampton's Big Band in '87, and I won the audition. I was with him for two years and started meeting more people and getting in different bands. I played with

Jack McDuff, '89 through '91.

**JJ:** What were some of the challenges that you were experiencing?

**JM:** New York was different back then because in the late 80's, early 90's a lot of the masters were still alive. I used to go hear Junior Cook, Dizzy Reece and C Sharp at Augie's. There were all these great older musicians— Woody Shaw and Freddie Hubbard - so I never felt like I was really getting anywhere playing in the jazz industry. I just felt blessed that I was there and learning and listening to these guys. Plus you have to remember that back then recording was not like it is now. There were companies who recorded musicians and you had to wait in line. Now anybody can record a CD and put it out there so that whole aspect of the business has changed completely.

**JJ:** What were some of the advice or words of wisdom that you were receiving from mentors that had a significant impact on your playing and your life?

**JM:** Well, I'm not sure if anybody really told me any-

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

*Continued on Page 33*



# Calendar of Events

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

Submit your listings via e-mail to [advertising@jazzinsidemagazine.com](mailto:advertising@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

- Tues 2/1, 2/8, 2/15, 2/22: **Annie Ross** at **Metropolitan Room**. 9:30pm. 34 W 22nd St. (Bet. 5th & 6th Ave.) 212-206-0440. [metropolitanroom.com](http://metropolitanroom.com).
- Tues 2/1: **First Tuesdays Seminar** at **St. Peter's Church**. 3:00pm. Free. "Mission, Money & Models: When to Lead and When to Follow in Changing Times" with **Adrian Ellis**, executive director, Jazz at Lincoln Center. Part of a professional development series for musicians and presenters in association with Chamber Music America. 609 Lexington Ave. 212-242-2022. (Bet. 53rd & 54th St.) [saintpeters.org](http://saintpeters.org).
- Tues 2/1: **Miles' Café. Colony** at 7:30pm. **Nadav Snir** with **Ted Rosenthal & Todd Coolman** at 9:30pm. \$19.99 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. [milescafe.com](http://milescafe.com).
- Tues 2/1: "**Lester Young/Coleman Hawkins/Sonny Rollins/John Coltrane**" at **National Jazz Museum in Harlem**. 7:00pm. Free. "Jazz for Curious Listeners: Jazz on Film—Tenor Sax Legends." 104 E. 126th St., Suite 2C. 212-348-8300. [jazzmuseuminharlem.org](http://jazzmuseuminharlem.org)
- Tues 2/1: **Paul Peress Band** featuring **Low Soloff** at **Rue 57 Restaurant**. 8:00pm. \$5 cover. 60 W. 57th St. (Corner of Avenue of the Americas) 212-307-5656. [rue57.com](http://rue57.com)
- Tues 2/1: **Fat Cat. Saul Rubin Trio** at 7:00pm. **Don Hahn Quintet** at 9:00pm. **Greg Glassman** at 12:30am. 75 Christopher St. 212-675-6056. [fatcatmusic.org](http://fatcatmusic.org)
- Tues 2/1, 2/8, 2/15, 2/22: **Evolution Jam Session** with **Igmar Thomas Trio** at **Creole Restaurant**. 9:00pm. No cover. 2167 Third Ave. @ 118th St. 212-876-8838. [creolenyc.com](http://creolenyc.com)
- Tues 2/1: **Catherine Dupuis** with **Russ Kasso**, **Jay Anderson**, **Warren Odze**, **Glenn Drewes**, **Dan Block & Bruce Bonvissuto** at **NYC Baha'i Center**. 8:00pm & 9:30pm. \$15; \$10 for students. 53 E. 11th St. (Bet University Place & Broadway) 212-222-5159. [bahainyc.org/jazz.html](http://bahainyc.org/jazz.html). [catherinedupuis.com](http://catherinedupuis.com)
- Tues 2/1: **Ark Ovrutski** with **Jorge Continentino**, **Michael Dease**, **Helio Alves & Duduka Da Fonseca** at **Zinc Bar**. 8:00pm, 10:00pm & 11:30am. 82 W. 3rd St. 21-477-8337. [zincbar.com](http://zincbar.com)
- Tues 2/1: **55 Bar. Randy Ingram** with **Mike Moreno**, **Matt Clohesy & Jochen Rueckert** at 7:00pm. **Francois Moutin** with **Jean-Michel Pilc & Ari Hoenig** at 10:00pm. 55 Christopher St. 212-929-9883. [55bar.com](http://55bar.com).
- Tues 2/1: **Muhammad Salahuddeen Memorial Jazz Theatre. Kali Z. Fasteau & Michael T.A. Thompson** at 8:00pm, \$10. **Patrick Brennan** at 10:00pm, \$10. 130 E. 7th St., 2nd Floor. 212-254-9300. [myspace.com/kalizfasteau](http://myspace.com/kalizfasteau). [universityofthestreets.org](http://universityofthestreets.org)

## Capri Records New Releases for 2011

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

AFTER HOURS SET  
Tues-Sat after last artist set

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- Tues 2/1: **Mike Morello** at **Caffé Vivaldi**. 8:15pm. 32 Jones St. 212-691-7538. [caffevivaldi.com](http://caffevivaldi.com).
- Tues 2/1, 2/8, 2/15, 2/22: **Joel Frahm** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. [lalanternacaffe.com](http://lalanternacaffe.com). [joelfrahm.com](http://joelfrahm.com)
- Tues 2/2: **Carolina Chocolate Drops** at **The Allen Room, Lincoln Center**. 8:30pm. @ 60th St. 212-721-6500. [jalc.org](http://jalc.org)
- Wed 2/2: **Rosi Hertlein** at **Muhammad Salahuddeen Memorial Jazz Theatre**. 9:00pm, \$10. 130 E. 7th St., 2nd Floor. 212-254-9300. [universityofthestreets.org](http://universityofthestreets.org)
- Wed 2/2: **Miles' Café**. **Lauren Hendersson & Trio** at 7:30pm. **Yacine Boulares Group** at 9:30pm. \$19.99 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. [milescafe.com](http://milescafe.com)
- Wed 2/2, 2/9, 2/16: **Gary Sieger & Friends** at **Creole Restaurant**. 8:00pm. \$7 cover. 2167 Third Ave. @ 118th St. 212-876-8838. [creolenyc.com](http://creolenyc.com)
- Wed 2/2: **Ted Rosenthal Trio** at **Feinstein's at Loews Regency**. 10:45pm. \$20 cover; 1-drink min. "Late Night Jazz Series." 540 Park Ave. @ 61st St. 212-339-4095. [feinsteinsattheregency.com](http://feinsteinsattheregency.com)
- Wed 2/2: **Zinc Bar**. **Aidan Carroll Quartet** at 7:00pm. **The ORourkestra** at 9:30pm, 11:00pm & 1:00am. 82 W. 3rd St. 21-477-8337. [zincbar.com](http://zincbar.com)
- Wed 2/2: **55 Bar**. **Benjamin Jacob Drazen** with **Carlo DeRose & Darrell Green** at 7:00pm. **Tim Miller** with **Joshua Davis & Jordan Perlson** at 10:00pm. 55 Christopher St. 212-929-9883. [55bar.com](http://55bar.com)
- Wed 2/2: **Fat Cat**. **Randy Ingram Trio** at 7:00pm. **Groover Trio** at 9:00pm. **Ned Goold Jam Session** at 12:30am. 75 Christopher St. 212-675-6056. [fatcatmusic.org](http://fatcatmusic.org)
- Wed 2/2: **Jonathan Batiste** at **National Jazz Museum** in

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- **Harlem**. 7:00pm. Free. 104 E. 126th St., Suite 2C. 212-348-8300. [jazzmuseuminharlem.org](http://jazzmuseuminharlem.org)
- Wed 2/2, 12/9, 12/16, 12/23: **Jonathan Kreisberg Trio** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. [lalanternacaffe.com](http://lalanternacaffe.com). [jonathankreisberg.com](http://jonathankreisberg.com)
- Wed 2/2: **Abraham Inc.** featuring **David Krakauer, Fred Wesley & Socalled** with **Igmar Thomas & Raydar Ellis** at **(le) poisson rouge**. 7:00pm. \$25; \$30 at door. 158 Bleecker St. 212-505-FISH. [lepoissonrouge.com](http://lepoissonrouge.com)
- Wed 2/2: **Caffé Vivaldi**. **Emily Wolf** at 7:00pm. **Shai Maestro** with **Ari Hoenig & Sam Mnaie** at 8:15pm. **Manami Morita & Colin Cannon** at 9:30pm. 32 Jones St. 212-691-7538. [caffevivaldi.com](http://caffevivaldi.com)
- Thurs 2/3: **Remy Le Bouef & Pascal Le Bouef** with **Nir Felder, Linda Oh & Henry Cole** at **55 Bar**. 10:00pm. 55

- Christopher St. 212-929-9883. [55bar.com](http://55bar.com).
- Thurs 2/3: **Tom Tallitsch Trio** at **Tomi Jazz**. 9:30pm. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. [tomijazz.com](http://tomijazz.com)
- Thurs 2/3 **Tutuma Social Club**. **Kavitha Shah @ 7:00pm. Cumana-NA @ 8:30pm & 10:30pm**. 164 E. 56th St. (Bet. 3rd & Lexington) 866-988-JAZZ. [TutumaSocialClub.com](http://TutumaSocialClub.com).
- Thurs 2/3: **Ben Wendel** with **Joe Sanders & Kendrick Scott** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. [lalanternacaffe.com](http://lalanternacaffe.com). [benwendel.com](http://benwendel.com)
- Thurs 2/3: **Fat Cat**. **Marcus Persiani Trio** at 7:00pm. **Saul Rubin Group** at 9:00pm. **Stacy Dillard Jam Session** at 12:30am. 75 Christopher St. 212-675-6056. [fatcatmusic.org](http://fatcatmusic.org)
- Thurs 2/3: **Miles' Café**. **Vitaly Golovnev Quartet** at 7:30pm. **Eddy Khaimovich Quartet** at 9:30pm. \$19.99 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. [milescafe.com](http://milescafe.com)
- Thurs 2/3, 2/10, 2/17, 2/24: **The Curtis Brothers** at **B. Smith's**. 9:00pm. No cover. Latin Jazz Thursday. 320 W. 46th St.
- Thurs 2/3: **Mac Gollehon** with **Michael Grey, Noriko Kamo & Craig Haynes** at **Port 41**. 8:00pm. \$10 cover. 355 W. 41st St. 212-947-1188. [port41bar.com](http://port41bar.com)
- Fri 2/4: **Joan Osborne** at **The Allen Room, Lincoln Center**. 8:30pm. Broadway @ 60th St. 212-721-6500. [jalc.org](http://jalc.org)
- Fri 2/4: **55 Bar**. **Malika Zarra** with **Francis Jacob, Mamadou Ba, Brahim Fribgane & Harvey Wirht** at 6:00pm. **Bill Sims Jr.** with **George Laks, Paul Ossolas & Tony "Beat" Mason** at 10:00pm. 55 Christopher St. 212-929-9883. [55bar.com](http://55bar.com).
- Fri 2/4, 2/11, 2/18, 2/25: **Gabriel Alegria Afro-Peruvian Sextet** at **Tutuma Social Club**. 7:00pm. **Cumana-NA @**

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WED FEB 16

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- 8:30pm & 10:30pm. 164 E. 56<sup>th</sup> St. (Bet. 3<sup>rd</sup> & Lexington) 866-988-JAZZ. TutumaSocialClub.com.
- Fri 2/4: **Fat Cat. A Capella Soul** at 7:00pm. **Naomi Shelton & the Gospel Queens** at 9:00pm. **Jared Gold/Dave Gibson Group** at 10:30pm. **Alex Hoffman Jam Session** at 12:30am. 75 Christopher St. 212-675-6056. fatcatmusic.org
  - Fri 2/4: **Chembo Corniel Latin Trio** at **Palio Bar**. 151 W. 51<sup>st</sup> St. (Bet. 6<sup>th</sup> & 7<sup>th</sup> Ave.) 212-399-9400. pianodue.com/palio-bar.html
  - Fri 2/4: **Miles' Café. Jake Hertzog** with **Harvie S & Victor Jones** at 7:30pm. **Deborah Latz** with **Daniela Schaechter, Oleg Osenkov & Elisabeth Keledjian** at 9:30pm. \$19.99 cover. 212 E. 52<sup>nd</sup> St., 3<sup>rd</sup> Fl. (Bet. 2<sup>nd</sup> & 3<sup>rd</sup> Ave.) 212-371-7657. milescafe.com
  - Fri 2/4: **Victor (Yahya) & Cultur-Versy** at **Creole Restaurant**. 7:30pm. \$20 cover. 2167 Third Ave. @ 118<sup>th</sup> St. 212-876-8838. creolenyc.com
  - Fri-Sat 2/4-2/5, 2/11-2/12, 2/18-2/19, 2/25-2/26: **Albert Rivera** with **Beck Burger & Cory Cox** at **B. Smith's**. 8:30pm. 320 W. 46<sup>th</sup> St.
  - Fri 2/4: **National Jazz Museum in Harlem All-Stars** directed by **Loren Schoenberg** at the **Rubin Museum of Art**. 7:00pm. \$18 in advance; \$20 at door. "Harlem in the Himalayas." 150 W. 17<sup>th</sup> St. 212-620-5000. rmanyc.org
  - Fri 2/4: **Jonathan Michael Batiste** at **Paul Hall, Julliard**. 8:00pm. 60 Lincoln Center Plaza. 212-799-5000. julliard.edu
  - Fri 2/4: **Chris Crocco & Peter Slavov** at **ArtsEcho Galleria**. 10:00pm. \$10. 455 W. 43<sup>rd</sup> St. 646-692-6277. artsechogalleria.com. chriscrocco.com
  - Fri 2/4: **Caffé Vivaldi. Ahmad Hassan Muhammad** at 8:15pm. **Melissa Aldana** at 9:30pm. 32 Jones St. 212-691-7538. caffeivaldi.com. myspace.com/mikahary
  - Fri 2/4: **Gilad Hekselman** with **Joe Martin & Justin Brown** at **The Bar Next Door**. 7:30pm, 9:30pm & 11:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. lalanternacaffe.com. giladhekseman.com
  - Sat 2/5: **Neal Smith** with **Eric Alexander, Mark Whitfield, Mulgrew Miller & Nat Reeves** at **Miller Theatre, Columbia University**. 8:00pm. \$25. 2960 Broadway @ 116<sup>th</sup> St. 212-854-7799. millertheatre.com
  - Sat 2/5: **Tutuma Social Club. Gabriel Alegria Sextet @ 8:30pm & 10:30pm. Chilcano 2.0 @ midnight**. 164 E. 56<sup>th</sup> St. (Bet. 3<sup>rd</sup> & Lexington) 866-988-JAZZ. TutumaSocialClub.com.
  - Sat 2/5: **Fat Cat. Shimrit Shoshan** at 7:00pm. **Noah Preminger/Geoff Vidal Quartet** at 10:00pm. **Fabio Morgera Jam Session** at 1:30am. 75 Christopher St. 212-675-6056. fatcatmusic.org
  - Sat 2/5: **Warren Chassion Trio** with **Jack Wilkins** at **Palio Bar**. 151 W. 51<sup>st</sup> St. (Bet. 6<sup>th</sup> & 7<sup>th</sup> Ave.) 212-399-9400. pianodue.com/palio-bar.html
  - Sat 2/5: **Doug Wamble** with **Jeff Hanley & Bill Campbell** at **The Bar Next Door**. 7:30pm, 9:30pm & 11:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. lalanternacaffe.com. dougwamble.com
  - Sat 2/5: **Miles' Café. New York Jazz Academy Improvisation Workshop** at noon. **Gian Tornatore Group** at 5:30pm. **Audrey Silver Quintet** at 7:30pm. **Claude Diallo Situation** at 9:30pm. \$19.99 cover. 212 E. 52<sup>nd</sup> St., 3<sup>rd</sup> Fl. (Bet. 2<sup>nd</sup> & 3<sup>rd</sup> Ave.) 212-371-7657. milescafe.com
  - Sat 2/5: **Brad Linde Quartet** at **Tomi Jazz**. 9:30pm. \$10 cover; \$10 min. 239 E. 53<sup>rd</sup> St., lower level. 646-497-1254. tomijazz.com
  - Sat 2/5: **Anika Noni Rose** at **The Allen Room, Lincoln Center**. 8:30pm & 10:30pm. Broadway @ 60<sup>th</sup> St. 212-721-6500. jalc.org
  - Sat 2/5: **Ayana Lowe** with **Alex Stein, Matt Brown, Patrizia Scascitelli, Paul Sikivi & Shaw Beltazor** at **55 Bar**. 6:00pm. 55 Christopher St. 212-929-9883. 55bar.com.
  - Sat 2/5: **Taeko** at **Muse Hotel**. 9:00pm. 130 W. 46<sup>th</sup> St. 212-


- 485-2400. <http://songbirdtaekko.com>. themusehotel.com
- Sat 2/5: **Muhammad Salahuddeen Memorial Jazz Theatre. Ethan Mann, Chip Crawford & Greg Bandy** at 8:00pm, \$10. **Darius Jones, Kirk Knuffke, Angelica Sanchez, Nick Anderson & Sean Conley** at 10:00pm, \$10. 130 E. 7<sup>th</sup> St., 2<sup>nd</sup> Floor. 212-254-9300. universityofthestreets.org
  - Sat 2/5: **Audrey Silver** with **Joshua Wolff, Paul Beaudry & Vito Leszczak** at **Miles' Café**. 7:30pm & 8:45pm. \$10 cover; \$10 min. 212 E. 52<sup>nd</sup> St., 3<sup>rd</sup> Fl. (Bet. 2<sup>nd</sup> & 3<sup>rd</sup> Ave.) 212-371-7657. milescafe.com audreysilver.com
  - Sun 2/6: **Vic Juris** with **Jay Anderson & Adam Nussbaum** at **55 Bar**. 6:00pm. 55 Christopher St. 212-929-9883. 55bar.com.
  - Sun 2/6, 2/13, 2/20, 2/27: **Secret Architecture** with **Wade Ridenhour, Julien Smith, Zach Mangan & Fraser Campbell** at **Caffé Vivaldi**. 9:30pm. 32 Jones St. 212-691-7538. caffeivaldi.com.
  - Sun 2/6: **Alexis Cole Trio** at **North Square Lounge**. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. northsquareny.com
  - Sun 2/6: **Swingadelic** at **Swing 46**. 9:30pm. 349 W. 46<sup>th</sup> St. swing46.com
  - Sun 2/6: **ABC No-Rio**. 7:00pm. **Chuck Fertal, Rich Russo, Steve Cohn, Blaise Siwula, Joe Giglio & Masahiko Kono; Jimmy Bennington, Daniel Carter, Demian Richardson, John Blum & Ed Schuller**. \$5 suggested donation. 156 Rivington. nofrillsmusic.com
  - Sun 2/6: **Peter Mazza** with **Bjorn Solli** at **The Bar Next Door**. 8:00pm & 10:00pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. lalanternacaffe.com.
  - Sun 2/6: **Miles' Café. Rainybirds** at 5:30pm. **Yvonnick Prene Quartet** at 7:30pm. **Yuki Shibata Trio** at 9:30pm. \$19.99 cover. 212 E. 52<sup>nd</sup> St., 3<sup>rd</sup> Fl. (Bet. 2<sup>nd</sup> & 3<sup>rd</sup> Ave.) 212-371-7657. milescafe.com
  - Sun 2/6, 2/13, 2/20, 2/27: **Jazz Duo** at **B. Smith's**. Noon. No cover. 320 W. 46<sup>th</sup> St.
  - Sun 2/6: **Fat Cat. Terry Waldo Band** at 6:00pm. **Val Shaffer Quartet** at 9:00pm. **Brandon Lewis/Renee Cruz Jam Session** at 12:30am. 75 Christopher St. 212-675-6056. fatcatmusic.org
  - Sun 2/6, 2/13, 2/20, 2/27: **Cidinho Teixeira & Friends** at **Zinc Bar**. 9:30pm, 11:00pm & 1:00am. 82 W. 3<sup>rd</sup> St. 21-477-8337. zincbar.com
  - Sun 2/6, 2/13, 2/20, 2/27: **Junior Mance & Hide Tanaka** at **Café Loup**. 6:30pm. No cover. 105 W. 13<sup>th</sup> St. @ 6<sup>th</sup> Ave. 212-255-4746. juniormance.com
  - Mon 2/7: **Beat Kaestli** with **Will Holshouser & Matt Wigton** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. lalanternacaffe.com. beatkaestli.com
  - Mon 2/7: **Miles' Café. Alicia Cruzado** at 5:00pm. **Emilio Solla Trio** at 9:30pm. \$19.99 cover. 212 E. 52<sup>nd</sup> St., 3<sup>rd</sup> Fl. (Bet. 2<sup>nd</sup> & 3<sup>rd</sup> Ave.) 212-371-7657. milescafe.com

- Mon 2/7, 2/14, 2/21, 2/28: **Zinc Bar. Felix Pastorius @ 9:00pm. Ron Affif @ 11:00pm** 82 W. 3<sup>rd</sup> St. 21-477-8337. zincbar.com
- Mon 2/7: **Will Friedwald** at **National Jazz Museum in Harlem**. 7:00pm. Free. "Jazz for Curious Readers." 104 E. 126<sup>th</sup> St., Suite 2C. 212-348-8300. jazzmuseuminharlem.org
- Mon 2/7: **55 Bar. Sian Pottok & Adam Stoler** at 7:00pm. **Sean Wayland** with **Nate Wood, Jeff Hanley & Keith Carlock** at 10:00pm. 55 Christopher St. 212-929-9883. 55bar.com.
- Mon 2/7: **Scot Albertson** at **Tomi Jazz**. 9:30pm. \$10 cover; \$10 min. 239 E. 53<sup>rd</sup> St., lower level. 646-497-1254. tomijazz.com
- Mon 2/7: **Fat Cat. Choi Fairbanks Quartet** at 7:00pm. **George Braith** at 9:00pm. **Billy Kaye Jam Session** at 12:30am. 75 Christopher St. 212-675-6056. fatcatmusic.org
- Tues 2/8: **Muhammad Salahuddeen Memorial Jazz Theatre. Michael Lytle & Nick Didkovsky** at 8:00pm, \$10. **Lafayette Harris** with **Queen Esther, Ty Stephens & Paul Beaudry** at 10:00pm, \$15. 130 E. 7<sup>th</sup> St., 2<sup>nd</sup> Floor. 212-254-9300. universityofthestreets.org
- Tues 2/8: **Miles' Café. Jason Prover & Jean-Michel Pilc** at 7:30pm. **Julian Waterfall Pollack Trio** at 9:30pm. \$19.99 cover. 212 E. 52<sup>nd</sup> St., 3<sup>rd</sup> Fl. (Bet. 2<sup>nd</sup> & 3<sup>rd</sup> Ave.) 212-371-7657. milescafe.com
- Tues 2/8: **Jon De Lucia Trio** at **Tomi Jazz**. 9:30pm. \$10 cover; \$10 min. 239 E. 53<sup>rd</sup> St., lower level. 646-497-1254. tomijazz.com
- Tues 2/8: **Fat Cat. Saul Rubin Trio** at 7:00pm. **Peter Brainin & Latin Jazz Workshop** at 9:00pm. **Greg Glassman Jam Session** at 12:30am. 75 Christopher St. 212-675-6056. fatcatmusic.org
- Tues 2/8: **55 Bar. Nat Janoff Trio** at 7:00pm. **David Binney** with **Jacob Sacks, Thomas Morgan & Dan Weiss** at 10:00pm. 55 Christopher St. 212-929-9883. 55bar.com.
- Tues 2/8: **"Jazz on Film: The 1940s—from Swing to Bebop"** at **Maysles Cinema**. 7:00pm. Donation suggested. 343 Lenox Ave. bet. 127<sup>th</sup> & 128<sup>th</sup> St. 212-348-8300. jazzmuseuminharlem.org
- Tues 2/8: **Tigran** with **Aratta Rebirth** at **(le) poisson rouge**. 6:00pm. \$15. 158 Bleecker St. 212-505-FISH. lepoissonrouge.com.
- Wed 2/9: **Wayne Shorter Quartet** with **Danilo Pérez, John Patitucci & Brian Blade** at **Town Hall**. 8:00pm. 10<sup>th</sup> anniversary performance. \$75, \$60, \$40. 123 W. 43<sup>rd</sup> St. (Bet. 6<sup>th</sup> & Broadway) 212-307-4100.
- Wed 2/9: **Noriko Tomikawa Trio** at **Tomi Jazz**. 9:30pm. \$10 cover; \$10 min. 239 E. 53<sup>rd</sup> St., lower level. 646-497-1254. tomijazz.com
- Wed 2/9: **A.R.M.** with **Albey Balgochian, Francois Grillot, T.A. Thompson & Jane Grenier** at **Muhammad Salahuddeen Memorial Jazz Theatre**. 9:00pm, \$10. 130 E. 7<sup>th</sup> St., 2<sup>nd</sup> Floor. 212-254-9300. universityofthestreets.org
- Wed 2/9: **Miles' Café. Pascal Sabattier Quartet** at 7:30pm. **Yvonne Simone Quartet** at 9:30pm. \$19.99 cover. 212 E. 52<sup>nd</sup> St., 3<sup>rd</sup> Fl. (Bet. 2<sup>nd</sup> & 3<sup>rd</sup> Ave.) 212-371-7657. milescafe.com
- Wed 2/9: **55 Bar. Stan Killian** with **Joel Holmes, Brian Copeland & Darrell Green** at 7:00pm. **Brad Shepik** with **Tom Beckham, Jorge Roeder & Mark Guiliana** at 10:00pm. 55 Christopher St. 212-929-9883. 55bar.com
- Wed 2/9: **Fat Cat. Rafi D'Iugoff Trio** at 7:00pm. **Steve Blum Trio** at 9:00pm. **Ned Gould Jam Session** at 12:30am. 75 Christopher St. 212-675-6056. fatcatmusic.org
- Wed 2/9: **Anat Cohen & Howard Alden** at **Feinstein's at Loews Regency**. 10:45pm. \$20 cover; 1-drink min. "Late Night Jazz Series." 540 Park Ave. @ 61<sup>st</sup> St. 212-339-4095. <http://feinsteinsattheregency.com>
- Wed 2/9: **Bill Charlap & Renee Rosnes** at **Carnegie Hall, Zankel Hall**. 8:30pm. \$38-\$48. 57<sup>th</sup> St. & 7<sup>th</sup> Ave. 212-247-7800. carnegiehall.org

- Wed 2/9: **Freddie Bryant & Kaleidoscope** at **Zinc Bar**. 9:30pm, 11:00pm & 1:00am. 82 W. 3<sup>rd</sup> St. 21-477-8337. zincbar.com
- Wed 2/9: **Jonathan Batiste** at **National Jazz Museum in Harlem**. 7:00pm. Free. 104 E. 126<sup>th</sup> St., Suite 2C. 212-348-8300. jazzmuseuminharlem.org
- Thurs 2/10: **Michel Reis Trio** at **Tomi Jazz**. 9:30pm. \$10 cover; \$10 min. 239 E. 53<sup>rd</sup> St., lower level. 646-497-1254. tomijazz.com
- Thurs 2/10: **Tutuma Social Club. Project K-Paz @ 7:00pm. Cumana-NA @ 8:30pm. Melissa Aldana Quintet @ 10:30pm.** 164 E. 56<sup>th</sup> St. (Bet. 3<sup>rd</sup> & Lexington) 866-988-JAZZ. TutumaSocialClub.com.
- Thurs 2/10: **Fat Cat. Carlos Abadie Quintet** at 7:00pm. **Greg Glassman / Stacy Dillard Quartet** at 10:00pm. **Stacy Dillard Jam Session** at 1:30am. 75 Christopher St. 212-675-6056. fatcatmusic.org
- Thurs 2/10: **Miles' Café. Erin & David** at 7:30pm. **Cynthia Hilts Trio** at 9:30pm. \$19.99 cover. 212 E. 52<sup>nd</sup> St., 3<sup>rd</sup> Fl. (Bet. 2<sup>nd</sup> & 3<sup>rd</sup> Ave.) 212-371-7657. milescafe.com
- Thurs 2/10: **Roz Corral** with **Jon Davis & Boris Kozlov** at **Marriott Residence Inn, Studio 100 Bar**. 7:00pm. No cover or min. Third floor. 1033 6<sup>th</sup> Ave. @ 38<sup>th</sup> St. residenceinntimesquare.com
- Thurs 2/10: **Silvana Deluigi Tango Jazz** at **Zinc Bar**. 9:30pm, 11:00pm & 1:00am. 82 W. 3<sup>rd</sup> St. 21-477-8337. zincbar.com
- Thurs 2/10: **55 Bar. Sheryl Bailey** with **Ron Oswonski & Ian Froman** at 7:00pm. 55 Christopher St. 212-929-9883. 55bar.com.
- Thurs 2/10: **Antonio Hart** at **National Jazz Museum in Harlem**. 6:30pm. Free. 104 E. 126<sup>th</sup> St., Suite 2C. 212-348-

- 8300. jazzmuseuminharlem.org
- Thurs 2/10: **Jacob Varmus** with **Randy Ingram-Keys & Matt Aranoff** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. lalanternacaffe.com. jacobvarmus.com
- Fri 2/11: **Jerome Sabbagh** with **Joe Martin & Rodney Green** at **The Bar Next Door**. 7:30pm, 9:30pm & 11:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. lalanternacaffe.com. jeromesabbagh.com
- Fri 2/11: **Either/Orchestra** with **John Medeski, Matt Wilson, Andrew D'Angelo & Mike Revard** at **(le) poisson rouge**. 6:00pm. \$20; \$25 at door. "Either/Orchestra 25<sup>th</sup> Anniversary." 158 Bleecker St. 212-505-FISH. lepoissonrouge.com.
- Fri 2/11: **Miles' Café. Marsha Heydt Quintet** at 7:30pm. **Tyler Blanton Trio** at 9:30pm. \$19.99 cover. 212 E. 52<sup>nd</sup> St., 3<sup>rd</sup> Fl. (Bet. 2<sup>nd</sup> & 3<sup>rd</sup> Ave.) 212-371-7657. milescafe.com.
- Fri 2/11: **55 Bar. Jake Ezra Schwartz, Jon Price & Patrick Carmichael** at 6:00pm. **Brooklyn Boogaloo Blowout** with **Leah Siegel, Myron Walden, Steve Walsh, Andrew Sherman, Tim Luntzel & Tony Mason** at 10:00pm. 55 Christopher St. 212-929-9883. 55bar.com.
- Fri 2/11: **Tutuma Social Club. Jonghun Song Quartet @ 7:00pm. Gabriel Alegria Sextet @ 8:30pm & 10:30pm.** 164 E. 56<sup>th</sup> St. (Bet. 3<sup>rd</sup> & Lexington) 866-988-JAZZ. TutumaSocialClub.com.
- Fri 2/11: **Fat Cat. Billy Kaye Sextet** at 7:00pm. **Naomi Shelton & the Gospel Queens** at 9:00pm. **Joris Teepe Quintet** at 10:30pm. **Jared Gold Jam Session** at 1:00am. 75 Christopher St. 212-675-6056. fatcatmusic.org
- Fri-Sat 2/11-12: **Dianne Reeves** at **Rose Theater, Lincoln Center**. 8:00pm. \$30, \$50, \$75, \$95, \$120. Broadway @ 60<sup>th</sup> St. 212-721-6500. jalc.org

- Fri 2/11: **Deanna Witkowski** at **Tomi Jazz**. 9:30pm. \$10 cover; \$10 min. 239 E. 53<sup>rd</sup> St., lower level. 646-497-1254. tomijazz.com.
- Sat 2/12: **Swingadelic** at **Swing 46**. 9:30pm. 349 W. 46<sup>th</sup> St. swing46.com
- Sat 2/12: **Dave Allen** with **Drew Gress & Clarence Penn** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. lalanternacaffe.com. daveallenjazz.com
- Sat 2/12: **55 Bar. Bill Sims Jr. Daddy-O** with **Brian Charette, Jonathan Chamberlain & Clark Gayton** at 6:00pm. **Sweet Georgia Brown** with **Stew Cutler, Greg Lewis & Warren "Greezy" Grant** at 10:00pm. 55 Christopher St. 212-929-9883. 55bar.com.
- Sat 2/12: **Fat Cat. Falling Down** at 7:00pm. **Brandon Lewis Group** at 10:00pm. **Spencer Murphy Jam Session** at 1:30am. 75 Christopher St. 212-675-6056. fatcatmusic.org
- Sat 2/12: **Will Caviness Band** at **Tomi Jazz**. 9:30pm. \$10 cover; \$10 min. 239 E. 53<sup>rd</sup> St., lower level. 646-497-1254. tomijazz.com.
- Sat 2/12: **Tutuma Social Club. Mademoiselle Fleur Trio @ 7:00pm. Gabriel Alegria Sextet @ 8:30pm & 10:30pm. Chilcano 2.0 @ midnight.** 164 E. 56<sup>th</sup> St. (Bet. 3<sup>rd</sup> & Lexington) 866-988-JAZZ. TutumaSocialClub.com.
- Sat 2/12: **Renaud Penant & the French Connection** at **Palio Bar**. 151 W. 51<sup>st</sup> St. (Bet. 6<sup>th</sup> & 7<sup>th</sup> Ave.) 212-399-9400. pianodue.com/palio-bar.html
- Sat 2/12: **Dori Levine & Kazzrie Jaxen** at **Muhammad Salahuddeen Memorial Jazz Theatre**. 8:00pm, \$10. 130 E. 7<sup>th</sup> St., 2<sup>nd</sup> Floor. 212-254-9300. universityofthestreets.org
- Sat 2/12: **Miles' Café. New York Jazz Academy Workshop**



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- at noon. **Ryan Pate Quartet** at 5:30pm. **aRAUz Quartet** at 7:30pm. **Shauli Einav Sextet** at 9:30pm. \$19.99 cover. 212 E. 52<sup>nd</sup> St., 3<sup>rd</sup> Fl. (Bet. 2<sup>nd</sup> & 3<sup>rd</sup> Ave.) 212-371-7657. milescafe.com.
- Sun 2/13: **Lizz Wright** at **Highline Ballroom**. 8:00pm. \$25. 431 W. 16<sup>th</sup> St. 212-414-5994. highlineballroom.com.
  - Sun 2/13: **ABC No-Rio**. 7:00pm. **Matt Fields & Brian Abbot**; **Daniel Johnson**, **Evan Gallagher & Jacob Wick**. 156 Rivington. nofillsmusic.com
  - Sun 2/13: **Roz Corral Trio** at **North Square Lounge**. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. northsquareny.com.
  - Sun 2/13: **55 Bar. Iris Ormig** at 6:00pm. **Nathan Eklund** at 9:30pm. 55 Christopher St. 212-929-9883. 55bar.com.
  - Sun 2/13: **Swingadelic** at **Swing 46**. 9:30pm. 349 W. 46<sup>th</sup> St. swing46.com
  - Sun 2/13: **Peter Mazza** with **Jacam Manricks & Thomson Kneeland** at **The Bar Next Door**. 8:00pm & 10:00pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. lalanternacaffe.com. myspace.com/petermazza
  - Sun 2/13: **Miles' Café. Project K-Paz** at 3:30pm. **Banda Magda** at 5:30pm. **Tridos** at 7:30pm. **Manhattan Experiment** at 9:30pm. \$19.99 cover. 212 E. 52<sup>nd</sup> St., 3<sup>rd</sup> Fl. (Bet. 2<sup>nd</sup> & 3<sup>rd</sup> Ave.) 212-371-7657. milescafe.com.
  - Mon 2/14: **Amanda Monaco Trio** at **Tomi Jazz**. 9:30pm. \$10 cover; \$10 min. 239 E. 53<sup>rd</sup> St., lower level. 646-497-1254. tomijazz.com.
  - Mon 2/14: **Muhammad Salahuddeen Memorial Jazz Theatre. Andrew Lamb** with **Tom Abbs & Michael Wimberley** at 8:00pm, \$20. **In & Out Jam Session** with **Hilliard Greene** at 10:00pm, \$10. 130 E. 7<sup>th</sup> St., 2<sup>nd</sup> Floor. 212-254-9300. universityofthestreets.org
  - Mon 2/14: **Camila Meza** with **Pablo Menares & Arthur Hnatek** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. lalanternacaffe.com. camilameza.com
  - Mon 2/14: **Miles' Café. Alicia Cruzado** at 5:00pm. **Emilio Solla Trio** at 9:30pm. \$19.99 cover. 212 E. 52<sup>nd</sup> St., 3<sup>rd</sup> Fl. (Bet. 2<sup>nd</sup> & 3<sup>rd</sup> Ave.) 212-371-7657. milescafe.com.
  - Tues 2/14: **Jason Kao Hwang** with **Taylor Ho Bynum, Joe Daley, Andrew Drury, Ken Filiano, Sun Li, Steve Swell & Wang Guowei** at **Roulette**. 8:30pm. \$15; \$10 students, under 30s & seniors. 20 Greene St. (Bet. Canal & Grand) 212-219-8242. roulette.org
  - Mon 2/14: **Mike Stern** with **Anthony Jackson & Kim Thompson** at **55 Bar**. 10:00pm. 55 Christopher St. 212-929-9883. 55bar.com.
  - Tues 2/15: "Jazz on Film: **Art Blakey**" at **National Jazz Museum in Harlem**. 7:00pm. Free. "Jazz for Curious Listeners." 104 E. 126<sup>th</sup> St., Suite 2C. 212-348-8300. jazzmuseuminharlem.org
  - Tues 2/15: **Lauren Kinhan** at **Rue 57 Restaurant**. 8:00pm. \$5 cover. 60 W. 57<sup>th</sup> St. (Corner of Avenue of the Americas) 212-307-5656. rue57.com
  - Tues 2/15: **Marsha Heydt** at **Tomi Jazz**. 9:30pm. \$10 cover; \$10 min. 239 E. 53<sup>rd</sup> St., lower level. 646-497-1254. tomijazz.com.
  - Tues 2/15: **Misha Piattigorky** with **Strings-Sketchy Black Dog** at **Zinc Bar**. 9:30pm, 11:00pm & 1:00am. 82 W. 3<sup>rd</sup> St. 21-477-8337. zincbar.com
  - Tues 2/15: **Barbara Cook** at **The Allen Room, Lincoln Center**. 8:30pm. Broadway @ 60<sup>th</sup> St. 212-721-6500. jalc.org
  - Tues 2/15: **Marsha Meydt** at **Tomi Jazz**. 9:30pm. \$10 cover; \$10 min. 239 E. 53<sup>rd</sup> St., lower level. 646-497-1254. tomijazz.com.
  - Tues 2/15: **Steve Swell** with **Rob Brown, Chris Forbes, Hill Greene & Michael T.A. Thompson** at **Muhammad Salahuddeen Memorial Jazz Theatre**. 8:30pm & 10:00pm, \$10. 130 E. 7<sup>th</sup> St., 2<sup>nd</sup> Floor. 212-254-9300. universityofthestreets.org
  - Tues 2/15: **Miles' Café. Seung-Hee Quintet** at 7:30pm. **Glenn Zaleski Trio** at 9:30pm. \$19.99 cover. 212 E. 52<sup>nd</sup> St., 3<sup>rd</sup> Fl. (Bet. 2<sup>nd</sup> & 3<sup>rd</sup> Ave.) 212-371-7657. milescafe.com.
  - Wed 2/16: **55 Bar. Melissa Stylianou** with **Pete McCann, Gary Wang & Rodney Green** at 7:00pm. **Mike Stern** at 10:00pm. 55 Christopher St. 212-929-9883. 55bar.com.
  - Wed 2/16: **Bobby Sanabria** at **The Players**. 7:00pm. \$20. 16 Gramercy Park S. 212-475-6116. theplayersnyc.org
  - Wed 2/16: **Brandon Ross** with **Stomu Takeishi & JT Lewis** at **Roulette**. 8:30pm. 20 Greene St. (Bet. Canal & Grand) 212-219-8242. roulette.org
  - Wed 2/16: **Ellington Legacy Band** at **Feinstein's at Loews Regency**. 10:45pm. \$20 cover; 1-drink min. "Late Night Jazz Series." 540 Park Ave. @ 61<sup>st</sup> St. 212-339-4095. http://feinsteinsattheregency.com.
  - Wed 2/16: **Stephanie Blythe** at **The Allen Room, Lincoln Center**. 8:30pm. Broadway @ 60<sup>th</sup> St. 212-721-6500. jalc.org
  - Wed 2/16: **Miles' Café. Billy Kaye Quintet** at 7:30pm. **Marcus Persiani Quartet** at 9:30pm. \$19.99 cover. 212 E. 52<sup>nd</sup> St., 3<sup>rd</sup> Fl. (Bet. 2<sup>nd</sup> & 3<sup>rd</sup> Ave.) 212-371-7657. milescafe.com.
  - Wed 2/16: **Zinc Bar. Lawrence Clark Quartet** at 7:30pm. **Adriano Santos Quartet** at 9:30pm, 11:00pm, 1:00am. 82 W. 3<sup>rd</sup> St. 21-477-8337. zincbar.com
  - Wed 2/16: **Harris Eisenstadt, Canada Day, Nate Wooley, Matt Bauder, Chris Dingman & Garth Stevenson** at **Muhammad Salahuddeen Memorial Jazz Theatre**. 8:00pm, \$10. 130 E. 7<sup>th</sup> St., 2<sup>nd</sup> Floor. 212-254-9300. universityofthestreets.org
  - Thurs 2/17: **Miles' Café. Napua Davoy Trio** at 7:30pm. **Diederik Rijpstra Quartet** at 9:30pm. \$19.99 cover. 212 E. 52<sup>nd</sup> St., 3<sup>rd</sup> Fl. (Bet. 2<sup>nd</sup> & 3<sup>rd</sup> Ave.) 212-371-7657. milescafe.com.
  - Thurs 2/17: **Jacam Manricks** with **Matt Wilson & Sam Yahael** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. lalanternacaffe.com. jacammanricks.com
  - Thurs 2/17: **55 Bar. Greg Lewis** at 7:00pm. 55 Christopher St. 212-929-9883. 55bar.com.
  - Thurs 2/17: **David Coss Trio** at **Tomi Jazz**. 9:30pm. \$10 cover; \$10 min. 239 E. 53<sup>rd</sup> St., lower level. 646-497-1254. tomijazz.com.
  - Thurs 2/17: **Tutuma Social Club. Elsa Nilsson Quartet @ 7:00pm. Cumana-NA @ 8:30pm. Tobias Meinhart @ 10:30pm.** 164 E. 56<sup>th</sup> St. (Bet. 3<sup>rd</sup> & Lexington) 866-988-JAZZ. TutumaSocialClub.com.
  - Thurs 2/17: **Alexi Murdoch** at **The Allen Room, Lincoln Center**. 8:30pm. Broadway @ 60<sup>th</sup> St. 212-721-6500. jalc.org
  - Thurs 2/17: **David Wessel & Roscoe Mitchell** and **Roscoe Mitchell, Dave Burrell, Henry Grimes & Tani Tabbal** at **Roulette**. 8:00pm. Roscoe Mitchell 70<sup>th</sup> Birthday Celebration. 20 Greene St. (Bet. Canal & Grand) 212-219-8242. roulette.org
  - Fri 2/18: **John Escreet Project** at the **Rubin Museum of Art**. 7:00pm. \$18 in advance; \$20 at door. "Harlem in the Himalayas." 150 W. 17<sup>th</sup> St. 212-620-5000. rmany.org.
  - Fri 2/18: **Miles' Café. Jewel Turner Trio** at 7:30pm. **Nelson Riveros Quartet** at 9:30pm. \$19.99 cover. 212 E. 52<sup>nd</sup> St., 3<sup>rd</sup> Fl. (Bet. 2<sup>nd</sup> & 3<sup>rd</sup> Ave.) 212-371-7657. milescafe.com.
  - Fri 2/18: **55 Bar. Antonio Sanchez** with **Donny McCaslin, David Binney & Scott Colley** at 10:00pm. 55 Christopher St. 212-929-9883. 55bar.com.
  - Fri 2/18: **The Triad. Sunny Leigh** with **Anthony Pinciotti, Eric Udell, Mayra Casales & Barry Levitt** at 7:00pm. \$20 cover & 2-drink min. **Daniel Bennett Group & Charlie Hunter** at 9:30pm. 158 W. 72<sup>nd</sup> St. 212-362-2590. triadnyc.com
  - Fri 2/18: **Mambo Legend Orchestra** with former musicians of **Tito Puente Orchestra** at **S.O.B.'s**. 8:00pm. 200 Varick St. 212-243-4940. http://sob.com
  - Fri 2/18: **Rez Abbasi** with **Ben Stivers & Rudy Royston** at **The Bar Next Door**. 7:30pm, 9:30pm & 11:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. lalanternacaffe.com. reztone.com
  - Fri 2/18: **Raul Esparza** at **The Allen Room, Lincoln**

- Center**. 8:30pm & 10:30pm. Broadway @ 60<sup>th</sup> St. 212-721-6500. jalc.org
- Sat 2/19: **Bill Frisell & Vinicius Cantuária** at **(le) poisson rouge**. 6:00pm & 8:45pm. \$30; \$35 at door. 158 Bleecker St. 212-505-FISH. lepoissonrouge.com.
- Sat 2/19: **Muhammad Salahuddeen Memorial Jazz Theatre. Ted Daniel & Michael Marcus** at 8:00pm, \$10. **Billy Mintz, Roberta Pickett & Louie Belogenis** at 10:00pm, \$10. 130 E. 7<sup>th</sup> St., 2<sup>nd</sup> Floor. 212-254-9300. universityofthestreets.org
- Sat 2/19: **Joe Wilder** at **National Jazz Museum in Harlem**. Noon. Free. "A Day with NEA Jazz Master Joe Wilder." 104 E. 126<sup>th</sup> St., Suite 2C. 212-348-8300. jazzmuseuminharlem.org
- Sat 2/19: **Tutuma Social Club. Daniel Glaude Quintet @ 7:00pm. Gabriel Alegria Sextet @ 8:30pm & 10:30pm. Chicano 2.0 @ midnight.** 164 E. 56<sup>th</sup> St. (Bet. 3<sup>rd</sup> & Lexington) 866-988-JAZZ. TutumaSocialClub.com.
- Sat 2/19: **Oliver Lake** with **Jared Gold, Freddie Hendrix & McLenty Hunter** at **Roulette**. 8:30pm. 20 Greene St. (Bet. Canal & Grand) 212-219-8242. roulette.org
- Sat 2/19: **Gabrielle Stravelli Trio** at **Palio Bar**. 151 W. 51<sup>st</sup> St. (Bet. 6<sup>th</sup> & 7<sup>th</sup> Ave.) 212-399-9400. pianodue.com/palio-bar.html
- Sat 2/19: **Tito Gomez, Mike Freeman, Frank Valdes, Joey Ortiz, Carlos Curvas & Eric Lefei** at **Creole Restaurant**. 6:00pm. \$10 cover. 2167 Third Ave. @ 118<sup>th</sup> St. 212-876-8838. creolenyc.com
- Sat 2/19: **55 Bar. Debbie Deane** at 6:00pm. **Antonio Sanchez** with **Donny McCaslin, David Binney & Scott Colley** at 10:00pm. 55 Christopher St. 212-929-9883. 55bar.com.
- Sat 2/19: **Lucy Shropshire** at **The Triad**. 9:30pm. \$15 cover & 2-drink min. 158 W. 72<sup>nd</sup> St. 212-362-2590. triadnyc.com

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- Sat 2/19: **Dan Ori** with **Matan Chapnizka & Ziv Ravitz** at **The Bar Next Door**. 7:30pm, 9:30pm & 11:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. lalanternacaffe.com. danielori.com
- Sun 2/20: **Peter Mazza** with **Jonathan Kreisberg** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. lalanternacaffe.com. myspace.com/petermazza
- Sun 2/20: **Herb Alpert & Lani Hall** at **The Allen Room, Lincoln Center**. 6:30pm. Broadway @ 60<sup>th</sup> St. 212-721-6500. jalc.org
- Sun 2/20: **Miles' Café. Chris Bakriges Trio** at 5:30pm. **Hendrik Meurkens Quartet** at 7:30pm. **Axel's Axiom** at 9:30pm. \$19.99 cover. 212 E. 52<sup>nd</sup> St., 3<sup>rd</sup> Fl. (Bet. 2<sup>nd</sup> & 3<sup>rd</sup> Ave.) 212-371-7657. milescafe.com.
- Sun: 2/20: **55 Bar. Mary Ann McSweeney** at 6:00pm. **Lev Soloff** with **Jean-Michel Pilc, Francois Moutin & Ross Pederson** at 9:30pm. 55 Christopher St. 212-929-9883. 55bar.com.
- Sun 2/20: **Taeko** with **Yuka Kameda, Kenichi Ebina & Tempei Nakamura** at **Merkin Concert Hall at Kaufman Center**. 7:30pm. \$30. 129 W. 67<sup>th</sup> St. 212-501-3330. http://kaufman-center.org/merkin-concert-hall
- Sun 2/20: **Tom Lellis & Dean Johnson** at **North Square Lounge**. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. northsquareny.com.
- Sun 2/20: **ABC No-Rio**. 7:00pm. **Blaise Siwula, Dom Minasi, John Gilbert, Gianni Lenoci & Gianni Mimmo**. 156 Rivington. nofrillsmusic.com
- Mon 2/21: **Muhammad Salahuddeen Memorial Jazz Theatre. Hilliard Greene, Francisco Roldan, Alexander Wu & Danny Mallon** at 8:00pm, \$10. **In & Out Jam Session** with **Hilliard Greene** at 10:00pm, \$10. 130 E. 7<sup>th</sup> St., 2<sup>nd</sup> Floor. 212-254-9300. universityofthestreets.org
- Mon 2/21: **Miles' Café. Alicia Cruzado** at 5:00pm. **Emilio Solla Trio** at 9:30pm. \$19.99 cover. 212 E. 52<sup>nd</sup> St., 3<sup>rd</sup> Fl. (Bet. 2<sup>nd</sup> & 3<sup>rd</sup> Ave.) 212-371-7657. milescafe.com.
- Mon 2/21: **55 Bar. Nate Birkey** with **Jim Ridl, Bill Moring & Marko Marcinko** at 7:00pm. **Mike Stern** at 10:00pm. 55 Christopher St. 212-929-9883. 55bar.com.
- Mon 2/21: **Sara Serpa** with **Andre Matos & Matt Brewer** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. lalanternacaffe.com. saraserpa.com
- Tues 2/22: **Craig Handy Quartet** at **Rue 57 Restaurant**. 8:00pm. \$5 cover. 60 W. 57<sup>th</sup> St. (Corner of Avenue of the Americas) 212-307-5656. rue57.com
- Tues 2/22: **Lena Bloch Trio** at **Tomi Jazz**. 9:30pm. \$10 cover; \$10 min. 239 E. 53<sup>rd</sup> St., lower level. 646-497-1254. tomijazz.com.
- Tues 2/22: **Muhammad Salahuddeen Memorial Jazz Theatre. Elektra Kurtis, Curtis Stewart, Lefteris Bourrias, Panagiotis Andveou & Kahlil Kwame Bell** at 8:00pm, \$12. **Hilliard Greene In & Out Ensemble** at 10:00pm, \$10. 130 E. 7<sup>th</sup> St., 2<sup>nd</sup> Floor. 212-254-9300. universityofthestreets.org
- Tues 2/22: **Miles' Café. Danielle Freeman** at 7:30pm. **Footprints** at 9:30pm. \$19.99 cover. 212 E. 52<sup>nd</sup> St., 3<sup>rd</sup> Fl. (Bet. 2<sup>nd</sup> & 3<sup>rd</sup> Ave.) 212-371-7657. milescafe.com.
- Tues 2/22: **55 Bar. Francois Moutin** with **Anne Cila & Lev Soloff** at 7:00pm. 55 Christopher St. 212-929-9883. 55bar.com.
- Tues 2/22: **"Jazz on Film: Miles Davis"** at **National Jazz Museum in Harlem**. 7:00pm. Free. "Jazz for Curious Listeners." 104 E. 126<sup>th</sup> St., Suite 2C. 212-348-8300. jazzmuseuminharlem.org
- Wed 2/23: **Andrea Brachfeld** at **Zinc Bar**. 7:30pm. 82 W. 3<sup>rd</sup> St. 21-477-8337. zincbar.com
- Wed 2/23: **Jonathan Batiste** at **National Jazz Museum in Harlem**. 7:00pm. Free. "Jazz for Curious Listeners: Jazz on Film—Tenor Sax Legends." 104 E. 126<sup>th</sup> St., Suite 2C. 212-348-8300. jazzmuseuminharlem.org
- Wed 2/23: **Masahiro Yamamoto Trio** at **Tomi Jazz**. 9:30pm. \$10 cover; \$10 min. 239 E. 53<sup>rd</sup> St., lower level. 646-497-1254. tomijazz.com.
- Wed 2/23: **Gutbucket** with **Ty Citerman, Eric Rockwin, Ken Thomson & Adam D Gold** at **(le) poisson rouge**. 7:00pm. 158 Bleecker St. 212-505-FISH. lepoissonrouge.com.
- Wed 2/23: **55 Bar. Mike Stern** at 10:00pm. 55 Christopher St. 212-929-9883. 55bar.com.
- Wed 2/23: **Melissa Aldana** at **Caffè Vivaldi**. 9:30pm. 32 Jones St. 212-691-7538. caffevivaldi.com.
- Wed 2/23: **Dave Ross, Francois Grillot, Bob Feldman & Todd Capp** at **Muhammad Salahuddeen Memorial Jazz Theatre**. 9:00pm, \$10. 130 E. 7<sup>th</sup> St., 2<sup>nd</sup> Floor. 212-254-9300. universityofthestreets.org
- Wed 2/23: **Miles' Café. Towner Galaher Quintet** at 7:30pm. **Bowery Jazz Collective** at 9:30pm. \$19.99 cover. 212 E. 52<sup>nd</sup> St., 3<sup>rd</sup> Fl. (Bet. 2<sup>nd</sup> & 3<sup>rd</sup> Ave.) 212-371-7657. milescafe.com.
- Wed 2/23: **Gordon Edwards & Friends** at **Creole Restaurant**. 8:00pm. \$7 cover. 2167 Third Ave. @ 118<sup>th</sup> St. 212-876-8838. creolenyc.com
- Wed 2/23: **Michael Feinstein** at **Carnegie Hall, Zankel Hall**. 7:30pm. From \$90. 57<sup>th</sup> St. & 7<sup>th</sup> Ave. 212-247-7800. carnegiehall.org.
- Wed 2/23: **Wycliffe Gordon** at **Feinstein's at Loews Regency**. 10:45pm. \$20 cover; 1-drink min. "Late Night Jazz Series." 540 Park Ave. @ 61<sup>st</sup> St. 212-339-4095. http://feinsteinsattheregency.com.
- Thurs 2/24: **Julian Waterfall Pollack Trio** at **Caffè Vivaldi**. 8:15pm. 32 Jones St. 212-691-7538. caffevivaldi.com.
- Thurs 2/24: **Otis Brown III** at **National Jazz Museum in Harlem**. 6:30pm. Free. "Harlem Speaks." 104 E. 126<sup>th</sup> St., Suite 2C. 212-348-8300. jazzmuseuminharlem.org
- Thurs 2/24: **Rodrigo Bonelli Trio** at **Tomi Jazz**. 9:30pm. \$10 cover; \$10 min. 239 E. 53<sup>rd</sup> St., lower level. 646-497-1254. tomijazz.com.
- Thurs 2/24: **Emile Davis & the Soul Providerz** at **Creole Restaurant**. 7:30pm. No cover. 2167 Third Ave. @ 118<sup>th</sup> St. 212-876-8838. creolenyc.com
- Thurs 2/24: **55 Bar. Gregoire Maret** at 10:00pm. 55 Christopher St. 212-929-9883. 55bar.com.
- Thurs 2/24: **Tutuma Social Club. Emily Wolf** @ 7:00pm. **Cumana-NA** @ 8:30pm. **Josh Kwassman Band** @ 10:30pm. 164 E. 56<sup>th</sup> St. (Bet. 3<sup>rd</sup> & Lexington) 866-988-JAZZ. TutumaSocialClub.com.
- Thurs 2/24: **Miles' Café. Christelle Durandy Quartet** at 7:30pm. **Dre Barnes Trio** at 9:30pm. \$19.99 cover. 212 E. 52<sup>nd</sup> St., 3<sup>rd</sup> Fl. (Bet. 2<sup>nd</sup> & 3<sup>rd</sup> Ave.) 212-371-7657. milescafe.com.
- Thurs 2/24: **Jacqueline Hopkins, Hill Greene, Elise Wood, Caroline Taylor & Shanelle Jenkins** at **Muhammad Salahuddeen Memorial Jazz Theatre**. 8:00pm, \$10. 130 E. 7<sup>th</sup> St., 2<sup>nd</sup> Floor. 212-254-9300. universityofthestreets.org
- Thurs 2/24: **Newspeak & Darcy James Argue's Secret Society** with **Vijay Iyer, Nicole Lizee & David T. Little** at **Merkin Concert Hall at Kaufman Center**. 7:29pm. \$25; \$15 students with ID. 129 W. 67<sup>th</sup> St. 212-501-3300. http://kaufman-center.org/merkin-concert-hall
- Thurs 2/24: **Adam Larson** with **Raviv Markovitz & Matt Wilson** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. lalanternacaffe.com. adamlarsonjazz.com
- Fri-Sat 2/25-2/26: **Taj Mahal Trio** at **The Allen Room, Lincoln Center**. 7:30pm & 9:30pm. \$55, \$65. Broadway @ 60<sup>th</sup> St. 212-721-6500. jalc.org
- Fri-Sat 2/25-2/26: **Havana Quartet** with **Francisco Mela, Elio Villafranca, Pedro Martinez** and **Luques Curtis** at **Fat Cat**. 7:00pm. 75 Christopher St. 212-675-6056. fatcatmusic.org
- Fri 2/25: **Miles' Café. Kelley Sutfenfield Quintet** at 7:30pm. **Fredrick Levore Quartet** at 9:30pm. \$19.99 cover. 212 E. 52<sup>nd</sup> St., 3<sup>rd</sup> Fl. (Bet. 2<sup>nd</sup> & 3<sup>rd</sup> Ave.) 212-371-7657. milescafe.com.
- Fri 2/25: **Arthur Migliazza** at **Tomi Jazz**. 9:30pm. \$10 cover; \$10 min. 239 E. 53<sup>rd</sup> St., lower level. 646-497-1254. tomijazz.com.
- Fri 2/25: **Tutuma Social Club. Jazz Addicts** @ 7:00pm. **Gabriel Alegria Sextet** @ 8:30pm & 10:30pm. 164 E. 56<sup>th</sup> St. (Bet. 3<sup>rd</sup> & Lexington) 866-988-JAZZ. TutumaSocialClub.com.
- Fri 2/25: **Melissa Stylianou** with **Jesse Lewis, Gary Wang & James Shipp** at **Rockwood Music Hall Stage 1**. 7:00pm. No cover. 196 Allen St. melissastylianou.com
- Fri 2/25: **55 Bar. Kendra Shank** with **Ben Monder, Dean Johnson & Tony Moreno** at 6:00pm. **Brian Mitchell** with **Zev Katz & Shawn Pelton** at 10:00pm. 55 Christopher St. 212-929-9883. 55bar.com.
- Fri 2/25: **Jon Faddis & Julliard Jazz Orchestra** at **Peter Jay Sharp Theater**. 8:00pm. Free. *Porgé and Bess* arrangement by Miles Davis & Gil Evans. 60 Lincoln Center Plaza. 212-799-5000. julliard.edu
- Fri 2/25: **Jaleel Shaw** with **Dwayne Burno & EJ Strickland** at **The Bar Next Door**. 7:30pm, 9:30pm & 11:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. lalanternacaffe.com. jaleelshaw.com
- Fri-Sat 2/25-2/26: **Ahmad Jamal & Lee Konitz** at **Rose Theater, Lincoln Center**. 8:00pm. \$30, \$50, \$75, \$95, \$120. Broadway @ 60<sup>th</sup> St. 212-721-6500. jalc.org
- Sat 2/26: **Arturo O'Farrill & Donald Harrison** at **Peter Jay Sharp Theater**. 8:00pm. \$38, \$32 members; \$25 students & seniors; \$43 day of show "CubaNola: More than the Spanish Tinge." 2537 Broadway @ 95<sup>th</sup> St. 212-864-5400. symphonyspace.org

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16 **Freddy Cole**, singer / pianist  
**Randy Napoleon**, guitar  
**Elias Bailey**, bass

23 **Don Friedman**, piano

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**PREZ FEST 2011**

March 13, 2011 — Celebrating Gil Evans  
3:30 p.m. — Panel Discussion  
5:00 p.m. — Jazz Vespers  
7:00 p.m. — Concert (\$20 in advance)



- Sat 2/26: **The Nels Cline Singers & ROVA** at **(le) poisson rouge**. 7:00pm. \$15; \$20 at door. 158 Bleecker St. 212-505-FISH. lepoissonrouge.com.
- Sat 2/26: **Lewis Nash** with **Jeremy Pelt, Jimmy Green, Renee Rosnes & Peter Washington** at **Miller Theatre, Columbia University**. 8:00pm. \$25. 2960 Broadway @ 116th St. 212-854-7799. millertheatre.com
- Sat 2/26: **Daniel Bennett Group** at **Tomi Jazz**. 9:30pm. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. tomijazz.com.
- Sat 2/26: **Tutuma Social Club. Paul Jones** @ 7:00pm. **Gabriel Alegria Sextet** @ 8:30pm & 10:30pm. **Chilcano 2.0** @ midnight. 164 E. 56th St. (Bet. 3rd & Lexington) 866-988-JAZZ. TutumaSocialClub.com.
- Sat 2/26: **Claire Daly & Hilliard Greene** at **Muhammad Salahuddeen Memorial Jazz Theatre**. 10:00pm, \$10. Birthday celebration. 130 E. 7th St., 2nd Floor. 212-254-9300. universityofthestreets.org
- Sat 2/26: **Miles' Café. Fatum Jazz Quintet** at 5:30pm. **Mauricio de Souza Trio** at 7:30pm. **Charles Sibirsky Quintet** at 9:30pm. \$19.99 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com.
- Sat 2/26: **55 Bar. Sweet Georgia Brown** with **Stew Cutler, Greg Lewis & Warren Grant** at 10:00pm. 55 Christopher St. 212-929-9883. 55bar.com.
- Sat 2/26: **Sunny Jain** with **Matt Stevens & Gary Wang** at **The Bar Next Door**. 7:30pm, 9:30pm & 11:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. lalanternacaffe.com. sunnyjain.com
- Sun 2/27: **Peter Mazza** with **Tim Hayward & Thomson Kneeland** at **The Bar Next Door**. 8:00pm & 10:00pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. lalanternacaffe.com. myspace.com/petermazza
- Sun 2/27: **55 Bar. Margret Grebowicz** with **Ben Monder & Rogerio Boccato** at 6:00pm. 55 Christopher St. 212-929-9883. 55bar.com.
- Sun 2/27: **Sunny Leigh** with **Anthony Pinciotti, Eric Udell, Mayra Casales & Barry Levitt** at **The Triad**. 7:00pm. \$20 cover & 2-drink min. 158 W. 72nd St. 212-362-2590. triadnyc.com
- Sun 2/27: **3D I-Ching** featuring **Don Fiorino, Daniel Carter & Dee Pop** at **ABC No-Rio**. 7:00pm. Also **Harvey Valdes, Daniel Carter & David Dovo**. \$5 suggested donation. 156 Rivington. facebook.com/deepop
- Sun 2/27: **Miles' Café. Chris Bakriges Trio** at 5:30pm. **Chris McNulty Quartet** at 7:30pm. **Colony** at 9:30pm. \$19.99 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com.
- Sun 2/27: **Javon Jackson, George Cables, Santi Debriano & Louis Hayes** at **Creole Restaurant**. 5:00pm. \$25 cover. Dedication to Dexter Gordon. 2167 Third Ave. @ 118th St. 212-876-8838. creolenyc.com
- Sun 2/27: **Roz Corral** with **James Shipp & Santi Debriano** at **North Square Lounge**. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. northsquareny.com.
- Mon 2/28: **National Jazz Museum All Stars** at **Museum of the City of New York**. 7:00pm. \$5. "The Apollo Legacy: Jazz!" 120 Fifth Ave. 212-534-1672. jazzmuseuminharlem.org
- Mon 2/28: **55 Bar. Tony Grey** with **John Shannon, Romain Colin & Obed Calvaire** at 10:00pm. 55 Christopher St. 212-929-9883. 55bar.com.
- Mon 2/28: **Dida Pelled** with **Tal Rosen & Ziv Ravitz** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. lalanternacaffe.com. didapelled.com
- Mon 2/28: **Muhammad Salahuddeen Memorial Jazz Theatre. Hilliard Greene In & Out Ensemble** at 8:00pm, \$10. **In & Out Jam Session** hosted by **Hilliard Greene**

- at 10:00pm, \$10. 130 E. 7th St., 2nd Floor. 212-254-9300. universityofthestreets.org
- Mon 2/28: **Shoketta Trio** at **Tomi Jazz**. 9:30pm. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. tomijazz.com.
- Mon 2/28: **Miles' Café. Alicia Cruzado** at 5:00pm. **Emilio Solla Trio** at 9:30pm. \$19.99 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com.

#### BROOKLYN

- Tues 2/1 & 2/15: **Eric Frazier** with **Danny Mixon & Gene Torres** at **Rustik Restaurant**. 471 Dekalb Ave. 347-406-

- 9700. ericfraziermusic.com
- Tues 2/1: **Jeff Davis** with **Russ Lossing & Eivind Opsvik** at **Korzo**. 9:00pm. 667 5th Ave. (Bet. 19th & 20th St.) 718-285-9425. myspace.com/konceptions. korzorestaurant.com
- Wed 2/2: **Jim Seeley Quartet** at **Puppets Jazz Bar**. 6:00pm. \$5 suggested donation. 481 5th Ave. 718-499-2622. http://puppetsjazz.com
- Wed 2/2, 2/9, 2/16, 2/23: **Walter Fischbacher Trio** at **Water Street Restaurant**. 8:00pm. No cover. 66 Water St. waterstreetrestaurant.com. phishbacher.com
- Thurs 2/3: **Charles Sibirsky's Singer Night** at **Puppets Jazz Bar**. 7:00pm. 481 5th Ave. 718-499-2622. http://puppetsjazz.com

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# FEBRUARY 2011

<p><b>FEB 4 / MIDNIGHT</b></p> <p><b>ROGIERS</b></p> <p><b>FEB 9 / 8:30PM &amp; 10:30PM</b></p> <p><b>ANDREAS OBERG BAND - ANDREAS OBERG, LEWIS NASH, JAMES GENUS, DAVE KIKOSKI</b></p> <p><b>FEB 14 / 8:00PM &amp; 10PM</b> MONDAY</p> <p>LES PAUL TRIO <i>Les Paul MONDAY NIGHTS</i> W/ SPECIAL GUEST</p> <p><b>JANE MONHEIT</b></p>	<p><b>FEB 17 / 8:30PM &amp; 10:30PM</b></p> <p><b>JIM WEIDER &amp; PROJECT PERCOLATOR WITH VERY SPECIAL GUEST, MUSIC LEGEND GARTH HUDSON</b></p> <p><b>FEB 18-20 / 8:30PM &amp; 10:30PM</b></p> <p><b>BUSTER WILLIAMS</b></p> <p><b>FEB 21 / 8:00PM &amp; 10PM</b> MONDAY</p> <p>LES PAUL TRIO <i>Les Paul MONDAY NIGHTS</i> W/ LEGENDARY BLUES GUITARIST</p> <p><b>JOE LOUIS WALKER &amp; THE IMPERIALS</b></p>	<p><b>FEB 22 / 8:30PM &amp; 10:30PM</b></p> <p><b>TERESE GENECCO &amp; HER LITTLE BIG BAND</b></p> <p><b>FEB 24-25 / 8:30PM &amp; 10:30PM</b></p> <p><b>DANNY KORTCHMAR AND FRIENDS</b></p> <p><b>FEB 27 / 8:30PM &amp; 10:30PM</b></p> <p><b>TOMMY CASH AND SPECIAL GUESTS: A TRIBUTE TO JOHNNY CASH</b></p> <p><b>FEB 28 / 8:00PM &amp; 10PM</b> MONDAY</p> <p>LES PAUL TRIO <i>Les Paul MONDAY NIGHTS</i> W/ SPECIAL GUEST</p> <p><b>TOMMY CASH: A TRIBUTE TO JOHNNY CASH</b></p>
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**FEB 14TH**  
8:00PM & 10PM  
**JANE MONHEIT**

**FEB 21ST**  
8:00PM & 10PM  
**JOE LOUIS WALKER & THE IMPERIALS**

**FEB 28TH**  
8:00PM & 10PM  
**TOMMY CASH: A TRIBUTE TO JOHNNY CASH**

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- Thurs 2/3: **Aki Ishiguro, Dan Loomis & Kenneth Salters at Solo Kitchen Bar.** 9:00pm. Jam session afterward. 1502 Cortelyou Rd. 718-826-0920. Myspace.com/solokitchenbar
- Thurs 2/3: **the Tea Lounge. Future Gibbon** at 9:00. **Stray Phrases** at 10:30pm. 837 Union St., Park Slope. 718-789-2762. tealoungeny.com.
- Fri 2/4: **Puppets Jazz Bar. Ayako Shirasaki Trio @ 6:00pm. Scott Brown Trio @ midnight.** 481 5<sup>th</sup> Ave. 718-499-2622. http://puppetsjazz.com
- Sat 2/5: **Onaje Allen Gumbs at Sistas' Place.** 9:00pm & 10:30pm. \$20; \$25 at door. 456 Nostrand Ave. @ Jefferson Ave. 718-398-1766. http://sistasplace.org
- Sat 2/5: **Puppets Jazz Bar. Ralph Hamperian's Tuba D'Amore @ 6:00pm. Jam Session @ midnight.** 481 5<sup>th</sup> Ave. 718-499-2622. http://puppetsjazz.com
- Sat 2/5: **Charles Gayle Trio at ISSUE Project Room.** 8:30pm. \$9; \$8 members; \$10 at door. 232 3<sup>rd</sup> St. 800-838-3006. issueprojectroom.org
- Sat 2/5: **Marya Lawrence Hart with Kid Lucky, Art Hirahara, Rene Hart & Allison Miller at the Tea Lounge.** 10:30pm. 837 Union St., Park Slope. 718-789-2762.

## CORRECTION

to Interview with Jack Kleinsinger from the January issue of Jazz Inside:

In the interview with Jack Kleinsinger, in the January issue of Jazz Inside Magazine, there was an error in identifying one of his legal positions with the City of New York. The interview question read: "What was it like as Corporation Counsel for the city?" Jack Kleinsinger, responded "Well, I was the first last and only."

Jack's remark was in reference to his tenure as Deputy Director of Industrial Development, which was mentioned in the preceding paragraph. In that paragraph he identifies several of the legal positions that he held. Among those positions were his having served as Deputy Director of Industrial Development under Mayor John Lindsay and as Assistant Corporation Counsel for the City of New York, and then eventually Assistant Attorney General for the State of New York.

His statement that he was the "first, last and only" refers to his position as the Deputy Director of Industrial Development. In actuality, there have been hundreds of Assistant Corporation Counsels for the City of New York, of which he was one. In summary, the actual job for which Jack Kleinsinger was the first, last and only though as he said, was that of Deputy Director of Industrial Development for the City of New York in the mid 1960s.

- tealoungeny.com.
- Mon 2/7: **Puppets Jazz Bar. Nataliya Z Group @ 6:30pm. Jam Session with John McNeil & Mike Fahie @ 9:00pm.** 481 5<sup>th</sup> Ave. 718-499-2622. http://puppetsjazz.com
- Mon 2/7, 2/14, 2/21, 2/28: **Spectral Awakenings with Ian Rapien, Aki Ishiguro, Justin Stanton, Bryan Ladd and Devin Collins at Rhythm Splash.** 10:00pm. 673 Flatbush Ave. ianrapien.com
- Mon 2/7: **Yaozeki Big Band at the Tea Lounge.** 9:00pm. 837 Union St., Park Slope. 718-789-2762. tealoungeny.com.
- Wed 2/9: **Littlefield. Michael Formanek with Tim Berne, Craig Taborn & Gerald Cleaver @ 8:00pm. WORKS with Michel Gentile, Daniel Kelly & Rob Garcia @ 9:30pm.** \$20; \$10 20 & under. 622 Degraw St. (Bet. 3<sup>rd</sup> & 4<sup>th</sup> Ave.) 718-855-3388. littlefieldnyc.com
- Wed 2/9: **Michael Formanek Quartet with Tim Berne, Craig Taborn & Gerald Cleaver at Littlefield.** 7:30pm. \$20. 622 Degraw St. (Bet. 3<sup>rd</sup> & 4<sup>th</sup> Ave.) 718-855-3388. littlefieldnyc.com
- Wed 2/9: **Mitch Marcus Quartet at Puppets Jazz Bar.** 8:30pm. 481 5<sup>th</sup> Ave. 718-499-2622. http://puppetsjazz.com
- Thurs 2/10: **Aki Ishiguro, Linda Oh & Ronen Itzik at Solo Kitchen Bar.** 9:00pm. Jam session afterward. 1502 Cortelyou Rd. 718-826-0920. Myspace.com/solokitchenbar
- Thurs 2/10: **Mamiko Watanaba Trio at Puppets Jazz Bar.** 6:00pm. 481 5<sup>th</sup> Ave. 718-499-2622. http://puppetsjazz.com
- Thurs 2/10: **Michael Bates with Chris Speed, Russ Johnson, Russ Lossing & Tom Rainey at IBeam Music Studio.** 8:00pm. \$10 suggested donation. 168 7<sup>th</sup> St. http://ibeambrooklyn.com
- Thurs 2/10: **Zozimos Collective at the Tea Lounge.** 9:00pm. 837 Union St., Park Slope. 718-789-2762. tealoungeny.com.
- Fri 2/11: **Puppets Jazz Bar. Carl Bartlett Jr. Quartet @ 6:00pm, \$10 suggested donation. Arturo O'Farrill Quartet @ 9:00pm, \$12 suggested donation. John McNeil Quartet @ midnight.** 481 5<sup>th</sup> Ave. 718-499-2622. http://puppetsjazz.com
- Sat 2/12: **TC III at Sistas' Place.** 9:00pm & 10:30pm. \$20; \$25 at door. 456 Nostrand Ave. @ Jefferson Ave. 718-398-1766. http://sistasplace.org
- Sat 2/12: **Puppets Jazz Bar. Charlie Apicella & Iron City @ 6:00pm. Alex Blake Quartet @ 9:00pm, \$12 suggested donation. Jam Session @ midnight** 481 5<sup>th</sup> Ave. 718-499-2622. http://puppetsjazz.com
- Sat 2/12: **Frances-Marie Uitti at ISSUE Project Room.** 8:30pm. \$11; \$10 members; \$12 at door. 232 3<sup>rd</sup> St. 800-838-3006. issueprojectroom.org
- Sat 2/12: **Maria Neckam at the Tea Lounge.** 9:00pm. 837 Union St., Park Slope. 718-789-2762. tealoungeny.com.
- Sat 2/12: **Ben Holmes with Curtis Hasselbring, Geoff Kraly & Vinnie Sperrazza at IBeam Music Studio.** 8:00pm. \$10 suggested donation. 168 7<sup>th</sup> St. http://ibeambrooklyn.com
- Sun 2/13: **The Four Bags & Leah Paul's "Bike Lane" at Temple Beth Emeth .** 7:00pm. \$10. 83 Marlborough Rd. @ Church Ave.
- Mon 2/14: **John McNeil/Mike Fahie Jam Session at Puppets Jazz Bar.** 9:00pm. 481 5<sup>th</sup> Ave. 718-499-2622. http://puppetsjazz.com
- Mon 2/14: **Delphian Jazz Orchestra at the Tea Lounge.** 9:00pm. 837 Union St., Park Slope. 718-789-2762. tealoungeny.com.
- Wed 2/16: **Frank London Brass Quartet at ISSUE Project Room.** 8:30pm. \$11; \$10 members; \$12 at door. 232 3<sup>rd</sup> St. 800-838-3006. issueprojectroom.org
- Thurs 2/17: **Aki Ishiguro, Nicolas Letman-Burtinovic & Nick Anderson at Solo Kitchen Bar.** 9:00pm. Jam session afterward. 1502 Cortelyou Rd. 718-826-0920. Myspace.com/solokitchenbar
- Thurs 2/17: **Rick Parker Collective at the Tea Lounge.** 9:00pm. 837 Union St., Park Slope. 718-789-2762. tealoungeny.com.
- Thurs 2/17: **Charles Sibirsky's Singer Night at Puppets Jazz Bar.** 7:00pm. 481 5<sup>th</sup> Ave. 718-499-2622. http://puppetsjazz.com
- Fri 2/18: **David Schnug Trio & Travis Reuter Group at IBeam Music Studio.** 8:30pm. \$10 suggested donation. 168 7<sup>th</sup> St. http://ibeambrooklyn.com
- Fri 2/18: **Dither + Dawn of Midi with Aakaash Israni, Qasim Naqvi & Amino Belyamani at ISSUE Project Room.** 8:30pm. \$9; \$8 members; \$10 at door. 232 3<sup>rd</sup> St. 800-838-3006. issueprojectroom.org
- Fri 2/18: **George Cables Band at Puppets Jazz Bar.** 9:00pm & 10:30pm. \$25 per show; \$10 min. 481 5<sup>th</sup> Ave. 718-499-2622. http://puppetsjazz.com
- Sat 2/19: **TK Blue at Sistas' Place.** 9:00pm & 10:30pm. \$20; \$25 at door. Tribute to Benny Powell. 456 Nostrand Ave. @ Jefferson Ave. 718-398-1766. http://sistasplace.org
- Sat 2/19: **Puppets Jazz Bar. Randy Johnston Trio @ 9:00pm, \$10 suggested donation. Evil Giraffes on Mars @ midnight.** 481 5<sup>th</sup> Ave. 718-499-2622. http://puppetsjazz.com
- Sun 2/20: **Arturo O'Farrill at Lafayette Avenue Presbyterian Church.** 4:00pm. Jazz Vespers. 85 S. Oxford St., Fort Greene. 718-625-7515.
- Sun 2/20: **Franglais at Puppets Jazz Bar.** 7:00pm. 481 5<sup>th</sup> Ave. 718-499-2622. http://puppetsjazz.com
- Mon 2/21: **Puppets Jazz Bar. Nataliya Z Group @ 6:30pm. John McNeil/Mike Fahie Jam Session @ 9:00pm.** 481 5<sup>th</sup> Ave. 718-499-2622. http://puppetsjazz.com
- Wed 2/23: **Yuko Okamoto Trio at Puppets Jazz Bar.** 8:30pm. 481 5<sup>th</sup> Ave. 718-499-2622. http://puppetsjazz.com
- Wed 2/23: **Gianni Lenoci, Gianni Mimmo & Ramin Arjomand at ISSUE Project Room.** 8:00pm. \$11; \$10 members; \$12 at door. 232 3<sup>rd</sup> St. 800-838-3006. issueprojectroom.org
- Thurs 2/24: **Johannes Weidenmueller & Nick Anderson at Solo Kitchen Bar.** 9:00pm. Jam session afterward. 1502 Cortelyou Rd. 718-826-0920. Myspace.com/solokitchenbar
- Fri 2/25: **Puppets Jazz Bar. Bob Albanese Trio @ 9:00pm, \$10 suggested donation. Scott Brown Trio @ midnight.** 481 5<sup>th</sup> Ave. 718-499-2622. http://puppetsjazz.com
- Sat 2/26: **IBeam Music Studio. Tony Malaby's Novela @ 8:00pm. Drew Gress' 7 Black Butterflies @ 10:00pm.** \$10 suggested donation. 168 7<sup>th</sup> St. http://ibeambrooklyn.com
- Sat 2/26: **Puppets Jazz Bar. Sarah Talbot Quartet @ 6:00pm. Bill Ware Quartet @ 9:00pm. Jam Session @ midnight.** 481 5<sup>th</sup> Ave. 718-499-2622. http://puppetsjazz.com
- Sun 2/27: **Annie Lynch at Temple Beth Emeth .** 7:00pm. \$10. 83 Marlborough Rd. @ Church Ave.
- Sun 2/27: **Jesse Lynch Trio at Puppets Jazz Bar.** 7:00pm. 481 5<sup>th</sup> Ave. 718-499-2622. http://puppetsjazz.com
- Mon 2/28: **John McNeil/Mike Fahie Jam Session at Puppets Jazz Bar.** 9:00pm. 481 5<sup>th</sup> Ave. 718-499-2622. http://puppetsjazz.com

### BRONX

- Sat 2/12: **Pete Robbins with John Escreet, Eivind Opsvik & Colin Stranahan plus Tina Shafer at Christ Church Riverdale.** 7:30pm. \$20; \$15 seniors & students. 5030 Henry Hudson Pkwy @ W. 254<sup>th</sup> St. 718-543-1011. christchurchriverdale.org. peterobbins.com

### QUEENS

- Sat 2/5: **Kenny Barron at York College Performing Arts Center.** 7:00pm. \$20; \$10 students & seniors. 94-45 Guy R. Brewer Blvd., Jamaica. 212-352-3101. york.cuny.edu
- Fri 2/11: **Marco Figueira at Flushing Town Hall.** 8:00pm. "Antonio Carlos Jobim Songbook." \$20; \$16 members; students with ID. 137-35 Northern Blvd. 718-463-7700, x222. flushingtownhall.org



- Fri 2/18: **Victor Lin** at **Flushing Town Hall**. 8:00pm. \$20; \$16 members; students. 137-35 Northern Blvd. 718-463-7700, x222. flushingtownhall.org
- Fri 2/25: **Hey Rim Jeon Sextet** at **Flushing Town Hall**. 8:00pm. \$20; \$16 members; students. 137-35 Northern Blvd. 718-463-7700, x222. flushingtownhall.org

#### LONG ISLAND

- Friday 2/11-2/13, 2/18-2/20, 2/25-2/27 (and weekends in March) – **Long Island WinterFest** - See Around Town Section in this issue of Jazz Inside Magazine for complete schedule, liwinterfest.com. All concerts are 2 hours, \$10 admission includes glass of wine. Inside the "Out" Side of Jazz Discussion are free admission. Hotel Indigo: 1830 West Main Street, Route 25, Riverhead, NY 11901. LIVE AT THE INDIGO; Hilton Garden Inn: 2038 Old Country Road, Rt 58, Riverhead, NY. WINTERFEST WARM-UP

#### NEW JERSEY

- Tues 2/1: **Herb Gardner, Randy Reinhart, Joe Licadri, Joe Hanchrow, Mastt Munisteri & Abbie Gardner** at **Bickford Theatre**. 8:00pm. 9th Annual Groundhog Day Jam. \$15 in advance; \$18 at door. On Columbia Turnpike @ Normandy Heights Road, east of downtown Morristown. 973-971-3706. njjs.org
- Thurs 2/3: **Tom DeSteno** with **Jerry Z & Bob Magnuson** at **Harvest Bistro**. 8:30pm. No cover. 252 Schraalenburgh Rd., Closter. 201-750-9966.
- Fri 2/4: **Herb Woodson Quartet** with **Bailey Gee** at **Shanghai Jazz**. 6:30pm & 8:30pm. No cover. 24 Main St., Madison. 973-822-2899. shanghaijazz.com.
- Sat 2/5: **Dave Stryker** with **Jared Gold, Stephen Riley & Steve Williams** at **Trumpets**. 6 Depot Sq., Montclair. 973-744-2600. trumpetsjazz.com. davestryker.com
- Sat 2/5: **Raphael Cruz** at **Chico's House of Jazz**. 9:00pm. \$10. In Shoppes at the Arcade, 631 Lake Ave., Asbury Park. 732-774-5299. http://chicoshouseofjazz.com
- Sat 2/5: **Russell Malone Trio** at **Shanghai Jazz**. 6:30pm & 8:45pm. \$69 for banquet, dance & show. By reservation. 24 Main St., Madison. 973-822-2899. shanghaijazz.com.
- Wed 2/9: **Dorian Parreott, Stanton Davis & Mark Cohen** at **Ocean County College**. 8:00pm. \$13; \$15 at door. Arts & Community Center at the end of Campus Drive off Hoooper Ave. (County Rd. 249) 732-255-0500. ocean.edu
- Fri 2/11: **Nat Adderley Trio** at **Shanghai Jazz**. 6:30pm & 8:45pm. \$25 cover; \$35 min. By reservation. 24 Main St., Madison. 973-822-2899. shanghaijazz.com.
- Sat 2/12: **Jean-Michel Pilc** at **Union County Performing Arts Center**. 8:00pm. \$20. Fazioli Piano Loft Concert Series. 1601 Irving St., Rahway. 732-499-8226. ucpac.org
- Sat 2/12: **Jerry Topinka Quartet** at **Chico's House of Jazz**. 9:00pm. \$15. In Shoppes at the Arcade, 631 Lake Ave., Asbury Park. 732-774-5299. http://chicoshouseofjazz.com
- Sun 2/13: **Tia Fuller** at **William Paterson University, Shea Center for Performing Arts**. 4:00pm. 300 Pompton Road, Wayne. 973-720-2371. wplive.org
- Sun 2/13: **Matt Wade** at **Chico's House of Jazz**. 3:00pm. \$10. In Shoppes at the Arcade, 631 Lake Ave., Asbury Park. 732-774-5299. http://chicoshouseofjazz.com
- Mon 2/14: **Tony DeSare Trio** at **Shanghai Jazz**. 6:15pm & 8:15pm. \$79 per person for dinner, dancing & show. By reservation. 24 Main St., Madison. 973-822-2899. shanghaijazz.com.
- Wed 2/16: **Warren Vaché & Nicki Parrott** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. shanghaijazz.com.
- Wed 2/16: **Jazz Research Roundtable** at **Rutgers University, Dana Library, Dana Room**. 7:00pm. Free. With **Susheel Kurien**: "Jazz in India: Uncovering the

Story." 185 University Ave., Newark. 973-353-5595. http://newarkrutgers.edu

- Thurs 2/17: **Ton DeSteno Trio** at **Harvest Bistro**. 8:30pm. 252 Schraalenburgh Rd., Closter. 201-750-9966. harvestbistro.com
- Thurs 2/17: **Lauren Hooker Trio** at **North County Branch Library**. 7:00pm. Free. 65 Halstead St., Clinton. 908-730-6262. hclibrary.us. laurenhooker.com
- Fri 2/18: **Swingadelic** at **Montclair Women's Club**. 8:00pm. 82 Union St., Montclair.
- Fri 2/18: **The Fins** at **Chico's House of Jazz**. 9:00pm. \$10. In Shoppes at the Arcade, 631 Lake Ave., Asbury Park. 732-774-5299. http://chicoshouseofjazz.com
- Sat 2/19: **Helen Sung** at **Union County Performing Arts Center**. 8:00pm. \$20. Fazioli Piano Loft Concert Series. 1601 Irving St., Rahway. 732-499-8226. ucpac.org
- Sat 2/19: **Gordon James** at **Chico's House of Jazz**. 9:00pm. \$10. In Shoppes at the Arcade, 631 Lake Ave., Asbury Park. 732-774-5299. http://chicoshouseofjazz.com
- Sun 2/20: **Jeremy Pelt** at **William Paterson University, Shea Center for Performing Arts**. 4:00pm. 300 Pompton Road, Wayne. 973-720-2371. wplive.org
- Thurs 2/24: **Cashmere** at **Chico's House of Jazz**. 8:00pm. \$10; ladies free. In Shoppes at the Arcade, 631 Lake Ave., Asbury Park. 732-774-5299. http://chicoshouseofjazz.com
- Sat 2/26: **Elio Villafranca & Charles Flores** at **Union County Performing Arts Center**. 8:00pm. \$20. Fazioli Piano Loft Concert Series. 1601 Irving St., Rahway. 732-499-8226. ucpac.org
- Sat 2/26: **Randy Weston** at **New Jersey Performing Arts Center, Victoria Theater**. 7:30pm. \$36, \$39. One Center St., Newark. 973-642-8989. http://njpac.org
- Sun 2/27: **William Paterson Latin Jazz Ensemble** led by

**Chico Mendoza** at **William Paterson University, Shea Center for Performing Arts**. 4:00pm. 300 Pompton Road, Wayne. 973-720-2371. wplive.org

- Mon 2/28: **Rio Clemente** at **Bickford Theatre**. 8:00pm. \$15 in advance; \$18 at door. On Columbia Turnpike @ Normandy Heights Road, east of downtown Morristown. 973-971-3706. njjs.org

#### ...AND BEYOND

- Fri 2/4: **Joel Harrison's String Choir** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. liveatthefalcon.com
- Mon 2/7, 2/14, 2/21, 2/28: **John Richmond & Bob Meyer** at **Turning Point Café**. 8:00pm. Monday Jazz Open Jam Session. \$5. 468 Piermont Ave., Piermont. 845-359-1089. turningpointcafe.com
- Fri 2/11: **Donny McCaslin** with **Uri Caine, Scott Colley & Antonio Sanchez** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. liveatthefalcon.com
- Sat 2/12: **Reed's Bass Drums** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. liveatthefalcon.com
- Thurs 2/17: **Eddie Diehl** with **Adam Nussbaum & Lou Papper** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. liveatthefalcon.com
- Fri 2/18: **Los Lobos & Taj Mahal Trio** at **Tarrytown Music Hall**. 8:00pm. \$48-\$95. 13 Main St., Tarrytown, NY. 877-840-0457. tarrytownmusicall.org
- Fri 2/18: **Noah Preminger** with **Frank Kimbrough, John Hebert & Matt Wilson** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. liveatthefalcon.com
- Sat 2/26: **Marcus Strickland** with **David Bryant E.J. Strickland** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. liveatthefalcon.com ■



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## CORNELIA DOWNSTAIRS STREET

- 1 Tues JESS KORMAN IN SONGS OF DESPERATION FOR THE WHOLE FAMILY
- 2 Wed JESS KORMAN IN SONGS OF DESPERATION FOR THE WHOLE FAMILY
- 3 Thur RUSS LOSSING SPIDER'S WEB
- 4 Fri SARA SERPA; JEAN ROHE
- 5 Sat ARI HOENIG QUARTET
- 6 Sun ARI HOENIG QUARTET
- 7 Mon TLAB
- 8 Tues BLUE TUESDAYS: MARIA NECKAM
- 9 Wed AMANDA BAISINGER; ILA CANTOR
- 10 Thur NASHEET WAITS' EQUALITY BAND
- 11 Fri NASHEET WAITS' EQUALITY BAND
- 12 Sat ANAT FORT TRIO
- 13 Sun MATT MITCHELL'S CENTRAL CHAIN-
- 14 Mon JULIE HARDY PRESENTS: A SPECIAL VALENTINE'S DAY PERFORMANCE BY JAY CLAYTON
- 15 Tues ARUN RAMAMURTHY, AKSHAY ANANTAPADMANABHAN, ASHVIN BHOGENDRA
- 16 Wed THE MATT PAVOLKA BAND
- 17 Thur THE CURTIS MACDONALD GROUP; KENNY WARREN
- 18 Fri DAN TEPFER/PAUL MOTIAN DUO
- 19 Sat ELLERY ESKELIN TRIO
- 20 Sun BEN KONO - CD RELEASE
- 21 Mon MORRISON MOTEL
- 22 Tues LOREN STILLMAN AND BAD TOUCH
- 23 Wed MIKE + RUTHY FOLK CITY: SENATOR
- 24 Thur TONY MALABY'S NOVELA
- 25 Fri TONY MALABY TUBA QUARTET; CHES SMITH'S THESE ARCHES
- 26 Sat THE JEFF WILLIAMS QUARTET
- 27 Sun MATT BLOSTEIN/VINNIE SPERRAZZA BAND: CD RELEASE
- 28 Mon FACE THE MUSIC QUARTET

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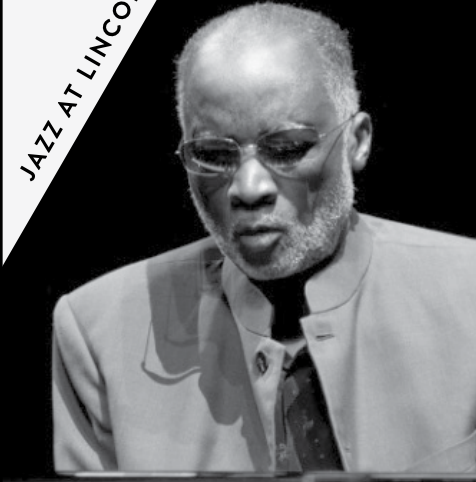
# Calendar of Events

	<b>Birdland</b> 315 W. 44th St.	<b>Blue Note</b> 131 W Third St. (east of 6th Ave) 212-475-8592 <a href="http://www.bluenote.net">www.bluenote.net</a>	<b>Cecil's Jazz Club</b> 364 Valley Rd. West Orange, NJ 07052 973-736-4800 <a href="http://www.cecilsjazzclub.com">www.cecilsjazzclub.com</a>	<b>Cleopatra's Needle</b> 2485 Broadway (betw. 92nd & 93rd St.) 212-769-6969 <a href="http://cleopatrasneedle.ny.com">cleopatrasneedle.ny.com</a>	<b>Cornelia St. Café</b> 29 Cornelia St. (bet. W 4th & Bleecker) 212-989-9319 <a href="http://corneliastreetcafe.com">corneliastreetcafe.com</a>
<b>FEB</b>					
1 - Tue	Saxophone Summit	Yellowjackets	Bruce Williams Jam Session	Robert Rucker 3	Jess Korman 3
2 - Wed	Louis Armstrong Centennial Band; Sax Summit	Yellowjackets	Mid-Week Mellow Out	Les Kurtz	Jess Korman 3
3 - Thu	Saxophone Summit	Yellowjackets	Blues Jam Session	Renaud Penand	Russ Lossing 4
4 - Fri	Birdland Big Band; Saxophone Summit	Yellowjackets; Reid Anderson/Andy Milne/Tyshawn Sorey		Ray Blue 4	Sara Serpa 5; Jean Rohe 3
5 - Sat	Saxophone Summit	Yellowjackets; Sam Kininger	Roni Ben-Hur	Burt Eckoff 4	Ari Hoenig 4
6 - Sun	Hilary Kole; Chico O'Farrill Band	Dave Pietro & NYU Jazz Faculty 4; Yellowjackets		Open Mic	Ari Hoenig 4
7 - Mon	Douglas Hodge; Jim Caruso	Andre Previn & David Finck	Cecil's Big Band	Roger Lent 3	Leif Arntzen 4
8 - Tue	Hilary Kole	Andre Previn & David Finck	Bruce Williams Jam Session	Robert Rucker 3	Maria Neckam
9 - Wed	Louis Armstrong Centennial Band	Andre Previn & David Finck	Mid-Week Mellow Out	Les Kurtz	Amanda Baisinger 5; Ila Cantor
10 - Thu	Hey Rim Jeon 3; Hilary Kole	Gato Barbieri	Blues Jam Session	Rudi Mwonogi 3	Nasheet Waits 4
11 - Fri	Birdland Big Band; Hilary Kole	Gato Barbieri; Mary Halvorson		Masami Ishikawa 4	Nasheet Waits 4
12 - Sat	Hilary Kole	Gato Barbieri	Oliver Lake	Gil Benson 4	Anat Fort 3
13 - Sun	Hilary Kole	Pamela Luss & Houston Person; Gato Barbieri		Open Mic	Matt Mitchell 6
14 - Mon	Hilary Kole; Jim Caruso	McCoy Tyner 3 & Jose James	Cecil's Big Band	Roger Lent 3	Jay Clayton 3
15 - Tue	Oregon	McCoy Tyner 3 & Jose James	Bruce Williams Jam Session	Robert Rucker 3	Arun Ramamurthy 3
16 - Wed	Louis Armstrong Centennial Band; Oregon	McCoy Tyner 3 & Jose James	Mid-Week Mellow Out	Les Kurtz	Matt Pavolka 5
17 - Thu	Oregon	Rachelle Ferrell	Blues Jam Session	Marc Devine 3	Curtis MacDonald 5; Kenny Warren
18 - Fri	Birdland Big Band; Oregon	Rachelle Ferrell; Uri Caine & Theo Bleckmann		Ju n Miyake 4	Dan Tepfer & Paul Motian
19 - Sat	Oregon	Rachelle Ferrell; Justin Brown 4		Mike Lattimore 4	Ellery Eskelin 3
20 - Sun	Hilary Kole; Chico O'Farrill Band	Julliard Jazz Brunch; Rachelle Ferrell		Open Mic	Ben Kono 6
21 - Mon	Linda Lavin; Jim Caruso	Kendrick Scott	Cecil's Big Band	Roger Lent 3	
22 - Tue	Quest	Simon Phillips/Philippe Saisse/Pino Palladino	Bruce Williams Jam Session	Robert Rucker 3	Loren Stillman 4
23 - Wed	Louis Armstrong Centennial Band; Quest	Simon Phillips/Philippe Saisse/Pino Palladino	Mid-Week Mellow Out	Les Kurtz	Adam Greenberg
24 - Thu	Patmore Lewis; Quest	Robert Gasper	Blues Jam Session	Francesca Han 3	Tony Malaby 9
25 - Fri	Quest	Robert Gasper; Steven Bernstein		Evan Schwamm 4	Tony Malaby 4; Ches Smith 4
26 - Sat	Quest	Robert Gasper; Swiss Chriss	Radam Schwartz	Irini & Jazz Mix 4	Jeff Williams 4
27 - Sun	Hilary Kole; Chico O'Farrill Band	Yoshiaki Masuo & Tadataka Unno; Robert Gasper		Open Mic	Matt Blostein/Vinnie Sperrazza Band
28 - Mon	Jim Caruso		Cecil's Big Band	Roger Lent 3	Face the Music Quartet



FEB	<b>Deer Head Inn</b> 5 Main Street Delaware Water Gap, PA 18327 www.deerheadinn.com	<b>Dizzy's Club Coca Cola</b> B'dwy & 60th, 5th 212-258-9595 www.jazzatlincolncenter.com/dccc	<b>Dizzy's Club After Hours</b> Broadway & 60th, 5th Fl 212-258-9595 jazzatlincolncenter.com	<b>Garage</b> 99 7th Ave. S (at Grove St.) 212-645-0600 www.garagerest.com	<b>Iridium</b> 1650 Broadway (below 51st St.) 212-582-2121 iridiumjazzclub.com
1 - Tue		Joey DeFrancesco 3 with Frank Wess	Pat Bianchi 4	Valery Ponomarev Band; Justin Lees 3	Valery Ponomarev Band; Follow Spot
2 - Wed		Joey DeFrancesco 3 with Frank Wess	Pat Bianchi 4	Champion Fulton 3; John David Simon 3	Graveshift
3 - Thu	Bill Goodwin Jazz Jam	Joey DeFrancesco 3 with Frank Wess	Pat Bianchi 4	Nick Moran 3; Mayu Saeki 4	Murray Hockridge & Dave Kilminster
4 - Fri	Spencer Reed	Joey DeFrancesco 3 with Frank Wess	Pat Bianchi 4	Hide Tanaka 3; Joey Morant 3	Regina Carter; Rogiers
5 - Sat	Jennifer Leitham 3	Joey DeFrancesco 3 with Frank Wess	Pat Bianchi 4	Larry Newcomb 3; Justin Wood; Virginia Mayhew 4	Regina Carter
6 - Sun	Wayne Smith & Denny Carrig	Joey DeFrancesco 3 with Frank Wess		John Colianni 5; David Coss 3; Mauricio DeSouza 3	Regina Carter
7 - Mon		Tisziji Munoz 4 with Paul Shaffer		Howard Williams Band; Ben Cliness 3	Jon Herington
8 - Tue		Freddy Cole with Harry Allen	Pedrito Martinez 3	Eyal Vilner Band; Paul Francis 3	JC Hopkins Band; Follow Spot
9 - Wed		Freddy Cole with Harry Allen	Pedrito Martinez 3	Benal Eckroth & Ennis; Vitaly Golovnev 4	Sandro Albert 4
10 - Thu	Bill Goodwin Jazz Jam	Freddy Cole with Harry Allen	Pedrito Martinez 3	Dylan Meek 3; Alex Stein/Matt Brown 4	David Gilmore 5
11 - Fri	Dennis Jeeter & Jesse Green	Freddy Cole with Harry Allen	Pedrito Martinez 3	Evan Schwam 4; Kevin Dorn Band	Freda Payne
12 - Sat	Carrie Jackson 4	Freddy Cole with Harry Allen		Champion Fulton 3; Dre Barnes Band	Freda Payne
13 - Sun	Walt Bibinger	Freddy Cole with Harry Allen		Lou Caputo 4; David Coss 3; Nueva Encarnacion	Freda Payne
14 - Mon	Donna Antonow 3	Denise Donatelli		David Coss 3; Kioko Oyobe 3	Jane Monheit
15 - Tue		Joe Locke 5	Christos Rafalides & Manhattan Vibes	Lou Caputo Band; Michika Fukumori 3	Phoebe Legere 4; Follow Spot
16 - Wed		Joe Locke 5	Christos Rafalides & Manhattan Vibes	Mark Devine 3; Austin Walker 3	
17 - Thu	Bill Goodwin Jazz Jam	Joe Locke 5	Christos Rafalides & Manhattan Vibes	Ryan Anselmi 4; Alan Chaubert 3	Jim Weider
18 - Fri	Go Trio	Joe Locke 5	Christos Rafalides & Manhattan Vibes	Enoch Smith Jr. 3; Tim Price & Ryan Anselmi	Buster Williams
19 - Sat	Dave Liebman 4	Joe Locke 5	Christos Rafalides & Manhattan Vibes	Larry Newcomb 3; Mark Marino 3; Virginia Mayhew 4	Buster Williams
20 - Sun	Emily Sartori & Jesse Green	Joe Locke 5		Ben Healy 3; David Coss 3; Dylan Meek 3	Buster Williams
21 - Mon		Matt Savage with Bobby Watson		Howard Williams Band; Kenny Shanker 4	Joe Louis Walker
22 - Tue		Benefit for Jazz Foundation of America (In Memory of Dennis Irwin)		Cecilia Coleman Band; Andrew Hadro 4	Terese Genecco Band; Follow Spot
23 - Wed		Music of Thelonious Monk	Swing City	Nancy Reed 3; Anderson Brothers	Manhattan School of Music with Jazz at Iridium
24 - Thu	Bill Goodwin Jazz Jam	Music of Thelonious Monk	Swing City	Rick Stone 3; Mauricio DeSouza 3	Danny Kortschmar
25 - Fri	Erin McClelland 4	Music of Thelonious Monk	Swing City	Nick Moran 3; Kevin Dorn Band	Danny Kortschmar
26 - Sat	Lew Tabackin	Music of Thelonious Monk	Swing City	Marsha Heydt 4; Eve Silber 3; Akiko Tsuruga 3	
27 - Sun	Marty Wilson 3	Music of Thelonious Monk		Iris Ornig 4; David Coss 3; Ryan Anselmi 4	Tommy Cash
28 - Mon		Donny McCaslin 4		Howard Williams Band; Stan Killian 4	Tommy Cash

**JAZZ AT LINCOLN CENTER**



**8 PM FEBRUARY 11-12**  
**DIANNE REEVES**

**7:30 PM / 9:30 PM FEBRUARY 25-26**  
**TAJ MAHAL TRIO**

**8 PM FEBRUARY 25-26**  
**AHMAD JAMAL / LEE KONITZ**

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APPRAISED

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

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

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

FEB	Jazz Gallery 290 Hudson St. (below Spring St.) 212-242-1063 www.jazzgallery.org	Jazz Standard 116 E 27th St. 212-576-2232 www.jazzstandard.net	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
1 - Tue		Adam Rogers 4	Tracy Bonham; Lia Ices	
2 - Wed	Miguel Zenon 4	Adam Rogers 4	Dailey & Vincent; Todd Snider	Masami Ishikawa 4
3 - Thu	Adam Larson	George Coleman 5	Todd Snider; Kara Suzanne	Francisco Mela 4
4 - Fri	Fabian Almazan	George Coleman 5	David Garza; Pistolera	Jack Wilkins 4
5 - Sat	Matt Brewer	George Coleman 5	Amy Lynn; Taj Weekes & Adowa	Peggy Stern 3
6 - Sun		George Coleman 5	Allen Toussaint; The Uber-bowl	
7 - Mon		Mingus Orchestra	Ryann Scott Oliver	
8 - Tue		Steve Wilson with Karrin Allyson & Carla Cook	Mike Birbiglia; Henry Rollins	
9 - Wed		Steve Wilson 4	David Wax Museum; Henry Rollins	Maria Guida 4
10 - Thu	Greg Ward 4	Steve Wilson 4	Eliza Doolittle; Henry Rollins	Martin Wind 4
11 - Fri	Warren Wolf 5	Steve Wilson 5	DanceNOW; Henry Rollins	Antoinette Montague 6
12 - Sat	Donny McCaslin 4	Steve Wilson 4	DanceNOW; Henry Rollins	Antoinette Montague 6
13 - Sun		Steve Wilson 4	Allen Toussaint; Natalie Joy Johnson	
14 - Mon		Mingus Dynasty	Jackie Five-Oh; Federico Aubele	
15 - Tue		Seamus Blake	The Civil Wars	
16 - Wed		Noah Preminger 4	Michael Sackler-Berner	Champion Fulton 3
17 - Thu	Ingrid Laubrock	Trio of Oz	Tribute to Queen; Gato Loco	Valerie Capers 3
18 - Fri	Chris Dingman	Mingus Big Band	Tribute to Queen	Enrico Pieranunzi 3
19 - Sat	Positive Catastrophe	Mingus Big Band	Tribute to Queen; Lifted Crew	Enrico Pieranunzi 3
20 - Sun		Mingus Big Band	Allen Toussaint; Robin Spielberg	
21 - Mon	Steve Coleman	Mingus Orchestra	Jackie Five-Oh; Jake Wilson	
22 - Tue		Tessa Souter	Buille with John Doyle; Diminic Sinesio	
23 - Wed		Drew Gress 5	Our Hit Parade	Kevin Hays 3
24 - Thu	Fernando Otero	Lionel Loueke 3 & Jason Moran	Holcombe Waller	Cathy Rocco 4
25 - Fri	Gregg August	Lionel Loueke 3 & Jason Moran	Lo Faber & Aaron Maxwell; Lady Rizo	Wayne Escoffery 5
26 - Sat		Lionel Loueke 3 & Jason Moran	Three of Hearts; Nuriya	Wayne Escoffery 5
27 - Sun		Lionel Loueke 3 & Jason Moran	Murray Hill Oscar Party	
28 - Mon	Steve Coleman	Mingus Big Band	Levi Kreis/Eric Himan	

Harlem's Historic



Jazz Club - Bar - Restaurant

288 Lenox Ave / Malcolm X Blvd (between 124th & 125th streets)  
Harlem, New York 10027 (212) 427-0253 www.lenoxlounge.com  
Dinner Served from 4pm until 12am Sunday - Thursday & 4pm until 4am Friday and Saturday  
Call for more info and/or reservations

## February 2011 Jazz Schedule

**Sundays** - La Fayette Harris Jazz Open-Mic  
7:00pm-11pm \$10 Cover/\$16 Drink Min

**Mondays** - February 7th & 14th, Patience Higgins and the Sugar Hill Quartet  
February 21st & 28th, Eric Wyatt Jam Session  
9:30pm-2:30am \$10 Cover/\$16 Drink Min

**Tuesdays** - Joey Morant 8pm-12am \$10 Cover, \$16 Drink Min

**Wednesdays** - Nate Lucas Organ Trio 8pm-12am  
\$3 Table Cover per person/\$16 Drink Min

**Thursdays** Fred McFarland 8pm-12am  
\$3 Table Cover per person/\$16 Drink Min  
Comedian Paul Mooney "Live In Harlem", 8pm  
\$30 advance, \$40 at door/\$16 Drink Min

Zebra Room: weekends - 2 Shows 8:30pm, 10:00pm  
\$20 cover per set plus \$16 Drink Min per set - per person

February 4th **Vea Williams, Vocalist**  
February 5th **Richie Fells, Saxophone**  
February 5th, 12am **Bazaar Royale, Ghetto Metal**  
February 11th & 12th **Danny Mixon Quartet**  
February 12th **Aquarius Birthday Party**  
February 18th & 19th **Warren Smith, Percussion**  
February 25th **Jimmy Alexander Quartet**  
February 26th **"Blues Man" Ray Shinnery**

Bring back Harlem's famous Late, Late Night Jam Session  
Every Friday and Saturday Nights  
12am to 4am serving up Jazz and  
**Wells' Chicken and Waffles**  
Featuring **Gerald Hayes, Quartet**



	<b>Lenox Lounge</b> 288 Lenox Avenue (above 124th St.) 212-427-0253 www.lenoxlounge.com	<b>Smalls</b> 183 W. 10th 212-252-5091 smallsjazzclub.com	<b>The Stone</b> Ave. C and Second St. www.thestonenyc.com	<b>Village Vanguard</b> 178 Seventh Ave. S (below W 11th St.) 212-255-4037 villagevanguard.net
<b>FEB</b>				
1 - Tue	Joey Morant	Tine Bruhn & George Burton; Art Hiraahara; Ken Fowser & Behn Gillece	Marie Goyette; Amy Khoshbin	Aaron Goldberg 4
2 - Wed	Nate Lucas 3	Adam Birnbaum; Jeremy Pelt 5; Dmitry Baevsky 4	Rob Burger	Aaron Goldberg 4
3 - Thu	Fred McFarland	Ned Goold; Jeremy Pelt 5; Alex Hoffman	Colin Stetson; Ryan Sawyer & Shahzad Ismaily	Aaron Goldberg 4
4 - Fri	Vea Williams	Chris Byars 8; Pete Malinverni 5; Lawrence Leathers	Hahn Bin; Jennifer Choi	Aaron Goldberg 4
5 - Sat	Richie Fells; Bazaar Royale & Ghetto Metal	Ralph Lalama 3; Pete Malinverni 5; Eric Wyatt Group	Eyvind Kang; Thick Tarragon	Aaron Goldberg 4
6 - Sun	LaFayette Harris	Michela Lerman; Jon Roche 5; Charles Owens 4; Johnny O'Neal	Stone Open House	Aaron Goldberg 4
7 - Mon	Patience Higgins 4	Dan Tepfer 3; Ari Hoenig 3		Vanguard Jazz Orchestra
8 - Tue	Joey Morant	Carolyn Leonhart; Jerome Sabbagh 3; Alex Stein 4	Gerald Kurdian; Jesse Harris	Chris Potter 3
9 - Wed	Nate Lucas 3	Larry Ham; Frank Basile 5; Jeremy Manasia 3	Spooky Ghost; Consortium Musicum	Chris Potter 3
10 - Thu	Fred McFarland	Spike Wilner; Grant Stewart 4; Carlos Abadie 5	Jim Grippo Ensemble	Chris Potter 3
11 - Fri	Danny Mixon 4	Bjorn Solli Group; Jonathan Kreisberg 4; Spike Wilner 3	Bill Laswell & John Zorn	Chris Potter 3
12 - Sat	Danny Mixon 4; Aquarius Birthday Party	Dwayne Clemons 5; Jonathan Kreisberg 4; Stacy Dillard 3	John Zorn	Chris Potter 3
13 - Sun	LaFayette Harris	Bucky Pizzarelli/Jay Leonhart; Joe Magnarelli 4; Johnny O'Neal	Stone Open House	Chris Potter 3
14 - Mon	Patience Higgins 4	Freddie Bryant; Luis Perdomo 4; Spencer Murphy		Vanguard Jazz Orchestra
15 - Tue	Joey Morant	Marianne Sullivan; Ray Gallon 3; Ken Fowser & Behn Gillece	Lou Reed & Laurie Anderson	David Sanchez 4
16 - Wed	Nate Lucas 3	Will Sellenraad; Sharell Cassity 5; Craig Wuepper 3	Paul Muldoon; John Oswald	David Sanchez 4
17 - Thu	Fred McFarland	Jay Leonhard; Hal Galper 3; Anthony Wonsey 3	Konrad Kaczmarek; Marc Ribot	David Sanchez 4
18 - Fri	Warren Smith	Will & Peter Anderson 8; Peter Zak 4; Lawrence Leathers	Rob Wasserman	David Sanchez 4
19 - Sat	Warren Smith	Nick Hempton 4; Peter Zak 4; Ian Hendrickson-Smith	Geri Allen	David Sanchez 4
20 - Sun	LaFayette Harris	Michela Lerman; Ruth Brisbane; Dave Schnitter 5; Johnny O'Neal	Stone Open House	David Sanchez 4
21 - Mon	Eric Wyatt	Howard Alden; JD Allen 3; Spencer Murphy		Vanguard Jazz Orchestra
22 - Tue	Joey Morant	Lezlie Harrison; David Gibson 5; Todd Herbert 3		Buika
23 - Wed	Nate Lucas 3	Peter Bernstein; Rob Schepps 5; Mark Ackerman	Fred Frith & Laurie Anderson; Anne Carson & Robert Currie	Buika
24 - Thu	Fred McFarland	Ehud Asherie; Eli Degibri 4; Carlos Abadie 5	Greg Cohen; Skuli Sverisson	Buika
25 - Fri	Jimmy Alexander 4	Tardo Hammer 3; Tim Green; Spike Wilner 3	New Klezmer Trio	Buika
26 - Sat	Ray Shinnery	Sacha Perry 3; Tim Green; Stacy Dillard 3	Ryuichi Sakamoto	Buika
27 - Sun	LaFayette Harris	Ruth Brisbane; Marco Di Gennaro 4; Johnny O'Neal	Stone Open House	Buika
28 - Mon	Eric Wyatt	Jimmy Bruno; Joel Frahm 4; Spencer Murphy		Vanguard Jazz Orchestra



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NY State of the Art Jazz Ensemble

**February 2011**

**1st:** Catherine Dupuis and group

**8th:** Mike Longo welcomes back Hilary Gardner  
with the NY State of the Art Jazz Ensemble

**15th:** Russ Kasso Orchestra with Catherine Dupuis

**22nd:** Lou Caputo Big Band

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

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**PERSONAL MANAGEMENT FOR**

**DON FRIEDMAN - PIANO**

**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**

**STEVE SWELL - TROMBONE**

**DANIEL SMITH - BASSOON**

**HARVIE S - BASS**

**IRIS ORNIG - BASS**

**TO BOOK ANY OF THE ABOVE  
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[www.ginomoratti.com](http://www.ginomoratti.com)

# Clubs & Venues

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

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

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

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

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

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

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

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

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

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

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

**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

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

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

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

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

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

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

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

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

**Café St. 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

**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.cecilsjazzclub.com

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

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

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

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

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

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

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

**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, Peckskill, NY, 914-739-6380, www.divisionstreetgrill.com

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**THE ALLEN ROOM**, Tickets: 212-721-6500

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

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

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

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

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

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

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

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

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

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

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

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

**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.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**New Jersey Performing Arts Center**, 1 Center St., Newark, NJ, 07102, 973-642-8989, 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 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.orbitteastharlem.com

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

**Palio Bar at Piano Due Restaurant**, 151 West 51st Street, 212-399-9400, www.pianodue.com

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

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

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

**Performance Space 122**, 150 First Av., 212-477-5829, www.psl22.org

**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

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

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

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

**Richie Cechere's Restaurant and Supperclub**, 2 Erie Street Montclair, NJ 07042, 973-746-7811, www.RICHIECECHERE.com

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

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

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

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

**Roth's Westside Steakhouse**, 680 Columbus Ave., Tel: 212-280-4103, Fax: 212-280-7384, www.rothwestsidesteakhouse.com

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

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

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

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

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

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

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

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

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

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

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

**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.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



**Sofia's Restaurant - Club Cache'** [downstairs], Edison Hotel, 221 W. 46th St. (between Broadway & 8th Ave), 212-719-5799

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

**South Orange Performing Arts Center (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

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

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

**Columbia University**, 2960 Broadway, 10027

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

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**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

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**Louis Armstrong House**, 34-56 107th St, Corona, NY 11368, 718-997-3670, www.satchmo.net

**Institute of Jazz Studies**, John Cotton Dana Library, Rutgers- Univ, 185 University Av, Newark, NJ, 07102, 973-353-5595

**Jazzmobile, Inc.**, 154 W. 126th St., 10027, 212-866-4900, www.jazzmobile.org

**Jazz Museum in Harlem**, 104 E. 126th St., 212-348-8300, www.jazzmuseuminharlem.org

**Jazz Foundation of America**, 322 W. 48th St. 10036, 212-245-3999, www.jazzfoundation.org

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

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

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play games. They call spirits into all kinds of things so when I go there, all of us – the musicians – I become very humble. You start to think that the West is quite young. We have much to learn from the East. I've taken my arranger Ray Copeland to a traditional African music festival. They had musicians coming from Mali, from Guinea, from all over – musicians on horseback, on camels. He took out paper and he tried to write it because had to put it down. I said you can't write this because this music is totally in tune with the nature of Africa itself, and that's the foundation of the blues, jazz, Bossa Nova, Samba. All of this music comes out of that. We're just the children of a very ancient civilization.

**JJ:** When you got over to Morocco, what kinds of challenges did you experience in terms of either language or living styles?

**RW:** I'm crazy. I went home. They love me in Africa. I go to Morocco, I'm Moroccan. I go to Senegal, I'm Senegalese. I go to Egypt, I'm Egyptian. They love me because I tell them the truth. I said people were taken from here. I'm just coming back home and I think we have that kind of love – people that try to help you in every way they can. Whether it's music or whatever they've been very kind to me because I don't go there as somebody's superior. I don't go there as somebody from the West who has pretty clothes and education. I go there as a very humble African, coming back to my place of origin, and I spend my time with the older people – elders. I listen to the oldest music I can find. My parents were African people. My God, Duke Ellington and all those people were the most humble people!

**JJ:** Your attitude embodies a humility that corresponds to the lifelong pursuit of growth – and somehow realizing the more we learn, we simultaneously recognize how little we know.

**RW:** I can't say it's a rule, but I know that some of the most fantastic minds I've met in my life, whether it's in science or music or mathematics, have been great because when they reached a certain level, they knew how much they did not know. Mother Nature is the boss. So no matter what we do, when Mother Nature wants to create a snowstorm or earthquake or whatever, we become very quiet. It's true.

**JJ:** Let's talk about some of your albums. *Zep Tepi* is a recent trio album. Is that a return to where you came from?

**RW:** My agent contacted a guy or the guy contacted my agent, Rick Congress. We did it in the studio as a trio. I was working with a sextet but it got more difficult to keep the group going. So I decided to settle on a trio.

**JJ:** With the trio as opposed to a larger group, do you experience more flexibility in terms of your improvisation?

*“Look, I'm still trying to figure out what Duke Ellington did in 1928 playing that stride piano. So the big deception is that somehow because we are in the 21st century that we know more then people did before. No, they had great wisdom, great knowledge, and we're standing on their shoulders.”*

**RW:** In a way. Since I'm a composer I'm blessed and most of the time I'm playing my own music. It's just a pleasure to play. For example, we performed “Uhuru Africa” to celebrate African independence for 17 countries. We used a 20-piece orchestra. It was wonderful. Langston Hughes did the text, Melba Liston did the original arrangements. We did it in 1960 after the countries got their independence. That was very powerful. Sometimes I play solo piano. It's always an incredible experience. Just to play music is great – in any formation.

**JJ:** I heard about an evening of music at a church in Brooklyn that really moved you.

**RW:** It was great because it was in a Brooklyn church and we had three religions in that church. We had Islam, Yuruba and Christianity – in music. I had my group and I had the Gnawa people from Morocco and Babatunde Olatunji had his group in the Yuruba culture. The church was filled with all kinds of people. You had all these colors, sizes, genders. It was a very spiritual event. So music is the real spiritual magnet.

**JJ:** You said it was the magnet that brought together a whole lot of different people that would otherwise not get together.

**RW:** Of course. They'd only be together if it was music that brought everybody together. You can sit next to somebody you'd never sit next to. I tried to explain that's the African principle. It's about the spirituality in music, not just chords and notes and paper but what happens when that music leaves the bandstand. How does it affect people? Does it reach your heart or ears, or do you want to run away? [laughs]

**JJ:** Over the years, you've won a number of awards including the National Endowment for the Arts Lifetime Achievement award. How have those awards affected you?

**RW:** I'm in shock. I'm in shock. Fifty years ago ... where is Africa? [laughs] I've been calling my music African music since the 60s, written many songs about Africa. My first composition about Africa was “Zulu” in 1954. People thought I was crazy or out to lunch because how can you identify with this continent? Today it's a big spiritual change. Spiritual change! But I feel wonderful because people – they give me a lot of love now. They understand what you're trying to say with music – to show how much

beauty that Africa has given the world. It's incredible. After coming out of Bed[ford]-Stuy[vesant] [neighborhood in Brooklyn], going to the library reading about African civilization, I never thought that one day I'd even touch the continent. I had my autobiography come out. People of all nationalities, Europe, Asia, love the book. They understand what I always try to explain – that music is spirit. We don't talk about the spiritual values in music. We don't talk about what music has done – how Louie Armstrong on the trumpet brought people together who would never be together. We always put things in technical terms and miss out on the spirituality. But everywhere I go now, I feel this spiritual feeling from all kinds of people and that amazes me. I'm very happy, but I'm still amazed.

**JJ:** Why has this shift in perspective about the spiritual aspects of the music been obscured and only more recently emerging as you described?

**RW:** Well, it's been so difficult because the educational system and entertainment world have been so against the so called third world culture – that's been a big problem. I collect traditional music from Laos, from Japan, from China, from India. I like all kinds of traditional music because to me that's what music is all about. I play it all. I learn from every kind of music. Like Africa ... the slave experience was an experience that had been disrespected for so many centuries. After a while, the truth starts to come out. That's what I was saying to you before. It's like going to school. You want to know about Randy Weston, let's talk about [my] Mom and Pop. All people on the planet have their own music. All people have expression through music. Music tells the story of the people. Because of the situation here of slavery, it wasn't respected as a culture. If it wasn't for Louis Armstrong, if it wasn't for Billie Holiday, if it wasn't for Duke Ellington, we would never have survived. But they brought us up and through it with the music. You couldn't go here, you couldn't go there, or do this or that. Traditional music has always served a purpose. I've been with the Gnawa people of Morocco. They were taken into slavery. They were taken across the Sahara Desert. Like us here in the Western Hemisphere, they produce a very powerful spiritual music. But they never left the continent. They do things with the music that we can't do. I'm with them, you know? I'm going to school. They are truly one with nature itself – and for me nature is the highest form of music. Mother Nature. Listen to the

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### Weston Continued from Page 30

birds, the sounds of the forest, the sound of thunder ... Unfortunately we've gotten away from that. So, I try to bring it back. Hey, let's talk about the origin of music. How did it happen? What was the purpose of music? How do traditional people use music? You go to Morocco and they have a harvest with music just for that harvest. In certain societies in Africa if you're five years old, you can't become six until you learn the songs of six year olds. If you don't learn that song, you'll never become six. I went down to the Delta last year to receive a prize. I got a blues award. I was so proud. We were down in Mississippi. We spent ten days down there, looking at cotton fields, looking at slave ships. I said, "My God, I'm standing on the shoulders of my ancestors. How the hell did they go from *that* to create Errol Garner or Art Tatum despite all the pain and suffering? So, my students are very happy because they feel another side of music they never thought about.

**JJ:** Your students can simply observe what you've done over the years and that's inspiration itself for them. This body of music of yours presents them with a foundation upon which to draw.

**RW:** Very much so! Very much so! Emphasize that about foundation. Because if you think Randy Weston's great, when Duke Ellington was on the scene...

**JJ:** Were there words of encouragement that you re-

ceived from your heroes, like Duke and Monk?

**RW:** They knew. They could look at you. Those folks, they could see the love in your face. They knew. First of all when I got to Monk's house, I asked that guy question after question after question. He didn't answer. Nothing. All he said to me was, "Listen to all kinds of music." But when I went to see him again, he just played the piano, I was hooked. So they checked you out. They could look at you and tell. I think that's true, in most societies. When you find young people who truly want to learn from the elders, I think it's a spiritual thing that happens.

**JJ:** Talk a little bit about how your activity as an educator has fed or nourished your artistry and your creativity.

**RW:** I never consider myself an educator. Never! They may call me that, but I never considered myself an educator. I've always done what I wanted to do in life. I want to find out more about this mysterious continent called Africa. Even if I didn't have an African heritage, I'd probably still want to find out about Africa, because all human beings come out of there. Everybody on the planet Earth has African blood. Everybody! So when you go back and try to find out how all the other civilizations grew from this continent – you'd need 20 lifetimes. I'm still reading, studying, reading, studying. I've been to Egypt and I've been down the Nile. I saw the great monuments and I heard some great music. But I'm still like a baby – still learning, still learning. And I try to pass that

down to the people. I say look, we are members of the planet Earth. Forget about whatever you call yourself. We are all human beings on the planet Earth. And the further you go back, you find out how things started. Their minds are going to be blown. When you go all the way back you say, "Wow."

**JJ:** People somehow think they are disconnected. Just because they are not seeing it right now.

**RW:** Like Pop was saying .. he said there's nothing new on the planet. He said nothing new there. And he's right. He's right. So to me that's my job – I try to pass it down to young people. I say, "Listen I lived in Morocco seven years, I've traveled in 18 countries in Africa, and I know absolutely nothing. You do your research. And you specialize in this or that or the other, and do that." Look, I'm still trying to figure out what Duke Ellington did in 1928 playing that stride piano. I'm still trying to figure that stuff out. So the big deception is that somehow because we are in the 21<sup>st</sup> century that we know more than people did before. No, they had great wisdom, great knowledge, and we're standing on their shoulders. This is what I pass down to the young people. Not that I'm some kind of star or celebrity, no. I'm blessed with talent. The creator has given me this talent, and I try to spread love with this talent. I spread love to people. Hey, people of Planet Earth, know your history. You've gotta learn the history of Africa. And when you do that you'll understand many things that we do. Yeah. So, that's really it. ■

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who the bass player was, but anyway, that was one of the absolute greatest jazz samba records ever made. Still is, in my opinion. Then the famous one, *Getz/Gilberto*, in 1964 has probably outsold most rock-n-roll records to this day, with Jobim on piano and João Gilberto and Astrud Gilberto. I listened to that over and over again, which is how I learned "The Girl From Ipanema." I have listened to as many Brazilian jazz records that I could possibly get over the ensuing years – mainly with João Gilberto and Stan Getz. One of my absolute favorites though is Carlos Lira. He did a wonderful record with Paul Winter. I've been writing Brazilian music for about 35 years. I just finished my latest Brazilian album which came out in November, called *Brazilian Love Song*. I have to say it's one of my favorite albums that I've ever recorded. It is front and center on the website, [www.soundbrush.com](http://www.soundbrush.com). I have many other Brazilian CDs planned and I'm going to record another one this year. My life as a player and composer are intermittently intertwined. Once in a while I put my two worlds of jazz and concert music together, and I did so in 2007. I wrote a piece called "Prayer For Peace" for a jazz trio and symphony orchestra which premiered January 2008 at Carnegie Hall with the same trio that I started with Helen Keane in 1991 – David Finck, Dave Ratajczak and myself. That was their debut at Carnegie Hall as well as mine. We played with the Stanford Symphony Orchestra.

**JJ:** What kinds of challenges have you experienced in your career as an independent artist.

**RD:** Well, one of the biggest challenges has been the feeling that my career is kind of a checkerboard where you have about eight pieces with each one representing a different kind of music and a different activity on the board. Most musicians that I know have only one checker piece they're moving forward. So they go a little bit more quickly. I've got many of them, but I like it that way. I experimented with many different areas of music, some of them I've discovered that I'm better at than others. I like a lot of different kinds of music, and just trying to promote the different projects that I have is like pushing a lot of different horses on the same track instead of just one. I'm not complaining about it, but it means that the promotion goes a little more slowly. Also, I didn't grow up in a musical family, so nobody in my family had any contacts. Some of the contacts that I did run into later turned out to be ineffective because they just weren't hooked into where I was trying to go. So, in terms of promotion and by some quirk of fate, some areas of my music went faster than others. That's been a big challenge. I even got into writing country music and honky tonk music in the 80's. I wrote many songs, but none of them got anywhere simply because I didn't have the right promoters, and I also was doing many other things at the same

time, so I didn't have the time to devote to promoting. But they're still around. I mean as Irving Berlin said, when somebody asked him for a song for a show, he handed the promoter a perfectly appropriate song and the promoter asked, "Well, is this a new song?" And Berlin said, "No." Promoter: "Well, we want a new song." And Irving Berlin responded, "What do you think I am, a banker?" You don't need a brand new song for it to be totally appropriate for something, so the things that are on the shelf are always up to date in my opinion, whether it's my tunes or anybody else's. It doesn't make any difference. Once music is written, it's eternal and if it's good and has eternal value, it can always be used for something else. Good music is timeless. It's a combination of a coherent melody that comes from the heart and is played with skill, written skillfully, has an underpinning of harmony and rhythm that makes sense. That is what creates music of eternal value. But most of all, and the most important thing to me in music either as a player or as a composer, is to create music from the heart that is played or composed or written with total sincerity. I have to mean it—I have to mean what I'm saying to be music or it's not really worth it. Music gets across because it comes from a place of true feeling and that's what matters to me most. No matter what I kind of music I'm playing, whether it's a prayer to God or whether it's a love song or whether it's a song about a train, the one thread that carries

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through them all is that they have real feelings in them and it has to be real. Too much music, including a lot of jazz, is too cerebral.

**JJ:** What words of wisdom have you received from a mentor or a guide that have significantly impacted your life?

**RD:** I'll start with Stan Getz. The most important thing he said at that jazz workshop I attended in 1983 is, "You all know the tune and you can all play lots of notes, but the most important thing in playing jazz is to remember the melody. Because we all know you can play lots of notes, but that doesn't matter. The most important thing is to know what to leave out. It's not what to put in, but what to leave out so that the true nature of the melody comes through." Another prime quote, which I'm paraphrasing, is from one of my composition professors at Boston University – David Del Tredici. David Del Tredici is a prominent American composer. He told his students, "You have to be enthusiastic about your music because if you're not excited about your music, nobody else will be." The spark has to be there when you're creating music and then you know that you're in the zone. That lets you know that you're tuned in to the essence of what you're writing and then you know that it's going to get across. But if you don't feel that spark yourself, you're not going to be able to communicate it to somebody else. I noticed that the best performers are the ones that put the music first and themselves second. They are so completely enthralled by the music that they get everybody else more excited. I don't personally get excited by a performer who's trying to attract a lot of attention to himself at the expense of his music. It's okay to do both though – there's nothing wrong with that.

**JJ:** In the past, there was a kind of an apprenticeship that occurred by virtue of musicians wanting to play

with this artist or that artist, and then, of course, trying to gain as much knowledge and experience from that individual as possible. Right now, you know, there's not that kind of opportunity because of finances and the economy, the way the music is and the smaller audience, and the contracted business. What's your take on not having come through that kind of a thing like playing with Miles Davis or any of the other jazz masters. How do you see that as a hindrance or a help?

**RD:** First of all, in the classical world, I did go through many teachers and some of them were more mentors than others, and as a jazz player I also had a couple of teachers. But I didn't play in bands as a sideman, and that's just not the way it happened for me. It's not a judgment. Whether one way is better than the other, I have absolutely zero judgment about that. It's just the way the cookie crumbled for me. I might have sought out a steady career being a sideman or being in a band if all I wanted to do was play jazz all the time, which is the case with most jazz pianists. But because I was doing a lot of other things like composing and conducting, I just wasn't focused 100% on being a jazz player. But it's something that I always loved to do.

**JJ:** What's your routine like in terms of continuing to develop your skills and practice and so forth?

**RD:** I play every day. I also experiment a little every day with the little time that I have because my kids are not that old yet and I'm a very active father. I spend a good deal of time with them, always did. But nevertheless, I still play piano and write something daily. In addition there's a whole other organization that I started 10 years ago a little before I started Soundbrush Records. It's a non-profit organization called, The Society for Universal Sacred Music, and it is very central to my life. This is a mission that I've always had as a composer. Eventually I came up with

the term, universal sacred music, as a definition of music that expresses the divine and the universe and particularly the unconditional nature of God's love, which in my opinion, is not sufficiently expressed in the vast majority of sacred music in the world. This is a completely inclusive unconditional feeling that I believe goes throughout the universe, that perhaps is another definition of light. And that light must shine more through music. The light of unconditional love is very important for me to express through music and encourage other composers to do the same. In the past 10 years, I've rallied many composers from around the world, either through composing competitions or commissions. So far we have hosted several concerts, four festivals and the fifth festival is coming up. It's a day long festival in November of this year in New York City. To essentially build a new repertoire of sacred music and refashion the whole landscape of sacred music to help unify mankind through the medium of music and the arts, we are forming alliances with artists who have similar beliefs and concerned about expressing our fundamental unity as eternal brothers and sisters. This is extremely important to me and this is what I have deliberately put into some of the tunes that I created. There's a lot of cross pollination between my spiritual activities and my musical activities.

**JJ:** Was there some event or experience that prompted you to create this organization?

**RD:** Yes, many actually, but more like a series of events. The most important was the discovery of a book called *Toward the Light*, which is a universal message created in Denmark in the early part of the 20<sup>th</sup> century and 60 years later translated into English and other languages. I read it in 1979, actually. My discovering that book was a culmination of having been concerned about spiritual matters for many, many years, but that book really caused me to take off and be truly concerned about the spiritual welfare of humanity. It became my primary mission in life to improve the spiritual welfare of humanity in any way I could, and my primary platform was music.

**JJ:** If there are things that haven't been accomplished yet that you see in the grander scheme of things, and you could just wave a magic wand, what is it that would be the current reality?

**RD:** There is too much dividedness and conflict in the world caused by religious conflict. And religious conflict should be recognized as a complete contradiction, unfortunately, it's not, but it should be. Ultimately we're all spiritual beings and we all have our own different cultures around the world. Lasting peace will only be created when every human being realizes that he or she is part of one spiritual family. That feeling is what we want to inculcate through our music and I have to say that some of that is starting to happen in small ways through our audiences and the response we've gotten. A number of our audience members over the last few festivals have come up

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*Roger Davidson and Raúl Jaurena*

Credit: Frank Oudeman



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to me and said, "I felt more peace after this concert." We are not promoting ourselves as a peace organization exclusively, but our intention is to create peace through the feeling of being loved unconditionally. I don't think there's a greater feeling in the universe than knowing that you are always loved. There is never a moment when anybody is not loved by God, and if music can translate that feeling of unconditional love, you have accomplished the greatest thing that you can possibly accomplish.

**JJ:** Talk a little bit about the inception and creation of Soundbrush Records.

**RD:** The word soundbrush comes from the combination of music and the visual arts. The original creation of Soundbrush came out of a collaboration between myself and a very good painter who became a close friend of mine. We experimented with improvised painting and music. He would paint while I was improvising music, and we became inspired by watching each other create. We came up with an album that is actually Soundbrush 1001, which we

never put out because the sound quality was terrible. I just wanted to have the tunes down, so we made a few copies. We came up with the term soundbrush not only because of that project, but I also wanted to start a series of recordings where I was composing or improvising music inspired by the visual arts. That never got off the ground at that time, but that's how the name started. I'm very interested in the visual arts, and I think there's a strong cross pollination between the visual arts and music. I think we're basically still carrying that vision because we pay a lot of attention to the artistic quality of our covers. I suppose it paid off because there's an outfit called Museum Music that picked us up some years ago. They are selling and distributing Soundbrush CDs because of the great covers and the fact that they look good in museum gift shops. We put a lot of effort into our cover designs. I want to eventually get back to a recording inspired by a great painter or maybe an interaction between me and a visual artist. I haven't made any plans yet, but it may happen.

**JJ:** Is there something that you wanted to add about the connection between music and spirituality be-

yond what we spoke about?

**RD:** I would say music can be one of three things. It can be a meditation, a prayer, or an expression of love, and there could be many definitions of all three of those. But those are basically the three kingpins of what happens for me when I'm writing or playing music.

**JJ:** Is there anything that I haven't prompted you about that you wanted to include in the interview?

**RD:** I love playing alone, but most of all, I like playing with other musicians because the energy that I get from interacting with other musicians is great. And when you're playing with the people that you love to play with, so much extra creativity happens. Because of the nature of musical interaction and especially in jazz and improvisation, it makes me play things that I wouldn't otherwise play. That's a great thing. I would like to do a solo jazz album and I think I'm ready to do that in the near future. But I will always love playing with my friends—that's one of the greatest joys that I have in life. ■

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**RH:** I think in a school environment the information is there. I was fortunate enough to come up in a time when I could take jazz band for credit from, like sixth, seventh grade all the way through high school. That was always a great outlet for me. I went to Indiana University. They have a great, great, great music program, even without the jazz part. But when you throw in brilliant David Baker — he dealt with the music on the street level, and he was very cool in class. I also played in his group outside of class. I do tell my students at the University of Michigan that I can't think of one person that ever learned how to play in a school — whether it's classical music or whatever it is. You have got to put the work in outside of what you're doing at school. I let them know that. I mean all the greatest musicians don't have degrees in jazz studies.

**JJ:** Could you talk about several people who have helped guide both your career, your creativity, and your life in general?

**RH:** Well, first and foremost is my father. He's a huge influence on me as far as exposing me to the music and exposing me to musicians, as well as being a great businessman. He was the first African American president of Michigan Bell and quite accomplished. He died way too young. When I got to New York, I got a chance to study with Ron Carter. He's also another person that is just a very strong male figure. I met Ron for the first time when he was playing at Michigan State when I was 12 years old. He had a band that later became Sphere with Kenny Barron and Buster Williams. I had never heard that much bass in one sitting. After the show, we were waiting around and we saw him in the wings of the stage. My dad said, "Go talk to him, man. Go." And I was like, "Man, that's Ron Carter!" He talked me into

just introducing myself. Ron was really cool with me. Before I moved to New York, I saw him all the time — anytime he was in the Detroit area, his hometown. One of my first bass teachers was Mike Grace, who studied with Ron in the Army. He introduced me to Ron again. It was easier to get to him than someone like Christina Aguilera. Then when I started playing with Wynton and being on the scene, I would see him at jazz festivals. He was always real nice. When I finally did move to New York, I started studying with him and he was great. The words of wisdom that I remember occurred at our very first lesson. I played a blues or something. Then he said, "Okay, play me an F Major scale." So the whole lesson, I was just playing this two octave F Major scale. Every time I would play it, he would tell me what I was doing wrong: "Nope. You started the bow too soon. Nope. You started to bow too late. Nope. Your fingers weren't pressed. No, that's out of tune. Go back." He made me play this scale for the whole lesson, and I thought it was the jivest thing ever. But really what he told me at the lesson was "You have to do everything perfectly. You can't leave any room for error — especially when you're practicing. You have to do everything exactly the same. That's how you develop your tone. That's how you get a consistent sound all the time." I took that to heart with music, and to a certain degree, I try to live my life like that. I think it's really a metaphor for how you should be as a person.

**JJ:** Well, studying music provides us with the opportunity to condition our selves with good habits, or bad ones. Anybody who is serious about developing their skills needs to develop patience and subtlety. Good practice habits over many years naturally help you to embody those qualities — enabling them to permeate every other aspect of your life

**RH:** Right, right, right.

**JJ:** When you were playing with Wynton, had you moved to New York?

**RH:** Actually, when I moved to New York, when I was playing with Wynton. My dad's job had transferred into Chicago, so I lived with him. I was never home anyway. Then when I left Wynton's band I moved to New York, around '87, and started doing things around town. The first band that I played with was Terence Blanchard, Donald Harrison quintet for about six months. Then I started playing with Tony Williams. He did everything so meticulously. His technique was flawless. I've never been around anybody with that much facility — able to do whatever they want to do on their instrument. He had really developed a love for composition at that point and I got to see him kind of transcend from a virtuoso drummer to this multi-faceted composer, band leader. When I first got in the band it was like, "Okay, I'm going to do this then I'm going to do something else." Again, to see the work ethic that he put in and just on the band stand it was—I mean I've never really been overwhelmed like that. Now I did a gig with Wayne [Shorter] where I was kind of a little bit overwhelmed, but...

**JJ:** Why was that? Why did you feel overwhelmed with Wayne?

**RH:** I just have such reverence for those guys — and that Miles Davis band is probably my favorite band from the 60's. I mean I used to really feel like a 13-year-old girl at a Brittany Spears concert.

**JJ:** What, if any, were the challenges that you were experiencing as an independent artist on this scene?

**RH:** I had a great time. I think I came to New York under the best possible circumstances in that when

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I moved here I had already been playing with Wynnton. I had developed some relationships with different musicians, so I didn't have to come here and start from scratch. Also, staying at home, I saved a lot of money. It's hard for me to advise younger musicians on this because a lot of stuff I didn't really go through. I remember when they used to have the jam sessions at The Blue Note. Jeff Watts would call me when I'd be watching David Letterman. It'd be, like, one o'clock and Jeff would say, "Come on man, let's go to The Blue Note." The session started at one-thirty or two and went to four in the morning every night. So we would go down there and play and make connections. Then from there we would go to Bradley's. We would do that a couple times a week. It wasn't really to make a name. It was just because we were really, really trying to learn how to play. That's always been more my concern than career-type stuff. I think now with younger musicians, it's a different attitude. They come hungrier, as far as their personal career is concerned – which is not a bad thing. But I think they're not quite as hungry to just go to somebody's house and practice. This is not to dump on the younger generation, it's not all their fault. We've lost so many of our masters in the last 10 to 15 years. There's not a Freddie Hubbard here, a Betty Carter, an Art Blakey – the real grad schools to nurture young musicians.

**JJ:** Talk a little bit about the transition in your life and perspectives when you moved from New York to L.A. to join *The Jay Leno Tonight Show* at the end of May in 1992.

**RH:** I enjoyed it. I had just gotten married and we actually just bought a house here in Jersey. At the time I was playing with Branford's quartet and trio, and we worked like 250 dates. I was ready to be done with the road for a little while. But, when we got there it was a lot of work because Branford was still working with his quartet. So we were doing a lot of seven day weeks. We'd do the show the whole week and then go out on the weekend. We were grinding. I enjoyed the California lifestyle up to a certain point. There's a certain sameness about it that is a bit monotonous after a while. I much prefer playing music in New York. But I did get a chance to work on lots of film and television and different types of music which was a great experience. The jazz scene is here in New York for me – at the highest level.

**JJ:** What was some of the behind-the-scenes and unexpected things that you experienced when you began the show?

**RH:** Well, one of the unexpected things was that we really only did maybe four or five hours a day on a typical day. Sometimes we would have to play with other guests or do pre-recorded stuff, and that took a little more time. But, it can be quite tiring, quite grueling – especially when you can't really make mistakes. There's a bit of tension there that's a little bit unnerving. I didn't have any expectations. I just went in there and tried to do my job. You kind of got used to seeing

the movie stars after a while. It was always the athletic guys that were most awe-striking to me – Magic Johnson and others. And on the extremely positive side, you get paid every Thursday. We all shared in the writing and arranging duties. Whoever had a tune or an idea or an arrangement – it was always welcome, with Branford there, as well as Kevin. It was great to write for the band, and get paid for it. I learned a lot about the business and if they use it in a reuse, how much that is versus a first-time use ... when you talk you make a little more money for saying something.

**JJ:** When you were playing on *The Tonight Show*, obviously you were answering to Branford or to Kevin, who were leading the band, I take it. What kind of dynamic going on? Were there producers informing the band or the leaders what needed to be done that caused any kind of tension?

**RH:** Yeah. They wouldn't let us do our job after a while. They wanted us to be like what Paul Schaefer did on Letterman. We would call ourselves the highest paid wedding band in the world. We had our fun. We would slip in some hip stuff every now and then. But when David Letterman went to CBS, he was just killing us. We were not the number one late night show. And when that happened, it was, of course, the musicians' fault.

**JJ:** Any particular funny or interesting or dramatic moments that you'd like to share?

**RH:** The one that sticks out, that comes to mind right away is we did a gig, it was a private gig, not involved with the show, but it was Jay Leno and *The Tonight Show* band, and the gig was for the sequestered jurors in the O.J. trial. I don't even remember where it was. We were about to leave and Jay asked me and I think Smitty, Marvin "Smitty" Smith, to ride with him. We were driving in the Bentley. We went and did the gig, and the gig was just crazy. We knew the whole monologue would be O.J. jokes. So, we would always tease each other about that, about the whole situation because it was very racially charged.

**JJ:** How did your work on the show and studio work impact your creative juices?

**RH:** I think it enhanced them. I did my first two records when I was out there and I started doing more work as a leader than I'd ever done. It's easier to get a gig if you tell people you were the bass player on *The Tonight Show*. After a while, trying to maintain a career and do that got really grueling – and then starting a family as well. I didn't really need to do anything outside of the show. The show was definitely sustaining our lifestyle. We played a gig every Thursday at the Bel Age Hotel in Hollywood. We played with cats from New York – when they would come out and didn't want to bring a band or it wasn't cost effective for them to bring the whole band.

**JJ:** You mean the monotony of it just kind of eventually got to you?

**RH:** Yeah. It had become the same thing. When we first got there, there was a lot of Country [music]. They would consider Branford's input. So we had Joe Henderson come on, and Marcus Roberts, Betty Carter. When Branford was there, and I think partly when Kevin was there, we had people sitting in with the band – Roy Hargrove, Rachele Ferrell, Marcus Belgrave. It was loose. It became whoever was in town, a friend of ours – we would invite them by. Then that became a real political thing. Record companies started saying, "Well, we want this artist to sit in with the band and you could have this." So they really started using it as like a political ploy. The people at *The Tonight Show* started getting hip to that too. They said, "Oh, we can do this."

**JJ:** So they saw what you were doing for fun, and they wanted to convert it into their forum for their music and business friends – as opposed to yours. But evidently, the reason it worked so well for you guys was because these were your friends and guys who you played with.

**RH:** Exactly.

**JJ:** So while the show had many positives, you were looking for more creative outlets.

**RH:** Physically my chops didn't deteriorate. I think they actually improved because I worked at it. But my mental chops ... I had to redevelop that, not having to say everything in a four-minute segment. One of the first gigs I did that helped that was with Pharoah Sanders. I played with him. He had just married a woman in L.A. and he was living out there. He has a different band in every part of the world. I got a chance to play with him a lot.

**JJ:** Right now you're very involved as Associate Professor of Jazz and Contemporary Studies at the University of Michigan, and you've been doing that for several years. How has your work as an educator enhanced your perspectives and understanding of the music and your creative process?

**RH:** Well, it's really made me explore. I think when you're teaching someone how to play jazz or how to improvise, it can be very vague. When I first started I just told them what I did. I realized that doesn't work for everybody. If there's a person that transcribes all the time and they have all these transcriptions but they're still not growing, how do you make that connection? How do you make them feel the creative spirit? How do you help them find their muse where they really are creating something? Being in touch with those types of goals or values helps you stay in touch with them. I have about 10 [student] bass players. I made them all write a blues with lyrics. It is Ann Arbor, it's not Detroit. There's a cultural divide there. A lot of the students haven't played with very many black musicians. So, at first I bit my tongue a little bit, but then I said, "Now you all gotta go hang out with some brothers. It's not just about the notes." It's

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about how you carry yourself. If there's a pretty girl in the front row, does that change the way you play or does that help you inspire you in some kind of way? Things outside of what the notes are ... like the meaning behind the notes and the whole cultural white elephant in the room that nobody wants to talk about. Have you ever been to a black church ... experiencing the role that music plays in black families and black culture in the church and all that kind of stuff. People are always surprised that I have 10 bass students.

At Indiana, there were only maybe three or four. There were a bunch of classical guys and there were a few guys that did both. I think it's great that schools are really trying to find the people that have some experience in doing it and not just a Master's Degree in

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thing, although I did work with a lot of great people. I think back then you were just shown the way on the bandstand. I did lessons with various cats, but I would just say that by hearing these great musicians in person, by living in New York all these years - that's your lesson.

**JJ:** Yeah, sure.

**JM:** You know, going to hear Tom Harrell at Bradley's, maybe there was four or five engagements he had there and I was there probably four to five nights each engagement - all three sets! That's the learning experience! Going and hearing Clifford Jordan and then Woody Shaw and Eddie Harris. Just incredible experience! And that's your lesson.

**JJ:** Talk about some of the gigs that really stood out for you with some of these great players.

**JM:** I think playing with Charles Davis in the 90's. That was a real learning experience because he really knew Kenny Dorham's music and also Dizzy's music. He knew a lot of ins and outs in the music that really helped me. I worked a little bit with Louis Hayes and some gigs with Jimmy Cobb once. It's just things like that where either you're going to fold because you're going to say, "Wow! I can never be that great." Or you just say, like, "Wow, man. I want to keep practicing and get better so I have more opportunities like these."

**JJ:** How has your study and practice routine changed over the years since you've been in New York?

**JM:** Well, I guess since I've been here I've edited out a lot of the bullshit. I just try to work on the essentials. I just try to listen to certain players and the way they play and try to copy what they do and work it out for myself.

**JJ:** What's your approach to writing?

**JM:** I wish it was more regular, but it's more of an occasional thing. I start writing stuff when I know there's a record date coming up.

Jazz Studies. I think it used to be, "Okay, let's look at him on paper." I was actually on a committee to replace a faculty member. It's really funny to see these people that have these packages and they've done all these brilliant things. But, then you hear them play, man, and it is awful.

**JJ:** What have you discovered about human nature in your humble trek through the music world?

**RH:** Human nature. I think people are basically really nice. Given what we do as musicians, we see mostly the sunny side of the street anyway. We travel and we have to sit on planes ...

But, the bartender, the person washing dishes - they don't get a standing ovation for doing their job. But after we finish our job, people go crazy.

**JJ:** You've done several recordings. Why don't you talk a little bit about how your first recording came about?

**JM:** I had been hounding Gerry Teekens with Criss Cross Records for two years. I actually had a gig with Grant Stewart, Spike Wilner and Jimmy Lovelace on the East Side. We played every Thursday night and one week, Gerry Teekens walked in and heard me play. The next fall he gave me a record date, which was really great - an exciting moment for me. I did six records for him so it worked out well.

**JJ:** What kind of discoveries did you make about the music business and record industry as a result of your business association with him?

**JM:** I was so into just trying to sound good on the records and do the right thing musically that I didn't study the business as much as I should have then. Gerry wasn't really into the business part of it either. Gerry was more into recording good music, putting it out, and moving on. He didn't really push his artists to get them recognized. His philosophy was, "I recorded you. I'm going to distribute these CDs all over the world, and that's enough." In a way, it's a lot better than nothing. I learned more from the record business these last two years - with my last record on Reservoir and doing my own thing here with *The Strings*.

**JJ:** Talk about your new recording with strings, *My Old Flame*

**JM:** I think the record came out very well, and I think the reason why it came out well is because of the experience that I gained recording for other labels. I kind of knew what it would be like in the studio. Everything went very smooth and everybody had a good time. I think that shows on the recording. It was definitely a learning experience though. I mean you don't realize how much responsibility you really do have when people start calling you and need to know answers. You have to make sure all the funds are correct and everybody gets what they're supposed to. It's a lot to do while thinking about your own playing. What I did learn is that I don't really want to be a record producer for my own records. I

**JJ:** What do you do to decompress?

**RH:** I love to cook. I love food in general, but I do like to cook and play sports. I'm a basketball fan. I play basketball.

**JJ:** If there's a connection between music and spirituality for you, could you share that?

**RH:** I don't really take responsibility for anything that I'm doing. I really try to remain open as a musician, as a vessel, for whatever is going to happen. Look at it as God or look at it as the unifying energy of everyone combined. I know that I've played things that I've never practiced, never played in my life, and I know there's something bigger than me that is responsible for that. ■

want somebody else to produce them because I want to just think about the music, but I couldn't do that this time. I had to plan rehearsals and get new string players and get music to people. It just got crazy, and I couldn't really concentrate on my own playing, but luckily I've been practicing for this date for almost a year, so I felt like I had put in my time. Basically I learned the complete Bird with Strings record - all of Bird's solos. I learned a whole bunch of Louie Armstrong's solos too because I knew if I got Marty Sheller to write the string parts, the strings would be hip and beautiful and I just wanted to be able to go into a situation where my phrasing was cool and it felt good. Plus I memorized all the scores. When Marty sent the scores to me, I memorized them on piano so I could play the scores like I was playing a tune. I felt confident going in.

**JJ:** How does teaching impact your artistry?

**JM:** I'm teaching at Rutgers and New Jersey City University. I feel like I need to practice to try to stay one step ahead of my students. I like teaching because it gives me reason to "shed" and learn tunes and concepts. A couple of my students are really into writing tunes in odd meters, and I've never really been into that. So I love the teaching for that reason. It inspires me. Young kids have a lot of positive energy and they're dreaming about their lives and you can feed off that.

**JJ:** Talk about some of the artists you've been performing with.

**JM:** Lately I've been playing a little bit with Ralph Bowen, which is another great experience for me. Living in New York at this time and being the age that I am, a lot of my peers are just some of the baddest cats out there. So, playing with them is a beautiful thing. It's exciting for me and it also keeps me focused on trying to get better and trying to play on a higher level. I sub a lot with the Village Vanguard Band. So, there's learning that music, learning Thad's music and Jim McNeely's music. There's a lot of opportunity here in New York just by hanging out with your peers. The gig that changed my career and my

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life was playing with Ray Barretto. He was really the first person that gave me a real jazz gig, even though it was Latin jazz. We traveled all around the world playing the best venues, and we played our own stuff. We played my tunes, Robert Rodriguez's tunes, Myron Walden's tunes. That gig was when I thought to myself, "Yeah, I can—not only do it but I can survive in this business doing what I do..."

**JJ:** Having facility on piano is so important when you're playing another instrument.

**JM:** Oh, yeah. Well, I find as a trumpet player—if I sit home and I start practicing what I'm going to play

on a particular tune and then I go to the gig, that's what I play on the gig. I feel hindered, creatively. But when I sit at the piano and play those things, and I hadn't played them on trumpet yet, then I go to the gig, I feel something different comes out ... like my creativity is on a good level, it's in a good place. There's something about not working it out on the trumpet, having it in your head and having it played out on the piano for a long time that gives it a certain amount of freshness that I really dig.

**JJ:** Tell us about your association with Marty Sheller who arranged the music for your album, *My Old Flame*, which you've just recently released.

**JM:** I met him about five or six years ago. I didn't

know much about him, but as soon as I met him and I played in his band, with his music, his nonet music, octet music ... I started to realize what a great writer he was, as well as a great person. He was nice enough to lend me his scores to the octet music, and I studied his scores. Basically I was studying with him. So when I got this idea about doing a record, a string record, he was my first and only choice. He had written the Woody Shaw version of "We Will Be Together Again" back in the 70's, or early 80's. That was one of the first things I heard when I was young. So that's been in my head for years. I just felt really lucky to know Marty at this time and have an opportunity to do this with him. He's a great musician. He's really a bad dude, man. ■

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rhythm team of Dwayne Burno and Gerald Cleaver is buoyant and sharp, always keeping things moving along at a good clip and sharing Pelt's sense of dynamism.

While *The Talented Mr. Pelt* may evoke the classic quintet dates of the aforementioned trumpet masters, this set avoids nostalgia and the been-there, done-that syndrome. This album never feels as if its makers were trying to recapture some idealized hard bop epoch. While it is indeed loaded with the *qualities* of the now-mythic Prestige and Blue Note classic discs, Pelt's 5tet never seeks to *emulate* them – they're happy to do it, dare I say, their way. Highly recommended to bop and hard bop stalwarts, and it's a good entrance point for neophytes too.



## SUZANNE PITTSO

**OUT OF THE HUB: THE MUSIC OF FREDDIE HUBBARD.** Vineland Records. [www.suzanepittson.com](http://www.suzanepittson.com). *Our Own, Up Jumped Spring; Out of the Hub; Bright Sun; True Vidions; You're My Everything; We're Having a Crisis; Moment to Moment; Lost and Found; Like a Byrd; Betcha By Golly, Wow!*  
**PERSONNEL:** Suzanne Pittson, voice; Jeremy Pelt, trumpet & flugelhorn; Steve Wilson, saxophones; Jeff Pittson, piano and Fender Rhodes; John Patitucci, bass; Willie Jones III, drums.

By Bob Gish

Some controversy exists over just what makes a jazz vocalist. Listen to Suzanne Pittson and you'll know. So it's a perfect match for her to make a recording devoted exclusively to the compositions of the inimitable jazz composer and musician Freddie Hubbard. Pittson does his songs up royally and the musicians on the project are up to the task too, deliv-

ering first rate performances on every track.

Jeremy Pelt's trumpet points the way with great unison lines with Pittson. The other Pittson, husband Jeff, on piano, lives up to the standards of their shared names – and their mutual love of jazz.

Suzanne Pittson more or less fell in love with jazz as a teen ager when she first heard Freddie Hubbard play with Wayne Shorter, Herbie Hancock, Ron Carter, and Tony Williams. That was an imprint to last a lifetime, taking Ms. Pittson through classical training and a graduate degree in music but always leading her back to jazz and the yearning to perform as a jazz vocalist. Her homage here to Hubbard is an extension of years of transcribing and singing Hubbard's songs and harmonies.

All eleven tracks live up to the genius and expected quality associated with Hubbard and his legacy. You can't just spontaneously sing the songs heard on this recording, and still get the lyrics out of your mouth in an intelligible way. Improvisation is another matter and its here in grand order – Pittson's scating growing out of her understanding of theory and the piano.

"Out of the Hub," the title track is a tour de force, full of all the runs and riffs of a joyful jazz ride. The same goes for "Up Jumped Spring," a personal favorite of this writer's. But then who's to choose, all of the songs here, as conceived and arranged, sung and played are the stuff to blow you away – much in the same way Pittson was blown away when she first heard Hubbard when she was a teenager.

Every musician, of whatever persuasion, can point to that special time when they knew music would be a large if not the controlling part of their life. Maybe it's listening to Johnny Smith at Eddie's Lounge in Colorado Springs those many years back which seem as fresh and recent as yesterday, if not this morning. Each person provides their own lyrics and memory of melody.

So there's an extra benefit to this CD, and that's empathizing with Pittson's inspiration and motivation for Hubbard as hero. One could do no better than the result, only a partial culmination, heard in Pittson's beautiful vocals. Check out "Bright Sun" a poignant account of every artist's, especially jazz artists' compulsion for epic quest.



## MIKE PONE

**G.W.B. SHUFFLE.** M.A.P. Records. *But Not for Me; Ciao Sonny; Black Orpheus; Craftmeister; East View; G.W.B. Shuffle; Night Out; J.C. The Goober; King of Cancun.*

**PERSONNEL:** Mike Ponella, trumpet, flugelhorn, piccolo trumpet; Marshall McDonald, tenor sax, flute; Conrad Herwig, Scott Whitfield, trombone; Mark Templeton, Piano; Bruce Eno, acoustic bass; Clark Eno, drums and percussion.

By Bob Gish

If swing is defined, in part, as music which propels itself forward, then this is one swinging, propelled CD. Ponella comes on strong, ready to play from the get go. He's joined by trombone twins Herwig and Whitfield and a bunch of special guests, including Toshiko Akiyoshi, Paquito D'Rivers, Barry Finnerty, Lew Tabackin, Howard Johnson, and the third trombone muskateer, Slide Hampton.

The arrangements are swell, some of them Latin (Afro-Cuban), some of them with unique instrumentation of tuba and piccolo trumpet as an extra bonus. Then there are the vocals, another benefit, by the likes of Ponella himself on such tunes as "Ciao Sonny," one of his half dozen or so original compositions. It's by no means a Ponnella monopoly though, but a virtual campground of collaborators. Howard Johnson's tuba solo on "Black Orpheus, is a quirky case in point.

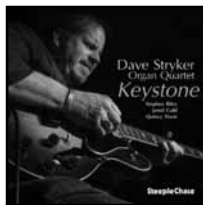
Mark Templeton's piano rings true in "Craftmeister," a tune and arrangement in the tradition of the Jazz Messengers. And Toshiko Akiyoshi reinforces the piano presence on "The Goober," a tune originally written for Clark Terry by Wayne Andre, and much more demanding of respect than its title might suggest.

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Ponella's trumpet sounds forth forcefully, ever the prince of the gathering, as if to say, "We're not that unusual – jazzers all! Throughout all the cuts too it's clear to see and hear the kinship of trumpet and trombone in the royal panoply of jazz big bands. Salutes and accolades all around!



## DAVE STRYKER ORGAN QUARTET

**KEYSTONE** – www.DaveStryker.com. Keystone; Can't Buy Me Love; Sentinelese; Lady Sings the Blues; The Rose (For Mike Rosinsky); First Strike; Tenderly; Watch What Happens.

**PERSONNEL:** Dave Stryker, electric guitar; Stephen Riley, tenor saxophone; Jared Gold, Hammond B-3 organ; Quincy Davis, drums.

By Mark Keresman

Here's another contemporary take on the jazz organ group sound, but it's not "just another" in the wave of albums in that vein. While *Keystone* is based in the classic earthy style of Smiths Jimmy and Dr. Lonnie, the vibe that Stryker's combo goes for is a little less grits-and-gravy and more hard bop urbanity...not that it's a bad thing, mind you.

The standard "Tenderly" is a fine signpost for this album – with a mid-tempo gait, Stephen Riley's tenor is lithe and chilled-out, echoing tenor icon Lester Young, Stryker comes on chunky, confident, and a bit pensive, Jared Gold's organ simmers with restraint, adding some neat agitated motifs, and Quincy Davis is propulsive yet sparse, never overplaying but tantalizingly "underplaying" with some judicious explosions in lieu of a solo.

Which is not to imply there are no cooks in this set – just the opposite. Stryker's original title tune opens the set with some hot playing, especially Riley's impassioned, out-flecked solo and Gold chugs and careens like the proverbial runaway train. "Can't Buy Me Love" (inspired by Stanley Turrentine's take on that Beatles' chestnut) starts out with mellow swagger, then works itself into an insistent groove that's likely habit-forming; Riley inserts some cathartic semi-free trills. Stryker's solo is blues-rich with some nods to the master Wes Montgomery. "Lady Sings the Blues" is just that – the deep, dark, late-at-night blues. Riley especially shines here, with subtle echoes of Hank Mobley and Stan Getz.

*Keystone* is no trip down memory lane, no "revival" of the styles of yesteryear – Stryker and company use the classic '60s organ combo sound as a point of departure to make their own unique contribution. Everyone here gets to stretch and soar but

never excessively – this set feels like the work of a band, not just a bunch of players in the studio. If you like the organ/guitar/sax/drums configuration and seek someone doing something a little different with it, pick up on *Keystone*.



## MAMIKO WATANABE

**MOTHER EARTH** – www.mamikowatanabe.com. *A Little Piece for Dance* – *Mother Earth*; *I Remember You*; *Lake*; *The Murmur of the Moonlight*; *The Moon Was Reflected On the Sea*; *Verdure*; *In a Mellow Tone*; *Just Making It*.

**PERSONNEL:** Mamiko Watanabe, piano; Kevin Louis, cornet, flugelhorn (5,6,8); Ameen Saleem, bass; Francisco Mela, drums.

By Mark Keresman

From Japan, pianist Mamiko Watanabe currently makes New York City her home base. A bit of background: Watanabe has been playing since age four and studied at the Berklee College of Music, during which time she won awards for her emerging improvisational skills. She honed her craft with such swells as Joe Lovano, Tiger Okoshi, and Kevin Mahogany. *Mother Earth* is the third disc under her leadership, and it is a good one.

Her approach recalls bebop granddaddy Bud Powell (with her ability to intelligently spin-out rapid-fire single-note lines with ease) and such percussive pianists as McCoy Tyner (rolling, brisk) and Dave Brubeck ("heavy" yet nimble). The opening track, the title tune, But she can be delicate too – "Lake" evokes minimalist key-crackers as Ran Blake and the sweeping mainstream melodicism of Cedar Walton and the late Gene Harris. But whatever mode she plays in, Watanabe's playing has a forward thrust, occasionally fervent, always driving (except on the ballads, of course), swinging in the classic hard- and post-bop ways. Her take on the standard "I Remember You" has the easygoing élan of Errol Garner, as does her beautifully pensive original "The Moon Was Reflected On the Sea," the latter featuring the silky, yearning, almost Bobby Hackett-like horn-work of Kevin Louis. The Duke's "In a Mellow Tone" starts as a wistful ballad, then works it way into higher gear, the rhythm team of Ameen Saleem and Francisco Mela providing lively, crackling, percolating support. The album closes with the punchy, swaggering "Just Making It," which evokes the proud, brassy spirit of mid-1960s Freddie Hubbard and Lee Morgan without ever sounding like them (or the '80s re-boppers, for that matter). "The Murmur of the Moonlight" is a Gershwin-like panorama – despite its dreamy title, it's a brisk, up-and-at-'em-type of tune, something you might hear in a movie

soundtrack when Dudley Moore (himself a fair jazz pianist) or Michael Caine is feeling top-of-the-world.

While it's nothing momentous, *Mother Earth* is a sterling example of a mainstream piano trio disc – immediate, gregarious, stirring, and inspired, with flair to spare, with no superfluous anything. Even better, the trio's collective technique serves the music (as a whole), not individual egos. Like the best piano trios, Watanabe's threesome has the focus and interplay of a working band. It's a cliché, but if the shoe fits, kick yourself with it, I say – Ms. Watanabe has what it takes to be a jazz star.



## MARK WEINSTEIN

**JAZZ BRASIL** – Jazzheads. www.jazzheads.com. *I Mean You*; *Triste*; *Nefertiti*; *Brazil*; *Ruby My Dear*; *Sambosco*; *Dawn's Early Light*; *Memphis Underground*; *If You Never Come To Me*; *Isotope*.

**PERSONNEL:** Mark Weinstein, concert, alto, & bass flutes; Kenny Baron, piano; Nilson Matta, bass; Marcello Pellitteri, drums & percussion.

By Mark Keresman

Flutist Mark Weinstein has an extensive background in salsa, Latin jazz, and modern big band jazz. Odd thing is, in those days – the 1960s – Weinstein was a renowned trombonist (and sometimes arranger) with Eddie Palmieri, Larry Harlow's Orchestra Harlow, and Tito Puente. On the jazz side of the street, with Maynard Ferguson, Thad Jones/Mel Lewis, Lionel Hampton, Clark Terry, and Duke Pearson, and intermingling the two with Cal Tjader. After retiring from music in the early '70s (into academia: Philosophy), he was "born again" as a flutist circa 1978. Weinstein seemed determined to make up for lost time – he's helmed about a dozen discs since '97, some in a Latin/Afro-Cuban vein, some explorations of his Ukrainian/Jewish roots, some jazz, and combinations/cross-pollinations thereof. (He accomplished these with the assistance of such swells as Santi Debriano, Cindy Blackman, Bryan Carrott, Vic Juris, Omar Sosa, and Cyro Baptista.)

His latest, *Jazz Brasil*, is Weinstein's fourth foray into the sounds of Brazil. On this set, he takes three Monk tunes down Brazil way, covers some bossa nova gems, a couple of unlikely jazz tunes, and even a Weinstein original. It's a richly varied set – it kicks off with a brisk, perky (though not saccharine), punchy, and piquant take on Monk's "I Mean You." Drummer Marcello Pellitteri crackles here, sounding more like a percussion section (overdubbing?) than a single drummer while sidestepping any too-busy-ness or clutter. The foursome vigorously swings here, almost like it had

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something to prove. The lads keep it up with one of two Antonio Carlos Jobim tunes, "Triste." The MW4 does what older jazz fans used to (and likely still do) call "cooking on all burners." Wayne Shorter's chestnut "Nefertiti" gets an interesting rendition - it's on the tightrope with "pensive" on one side and "upbeat" on the other. Monk disciple Kenny Barron's solo here is pure poetry. Herbie Mann's early fusion mini-hit/classic "Memphis Underground" steps away briefly from the album's Brazilian theme for some earnest, in-the-pocket, groovin' soul-jazz. Pianist Kenny Barron

### Kneeland Continued from Page 39

move to digital format, the seeming "intangibility" of music seems to lend itself to its notion of music as being "free" in popular culture. This is a mentality that extends beyond people burning CDs straight to the compensation people are willing to offer for a live band. And the days of getting paid to be on a record label are pretty much gone, except at the very top, which only a select few jazz musicians ever get to.

**JJ:** What is it about the business side of music that you find challenging and would like to change?

**TK:** I have no false illusions about some golden age

### Savage Continued from Page 40

with horns for "the city." With the concept in place, I then had to decide on the exact musicians who could take my musical ideas and give them life. I had clear visions of the color, texture and tone for each song, so I listened to the music of many musicians to find the "perfect" artist for the concept. Truthfully, I wasn't sure that any of these musicians would be willing to join me on the project. It was intimidating to ask these jazz greats if they would be interested and willing to participate. But each of the musicians I approached liked the concept and seemed excited about everything. It was a true honor to perform with all these greats and learn from their musical ideas. You asked earlier about mentors. I'd definitely add all of the artists appearing on this album to that list. My entire experience with *Welcome Home* from start to finish was just amazing. Fittingly enough, the musicians who perform on the album are from many different places. I'm from New Hampshire; Bobby Watson is from Kansas City; Joris Teepe is originally from the Netherlands and resides in New York; Jeremy Pelt and Peter Retzlaff are based in New York; John Funkhouser and Yoron Israel are from Boston.

**JJ:** How does your life in the academic world at Berklee challenge, support and/or enlighten your creative pursuits and dreams?

### O'Connell Continued from Page 43

**BO:** I think the internet has "devalued" the music that we create. The greater exposure that the internet provides for your music is a positive thing. However, the reality that much of your music can be acquired without any royalty to the composer or performer is unfor-

gets into the act with real flair, getting in touch with his inner Bobby Timmons (or is that his inner Ramsey Lewis? Whatever.) with some beautifully spare, thick bluesy notes (with just a hint of BBQ sauce flavor). Weinstein himself puts a nifty, novel spin on this by featuring his bass flute, from which he gets a breathy, husky yet debonair tone, swinging all the while. Weinstein's combo satisfies their bebop jones with an achingly pretty, straight-ahead/non-Brazilian-sounding version of Jobim's "If You Never Come To Me." Bassist Nilson Matta gets to shine here with a sinuous, gently buoyant solo. Weinstein's solo floats like an ethereal

appearing in our profession business-wise, or the return to a golden age which never existed. I am speaking economically, not culturally. The advent of digital technology is changing the industry rapidly and challenging the traditional means of how musicians earn a living. The next 20 years will be crucial as we try to find viable ways to present our art and find ways to sustain ourselves economically. I hope that with the death of the CD and physical product - which I lament as a vinyl enthusiast and audiophile - there becomes more of an appreciation for the process of music-making itself and a revitalization of audiences interested in live performances. On another note, with the death of the other aspects

**MS:** Going to school at Berklee has been a wonderful experience for me, both musically and otherwise. Sometimes it's not easy to balance a full course load while continuing my professional career, but I've become very good at time management. In a sense, college is like a miniature world; the sheer diversity of musical genres in one place helps expand my creative horizons. I can perform in a small ensemble or large orchestra, and play every genre from progressive rock to classical to reggae. I have lots of friends from all over the world, so my life experiences and interests - socially and musically - have grown accordingly. Through education I've also expanded my understanding of the music business and opened my eyes to the many cool possibilities out there. On the other hand, college has shown me the darker side of the music business and the reality that making a living in music is a difficult undertaking at best.

**JJ:** If you could wave a magic wand, what are some of the experiences you'd like to have and people with whom you'd like to develop associations?

**MS:** First, I'd want a time machine, so I could go back to the good old days of New Orleans (Dixieland era) and New York (Swing and Bebop eras) and play with all the greats. There are thousands of amazing concerts and jam sessions from those years that are

fortunate for those of us trying to make a living in music.

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

eroms, and Barron's is curt and luminously lyrical.

If you are one that thinks "delicate" when they hear "flute," forget that. Weinstein's approach is full-bodied and surging and loaded with swagger and swing. Like Dexter Gordon, he emotes sturdily, soulfully, and with dignity on ballads ("Ruby My Dear") and can soar like Sinatra winging his way south, to a warmer place, on the up tempo numbers (Joe Henderson's "Isotope")...with the world on a string, naturally. The MH4 play with alacrity and economy (no excessive or rambling solos at all) throughout. All thumbs way up. ■

of the music industry - record labels, booking agents, fewer grants and funding for individuals agencies, and festivals, declining wages - coupled with rising costs of living, it's fairly impossible for any musician to take on all these managerial roles - or pay for them - while earning a living. It's impossible to address all of this without a ten page essay, though I'd love to. I'd recommend a few books like *The Long Tail* by Chris Anderson to anyone interested in these questions for starters. I hear too many musicians complaining about the music business but not getting savvy in business. Let's put our heads together, have a dialogue, and try to find solutions and viable business models! ■

lost to history. It would be so cool to know what Louis Armstrong, Duke Ellington or John Coltrane really sounded like live. Then, I'd go to the future (the 2030s and 40s! And beyond...) to see what new forms of art music and popular music will be made this century (and where this music will be made). And after that, I'd like to go back to the present day and do a stadium tour. It could be with any rock or jazz band. There are so many bands I like that I can't list any one in particular! That's just the musical stuff...

**JJ:** What do you do to recharge your batteries, or decompress from your academic and professional schedule and responsibilities.

**MS:** I like to keep a very steady schedule of practicing and sleep. The practice times and sleep times may be different each day... but I'm fine as long as I do the same amount each day and don't push myself too hard on specific days. I also like to set specific hours aside for certain things: working, resting, jamming, etc. When I have free time, I use it to do things I enjoy - hanging out and jamming with friends, attending jazz/rock/classical/etc. concerts in the greater Boston area, occasionally going to a baseball game or one of the fantastic museums in town. When I'm back on the farm, I love to downhill ski, run and ride my bike. ■

ers think you are."

**BO:** Play the music you really want to play. There just isn't any reason to do anything else. I want to make an honest statement and hope that the music listeners will come along with me for the ride. ■



## Thomson Kneeland

By Joe Patitucci

*"I hear too many musicians complaining about the music business but not getting savvy in business."*

**JJ:** Talk about several associations you've established with influential jazz artists that helped you develop your reputation when you moved to New York in 2003. What kind of impact did each of those make on your artistic pursuits and your concepts of leading a band?

**TK:** Moving to New York City has been a dream come true artistically for me as I've had opportunities to play with and work regularly with many of the musicians I was inspired by in my youth. Albums by Kenny Werner, Billy Drummond, Paul Bollenbeck, Ted Rosenthal, and many others lined my shelves growing up; playing with those same artists has been quite an education and inspiration. Like all of us, I've met so many great musicians through sessions and rehearsals outside of gigs. For every gig I've played, there were probably three to four other sessions just to develop the music and push myself artistically. It's inspiring to me that all the same musicians I admire of an older generation are still doing the same thing and pushing themselves to grow no matter how well known...that's been a lesson in itself that this is a lifelong process we are involved in as artists. As a bass player, it's been particularly inspiring to be part of a rhythm section with some of my heroes that I grew up listening to: Billy Drummond, Gene Jackson, and Eliot Zigmund come to mind. Bill Evans' *You Must Believe in Spring* with Eliot Zigmund is one of my favorite piano trio albums. As far as band leading goes, before I moved to New York, I was leading a group in Boston with weekly gigs for seven years, so I think those chops were already in place for me. In coming to New York City, I really wanted to take advantage of the amazing musicians and resources here and felt I had so much I had to learn in developing as a sideman; so it wasn't until 2010 that I released my first New York City project as a leader: *Mazurka for a Modern Man*

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

**TK:** Many years ago, I was playing a duet with a drummer in Boston and we were trying for some really hip metric modulation and not making it. Cecil McBee, who was observing, kindly pointed out that "two hips make an ass." There's a time for tension and there's a time for resolution, there's a time for doing something interesting musically and a time to just carry your role in the rhythm section. One cat doing something interesting is hip, but two cats at the same time not making it, well, "two hips makes an ass..."

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

**TK:** I can't really single any one artist out, as I grew up listening to this music with my father's vinyl collection. But my early jazz influences were definitely more on the contemporary side with artists like Keith Jarrett, Charlie Haden, Pat Metheny, and on the traditional side, Bill Evans and Coltrane's 60's quartet. Not to mention I grew up listening to progressive rock and fusion and classical composers like Bach, Shostakovich, and Lou Harrison, all of which were very influential and inspiring. I've always wanted to pursue a musical life, and I am very thankful to have been given the opportunity to do so.

**JJ:** How do you balance the drive of the ego for power, fame, recognition, financial success and or security that many of us experience, with your creative drive, and the humility necessary to be a student one's craft to ensure lifelong growth?

**TK:** Unquestionably, the art always has to come first as I could never live with myself if my artistic growth halted for the sake of pursuing commercial success. If I sought power and financial "success", there are many other careers in which it would be much easier to achieve those ends. Of course, we would all like to have a reasonable standard of living, and playing creative music, that's not so easy to achieve in a city as costly as New York. I am forever a student at home with a rigorous daily practice routine, and an extensive music collection and audiophile stereo setup. For me, maintaining growth with new ideas is vital as well as just strengthening the basics. Much of my practice is devoted to core work: time, feel and groove, technique and so forth. The rest I devote to what I term "research and development", exploring new conceptual ideas as well as listening to other artists and composers. I am always trying to stay fresh by immersing myself in other pursuits as well, my latest passion being chess. Like jazz, chess demands an entire vocabulary one needs to learn besides basic theory; the game also offers a rich history of amazing (and very eccentric) individuals who built upon the accepted theory of their time and forged entirely new paths. Like jazz, some of those players are very logical, while some are very much stream of consciousness and improvisational. It's a fascinating game with many parallels to jazz!

**JJ:** How does your work teaching and or conducting



educational clinics and lessons impact your artistry and creative perspectives?

**TK:** Teaching students that are really interested in playing jazz and learning improvisation has really made me appreciate the oral history of this music. It's one thing to learn music from a theoretical standpoint, but jazz is specifically an American cultural achievement that's been passed from musician to musician, generation to generation. And the history of this music is the history of great men and women who have kept the music at high levels of artistry with different ways of looking at and conceiving the music. Being a role model to students clued me from a non-personal perspective that you can't learn this music from a book or even a record. You really have to be actively immersed in a scene, and that's what New York is all about and why we're here. As a result, teaching my students in turn makes me appreciate my elders and contemporaries more and what I can learn from them.

**JJ:** What are the good and bad things you've learned about business as a result of your dealings with record labels (the source for the release of a number of your recordings), venues and others in the business.

**TK:** Well, I think the musicians of my generation and younger are facing the rapidly changing paradigm of the music industry. I self released my fourth CD *Mazurka for a Modern Man* in early 2010 on my own label Weltschmerz Records; I retained complete artistic control of the product from the recording itself, mixing and mastering, artwork, to the liner notes, distribution and more. One often doesn't have these options - and responsibilities - with most record labels. On top of that, when most labels aren't offering money to even cover production costs, what incentive is there to use one? Distribution of a physical product? To where? I haven't bought a CD in a store for years and I'm an audiophile. For my next album, in let's say 2012, I am going to highly consider not even creating a physical product, or if I do, it will involve a vinyl pressing. We already have the capability to sell 24 bit/96KHz downloads online, so why bother with a physical product in a world where the CD is going to be extinct in 5 years? On the dark side of the

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## Matt Savage

By Joe Patitucci

*“I studied piano with Charlie for six years, 2003-09, but he taught me much more than just music. Charlie instilled musical knowledge, life lessons and moral values, all while showing his humor and encouraging new ideas.”*

**JJ:** Talk about your associations with one or more of the influential jazz artists with whom you have worked or developed associations and the inspiration or guidance you might have received, and or the impact on your artistry and life perspectives.

**Matt Savage:** I've been fortunate to meet and play with some incredible greats, including Dave Brubeck, Chick Corea, Wynton Marsalis and Chaka Khan. Bobby Watson, featured on my most recent CD, became a friend back in 2003 when we first performed together. I've studied and performed with more wonderful musicians than I can name... and every experience has taught and inspired me, sparking new musical ideas and perspectives. But my greatest mentor thus far has been the late jazz pianist and legendary educator, Charlie Banacos. I studied piano with Charlie for six years, 2003-09, but he taught me much more than just music. Charlie instilled musical knowledge, life lessons and moral values, all while showing his humor and encouraging new ideas. He explained even the most complex things in a very clear fashion and encouraged me to express my music completely in my own style. I hope to find someone like Charlie in the jazz world today to guide and mentor me as I continue to develop. In short, Charlie had the greatest impact on my life as an artist in every respect, and I was very fortunate to have had my time studying with him.

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

**MS:** I can't really think of any quotes in particular. But Charlie was one of the most inspirational people I've ever known. He was my most powerful musical influence during a pivotal period in my life, so his approach to life provides me guidance in my own life. Charlie had a long and difficult battle with cancer, but one would never have known that from his humorous optimism. Charlie always ended our lessons with a short, witty or silly motivational phrase - usually something like “You da man!” Even if the material we studied was very deep and important - say, a hard classical piece or a song written by a musician who died tragically - he would always temper the seriousness with words of support or advice. Charlie kept this lighthearted mentality throughout his life, even during the most difficult times.

**JJ:** Could you talk about your activities as a composer and some of the processes you go through and or sources of inspiration?

**MS:** Over the last few years, I've been greatly inspired by places to which I've traveled. My newest album *Welcome Home* is based on this idea - experiences in different locations. I usually write my tunes in “batches”; I'll go a couple of months without writing a tune, only to write several songs in a month. This is not intentional. Things just kind of work out that way. Sometimes I'll have a specific deadline for a song, but in those instances I just set aside time and let the music come. Usually, I'll hear a melody or two in my head. If it catches me, I work out the harmonies and arrangements in my mind. Then I sit down at the computer to input the song using Finale. The music is composed in my head, so the actual transcription goes very quickly - unless I'm doing a complicated arrangement. In the past, I didn't compose songs on the piano, but I'm doing more of that now, because I think of many of the ideas while I'm practicing. I can take anything, or any abstract idea, and compose a tune on the spot, but mostly I compose a generic song first and name it later. As for my activities as a composer, I've had many wonderful opportunities. In addition to composing and arranging for my own bands, I've been commissioned to write/arrange/record many genres of music. I've arranged and performed pieces for/with the famed Aardvark Jazz Orchestra, which was loads of fun. I've also written a school theme song for a high school jazz band in Ohio. I've written a pop song as a theme for an autism organization and am currently arranging a jazz version of another song for a different group. I performed a live, improvised accompaniment to a screening of the Laurel and Hardy silent film *From Soup to Nuts*. Since I've already scored big band and orchestral arrangements, I have become particularly interested in film scoring. Many of my newer compositions seem to have the “epic” feel of major motion picture themes. I'd love to explore that side of my abilities as a composer.

**JJ:** What jazz artists or recordings that you heard



first or early on, provided the spark for your inspiration to take this creative path?

**MS:** The straight-ahead jazz of the late '40s through '60s was my biggest influence as a young child. I loved the clear tone and technically difficult phrases of John Coltrane, the innovative harmonies of Thelonious Monk tunes, the sheer speed of Charlie Parker and Dizzy Gillespie, and the long melodic jams of Miles Davis. The first jazz album I ever heard was Miles Davis' “Kind of Blue.”

**JJ:** Tell us about the development from concept to sound of your latest album - *Welcome Home* - which features saxophonist Bobby Watson, trumpeter Jeremy Pelt among others.

**MS:** The album started with the composition of the tune “Picturesque,” which is about my organic farm in New Hampshire, in 2008. I didn't have a title for the song at first and wasn't specifically thinking about the farm when I wrote it, but as I played the tune more and more, I realized how well it captured the farm. I still consider “Picturesque” to be about the farm. Later that year, I wrote “Big Apple Suite.” I travel to and from New York a lot and realized that a lot of my tunes were inspired by places. I looked at some of my other new songs and titles, and noticed that they fit certain settings too - the country, the city, etc. By the time I arrived at Boston's Berklee College of Music in 2009, I already had my plan to record a “travels” album and started to compose music about my new college home. The song “Welcome Home (Boston)” was born. The idea of having many different artists and bands perform on one album was something I had been thinking of doing for a few years prior to the creation of *Welcome Home*. My previous six albums were trio-based, so I didn't want to do the same thing again. As the concept of *Welcome Home* began coming together, I thought of using trios for “the country” themed music and a quintet

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Hear Matt performing with his group at  
Dizzy's Club Coca Cola on Monday February 21.  
[www.savagerecords.com](http://www.savagerecords.com)



## Sara Serpa

By Joe Patitucci

*“Life, like music, is a challenge, full of risks, so I guess I need to keep an open mind, positive attitude and accept what I have at the present moment.”*

**JJ:** Could you talk about your activities as a composer and some of the processes you go through and or sources of inspiration?

**SS:** I had never thought about myself as a composer until the day I had an assignment for school to write a tune based on a scale. Immediately I became fascinated with the process of sitting at the piano, finding chords, colors, melodies. I started paying more attention to other musician's compositions and trying to understand what they were writing and playing. It is an endless process, as you always find new ways of writing music, but it's definitely great to express myself through composition and tell my own stories in the music I write. Inspiration comes from Nature, from the people around me that I love, from the music I love, books, art, movies...and a focused mind.

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

**SS:** From my voice teacher: “The sound we hear is a final result from a very complex physical, emotional and psychological process.” From Ran Blake's latest book “Primacy of the Ear”: “You cannot define your individual place in a great musical culture if you do not understand that culture, and the only way to understand is by listening. No musician is an island.” And an incredible DVD called Intangible Asset N° 82 – about an Australian drummer, Simon Barker, who travels to South Korea searching for a Korean Shaman drummer, Kim Soek-Chul. I highly recommend watching this DVD.

**JJ:** Could you tell us about one or more timely, coincidental or serendipitous meetings or momentous events that have helped your artistic and or career pursuits?

**SS:** Moving to the United States was very important to my musical growth – the musical environment and the richness of the music culture is very inspiring and challenging. Meeting Dominique Eade was the reason I went to New England Conservatory, where I met Ran Blake and Danilo Perez. Being their student and collaborating with both Danilo and Ran, was definitely important to build my vision and character as a musician. In addition, being contacted by Greg Osby on Myspace, gave me the opportunity to record with him, to be part of his label, Inner Circle Music, and perform with his band at The Village Vanguard

– one of my favorite clubs in the city – during my first year in New York. And being in New York, along with my husband, guitarist André Matos, has been and is a very important part of the journey. When you live in a city where there are so many incredible jazz musicians and so much history, your perspective about music and life changes drastically.

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

**SS:** Miles Davis and his quintet with Herbie Hancock, Ron Carter, Tony Williams and Wayne Shorter. The music they made completely blew my mind. One of my first jazz albums was Bill Evans *You Must Believe in Spring*. I love this record. And Ella Fitzgerald – when I first heard her incredible solo on “How High the Moon”.

**JJ:** How do you balance the drive of the ego for power, fame, recognition, financial success and/or security that many of us experience, with your creative drive, and the humility necessary to be a student one's craft to ensure lifelong growth?

**SS:** That's a good question. How do we balance all those aspects of life? In the end, fulfillment comes when you make great music, with great musicians, to a great audience, and experience that feeling multiple times. Those kinds of experiences, that not only touch the musicians, but the people around you, are a blessing. Life, like music, is a challenge, full of risks, so I guess I need to keep an open mind, positive attitude and accept what I have at the present moment.

**JJ:** Could you talk about your discoveries about human nature as a result of your earlier studies in college in Psychology and Social Work, and your experiences as an artist and in the music/jazz business world which are laden with challenges and pitfalls?

**SS:** I feel that having had such a background makes everything very relative. There are many different realities in this world – I have worked with refugees, at a Psychiatric Hospital, and at an Orphanage. Life is



cruel and difficult for many people. I am fortunate to have had the opportunities I had, and to be where I am.

**JJ:** How did the experience in the academic world at Berklee College of Music challenge, support and or enlighten your creative pursuits and dreams?

**SS:** I have attended Berklee College of Music and New England Conservatory. For me it was an incredible experience, because I had all the time to focus on learning, practicing, listening and playing with other musicians. Boston is a very peaceful city and it was very easy to be focused and to work intensively. I also had amazing teachers, who have helped me a lot, and are a big inspiration in my life.

**JJ:** What are the challenges you face as an independent artist?

**SS:** As an independent artist everything that happens in my career depends on me and on how much time I put in all sort of things. Not only playing and practicing, but also finding gigs, producing and releasing records, making connections, promoting my work. In a way it's great to be able to control many aspects of my career, but on the other hand, it's very exhausting and time consuming.

**JJ:** What do you need most to learn and implement about the music business and or marketing to empower yourself and succeed as an independent artist and music industry professional?

**SS:** I would welcome any suggestions from music industry and marketing professionals.

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

**SS:** Reputation and fame are very relative. If there's commitment, search for growth and joy. People will listen to our music. That's the most important thing – to connect with others through music. ■

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



## Jovino Santos Neto

By Eric Nemeyer

*“I have recorded with people who are so widely different in their personalities and their musicality and their approach to music ... it’s really something to say about the power of music as a language communication. I can walk into a place and there is a person that you barely know, and suddenly you trade a few words and you start to play the music and boom. Suddenly you have such a deep connection.”*

**Jazz Inside:** Talk about your current project, *Veja O Som, See The Sound*. You recorded each track with a different artist.

**Jovino Santos Neto:** Well, it was a funny thing because what I had in mind at that time - and it was about a year ago. The project was done over the year of 2009. So right around January 2009, I had a lot of things that I wanted to do. I wanted to do a solo record. I wanted to do a record with my band based here in Seattle. I was talking to Richard Zirinsky from Adventure Music, and he actually suggested to me. It was a time when the economy was really bad, and everybody was really uncertain about what was happening. And he said, “Hey you know what? I think that what people would love to have, is a project that in a way focuses on the interpersonal warmth and relationship. The kind of thing you can only have when you put two people together in a room and let music happen spontaneously.” So we started to toss that idea back and forth and said, “Hmm, hadn’t thought of that.” Even though I always loved to play duos, but I had never thought to do a record of duos. And then we started to draw a list of people. I drew a list of my favorite musicians. He drew a list of his. So we put it together, the two lists. We started calling them. And it turns out that, you know, some of them were either passing through Seattle, or I was going to New York and recording. And so originally it was going to be one CD. But the number of people that were interested in doing this kept increasing. Eventually the project grew to be a two CD project and it ended up, it was originally going to be 19 tracks. It ended up to being 20. Ten tracks recorded in Brazil, ten tracks recorded in US. I like the symmetry of it, to have a two record with two people, done on two CDs, and done in two countries. In a lot of cases, it was really kind of like a getting to know the person while recording the duo with them. So in a lot of cases, it’s really the first take that is on the CD. Each one of the duos has a little story behind it and each one of them is real. It’s beautiful moment in a musician’s life to be able to meet and encounter other musicians. You know some of them are such amazing accomplished musicians who just kind of put them-

selves in this kind of vulnerable to just kind of come and play with me. A song that often they don’t know, and often I don’t know that much either.

**JJ:** So in other words, everybody read the new tunes down on the spot and then you kind of shaped them right there. Nobody got any advance sheet music.

**JS:** No, no. Not really. In the case of like Gretchen Parlato, great singer, she came and I had never met her. We had talked. I had actually recorded with Joe Locke previously, and Joe kept telling me, “You have to check out this girl Gretchen Parlato, she’s an amazing vocalist.” So I just went on her website. I found her then sent her an e-mail, she writes right back saying, “Sure. I’m going to be in Seattle in a couple weeks.” So I said, “Oh let’s do it then.” So just kind of talked on the phone what song we were going to do, but that was all. When we went to the studio it was a song I sort of knew, Jobim’s “How Insensitive.” It’s a song that I’ve played sometimes with my own band, so I had kind of a shape for the song in my head already. So the first take we did, I started to do that. She started singing. The moment she opens her mouth, I go, “Oh no, that’s not going to work. The way I’m playing is not going to working with the way she is singing.” So I had to immediately revisit the entire approach to the music, to the dynamics, to the sensitivity of it. And then we did a second take. And with that second take we met kind of half way. She heard me, I heard her and we created this really beautiful thing. And then we went ahead and did a third take. The third take is so out that actually I ended up using the second one. The first one was like, who are you? The second one was like, oh I see. And the third one we just flew out there. The song was just left behind. But this is also a project that not only deals with the duos, but it is also a tribute to several composers. So for me it was also important for me to keep the shape of the song as it is.

**JJ:** What prompted you to move to Seattle?

[www.JoviSan.net](http://www.JoviSan.net)



**JS:** Well, I passed through Seattle for the first time in 1990 when I was still touring with Hermeto. I wasn’t looking for a place to go to but I just had this feeling of wow, nice place. I could live here. I remember telling him that. I was living in Rio at the time with my family and I was very happy there. But as things turned out a couple of years later I just felt that it was the right time for me to leave Hermeto’s band and pursue some studies of my own, and try to focus a bit more on my own music. And Seattle just came right up. And I started contacting people here. The first person I contacted here was Julian Priester, the trombonist. And he said, “Wow, I’m teaching a school here called Cornish, I think you would like this place. Because I know your work with Hermeto and I think that this is a place that would be open enough, that you would feel comfortable with.” So I said, “I’ll give it a shot.” So I came with a student visa with my family, wife and two kids, and things happened so fast. Like in three months, I had already met enough people and I had actually met an attorney that helped me get a green card at the time. And now I’m a citizen and everything. I totally consider Seattle my home. It’s been 17 years already. But it was amazing. I am still amazed how quick things clicked in place, like all the - usually moving from one continent to another with family is a big deal.

**JJ:** What have you discovered about human nature in your travels over the years?

**JS:** Well, that it doesn’t matter where you go. People are actually very similar. Being able to like this project in which I have recorded with people who are so widely different in their personalities and their musicality and their approach to music. But in a way I think that it’s really something to say about the power of music as a language communication. I can walk into a place and a person that you barely know and suddenly you trade a few words and you start to play the music and boom. Suddenly you have such a deep connection. ■

## Bill O'Connell

By Joe Patitucci



*“You have to believe in yourself and be able to appreciate the good times and endure the inevitable rough times that a career in the arts will have ... being a musician is a lifelong journey.”*

**JJ:** Talk about your associations with three of the influential jazz artists with whom you worked early in your career. How did those associations develop? What kind of impact did each of those make on your artistic pursuits and your concepts of leading a band?

**BO:** Mongo Santamaria: I worked and composed and arranged for Mongo for two years in the 70's. This was my first “road” gig. In that time I really solidified my “latin” chops. I had been playing some salsa gigs in New York, but while playing with Mongo I really started to hear and internalize the Latin percussion and the way it all fit together. It was a great band with great musicians like Roger Rosenberg, baritone sax, and Steve Berrios, drums. Also Mongo encouraged me to write for the band, and he recorded some of my tunes and that meant a lot to me. Certainly playing with Mongo helped inspire my love of Latin-jazz. Sonny Rollins: I also worked with Sonny Rollins for about a year in the late 70's or early 80's. To accompany and play with the energy Sonny puts out was an invaluable experience. Playing with someone as strong as Sonny certainly raised my level of playing. Chet Baker: Around that same time - the late 70's - I spent six months working with Chet Baker. I loved accompanying Chet, whether he was playing the trumpet or singing. I loved the sensitivity in his music. On the other hand, I remember hearing Chet playing ridiculously fast lines on the gig and going home and trying to approach his fluidity. I feel blessed to have played with these great musicians and I try to bring the same spirit and passion to my music that they do. I love playing modern jazz and Latin-jazz and working with these artists set me on my own musical path.

**JJ:** Could you tell us about one or more other timely, coincidental or serendipitous meetings or momentous events that have helped your artistic and or career pursuits?

**BO:** In the early 70's, a trumpet player friend of mine - Steve Gutmann - was playing in a salsa band and they needed a piano player. I didn't know how to play the music but was intrigued by the energy and swing of Latin music. I went to a rehearsal and luckily they liked my jazz chops while I learned to play a montuno. That started my life-long love affair with Latin-jazz.

**JJ:** Could you talk about your activities as a composer and some of the processes you go through and or sources of inspiration?

**BO:** Composing has always been a big part of my life. I started writing music in high school. I wrote a piece for my high school orchestra. I went to the Oberlin conservatory to compose modern classical music. I've always cared about finding a new melody, chord progression and writing a new tune. I can be inspired to write music by life's events but often the inspiration for a tune is less obvious. Life goes on and so does the music. After I developed as a composer I decided that I wanted to be a player as well. I definitely think of myself as a pianist and composer.

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

**BO:** I studied piano with my uncle, Bill Wisnewski through high school. I think through him I got a sense that if you worked hard enough and kept practicing, good things would happen. I think he's right.

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

**BO:** I first heard John Coltrane's *A Love Supreme* in High School. I didn't “get it” upon first listening. Six months later I put it on and it all made sense to me. After Coltrane I checked out Miles and then all the other great jazz artists.

**JJ:** Tell us about your association with Dave Valentin, with whom you've had a long time association recording and composing.

**BO:** Dave Valentin says that we met while we were both playing one night with different salsa groups. It was a long time ago and I don't remember so I'll take his word for it. I had subbed on Dave's band a few times before he asked me to join his group. We did a record called *Kalahari* for the GRP label. That was the beginning of a 25 plus year musical relationship and friendship. Dave has always appreciated my abilities as a pianist and composer and I have always loved his melodic sense and flute playing. He is a natural musician. We also share a deep love for Latin-jazz. I have recorded many CD's with Dave and traveled all over the world with him. We just finished his next CD which

should be out later in 2011. Dave is a great friend and I truly value our long musical relationship. I look forward to more great music with Dave in the future.

**JJ:** How do you balance the drive of the ego for power, fame, recognition, financial success and or security that many of us experience, with your creative drive, and the humility necessary to be a student one's craft to ensure lifelong growth?

**BO:** You have to believe in yourself and be able to appreciate the good times and endure the inevitable rough times that a career in the arts will have. I just want to play and write music to the best of my abilities. I hope that listeners can pick up on the sincerity and honesty in my music. I have always felt that being a musician is a lifelong journey.

**JJ:** How does your work teaching and or conducting educational clinics and lessons impact your artistry and creative perspectives?

**BO:** I have always taught piano/jazz in my professional life. Currently, as well as having private students, I teach at the Lagond Music School in Elmsford, NY and at Rutgers University. I've always felt teaching is a positive experience. It's a way to share your knowledge with others and also on occasion learn from your students.

**JJ:** What are the good and bad things you've learned about business as a result of your dealings with record labels - the source for the release of a number of your recordings - venues and others in the business?

**BO:** Music is a tough business. Right now I feel I need a record label to help me promote my music. However the business is changing rapidly and perhaps in a few years I will think differently. In my early days I did not spend any time thinking about the business of music. All I thought about was the music itself. Today I think it is incumbent on any artist to be aware of the business of music and to build one's career.

**JJ:** What is it about the business side of music that you find challenging and would like to change?

*Continued on Page 38*

[www.billoconnell.net](http://www.billoconnell.net)





Jon Faddis

Credit: Eric Nemeyer

## Trumpeter Jon Faddis With Juilliard Jazz Orchestra Performing Miles Davis/Gil Evans' *Porgy & Bess*, February 25

Trumpeter Jon Faddis will be appearing as soloist with the Juilliard Jazz Orchestra in the Miles Davis/Gil Evans arrangement of Gershwin's popular opera, *Porgy & Bess*, on Friday, February 25 at 8 PM in Juilliard's Peter Jay Sharp Theater. Mr. Faddis will be in residency that week at Juilliard giving master classes and conducting rehearsals. He and Bob Stewart share conducting duties of the Juilliard Jazz Orchestra.

Free tickets will be available beginning February 11 at the Janet and Leonard Kramer Box Office at Juilliard (155 West 65<sup>th</sup> Street). Box Office hours are Monday through Friday from 11 AM to 6 PM. For further information, call (212) 769-7406 or go to [www.juilliard.edu](http://www.juilliard.edu).

Jazz trumpeter and Juilliard alumnus, Miles Davis, collaborated with Gil Evans in 1958 to create the renowned adaptation of *Porgy & Bess* for jazz orchestra. The album, which was a follow-up to *Miles Ahead*, was issued on Columbia as an LP on March 9, 1959 with Miles Davis.

Members of the Juilliard Jazz Orchestra performing with Mr. Faddis will be: Will Reardon-Anderson, Jordan Pettay, Peter Reardon-Anderson, Morgan Jones, Adison Evans, Anthony Lustig, and Lucas Pino on saxophones; Joseph Boga, Kyle Athayde, Riley Mulherkar, and Gabriel Medd on trumpets; Andrew Clausen, Nicholas Finzer, Joseph McDonough, and Javier Nero on trombones; and Alex Wintz, guitar; Samora Punderhughes, piano; Clovis Nicolas, bass; and Joseph Saylor, drums.

A protégé of Dizzy Gillespie, Jon Faddis, he has demonstrated a major commitment over many years to the education of young musicians and frequently conducts clinics and master classes to help the next generation of jazz musicians. Mr. Faddis has been artist-in-residence in the Conservatory of Music at Purchase College, State University of New York, since 1999, where he teaches in both the brass and jazz programs.

Born in Oakland, California, Mr. Faddis began playing the trumpet at age eight, inspired by an appearance of Louis Armstrong on "The Ed Sullivan Show." Three years later, his trumpet teacher turned him on to Dizzy Gillespie, with whom he subsequently appeared at the famed Jazz Workshop in San Francisco. Two days before his 18<sup>th</sup> birthday, Mr. Faddis joined the Lionel Hampton Band as a featured soloist and in the same year was invited to sit in with the Thad Jones/Mel Lewis Big Band on one of their regular Monday night sessions at the Village Vanguard. He toured and recorded with that band for four years and also studied at the Manhattan School of Music during this period. He has appeared on hundreds of recordings.

Juilliard Jazz, under the direction of artistic director Carl Allen, celebrates its tenth anniversary this season and in March presents a *Swingin' Alumni Reunion Concert* featuring alumni of the program performing their own compositions. For more information on this FREE concert on Thursday, March 31 at 8 PM in Juilliard's Peter Jay Sharp Theater, call (212) 769-7406 or go to [www.juilliard.edu](http://www.juilliard.edu). For more information contact: Gloria Gottschalk, (212) 799-5000, ext. 207, [communications@Juilliard.edu](mailto:communications@Juilliard.edu)

## Saxophonist Steve Wilson Celebrates His 50<sup>th</sup> Birthday Leading Five Different Bands Over Six Nights At The Jazz Standard, February 8-13

From February 8-13, 2011, saxophonist Steve Wilson will celebrate his 50th Birthday at New York's Jazz Standard where he will lead five different bands over six nights. The shows will traverse Wilson's diverse career, with each show reflecting a dif-

ferent stage of Wilson's evolution into what NPR describes as "one of the finest saxophonists in the business."

Wilson notes, "*This 50th birthday engagement is a celebration of treasured friendships, creative collaborations, and personal milestones that have given me a wealth of joy, wisdom, incentive, encouragement, and love.*"

"I've been a New Yorker for 23-plus years – and to think that I was going to give it one year to see what would happen. Well, it's been the longest year ever because the music keeps happening and keeps getting better. Pianist Bruce Barth, who will be with me 3 nights of this great week, has been my close friend and musical partner for 22 of those years. It was at his Brooklyn apartment in numerous rehearsals and jam sessions where much of my musical growth took place. And here we are with our just recently released first duo recording. Since those earliest years when I did my first gigs at the age of 12, my journey has allowed me to perform with some of the world's greatest musicians, and to nurture friendships with some of the greatest supporters of our music. Having this celebration at Jazz Standard is significant in that I have an extensive history with this great venue. My good friend and pianist Jonny King chose the house Steinway baby grand piano, and we were the first artists to play there when it was opened by James Polsky. Subsequently I've worked the Standard as leader more than any place else, and as a sideman with many ensembles. For the last 5 years as part of The Maria Schneider Orchestra I'm there during Thanksgiving week, which reminds me...the food. I'm a big fan of Danny Meyer (present owner and NYC's top restaurateur) and his "enlightened hospitality" philosophy on which the greatest staff operates the venue. The artists and the patrons are treated with genuine care that makes you feel welcomed. They make it easy to do what we do. The Standard is indeed a special place, and special home. I'm truly honored that these friends whom I respect and love are gracing me with their presence and artistry for this event. I'm inspired by the past experiences that we've shared, and it gives me great pleasure to consider all of the musical journeys we have yet to take."

*Here is the lineup and schedule of the five different bands.*

**Tuesday, February 8: The Steve Wilson Quartet with Vocalists Karrin Allyson and Carla Cook** With Bruce Barth, piano; Ed Howard, bass; Adam Cruz, drums. This version of The Steve Wilson Quartet is the original, and they have been playing together since 1997.

**Wednesday, February 9: Steve Wilson Quartet** with Bruce Barth, piano; Ed Howard, bass; Adam Cruz, drums. This is Steve's actual birthday. This band was first under the leadership of Bruce Barth and was documented in August of 2007 on his live recording at Visiones (NYC), *Hope Springs Eternal*. Since then, it became Steve's working quartet, and they have recorded several albums.

**Thursday, February 10: Steve Wilson With Strings Featuring Music From the Album Bird With Strings** – Bruce Barth, piano; Ugonna Okegwo,



Credit: Eric Nemeyer



bass, David O'Rourke, guitar, arranger; Lewis Nash, drums, Joyce Hammann, violin; Diane Monroe, violin; Nardo Poy, viola; Troy Stuart, cello. Charlie Parker's seminal Verve Recording (1950), *Bird With Strings*, is still the standard bearer for jazz with strings. Since the original arrangements have become available, Steve has been doing college residencies with this music, working with student and faculty string ensembles. This performance will utilize those original arrangements, plus a few newly discovered arrangements of tunes meant for Parker to record – never before heard – with an all-star ensemble of longtime friends.

**Friday, February 11: Special Edition:** Freddie Hendrix, trumpet; Mulgrew Miller, piano; Christian McBride, bass; Lewis Nash, drums.

**Saturday and Sunday, February 12 and 13: The Leaders:** Geoffrey Keezer, piano; Christian McBride, bass; Jeff "Tain" Watts, drums.

For more information:  
www.stevewilsonmusic.com

## Louis Armstrong House Museum Explores Armstrong and Race

*Plus Presentations and House Tours in Honor of Black History Month*

On Saturdays, February 12 and 26, at both 1:00 PM and 3:00 PM, the Louis Armstrong House Museum (LAHM) will explore the subject of Louis Armstrong and race, from the musician's humble beginnings in segregated New Orleans, to his often quiet but powerful protests for civil rights throughout his remarkable 50-year career. Join the museum's "Satchologist" Ricky Riccardi for a fresh look at one of America's most influential figures. Riccardi will present this unexplored side of Armstrong through private tape recordings and rare footage, including a chilling version of his performance of "Black and Blue" from East Berlin. All presentations are followed by a guided tour of the museum.

Louis Armstrong was one of the world's greatest entertainers. He was loved and revered internationally as the father of jazz. He was a genius trumpeter and singer, a goodwill ambassador, charismatic movie star, and prolific writer. But he was rarely viewed as someone who influenced race relations in the United States and abroad.

Ricky Riccardi is a leading Armstrong expert who joined the museum staff in 2009 as project archivist. Riccardi holds a BA in Journalism and an MA in Jazz History and Research from Rutgers University. He has lectured at the Institute of Jazz Studies, at the National Jazz Museum in Harlem, and at the annual Satchmo SummerFest in New Orleans. Riccardi is the author of a forthcoming book, *What a Wonderful World: The Magic of Louis Armstrong's Later Years*, and the author of a popular Armstrong blog at <http://dippermouth.blogspot.com>

Reservations are required as space is limited. To make a reservation, email [reservations@louisarmstronghouse.org](mailto:reservations@louisarmstronghouse.org) or call the museum at 718-478-8274.



Event attendance is included with museum admission. \$8 for adults; \$6 for seniors/students/children, free for members. The Louis Armstrong House Museum is located at 34-56 107<sup>th</sup> Street in Corona, Queens. For directions, visit [www.louisarmstronghouse.org](http://www.louisarmstronghouse.org).

## Long Island WinterFest – Jazz On The Vine – Returns For Six Weekends of Great Music in February and March

Jazz On The Vine returns as the theme of the 2011 Long Island Winterfest for the fourth consecutive year. From February 12 to March 20, 2011, the East End of Long Island will offer 6 great weekends of an array of superb jazz performances covering gamut of styles and preferences for every taste. Winery tasting rooms are hosting the performances and admission is only \$10 per person at the door, which includes a glass of wine\* and a chance to win a FREE hotel night on the East End with a gift basket of Long Island wines.

The musical calendar will be supplemented by "Inside the 'Out' Side of Jazz", a special, FREE admission discussion series. "Live at the Indigo" -- a Saturday evening jam session at Hotel Indigo -- and "Winterfest Warm-Up," a Friday night jazz session to warm up the environs and start off the weekend with a kick.

Numerous special offers and promotions at tourism-related businesses and cultural venues throughout the region are available, extending your experience to restaurants and award-winning accommodations.

**Fri. 2/11** – 7 PM Hilton Garden Inn "Winterfest Warm-Up" w/ King Scallop Ensemble

**Sat. 2/12**

1PM – Brecknock Hall, Greenport- Inside the "Out" Side of Jazz Discussion with David Liebman and Lewis Porter. moderator Ray Anderson "Trane's Travels: Giant Steps to Ascension."

1:30 – Baiting Hollow – Nick Demopoulos Trio

3 PM – Bedell – Jazz on the Halfshell

3 PM – Laurel Lake – Carlos Jimenez

4:30 PM – Sherwood – Lobenstein/Salerno

4:30 PM – Raphael – David Liebman & Lewis Porter

7-10pm – Hotel Indigo, Riverhead- LIVE AT THE INDIGO

**Sun. 2/13**

2 PM – Borghese – David Amram Quartet

2 PM – Baiting Hollow – Dan Aran Trio

3:30 PM – Osprey's Dominion – Carl Burnett

3:30 PM – Clovis- Julian Waterfall Pollack

**Fri. 2/18**– 7 PM Hilton Garden Inn "Winterfest Warm-Up" w/ King Scallop Ensemble

**Sat. 2/19**

1:30 PM- Palmer- Dida Pelled's Trio

3 PM – Borghese – Bakithi Kumalo

3 PM – Waters Crest – Pearl Street Band

4:30 PM – Baiting Hollow – Champion Fulton

4:30 PM – Martha Clara – Rare Groove Band

7-10pm- Hotel Indigo, Riverhead- LIVE AT THE INDIGO

**Sun. 2/20**

2 PM – Diliberto – Jody Sandhaus Duo

2 PM – Macari – Don Miller & "Bass Station"

3:30 PM – Raphael – Matt Wilson Quartet

3:30 PM – Pellegrini – Bob Magnuson/Glenn Alexander

**Fri. 2/25**– 7 PM Hilton Garden Inn "Winterfest Warm-Up" w/King Scallop Ensemble

**Sat. 2/26**

1PM Southampton Cultural Center- Inside the "Out" Side of Jazz Discussion with Ed Green, moderator Steve Watson "Ellington, Jazz, the Opposites – and You!"

3 PM – Laurel Lake – Monday Michiru

3 PM – Baiting Hollow – Janine DiNatale

4:30 PM Sherwood House – Ahmad Ali

4:30 PM – Martha Clara – Groove Gumbo

7-10pm- Hotel Indigo, Riverhead- LIVE AT THE INDIGO

**Sun. 2/27**

2 PM – Raphael – Isaac Jaffe Quintet

2 PM – Bedell – Matt Marshak  
3PM- Brecknock Hall- Hot Club of the Hamptons  
\*\*\*To be confirmed

3:30 PM – Osprey's Dominion – Vitaly Golovnev  
3:30 PM – Jamesport – MEM3 (Ernesto Cervini)  
**Fri. 3/4 – 7 PM** Hilton Garden Inn "Winterfest  
Warm-Up" w/King Scallop Ensemble

**Sat. 3/5**  
1:30 PM- Raphael- Morris Goldberg & OJOYO  
3 PM – Waters Crest – Oscar Penas Ethereal  
Ensemble

3 PM – Palmer – Tim Siciliano Trio  
4:30 PM Osprey's Dominion – Trevor Davison  
Quartet  
4:30 PM – Martha Clara – Benito Gonzalez  
7-10pm- Hotel Indigo, Riverhead- LIVE AT THE  
INDIGO

**Sun. 3/6**  
2 PM – Sherwood – Ray Anderson Duo  
2 PM – Laurel Lake – Bernal/Eckroth/Ennis  
3:30 PM – Raphael – Alex Sipiagin  
3:30 PM – Baiting Hollow – Tessa Souter  
**Fri. 3/11- 7 PM** Hilton Garden Inn "Winterfest  
Warm-Up" w/King Scallop Ensemble

**Sat. 3/12**  
1PM-Vail Leavitt Music Hall- Inside the "Out" Side  
of Jazz Discussion Lara Pellegrinelli, Adam  
Schatz, Ken Druker, moderator Bob Barta  
"Reaching the Audience: Jazz in the Digital  
Age"  
3 PM – Baiting Hollow – Shenole Latimer Trio  
3 PM – Diliberto – Jane Hastay & Peter Martin  
Weiss  
4:30 PM – Clovis Point – Willie Williams  
4:30 PM – Macari – Nelson Riveros  
7-10pm- Hotel Indigo, Riverhead- LIVE AT THE  
INDIGO

**Sun 3/13**  
2 PM – Pellegrini – Shan Kenner & Raw Trio  
2 PM – Sparkling Pointe – Susan Pereira & Sabor  
Brasil

3:30 PM – Jamesport – Michael Jazz Trio  
3:30 PM – Raphael – Jerry Costanzo Sextet  
**Sat. 3/19**

1:30 PM- Raphael-Bob Cunningham Trio  
3 PM – Martha Clara – Sabroso Latin Jazz En-  
semble  
3 PM – Palmer – Steve Salerno Trio  
4:30 PM – Macari – Kelley Suttenfield  
4:30 PM Jamesport – Iris Ormig Trio  
7-10pm- Hotel Indigo, Riverhead- LIVE AT THE  
INDIGO

**Sun. 3/20**  
2 PM – Bedell – Lauren Kinhan  
2 PM- Sparkling Pointe – Beleza Sol  
3:30 PM – Raphael – Mambo Loco  
3:30 PM – Clovis Point – Marc Devine Trio

All concerts are 2 hours, \$10 admission in-  
cludes glass of wine. Inside the "Out" Side of Jazz  
Discussion are free admission. Hotel Indigo: 1830  
West Main Street, Route 25, Riverhead, NY 11901  
will host Live At The Indigo. Hilton Garden Inn:  
2038 Old Country Road, Rt 58, Riverhead, NY  
hosts Winterfest Warm-Up. For more information  
visit [www.liwinterfest.com](http://www.liwinterfest.com)

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## Playing Our Parts: A Benefit For The Jazz Foundation of America – In Memory of Dennis Irwin, February 22

The Third Annual Benefit Concert for The  
Jazz Foundation of America featuring John Scofield,  
guitar; Joe Lovano, tenor saxophone; Ron Carter,  
bass; Russell Malone, guitar; Mulgrew Miller, piano;  
Benny Green, piano; Peter Washington, bass; Kenny  
Washington, drums; Jesse Davis, alto saxophone; and  
others will take place on Tuesday February 22, at

7:30 PM and 10:00 PM. Admission is \$100 and in-  
cludes a complimentary glass of wine and passed hors  
d'oeuvres. All proceeds support the Jazz Musicians'  
Emergency Fund. *Price of admission, minus \$25, is tax  
deductible. Reservations begin – Tuesday, February 1.*

"Playing Our Parts" evolved out of the medical  
issues that bassist Dennis Irwin faced for which he  
sought help from the Jazz Foundation of America.  
Irwin who was health conscious, did not have medi-  
cal insurance. The Jazz Foundation of America works  
closely with Dr. Frank Forte and Englewood Hospi-  
tal and Medical Center, and arranged for medical  
testing and care for Irwin. During the time he was  
being treated the JFA also was able to arrange for  
transportation to and from treatments for his cancer,  
health foods and more.

Dennis Irwin's career in Jazz began in 1974  
when he moved to New York. He played with Charles  
Brackeen and later landed his first steady gig in trum-  
peter Ted Curson's group in 1975. He accompanied  
such vocalists as Jackie Paris, Betty Carter, Annie  
Ross, Ann Hampton Callaway, Tania Maria, and  
Mose Allison. Irwin played with Art Blakey, Chet  
Baker, and Mel Lewis. He played with Joe Lovano,  
Stan Getz, Johnny Griffin, and Horace Silver as well  
as with Brazilian musicians Duduka daFonseca and  
Portinho. In the 1990's Irwin began playing with  
guitarist John Scofield. He can be heard on such Blue  
Note recordings as "What We Do," "Hand Jive," and  
"Groove Elation."

The Playing Our Parts fundraising concert  
began thanks to the efforts of saxophonist JKoe  
Lovano and guitarist John Scofield who reached out  
to Jazz At Lincoln Center to participate in staging  
this fundraiser. Jazz at Lincoln Center added this  
special benefit concert for the Jazz Foundation, to  
the annual schedule. The first concert was in March  
2008, just hours after Dennis Irwin's death. The con-  
cert included such luminaries as Tony Bennett, Mose  
Allison, Wynton Marsalis and Jon Hendricks, in ad-  
dition to Lovano and Scofield. ■

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### Feinstein's Continued from Page 48

it to be all swing or this and that. I know that he trusts  
me and he knows that kind of music my groups play.  
And, I took into consideration musicians who might  
have some initial drawing power to get people into the  
room, to get it rolling. Considering the neighborhood,  
the environment, and the elegance of the room, I was  
thinking of people who would match that with their  
own style and taste and music. I didn't particularly  
want to have an avant-garde, grunge band in there.  
[laughs] If someone is coming downstairs later in the  
evening from their hotel room – you know, from their  
suite that they're paying \$500 a night for – it might be  
a little startling to see someone look like they're play-  
ing at CBGB's or something like that. As I've learned  
from my mentors, I'm someone who believes that you  
have to respect the stage and the audience – and dress  
is definitely part of it. When you're on stage perform-  
ing – and I don't care if it's a dumpy club or Carnegie  
Hall – I'm still going to dress nicely. It's part of being  
respectful of your art and craft.

**JJ:** Who do you have scheduled this month?

**SM:** I'm psyched to have Ted Rosenthal's trio. He's  
taken on these various projects of creating amazing  
jazz arrangements. He's elegant, sophisticated and  
swing personified. He's taken a lot of classical reper-  
toire and turned them into an amazing tapestry of jazz  
trio performances. There are different textures and  
different kinds of grooves. It's also very accessible be-  
cause of the melodies he's chosen to use. It's a project  
of his that I've heard and admired, and he's a brilliant  
pianist. Then we have one of the most fiery, awesome  
performers I know – Anat Cohen. She's like a stick  
of dynamite – incredibly virtuosic, very musically di-  
verse. She can play from Louis Armstrong all the way  
through the history of jazz – and sound equally amaz-  
ing. She's an expert in Brazilian music. She's playing  
in a duet with Howard Alden. Coming after that is  
the Ellington Legacy band – lead by Duke's grandson.  
Those are just some of the greatest horn arrangements  
of tunes everyone knows, for an eight or nine piece  
band with a phenomenal vocalist named Nancy Reed.  
Classic Ellington. Then we have the incredible duet of  
Wycliffe Gordon and Jay Leonhart. They're fabulous

performers and virtuosic musicians. They're creative  
and there's a lot of humor and wit in their music. So  
there is going to be everything from duo to big band. If  
you like jazz at all, you're going to definitely find some-  
thing to like at Feinstein's.

**JJ:** What's on the late night menu for the jazz set?

**SM:** Great salads, calamari, fun appetizers, hummus,  
American Classic items. They did create a special late  
night jazz menu with "jazz prices." Of course, the  
kitchen there is phenomenal. Basically, this is a great  
place to go to for a night cap. If they come out of a  
Broadway Show and want to experience true New  
York City elegance – and jazz is one of the things  
New York is known for – Feinstein's Late Night Jazz  
Series combines several New York experiences all in  
one. So hopefully tourists will come and enjoy the  
that opportunity to experience the best of elegance  
and music that New York has to offer – and that jazz  
fans and New Yorkers will embrace the space as a re-  
ally affordable, fun, great place to hear jazz as well. ■



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## Feinstein's at Loews Regency

Sherrie Maricle Talks About The New Late Night Jazz Series

**Jazz Inside:** Could you talk about the development of the idea to present a late night jazz series at Feinstein's

**Sherrie Maricle:** John [Iachetti, Manager of Feinstein's] and I were talking about *The Late Night Jazz Series* for about six or eight months. He's always trying to think of great ways to turn Feinstein's into more of an artistic space than it already is. He was also very good friends with Stanley Kay [Managed and promoted Sherrie Maricle and the Diva Big Band]. So, John casually asked me, "Hey, what do you think if we started a late night jazz set in here?" I said, "Well you have this fantastic, elegant, amazing beautiful space, a great piano, great drums, great sound and light." For sure, all the musicians would want to play there. He really wanted to bring jazz to the Upper East Side in that incredibly elegant setting. We lowered all the usual cabaret prices because many people might be afraid to go to Feinstein's because they'd think "Oh, it would cost \$100." We realized that so we made everything very jazz-friendly and affordable – on a par, if not better than most of the clubs in town. We made a special late-night jazz menu – to accommodate jazz fans. It's been a great

opportunity for me. I'm helping him with the booking because I want to. I relish the opportunity to get jazz rolling in that neighborhood. I don't know of any jazz clubs in the area.

**JJ:** Feinstein's Late Night Jazz would also have a potential built-in audience as a result of the Regency Loew's hotel business.

**SM:** Yes. We talked about putting cards in the hotel's guest rooms. "Come down and hear some fabulous jazz. Join us for a nightcap." That kind of thing. We just started on January 5. It's going to be great as more and more people become aware of it. They're typically known for being one of the city's best cabaret rooms. It's a great opportunity because of the quality of the space. Also, he's one of the few people that are really paying bands. It's not a door gig. So that's really great for the musicians – and they're really happy about it.

Feinstein's at Loews Regency  
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www.FeinstainsAtLoewsRegency.com

So it's great all around. Also, if the musicians happen to be a member of Musicians Local 802, this is probably the only jazz club that I know of that is contributing to the pension and health benefits that the union offers. I'm not aware of any jazz club that does that. So, if you're a union player, you're going to get those benefits as well. I think this is another ground-breaking thing that Feinstein's is doing. It's very hard for a lot of jazz players who may be working for the door, and not for particularly great money – unless you're headlining somewhere. It's hard to think about that for jazz people – health insurance and pension. Even if you are in the union, as I am, you never think of those things as related to a jazz gig.

**JJ:** John is taking the lead for Feinstein's in terms of doing the right thing.

**SM:** That's because all of their main rooms are shows, and union. It's a really good idea and I hope that other clubs will follow along. The union isn't putting symphonic or Broadway [pay scale] requirements on jazz performances. They understand that we work for a different kind of a scale.

**JJ:** When you and John began discussing the idea for this late night jazz series, what kinds of ideas and criteria were you exchanging about the music and musicians?

**SM:** John didn't really tell me anything specifically about the kind of acts. He didn't tell me that he wanted

*Continued on Page 46*



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



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# Noteworthy Performances



Credit: Eric Nemejyer

**Steve Wilson** [www.jazzstandard.net](http://www.jazzstandard.net)  
Jazz Standard: 2/8-2/13

After attending Virginia Commonwealth University in Richmond, where he majored in music, Wilson moved to New York in 1987. His performing and recording credits include the Mingus Big Band, Dave Holland Quintet, Chick Corea's Origin sextet from 1998-2001, Out Of The Blue, a Blue Note label-created group in the 1990s featuring emerging jazz artists. Currently, Wilson leads his own groups, tours with others, and teaches at Manhattan School of Music, SUNY Purchase, and Columbia University.



Credit: Emma Isiek

**Nasheet Waits** [www.corneliastreetcafe.com](http://www.corneliastreetcafe.com)  
Cornelia Street Café: 2/10-2/11

Drummer, music educator Nasheet Waits, a New York native and son of the renowned percussionist Freddie Waits, has performed with a notable list of high profile jazz artists including Andrew Hill, Geri Allen, Jaki Byard, Ron Carter, Stanley Cowell, Joe Lovano, Jackie McLean, Mingus Orchestra, Joshua Redman, Jason Moran and others. Originally a Psychology and History Major at Morehouse in Atlanta, he decided to make music his main focus and earned a Bachelor of Arts In Music at Long Island University.

**Antoinette Montague**  
Kitano: 2/11-2/12

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



Vocalist Antoinette Montague is performing "Love Stories and other tales from the Deep Blue Sea" for two nights in celebration of this special Valentine's Day Weekend. The group features: Bill Easley, sax, clarinet; Jay Hoggard, vibes; Tommy James, piano; Hassan Shakur, bass; Payton Crossley, drums. Born and raised in Newark, Montague was drawn to the music by her mother who was always singing and sounded like Ella Fitzgerald. Antoinette's latest CD is Behind The Smile featuring a diverse repertoire of standards and originals.

**David Sanchez** [www.villagevanguard.com](http://www.villagevanguard.com)  
Village Vanguard: 2/15-2/20



Credit: Eric Nemejyer

Grammy Award-winning saxophonist David Sanchez, a Puerto Rico native, assimilates the lessons of Miles Davis and John Coltrane with a distinctive sound and music that is both complex and visceral. In 2004, the recording "Coral" earned him a Grammy. Seven albums with Sony Columbia followed and then a release on Concord. He has performed with such notables as Pat Metheny, Kenny Werner, Kenny Barron, Danilo Perez and others.



**Ellington Legacy Band**  
[www.feinsteinsattheregency.com](http://www.feinsteinsattheregency.com)  
Feinstein's at Loew's Regency: 2/16

Founded in 2003 by two grandchildren of the Maestro, this nine-piece ensemble is led by guitarist Edward Ellington II (grandson). The band performs classics from the Duke Ellington songbook arranged by pianist Norman Simmons and saxophonist Virginia Mayhew. Thank You Uncle Edward is the ensemble's debut CD. The success of the nine-piece group has led to the creation of a full 18-piece big band as well. Look forward to an evening of classic Duke, "Satin Doll," "Take The A Train," "Rockin In Rhythm" and more.

**Rachelle Ferrell** [www.BlueNote.net](http://www.BlueNote.net)  
Blue Note: 2/17-2/19



Hailing from Philadelphia, Rachelle Ferrell began singing at the age of six and one of her calling cards is a six octave. Starting out on violin, she developed her piano playing skills to a professional level as a teen. After attending Berklee College of Music, she sang backup for Lou Rawls, Patti LaBelle, George Duke and others. Ferrell's debut album, First Instrument, was released in 1990 on Blue Note and features Stanley Clarke, Wayne Shorter and other notables.

**Enrico Pieranunzi** [www.kitano.com](http://www.kitano.com)  
Kitano: 2/18-2/19



Credit: Eric Nemejyer

Hailing from Italy, Pieranunzi is making one of his rare U.S. appearances. With some 50 albums as a leader over the past 30 years, he is a masterful pianist and composer with a wonderful balance of ample technique, emotion, embodying an understanding of jazz history and styles in his playing. His performing credits include Kenny Clarke, Johnny Griffin, Chet Baker, Art Farmer, Jim Hall, Marc Johnson, Lee Konitz, Phil Woods, Charlie Haden and others. He has performed widely with his own group at European and American jazz festivals, and has composed several film scores.

**Buster Williams** [www.iridiumjazzclub.com](http://www.iridiumjazzclub.com)  
Iridium: 2/18-2/20



Bassist Buster Williams, whose unique, "big, deep resilient" sound as described on his website is unmistakable, has played, recorded and collaborated with a who's who of jazz giants including Art Blakey, Betty Carter, Dexter Gordon, Jimmy Heath, Wynton Marsalis, Gene Ammons, Herbie Hancock, Miles Davis, Nancy Wilson, Sonny Rollins, Kenny Barron and Sphere and many others. From movie soundtracks to TV shows and commercials to Grammys, Williams sound has been prolific for 50 years including as a driving force in his own groups.



**Matt Savage** [www.jalc.org/dccc](http://www.jalc.org/dccc)  
Dizzy's Club Coca Cola: 2/21

After experiencing a form of autism, at age three, by age six, Matt taught himself to read piano music. Jazz became his main focus early on, and while home-schooled, he began to study at the New England Conservatory of Music in Boston in the fall of 1999. Matt has the gift of perfect pitch. With a number of albums as a leader since age 12, Matt has appeared on numerous TV shows and was featured on a CNN report about the human brain, in which he was defined as a prodigious savant. He is enrolled at Berklee and performs and records.

**The Music of Thelonious Monk & The Expanding Universe of Bebop w/Benny Green, Jesse Davis, Peter Washington & Kenny Washington**  
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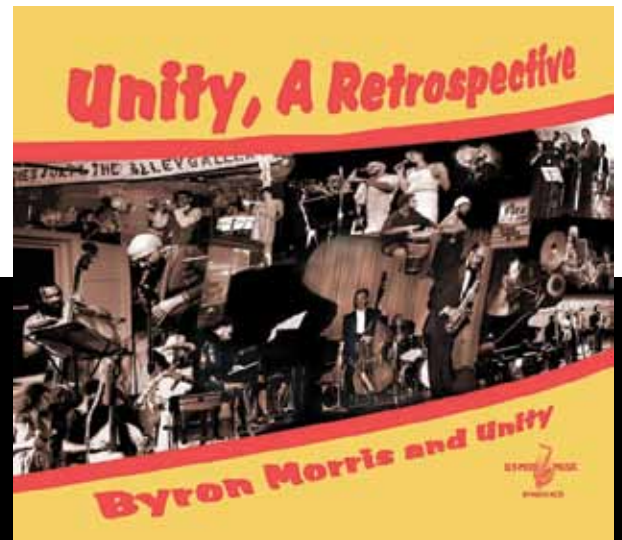
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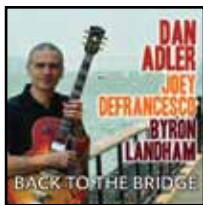


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## DAN ADLER

**BACK** – <http://danadler.com>. *Silver and Gold; Oh, Look At Me Now; Joy Spring; Back to the Bridge; Good Old Days; A Beautiful Friendship; Yatsanu At (We Left Slowly); Between Jobs; I've Never Been in Love Before; The Smudge.*

**PERSONNEL:** Dan Adler, guitar; Joey DeFrancesco, organ; Byron Landham, drums.

By Eric Harabadian

Adler leads this trio date that is a very satisfying slice of straight ahead improvisational beauty. The guitarist comes from a very comfortable and familiar place that falls somewhere between the classic comp mastery of Joe Pass and the lyrical panache of a Jim Hall or Kenny Burrell. You've also got the perfect musical foil in the ubiquitous organist DeFrancesco and the rhythmic diversity of drummer Landham.

Adler begins by tipping his hat to pianist Horace Silver with the original "Silver and Gold." This track sets the standard for the entire album as it glides along with the greatest of ease. The tune is taken at a brisk pace but retains a strong lyrical quality as well. Joe Bushkin's "Oh, Look At Me Now" features strong comping and solo interplay between Adler and DeFrancesco. Landham keeps things light and flowing. Clifford Brown's "Joy Spring" gets an interesting treatment where the melody is stated via two different tempos that give way to a cooking up tempo lead section. The title track "Back to the Bridge" is another Adler gem that utilizes unusual angular intervals in the head and then smooths it all out on the solos. A tad down the list the beautiful and reflective "Yatsanu At (We Left Slowly)" spotlights a haunting melody that provides a showcase for the trio's most sensitive work.

Adler and company are modern jazz masters and this disc would be a welcome addition to any self-respecting bop maven's musical arsenal. Bravo!



## ANDY ATWILL

**3 SIDES OF THE SAME COIN** – *Onwards And Upwards; Bass Bop; 3 Sides Of The Same Coin; Wears The melody; Almost There; Patchwork Quilt; How Can I Forget You (What's Your Name Again); Take*

*The Monktrane; Evolution; Freedom Faith Forgiveness; Leaps And Bounds; Vix's Fixes; Right In Your Face The Fountainhead; Intermezzo Improvisio; The Deepest Grief; Evolution*

**PERSONNEL:** Andy Atwill, bass; George Heath, saxes; and others including Big Band.

By Ron Hoffman

Some readers may remember an illustration that appeared on the cover of New Yorker Magazine years ago. It was an out of proportion map that created the illusion that Manhattan took up most of the United States if not the world. Looking West, New Jersey was a bit smaller, but still took up a sizable percentage of the map illustration. Finally, the rest of the country, looking West took up an infinitely smaller amount of space of what space remained on the map. Like the concept communicated by the map, many perceive of, or relegate to the diminutive jazz and jazz musicians that are not in New York. New Zealand bassist Andy Atwill is a shining example of the kind of superb jazz artists and music that you will find in the far corners of this more and more (as a result of the internet and other technology) decentralized world.

*Three Sides of The Same Coin* is an impressive recording by New Zealand composer, arranger and performer, Andy Atwill, featuring him in a variety of settings from duo up to big band. The recording was created over a five year time period. Understandably, the complex and intricate writing for the big band, necessitated ample rehearsals, effort and time. He had to assemble the players on different continents and figure out all sorts of logistics to get the music from concept to recorded sound. That would have easily contributed to the extended time required for the creation of the final masterpiece. The tracks on *3 Sides of the Same Coin* came to life in recordings done in London, New Zealand, the United States, Germany and Australia.

"Onward and Upward," the explosive opening track is a Latin-flavored composition arranged for big band. Highlights include the piano solo surfing above and navigating in between the ongoing ensemble. The drummer catches all the hits and then gets some time to show off his fully-loaded technical chops.

"Bass Bop" places Atwill out front playing the melody with vibes (or vibe synth), accompanied only by the drummer on brushes playing a two-beat swing/Latin groove. Atwill is prominent – as accompanist, and out front, in and on the melodic lines and more.

By contrast to the fast paced energy of the aforementioned compositions, one of my favorites is "Take The Monktrane," a medium groove piece – and it grooves. It has some quirky twists and turns, "Monkisms", and an extended and masterful trumpet solo. A densely orchestrated sax soli erupts after the trumpet solo, and the saxes take turns with the full big band ensemble to provide the "oohs" and "ahhs" that a show of fireworks is wont to do.

"3 Sides of The Same Coin", the title track features an intricate bop line played by bass and piano

at first. It expands with the addition of vibes (or vibe synth) and saxophone, together performing over the array of cross-rhythms that develop the song. The performance of the title tune and the interplay among the players is top shelf.

*Three Sides of The Same Coin* is an anthology of Atwill's talents across the multi-verse of styles embodied by Latin, Bebop, Fusion, Ballads, Big Band, Duet, Free Jazz, Odd Meter compositions and more. The downside of anthologizing oneself and one's creations is that there might be a concern about what it is that the artist is trying to focus upon. On the flip side of that concern, is the question about why an artist might not indeed want to summon all of the amazing panoply of skills he or she has developed. In Atwill's case he has done just that. In an extended burst of creativity, he provides audiences who have an appetite for quality and variety with a heaping helping of both. This is the generous gift that Atwill delivers to listeners – and the evidence of his five year effort to go from initial sketch to finished masterwork are abundantly clear.



## JANE IRA BLOOM

**Wingwalker** – [www.janeirabloom.com](http://www.janeirabloom.com). *Her Exact-ing Light; Life On Cloud 8; Ending Red Songs; Freud's Convertible; Airspace; Frontiers in Science; Rooftops Speak Dreams; Rookie; Adjusting To Midnight; Live Sports; Wingwalker; I Could Have Danced All Night.*

**PERSONNEL:** Jane Ira Bloom, soprano saxophone & live electronics; Dawn Clement, acoustic & electric pianos; Mark Helias, bass; Bobby Previte, drums.

By Mark Keresman

Along with the clarinet, in jazz the soprano saxophone is often relegated to "second horn" status, with a precious few players specializing in this straight horn as their chief instrument (as did the late Steve Lacy). One such is Jane Ira Bloom, who also runs her horn through her own bank of live electronics. Her resume also includes an unusual entry, someone unique for a musician: Bloom's personal interest in space exploration helped earn a commission from NASA's Art Program and there is an asteroid named for her courtesy of the International Astronomical Union.

If one must put a tag on Bloom style-wise, this is modal post bop with subtle undertones of fusion and free, moody but with plenty of genteel swing. Her soprano has a somewhat sweeter tone than Lacy's, less pointed than David Liebman's, and often achieves a slightly melancholy, oboe-like purity. She uses her electronics sparingly, at times giving her sax a fun-house mirror-like distortion. (Hint: Bloom doesn't

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“electrify” her horn nearly as much as did Miles Davis in his electric period, especially on “On The Corner.”) While not nearly as up tempo, the JIB Quartet evokes Chick Corea’s pre-electric guitar edition of Return To Forever.

Her thirteenth album *Wingwalker* is not a major departure for Bloom, but a further refinement of the approach of her past few albums. In some ways an improvement – as some of her albums for the Arabesque label were somewhat marred by dreary tempos and a dry ponderousness, *Wingwalker* is brighter and has greater variety of mood. “Life On Cloud 8” has a sly bluesy recurring riff that’ll get under your skin alternating with an angular Monk-ian motif and a languid cool evoking the 1950s West Coast breeziness of Gerry Mulligan and Shelly Manne. The droll “Freud’s Convertible” (what a title!) sounds like a Dave Brubeck tune circa 1959-61 until pianist Dawn Clement comes in. She has a much lighter touch than Brubeck (not meant as a put-down to either) and something of the moody economy of Herbie Hancock and Hank Jones. Bloom’s solo gets surreal, the electronics taking her up to warp eight, and the rhythm team of Mark Helias and Bobby Previte (both longtime Bloom fellow travelers) segues from swing to what sounds like a fleet drum ‘n’ bass/jungle matrix (albeit done acoustically). “Adjusting To Midnight” is a doleful (but not mope-y) Monk-tinged (melody-wise) ballad that deserves, if not to be a standard, but to be seized upon by intrepid balladeers.

There’s lots of variety here, some great musicianship, winning and memorable compositions, and refreshing conciseness – 12 tunes in just a little under an hour, all originals except for an eerily soulful, well-after-midnight unaccompanied version of “I Could Have Danced All Night.” For Bloom fans and novices both, *Windwalker* is very highly recommended.



## SHAULI EINAV

**OPUS ONE.** Plus Loin Music. [www.plusloin.net](http://www.plusloin.net). *Jerusalem theme; Kavana; Naima; The Damelin; Hayu Leilot; Interlude; New Era Ballad; Shavuot; Coda.*

**PERSONNEL:** Shauli Einav, saxophones; Shai Maestro, piano; Andy Hunter, trombone; Joseph Lepore acoustic bass; Johnathan Blake, drums.

By Bob Gish

Virtuosity is an often overused and frequently abused term. Even so, you’d have to say Shauli Einav

is a Titan of the tenor saxophone, a superman of the soprano saxophone and a blowing bundle of virtuosity. There are, of course, thousands of fine sax players past and present, far too many to name since the sax more or less took over the clarinet as the premier jazz woodwind instrument.

Given this rich tradition one often falls back on taxonomy, not just naming but classifying eras or schools of players. Surely sax players themselves indulge in such schemes when learning the instrument and finding their voice. The goal is not just imitation but difference, the ideal realization of them and me, then and now.

Shauli Einav realizes this goal, sounding like the masters of the past yet establishing his own sound, his own tone and imprint. He’s arrived, in other words, as part of the tradition of great sax players, now sallying forth into newness and distinction.

All of the tunes reflect his personality and his heritage, and all of them are delivered in an embracing, energetic congregation of musical peers, much beyond mere competency. Shai Maestro’s piano punctuates the truths of “Kavana,” a fast moving tune where Andy Hunter stands and delivers some beautiful unison lines in soulful tandem with Einav.

Then there “Naama,” a hauntingly beautiful tune made all the more memorable by the interplay of sax and trombone and the wondrous accompaniment of Maestro’s rippling piano, Joseph Lepore’s resonating bass and Jonathan Blake’s rhythmic brush work on drums.

Clearly Einav has assembled a compatible, effective group of sidemen who no doubt are transported in their playing and can communicate their joy in playing individually and together in the truest of ensemble fashion.

All of the compositions are more than successful and generous in their running time, ranging to as much as eleven minutes. Only “Coda” ends the list with a brevity ingeniously appropriate to end things.

The CD’s title, *Opus One*, promises more to come and, given the level of musicianship heard here, one can only hope such will be the case.

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## BOB GLUCK

**SOMETHING QUIET.** FMR Records. [www.fmr.records.com](http://www.fmr.records.com). *Waterway; Dolphin Dance; October Song; Going Away; Still Wayters [sic]; Sideways; Lifeline.*

**PERSONNEL:** Bob Gluck, piano; Joe Giardullo, soprano saxophone; Christopher Dean Sullivan, bass.

By Bob Gish

This CD is at times a lilting and lovely, sometimes gratefully stressful recording where three

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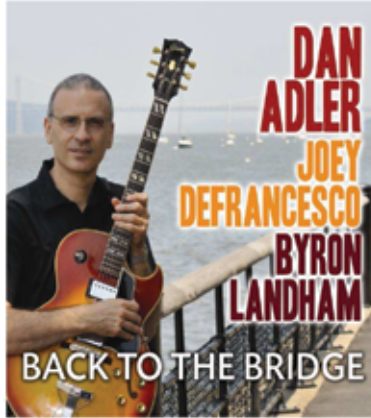


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track as "October Song" – adding at times a blaring yet beautifully bluesy but simultaneously post-modern texture.

The double bass and piano exist in another essential merger, a partnership of resonance and vibration delivering to the fullest the above mentioned merger of feeling and melody, enhanced by the sweetest of pulsing rhythms and cascading notes

"Going Away" and "Stillwayters" [sic], restore a normalcy more akin to the opening tracks, although the latter tune runs seemingly into the stillness of eternity for nearly thirteen minutes of tone poem.

Some few listeners might lament the seemingly wonder lust quality of the songs. Those souls, in their impatience, surely miss the potential of structured extemporaneous statement, the road signs of timelessness.



## ROBERT HURST

**BOB YA HEAD** – Bebob Records [www.bebobmusic.com](http://www.bebobmusic.com). *Obama Victory Dance; Optimism; X Static;*

*Comes You Comes Love (intro); Comes You Comes Love; Forty Four; Da, Da, Da, Dab; Munyungo In the Jungle (intro); Munyungo In the Jungle; Oral Roberto; Alice and John; Unintellectual Property; When Drums Stop.*

**PERSONNEL:** Robert Hurst, bass; Sy Smith, vocals, vocal arrangements; Marcus Belgrave, trumpet; Scott Kinney, keyboards; Vincent Bowens, tenor saxophone; Karriem Riggins, drums; Daryl "Munyungo" Jackson, percussion.

By Mark Keresman

Emerging from the Detroit jazz scene in the late 1970s, bassist Robert Hurst established himself with Marsalis brothers Wynton and Branford (including the latter's *Tonight Show* reign), Tony Williams, Geri Allen, and Harry Connick Jr. Hurst hasn't had too many albums as a leader, but *Bob Ya Head* is proof positive he is destined to be a major leaguer – not "just" an ace of the bass but as composer and bandleader.

At first glance *Bob Ya Head* would seem to be another mainstream or crossover jazz disc. To wit: A sextet of two horns, keys, bass, drums, percussion, and a vocalist, and a program of 13 tracks of digestible-for-radio-play succinctness (nearly all clock in around the four-minutes-plus mark). **WRONG** – *Bob Ya Head* is one of the nicest jazz surprises this writer has heard in a while. Hurst basically forgoes



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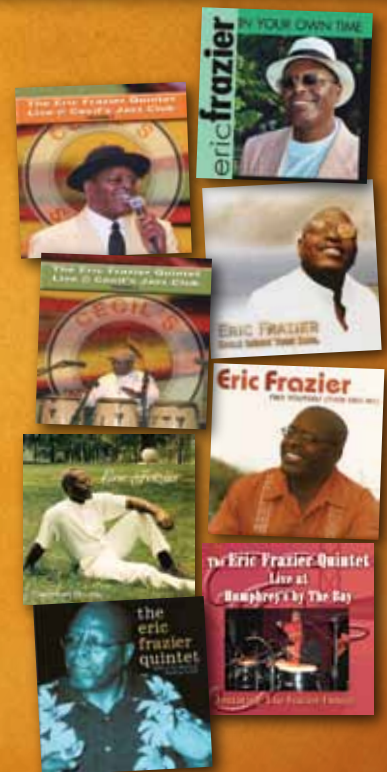
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the "head/solos/head" format. As a whole, this set gracefully slides in and out of a kaleidoscope of styles and modes. "X Static" and "Comes You Comes Love" interlace samples of spoken word, snatches of lilting, Flora Purim-like singing, and a mercurial drum 'n' bass rhythmic matrix that seamlessly evolves/dissolves into Afro-Cuban rhythms – for a moment I thought jazz-influenced electronica wizards Spring Heel Jack or Squarepusher were involved herein. The percolating "Forty Four" evokes the fiery Afrobeat of Fela Kuti and King Sunny Ade (without the latter's battery of guitars), Vincent Bowen's making with a bracing, hearty, bluesy solo. Detroit legend Marcus Belgrave's lyrical solo juggles pensiveness a la

Woody Shaw and the African cry of Hugh Masekela. "Da, Da, Da, Dah" is a surreal bit of whimsy, Sergio Mendes-meets-drum 'n' bass that briefly explodes into an almost Funkadelic-style freak-out. "Mun-yungo In the Jungle" is a bubbling, ebullient West African panorama, Daryl Jackson contributing some dancing, lithe marimba (or something like it), Hurst combining elegant bowing and bubbling, darting pulsation. The free-ish "Oral Roberto" is a pulsating dreamscape that channels Miles Davis circa *On The Corner*, segueing into the Art Ensemble of Chicago-like Pan-African homage to the Coltranes, "Alice and John," Bowen's sax summoning the high-energy wail of late Coltrane within a relatively "tight" framework.

Nearly all the tracks here flow from one into the other, making *Bob Ya Head* into a suite, a "whole" work unto itself rather than a collection of individual, separate pieces. Individual solos are downplayed in favor of compositions, textures, and ambiance – *Bob Ya Head* is very much the work of Hurst's ensemble. In some ways, this album is virtually a jazz counterpart to the David Byrne/Brian Eno collaboration *My Life in the Bush of Ghosts* – both albums delve into rhythms and motifs of Africa (and elsewhere) in tantalizingly short, mysterious but engaging morsels, presented with a nice balance of intellectual detachment and gentle humor. *Bob Ya Head* is a "serious" work that avoids stifling arduousness, a thought-provoking set that's actually a joy to listen to.



## JOE LOVANO

**BIRD SONGS** – Blue Note 509999 05861 2 5. *Passport; Donna Lee; Barbados; Moose the Mooche; Lover Man; Birdyard; KoKo; Blues Collage; Dexterity; Dewey Square; Yardbird Suite.*

**PERSONNEL:** Joe Lovano, saxophones; James Weidman, piano; Esperanza Spaulding, bass; Otis Brown III, drums and percussion; Francisco Mela, drums and percussion.

By Eric Harabadian

On this, his 22<sup>nd</sup> album release for Blue Note Records, Lovano recorded this loving tribute to Charlie Parker, the man and his music. Tenor and alto saxophonist Lovano reveals in the liner notes how Parker was one of his primary influences and, in his own humble way, wanted to pay homage to one of his musical heroes. Mission accomplished!

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with fresh perspective. The appropriately titled "Passport" opens the disc as a gateway to the exotic as this duo drummer ensemble provides a rhythmic density to things. Also, Lovano's arrangement is interesting in that it shifts from mid-tempo swing to breakneck bebop at a moment's notice. Perhaps one of Charlie "Bird" Parker's most famous ballads "Donna Lee" is next and is given the sweet and romantic care one would expect from a student of the art like Lovano. His alto work is contemplative and breathy, complemented by a dynamic and empathic rhythm section. "Barbados" brings a bit of the Caribbean to the groove here, with a samba feel taking front and center. Percussionists Brown and Mela play off each other well creating a playful and intriguing mood. Another "Bird" classic "Moose the Mooche" retains its bluesy essence as Lovano wails freely on top, but is more atmospheric and sparse than the original. The oft covered "Lover Man" is arguably one of the greatest torch songs of all time. Lovano stays true to the song's roots, with a smoky relaxed feel and a lithe push by the band. An interesting departure from the Parker lexicon can be found in Lovano's short piece "Birdyard." Via a woodwind instrument called the Aulochrome he is able to play a solo piece and harmonize with himself. As Lovano asks in the album's liner notes "what would Bird have done with this horn in his hands?"

There are many other wonderful moments to behold as well with the extended solo interplay on "Dewey Square" between bassist Spaulding and pianist Weidman coming to the fore. Well done!



## JOVINO SANTOS NETO

**VEJA O SOM, SEE THE SOUND.** www.jovisonet.net. Adventure Music, 60 East 56<sup>th</sup> Street, NY 10022. *Aquelas Coisas Todas; Santa Morena; Insensatez; O Que Vier Eu Traco; Caminhos Cruzados; Veja o Som; Flor de Lis; February 1; Gloria; Nature Boy; Abie; Sonora Garoa; Morro Velho; Cruzando o Sertao; Feira de Mangaio; Cancao de Amanhecer; April Child; Joana Francesa; Cato de Xango; Alegria Menina.*

**PERSONNEL:** Jovino Santos Neto, piano, flute; David Sanchez, tenor saxophone; Mike Marshall, mandocello, mandolin; Gretchen Parlato, voice; Paquito d'Rivera, clarinet; Bill Frisell, guitar; Airto

Moreira, voice, percussion; Tom Lewis, voice, shaker; Anat Cohen, soprano sax; Danilo Brito, mandolin; Joe Locke, vibraphone; Jao Donato, electric piano; Monica Salmasa, voice; Ricardo Silveira, acoustic guitar; Luiz Guello, pandeiro, congas, djembre; Toninho Ferragutti, accordian; Joyce Moreno, voice; Vittor Santos, trombone; Paula Morelenbaum, voice; Gabriel Grossi, harmonica; Tecvo Cordoso, flutes.

By Bob Gish

Five stars ranking here! No, on second thought, six stars minimum – the highest of the highest ratings for SEE THE SOUND, a fabulous compendium of duo recordings with world-class musicians from Brazil and the United States! Jovino Santos Neto's piano is omnipresent, matching up magnificently with the best of the best in a variety of instrumental and vocal combinations.

Synaesthesia is not as easy to achieve in any of the arts, but when it happens and the senses intersect it's often mind blowing and heart enhancing. So it is with this project of twenty songs performed by as many musicians-- and all of it superb.

For example, you think you might have heard and enjoyed "How Insensitive," the great Jobim bossa, but wait until you hear Gretchen Parlato's ultra-intimate and super-sensitive rendering. You're there, man! You feel it. You know it ... what the song's all about. Just Jovino Santos Neto chording softly to the softest of softest whispering of the song: the loneliness, the regret, the acceptance of knowing, of empathy when a love affair is over.

Things are hardly over, however, just three songs into it. There's Bill Frisell, his guitar, his harmonics and octaves, his wispy, ever-tender, soon playful "Caminhos Cruados" ("Crossed Paths"), showing again his innovative spirit in taking the guitar on new roads, new paths of sound and sensibility.

But wait, there's "February 1" and Anat Cohen, this time on soprano sax rather than clarinet, and much at ease with the choro form in 7/4 time composed by Santos Neto's mentor, the illustrious Hermeto Pascoal on his birthday, thus the date. But the date for the listener is when Cohen picked up her horn to record this lively song to ultimate perfection.

Much more to come, much more...Danilo Brito's magnificently understated mandolin plectrum playing on "Gloria"; Joe Locke's match up of vibraphone virtuosity with "Nature Boy," along with Santos Neto's flute and piano, taking the listener far beyond the echoes of Nat King Cole into the exotic ideas of Eden Ahbez.

Then there's Monica Salmaso's gloriously pure, truly authentic singing of "Sonora Garoa," ("Sonorous Drizzle"); or Ricardo Silveira's acoustic guitar on "Morro Velho" ("Old Mountain"), proving once again that the guitar is at the very heart, or in this context, the very peak, the essence of the Latin spirit. But there's more...more...even more beauty.

One could go on with countless superlatives about the quality, passion, dedication and pursuit inherent in this year-long quest for the best; however, more words of praise would fail. Just listen. You'll see the meaning ... see the sound! "Obrigado!" indeed!



## JEREMY PELT

**THE TALENTED MR. PELT** – www.JeremyPelt.net. *All My Thoughts Are of You; Paradise Lost; When the Time Is Right; Pulse; In Love Again; Only; David and Goliath.*

**PERSONNEL:** Jeremy Pelt, trumpet, flugelhorn; J.D. Allen, tenor saxophone; Danny Grissett, piano; Dwayne Burno, bass, liner notes; Gerald Cleaver, drums.

By Mark Keresman

Anyone reading this magazine is most likely aware of the status of California-born trumpeter Jeremy Pelt in jazz – hard bop (though not hidebound) standard-bearer, keeper of the flame (of post-Miles Davis) bebop. If he'd emerged as a leader, say, in the 1980s instead of 2002, he'd be considered one of those "young lion" contenders. Fortunately, Pelt is "just" a great trumpeter, an heir to the throne(s) of Freddie Hubbard, Kenny Dorham, and pre-electric Miles, not to mention a fine bandleader and promising composer.

First and perhaps foremost, *The Talented Mr. Pelt* (a play on that talented Ripley fellow?) is the work of a true band, one that's been together steadily since 2007. Throughout this set there is a focus and economy that's often found in the finest of working (and enduring) bands (i.e., those of Brubeck, Miles, Blakey). Pelt is indeed inspired by Hubbard, Dorham, Lee Morgan, and early/mid-'60s Miles, but the influence is never slavish. Pelt has the aching, heartrending poignancy of Miles' balladry, the fire of Hubbard, the electric crackle of Lee Morgan, the aggressive-but-not-angry cry of Booker Little, and the flexibility and wideness of tone of Dorham, but he combines them in a definite style. Hear how beautifully he runs with their inspiration on the devastating (in the best way), stormy semi-ballad/semi-dirge "Pulse." Pelt has become a master of dynamics – never predictable, loaded with forceful/muted contrasts that keep you guessing and coming back for more.

J.D. Allen is the "Trane to Pelt's Miles, but that's meant more of a tribute to their musical camaraderie – even if there is a Coltrane influence in his approach with his burnished, steely tone (along with the blues-rich "cry" of Booker Ervin). Allen plays with an admirable sense of space and conciseness throughout, but especially on the Pelt original "All My Thoughts Are of You," a wistful piece that deserves to become a standard. Danny Grissett "is" the Red Garland of Pelt's quintet, in the way he's lyrical, self-effacing, and has an earthy, gentlemanly sense of swing. The

*Continued on Page 36*

"Do the thing you fear,  
and the death of fear is certain."

—Ralph Waldo Emerson, Poet



## Warburton Ultimate Sax Neck

By John Alexander

Since 1974 Terry Warburton has built a sterling reputation and a loyal clientele by manufacturing a variety of innovative musical instrument products – innovative products for instruments in the brass family, that is. He makes mouthpieces for trumpet, flugelhorn, piccolo trumpet, cornet, French horn, trombone, and tuba in addition to a line of products for maintaining and improving the brass embouchure. So what is a brass guy like Terry doing making a product for the saxophone, especially a product as essential as a saxophone neck?

For those of you who keep up with product development in the saxophone world the names of Peter Ponzol, Jody Espinosa of Jody Jazz, Francois Louis, and the Oleg Garbuzov of Oleg Products will be familiar. Each of these gentlemen is a ground-breaking designer and maker of saxophone mouthpieces and/or sax necks. Ponzol and Garbuzov necks are both improvements over the standard equipment necks regardless of the brand of the horn. Ponzol's, Espinosa's and Louis' research into mouthpiece design are reflected in the unique and creative products that each produces.

Not to diminish the accomplishments of these gentlemen, one could say that they are all working within the confines of conventional design and thinking; i.e., inside the box. The neck manufacturers make great necks, but neither has changed the fundamental design of the neck. The mouthpiece manufacturers make great mouthpieces, but most if not all of the innovation and creativity has taken place in front of the neck cork.

Terry Warburton took a look at the saxophone and realized two things: (1) Adolphe Sax overlooked something when he invented the saxophone; he left a choke point at the neck tenon; and (2) the backbone was missing in the standard mouthpiece/neck configuration.

As to (1) the saxophone is essentially a cone – a tube with a small diameter at one end growing steadily to a larger diameter at the other end. The only place that the cone shape is interrupted is at the neck tenon. The tenon, or the part of the neck that inserts into the body of the saxophone, on any standard saxophone neck is a cylinder; i.e., it interrupts the cone shape of the saxophone body at that point.

As to (2), Warburton made his reputation in the brasswind world by creating a mouthpiece system composed of interchangeable rim diameters, cups of various styles and depths, and backbores (the part that inserts into the instrument) of different dimensions so that the player can fine tune his mouthpiece to suit his or her playing. He has applied that same concept of flexibility to the saxophone neck.

The Warburton Ultimate Sax Neck is composed of three parts. First there is the tenon, which has a slight flare in its dimensions, removing the cylindrical choke point and continuing the conical shape. The conical tenon allows for more low frequencies in the sound, resulting better low register and more resonant sound all over. Second is the neck itself. The Warburton neck differs from a standard neck in that

there is no tenon and no neck cork segment. Both of these parts have been removed and replaced by screw threads. Lastly, there is the “initiator”, or part of the neck system that replaces the neck cork segment. The player selects a tenon that best fits his horn, and screws it on to the larger end of the neck. Then, he selects one of a variety of initiators and screws it on to the smaller end of the neck.

The initiator is where the action is in the Warburton system. There are five “families” of initiators, each with a different inner shape. Within each family there are different inner dimensions. For instance, an F50 initiator has a slightly larger diameter than an F48. The bigger the number the more resistance and the less back pressure; the smaller the number the less resistance and the more back pressure; you don't have to blow so hard.

As described in the Warburton website the five initiator families are:

- **A**, continuous arc, smaller at the mouthpiece end and larger at the neck end – the brightest and most powerful shape, with a uniform resistance and timbre, even at full volume.
- **CA**, cylindrical first 1/3 of length then arc, for alto only - provides a warm and uniform timbre across the full range of the instrument; very well suited for classical, pit orchestra, or any situation when control is of extreme importance.
- **F**, cylindrical first 2/3 of length then flare - the warmest and most flexible shape; an excellent choice for straight ahead jazz and classical music where the use of all possible sound colors is desired.
- **RT** - reverse taper large to small, tenor only – this shape helps players who have too much middle in their sound; the RT emphasizes the highs while balancing out the mids and lows.
- **S** - Straight cylinder - the most balanced in terms of lows, mids, and highs in the sound; an excellent choice for more contemporary styles.

Any initiator will fit the Warburton neck. All you have to do is screw it on, put your mouthpiece on, and you are ready to go. There is one aspect of the initiator that is different. There is no neck cork; rather there are a series of four O-rings that seal the connection between the mouthpiece and the initiator. So, no more neck cork to replace.

There are several different necks to choose from as well. You can select satin finish raw brass; satin finish silver plated brass; and raw copper. Or, you can send your neck to Warburton and they can convert it to accommodate a Warburton tenon and initiator.

The first time I played the Warburton Sax Ultimate Neck I played my Link Millennium 7\* mouthpiece with an F 50 initiator, a Warburton brass neck, and a tenon that fit my 1959 Selmer Mark VI tenor. My first impression was great dark sound, more resonance, bigger sound, easier to blow, more even scale, and easier altissimo. I then tried a couple of A initiators with the same setup; they sounded brighter, and good. Lastly, I tried several initiators from the



S family. These were darker, and sounded good as well. I then went back to my standard neck. It felt dead and unresponsive. Several years ago master saxophone technician Ken Beason did what he calls a “major service” (an overhaul) on my horn, and he has been maintaining it ever since. So, my equipment is in about as good a shape as it can be. And, still my conventional neck sounded dead and unresponsive.

I have since played a brass neck and a copper neck, and several initiators from the F, A, FT, and S families with several mouthpieces, including a slant signature hard rubber Link and an older 7\* metal Link. All of the initiators lived up to their billing and each family member exhibited the characteristics as described above. I finally selected the F50, the A48, and the S50 as the ones I liked the best. I spoke to Eric Falcon at Warburton about my choices. Turns out that I selected the three most popular initiators. I also liked the copper neck instead of the brass neck. It was a little warmer and perhaps a little more resonant for me and for my horn.

As you have surmised, I highly recommend the Warburton Ultimate Sax Neck for players of every level. I think that it is a technical breakthrough on par with the change in mouthpiece design from a large round chamber (an “excavated” chamber specified by Adolphe Sax) to a smaller and narrower chamber favored by jazz players that came about in the 1930's. With the Warburton system the saxophone is a continuous cone from one end to the other. And, the interchangeability of the initiators make is possible for a player to adapt his or her sound to any playing situation without having to change the mouthpiece. If there is a downside to the Ultimate Sax Neck it's the possibility that the tenon or the initiator can be screwed on so tight that it can't be easily unscrewed. Just be careful about putting your mouthpiece on – push it over the O-rings rather than twist it on, as you would with over a neck cork. Should either the tenon or initiator become stuck it can be removed with the help of a sheet the tacky rubberized material that is used to remove jar lids.

For you professional players, how many different mouthpieces do you own now, and how many have you owned in your playing career? Some guys I know have a drawer full of mouthpieces. Others have several that they like for different situations. Think how much money you could save if you could change your sound with an initiator and a really great neck, and use the same mouthpiece.

Obviously, the proof is in the playing. You should check out all the info on the Ultimate Sax Neck at [www.warburton-usa.com](http://www.warburton-usa.com). Then contact Mr. Falcon at 800-638-1950 to arrange a playing test. He has been most helpful to me in providing me with products tailored to my needs, and answering any questions that I had. ■

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JUILLIARD JAZZ BRUNCH: THE MUSIC OF TADD DAMERON SUN, FEB 20

YOSHIAKI MASUO & TADATAKA UNNO DUO SUN, FEB 27

## MONDAYS AT THE BLUE NOTE

KENDRICK SCOTT "ORACLE" MON, FEB 21