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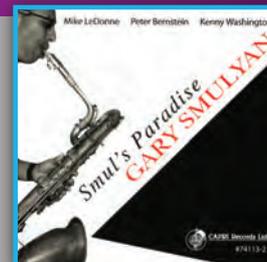
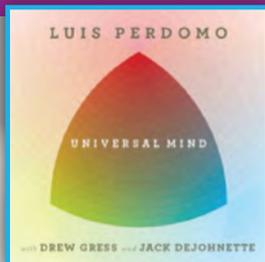
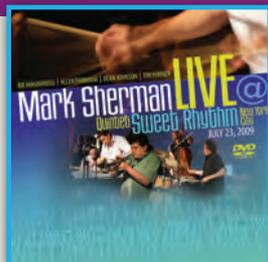
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Editor: Gary Heimbauer
Advertising Sales & Marketing: Eric Nemeyer
Circulation: Susan Brodsky
Photo Editor: Joe Patitucci
Layout and Design: Gail Gentry
Contributing Artists: Shelly Rhodes
Contributing Photographers: Eric Nemeyer, Joe Patitucci, Ken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

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Telephone: 215-887-8880

Email: advertising@jazzinsidemagazine.com
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Chick Corea

Interview By Eric Nemeyer • Photo by Ken Weiss



The new album release by Chick Corea, **Further Explorations**, features the versatile pianist leading an acoustic trio including Eddie Gomez on bass and Paul Motian on drums. The title offers a reference to the classic 1961 album release by Bill Evans, entitled **Explorations**. That Evans recording, released on the Riverside label (now part of the Fantasy catalog owned by Concord) was the second one by the Evans trio that included drummer Paul Motian and bassist Scott La Faro. Gomez, like Motian, was a member of Evans trios, albeit for a longer period of time, beginning in the mid 1960s and continuing through the 1970s.

Mr. Corea's **Further Explorations** is a two disc CD set. It draws from a series of performances that the group recorded at the Blue Note in New York City between May 4 and May 17, 2010. Having honed his own identifiable sound and style, Mr. Corea does not embark on recreating the sounds, stylistic approach to Standards from Evans' repertoire. Nor does Mr. Corea mimic Evans' recordings of that era. Yes, the album arrives at a time that celebrates the

50th Anniversary of Evans' classic 1961 trio. The impromptu collaboration, however, of the three experienced improvisers — Corea, Gomez and Motian — makes its own mark.

In the same way that Evans, like any serious, thoughtful and genuine artist, did not likely set out thinking "I'm going to create a groundbreaking enduring work of art" - Corea, Gomez and Motian sound similarly focused on what is right — immersing themselves fully in the creative process. The three musicians, sound driven by emotion, rather than evidencing any distraction with the pre-occupation about how the music might be labeled or judged after the fact, or with a need to please anyone to derive some validation. As such, there is a refreshing absence of the idea of pre-directing or manufacturing the music with those ends in mind. The information provided about the recording by Concord indeed indicates that the concept was not to create a tribute album, but rather that Evans' music

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"provided more of a template." Corea, Gomez and Motian actually studied the entire body of Evans work to reach understandings about what they wanted to create, with a direction to follow in doing so.

In the following interview with Mr. Corea, the Maestro discusses an array of ideas and drivers that inspire his activity and creative pursuits.

JJ: Could you speak about the kinds of encouragement and enthusiasm and motivation that you experienced as a child when you first started out to take this path.

CC: My parents were total encouraging, supportive, loving people. They let me have my own mind. They didn't try to push me into something that I wasn't interested in. Even when I didn't want to practice the piano, my father tried a few times to discipline me to practice forty-five minutes a day. I don't know, I wasn't responding—I was too young or whatever—I wanted to go out. They didn't push me, in other words. But then, I did get interested and I started to want to go to certain places to hear music or hang out a little bit later than my age would normally allow—they let me do it and knew that I was getting involved. So, my father and mother were great beginning influences for me. My father was a musician his whole life—that's how he made his living—so I was always around musicians and music and gigs and after-gigs and a musician's life and I just liked it. I felt a part of the group right away.

JJ: I know you wrote a tune titled "Bud Powell" a number of years ago, and of course, on your label, Stretch, you have an album that's...

CC: *Remembering Bud Powell*.

JJ: *Remembering Bud Powell*. He is apparently a significant influence for you. What is it about his music, energy, his playing and so on, that magnetized you to it?

CC: Well, when I first heard Bud play, on my dad's seventy-eight RPM vinyl, I was too young to play the piano that way. I was like four years old or something like that, but I do remember the spirit of his playing, and the "bubble-iness" of his piano playing attracting me and I just liked it. I kept listening to him, but it wasn't until I was in my teens, that I able to play the piano a little bit technically better, that I would return to Bud's music and begin to transcribe some of his solos and get really interested in his compositions, too. He's mostly known as an innovator of jazz piano—bebop style piano—but, you know, he was a fantastic composer and I got into that aspect of Bud's playing, too. One of the things I did as a practice thing, was I used to transcribe some of Bud's piano playing note-for-note and I would try to play the notes. Then I would play the notes, but it still wouldn't sound like Bud. I knew something was missing from the phrasing or the rhythm or whatever. What I did was set up my stereo speakers right in back of my ears so that I had a volume level that was sort of equal to the piano that was sitting in front of me in my practice room. I'd put on the Bud solo that I had

(Continued on page 6)

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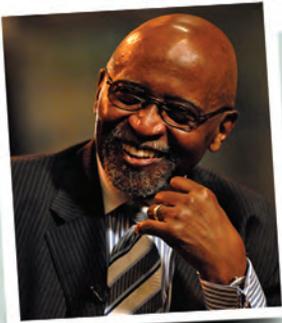
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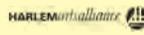
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just transcribed and play right along with the record. I was trying to get it so that my playing would just kind of exactly duplicate what was coming off the record. Bud's playing was just completely innovative and interesting to me—everything he did was so spirited...and so creative.

JJ: Were there a series of piano players, in addition to Bud Powell and Red Garland, whom you began to study in your formative years?

followed all of the releases that Miles Davis made starting from 1951—his first solo release after being a sideman with Charlie Parker's band was called *Dig* and it had Jackie McLean, I think J.J. Johnson was on that record...and you know, Miles used a lot of different piano players—John Lewis...I listened to John Lewis. I listened to early Thelonious Monk on Miles' records... Hank Jones played some with Miles, and then finally into the early fifties, mid-fifties somewhere is where Red Garland showed up. And Red's style just, you know, captured me—I

“... leadership is an interesting subject because it's usually not something that someone chooses. It's something that comes upon you because no one else is doing it ...”

CC: Yeah. You know, if I had the liner notes to my recording, *Expressions*—on that record I really fully answered that question and I sat down and I really thought about it and I made a list of all of my not only piano influences, but musical influences, and it was up close to a hundred and it just kept going. Piano wise, one of the next piano players that I got very interested in was Horace Silver—his bands and his compositions. In fact, I had a trio in high school where I would play Horace Silver compositions and play Blue Mitchell solos that I had transcribed. Horace's music and his piano playing was a little bit more accessible to me because it wasn't so technically demanding as Bud's you see, so Horace was right on that line. And, you know, I

loved it. Then, even after that, Wynton Kelly was a real favorite of mine and then after that came Bill Evans—this is all Miles' piano players, you see—following Miles' career. Then after Bill Evans came Herbie Hancock. So all of these guys were tremendous inspirations to me, piano-wise.

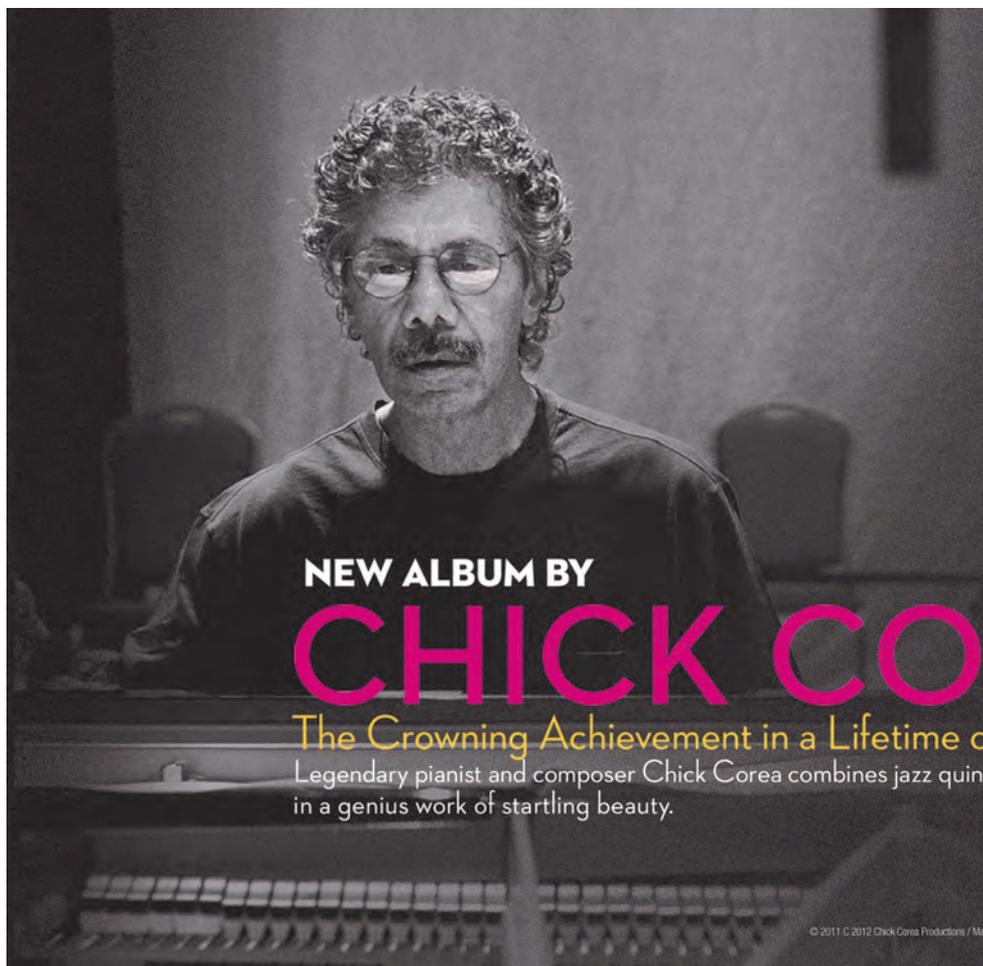
JJ: After you played with Miles' *Bitches Brew* and *In a Silent Way*, you created a freer ensemble with Anthony Braxton, Barry Altschul and Dave Holland. Could you talk about the kind of understanding that's necessary for musicians to explore beyond the realm of the forms and structures, chord changes and melodies that we're instructed to do as we begin—and what direc-

tions people need to take to have the understanding to do that.

CC: The way it seemed to me was that, during the sixties, there was a section of artists that would get interested in breaking the rules. And I guess artists of all time start to get interested in breaking rules because when rules become dictates and keep you from creating what you want to create, they're something you want to break. There's two ways of breaking them. One way is to just ignore them and go on your way and not let it bother you. The other way of breaking them, which seemed to be more popular in the sixties, was to rebel—you know, like to assert it the other way. And I think that some of the free music that was being played was not only just a need to break rules or try new things, but it was also an assertion that we have the *right* to do this, do you know what I mean? And I was definitely a part of that movement, without a doubt, and so when Dave Holland and I hooked up in Miles' band we shared like minds on that idea. Then we formed our first trio and began to experiment by freely improvising—basically the *modus operandi* of *Circle* was to freely improvise. We would have nothing set, we would have no songs set and we would go on the stage and play a complete concert—beginning to end—by just improvising.

JJ: Were there any discussions or understandings prior to the performances that you and Dave might have exchanged?

CC: Well, Dave and I practically lived together for a couple of years. We were on the road with



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Miles' band, we shared all kinds of music together, we were on the bandstand every night. We were talking about music all the time. So there was lots of sharing of ideas and concepts and so forth. Then even while we were playing with Miles' band we were experimenting with free playing. That quintet I was in, of Miles', is now being—they have a term...I don't know who invented the term. They call it the lost quintet. Because nobody wanted to release those records at the time that we made them, like '68 through '71, because they were too far out. But Dave and I developed a concept together and then when Miles wanted to go more into rock and a rock kind of a rhythm section, Dave and I really wanted to continue to pursue free playing.

JJ: Could you discuss the difference in leadership styles that you experienced between Miles Blue Mitchell, for whom you worked for three years in the mid-sixties, and prior to that with Mongo Santamaria. What kinds of important

points in your early development were you picking up from these different leaders that ultimately helped shape your approach either musically and/or in terms of your life perspectives and so on and so forth?

CC: Well, you know, leadership is an interesting subject because it's usually not something that someone chooses. It's something that comes upon you because no one else is doing it. Someone has to make the phone call and get the gig and organize the musicians and decide what to play and so forth and so on. But usually I have experienced—with all of the ones you mentioned actually—one of the good qualities of leadership that I learned from all that you mentioned: Mongo Santamaria, Miles, and Blue Mitchell, is that they really respected and had a lot of...they loved their sidemen—you know not in a sexual way (laughs)—they had a lot of affinity for their sidemen. They really admired the guys that they hired and they treated their sidemen with respect

and with care and encouraged the sidemen to be creative. And this was the best atmosphere to have. Miles, for instance, was a chemist—a spiritual chemist—as far as putting musicians together, because he himself didn't really compose tunes that much, although he developed styles and arrangements but he chose musicians that went together a way that he heard and that he liked. And he went from this piano player to that piano player or from this drummer to that drummer—he chose these guys so that it went together in a way that he heard it. And I guess that's leadership, you know, it's like the choosing of the way and the treatment of the group.

JJ: My experience is that is immeasurably beneficial to be in a positive situation where somebody's giving you those kinds of accolades or encouragement. Is that what happens in your own groups as well—to take that kind of perspective to maximize the kind of output and communication that you get in developing and creating the music that you want.

CC: Yeah. The most valuable quality, I find, that you have from a group member is willingness. And you can't beat willingness into someone. They have to be there, willing and wanting to, and when you have that quality then you can do magnificent things with a group. Because you can train and you can improve and you can rehearse or you can practice and you can fix things that aren't right because there'll be a willingness to do it and so forth, and yeah, that is the best quality.

JJ: During your career you've focused on a variety of different styles to express that music that is either inside of or coming through you. I remember seeing you at the Village Vanguard back in 1972, just about thirty-two years ago this month, when you had when you had Airtro and Flora, Joe Farrell and Stanley Clarke on upright bass. And of course, there've been many developments since then. I wanted to explore how you might have been inspired to develop those tunes, how the individuals came together, the kind of dynamic that there was.

CC: You know, there's a schedule answer to that and then there's a spiritual answer to that. The spiritual answer to that is that I discovered Scientology in 1968. I discovered L. Ron Hubbard's work, and I read the book *Dianetics*. And I immediately recognized L. Ron Hubbard to be a very communicative and aesthetic and special person who was interested in helping people and presenting his own way of helping people in a way that people could really use, like non-authoritarian and really wanting people to understand and with some very, very practical things that I found that I could use to do to improve myself. So, what happened is when I began to study his work one of the results for me is that it really freed me up, creatively. One of the things I realized was that my best strength is what I really love to do. I found that my biggest fulfillment as an artist was making audiences happy. Not by doing something that I was not interested in, but by finding where my passion was that I could communicate to and get across to an audience, so that by the end of the performance we were all happy, you see. That was a new concept to me because before that I was more or less...I wasn't sure what happened with an audience, I was even afraid of them a little bit, you know

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what I mean? A little shy. When that happened to me I thought, you know, "I really like to cause this wonderful, communicative effect," and that's when I went from the group Circle. The progression was, I worked with Stan Getz in '67, I worked with Sarah Vaughn for a year right after that—'66, then '67 with Sarah Vaughn and then I joined Miles' band in '68, which is when I discovered Scientology. Then after my tenure with Miles, we did Circle for about a year and a half, and at that point I thought, "You know, I really want to make a band that communicates broadly." So I drove back to New York with my Volkswagen square-back and I found Stanley and eventually Airtio and Flora and Joe Farrell and that's when I put that first band together. If you take a peek on the original album copyright, I think it's still there, it said something like "This music is the result of a dream to want to communicate my music to people everywhere."

JJ: What are some of the non-musical qualities that you perceive that artists who are seeking greater understanding, and pursuing a career or direction in music?

CC: Here's my take on it. We live in a mechanized society, if you really take a look. Like one of the things that L. Ron Hubbard advises and tells people, that I love—he just says, "Look. Look! You want an answer to something... Look." He's not giving pat answers; he's saying the answer is to look, so that you can find out what's going on, for yourself. Now, if I look around, I see a very mechanical society. I see a

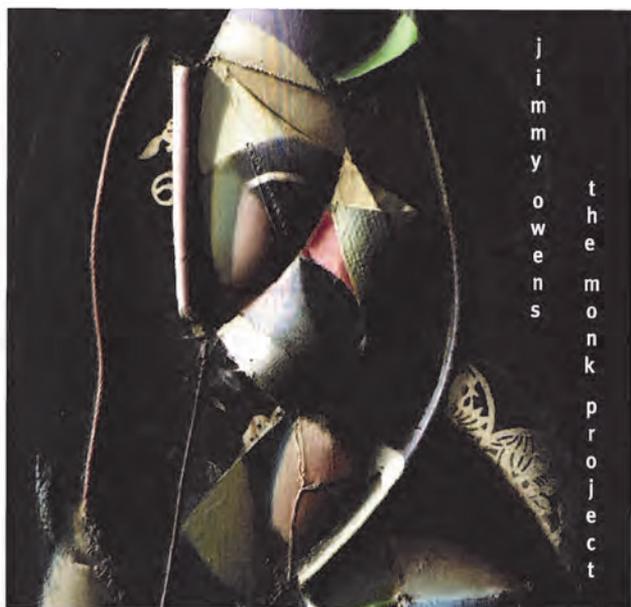
society that's going from what it was even a hundred years ago—when there were more human principles, it seemed to me. And now we've got ideas that there is no God, and that the brain is your mind and that you are your body and you're robots and you're a piece of meat and you die and that's it. And that's just false, you see. It's false, but it pervades our modern society and it pervades our school system and pervades me-

tures. Well, cool. Chord structures are cool to talk about, but you know, if I had ten minutes to spend with a friend — what are we going to talk about, chord structures? No, we're going to talk about what we need as artists to really happen, and we have to fill that gap—of the humanities. We have to start talking about what is the *effect* of art, and how does an artist live, how does he communicate with people in society? How do

“...during the sixties, there was a section of artists that would get interested in breaking the rules ... because when rules become dictates and keep you from creating what you want to create, they're something you want to break And I was definitely a part of that movement...”

dia, and what's happening is the whole subject of humanities has gotten squished and overshadowed and you don't hear it spoken about anymore. What you hear is mechanics, mechanics, mechanics. You know, you are your brain...and if you want to feel happy, take a pill. If your child is real hyperactive, give *him* a pill, you know. It's a pretty intense situation. So, dealing with the odds, and musicians and, like I said in the talk, I'm hearing guys talk about chord struc-

we get our message across in this mechanized society? How you live in a society like this? And it takes an understanding of the humanities, really, to do that. You ain't going to get there by just talking about C7 and F7 and what synthesizer do *you* use? I'm always getting asked the question "How has technology—the technology is so great—how has that impacted your life. You could pile up all the computers and textbooks about music, and keyboards, and instru-



Jimmy Owens on IPO Recordings

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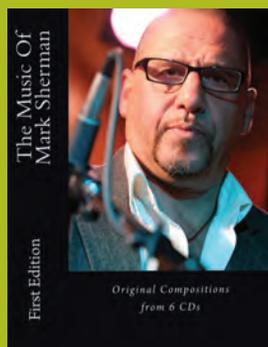
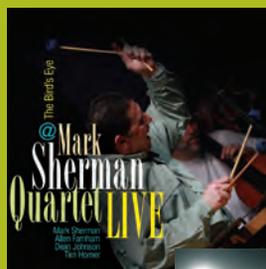
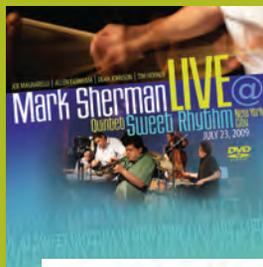
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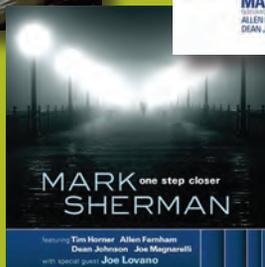
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ments, and drums, up in a big, big pile and then if you just left them there, they would do nothing. Nothing, until a human being came along with a thought, and had an idea of what to do with it and what effect he would like to create. Does he want to destroy something with it, or does he want to create some happiness in the audience? So, that's how I see it. I see that, we as musicians need to develop more of an interest in how to communicate to people, how to get across to them, and how to encourage one another, also, as artists, to continue to gain that kind of skill.

JJ: We're all experiencing sensory overload in contemporary society as you described it. How does one stay balanced in this contemporary society, given what you were speaking about?

CC: Well the first answer to that is to know exactly what our own mind is and what we want to do. Know what we like and what we don't like, so that when things are coming our way—opinions and new records and new artists and the TV and the radio and the whatever else—we know how to select from that what it is we want to go into association with, and what we want to participate with, what we agree with and what we don't agree with, you see. So the first step in securing some kind of stability in this mechanized world, is to know yourself a little bit better. Now, knowledge is defined in two ways: you have second hand knowledge—everything that comes at you is second hand knowledge. Second hand knowledge, basically, is data—books, TV, other people talking to you, the sounds of the environment—everything that you inflow is second hand knowledge because it's something you're observing. The other definition of knowledge, which is senior to that, is knowingness, certainty. The quote that Scientologists love, that we use a lot is "A culture is only great as its dreams and its dreams are dreamed by artists." That's one of things that I was trying to show. Yes, the culture is as healthy as it has activity in the arts and people creating, and people with imagination envisioning...not just music, but architecture, a great environment, you know—using technologies that really help people have fun and live better. I'll give you an example. Computer technology. The technology of computers can be used in two exactly extreme ways. One way is the guys who sat down and created *Logic*, which is this application that I use. You can record music with it, and it prints out a score page. I like *Logic*, I use *Logic*, I've been using it for years. It's a computer technology. These guys sat down and designed this thing; its deep, you know. And its fun, you can make music with it. Now, that same technology of computers can be used to make a bomb and create a war. So, we ought to learn something from that, which gives you the answer to what technology is, which is a means to an end. And you can take the same technology—what's the difference between creating music and creating a bomb that blows people up? It's the intent, you see. So, then you have another grasp on life, if you understand it that way.

JJ: I maintain that we all have the answers inside of us and we have to look inward as Carl Jung had spoken about. And it seems like there was a significant turning point where you recognized focus about what you were seeking. Would that be an accurate way of characterizing it?

CC: Yeah, you could say the thing that was exciting to me was that I knew I didn't know something. You get what I mean? I knew there was something there that I didn't know, and that was exciting because I knew that I had to find it out. So it was a motivation for me to go and see what's happening with this? I know there's more to life than just the mechanics of going to sleep and getting up and doing the things that everyone does robotically. There's something else going on and it's got to do with creativity, because I knew that when I played the piano and when I made music, I became very happy. So, there was something native or natural—there

was a way for me to monitor what was true—by my own happiness meter, you see? So, yeah, you have to know yourself, like you're saying.

JJ: And that brings up the point of, as an artist, there's this kind of pulling where you have an image and you have an identity. How does one balance that image versus identity? There are always forces pulling at you.

CC: You know, I think it's just a matter of having the courage to say, "no" to things that you don't want to do. And then having the courage, again, and discipline to pursue what you do want

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“Good people do not need laws to tell them to act responsibly, while bad people will find a way around the laws.”

- Plato (427-347 B.C.)

An Era), Gayle Moran, and Bobby McFerrin. What kinds of adjustments did you make, if any, in working with vocalists? What kinds of challenges and or growth did you experience as a result of your role performing with vocalists?

CC: I became interested in vocal music when I put my first Return to Forever band together, and basically, I realized that probably in this lifetime, I was not going to be a singer, and I noticed in vocal music—especially a solo singer, singing songs and addressing the audience so directly, is a musical communication that is just it’s own thing. It’s just something that you know you can approximate with instruments and do it in your own way as an instrumentalist, but you can never quite get out there with your human body and open your mouth and say words, and tell stories and sing, you know? It’s very special. So, I decided that I wanted to try integrate some vocal music into my band and that’s how I first came across Flora and Airtio, and how we put that first band together. But since then, I’ve had some various experiences; I think I’m lucky and fortunate to have worked with some great, great singers. Some of my personal favorites are Sarah Vaughn, one of my jazz vocalist heroines, was a glorious stint for about a year and a half. Working with Sarah was like working with a jazz musician that sang. She’s very musical, she played piano very well, and like any good musician, she knew exactly what she wanted and she gave me a lot of headroom in the band. While playing with her, I made some arrangements for her. She used to let me come out—she asked me to play a trio set before she came on for the show, and she liked it. I’d go out and play for

five minutes and she’d ask me to play longer. Finally, we ended up playing a twenty minute set before Sarah would come on the stage. She was a complete joy to work with—such a musical singer and one of my all-time favorites.

JJ: You toured with Stan Getz, and performed on his recording *Sweet Rain*, which included your own compositions “Litha” and “Windows.” What if any suggestions or ideas did Stan offer about how to approach or express the music that made a significant impact on you?

CC: Well, in addition to loving working with Stan, because he was such a great player; such a stylist and he had a voice completely all his own. The musical point, and the bandleader point, and maybe the arranger point, in terms of presenting small group music to an audience that I learned from Stan, was how to make an arrangement rather compact. Before I worked with Stan, I had just come from a bunch of experiences in New York playing with a lot of different guys and we were really getting off on jam sessions and playing long solos and experimenting—that kind of thing without much regard for the musical palatability for an audience. But Stan was very much aware of communicating to an audience and he liked to keep the arrangements of his songs real concise and real short. So, he would always—usually, he would make a little arrangement where the piano solo was one chorus or two choruses at the most, and everything was always shortened up. He’d play a lot of tunes in a set, and at first, I thought it was a little bit stiff to do that, and then I saw the effect and how I then had to become very much more in control of my

to do. And then, not only for yourself, but for your environment—family, friends. I like to see people do well, I like to see my family do well, I like to see other musicians do well, so I like to contribute to things in life that have others do well, as well. And if I keep on making those decisions, every day of my life, I do okay. I go to bed and I sleep good. I’m quite pleased with the way things are going on and I know there’s a lot of work yet to do, but at least I have a peace of mind that way.

JJ: You worked as accompanist for Sarah Vaughn in 1967, and you’ve played the role of accompanist to some wonderful vocalists including Flora Purim (in your own group, the first Return To Forever), Chaka Kahn (on Echoes of

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solosing and my phrasing, and how I integrated my piano voice into the band. I actually came away learning a lot from that.

JJ: How did that differ from your experience with Miles where obviously, there was a somewhat different leadership style and less or more direction?

CC: Miles had quite a lot of direction in what he did. It wasn't a free-for-all at all. When we were touring on the road, he would very often let the musicians play and play longer, because he knew that they were stretching out and experimenting. But, he knew what he wanted and he knew when the music was getting a little bit too self-indulgent and when it needed some form. He would walk back up to the stage and put some form back into the music redirecting the course of it with his horn. In the studio, he was very aware of what he was trying to get. He was experimenting in the studio—very different than Stan, in that Stan's musical sphere stayed in a particular area of jazz, as Latin jazz, whereas Miles kept experimenting in all kinds of different forms of music.

JJ: What kinds of challenges did you experience upon joining Miles' band.

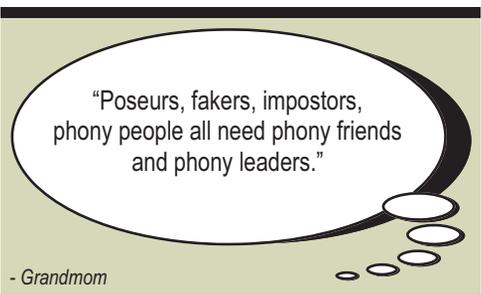
CC: The main challenge was to step into a hot-seat that had developed over six or seven years with Tony Williams, Ron Carter, Herbie Hancock and Wayne Shorter, as one of the great, great groups of jazz in live performance. You know, you can experience a lot of live tapes of that band. *Live At The Plugged Nickel* one is a real good one, actually. But, you know the band's development and approach of each piece that they were playing was pretty out there, and it was a pretty big challenge to step in there and try and make some sense. Tony was still playing with Miles, he was in his last six months of his tenure and was full-blown in the freedom with which he was approaching the music, and it was a challenge to try and fit in. But, Miles was really encouraging and told me to just play right here, and I did. It was very rewarding.

JJ: What are the criteria do you have for selecting musicians for your own band, and how has that processed evolved over the years, if at all.

CC: I learned a very interesting thing in Scientology, which has to do with then you work with people. It's an interesting datum that there's basically, you could view people that you work with in a group, in two kind of distinct categories: Those who are willing and those who are defiant! (laughs)

JJ: (Laughing) Everybody's experienced that!

CC: And it's kind of a simplicity that I use be-



cause what I found out, through experience, is that the willingness I have of a musician to want to be there, to want to play my music, to want to play the gig, to want to learn; to be willing to find out what I need as a composer and as a bandleader to make the music work. You know, just a willingness of the musician to learn...to learn something new—maybe something they're not familiar with doing...to play a new sound, or whatever. That quality in a musician is *ultimate*. I have found out that the other part of what a musician needs—or any professional needs, is skill. If the musician is willing, then it's very easy for him to develop as a musician and it's very easy for him to gain skills and practice, and get better and improve. I've seen it happen with a lot of guys who have come to play in my band. They improve as they go along. They even technically get better. But the main quality remains the willingness of the musician and the relative levels of morals and ethics—very, very important. I have a policy in my band—it may not be a popular one, but I don't care—that anyone who comes to work for me doesn't take drugs. It's not a moral issue with me, it's a legal issue. I have a precept in life that I follow, which is I don't like to do things that are illegal even if I disagree with the law. I don't think it's a good idea to break laws. And what happens is, if you do something that's illegal, it puts the whole touring group in jeopardy, you see.

JJ: Absolutely.

CC: So, I don't like to play with musicians who take drugs, or drink alcohol to excess because I feel that it cuts down the reaction time, which is very much needed to be in good communication with each other and present something bright to the audience.

JJ: In discussions I've had about playing freely, where form is less present or absent, some people have commented that one must have substantial development with the essential elements of music—harmony, melody, rhythm—to be able to impart structure of one's own where there appears not to be any, in a given piece or improvisation. Could you comment?

CC: Yeah, I'm going to give you a very brief, and what might seem off-the-wall—I hope it doesn't seem to be off-the-wall, but I really believe that it's not possible to properly evaluate the value of a piece of music, or it's worth or it's eventually emotional impact, or how people will like it; whether it's good or bad...anything to do with form, or technique, or structure. Anything to do with form, technique or structure is a follow-up to the basic idea, which is functional. Like, form is structure...whereas, what's senior to structure is function, and function is the intent. Do you see what I mean? It's like, what is that artist of that song or that band, trying to communicate? What sense do they want to give to their audience? What's their message? Do they want to make people dance? Do they want to make people feel pleasant and comfortable? Do they want to make people feel wild? Do they want to excite people? Or tell a story? You know what I mean?

JJ: Sure.

CC: That kind of thing, to me, is senior and it's the dictator of what the form will be. Will it be a

free-form? Should it be wild music? Should it be music based on a key-center? Should it have this kind of melody or that? Should it have this kind of melody, or sounds, or timbres, and so forth. So everything technical has to serve communication, and that's my basic philosophy.

JJ: After the breakup of the group Circle, you created Return To Forever. Could you discuss your initial ideas for the group, how it came together and the resultant recordings of *Return To Forever* and *Light As A Feather* with Joe Farrell, Stanley Clarke, Airto?

CC: Well, that was a very, very big turning point in my life and I don't mean to be selling you Scientology, but it's been such a big part of my life that it's almost an omission to leave it out. Right around that period of my life is when I first started discovering L. Ron Hubbard's writings. It turned me from being, more or less, from a very introverted, intellectual kind of guy who would be more interested in structure and theory, than he would be in communication, to one who really became very extroverted in life at a point where I started to see what a joy it was to do something that pleased people. I love to see audiences enjoy and understand what I was getting. And at that point I made a very big change in direction from Circle's music which was—audiences were enjoying that music as well—but, I then wanted to branch out further to include melody and certain kind of rhythm and romanticism in my music that led me to forming the first Return to Forever. It was really an intention to communicate to people everywhere, really.

JJ: Could you discuss your association with lyricist Neville Potter who crafted the lyrics to several of the songs for Return To Forever including "500 Miles High," "You're Everything," etc.?

CC: Again, Scientology enters the issue, because I met Neville as a member of the Church of Scientology and he was a professional practitioner. I was in admiration of him as a human being. He also, it turns out, was a wonderful poet and he started to help me with my music and my management. One of the things that we got into, which was a lot of fun, was him putting lyrics to my tunes. So, we'd fool around! He'd write poetry and show it to me and I would write songs and show it to him. Sometimes, I'd take a poem of his and write a melody to it and sometimes he'd take a melody of mine and write lyrics to it. So, the first set of lyrics that appeared some time ago—actually that was the only lyric that appeared on the first record. And then on the second record, *Light As A Feather*, had "You're Everything" on it, which is I still perform with my wife and I think is a wonderful lyric.

JJ: I love that tune.

CC: Do you know that Carmen McRae has a wonderful recording of it?

JJ: Oh, she has a great recording of it! And Thad Jones did the arrangement of that! There's a really brief, but beautiful, sax soli in there—you can hear Pepper Adams' baritone popping out of the bottom of that!

(Continued on Page 58)

Calendar of Events

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- Wed 2/1: Pablo Ziegler, Maya Beiser & Satoshi Takeishi at **(le) poisson rouge**. 6:30pm. \$20. 158 Bleecker St.
- Wed 2/1, 2/8, 2/15, 2/29: **St. Peter's Church**. Midtown Jazz at Midday. 1:00pm. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) www.saintpeters.org.
- Wed 2/1: Juancho Herrera at **Drom**. 7:15pm. \$10. 85 Ave. A. 212-277-1157. <http://dromnyc.com>.
- Wed 2/1: Ehud Asherie, Joel Forbes & Jason Brown at **Kitano**. 8:00pm & 10:00pm. \$25; Park Ave @ 38th St.
- Wed-Sat 2/1-2/4: Nicholas Payton, Javon Jackson, George Cables, Lonnie Plaxico & Billy Drummond at **Birdland**. 8:30pm & 11:00pm. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080.
- Wed 2/1, 2/8, 2/15, 2/22, 2/29: **Arthur's Tavern**. Eve Silber at 7:00pm. Alyson Williams at 10:00pm. 57 Grove St. 212-675-6879. www.arthurstavernnyc.com
- Wed 2/1, 2/8, 2/15, 2/22, 2/29: Jonathan Kreisberg at **The Bar Next Door**. 8:30 & 10:30pm. \$12 cover. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com.
- Wed 2/1, 2/8, 2/15, 2/22, 2/29: **Louis Armstrong Centennial Band** at **Birdland**. 5:30pm. 315 W. 44th St.
- Thurs 2/2, 2/9, 2/16, 2/23: **Lou Volpe Blues Jam Session** at **Creole Restaurant**. 7:30pm. \$7. 2167 Third Ave. @ 118th St. 212-876-8838. www.creolenyc.com
- Thurs 2/2, 2/9, 2/16, 2/23: **Lapis Luna** at **The Plaza Hotel's Rose Club**. 8:30pm. Vintage jazz & classic swing music. Fifth Ave. @ Central Park S. No cover. www.lapisluna.com
- Wed 2/2: Vladimir Shafranov with Leno Bloch, Putter Smith & Mark Ferber at **Kitano**. 8:00pm & 10:00pm. 66 Park Ave @ 38th St. 212-885-7119
- Wed 2/2: **Ellen Kaye Band** with Ethan Fein, Benjamin Brown at **The Metropolitan Room**. 7:00pm. \$25 cover; 2-drink min. 34 W. 22nd St. 212-206-0440. www.metropolitanroom.com.
- Thurs-Fri 2/2-2/3, 2/9-2/10, 2/16-2/17, 2/23-2/24: **Arthur's Tavern**. Eri Yamamoto Trio at 7:00pm. Sweet Georgia Brown at 10:00pm. 57 Grove St. 212-675-6879. www.arthurstavernnyc.com
- Thurs 2/2: **Somethin' Jazz Club**. Zack Resnick Quartet @ 9:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.somethinjazz.com.

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FEB 21-26

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- Fri-Sat 2/3-2/4, 2/10-2/11, 2/17-2/18, 2/24-2/25: Davell Crawford at Knickerbocker Bar & Grill. 9:45pm. 33 University Pl. 212-228-8490. www.knickerbockerbarandgrill.com
- Fri 2/3, 2/10, 2/17, 2/24: Birdland Big Band at Birdland. 5:30pm. 315 W. 44th St.
- Fri 2/3: Ben Allison with Michael Blake, Steve Cardenas, Rody Royston, Brandon Seabrook, Rogerio Bocato & Joey Arias at Carnegie Hall, Zankel Hall. 10:00pm. 57th St. & 7th Ave. 212-247-7800. www.carnegiehall.org.
- Fri 2/3: Somethin' Jazz Club. Esther Ovejero @ 7:00pm. Andres Jimenez @ 11:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.somethinjazz.com.
- Fri 2/3: Victor Prieto, Jorge Roeder & Otis Brown at The Bar Next Door. 7:30, 9:30 & 11:30pm. \$12 cover. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Fri 2/3: Emily Davis, 7:30pm to 10pm, Free, Creole, 2167 Third Ave at 118th St. www.creolenyc.com, 212-876-8838
- Sat 2/4: Benito Gonzalez Qt. 7:30pm, 9pm \$10, Creole, 2167 Third Ave at 118th St. www.creolenyc.com, 212-876-8838
- Fri-Sat 2/3-2/4: Marc Copland, Doug Weiss & Bill Stewart at Kitano. 8:00pm & 10:00pm. \$25; \$15 min per set. 66 Park Ave @ 38th St. 212-885-7119.
- Fri 2/3: Take 6 with Mark Kibble, Joey Kibble, Claude V. McKnight, David Thomas, Khristian Dentley & Alvin Chea at the Apollo Theater. 7:00pm. Free community sing. 253 W. 125th St. 800-745-3000. www.apollotheater.org.
- Sat 2/4, 2/11, 2/18, 2/25: St. Peter's Church. Vocal Jazz Workshop @ noon. Big Band Jazz Workshop @ noon. International Women in Jazz @ noon. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) www.saintpeters.org.
- Sat 2/4, 2/11, 2/18, 2/25: Arthur's Tavern. Eri Yamamoto Trio at 7:00pm. Alyson Williams at 10:00pm. 57 Grove St. 212-675-6879. www.arthurstavernnyc.com
- Sat 2/4: Theo Bleckmann at Leonard Nimoy Thalia, Symphony Space. 7:00pm. Part of Music of Now Marathon. 2537 Broadway @ 95th St. 212-864-5400. www.symphonyspace.org.
- Sat 2/4: Benito Gonzalez Quartet at Creole Restaurant. 7:30pm & 9:00pm. \$10. 2167 Third Ave. @ 118th St. 212-876-8838. www.creolenyc.com.
- Sat 2/4: Gilad Hekselman, Joe Martin & Antonio Sanchez at The Bar Next Door. 7:30, 9:30 & 11:30pm. \$12 cover. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Sat 2/4, 2/11, 2/18, 2/25: The Brazil Show at S.O.B.'s. 8:30pm. 200 Varick St. 212-243-4940. <http://sobs.com>
- Sat 2/4: Somethin' Jazz Club. Michael Morgan @ 5:00pm. Luiz Simas @ 7:00pm. Tom Wetmore Ensemble @ 9:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.somethinjazz.com.
- Sun 2/5, 2/12, 2/19, 2/26: Arturo O'Farrill & The Afro Latin Jazz Orchestra at Birdland. 9:00pm & 11:00pm. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080.
- Sun 2/5, 2/12, 2/19, 2/26: Bossa Nova Sunday Brunch at S.O.B.'s. 1:00pm. 200 Varick St. 212-243-4940. <http://sobs.com>
- Sun 2/5, 2/12, 2/19, 2/26: Tony Middleton Trio at Kitano. 11:00am. \$29. 66 Park Ave @ 38th St. 212-885-7119.
- Sun 2/5, 2/12, 2/19, 2/26: Arthur's Tavern. Creole Cooking Jazz Band at 7:00pm. House Rockin' Blues at 10:00pm. 57 Grove St. 212-675-6879. www.arthurstavernnyc.com
- Sun 2/5: Peter Mazza, Jacam Manricks & Rogerio Bocato at The Bar Next Door. 8:00 & 10:00pm. \$12 cover. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Sun 2/5, 2/12, 2/19, 2/26: Jazz Vespers at St. Peter's Church. 5:00pm. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) www.saintpeters.org.
- Sun 2/5: Emily Braden with Eden Ladin & Joseph Lepore at North Square Lounge. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. www.northsquareny.com.
- Sun 2/5, 2/12, 2/19, 2/26: Junior Mance & Hide Tanaka at Café Loup. 6:30pm. No cover. 105 W. 13th St. @ 6th Ave. 212-255-4746. www.juniormance.com
- Sun 2/5, 2/12, 2/19, 2/26: Arturo O'Farrill & Afro Latin Jazz Orchestra at Birdland. 9:00pm & 11:00pm. 315 W. 44th St.
- Sun 2/5: Eugene Marlow at Engelman Recital Hall, Baruch College. 4:00pm. \$5. 55 Lexington Ave. 646-312-5073. www.baruch.cuny.edu
- Sun 2/5, 2/12, 2/19, 2/26: Arthur's Tavern. Creole Cooking Jazz Band at 7:00pm. Curtis Dean at 10:00pm. 57 Grove St. 212-675-6879. www.arthurstavernnyc.com
- Mon 2/6: Berta's Monday, Emanuel Howel, \$10, Bebop Jazz Jam Hard Bebop Quartet 9pm to 1am, Creole, 2167 Third Ave at 118th St. www.creolenyc.com, 212-876-8838
- Mon 2/6: Dida Pelled, Kevin Hsieh & Daniel Freedman at The Bar Next Door. 8:30 & 10:30pm. \$12 cover. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Mon 2/6, 2/13, 2/20, 2/27: Arthur's Tavern. Grove Street Stompers Dixieland Jazz Band at 7:00pm. House Rockin' Blues at 10:00pm. 57 Grove St. 212-675-6879. www.arthurstavernnyc.com
- Mon 2/6, 2/13, 2/20, 2/27: Iris Ornig at Kitano. 8:00pm. 66 Park Ave @ 38th St. 212-885-7119.
- Mon 2/6, 2/13: International Women in Jazz at St. Peter's Church. 7:15pm. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) www.saintpeters.org.
- Mon 2/6: Nicole Henry at The Metropolitan Room. 7:00pm. \$25; 2-drink min. 34 W. 22nd

St. 212-206-0440. www.metropolitanroom.com.

- Mon 2/6, 2/13, 2/20, 2/27: **The Living Room.** Tony Scherr with Anton Fier & Rob Jost at 9:00pm. Jim Campilongo with Stephan Crump & Tony Mason at 10:00pm, \$8. 154 Ludlow St. (Bet. Stanton & Rivington) 212-533-7234. www.livingroomny.com
- Tues-Sat 2/7-2/11: **Dave Liebman, John Abercrombie, Marc Copland, Billy Hart & Drew Gress** at Birdland. 8:30pm & 11:00pm. 315 W. 44th St.
- Tues 2/7: **Gary Sieger** at Creole Restaurant. 8:00pm. \$7. 2167 Third Ave. @ 118th St. 212-876-8838.
- Tues 2/7: **Somethin' Jazz Club.** John Blevins @ 9:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.)
- Tues 2/7: **Jorge Sylvester & Ace Collective** at NYC Baha'i Center. 53 E. 11th St. (Bet. University Place & Broadway) 212-222-5159. www.bahainyc.org/jazz.html.
- Tues 2/7: **Jon Batiste** at Rockwood Music Hall. 10:00pm. 196 Allen St. (Bet. Houston & Stanton) 212-477-4155. www.rockwoodmusichall.com
- Tues 2/7: **Bill Campbell** at The Bar Next Door. 8:30 & 10:30pm. \$12 cover. 129 MacDougal St. 212-529-5945.
- Tues 2/7, 2/14, 2/21, 2/28: **Chris Ziemba** at Kitano. 8:00pm. 66 Park Ave @ 38th St. 212-885-7119.
- Tues 2/7, 2/14, 2/21, 2/28: **Annie Ross** at The Metropolitan Room. 9:30pm. 34 W. 22nd St. 212-206-0440. www.metropolitanroom.com.
- Tues 2/7, 2/14, 2/21, 2/28: **Arthur's Tavern.** Yuichi Hirakawa Band at 7:00pm. House Rockin' Blues at 10:00pm. 57 Grove St. 212-675-6879.
- Tue 2/7: **Blues, Gary Sieger**, 8pm to Midnight, \$7, Rhythm & Blues Friends, Creole, 2167 Third Ave at 118th St, www.creolenyc.com, 212-876-8838
- Wed 2/8: **Somethin' Jazz Club.** David Aaron @ 7:00pm. Audrey Silver @ 9:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.somethinjazz.com.

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MON FEB 6 & 20
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TUE-THU FEB 14-16
SACHAL VASANDANI
FABIAN ALMAZAN (2/14) - GERALD CLAYTON (2/16-2/18) - JOE SANDERS - JOHNATHAN BLAKE

FRI-SUN FEB 17-19
MINGUS BIG BAND

TUE FEB 21
AMIR ELSAFFAR: TWO RIVERS ENSEMBLE
OLE MATHISEN - TAREQ ABOUSH - ZAFER TAWIL - CARLO DEROSA - TYSHAWN SOREY

WED FEB 22
WARREN WOLF QUARTET
KRIS FUNN - ALLYN JOHNSON - BILLY WILLIAMS

THU FEB 23
LUIS PERDOMO TRIO
HANS GLAWISCHNIG - JOHNATHAN BLAKE

FRI-SUN FEB 24-26
BENNY GREEN TRIO
FEATURING PETER WASHINGTON (2/24 & 2/26) - BEN WOLFE (2/26) - KENNY WASHINGTON

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STAN KENTON Photo courtesy of The Frank Driggs Collection

- Wed 2/8: **Kendrick Scott** at **Rockwood Music Hall**. 7:15pm. 196 Allen St. (Bet. Houston & Stanton) 212-477-4155. www.rockwoodmusicall.com
- Wed 2/8, 2/15, 2/22, 2/29: **Midtown Jazz at Midday** at **Saint Peter's Church**. 1:00pm. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) www.saintpeters.org
- Wed 2/8: **Bria Skonberg** at **The Metropolitan Room**. 9:30pm. \$15; 2-drink min. 34 W. 22nd St. 212-206-0440. www.metropolitanroom.com
- Wed 2/8: **Amina Figarova, Martin Wind & Tim Horner** at **Kitano**. 8:00pm & 10:00pm. 66 Park Ave.
- Wed 2/8, 2/15, 2/22, 2/29: **Arthur's Tavern**. **Eve Silber** at 7:00pm. **Alyson Williams & Arthur's House Band** at 10:00pm. 57 Grove St. 212-675-6879.
- Thurs 2/9: **Somethin' Jazz Club**. **Yudai Ueki** @ 7:00pm. **Jovan Johnson** @ 9:00pm. **Ted Kooshian Quartet** @ 11:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.)
- Thurs 2/9: **Noah Preminger, Frank Kimbrough, Matt Clohesy & Matt Wilson** at **Kitano**. 8:00pm & 10:00pm.
- Thurs 2/9, 2/23: **Li'nard's Many Moods** at **Creole Restaurant**. 9:00pm. \$7. 2167 Third Ave. @ 118th St.
- Thurs 2/9: **Nick Vayenas, Yasushi Nakamura & Colin Stranahan** at **The Bar Next Door**. 8:30 & 10:30pm. \$12 cover. 129 MacDougal St. 212-529-5945.
- Thurs 2/9: **Bucky Pizzarelli, Houston Person, Derek Smith, Nicki Parrott & Mickey Roker** at **Tribeca Performing Arts Center**. 8:00pm. With New Generation All-Stars **Joe Alterman, Benny Benack, Steven Frieder & Alex Raderman**. \$40, \$37.50 students & seniors. 199 Chambers St. 212-220-1460. www.tribecapac.org
- Thu 2/9: **Funk and Soul, Li'nard's Many Moods**, 9pm to 1am, \$7, **Creole**, 2167 Third Ave at 118th St, www.creolenyc.com, 212-876-8838
- Fri-Sat 2/10-2/11: **Mark Sherman with Jerry Bergonzi, Allen Farnham, Dean Johnson & Tim Horner** at **Kitano**. 8:00pm & 10:00pm. \$25; \$15 min per set. 66 Park Ave @ 38th St. 212-885-7119.
- Fri-Sat 2/10-2/11: **José James** at **Harlem Stage Gatehouse**. 7:30pm & 9:30pm. \$20. 150 Convent Ave. @ W. 135th St. 212-281-9240. www.harlemstage.org
- Fri 2/10: **Somethin' Jazz Club**. **Brenda Earle Quartet** @ 7:00pm. **Jan Leder** @ 9:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Fri 2/10: **Marko Djordjevic, Bobby Avey & Desmond White** at **The Bar Next Door**. 7:30, 9:30 & 11:30pm. \$12 cover. 129 MacDougal St. 212-529-5945.
- Sat 2/11: **Rebirth Brass Band** at **Hiro Ballroom**. 7:00pm & 11:00pm. \$50 & \$35. 88 9th Ave. 866-468-7619. www.rebirthbrassband.com
- Sat 2/11: **Isaac Kitaly Diallo** at **Creole Restaurant**. 8:00pm & 10:00pm. \$10. 2167 Third Ave. @ 118th St. 212-876-8838. www.creolenyc.com
- Sat 2/11: **Ari Roland Quartet** at **Dizzy's Club Coca-Cola, Lincoln Center**. 12:30pm. Free. Broadway @ 60th St. www.jalc.org/
- Sat 2/11: **Somethin' Jazz Club**. **Stan Killian Quartet** @ 9:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.somethinjazz.com
- Sat 2/11: **Sharón Clark** at **The Metropolitan Room**. 9:30pm. \$15; 2-drink min. 34 W. 22nd St. 212-206-0440. www.metropolitanroom.com
- Sat 2/11: **Matt Wilson** with **Ted Nash, Terell Stafford, Gary Versace & Martin Wind** at **Rose Theater, Lincoln Center**. 1:00pm & 3:00pm. "Jazz for Young People: Family Concert: What Is Improvisation?" \$12, \$20, \$28. Broadway @ 60th St. www.jalc.org/
- Sat 2/11: **Auktyon** at **(le) poisson rouge**. 8:00pm. \$35; \$45 at door. 158 Bleecker St. 212-505-FISH.
- Sat 2/11: **Ben Monder** at **The Bar Next Door**. 7:30, 9:30 & 11:30pm. \$12 cover. 129 MacDougal St. 212-529-5945.
- Sat 2/11: **Joshua White** at **Tribeca Performing Arts Center**. 7:00pm. "Monk in Motion: The Next Face of Jazz." \$25, \$20 main stage members, \$15 students & seniors. 199 Chambers St. 212-220-1460. www.tribecapac.org
- Sat 2/11: **African Jazz, Isaac Kitaly Diallo**, 8pm, 10pm, \$10, **Life Long Project After party** 11pm-4am; **Creole**, 2167 Third Ave at 118th St, 212-876-8838
- Sun 2/12: **Valentines Day Brunch**, TBA, 2pm to 7pm, \$30, **Creole**, 2167 Third Ave at 118th St, 212-876-8838
- Sun 2/12: **Tony Mason, Erik Deutsch, Jeff Hill & Jim Campiongo** at **55 Bar**. 6:00pm. 55 Christopher St. 212-929-9883. www.55bar.com.
- Sun 2/12: **Roz Corral** with **Paul Meyers & Harvie S** at **North Square Lounge**. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. www.northsquarelounge.com.
- Sun 2/12: **Peter Mazza Trio** at **The Bar Next Door**. 8:00 & 10:00pm. \$12 cover. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com
- Mon 2/13: **Gerald Hayes Quartet** at **Creole Restaurant**. 9:00pm. \$10. 2167 Third Ave. @ 118th St. 212-876-8838.
- Mon 2/13: **Eliane Amherd, Gustavo Amarante & Willard Dyson** at **The Bar Next Door**. 8:30 & 10:30pm. \$12 cover. 129 MacDougal St. 212-529-5945.
- Mon 2/13: **Berta's Monday Gerald Hayes**, 9pm to 1am \$10, **Bebop Jazz Jam Quartet, Creole**, 2167 Third Ave at 118th St, www.creolenyc.com, 212-876-8838
- Tue 2/14: **Valentines Day Dinner Alex Layne** 5pm to Midnight \$15, **Creole**, 2167 Third Ave at 118th St, www.creolenyc.com, 212-876-8838
- Tues 2/14: **Somethin' Jazz Club**. **Michael Reis Quartet** @ 9:00pm. 2\$5 cover; \$10 min. 12 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.somethinjazz.com
- Tues 2/14: **Frank Perowskyk Band** at **NYC Baha'i Center**. 53 E. 11th St. (Bet University Place & Broadway) 212-222-5159. www.bahainyc.org/jazz.html
- Tues-Sat 2/14-2/18: **Cyrille Aimee** at **Birdland**. 8:30pm & 11:00pm. 315 W. 44th St.
- Tues 2/14: **Alex Layne** at **Creole Restaurant**. 5:00pm. \$15. 2167 Third Ave. @ 118th St. 212-876-8838. www.creolenyc.com
- Tues 2/14: **John Coltrane Memorial Band** with **Louie Belogenis, Uri Caine, Roy Campbell Jr., Hilliard Greene, Beth Anne Hatton & Michael Wimberly** at **Middle Collegiate Church**. 8:00pm. \$15. 50 E. 7th St. (Enter on 2nd Ave.) 212-477-0666. www.middlechurch.org
- Wed 2/15: **Deanna Kirk, Harry Allen, John Di Martino & Neal Miner** at **Kitano**. 8:00pm & 10:00pm. 66 Park Ave @ 38th St. 212-885-7119.
- Wed 2/15: **Somethin' Jazz Club**. **Primordial Jazz Funktet** @ 7:00pm. **Shoshana Bush** @ 9:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.somethinjazz.com
- Wed 2/15: **Classic Soul/ Gordon Edwards** 8pm to Midnight \$7, **Creole**, 2167 Third Ave at 118th St, www.creolenyc.com, 212-876-8838
- Thu 2/16: **Blues Jam Session Lou Volpe** 7:30pm-11:30pm \$7, **Creole**, 2167 Third Ave at 118th St, www.creolenyc.com, 212-876-8838
- Thurs 2/16: **Nobuki Takamen, John Lenis & Yutaka Uchida** at **The Bar Next Door**. 8:30 & 10:30pm. \$12 cover. 129 MacDougal St. 212-529-5945.
- Thurs 2/16: **Liz Childs Trio** at **Studio 100 Bar**. 7:00pm. No cover. At the Times Square Marriott Residence Inn., Sixth Ave. & 39th St. www.marriott.com/nycrj. www.lizchilds.com
- Thurs 2/16: **Auktyon** at **(le) poisson rouge**. 10:00pm. \$35; \$45 at door. 158 Bleecker St. 212-505-FISH.
- Thurs 2/16: **Somethin' Jazz Club**. **Adam Matta** @ 9:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.somethinjazz.com
- Thurs 2/16: **Youngjoo Song, Vicente Archer, Kendrick Scott & Steve Wilson, Kitano**. 8pm, 10pm. 66 Park Ave.
- Fri-Sat 2/17-2/18: **Jazz at Lincoln Center Orchestra** with **Wynton Marsalis** at **Rose Theater, Lincoln Center**.
(Continued on page 20)

RANDY WESTON AFRICAN RHYTHMS ORCHESTRA CELEBRATES JAMES REESE EUROPE & THE HARLEM HELLFIGHTERS



Photo by Ariane Smolderen

Randy Weston



James Reese Europe & the Harlem Hellfighters

Sat., Feb. 25 • 8PM

NEA Jazz Master Randy Weston, internationally renowned pianist, composer and bandleader, has performed throughout the world. "Weston has the biggest sound of any jazz pianist since Ellington and Monk as well as the richest most inventive beat." -Jazz Critic Stanley Crouch. James Reese Europe was an American ragtime and early jazz bandleader, arranger, and composer. In 1918, Lt. James Reese Europe made military and music history by being the first African American to lead troops into battle during World War One and to spread the 'jazz germ' throughout continental Europe.

Tickets \$35, \$45, \$55 Mainstage Members Save 20%

African Rhythms Orchestra: Randy Weston — bandleader, piano, T.K. Blue — saxophones, Benny Powell — trombone, Neil Clarke — percussion, Alex Blake — bass, Howard Johnson — tuba, Vincent Ector — drum, Ayodele Ankhtawi Maakheru — banjo and Robert Trowers — trombone.



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

Discover the Harlem Hellfighters - Saturday, February 4, Starting at 1PM, FREE.

An afternoon of panels and film discovering the influence of Lt. James Reese Europe, the 369th Infantry (Harlem Hellfighters) and early jazz during WWI. More info.: <http://www.tribecapac.org/Hellfighters.htm>

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1st Runner-Up
JOSHUA WHITE
Sat., Feb. 11 • 7PM

Joshua White has been a mainstay of the San Diego jazz scene for the past five years. "Joshua has immense talent... I believe Thelonious Monk would have been proud of the performance of this great young artist..." raves Herbie Hancock.



2nd Runner-Up
EMMET COHEN
Sat., Feb. 18 • 7PM

Emmet Cohen has shared the bandstand with a plethora of Jazz luminaries, including Christian McBride, Joshua Redman, and many others. In 2008, Emmet won a Downbeat Award as an "Outstanding Jazz Soloist."

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- 8:00pm. "Stan Kenton Centennial." \$30, \$50, \$75, \$95, \$120. Broadway @ 60th St. www.jalc.org
- Fri 2/17: Tim Berne with Oscar Noreiga, Ches Smith & Matt Mitchell at the Rubin Museum of Art. 7:00pm. \$18 in advance; \$20 at door. "Harlem in the Himalayas." 150 W. 17th St. 212-620-5000. www.rmany.org.
- Fri 2/17: Somethin' Jazz Club. Jack Furlong Quartet @ 7:00pm. Connie Crothers Quartet @ 9:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Fri-Sat 2/17-2/18: Nilson Matta, Edsel Gomez & Alex Kautz at Kitano. 8:00pm & 10:00pm. \$25; \$15 min per set. 66 Park Ave @ 38th St. 212-885-7119.
- Fri 2/17: Paul Meyers, Leo Traversa & Andy Bey at The Bar Next Door. 7:30, 9:30 & 11:30pm. \$12 cover. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Fri 2/17: Dance/ Emily Davis 7:30pm to 10pm Free, Rhythm & Blues & Soul Providerz, Creole, 2167 Third Ave at 118th St, www.creolenyc.com, 212-876-8838
- Sat 2/18: Somethin' Jazz Club. Tom Csatari Quartet @ 7:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.somethinjazz.com.
- Sat 2/18: Wycliffe Gordon at Creole Restaurant. 9:00pm & 11:00pm. \$25. 2167 Third Ave. @ 118th St. 212-876-8838. www.creolenyc.com.
- Sat 2/18: Santi DeBriano, Essiet Okan Essiet & Harvie S at The Bar Next Door. 7:30, 9:30 & 11:30pm. \$12 cover. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Sat 2/18: Emmet Cohen at Tribeca Performing Arts Center. 7:00pm. "Monk in Motion: The Next Face of Jazz." \$25, \$20 main stage members, \$15 students & seniors. 199 Chambers St. 212-220-1460. www.tribecapac.org
- Sun 2/19: Peter Mazza, Marco Panascia & Rogerio Boccato at The Bar Next Door. 8:00 & 10:00pm. \$12 cover. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Sun 2/19: Alexis Cole with Steve LaMattina & Jerry Bruno at North Square Lounge. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal.
- Sun 2/19: Jazz Brunch, Creole, 2167 Third Ave at 118th St, www.creolenyc.com, 212-876-8838
- Mon 2/20: Berta's Monday Patience Higgins 9pm to 1am, \$10, Bebop Jazz Jam Sugar Hill Quartet, Creole, 2167 Third Ave at 118th St, www.creolenyc.com, 212-876-8838
- Mon 2/20: Jenny Scheinman with Nels Cline, Jim Black & Todd Sicksafoose at (le) poisson rouge. 6:30pm. \$15; \$18 at door. 158 Bleecker St. 212-505-FISH.
- Mon 2/20: Sara Serpa with Andre Matos, Kris Davis, Matt Brewer & Tommy Crane at Clemente Soto Velez Center. 8:30pm. \$11 one set; \$16 2 sets; \$20 all night. 107 Suffolk St.
- Mon 2/20: Peter Eldridge & Matt Aronoff at The Bar Next Door. 8:30 & 10:30pm. \$12 cover. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Tues 2/21: Jambalaya Brass Band at B.B. King Blues Club & Grill. 7:00pm. Free admission. 237 W. 42nd St. 212-997-4144. www.bbkingblues.com.
- Tues 2/21: Mike Longo Trio at NYC Baha'i Center. 53 E. 11th St. (Bet University Place & Broadway) 212-222-5159. www.bahainyc.org/jazz.html.
- Tues-Sat 2/21-2/25: Enrico RavavTribes at Birdland. 8:30pm & 11:00pm. 315 W. 44th St. (Bet. 8th & 9th Ave.)
- Tues 2/21: Somethin' Jazz Club. Amina Figarova Sextet @ 9:00pm. 212 E. 52nd St., 3rd Fl.
- Tues 2/21: Mark Capon Trio at Antibes Bistro. 7:30pm. 112 Suffolk St. 212-533-6088. www.antibesbistro.com
- Wed 2/22: Hendrik Meurkens, Misha Tsiganov, Kitano. 8pm, 10pm. 66 Park Ave.

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Fri 3/9 • \$20

A Lifetime with Guitars
featuring **Peter Rogine & Joe Carbone**

Thurs 5/3 • \$10

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

Mon 5/7 • FREE

Five Towns College Jazz Ensembles

Tues 5/8 • \$10

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

- Wed 2/22: **Somethin' Jazz Club**. **Samo Wilson @ 7:00pm. Alexis Parsons @ 9:00pm.** 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Wed 2/22: **Theo Bleckmann & Michael Wollny** at **Joe's Pub**. 9:30pm. \$15; \$20 at door. 425 Lafayette St. 212-539-8778. www.joespub.com
- Thurs 2/23: **Ed Macheachen, Aidan O'Donnell & Eliot Zigmund** at **The Bar Next Door**. 8:30 & 10:30pm. \$12 cover. 129 MacDougal St. 212-529-5945.
- Thurs 2/23: **Bob DeVos, Don Friedman, Mike McGuirk & Steve Johns** at **Kitano**. 8:00 & 10:00pm. 66 Park Ave.
- Thurs 2/23: **Somethin' Jazz Club**. **Beat Kaestli @ 7:00pm. Rachel Eckroth @ 9:00pm.** 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Thu 2/23: **Funk and Soul, Li'nard's Many Moods**, 9pm to 1am, \$7, **Creole**, 2167 Third Ave at 118th St, www.creolenyc.com, 212-876-8838
- Fri 2/24: **Emily Davis**, 7:30pm to 10pm, **Free**, **Creole**, 2167 Third Ave at 118th St, www.creolenyc.com.
- Fri 2/24: **Mr. Ho's Orchestrotica** at **Drom**. 7:15pm. \$10; \$15 at door. 85 Ave. A. 212-277-1157. dromnyc.com.
- Fri 2/24: **George Brandon's Blue Unity Orchestra** and **Jorge Sylvester ACE Collective, Nora McCarthy**; **Black History Month**, 8pm - 10pm. Admission: FREE. **City College of New York, Harlem Campus**, 160 Convent Avenue @ 138th Street, New York, NY 10031, (212) 650-6448, 212-650-6997, www.cuny.cuny.edu
- Fri 2/24: **Freddie Bryant, Patrice Blanchard & Willard Dyson** at **The Bar Next Door**. 7:30, 9:30 & 11:30pm. \$12 cover. 129 MacDougal St. 212-529-5945.
- Fri-Sat 2/24-2/25: **John Benitez, Horatio "El Negro" Hernandez, Juan De Juan & Jason Samuels Smith** at **The Allen Room, Lincoln Center**. 7:30pm & 9:30pm. "Jazz Meets Flamenco." \$55, \$65. **Broadway @ 60th St.** www.jalc.org
- Fri-Sat 2/24-2/25: **Amy London, Arturo O'Farrill, Santi Debriano & Tim Horner** at **Kitano**. 8:00pm & 10:00pm. \$25; \$15 min per set. 66 Park Ave, 212-885-7119.
- Fri 2/24: **Somethin' Jazz Club**. **Brian O'Neill @ 7:00pm. Kristen Lee Sergeant @ 9:00pm.** 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Fri-Sat 2/24-2/25: **Dianne Reeves** at **Rose Theater, Lincoln Center**. 8:00pm. \$30, \$50, \$75, \$95, \$120. **Broadway @ 60th St.** www.jalc.org
- Sat 2/25: **Gerry Gibbs** with **Jeremy Pelt** at **Creole Restaurant**. 7:30pm & 9:00pm. \$20. 2167 Third Ave. @ 118th St. 212-876-8838. www.creolenyc.com.
- Sat 2/25: **Rick Stone, Marco Panascia & Tom Pollard** at **The Bar Next Door**. 7:30, 9:30 & 11:30pm. \$12 cover. 129 MacDougal St. 212-529-5945.
- Sat 2/25: **Buckwheat Zydeco** at **B.B. King Blues Club & Grill**. 7:30pm & 10:00pm. \$22; \$26 at door. 237 W. 42nd St. 212-997-4144. www.bbkingblues.com.
- Sat 2/25: **Randy Weston African Rhythms Orchestra** with **T.K. Blue, Neil Clarke, Alex Blake, Howard Johnson, Vincent Ector, Ayodele Ankhatawi Maakheru & Robert Trowers** at **Tribeca Performing Arts Center**. 8:00pm. \$35; \$45; \$55. Students & seniors \$10 off in mezzanine section only. 199 Chambers St. 212-220-1460. www.tribecapac.org
- Sat 2/25: **Somethin' Jazz Club**. **Frederick Levore @ 7:00pm. Walter Kemp @ 9:00pm.** 212 E. 52nd St., 3rd Fl.
- Sat 2/25: **Dennis Luxion/Michael Raynor Quartet** at **Dizzy's Club Coca-Cola, Lincoln Center**. 12:30pm. Free. **Broadway @ 60th St.** www.jalc.org
- Sat 2/25: **Gerry Gibbs & Bitches Brew**, 7:30pm, 9pm \$20, **Jeremy Pelt**; **Creole**, 2167 Third Ave at 118th St, www.creolenyc.com, 212-876-8838
- Sun 2/26: **Peter Mazza & Paul Bollenback** at **The Bar Next Door**. 8:00 & 10:00pm. \$12 cover. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Sun 2/26: **Roz Corral** with **Dave Stryker** at **North Square Lounge**. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200.
- Mon 2/27: **Erik Deutsch** with **Brandon Seabrook, Jeff**

- Hill, Benjamin Rubin, Tony Mason & Steven Bernstein** at **Rockwood Music Hall**. 7:00pm. 196 Allen St. (Bet. Houston & Stanton) 212-477-4155. www.rockwoodmusichall.com
- Mon 2/27: **Daniela Schaefer, Hendrik Meurkens & Nilson Matta** at **The Bar Next Door**. 8:30 & 10:30pm. \$12 cover. 129 MacDougal St. 212-529-5945.
- Mon 2/20, 2/27: **Patience Higgins Quartet** at **Creole Restaurant**. 9:00pm. \$10. 2167 Third Ave. @ 118th St. 212-876-8838. www.creolenyc.com
- Tues-Wed 2/28-2/29: **John Pizzarelli Quartet** at **Birdland**. 8:30pm & 11:00pm. 315 W. 44th St.
- Tues 2/28: **Robert Glasper Experiment** at **Highline Ballroom**. 9:00pm. \$35; \$40 at door. 431 W. 16th St. 212-414-5994. www.highlineballroom.com.

- Tues 2/28: **Wee Trio, Joel Frahm Trio, Danny Fox Trio** at **(le) poisson rouge**. 10:00pm. \$15. 158 Bleecker.
- Tues 2/28: **Bill Campbell** at **The Bar Next Door**. 8:30 & 10:30pm. \$12 cover. 129 MacDougal St. 212-529-5945.
- Wed 2/29: **Michael Feinstein** at **Carnegie Hall, Zankel Hall**. 7:30pm. 57th St. & 7th Ave. 212-247-7800. www.carnegiehall.org.
- Wed 2/29: **Ellen Kaye Band** with **Ethan Fein, Benjamin Brown** at **The Metropolitan Room**. 7:00pm. \$25 cover; 2-drink min. 34 W. 22nd St. 212-206-0440. www.metropolitanroom.com.
- Wed 2/29: **Sandy Stewart & Bill Charlap** with **Harry Allen, Peter Washington & Kenny Washington** at

(Continued on page 24)

• BROADWAY AND 51st •



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FEBRUARY 2012

<p>FEB 1 / 8:00PM & 10:00PM</p>  <p>PAT TRAVERS</p>	<p>FEB 3-5 / 8:00PM & 10:00PM</p>  <p>THE COOKERS</p>	<p>FEB 6-7 / 8:00PM & 10:00PM</p>  <p>MIKE KENEALLY POWER TRIO</p>
<p>FEB 8 / 8:00PM & 10:00PM</p>  <p>ED PALERMO BIG BAND</p>	<p>FEB 14-16 / 8:00PM & 10:00PM</p>  <p>FREDA PAYNE</p>	<p>FEB 21 / 8:00PM & 10:00PM</p>  <p>TERESE GENECCO & HER LITTLE BIG BAND</p>
<p>FEB 22 / 8:00PM & 10:00PM</p>  <p>JIMMY WEBB</p>	<p>FEB 25 / 8:00PM & 10:00PM</p>  <p>SHEMEKIA COPELAND</p>	<p>FEB 26-27 / 8:00PM & 10:00PM</p>  <p>MARC RIBOT 'REALLY THE BLUES'</p>

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FEBRUARY 2012

JAZZ VESPERS

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

5 — Ike Sturm Ensemble

12 — M. Roger Holland
Sound of My People

19 — Dee Daniels

26 — Ryan Keberle Quartet

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Wednesdays at 1:00
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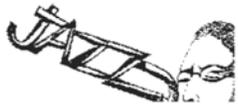
1 — Stacy Sullivan, singer
Jon Weber, piano

8 — Pete Malinverni, piano
Jody Sandhaus, singer

15 — Kathleen Landis, pianist / singer
Frank Dain, singer
Saadi Zain, bass

22 — Ash Wednesday — No Concert

29 — Art Baron, trombone
Lew Soloff, trumpet



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February 2012

2/7: Jorge Sylvester
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2/14: Frank Perowsky Big Band
Feb. 21st Mike Longo Trio
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The NYC Baha'i Center

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

Shows: 8:00 & 9:30 PM

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

<http://bahainyc.org/jazz.html>
212-222-5159

Calendar of Events

	Blue Note 131 W Third St. (east of 6th Ave) 212-475-8592 www.bluenote.net	Cecil's Jazz Club 364 Valley Rd. West Orange, NJ 07052 973-736-4800 www.cecilsjazzclub.com	Cleopatra's Needle 2485 Broadway (betw. 92nd & 93rd St.) 212-769-6969	Cornelia St. Café 29 Cornelia St. (bet. W 4th & Bleecker) 212-989-9319 corneliastreetcafe.com
FEB				
1 - Wed	Chrisette Michele	Mid Week R&B Night	Les Kurtz 3; Joonsam Lee	Cloning Americana
2 - Thu	Rachelle Ferrell	Cecil's Thursday Night Events	Kayo Kiraki; Daisuke Abe 3	Jerome Sabbagh 4
3 - Fri	Rachelle Ferrell; Nicolay & The Hot at Nights		Will Terrill; Jesse Simpson	Ben Monder & Theo Blackmann
4 - Sat	Rachelle Ferrell; Annekei		Will Terrill; Kevin Hsien 3	Ben Waltzer 3
5 - Sun	Kenny Werner & NYU Ensemble; Rachelle Ferrell		Keith Ingham; Noah Haidu 3	Frederic Rzewski
6 - Mon	Juilliard Jazz Orchestra	Cecil's Big Band with Mike Lee	Roger Lent 3; Jam	David Amram 4
7 - Tue	Roy Hargrove Band	Bruce Williams Jam Session	Robert Rucker 3; Jam	Joe Alterman 3; Prana Trio + 1; Maria Neckam
8 - Wed	Roy Hargrove Band	Mid Week R&B Night	Les Kurtz 3; Joonsam Lee	Jason Rigby 3
9 - Thu	Roy Hargrove Band	Cecil's Thursday Night Events	Michika Fukamori; Daisuke Abe	Tomas Fujiwara 5
10 - Fri	Roy Hargrove Band; Jason Prover Band		Joel Forrester 4; Jesse Simpson	Chris Lightcap 5
11 - Sat	Roy Hargrove Band; E.J. Strickland Project		Lonnie Gasperini 4; Kevin Hsien 3	Pete Robbins 4
12 - Sun	Gene Ess & Nicki Parrott; Roy Hargrove Band		Keith Ingham; Noah Haidu 3	Carioca County
13 - Mon	Tank	Cecil's Big Band with Mike Lee	Roger Lent 3; Jam	
14 - Tue	David Sanborn	Bruce Williams Jam Session	Robert Rucker 3; Jam	Jay Clayton & John di Martino
15 - Wed	David Sanborn	Mid Week R&B Night	Les Kurtz 3; Joonsam Lee	Helio Alves 4
16 - Thu	David Sanborn	Cecil's Thursday Night Events		Aruan Ortiz 5
17 - Fri	David Sanborn; Rahj		Mike Lattimore; Jesse Simpson	Jed Distler
18 - Sat	David Sanborn; Earthdriver		Armengol 5; Kevin Ksien 3	John McNeil 5
19 - Sun	Juilliard Jazz Brunch; David Sanborn		Keith Ingham; Noah Haidu 3	Tomoko Omura 5
20 - Mon	Monty Alexander	Cecil's Big Band with Mike Lee	Roger Lent 3; Jam	
21 - Tue	Monty Alexander with Christian McBride & Russell Malone	Bruce Williams Jam Session	Robert Rucker 3; Jam	Arthur Vint 4; Eric Burns 5
22 - Wed	Monty Alexander with Christian McBride & Russell Malone	Mid Week R&B Night	Les Kurtz 3; Joonsam Lee	Jostein Gulbrandsen 3
23 - Thu	Monty Alexander with Dr. Lonnie Smith	Cecil's Thursday Night Events	Nat Harris 3; Daisuke Abe	Jim Black 3
24 - Fri	Monty Alexander with Pat Martino; Wyllys		William Spaulding 4; Jesse Simpson	Mario Pavone 6
25 - Sat	Monty Alexander with Othello Molineaux; Kung Fu		Satchamo Jihye Park 4; Kevin Hsien 3	Dave Liebman & Richie Beirach
26 - Sun	Monty Alexander with Dee Dee Bridgewater & Freddy Cole		Keith Ingham; Noah Haidu 3	
27 - Mon	Monty Alexander with John Clayton & Jeff Hamilton	Cecil's Big Band with Mike Lee	Roger Lent 3; Jam	
28 - Tue	Monty Alexander with John Clayton & Jeff Hamilton	Bruce Williams Jam Session	Robert Rucker 3; Jam	Ergo; Jake Saslow 5
29 - Wed	Monty Alexander	Mid Week R&B Night	Les Kurtz 3; Joonsam Lee	Sheila Jordan & Jay Clayton with Jack Wilkins & Cameron Brown

THE RIDGEFIELD PLAYHOUSE

WED, FEBRUARY 8 @ 8

David Sanborn

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Grammy Winning
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SAT, FEBRUARY 11 @ 8

Peabo Bryson & Jeffrey Osborne

Valentine's Day
Champagne Fundraiser
with The Men of Soul!



THUR, FEBRUARY 16 @ 8

Marcia Ball & BeauSoleil avec Michael Doucet

A Powerhouse of
New Orleans Style
Rhythm and Blues!



SAT, FEBRUARY 18 @ 8

Linda Eder

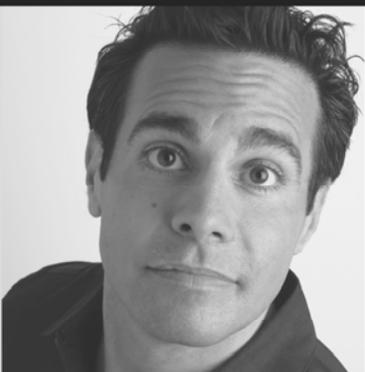
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pop, country and jazz.



FRI, MARCH 2 @ 8

Comedian Mario Cantone

A One Man Musical
Comedy Show!



SAT, MAY 5 @ 8

Jane Monheit

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



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Kaufmann Concert Hall. 8:00pm. Lexington Ave. & 92nd St. 212.415-5500. www.92Y.org.

- **Wed 2/29: Ted Brown, Michael Kanan, Murray Wall & Taro Okamoto at Kitano.** 8pm & 10pm. 66 Park Ave.

BROOKLYN

- **Wed 2/1, 2/8, 2/15, 2/22, 2/29: Walter Fischbacher Trio at Water Street Restaurant.** 7:00pm. No cover. 66 Water St. www.waterstreetrestaurant.com. www.phishbacher.com
- **Thurs 2/2: Maria Neckam at Tea Lounge.** 9:00pm. 837 Union St., Park Slope. 718-789-2762.
- **Thurs 2/2: IBeam Music Studio. Johnny Butler Trio at 8:00pm. First Cousins Once Removed at 9:00pm.** \$10 suggested donation. 168 7th St.
- **Fri 2/3: Douglass Street Music Collective. Noah Kaplan Quartet at 8:00pm. Bailly/Millevoi/Moffett Trio at 8:00pm.** 295 Douglass St. www.295douglass.org.
- **Fri 2/3: Pedro Giraudo Sextet at Barbés.** 8:00pm. \$10. 376 9th St. @ 6th Ave. 347-422-0248. www.barbesbrooklyn.com.
- **Fri 2/3: IBeam Music Studio. Behroozi/Mintz/Morgan/Neufeld at 8:30pm.** \$10 suggested donation. 168 7th St.
- **Sat 2/4: Carl Barlett Jr. at Sistas' Place.** The Music of Sonny Stitt. 456 Nostrand Ave. @ Jefferson Ave. 718-398-1766. www.sistasplace.org
- **Sat 2/4: Out to Lunch at Tea Lounge.** 9:00pm. 837 Union St., Park Slope. 718-789-2762. www.tealounge.com.
- **Sat 2/4: IBeam Music Studio. Paul Steven Ray & Theresa Rosas at 8:30pm.** \$10 suggested donation. 168 7th St. <http://ibeambrooklyn.com>
- **Sun 2/5: Alon Yavnai Trio at Barbés.** 7:00pm. \$10. 376 9th St. @ 6th Ave. 347-422-0248.
- **Sun 2/5, 2/12, 2/19, 2/26: Stephane Wrembel at Barbés.** 9:00pm. 376 9th St. @ 6th Ave. 347-422-0248.
- **Sun 2/5, 2/12, 2/19, 2/26: Napoleon Revels-Bey Vocal Trio with L.A. Blacksmith Group at The Social Butterfly.** 7:00pm. 857 Atlantic Ave. www.revels-bey.com
- **Thurs 2/9: Brother Josephus at Brooklyn Museum.** 7:00pm. Martha A. & Robert S. Rubin Pavilion, 200 Eastern Parkway. 718-638-5000. www.brooklynmuseum.org
- **Thurs 2/9: Douglass Street Music Collective. Celebrating & Remembering the Life of Joe Maneri with Michael Attias, Simon Jermyn, Josh Sinton, Steve Dalachinsky, Matt Pavolka, Roy Campbell, Aram Bajakian, Russ Lossing, Jean Carla Rodea, Gerald Cleaver, Sten Hostfalt, Kris Davis, David Rothenberg, Juan Pablo Carletti, Terrence McManus, Lucian Ban, Max Johnson, Christopher Meeder, Matt Moran, Jonathan Vincent, Noah Kaplan, Ben Jaffe, Abe Maneri & Mat Maneri.** 8:00pm. \$10 suggested donation. Bring your instrument, voice, a story, a poem or just your ears for appreciation for Joe. 295 Douglass St. www.295douglass.org.
- **Thurs 2/9: Anna Garano & Marc Ribot at Barbés.** 7:00pm. \$10. 376 9th St. @ 6th Ave. 347-422-0248.
- **Fri 2/10: IBeam Music Studio. Nico Soffiato Quartet at 8:00pm. Secret Architecture at 10:00pm.** \$10 suggested donation. 168 7th St. <http://ibeambrooklyn.com>
- **Sat 2/11: Miles Griffith at Sistas' Place.** Origins of the blues. 456 Nostrand Ave. @ Jefferson Ave. 718-398-1766.
- **Sat 2/11: Daniel Kelly with Yoon Sun Choi, Rez Abbasi, David Ambrosio & Satoshi Takeishi at Brooklyn Conservatory of Music.** \$10. 58 7th Ave. 718-622-3300.
- **Thurs 2/16: Edom at Tea Lounge.** 9:00pm. 837 Union St., Park Slope. 718-789-2762. www.tealounge.com.
- **Fri 2/17: IBeam Music Studio. Sarah Manning's Harmonious Creature at 8:30pm.** \$10 Donation. 168 7th St.
- **Sat 2/18: Ted Daniel at Sistas' Place.** Tribute to King Oliver. 456 Nostrand @ Jefferson Ave. 718-398-1766.
- **Sat 2/18: IBeam Music Studio. Rhododendron at**

(Continued on page 26)

Calendar of Events

	Deer Head Inn 5 Main Street Delaware Water Gap, PA 18327 www.deerheadinn.com	Dizzy's Club Coca Cola B'dwy & 60th, 5th Fl. 212-258-9595 jazzatlincolncenter.com	Dizzy's Club After Hours B'dwy & 60th, 5th Fl 212-258-9595 jazzatlincolncenter.com	Feinstein's at Lowes Regency 540 Park Ave. 212-339-8942 feinsteinsattheregency.com
FEB				
1 - Wed		Victor Goines 4	Dezron Douglas 3	Petula Clark
2 - Thu	Bill Goodwin Jazz Jam	Victor Goines 4	Dezron Douglas 3	Petula Clark
3 - Fri	Billy Test 3	Victor Goines 4	Dezron Douglas 3	Petula Clark
4 - Sat	Warren Vaché	Victor Goines 4	Dezron Douglas 3	Petula Clark
5 - Sun	Go Trio	Victor Goines 4		Club Dark
6 - Mon	Bill Goodwin Jazz Jam	Michael Rodriguez 5		Harry Allen
7 - Tue		Charles McPherson/Tom Harrell 5	Brandi Disterheft	Ruben Studdard
8 - Wed		Charles McPherson/Tom Harrell 5	Brandi Disterheft	Ruben Studdard; John Malino Band
9 - Thu	Bill Goodwin Jazz Jam	Charles McPherson/Tom Harrell 5	Brandi Disterheft	Ruben Studdard
10 - Fri	Vicki Doney 3	Charles McPherson/Tom Harrell 5	Brandi Disterheft	Ruben Studdard
11 - Sat	Spatial Edition II	Ari Roland 4; Charles McPherson/Tom Harrell 5	Brandi Disterheft	Ruben Studdard
12 - Sun	Martin Celay & Wendy Williams Wright	Charles McPherson/Tom Harrell 5		Caroline Jones; Magical Nights
13 - Mon		Ulysses Owens 4		Ingrid Lucia & Her New Orleans Jazz Band
14 - Tue	Donna Antonow 4	Rene Marie	Brianna Thomas	Little Anthony & the Imperials
15 - Wed		Rene Marie	Brianna Thomas	Jerry Costanzo 3; Little Anthony & the Imperials
16 - Thu	Bill Goodwin Jazz Jam	Rene Marie	Brianna Thomas	Little Anthony & the Imperials
17 - Fri	Erin McClelland Band	Rene Marie	Brianna Thomas	Little Anthony & the Imperials
18 - Sat	Eric Mintel 4	Rene Marie	Brianna Thomas	Little Anthony & the Imperials
19 - Sun	Eric Doney	Rene Marie		Bridget Evertt; Magical Nights
20 - Mon		Eric Reed & University of Wyoming Jazz Ensemble		Peter Mintun
21 - Tue		Cyrus Chestnut 4	Melissa Aldana 5	Eric Michael Gillett & La Tayna Hall
22 - Wed		Cyrus Chestnut 4	Melissa Aldana 5	Eric Michael Gillett & La Tayna Hall
23 - Thu	Bill Goodwin Jazz Jam	Cyrus Chestnut 4	Melissa Aldana 5	Eric Michael Gillett & La Tayna Hall
24 - Fri	Amina Figarova 6	Cyrus Chestnut 4	Melissa Aldana 5	Eric Michael Gillett & La Tayna Hall
25 - Sat	Kathy & Urbie Green with Jesse Green 3	Dennis Luxion/Michael Raynor 4; Cyrus Chestnut 4	Melissa Aldana 5	Eric Michael Gillett & La Tayna Hall
26 - Sun	Bob Leive & Wooster Street Trolley Band	Cyrus Chestnut 4		Magical Nights; Marieann Meringolo
27 - Mon		Robert Rodriguez 3		
28 - Tue		Matt Wilson 4	Juilliard Jazz Ensemble	Molly Pope & Cole Escola
29 - Wed		Matt Wilson 4	Juilliard Jazz Ensemble	Natalie Joy Johnson & Angela DiCarlo

Manhattan School of Music
Jazz Arts Program

Justin DiCioccio, Associate Dean and Chair

FEB	Garage 99 Seventh Ave. S (at Grove St.) 212-645-0600 www.garagerest.com	Iridium 1650 Broadway (below 51st St.) 212-582-2121 iridiumjazzclub.com	Jazz Gallery 290 Hudson St. (below Spring St.) 212-242-1063 www.jazzgallery.org	Jazz Standard 116 E 27th St 212-576-2232 www.jazzstandard.net
1 - Wed	Brianna Thomas 3; Andrew Atkinson	Pat Travers Band		David Sanchez 4
2 - Thu	Rick Stone 3; Mauricio DeSouza 3	Sketchy Black Dog	Sam Harris 3	David Sanchez 4
3 - Fri	Hide Tanaka 3; Joey Morant 3	The Cookers	Sullivan Fortner	David Sanchez 4
4 - Sat	Larry Newcomb 3; Catherine Toren 4; Akiko Tsuruga 3	The Cookers	John Escreet 4	David Sanchez 4
5 - Sun	Ben Healy 3; David Coss 3; Joonsam Lee 3	The Cookers		
6 - Mon	Howard Williams Band; Ben Cliness 3	Mike Keneally 3		Mingus Orchestra
7 - Tue	Mike Dease Band; Kyoko Oyobe 3	Mike Keneally 3		Yes! Trio
8 - Wed	Marc Devine 3; Anderson Brothers	Ed Palermo Band		Yes! Trio
9 - Thu	Dre Barnes 3; New Tricks	Jessy J	Godwin Louis 6	Benny Golson 4
10 - Fri	Lex Korten 3; Hot House	Buster Williams	Matt Brewer	Benny Golson 4
11 - Sat	Daniela Schaechter 3; Champion Fulton 3	Buster Williams	Jerome Sabbagh 3	Benny Golson 4
12 - Sun	Lou Caputo 4; David Coss 3; Afro Mantra	John Waite		Benny Golson 4
13 - Mon	Howard Williams Band; Mayu Sieki 4			Mingus Big Band
14 - Tue	David Coss 3; Justin Lees 3	Freda Payne		Sachal Vasandani
15 - Wed	Bobby Porcelli 4; Paul Francis 3	Freda Payne		Sachal Vasandani
16 - Thu	Ryan Anselmi 5; Randy Johnston 3	Freda Payne	Kris Davis 5	Sachal Vasandani
17 - Fri	Enoch Smith Jr. 3; Kevin Dorn Band	Kinda Blue to Bitches Brew	Ben Wendel 7	Mingus Big Band
18 - Sat	Larry Newcomb 3; Mark Marino 3; Daylight Blues Band	Kinda Blue to Bitches Brew		Mingus Big Band
19 - Sun	Evan Schwam 4; David Coss 3; Joe Saylor	Kinda Blue to Bitches Brew		Mingus Big Band
20 - Mon	Howard Williams Band; Kenny Shanker 4	Jon Herington Band		Mingus Orchestra
21 - Tue	Lou Caputo Band; David Baron 4	Terese Genecco Band	Johnathan Blake 5	Amir ElSaffar 6
22 - Wed	Yaacov Mayman 4; Dylan Meek 3	Jimmy Webb		Warren Wolf 4
23 - Thu	Champion Fulton 3; Alan Chaubert 3	Lucky Peterson Band	Román Filiú 4	Luis Perdomo 3
24 - Fri	Dave Kain Group; Kevin Dorn Band	Lucky Peterson Band	O'Farrill Brothers Band	Benny Green 3
25 - Sat	Marsha Heydt 4; Michika Fukumori 3; Virginia Mayhew 4	Shemekia Copeland	Myra Melford 6	Benny Green 3
26 - Sun	Iris Ormig 4; David Coss 3; Nobuki Takamen	Marc Ribot		Benny Green 3
27 - Mon	Howard Williams Band; David Caldwell Mason 3	Marc Ribot		Mingus Big Band
28 - Tue	Cecilia Coleman Band; Josh Lawrence 4	Moreland & Arbuckle		Matthew Shipp 3
29 - Wed	Nick Moran 3; Austin Walker 3	Arlen Roth Band		Matthew Shipp 3

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Calendar of Events

- 8:30pm. **André Matos Quartet** at 10:00pm. \$10 suggested donation. 168 7th St. <http://ibeambrooklyn.com>
- Sat 2/25: **Reggie Woods at Sistas' Place.** Tribute to Dexter Gordon. 456 Nostrand Ave. @ Jefferson Ave. 718-398-1766. www.sistasplace.org
 - Sat-Sun 2/25-2/26: **IBeam Music Studio. Malaby/Sanchez/Rainey Trio** at 8:30pm. \$10 suggested donation. 168 7th St. <http://ibeambrooklyn.com>

QUEENS

- Fri 2/3: **Jaleel Shaw Quartet** at York College Performing Arts Center. 7:00pm. \$20; \$10 students & seniors. 94-45 Guy R. Brewer Blvd., Jamaica. 718-262-2840. www.york.cuny.edu
- Sun 2/12: **Napoleon Revels-Bey, Bryan Carrott, Misha Tsyganov & Paul Ramsey** at Saint Matthew's Community A.M.E. Church of Hollis Café. 4:00pm. 203-11 Hollis Ave. www.revels-bey.com
- Sat 2/25: **Barry Harris Trio** at Flushing Town Hall. 8:00pm. 137-35 Northern Blvd. 718-463-7700, x222. www.flushingtownhall.org

STATEN ISLAND

- Wed 2/29: **Louis Armstrong Slips into the Breaks: A Poetry of the Invisible** at College of Staten Island. 2:30pm. Free. Recital Hall, 2800 Victory Blvd. 718-982-2597. <http://events.cuny.edu>

LONG ISLAND

- Fri 2/3: **Nassau-Suffolk Performing Arts Presents an Evening of Jazz at Hillwood Recital Hall, Long Island University.** :00pm. \$25; \$15 seniors & students. 720 Northern Blvd., Greenvale. 516-299-3100. www.lillescenter.org
- Sat 2/11: **Diane Hoffman Duo** at Nick's Tuscan Grill. 9:00pm. 42 E. Park Ave., Long Beach. 516-432-2690. www.nickstuscangrill.com. www.dianehoffman.com
- Fri 2/17: **Napoleon Revels-Bey with Annett St. John, Radam Schwartz & Ayodele Maakheruat Jackson Annex.** 1:30pm. 380 Jackson St., Hempstead. www.revels-bey.com
- Fri 2/17: **Napoleon Revels-Bey** at Port Washington Library. 7:30pm. One Library Dr., Port Washington. www.revels-bey.com

WESTCHESTER

- Fri 2/24: **Tony Jefferson Quartet with Jay Hoggard** at ArtsWestchester. 31 Mamaroneck Ave., White Plains, NY. 914-428-4220. www.artswestchester.org

NEW JERSEY

- Wed 2/1: **Vanessa Perea Band** at Hyatt. 7:30pm. 2 Albany St., New Brunswick. No cover. www.nbjp.org
- Thurs 2/2: **Lee Hogans Quartet** at Makeda. 7:30pm. 338 George St., New Brunswick. No cover, \$5 min. www.nbjp.org
- Fri 2/3: **Paquito D'Rivera** at Mayo Performing Arts Center. 8:00pm. \$37-\$67. 100 South St., Morristown. 973-539-8008. www.morristown.com/communitytheatre
- Sat 2/4: **Bossa Brasil** at Papillon 25. 10:00pm. No cover or min. 25 Valley St., South Orange. 973-761-5299. www.papillon25.com. www.mauriciodesouzajazz.com
- Wed 2/8: **Roy Assaf & Nir Naaman Quartet** at Hyatt. 7:30pm. 2 Albany St., New Brunswick. No cover. www.nbjp.org
- Thurs 2/9: **Random Test Reggae Band** at Chico's House of Jazz. 8:00pm. \$10. In Shoppes at the Arcade, 631 Lake Ave., Asbury Park. 732-774-5299. <http://chicoshouseofjazz.com>
- Thurs 2/9: **Todd Bashore Quartet** at Makeda. 7:30pm. 338 George St., New Brunswick. No cover, \$5 min. www.nbjp.org
- Fri 2/10: **Heavy Soul Blues Band** 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>

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1 - Wed	Kus & Rika	Michela Lerman; Ernesto Cervini 4; Dmitry Baevsky 4	Omei; Northern Cross	Jeff "Tain" Watts 4
2 - Thu	Brian Krock; Shani Clayton; Dahi; Afro Mix	Sam Raderman 4; Ehud Asherie 2; Woody Witt 4; Carlos Abadie 5	Carlos Giffoni; Dust Bell/ Dual Action	Jeff "Tain" Watts 4
3 - Fri	Tom Blatt; Funk; DJ	Sacha Perry 3; Zaid Nasser 4; Otis Brown III; Spike Wilner	Perispirit; Hell Hoarse	Jeff "Tain" Watts 4
4 - Sat	Ayo in Motion; Kakande; DJ	Alex layne 6; Steve Slagle 4; Otis Brown III; Stacy Dillard 3	Stillbirth; Hoor-Paar-Kraat	Jeff "Tain" Watts 4
5 - Sun	Jazz Jam Session; Shrine Big Band; Reggae	Marion Cowings; Ed Laub & Howard Alden; Jon Roche; Johnny O'Neal; Mike Karn 4	Kama Rupa; Pharmakon	Jeff "Tain" Watts 4
6 - Mon	Luis Camacho 5; Wolf Critton	Roberta Picket 3; Mike Moreno 4; Spencer Murphy	Butch Morris Conduction	Vanguard Jazz Orchestra
7 - Tue	Marc Sloan; Hip Hop	Adam Birnbaum 3; Ken Fowser & Behn Gillice	Yellow Tears; K.P.	Fred Hersch 3
8 - Wed	Diana Wayburn; Innertextures	Michela Lerman; Yaala Ballin 6; Jeremy Manasia 3	Xela; Burning Star Core	Fred Hersch 3
9 - Thu	Squirrels from Hell; Ginger Kid; Fire Play; Afro Mix	Sam Raderman 4; Ned Gould & Spike Wilner; Omer Avital; Josh Evans	Withdrawal Method; FFH	Fred Hersch 3
10 - Fri	Mademoiselle Fleur; Gowanus Collective; KaBa Stone Band; DJ	Sacha Perry 3; Tardo Hammer 3; John Fedchock 6; Simona Premazzi 4	Brian Sullivan; Lussuria	Fred Hersch 3
11 - Sat	Kepaar; 6th Degree Music; DJ	Andrew Swift 7; Ralph LaLama 3; John Fedchock 6; Ian Hendrickson-Smith	Decimus; Stephen Brodskky	Fred Hersch 3
12 - Sun	Jazz Jam Session; Dangerflow; Reggae	Marion Cowings; Jon Roche; Frank Senior 4; Johnny O'Neal 3; David Schnitter 4	Theologian; Alberich	Fred Hersch 3
13 - Mon		Shai Maestro 3; Orrin Evans Band; Spencer Murphy	Butch Morris Conduction	Vanguard Jazz Orchestra
14 - Tue	OWL; Lynette Williams; Eliza B	Charenee Wade 4; Bruce Harris/Alex Hoffman 5	John Zorn	Mark Turner 4
15 - Wed	Maria Davis	Michela Lerman; Champian Fulton 3; Tivon Pennicott	Ames Sanglantes; Raspberry Bulbs	Mark Turner 4
16 - Thu	Calum Ingram; Santa Mamba; Bruce Wayne; Afro Mix	Sam Raderman 4; Ehud Asherie 2; Waldron Ricks 4; Carlos Abadie 5	Monique Buzzarté; Totem	Mark Turner 4
17 - Fri	Stratuspheerius; Royal Khaoz; DJ	Sacha Perry 3; Marion Cowings; Mark Soskin 4; Spike Wilner	Viv Corringham & Elliott Sharp; Violet	Mark Turner 4
18 - Sat	Emily Braden; i.c.will; Earth Minor; Finotee; DJ	Adam Larson 5; Dwayne Clemons 5; Mark Soskin 4; Stacy Dillard 3	String Surprise; Broadcloth	Mark Turner 4
19 - Sun	Jazz Jam Session; Reggae	Marion Cowings; Jon Roche; Ed Laub & Gene Pertocini; Grant Stewart 4; Johnny O'Neal 3	Gen Ken Montgomery; Nate Wooley	Mark Turner 4
20 - Mon	The Gathering	Romain Collin 3; Ari Hoenic 4; Spencer Murphy	Butch Morris Conduction	Vanguard Jazz Orchestra
21 - Tue	Soul 4Real	Kevin Hayes 3; Ken Fowser & Behn Gillice	Doug van Nort, Al Margolis & Katherine Liberovskaya; Dada Frolic	Fabian Almazan 3
22 - Wed		Michela Lerman; Bill Goodwin 4; Eden Ladin	Tom Hamilton; Matthew Ostrowski	Fabian Almazan 3
23 - Thu	Eli Aleinikoff; Jacques Labouchere; Education Refirm; Afro Mix	Sam Raderman 4; Terry Waldo; Lafayette Harris 5; Josh Evans	Simon Wickham-Smith; Matthew Schickele	Fabian Almazan 3
24 - Fri	David Caldwell-Mason 3; ZoZo; DJ	Sacha Perry 3; Hayes Greenfield & Roger Rosenberg Band; Jonathan Kreisberg 3; Ned Gould 3	Mobius 4; Travis Johnson, Jill Burton, Cole Lee & Jane Scarpantoni	Fabian Almazan 3
25 - Sat	Edwin Vasquez; Sekouba; DJ	Jordan Young 3; Pete Malinverni 3; Jonathan Kreisberg 4; Eric Wyatt	Ellen Band; Jimmy Ivy 6	Fabian Almazan 3
26 - Sun	Jazz Jam Session; Natty Dreadz	Marion Cowings; Jon Roche; Frank Senior 4; Johnny O'Neal 3; Tyler Mitchell 5	Pauline Oliveros; Triple Point	Fabian Almazan 3
27 - Mon	RendezVous	Glenn Zaleski; Ari Hoenic 4; Spencer Murphy	Butch Morris Conduction	Vanguard Jazz Orchestra
28 - Tue		Jared Gold 3; Bruce Harris/Alex Hoffman 5	Bryan Eubanks; Sarah Weaver	Kurt Rosenwinkel 4
29 - Wed		Michela Lerman; Joel Holmes 3; Melissa Aldana 5	i'd m thfft able; Häßliche Luftmasken	Kurt Rosenwinkel 4

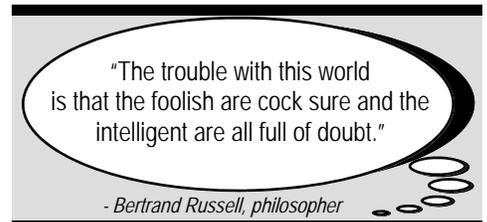
(Continued from page 26)

- Sat 2/11: **Jane Monheit** at **South Orange Performing Arts Center**. 8:00pm. \$35, \$45, \$30 & \$40 for SOPAC members. One SOPAC Way, South Orange. 973-313-ARTS. www.sopacnow.org
- Sat 2/11: **Wesla Whitfield** at **New Jersey Performing Arts Center's Chase Room**. 7:00pm & 9:30pm. One Center St., Newark. 973-642-8989. <http://njpac.org>
- Sat 2/11: **Sandy Sasso** 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>. www.sandysasso.com
- Sun 2/12: **Rufus Reid, Mulgrew Miller, Horace Arnold, Bob Keller, David Dempsey & Tim Newman** at **William Paterson University, Shea Center for Performing Arts**. 4:00pm. \$15. \$12 university associates & seniors; \$8 students. Martin Krivin Tribute Concert. 300 Pompton Road, Wayne. 973-720-2371. www.wplive.org.
- Sun 2/12: **Claudio Roditi** at **South Orange Performing Arts Center**. 5:00pm. \$15 cover; no min. One SOPAC Way, South Orange. 973-313-ARTS. www.sopacnow.org
- Sun 2/12: **Marlene Verplanck** with the **Diva Jazz Trio** at **Algonquin Arts Theatre**. 3:00pm. 173 Main St., Manasquan. 732-528-9211. www.marleneverplanck.com
- Wed 2/15: **Leonard Brown** at **Rutgers University, Dana Library, Dana Room**. 7:00pm. Free. "John Coltrane & Black Spirituality." 185 University Ave., Newark. 973-353-5595. <http://newarkwww.rutgers.edu>
- Thurs 2/16: **Joe Keyes** at **Chico's House of Jazz**. 8:00pm. Tribute to Gil-Scott Heron. \$10. In Shoppes at the Arcade, 631 Lake Ave., Asbury Park. 732-774-5299.
- Thurs 2/16: **Behn Gillice Quartet** at **Makeda**. 7:30pm. 338 George St., New Brunswick. No cover, \$5 min.
- Fri 2/17: **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 2/18: **Karl Berger & Ikue Mori** at **William Paterson University, Shea Center for Performing Arts**. 8:00pm. \$15. \$12 university associates & seniors; \$8 students. Martin Krivin Tribute Concert. 300 Pompton Road, Wayne. 973-720-2371. www.wplive.org.
- Wed 2/22: **Tivon Pennicott Quartet** at **Hyatt**. 7:30pm. 2 Albany St., New Brunswick. No cover. www.nbjp.org
- Thurs 2/23: **VooDude** at **Chico's House of Jazz**. 8:00pm. Mardi Gras show. \$10. In Shoppes at the Arcade, 631 Lake Ave., Asbury Park. 732-774-5299.
- Thurs 2/23: **Bruce Williams Quartet** at **Makeda**. 7:30pm. 338 George St., New Brunswick. No cover, \$5 min. www.nbjp.org
- Sat 2/25: **Hugh Masekela** at **New Jersey Performing Arts Center's Victoria Theater**. 7:30pm. One Center St., Newark. 973-642-8989. <http://njpac.org>
- Sun 2/26: **Count Basie Orchestra** at **Berrie Center, Sharp Theater**. 7:00pm. Ramapo College, 505 Ramapo Valley Rd., Mahwah. 201-684-7844. www.ramapo.edu/berriecenter
- Sun 2/26: **Ignacio Berroa Band** at **William Paterson University, Shea Center for Performing Arts**. 4:00pm. \$15. \$12 university associates & seniors; \$8 students. Martin Krivin Tribute Concert. 300 Pompton Road, Wayne. 973-720-2371. www.wplive.org.
- Wed 2/29: **Jared Gold Quartet** at **Hyatt**. 7:30pm. 2 Albany St., New Brunswick. No cover. www.nbjp.org

...AND BEYOND

- Fri 2/3: **Chris Bergson** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com.
- Sat 2/4: **Ryan Keberle** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com.
- Wed 2/8: **David Sanborn** at **The Ridgefield Playhouse**. 8:00pm. 80 East Ridge, Ridgefield CT. 203-438-5795. www.ridgefieldplayhouse.org



- Fri 2/10: **Abe Ovadia Group** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com.
- Sat 2/11: **Peabo Bryson & Jeffrey Osborne** at **The Ridgefield Playhouse**. 8:00pm. 80 East Ridge, Ridgefield CT. 203-438-5795. www.ridgefieldplayhouse.org
- Thurs 2/16: **Marcia Ball & BeauSoleil** avec **Michael Doucet** at **The Ridgefield Playhouse**. 8:00pm. 80 East Ridge, Ridgefield CT. 203-438-5795. www.ridgefieldplayhouse.org
- Sat 2/18: **Marta Topferova** with **Ben Monder, Ugonna Okegwo & Adam Cruz** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com.
- Sat 2/18: **Linda Eder** at **The Ridgefield Playhouse**. 8:00pm. 80 East Ridge, Ridgefield CT. 203-438-5795. www.ridgefieldplayhouse.org
- Thurs 2/23: **Jim Campilongo** with **Stephan Crump & Tony Mason** at **The Falcon**. 8:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
- Fri 2/24: **Tigran Hamasyan Quintet** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com.
- Sat 2/25: **KJ Denhart** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com



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

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www.capellahotels.com/newyork/

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

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

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

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

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

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

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

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

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

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

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

Café Mozart, 308 Mamaroneck Ave., Mamaroneck, NY

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

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

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

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

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

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

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

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

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Creole Café, 2167 Third Ave (at 118th), 212-876-8838. Crossroads at Garwood, 78 North Ave., Garwood, NJ 07027, 908-232-5666

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

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

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

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

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

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

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

www.fondaboricua.com

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

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

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

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212-753-8811, www.tbms.org
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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
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New Jersey Jazz Society, 1-800-303-NJJS, www.njjs.org
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Jean Luc-Ponty

Interview & Photo by Ken Weiss

Jean Luc Ponty, born September 29, 1942 into a family of classical musicians, grew up in a small town in Normandy, France and went on to international stardom and to become one of the most influential violinists of all time. Starting on violin at age 5, Ponty entered the Conservatoire National Supérieur de Musique de Paris to study classical violin as well as orchestra conducting and composition and ultimately won the institution's highest award, the Premier Prix, at age 17. As Ponty's interest in jazz mushroomed, he adapted his instrument to the music with very few violin role models to guide him. After first playing straight-ahead jazz, Ponty pioneered the electric violin during the explosive jazz-rock movement that erupted in the late '60s. Serving an important role in the bands of Frank Zappa and the Mahavishnu Orchestra, Ponty also recorded numerous solo projects that were wildly popular, many of which climbed high up the Billboard jazz charts to sell millions of copies. Not one to rest on his laurels, Ponty explored sequencers and synthesizers in the '80s and African-influenced music in the '90s. Now living in California, Ponty continues to tour and record. This interview took place in Philadelphia prior to his performance at the Mann Music Center as a member of Return To Forever IV (Chick Corea, Stanley Clarke, Frank Gambale and Lenny White) on August 10, 2011.

Jazz Inside Magazine: You're currently on tour with Return To Forever IV. This is your first time as a member of this band but it's not the first time that Chick Corea asked you to join in. Why did you decline his offer in 1976?

Jean Luc Ponty: I had started my band a year before he and Stanley asked me to join Return to Forever so it was a tough decision. It's not like I said no right away. You know, it was riskier to keep going with my own band because I was starting from scratch, as opposed to joining a famous band, but I had already been with Frank Zappa, with the Mahavishnu (Orchestra), and I had already recorded and toured with my own band for one year, so to drop that was a tough decision. Anyway, I decided to keep going with my band. I thought it was the right time to do and indeed, it was a good decision because my next album "Imaginary Voyage," was very successful. Even Chick said so! But we were friends because his wife was in the Mahavishnu Orchestra, Gayle Moran.

JJ: It's good that Chick doesn't hold a grudge.

JLP: When he saw the success of my next album, he said, "You made the right decision." [Laughs] But he invited me to play on one of his albums. With Stanley, we even go further

back. I played with drummer Tony Williams, we did a tour of festivals in Europe and he said, "I'm going to bring 'the' new genius of the double bass who just arrived in New York," and it was Stanley, he was 21-years-old. And after that, we met again and collaborated. As far as Frank Gambale is concerned, who is also in Return to Forever now, I hired him in my band in Los Angeles as soon as he arrived from Australia because he was so good. He was so above the pack already at the time. But I never played with Lenny (White) but I always wanted to. Again we crossed paths, it's like in the '70s, we were part of this jazz-rock movement and whether we played in the same band or not, we had connections between musicians from Weather Report, Mahavishnu, Return to Forever, Larry Coryell's band, you know, it was a community of musicians who were of the same generation and had the same musical aspirations. So, all this to say I'm a lucky guy because 35 years later, they asked me to tour with Return to Forever and this time I said yes. Also, I may be the only guy who played with two of the most famous jazz-rock bands – Mahavishnu and Return to Forever.

JJ: How has the experience of playing in this all-star band differed from what your expectations were at the beginning?

JLP: I'd say it's been beyond my expectations because the creativity of each member is such that the music has evolved very fast and every night I hear something different in the improvised sections. Everyone comes up with a new idea every night. The other thing is when you do a collaboration, you somehow have to compromise a bit. It's like in politics or diplomacy, we are 5 bandleaders and we cannot have it our way all the time, you have to compromise. And then the other guys have great ideas as well. But this is the first collaboration where I feel there is the least ego problems. Each one in this band is so respectful of the other guys that everyone is really 100 percent at the service of the composition. When it's mine, I'm the bandleader, when it's Chick's, he's the bandleader, when it's Stanley's, he is, and on and on. And each time



the whole band puts itself 100 percent at the service of the leader and the composition, that's what is beautiful.

JJ: Was it a difficult process for you to find your role in the music alongside longtime band mates Corea, Stanley Clarke and Lenny White?

JLP: It's true that at first I felt like an invited guest. I was external to this band coming in and I had to know each musician a little better, get familiarized with their way of playing, but it happened very fast and the fact that Chick, Stanley and Lenny are so tight, it's like telepathy, it's amazing you know. In fact, for me, sometimes when they play together and it's not my turn to play, I feel like I'm in the audience but I'm on stage and I can admire and appreciate what they are doing as a trio. It's amazing. So that helped, they are so strong together that it was just a matter of a few shows for me to adapt to their playing and by now, we are very tight. I feel as much a part of the band as they are.

JJ: How has this group's performance evolved after touring for two months?

JLP: I would say that they feel more familiar with my playing. It was a matter of knowing each other better. Stanley and I are the tightest since we have done collaborations – *The Rite of Strings* recording and the project with Bela Fleck on banjo, but with Chick, we rarely played live, only once as a duet, so it's true that we started to know each other a lot better. We are now a lot more relaxed when we go on stage because we don't have to worry about what's going to come out, we know it's very nice and there are sparks happening every night.

JJ: Has there been a magical, stand-out moment for you yet during this tour?

JLP: Several, yes. When there's a strong connection with the audience, that's what makes it magic. It's a combination of the communication on the stage and the audience.

JJ: Frank Zappa's son, Dweezil, has been the

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opening act for RTF IV which is very fitting for you, having spent time playing with Frank. Would you talk about your time with Frank Zappa?

JLP: Sure, I got involved with Zappa because I was signed to a record label in California – World Pacific. Richard Bock, who had World Pacific Jazz and World Pacific, he pushed me. At first I recorded a few mainstream jazz albums with Gerald Wilson's big band for instance, and then a few solo albums. Richard Bock was the one who wanted to push me out of mainstream jazz and into some other projects. He suggested Zappa and that's how it happened. Zappa accepted the offer to write arrangements for a solo album of mine called *King Kong*. I guess Zappa really enjoyed my playing as well as George Duke's, who he discovered thanks to me because I imposed George Duke into the project and that's how Frank Zappa hired George to be in his band later on and then called me to tour with him four years later. I think it was the first band that Zappa had with which he could really play his intricate instrumental music, the music that had stayed in the drawers for a while. So it was very exciting because he was so creative with his compositions that it was very exciting to perform especially live, except that he was losing a bit of his audience because they came mostly for something else, for the satire or the lyrics, and therefore the instrumental part of the program got extremely reduced and I was left with one solo per show and as much as I respected and admired his writing, I had other ambitions. I wanted to play more, of course, so that's why I didn't stay more than a year with him.

JJ: When you left, did it end your relationship with him?

JLP: It ended pretty badly because he was not happy, he was upset that I was leaving his band. We didn't part on good terms but years later we communicated through other people and I think it died down. On my part, I never had a grudge against him. I think he was particularly not happy when he saw that I joined the Mahavishnu Orchestra shortly afterwards.

JJ: Did he see the Mahavishnu Orchestra as a competing band against his band?

JLP: Perhaps, I mean, again I can only guess. I don't know but maybe he felt that the fact that I left his band and joined another one probably... In those days, I was not good at communicating. Today, I handle things very differently, I'm a lot more daring and upfront, but in those days, it was a bit difficult. I was living in my shell and I should have expressed my feelings a lot more directly with him so that he understood what my goals were.

JJ: As a member of Frank Zappa's Mothers of Invention band you were playing for huge rock audiences. What was it like the first time you experienced that?

JLP: I was nervous the very first concert because in Europe I was playing mostly jazz clubs, sometimes a festival which would have a bigger crowd, but it was not just the size of the crowd as to play in front of a rock audience for the first

time. I had played in a rock club before Zappa because Richard Bock, from the record label who signed me, had arranged for me to play in a rock club, Thee Experience on Sunset Boulevard in Los Angeles (1969), and to see the reaction of the rock audience to our music (was very exciting) but that was nothing compared to a really large crowd that was coming specifically for the music of Frank Zappa. But I must say that it went really well from the first concert and I got used to it very quickly. Also, Zappa was a perfectionist, we rehearsed so much. We rehearsed for a month before the first tour and we kept rehearsing all the time so we were so prepared, we knew what would be delivered on stage except for when he would let us loose, playing some solos and improvisations, but for the rest, we were very tight.

JJ: What was your experience playing with John McLaughlin and the Mahavishnu Orchestra?

JLP: I was a lot more at home with John than I was with Zappa because I guess we went through similar musical backgrounds except I didn't go through blues too much. John loved violin, I wonder if he didn't start to learn a bit of violin, and he loved classical music and jazz and rock, the progressive rock of our generation at least. The only element that was new to me was the Indian influence to his music which he mastered so well. I had listened to Indian violin before but yet it was another thing to play on those odd meters, but I loved it. For me, it was a great experience. There was such an intensity in the playing it reminded me of Coltrane in another form but the playing was very intense. That was fairly new in jazz at the time and it made me a

“...when you do a collaboration, you somehow have to compromise a bit. It's like in politics or diplomacy, we are five bandleaders and we cannot have it our way all the time, you have to compromise.”

stronger player to be standing next to him and playing every night.

JJ: Can you recall one moment or evening that stands out for you from that time?

JLP: You know it was so long ago that when I'm asked that question it's hard for me to come up with something instantly. People say I should write a book and really take the time to recall it. No, they were just really great experiences. I remember playing Central Park and it was pouring rain and the audience was staying there with umbrellas and it was really unbelievable. There were so many shows it's hard to remember one anecdote.

JJ: You grew up in the Normandy region of France and were 2-years-old at the time of the Normandy invasion during WW2. What is your recall of the war or post-war events?

JLP: Well, I was very little and the only thing I remember was seeing fire shots in the sky from the U.S. bombers coming above where I lived to

bomb the German troops who were occupying and in fact, the U.S. Army had dropped leaflets above my small town so that the inhabitants were advised to leave town and go into the countryside except there was some wind and not everybody got the leaflets and there were people killed. My parents had read it and we were taken out of the city, but I remember seeing the attacks in the sky. I was just a young boy, I thought they were cars. “Oh, look at that! Cars in the sky!” Boom, boom! That's what I remember. Then the next thing was coming back to my city, it was all bombed, the buildings were destroyed and you would see these big holes. For a little boy, hearing all this fighting and then seeing all the destruction was affecting us. We were kind of reserved and not very expressive in my generation around that area. Then after that, it was hearing adults who kept talking about what they had gone through with the years of occupation and the war. They were scared and disturbed by the whole situation so it affected me in a certain way but we got over it and yet, even though there was some destruction and people were killed, in this region of Normandy, everybody loved the Americans who came and saved the country and chased the Germans away. Even to this day, Americans are at the top of the list.

JJ: Do you think that this early experience had a role in you eventually playing jazz, an American art form?

JLP: Indirectly, not directly I guess, because of the fact of the Americans winning the war, American culture started to be of more interest and also there was more of an American presence in Europe. Some jazz bands came, even in the army there were jazz musicians, therefore

Europeans were exposed to jazz and I guess that's how the interest for this style of music grew very quickly especially in France. It became really popular very fast. So, once I was in Paris, because in those days the media was so limited, especially where I lived, we were listening to British radio from the islands that were closer geographically to where I lived than the city of Paris, and radio broadcasts sent from Paris were hard sometimes to hear on the old radio sets but I could hear the British programs fine and they were playing Glenn Miller a lot. All this to say that I had no TV until maybe I was 14 or 15, and it was black and white, and by 15 I was already in Paris. I had to move to Paris to discover jazz, that's how it happened.

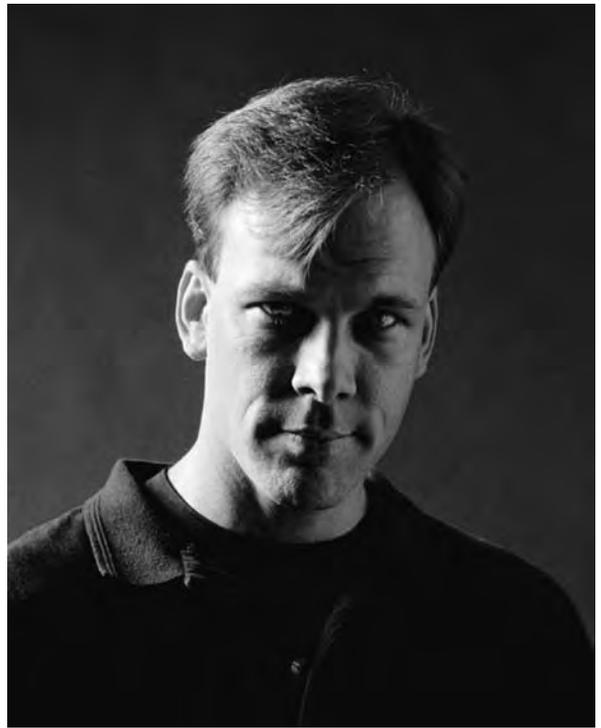
JJ: What do you as a Frenchman bring to jazz that's different from what an American musician brings?

JLP: That varies really according to the musician. There is always an influence from your

(Continued on page 45)

Tim Armacost

By Joe Patitucci



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

TA: I think what's important is to give potential fans an access point into the music. Jazz can be pretty abstract sounding if you don't know what to listen for. I've been a part of two State Department / Jazz at Lincoln Center sponsored tours with Paul Beaudry's band in the last two years, and we made a point of spending time, face to face, with the people in the countries we visited. We received excellent training at JALC in how to break down the music and demonstrate it in a clear and simple way to audiences, without needing to talk about it too much. This process got people engaged, and more importantly, showed them how to *enjoy* the music. After these demonstrations, we always get amazing, intelligent questions, and the dialogue has led to a lot more fan support for our activities. I've also done some concerts recently with the NY Standards Quartet where we explain a little bit about the origin of the songs we're playing, and the inspiration behind the arrangements, before each song. This can be a little

camp argue with people from another about which style is more valid, or authentic. The only thing that is important to me is whether the music is a living thing or not. If it's being played with conviction and passion, it will resonate with listeners. The musicians I most enjoy playing with and listening to are the ones who are comfortable moving freely between playing without structure, and improvising over highly complex structures. I have found the recent dialogue going around about finding a new name for jazz to be typically unproductive. This week I've been on tour in Italy, and I found myself awake with jet lag the other night, and my mind started going around in circles thinking about what's being bandied about. After a while, I decided to just write down the thoughts that kept coming around and around, so I could get them out of my head, and go to sleep. This is what I found on my computer the next morning:

Swing is a miracle, like love. Love doesn't see

"The main thing I object to is when people from one camp argue with people from another about which style is more valid, or authentic. The only thing that is important to me is whether the music is a living thing or not."

disturbing in the context of your usual jazz situation, but if the concert is billed as a "what is Jazz" concert, people know to be prepared for it. We have gotten a lot of positive feedback from these concerts. People are happy to learn more about what's going on, and what to listen for.

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

TA: I really have no idea how to overcome this challenge. The fact is that the music has evolved in many different directions, all of which address particular aesthetic values. Each of the different sub-styles speaks to different people at different points in their lives. The main thing I object to is when people from one

color. Swing knows no creed. My brother is in love with a Japanese woman. I know a brother who married a white woman. A young Tutsi man forgets to breath when he lays eyes on the most beautiful girl in the world, A Hutu. Hindus and Muslims, Israelis with Palestinians, Sioux and Europeans - falling in love all over the place. Love says. "I'll give you bliss, But if you two want happiness You're going to have to work for it." You can practice to swing, but you can't practice Swinging. You can prepare yourself for swinging. The miracle of swing arises among human Beings who are worthy. You can be worthy today, And tomorrow, not. Did you learn anything about love from 'A Red, Red Rose'?

Did you know it after you heard "Love is a Many Splendored Thing"? Nah, you recognized love. You said to your self, Oh, this is love. Same with swing. Did you get it from listening

to a record? Did someone's attempt to describe it get you any Closer? You said, 'oh, that's what swing is,' after you did it. While you're swinging - are you aware of The color of the people who share that gift with you? Shit, no.

Swing is not the same thing as love, but it's pretty hard not to. Love the people you've done some swinging with. Swing graces all styles. Swing doesn't care if you Play Avant Garde, R&B, Classical, Gamelan, or Swing Music. Swing arises among human beings who love to play, Together. Rain falls on everyone's head. Love knows no creed. Swing doesn't see in black and white.

JJ: How would you characterize improvisation in the context of your approach to jazz?

TA: For me, improvisation is what makes it jazz.

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

JJ: I tell them that learning to play jazz, and learning to listen to it, are very similar to learning a second language. You can't say to someone: "Now we're going to speak French. Ok you start." I mean, you can say that to them, but what you'll get in response is a blank stare. If you haven't learned some words of French, you can't start trying to speak it, can you? If you concentrate on the melody, and learn some melodies - works great to start with some singers - then you can start thinking about trying to sing that same melody in the way that you hear it in your head, and you've started walking down the lifelong path of learning jazz.

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David Berkman

By Joe Patitucci



NY Standards Quartet: Gene Jackson, David Berkman, Tim Armacost, Yosuke Inoue

JJ: Could you discuss your new Red Piano Records release, *Self Portrait*, and the development from your concept to finished project?

DB: I love playing solo piano and I've gotten more and more interested in it over the last several years. For one thing, you can explore the instrument in ways that you can't do when you are playing with a rhythm section. Different piano textures, such as stride and arpeggiation in the left hand, unusual registration and more extreme uses of counterpoint become more available to you as a pianist playing solo. Also, space is available to you. When you stop playing, or leave a hole in the music, no one fills it—I sometimes think of solo playing as a kind of duo between myself and the space. There is a similar freedom regarding form—you can play the form of the tune exactly or change it. Harmony also is up for grabs, allowing you to re-harmonize as you go. My goal is to be able to move from one moment of the piece to the next, changing directions, but keeping the flow intact. There are a lot of standards on this recording because these forms provide the minimal structure needed while allowing the freedom to invent a story over them. Making this recording was an interesting process for me. As I wrote in the liner notes, I recorded several hours of solo and then gave the tracks to my co-producer, Jeremy Walker. He sifted through the music, choosing

DB: It's a cliché to say that I learn as much from my students as they learn from me, but that's often true. I teach both at the Aaron Copland School of Music at Queens College, City University of New York, where I'm an assistant Professor in the Jazz Studies department and as a visiting professor at the Prince Claus Conservatory in the Netherlands. I've had some wonderful students at both of these institutions and we've shared ideas about a lot of things. Also, the process of preparing for classes, particularly the jazz harmony classes I teach, has encouraged me to dig deeper into what I know to find new ways to communicate it. Sometimes this leads to a new revelation about an old topic, and I go off exploring on my own. Of course, sometimes teaching and playing are at odds with each other. Usually, as soon as my semester ends at Queens I am on the road playing. It's the end of January as I write this and in the last 5 weeks, with school out of session, I've played about 22 gigs over that time period, mostly trio, in Japan, Germany, France, Scotland and the Netherlands.

JJ: Talk about the concept behind the New York Standards Quartet and the distinguishing aspects

much as we can, sometimes playing standards in a straightforward way, sometimes writing elaborate arrangements of the material. Occasionally, the standard is a jumping off place for a composition, but in such cases the link to the actual standard needs to be ascertainable to listener. We've been playing together for almost 7 years now so the group has really grown and it feels very homey to play with these guys. Even though the group was originally conceived to tour Japan, we've also traveled together in the US and Spain and we find that this concept appeals to US audiences as well as Japanese ones. It's nice to have a band with a theme (for listeners) even a theme as simple as interpreting standards. It gives the audience a way of connecting to the material. We have tours coming up in England in April and Japan again in May/June.

JJ: Are there some words of wisdom or advice you've picked up from one or more of the influential jazz artists with whom you have worked - that you might share?

DB: Mostly great players don't tell you what to do. They lead by example.

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

DB: Well, that's an excellent question, but I'm not sure that I have — or anyone else has — the answer. In general, live music is going through a difficult period. I don't know if the reason is that we're all glued to computer screens, but the world is changing and people don't hang out in jazz clubs like they used to and — to make up a Yogi Berra-ism which he should have said — they never did. Still there *are* things we can do. Cultivate whatever you can that's unique in your own presentation—your personality, your wit, your creative mind. I think the best I can do is to present *my* personality and world view when I play. The only way for me to attract the people who are potentially interested in what I do is by being myself as intensely as I can. Use all forms of media. Sell recordings on tours — selling CDs on the road is still possible, even in the world of digital downloads and disappearing record stores.

“live music is going through a difficult period. I don't know if the reason is that we're all glued to computer screens, but the world is changing and people don't hang out in jazz clubs like they used to.”

the performances that he liked best and I largely forgot about the session. About six weeks later, I recorded another couple of hours of solo. Jeremy and I then listened to all of the music, both the music he'd selected and the new recordings. At this listening session, I was surprised by what I heard. The playing was quirkier than I thought with more odd turns and changes of direction. Finding this direction in the music has encouraged me to keep exploring further along these lines. I hear a lot of young technically virtuosic pianists these days and when they play solo it sounds like classical music or perhaps a series of etudes. I'm going for something different here—something a bit more like an improvised monologue, or stream of consciousness. I'm not going for perfection - I feel like I'm exploring the cracks in the pavement with this recording.

JJ: How has your work as an educator challenged, supported or influenced your artistry and creative pursuits?

of this ensemble?

DB: This is a band of good friends who share a connection to Japanese culture. Gene Jackson (drums) and I are both married to Japanese women who work (in my wife's case, freelance) in Japan. Tim has long ties to Japan, spent years there when he was a child and attended a year of college there when he was in his late teens/early 20s. Yosuke Inoue, who recently moved back to Japan, spent 13 years in New York—a crucial phase in his musical development. When we began this collaborative venture, we wanted to use a concept that we thought would resonate with club owners and fans in Japan, so we decided to confine ourselves to playing only standards, mostly material from the Great American Songbook, deconstructing the tunes in a variety of ways. We've tried to develop that concept as

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Shirley Crabbe

By Joe Patitucci

Jazz Inside: Talk about your new recording and how the creation might have challenged or stretched you.

Shirley Crabbe: My desire was to create an album that inspires a sense of well-being, warmth, joy and beauty. Comfort food for the ears. An album that people can listen to, with glass of wine in hand, and enjoy. I didn't want *Home* to be a regular "Standards" album, so each song was chosen based on the fact that it was either a rarely performed gem from the Great American Songbook or it had never been interpreted in the jazz idiom. I also had to completely love singing it. It took about a year to reach the final list of songs and arrangements that are presented on the album. The recording date for *Home* was like a dream - a more perfect 2 days there will never be. I felt very supported by my musicians and by my team. The rehearsals and recording sessions were so natural and the musicians were incredibly generous. So there was no challenge there. I felt most challenged in my role as the Executive Producer. I loved being responsible for everything from catering to paychecks and it was definitely a pleasure being in the company of such experienced and highly talented professionals. But staying clearheaded, focused,

"I learned so much during that time of silence. I learned that its not what you sound like that makes you a singer, its who you are and what you have to say."

in control and creative while trying to oversee every aspect of your very first recording took a lot of prayer and an open heart — and ear — to advice and encouragement.

JJ: Could you talk about the process of healing and reconnecting with your talents as a vocalist following the operation on your vocal cords?

SC: Because I relied so much on that "voice" to define myself, not being able to sing was devastating. I learned so much during that time of silence. I learned that its not what you sound like that makes you a singer, its who you are and what you have to say. It was an intense character building experience. In 2005 I was one of a small number of singers that year to undergo KTP Laser surgery to repair my damaged vocal cords. After the surgery, and about 3 weeks of "paper and pencil" silence. I opened my mouth to sing again and what came out was truly a miracle from God. My voice had been completely restored. It wasn't hard at all to reconnect to my voice because although I had stopped singing out loud I had never stopped singing in

my heart. I did however start taking voice lessons again so that I could relearn and strengthen my technique. I also decided to make the most of my "second chance." And as they say ... "the rest is history."

JJ: Tell us about some of the noteworthy discussions that you may have had with the artists performing on your new recording that made a significant impact on you. You recorded with Houston Person, Dave Glasser, and others.

SC: Every discussion with Houston Person is noteworthy! If you want to get the truth... you get it from Houston. You better listen carefully, because the last thing he says to you before he hangs up the phone is usually the most important thing. I recall one conversation ending with the lines "Be more aggressive!" - an important piece of advice for anyone trying to break into a tough market like New York City. Houston is a motivating force! I also had many great discussions with Donald Vega who gave me tons of practical advice on how to work with the musicians and how to prepare for the rehearsals and recording sessions as well as wise words about keeping your head and heart in the right place.

JJ: You have an attraction for compositions from the Great American Songbook that are less frequently performed, and are wonderfully lyrical. Could you talk about some of those songs and some of what the allure is?

SC: Attraction is the perfect word to use here! I love songs that have a rich harmonic structure and an interesting and sometimes complex melody. That's what attracted me to "You Taught

My Heart To Sing". The melodic line and range can be challenging at times. The song's beautiful harmonies have a certain amount of "lushness" which makes it delectable to me. In addition, the lyrics tell a story that's worth telling again and again. Roland Hanna's song "Seasons" is built on an unpretentious melody and again, a beautiful harmonic structure. Yet the poetry is so intriguing. In general, I am attracted to songs that are unique and excellently crafted. When I look for new material to sing I like to go to the Great American Songbook because these composers have time and time again proven themselves to be solid songwriters.

JJ: Could you discuss several of your vocal influences and the wisdom you have discovered among those that you try to embody in your own creative pursuits?

SC: I am simply in love with Ella Fitzgerald and Ethel Waters. They have been a strong influence on my singing style, interpretation, and overall



approach to singing. I have spent a lot of time studying their recordings and learning about their life struggles and joys. From Ella ... she always puts her all into every performance ... always in tune, she sang with vigor, and with a joy that came straight from her heart. Ethel Waters ... always seems completely invested in her music and the story no matter how simple the song. She colors the notes and fills each word with that story. Each song is like a little vignette. Kurt Elling ... great storyteller and singer. The most important lesson that I have learned from these great singers is: that true originality comes from just being true to yourself.

JJ: Talk about the importance of learning melodies and maintaining the integrity of the original composer's intent as you interpret a song.

SC: Ella always sang the melody. I was taught that lesson by my first mentors Harold Mabern, and the late Jamil Nasser. They instructed me to be like Ella - know what the song is really about, sing the lyric and melody first, and take all of the above into consideration when you are thinking about new ways to interpret it. For me, part of learning a new song includes: finding out where it came from - Was it written for a movie, the radio, or musical theater, etc.? Has anything been published about this song? Who speaks these lines, why are they saying it, who are they saying it to? Only after I have learned everything there is to know about that song can I then begin to make it my own.

JJ: What is it about your music that you've discovered connects the audience with you? What do you do, if or when, you experience some disconnect between you and the listeners?

SC: I feel most connected to my audience when we are in that "zone" Which I define as: a deep level of concentration where your all of your senses are heightened, you are vulnerable, spontaneous, yet controlled. You are pouring out your soul, and the audience is in that zone with you. It's a wonderful connection. It's that pouring out of the soul that's fun for me. Oh course, I never disconnect from my listeners!

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Duduka Da Fonseca

Interview By Eric Nemeyer



JJ: Could you discuss your recent recording release and how it developed?

DDF: I met Toninho Horta more than forty years ago and I can say that without exception I love all his compositions. I believe that Toninho deserves much broader recognition worldwide. In 2000 I had the pleasure to meet David Feldman when he was studying at the New School for Jazz and Contemporary Music in New York. We started playing together right away and the chemistry between us was there from the first hit. David was playing in my quintet at the time, and I played on his first trio album, with the fabulous Hans Glawischnig on bass. A few years later David moved back to Rio, where he still lives with his family. In a recent visit to Rio, I got a call from Paulo Levi, a wonderful sax player from northeast Brazil, to play on his album. When I got to the studio, David Feldman was the pianist, and the bass player was a young gentleman from the south of Brazil, Guto Wirtti. We started the session and I said to myself, "Wow! This rhythm session sounds so right! It feels like a walk on Ipanema Beach." I came back to New York, and started to think that I really wanted to do a trio project with these two fabulous young musicians. At the time I was

Neto, Luis Carlos Vinhas, Tião Neto and many others, by watching them play and playing along with their albums, which I believe is a great way to learn. These days in Brazil is extremely difficult to play "Samba Jazz." Most of my friends in Brazil make a decent living, either working in a studio playing commercial music, or playing for a pop star singer, and I think that is OK. As a matter of fact Maucha Adnet, my wife is a singer and I love playing with her. I have played with many other singers and I really enjoy it. It is a completely different musical approach, and I like the challenge but in my opinion it should be an option, not the only option. I always wanted to meet and play with American Jazz musicians and mix Brazilian and American cultures. The only way that I found to pursue my dream was by moving to New York, the place where you find the best in the world. One of my musical goals in life, is to make a perfect blend of Samba and Jazz, and that is what I have been developing and refining my entire musical life.

JJ: Talk about your move to the United States and the challenges and opportunities you experienced.

"...no matter where you play, music is a universal language and chances are that you always are going to touch someone."

playing quite a bit with Toninho around Europe and in New York, with a project of mine called "Samba Jazz and the Music of Jobim." Then the idea clicked in my head: "I am going to do a Trio album playing the music of Toninho Horta." That same year I went back to Rio and we recorded the album. The recording process was a fantastic experience and I could not be happier with the results.

JJ: What kinds of challenges and opportunities did you experience in Brazil as you pursued this creative path as a drummer?

DDF: In one way I was very lucky to be born in Brasil and start playing at a time when Samba Jazz and Bossa Nova were extremely popular and we had many places to be play. I am self taught and I have learned a lot watching and hanging with some *fantastic* musicians from that golden era of Brazilian Music even though I was a kid at the time. I learned from musicians like Edison Machado, Tenório Jr, Edison Maciel, João Palma, Milton Banana, Raul De Souza, Dom Salvador, Victor Manga, Sergio Barrozo

DDF: In December of 1975, I moved to New York to follow my dream of playing with American Jazz musicians and blending these two beautiful cultures. Two months after I arrived in New York, I got called to do a recording session in Los Angeles. I played with the late, great trombone player Frank Rosolino, Raul de Souza, and performed a "drum duet" with Harvey Mason. I thought, "Wow, this is the American Dream!" I returned to New York and spent all of my money. I bought a beautiful set of Gretsch drums, another dream come true, and then everything changed. For more than one year, there was hardly any work. Although those were very difficult times, I would do it all over again.

JJ: What kinds of understandings have you discovered about people and or cultures in your travels and performances recently?

DDF: I have learned that no matter where you

play, music is a universal language and chances are that you always are going to touch someone. Also that no matter what, always play the music that you came prepared to play. Believe in it and just do it, always try to stick to your original plan... People feel and appreciate it when you are truthful to your music.

JJ: What have you discovered about the business side of the music as a result of your associations recording for various labels, dealing with managers and venue decision makers?

DDF: In life we have many choices. One can do the things that he or she believes in or let other people tell them what they should do. I prefer the first option.

JJ: Talk about your association with Romero Lubambo and Nilson Matta with whom you created Trio Da Paz?

DDF: We have been playing together for over twenty five years, and I believe that Trio Da Paz has a very original sound, which in my opinion is one of the most, if not the most valuable quality in music. Trio Da Paz is now in the process of recording another album, just the Trio. We always have a ball when we hit. We know each other so well, I believe that we have a telepathic vibe going on at times.

JJ: Are there words of wisdom or guiding ideas - about life, business and or music - which provide foundations for your creative pursuits?

DDF: Believe in what you do, and be persistent, *very persistent*.

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

DDF: My upcoming Duduka Da Fonseca Quintet album *Samba Jazz-Jazz Samba* (Anat Cohen (tenor sax & clarinet) , Guilherme Monteiro (guitars) , Helio Alves (piano), Leonardo Cioglia (bass), it is coming out June 19.

Visit: www.DudukaDaFonseca.net



Lloyd Gregory

Interview By Eric Nemeyer

JJ: Talk about your new CD release, *Gentle Warrior*, and how the album developed from concept to completed product.

LG: About the CD *Gentle Warrior* ... Stanley Clarke and I had been talking for several years about doing some work together and finally it came to be that he was starting a record company and we would get a chance to do a project together. I was really excited about it because, my very dear friend or as I call him my little brother Rodney Franklin over the years taught me a lot about making records, or should I say producing music. Many of the concepts I learned from Rodney came from Stanley when he was producing Rodney's Records for Columbia. Naturally I had always wanted to learn from the source of this vast knowledge. Stanley's idea was for me to do my preproduction, or write the songs, and then he would have the tracks recorded in Los Angeles. Not being a computer person, and being used to creating my music in the studio, I talked Stanley into letting me go to Texas to do my preproduction with my close friend/producer/collaborator Felton Pilate. Felton and I had been working on a project together earlier that year so we were already in tune with each other. I went to Texas with the songs I had written, Felton was waiting with the ones he had written for the project and then we wrote some together while there, I love working with Felton we get up, go to work till we can't work anymore that day, then do all over again the next day - Oh yeah, we did stop to watch "24" [laughs]. Sunnie Paxson had a great song that we re-did, Jeanie Tracy came in and did a great vocal session on it, also, my nephew Derek McKinney and friend Percy Scott had some beautiful songs for me. With Stanley's help I was also able to do a couple of what I call sound paintings — this is where my heart is. The last song we did was a great experience because I had come up with these changes — a "germ" as we called it — on one of my solo guitar gigs, I recorded them on guitar then sent them via the Internet to Felton who then put some tracks [beat etc] to the guitar sent them back, then letting Stanley hear it. He sang a melody line into his I-Phone and sent it back to us. By the time we went back and forth with this "germ," once the song was finished, there was no name that could replace "Germ" for the title — so be it. It was a bunch of fun. A great learning experience. For me every time I do a record I'm in school. It's a beautiful life.

JJ: Could you discuss your association with Stanley Clarke and his label on which your recording is released, along with any discussions or guidance that has contributed to your artistry in general and or this release?

LG: Mr. Clarke is a very masterful and gifted individual who I am very blessed to be able to call friend. We have spent hours talking about everything under the sun and when he talks about music he has so much knowledge and understanding it is just amazing. But the music comes from the person within. He has such compassion, wisdom, understanding and patience. He is not just a master musician or creator of music but as a human being he is a master. When you can talk about the time spent hanging out and joking with the Dali Lama you are not just another cat walking down the street, you have to be one to associate with that level of spirit. When he speaks to me about music, my life changes focus and starts down another path of direction and understanding.

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

People are these days besieged by media of all types, this is how they get their input. The radio stations, the internet stations, the TV, the movies. If the music is made more accessible through these mediums then more of the masses will get used to it and start searching it out.

LG: People are these days besieged by media of all types, this is how they get their input. The radio stations, the internet stations, the TV, the movies. If the music is made more accessible through these mediums then more of the masses will get used to it and start searching it out. Jazz music of all kinds is making an underground comeback, there are pockets all over where people appreciate the music and follow it but, the mainstream markets I think are making their decisions based off of ratings based cooperate entities.

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



LG: This planet is vast and varied in its levels of understanding, consciousnesses and tastes. The types of music are even more varied not only due to geography but, education, experience and many other factors to many to mention . Whatever type of music you might want to bring to the table, if it is pleasing to you, somewhere

out there is a whole community of people that have the same tastes. Some people like Bach, some people like Miles Davis, some people like Van Halen, etc. I think if the music is exposed to the masses, those that are attracted to it will show themselves and become fans. There are so many people here on this earth that I believe it's more about exposure and I think the wide array of styles proves this point.

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

LG: Listen to a lot of music. Improvisation is about the creative process of the particular individual you are listening to and each person is different. Each improviser gives you what his life up to that point has to share , today he feels one way , tomorrow will be different.

Visit: www.myspace.com/lloydgregory



Mark Kramer

Interview By Joe Patitucci

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

MK: In this discussion a sharp line must be drawn between art and the marketing of products—whether they be art or not. Most musicians believe somewhere in their broken hearts that if they make the right sounds the music will market itself - that it will rise as the Phoenix, transporting themselves and the whole - possibly decaying - field to a promised land. I am not here to say that that can't happen. However, what are the odds? Another way to say it is this: how many musicians have already held winning lottery numbers, but have misplaced them and thus not claimed the prize? How many have simply not bought tickets? More experimentation in marketing the art is required in the field. Truly new ideas in marketing need to be introduced. This is rarely without tremendous cost. In fact “new” ideas seem both foolish – or outlandish – to the core fans of jazz. You would think jazz fans would be totally liberal. But in fact we are generally ultra-conservative artistically – favoring the status quo. The critics, and other guardians of the gate, don't help either. I always keep in mind this: the early rise of jazz required new marketing ideas which were set in motion on spec; succeeded against all odds. The results of old ideas are now at steady state, or simply disappearing. The air is being let out of the balloon. There are now a ton of “real book and transcribed solo students” who play very well with few places to work. People in the jazz education business know this very well, and are thus predators, unless they square with young hopefuls and their helicopter parents at the outset. As a lifelong musician, engineer, producer, performer and shopper of

music - I have always been between a rock and a hard place on this front. It seems impossible to please core fans and also to recruit new fans. We have seen that for core jazz fans it is not enough for musicians to present astonishing technique, depth of musical expression, create new forms, or market themselves as owning a cultural aspect of the music. Few of even the most astonishing artists turn a sustainable meaningful profit from recordings or performance. Electricians do so much better. There are some recent examples of actual artists: take Brad M. for example.

This artist tells me tons about what is going on. Also, just because you see a guy or gal's name plastered everywhere, or headlining at a festival “it don't mean a thing” from either an artistic or business process. It's nothing that can't be accomplished with Play for Pay techniques, especially when ego is the motive, not profit.

The key to marketing jazz — beyond obtaining grants and corporate write-offs: sponsorships — is simply the same key as marketing a very specific kind of product that:

- nobody truly needs for survival
- does not have a built in demand
- that requires effort to learn and use
- that is only appreciated by an inbred group that could care less about success, and which relishes infighting over minutiae and teenage stuff.

This is not a joke. If you are laughing or mocking this, then just think about the PC. augh all you want.

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

MK: One's life at the end will be seen to be an improvised book, consisting of calls and responses. Life is improvisation. In structured jazz, improvisation is like talking or singing all the while knowing (1) the words that can be legally employed, (2) the prearranged chapter headings, and (3) proper syntax/grammar for sentences and paragraphs. This

You would think jazz fans would be totally liberal. But in fact we are generally ultra-conservative artistically – favoring the status quo. The critics, and other guardians of the gate, don't help either.

is akin to living the best life you can in accord with the prevailing rules.

In unstructured – so called free jazz – improvisation includes the search to create (1) the words themselves, (2) the chapter headings, and (3) syntax/ grammar. This is akin to living life in anarchy at least until community appears and is accepted or rejected. The two can be combined.



Visit Mark at www.thejazzmall.com

“It seems impossible to please core fans and also to recruit new fans. We have seen that for core jazz fans it is not enough for musicians to present astonishing technique, depth of musical expression, create new forms, or market themselves as owning a cultural aspect of the music.”

Keith Loftis

Interview By Joe Patitucci

(Photo courtesy of Keith Loftis)

JJ: Talk about your new CD release, *Simply Loftis*, and how the album developed from concept to the finished artwork.

KL: Conceptually I began laying down the foundation of the project in late 2009, but really wasn't sure what direction I initially wanted to go. There were two objectives, the first being to produce an album where I would feature a majority of my own compositions and second to surround myself with friends I've worked with over the course of my career. That same year during a rehearsal session with Master Drummer, Michael Carvin, I mentioned the project to Michael and to my humble surprise he joined the project as producer. Shortly thereafter I decided on the name of the album *Simply Loftis* as most of the music would be my own. The next step was putting the team together that would join me in bringing *Simply Loftis* to life starting with the musicians. As I mentioned, it was important for me to work with guys that I knew, respected and had been in my life and career from the beginning. The names came easy Anthony Wonse, Donald Edwards, Dezron Douglas and my good friend that I came up with in Dallas, Roy Hargrove. We brought on my friend and NY photographer, Tracy Young to shoot the photos for the album. Tracy did a remarkable job capturing elements of my personality usually re-

tiste, Ray Charles, Frank Foster and Michael Carvin. Alvin Batiste was my first teacher professionally after leaving Dallas, and made a great impression on me. He emphasized education, independence and patience and was the first mentor to really share his insight into the business of music, recording your own work and retaining ownership of the work. It seemed he was always 10 years ahead of everyone else and I was very fortunate to be able to sit and practice with him for hours. For 16 years I had the honor of studying and performing with Frank Foster and that was the best school I've ever attended! Fos was of course an amazing saxophonist, composer and arranger but more importantly he was a tremendous human being, and taught me how to not only be a better musician but also a better person. Probably the most thoughtful, giving and patient spirits I've ever met. He had a true gift of putting a group of musicians together and turning them into one. What I received from Frank was how to become a great bandleader and true gentleman, he was a class act! Working with Ray Charles was another great opportunity where I learned more by watching and listening to Ray as opposed to having one-on-one conversations. By working with him I learned showmanship and the importance of giving 150% to every performance. My friend, teacher, mentor and "the man for which drums were created" Michael Carvin has had a huge impact on my life – period! He leads by example and is one of the most disciplined and focused individuals I know. He really knows how to get the very best out of you on and off the bandstand, and always says exactly what you need to hear...when you need to hear it. Michael has the ability to always leave you touched and inspired – he is a *true* visionary!



like, in most cases they do so down to the varietal, region or which years were good or bad seasons for a particular grape. So if we agree that people like jazz – say the confused listeners, the job then becomes to educate and guide them toward what varietal appeals to them. So if they find listening to Miles Davis a little hectic but they really dig listening to Sarah Vaughan, we're still in the vineyard. The goal is to keep them there rather than going someplace else.

“[the connection between music and spirituality] I smiled with this one as there really is no connection; they are one and the same.”

served for family and close friends. The photos were then sent to Dallas where my brother Terry managed the process of creating the finished package utilizing the talents of two graphic firms, Astrorocket Media and Blake & Cole Design. I am forever grateful for the incredible music talent on the album, the project management team and Michael Carvin for producing an album that I am very proud of.

JJ: Could you share some words of wisdom, advice or understandings that you abide by that you discovered from your mentors or artist with whom you have performed?

KL: Well there are too many to name especially considering some of the amazing people I've been blessed to perform with. My early influences that helped launch me as a young musician back in Dallas were Claude Johnson, James Clay and Marchel Ivery. There are four that I simply must mention due to the enormous impact they've made in my life professionally and personally. Clarinetist & Jazz Educator Alvin Ba-

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

KL: Well good question and a difficult one in that like anything – individual taste and perception typically drive this style of music. When I meet people for the first time and they ask what I do and I respond I'm a jazz musician the reaction is always "Oh I love jazz" to which I reply what style or type do you like? The answers always vary but a true constituent of jazz will always give you a direct example. This maybe an odd analogy but I think of it like wine. Most folks enjoy wine and nearly all of them have a certain type so the "oh I love jazz" group I look at as those who say I like white wine or red. A true lover of wine will not only tell you what they

JJ: How would you characterize improvisation in the context of your approach to jazz?

KL: I would characterize it as my soul jumping out of my body to sing and dance. The ability to improv is not just a crucial ingredient to what I do as a musician, but it expresses the totality of who I am. It allows me to take the root make-up of a song and then put my stamp on it, not just using a "skill set" but allowing me to speak on my own terms and life experiences. Believe me there is always an emotional connection to improvisation, you reach into the depths of who you are and experiences that are evoked by the music. It is a beautiful expression of self and I could not be who I am without this gift.

JJ: If this resonates with you, what is the connection between music and spirituality?

KL: I have to say I smiled with this one as there really is no connection; they are one and the same. I come from a spiritual family and my Dad, Alvin Loftis is a minister. In essence we are all spirits having a human experience – not the other way around. So it goes back to my comments about music coming from my soul so naturally I'm always on a spiritual journey in my life and my music.

Visit: www.KeithLoftis.com



Nora McCarthy

Interview By Les Moore

JJ: What might be an immensely powerful way to attract significantly more fans to this music, to buy recordings and admissions to performances?

NM: The first thing that comes to mind is *money* — money that is invested into preserving, creating and advancing the art form, researching and developing interest in the communities nationwide through programming and education, packaging and marketing an awareness that speaks to the youth, investing enough money into organizations whose sole purpose would be to get the music greater exposure through various outlets, vis a vis, the internet, TV, radio, to make it competitive and attractive in a commercial world without compromising the art. Jobs — create more opportunities for the musicians, composers, lyricists and arrangers for jingles, movie scores, television programs, animations, theater, galleries, house systems in stores and restaurants, wherever live and recorded music is used — the fact is, we just don't hear the music enough in our day to day lives. We must create a need and usefulness for it in our culture — if you don't hear something, how are you going to know what it is, how are you going to like it, why would you want to buy something that for all intents and purposes, doesn't exist in your world? Play it in the schools, make it a mandatory part of the curriculum through all 12 grades. Make documentaries about it and those who

“...we just don't hear the music enough in our day to day lives. We must create a need and usefulness for it in our culture — if you don't hear something, how are you going to know what it is... like it ... why would you want to buy something that ... doesn't exist in your world?”

created it, put more of those artists' faces on postage stamps, name more streets after its creators, bring it front and center in our culture — make it synonymous with America. By so doing, the respect factor and the pride would naturally ensue. Most importantly, pay the musicians their worth for their work and contribution to our culture. Whether they teach or play in clubs, they should get benefits such as health care and pensions and every club that uses this music to promote its business, should pay into these benefits. Instill respect for the musician who makes the music and its value will increase ten-fold.

So where does the money come from? The same place that bailed out General Motors. It comes from tax dollars, contributions, private sector and corporate investments, donations, sports and product endorsements, and we the musicians, because if the music were to be brought to the

forefront, taken out of the woodwork and background and restored to its rightful place in our culture, all of the companies that produced it, sold it and used it, would have to reinvest some of their profits back into it and instead of it being reduced to a shrinking niche market it would flourish.

It's also a fact that unfortunately there is a prejudice associated with the music that has been passed off as part of its charm in that it is not main stream — but why does something have to be considered main stream to be successful? In fact, with so much cheap temporary plastic hype being sold today, I believe the music would flourish if the prejudice associated with its label and the stereo typing of the beatnik or drug addicted, broke musician that must suffer for his art were lifted from the minds of the general public. I really don't know what the name “Jazz” means, I know how it came into being but I also know that the people who created this music didn't start out by announcing they were about to whip up some “Jazz.” Because it is first and foremost Black American Music it would only be right and proper to remove the label “Jazz” altogether, which is limiting and misleading, and call it what it is. That would put it where it justifiably belongs, in a place of honor in our culture, and I believe that that is the first immensely powerful first step that needs to take place in order for this music to garner the attention and respect it deserves and all the rest will follow.

JJ: What two or three stages would you like to be able to announce to your fans that they'll be able to hear you perform and why?

NM: You know, I don't think in terms of fans or stages only in that I focus on stages of creative development and discovery. I would love the opportunity to perform everywhere in the world

because I greatly enjoy meeting people and learning about them. To be able to share in the music with people from places I've never been is the highest experience I can imagine whether it be on a festival stage, in a club or in a field. I have learned that sometimes when you give importance to a place, such as a stage or a famous establishment, there is an element of disappointment that is sure to come if you think about where you are and not why you are there. While yes it is great to perform on stages where legends have stood before, it only matters if you play your own truth and honor them with your humility and gratitude and basically you can do that anywhere.



JJ: How would you characterize improvisation in the context of your approach to jazz?

NM: I think that improvisation comes from a natural place. I don't take an academic approach to improvisation because I don't believe in right and wrong, I believe in feeling. When you are fully immersed in the music, improvisation occurs from the spirit within. If I were to have preconceptions such as rehearsing certain riffs or lines to spit out over the changes, then I'm not improvising.

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

NM: Well I'd tell them that they do it every day and it's no mystery, just remove the editor and let go. Just jump in, the water's fine! I've always had a certain amount of freeness in my singing, I always had a difficult time harnessing it and singing things verbatim — I am a free bird at heart. I could repeat a line once, or read a line down once perhaps, but the next time I wanted to do something else with it expand it — I thought it boring to have to sing things the same way or sing the melody exactly as it was written—I have since learned the importance of that kind of discipline and now it works out even better because I can stay in or go out. When I began doing more and more improvisation within the free music idiom in 1998, I was working in duo with bassist Juini Booth and I would dedicate each performance to the abandonment of fear and to the ideal of love because those are the cornerstones of improvisation to me.

□ □ □

Appearances: Tuesday Feb. 7 with Jorge Sylvester ACE Collective performing music from the upcoming new release, *Spirit Driven*, at the Baha'i Center, Tuesday, February 7 at 8pm & 9:30. Admission: \$15, New York City Baha'i Center, 53 East 11th Street, NY, 212-674-8998, info@bahainyc.org. Friday, Feb, Black History Month, City College on Convent Ave, with George Brandon's Blue Unity Orchestra and Jorge Sylvester ACE Collective. 8pm-10pm. FREE to the public. City College of New York, Harlem Campus 160 Convent Avenue @ 138th Street, NY, (212-650-6448, 212-650-6997.

Visit: www.NoraMcCarthy.com

Luis Perdomo

Interview by Eric Nemeyer (Photo by Myo Campbell)



Jazz Inside: Could you provide a glimpse into how you discovered your passion for jazz and the people and/or opportunities that opened the door for your immersion and development in the music?

Luis Perdomo: I began listening to jazz at a very early age, thanks to my father's record collection. My father is a jazz enthusiast and also a big Bud Powell and Oscar Peterson fan. He had a few records by these artists that he would play on a regular basis, so this music was ingrained in my head very early on. Along with Bud Powell and Oscar Peterson, I was also listening to Dizzy Gillespie, the modern Jazz Quartet, Bobby Timmons and a record by pianist Ray Bryant, I think the name of it was "All Blues". I think I was maybe 10 years old around the time that I began paying attention to this music. In addition to that, I also had a couple of uncles who were professional musicians, one of them was a drummer. He introduced me to my 1st piano teacher, Gerry Weil. At the time my uncle was the drummer in his group. I also began playing professionally at a very early age. I played my 1st professional gig when I was 12 years old, that was the 1st time that I rehearsed with a band and also got paid for playing music. This was a salsa band that I had at the time with a few friends from high school. This band was actually very good although we were only kids, and we had many opportunities to play locally and also in many places outside the city of Caracas, where I am from, so I was actually on the road by the time that I was 12 or 13 years old. I was always fascinated by musical instruments and anything that had to do with music, and it was at this time that

with Earth, Wind and Fire, Michael Jackson, etc. You could also see lots of good music perform live, since there were lots of musicians from Brazil and the Caribbean that were making a career and living in Caracas, and there were many concerts with musicians that came from all over the world, so as a teenager I got to see concerts by bands like Irakere from Cuba, Gilberto Gil from Brazil, I remember seeing an amazing band from Caracas by the name of Madera, that played traditional Venezuelan music. I was very lucky to see the original band, I guess around 1979 or early 1980, since most of the original members of the band died in a tragic accident in August of 1980 while on tour. I also got to see numerous jazz acts, like Nat Adderley, Pharoah Sanders, the late saxophonist Thomas Chapin, Branford Marsalis, Bob Berg, etc. etc.

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

LP: I think this music is extremely powerful on its own, that even if it is not the most popular or profitable music by some people standards, it is music that we will stand the test of time as it has done so far, and it will always have an audience. I think part of it is because this music allows influences from other styles, without losing it's true essence which is black American, you just have to find the right balance between all these influences. I also think of this music as one of

about?

LP: Improvisation requires a great deal of concentration, a lot of split-second decisions, and a lot of listening. It is almost like you have to get into a Zen like state of mind, which is very hard to get to on a regular basis, but you have to learn to do it.

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

LP: One of the things that I have always liked about some of the bandleaders that I have played with, is the respect that they have for the musicians in their bands, both musically and most importantly as persons. I have found that the more confident and happy the leader is with who he is, the more respect he has for other musicians. I think that's very important and that's one of the things that I try to do when leading my own bands.

JJ: Could you share some words of wisdom you've heard, or understandings or advice you've picked up about music or business or life from one or more of the artists or mentors with whom you've worked?

LP: I always tell my students and myself that in music there are no shortcuts. You have to do the work and put in the hours. No one else can do it for you, and if you choose to take a shortcut, sooner or later you will find that you have to go back to the basics and do all the work that you should have done at the beginning anyways. So if you're serious about the music, practice, practice some more, and after you're done, keep practicing.

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

LP: I have a new CD entitled *Universal Mind* on the RKM music label, which will be out on February 14. It features the amazing bass player Drew Gress and one of my all-time idols, drummer Jack DeJohnette. I will be at the "Jazz Standard" in New York City on February 23, with my regular trio. Thank you so much for this opportunity to share some of my music with your readers.

"I always tell my students and myself that in music there are no shortcuts. You have to do the work and put in the hours. No one else can do it for you, and if you choose to take a shortcut, sooner or later you will find that you have to go back to the basics and do all the work that you should have done at the beginning."

I began considering becoming a professional musician.

JJ: What kinds of challenges and opportunities did you experience in Venezuela as you pursued this creative path?

LP: I think my experience growing up in Venezuela was actually very fruitful and diverse musically. In addition to listening to jazz at home, I would listen to traditional Venezuelan music and salsa music on the radio, traditional Cuban music, reggae, my sister had a record collection

the children's of the motherland, Africa. The other children being reggae, Cuban, Caribbean, South American, Brazilian etc. All of these styles developed in very different ways, but when you go down to the core of it, the rhythms, you'll find many common denominators that tie them together.

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

Visit www.LuisPerdomoJazz.com



Gary Smulyan

Interview by Joe Patitucci



JJ: Talk about your new CD release, *Smul's Paradise*, and how the album developed from concept to completed product.

GS: My new recording, *Smul's Paradise* on Capri Records was inspired by all of the great organ records I loved to listen to as a young up and coming musician. Larry Young, Jimmy Smith, Shirley Scott, Don Patterson, Rhoda Scott, and Milt Buckner are all musicians whose playing I love. I would have to say the George Benson *Cookbook* recording with Lonnie Smith and Ronnie Cuber was particularly inspiring and one of the few recordings to feature the baritone saxophone / guitar / organ instrumental combination. My recording came about as a result of a long desire to play in this format. I have been musically associated with Mike LeDonne for many years and we have appeared on a number of each other's recordings. He is an accomplished organist as well as a great pianist and he came to mind immediately for this project. Peter Bernstein is one of my favorite musicians and I've wanted to play with him for years and am so glad he could make this date. Kenny Washington and I go back many years and have played and recorded together countless times. For me, this was the perfect combination of musical personalities for this project and I'd like to thank them for their beautiful playing and creative contribution. The idea was to present music that was in some way connected to the lineage of swinging organ records both in the past and by current players such as Larry Goldings and Joey DeFrancesco. This recording was a dream come

actually meeting and speaking with him was the most beautiful experience which I remember to this day and it happened almost 40 years ago. I guess I'm old fashioned in the belief that even though technology has an important place in the world today, the face to face interaction between performer and audience is still the best way to nurture and develop a fan base for this music. There's a misconception that jazz is not popular any more but my experience at gigs all over the world show a different experience. People are coming out to clubs and festivals in huge numbers and I believe that if one presents sincere music from the heart and soul people will want to come out and listen.

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

GS: Jazz has always been a music in which different cultures and styles meet and interact. It's a restless, open minded, and curious art form. Think Dizzy Gillespie and the development of Afro-Cuban Jazz.....Lennie Tristano was playing completely free improvised music in the late 1940's, way before Ornette Coleman came on the scene. Think Third Stream Music which

mind and an open heart and not be so quick to dismiss something unfamiliar or challenging. This is the true beauty of this music for me but I do have to say that I am partial to jazz that swings hard and is based in bebop and post bop traditions. This is the music that grabs me the most and makes me feel good. I still listen to Charlie Parker every day and am inspired and awestruck by his playing. For me he represents the pinnacle of this music and I find inspiration to try to be the best musician I can possibly be through his playing. A big piece of this picture is, of course marketing. What's the next big thing? Who's the next big star? If you read jazz magazines and listen to jazz radio one can be easily swayed and influenced by what you see and read. That's why it's especially important to keep your ears and mind open to find the music that makes you feel good.

GS: My approach to jazz is deeply rooted in the harmonic, melodic, and rhythmic sensibilities of the bebop tradition. For me the singular, most challenging thing about improvisation is how to spontaneously create a beautiful melody. I love playing tunes with difficult chord changes as I'm fascinated with harmony and how chords move. The older I get the more I enjoy playing ballads as well. I was a regular speed demon when I was younger and still enjoy playing fast tempos but I really love ballads these days. I continue to study harmony and it's application and possibilities and am deeply humbled by how much more I have to learn in this regard.

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

GS: When fans approach me about the music they are most definitely interested in how the music is put together. I tell them that jazz is a language and that once you become fluent you can play with anyone anywhere in the world. I enjoy playing with certain musicians because we speak the same language and are most comfortable in common musical environments. There is an unspoken, nonverbal, and psychic communication that happens on the bandstand and you know right away when that happens or doesn't happen.

“There’s a misconception that jazz is not popular any more but my experience at gigs all over the world show a different experience ... if one presents sincere music from the heart and soul people will come out and listen.”

true and I hope to tour with this band and present this music in a live setting.

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

GS: There is still no substitute for hearing live music. The internet is great and an important tool for networking and getting people to listen to you through recordings and video but for me the most important thing is to play before a live audience and experience this music in person, both as a player and as a listener. When I heard Phil Woods live for the first time at The Jazz Museum in NYC when I was 16 years old. I was an avid collector and a huge fan but having the opportunity to listen to him play in person and

blended classical and jazz music. Duke Ellington's Jungle period in the 1920's and 1930's. Today there is Vijay Iyer and Rudresh Mahanthappa creating amazing music that blends jazz and Indian traditions to create something totally unique and personal. Don Ellis playing in odd meters in the 1960's paving the way for Dave Holland and other practitioners of that particular craft. Miles Davis, Chick Corea, and Herbie Hancock creating fusion combining jazz, funk, and soul sensibilities. Jazz is in constant flux and development and I don't think one can say it's any one thing as it's never been any one thing, but an amalgam of different cultures and influences. One has to approach jazz with an open

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Ted Rosenthal

Interview by Joe Patitucci



JJ: Could you discuss your recent recording release, *Impromptu*, and the development from your concept to finished work of art?

TR: Having had a good deal of classical piano training, I've long been intrigued in adapting themes and melodies from European Classical music into a jazz format, usually trio. I performed my arrangements for *Impromptu* for a few years before I recorded them, I wanted the material to feel very natural and organic. The audience responses have always been very positive, so I felt it was finally time to record them. My goal is to make melodies by Schumann, Brahms, Chopin, Tchaikovsky, etc. sound like a jazz standard, and I created forms, and picked harmonies and grooves that are natural and fun to play on.

JJ: Talk about your work as Artistic Director for the Jazz At DiCapo Series at Dicapo Opera Theatre in New York City.

TR: Dicapo Opera Theatre on east 76th St. in Manhattan is a beautiful space created for opera, but also ideal for jazz. It's a perfect size (200 seats) and has wonderful acoustics. We are in our 4th season at Dicapo. I'm Artistic Director and Producer of Jazz at Dicapo. We've done between 2 and 4 concerts per year. I've had a chance to showcase some of my own projects - "Images of Monk," "Impromptu, and my jazz version of "The King and I," and we've had other exciting events, "Tenor Madness," and "Piano Starts Here." Our next concert on April 1, "Swing into Spring," features Ken Peplowski and Warren Vache.

JJ: Could you discuss your associations with influential artists including Gerry Mulligan, Art Farmer, Bob Brookmeyer - and some of the words of wisdom, understandings about leadership and creating music that you learned - either through discussions or observation?

TR: All three of these great men influenced me in many ways. Mulligan was the consummate arranger, was very picky about my comping, and was very organized in constructing arrangements, even within the Quartet, He also thought a lot about effective programming. Bob Brookmeyer was always searching for new ideas and development, and never seemed content for the status quo, ever searching for new ways of putting a composition together. His improvised lines are a big influence on me, they were always fresh and harmonically and rhythmically challenging. Art Farmer always played such beautiful lyrical lines, also playing the unexpected. He didn't talk too much but "taught" by playing.

JJ: What have you discovered about the business side of the music as a result of your associations recording for various labels, dealing with managers and venue decision makers?

TR: There seems to be an ebb and flow to most careers. I'm fortunate to do many things, as a leader, sideman, composer, arranger, and educator. We now live in a Do-It-Yourself world, so everyone - both the musicians and the music business people - is finding there way in this new environment. Supply and demand issues can be tough. There are many more musicians than outlets to be heard. Personal relationships are key, both with your musical colleagues, and with the people on the business side.

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

TR: More thoughtful programming, events that are designed to attract younger and older audiences.

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

TR: Clarity in presentation, marketing and programming.

JJ: How would you characterize improvisation in the context of your approach to jazz?

TR: My approach to improvisation depends on the material. I have different approaches depending on whether I'm playing Monk, a classical adaptation, an original, etc. I do like to think like a composer and play motivically, I also like to make use of the resources of the piano with a variety of techniques and approaches to orchestration and sound.

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

TR: It's often theme and variations, and usually

within a specific form. You can demystify the process very quickly to the new listener by helping them understand these ground rules. When you listen intelligently, you can learn while you listen, even if your primary reason for listening is enjoyment. For the new improviser/player, I advise them to make a connection to what you "hear," or what you can sing, and be able to play it.

JJ: What do you do to decompress from your busy schedule?

TR: I'll let you know when it happens...

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

TR: I've had some exciting composition projects in the last few years. I've written music for the Alvin Ailey American Dance Theatre ("Uptown") which they've been performing the last three years. I've had the opportunity to both compose for, and perform with orchestras. I was commissioned to write a jazz piano concerto "Jazz Fantasy," which I performed last May with The Park Avenue Chamber Symphony. I've had a chance to perform Rhapsody in Blue with a number of major orchestras, most recently with The Detroit Symphony, in a program that also featured vocalist Ann Hampton Callaway. For the past seven years, I've been touring in Japan once or twice a year. I will be going twice this year, once with my trio, and once backing vocalist Helen Merrill. My latest CD, *Out Of This World*, (with Noriko Ueda - Bass, Quincy Davis - Drums) features my arrangements of music from the Great American Songbook (Gershwin, Rodgers, Porter, etc.) It recently (November) climbed to number one on the charts in jazz radio nationwide. I'm very active in jazz education. I teach primarily at Manhattan School of Music (also one course at Juilliard). MSM has a terrific program with very advanced students - in addition to their learning from me, I learn from them!

□ □ □

Visit www.TedRosenthal.com

Emily Wolf

Interview by Eric Nemeyer

JJ: Talk about your new CD release, *Nevermine*, and how the album developed from concept to the finished artwork. What is the inspiration for the album title?

EW: The album title is also the name of one of the tunes on the recording, a blues which I wrote really on a whim just after I graduated from the New England Conservatory Boston and moved to New York. The storyline is about running into an ex, but has a flippant nature to it. It describes a sudden sense of perspective in that what used to feel like a burden feels like nothing at all - it's a liberating tune that can apply to many situations! This became the name of the album is because it was my first recording, self made and experimental. I was learning about myself about a musician- so like the title track, the recording was about progress.

JJ: Could you share some words of wisdom, advice or understandings that you abide by that you discovered from your mentors or artists with whom you have performed?

EW: I have had the privilege of learning from really great mentors. Dominique Eade encouraged me to listen to influences that spoke to me the most. She made me dig for my inspiration, and I am still digging. I think the next recording will sound progressively more like 'my sound'; not imitating or trying to impress but to find something that is organic. I had a good talk with Rufus Reid about the music business. Not enough young musicians are fully equipped in

“People of all ages and backgrounds have the potential to be genuinely interested by jazz, but to some it can appear intimidating or inaccessible ... a lot of people would like to know more about the music but it seems a ‘members only club’”

terms of the business side of things, and often taken advantage of. It's important to take ownership of your work and really consider the pros and cons of any business relationships you forge and be educated about it- many artists suffer from neglecting this. I have also been very fortunate to have learned from Sheila Jordan. She is an incredible woman and one thing in particular that she said really resonated with me; 'If you pay the music, it will pay you back'.

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

EW: People of all ages and backgrounds have the potential to be genuinely interested by jazz,

but to some it can appear intimidating or inaccessible. I believe a lot of people would like to know more about the music but it seems a 'members only club'- and becoming a member is a lot harder than in popular music. Of course a great place to start is through education, and furthering awareness through high schools is one way to influence youth culture. In an attempt to navigate away from 'art' to 'popular' music there is a chance jazz might risk losing some of its individuality. However Jazz evolved from a time when the music had a more of a place in day to day life- dances, marches, sales of sheet music, Broadway plays. Now days popular media attracts mass audiences; advertising, product placement, fashion and even politics; if we really want to access larger audiences we would have to find more ways of integrating jazz into other realms of interest.

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

EW: I'm not sure if Jazz really overcomes that challenge! Everyone has their own definition of what's important in jazz and it's an eclectic mix. But you're right, that is one of its biggest strengths. When we study and listen we are given a huge toolkit. You can make whatever you want.

JJ: How would you characterize improvisation in the context of your approach to jazz?

EW: I feel that improvisation is essential within the context of jazz. It's what keeps the music alive from one moment to the next. However I don't only define improvisation as soloing over

the chord changes. A good Vocalists can exercise an awareness that we have a choice in everything we do, which makes it interesting. Subtleties like entering a phrase early, laying back rhythmically, interpretation of the melody and lyrics all fall with that; the structure provides a template, and there is a world of possibility of what you can do with that. In terms of soloing, I do incorporate that into my own performances- I love creating and expanding a musical idea, and using that language, when it feels right. To me it's just like in a conversation; I wouldn't take a solo unless I have something to add!

JJ: What do you say to fans who are curious

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about improvisation and what the process is about?

EW: The process of learning to improvise is equally vulnerable and liberating, particularly for a singer. People have expressed their curiosity about the process after hearing me sing and what I usually would say is that it's a language, much like learning French or Spanish; you have a lot of tools at your disposal and you spend time with them and eventually they become a natural part of your vocabulary. Breaking it down a little more, some ideas to give people who are serious about it would be to understand the notes at your disposal; i.e. what fits on top of the chord changes, practicing using rhythmic motives as a way of developing your ideas, developing a good rhythmic feel. Also using the melodic ideas of the tune to branch off from- as well as simply listening and absorbing improvised music- all of the above can help to develop that language.

JJ: If this resonates with you, what is the connection between music and spirituality?

EW: Many people find all kinds of meaning and clarity in music whether or not in a religious setting, Music is powerful and has the potential to take people out of their day to day lives into a more reflective place. Traditionally the church has provided a foundation for a lot of music, and a lot of my inspiration has come from both Bach and Gospel! Listening to traditional gospel music such as Mahalia Jackson has had a big influence on me, a lot of singers who come from the church sing from an organic place, particularly in these older recordings.

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

EW: Gigs to watch for:-Feb 20th 8pm at LIC bar www.licbar.com April 5th at the Triad triadnyc.com



Jean Luc-Ponty

(Continued from page 31)

background, having grown up in Europe, especially my generation, we have been influenced a lot more by classical music, which I studied. So that gives a bit of a different perspective. We come from the harmony and melody aspect of jazz and then we have to learn the rhythmic aspect which was the most foreign element to a European but not so much anymore because the young guys anywhere in the world grow up with having access, if they want to, to so many recordings and concerts so I hear much less difference now than I did in my generation for instance. I think it's always nice to express yourself with how your sensitivity has been formed as a musician rather than try to imitate players from another part of the world. I love Indian music but when I go to India, I play my music because that is what they want to hear. If I tried to play Indian music, they have much better Indian musicians than me and that is true everywhere in the world, so I think it is important to find what is special in you and what you can bring into jazz.

JL: You trained to be a classical violinist and won awards in the process but you also developed an interest in jazz. Is it true you played clarinet in a student band as a way to date girls?

JLP: (Laughs) Yeah, that's how it started. I was studying classical violin at the conservatory and I had learned piano with my mother and clarinet as a third instrument. One day I met students who were looking for a clarinet player, they had a band in the Benny Goodman style and were playing for parties. I knew nothing about jazz then, nothing, but when I heard that I said, 'Whoa, once a month parties is great, I'm going to party once a month!' So I went to the audition because they wanted an audition, they were right (to want one), and they realized that I knew nothing about jazz because they gave me a list of jazz standards such as "How High the Moon," some blues and I had no clue but immediately I was able to improvise so they realized that I had a good ear so they said, "You know nothing about jazz but we'll hire you and we'll teach you." So that's how I learned the first basic elements of jazz. They taught me first to play the melody then follow the structure and improvise on it and that's how it all started.

JL: Improvising traditionally tends to be a difficult feat for classical musicians, why do you think that came so easily for you?

JLP: I think that with pure improvisation, either you have a talent, a gift for it, or you don't. I've met classical musicians who have it and others who don't but they don't even know it sometimes. But I've done the experience with classical violinists who wanted to improvise and they were able to do it. The big step, the most difficult thing for them was to really feel what jazz was about and the rhythm feel, that was something which was totally foreign to me at first. I do have to say though that when I hear my first

solo album from when I was 21-years-old, I rediscovered that album, which is pure bebop, like 10-years-ago when it was reissued on CD, I was impressed with how good I could play bebop already, so I guess I had found the music that was waiting for me. I don't know. It's true that it was not evident, coming from the classical world, to pick up that music quickly, but I developed such a passion for it. I started buying albums and from the minute I woke up, while having breakfast, I would start listening to albums all day long and then going to jam in clubs at night. I learned quickly.

JL: It took you awhile to see a future for violin as a jazz instrument. Would you talk about the time in 1958 when you first played jazz violin in a club?

JLP: It was in the southwest of France and I was there for a classical gig. I was going to record Beethoven's Sonata for a local radio station and then after doing that, I went out and I saw there was a jazz concert featuring Albert Nicholas on clarinet so I went immediately and I was so excited when I heard him play that I wanted to jump on stage and play with them except I had nothing but my violin with me so I took the violin and played with them. At first, they were skeptical, they didn't let me play with them right away, it was only after Albert Nicholas had finished that the local band said, "Ok," kind of suspiciously of this guy with his violin. When they saw that I could play, it was a revelation to them as well as to me because I found out that I could play jazz on the violin and I had never heard a jazz violinist before. The local musicians started to question me, "Who are you? Where are you coming from?" So a guy took me to his house and he was doing a radio show for the local radio and he had albums, oh my gosh, all over his living room and he had one bookcase full of jazz violin and he's the guy who told me there's Stephane Grappelli, Stuff Smith, Eddie South, so I noted all these names and I started to listen to them. I realized then that maybe it was possible to play jazz on the violin after all.

JL: So you had never tried playing jazz on the violin before that? Even at home?

JLP: No, because to me, violin was for Mozart and Bach and I was afraid to play another music as well that would change my approach to classical playing and my technique, but after that I didn't care anymore. I decided to go into jazz but before knowing that I could really consider doing a career as a jazz musician, I was hesitating. It didn't come to my mind to try on the violin at all. I had my clarinet and then I switched to saxophone when I started listening to Sonny Rollins and Coltrane. And so for me, jazz was to be played on a horn.

JL: There were no previous trendsetters on violin in modern jazz at the time you entered the field. Was that an attraction for you? Did you see that as an opportunity to be the first or were you just doing your own thing and ended up as unique player?

JLP: I was just attracted to it, first of all. Then once I got invited more and more, because in

Paris, local musicians, bands and jazz producers of radio shows started to notice me, I would be invited more and more and I would listen to and buy more and more albums and after a while, I discovered that indeed, I couldn't find any modern jazz violinist really with very few exceptions. There was Michael White who was doing some great things. I don't think I had discovered Leroy Jenkins until much later. So, I had already started anyway and I would say that it was an additional incitement to do it. The fact that there was so much to explore and to be done was an additional excitement.

JL: There were two special experiences early in your career that bear bringing up. The first is that you were a regular performer at the Paris Blue Note club at the same time as Bud Powell. What was your relationship with Powell?

JLP: We didn't become close or talk a lot but we did talk and he was appreciating me. Each time that we would cross paths we talked and once he told me that he had started on violin when he was very young and I guess that's why he appreciated what I was doing. For me, it was an incredible opportunity to be opposite him and at other times Johnny Griffin, Dexter Gordon, Kenny Clarke. There were no jazz schools in those days but what better jazz school than hearing Bud Powell, Dexter Gordon and these other great musicians every night?

JL: Did you get a chance to play with them?

JLP: I did jam with them, yes. For me it was very encouraging just to be allowed to jam with these great guys.

JL: The second experience was the memorable 1966 recording you made with Svend Asmussen, Stuff Smith and Stephane Grappelli. How intimidating was that?

JLP: (Sighs) You know, curiously I was not that intimidated because I started to realize that I was a bit different. I was a young guy but by then I had my style figured out well enough so that I knew I had my place somewhat. It would have been very intimidating if I had been a disciple of Grappelli or Svend Asmussen. If I had been a disciple on the same stage, it would have been very different. My thrill was to be on stage with Stuff Smith because he was the one I admired the most as a jazz violinist. (We also played together, just the two of us, at a Paris concert as well, and that is one of my best memories.) We realized after doing the concert that it was really a special evening. It was released as a recording (*Violin Summit*) and John Lewis of the Modern Jazz Quartet, who was the director of the Monterey Jazz Festival in those days, was incited to bring us to the Monterey Jazz Festival. That's how I came to the U.S. for the first time, I played at the Monterey Jazz Festival with John Lewis and the MJQ as a matter of fact, and that's where Richard Bock heard me and signed me to his label so it was a succession of events that gave me a chance to start my career.

(Continued on Page 57)

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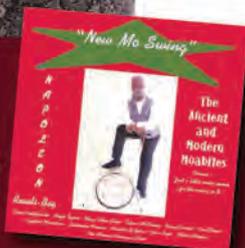
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John Colianni

ON TARGET - Patuxent Music CD-222. *Apple Honey; Ill Wind; Northwest Passage; Quintet Symphonette; Whacha Know, Joe?; One for Jimmy Hicks; This Side Up; 52nd Street Theme; Boulevard of Broken Dreams; Strictly Instrumental; Gone with "What" Wind?; Casa Loma Stomp; A Nightingale Sang in Berkeley Square; Jumpin' at the Woodside.*

PERSONNEL: John Colianni, piano; Justin Lees, guitar; Joe Friedman, guitar; Young Robert Wagner, bass; Matt Fishwick, drums.

By Eric Harabadian

Pianist John Colianni has worked with such legendary musicians as Mel Torme, Les Paul and Larry Coryell, to name a few. His impeccable taste, sense of time, arrangement and vast musical history has served him well thus far. His latest endeavor finds him utilizing that encyclo-

pedic experience and condensing it among the fourteen tracks found here. *On Target* is a cornucopia of standards, classic jams and modern original tunes that come off fresh and vibrant, with a timeless quality.

Woody Herman's "Apple Honey" opens the disc with something short and sweet. The piece is a showcase for Colianni's pianistic dexterity and is really propelled by the ample guitar team of Lees and Friedman. Shades of Charlie Christian and Django Reinhardt—this one cooks! Harold Arlen's "Ill Wind" is a solo piano piece that finds Colianni able to capture the tune's richness and beauty while still maintaining a pop sensibility. He deftly blends stride and bluesy voicings with adventurous runs and solo phrasing. "Northwest Passage" is another cut taken at a breakneck pace. It is set ablaze the leader's fleet-fingered solos intersecting with brilliant guitar support. "Quintet Symphonette" is a Colianni original that fuses modern harmonies and arrangements with a vintage '40s kind of vibe. This swings like crazy and conveys a light-hearted mood. "Whacha Know, Joe?" is playful and swinging as well. It's a very open bluesy jam format, with some themes within themes. Fishwick provides some tasty drum fills and breaks. "One for Jimmy Hicks" is another Colianni original done in the style of Oscar Peterson or Hank Jones. Spellbinding runs, tuneful ideas and stellar guitar breaks dominate this

piece. "52nd Street Theme" is a great guitar vehicle that is a sweet little combustible vintage pop gem. "Boulevard of Broken Dreams" has that classic saloon song aesthetic, with a dramatic rumba-fueled minor key groove. Colianni holds it down and it is solo piano at its best. Count Basie's "Gone With What Wind" finds the leader and company truly capturing the essence of the big band jazz era. There is an authentic and simple approach applied that rivals music of a bygone era. "A Nightingale Sang in Berkeley Square" has a romantic and alluring Errol Garner quality to it. Colianni plays with sensitivity and sophistication. Another Basie piece, "Jumpin' at the Woodside," swings smooth and sure. The guitars are a wonderful asset here and redefine this big band favorite for a modern generation.

By going "back to the future," so to speak, Colianni is keeping the classic jazz fires burning and presenting it to audiences with a fresh perspective.



Chick Corea, Stanley Clarke, Lenny White

FOREVER - Concord Records CRE—32627—02. (Disc 1) *On Green Dolphin Street; Waltz for Debby; Bud Powell; La Cancion de Sophia; Windows; Hackensack; No Mystery; Senor Mouse; (Disc 2) Captain Marvel; Senor Mouse (rehearsal); Crescent; Armando's Rhumba; Renaissance; High Wire—The Aerialist; I Loves You Porgy; After the Cosmic Rain; Space Circus; 500 Miles High.*

PERSONNEL: Chick Corea, piano and keyboards; Stanley Clarke, electric and acoustic bass; Lenny White, drums; Special Guests: Bill Connors, guitar; Jean-Luc Ponty, violin; Chaka Khan, vocals.

By Eric Harabadian

Chick Corea, Stanley Clarke and Lenny White are, of course, modern jazz masters that have been influential in the direction of improvisational and pop music for several decades. They've each been heralding amazing careers as leaders and sidemen on their own. But when they decided to reconvene, release this album and tour in 2011 it became breaking news! *Forever* is sort of a compilation of some of their classic tracks as members of fusion pioneers Return to Forever, as straight ahead free thinkers and as interpreters of the Great American Songbook.

Disc One features, primarily, tracks taken from a number of live club dates in fall 2009.

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"I was deeply moved by the performance of the Trio and the unique way they transformed my songs into true instrumental pearls. The individual and collective creativity of Duduka, David and Guto are highlighted in each track and the conceptual innovations of groove, melodic interpretation and form left me truly enchanted." —Toninho Horta

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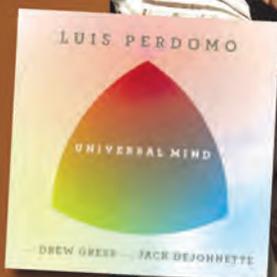


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"On Green Dolphin Street" finds the acoustic trio of Corea, Clarke and White in fine form. Chick opens the piece with elaborate and decorative figures that quickly explode into an ensemble tour de force. "Waltz for Debby" retains the grace and sophistication of the Bill Evans classic. This spotlights Chick at his most adventurous and open. Clarke is simply sublime as a soloist and White's cymbal work, in particular, is stellar. "Bud Powell" is Corea's tribute to the swinging pianistic master. There is a real communication between the trio here that is unfettered and boundless. "La Cancion de Sofia" is a beautiful Clarke ballad, with a classical undertone featuring bowed cello-like acoustic bass. "Windows" is another Corea piece that builds with intensity with each passing chorus and phrase. Wild intervallic leaps and avant garde-like embellishments shift from consonant to dissonant at a moments notice. White kicks off the jaunty and quirky Thelonius Monk tune "Hackensack." He employs rubato fills that erupt into inspired and whimsical play by Chick. This is modern bop at its purest and most evolved level. Rapid fire interplay and intrepid unison lines define the Return to Forever classic "No Mystery." This is a nice acoustic version where dynamics and the overall structure are engagingly redefined. Finally Disc One concludes with "Senor Mouse." This is the pianist at his most effervescent and vibrant. The rhythms are relentless, yet lithe and transcendent. The band gets somewhat bombastic but remains balanced and always within tasteful parameters.

Disc Two is primarily studio oriented and begins with another Return to Forever staple "Captain Marvel." This version is refined, with a raw Latin edge in its urgency. Chick plays electric piano here and simply soars with his ideas and harmonic vignettes. "Senor Mouse" is performed this time as an electric piece, with complex arrangements and bold accents intertwined throughout. White sets down a driving beat making way for inspired call and response solos from Corea and Connors. To this writer's knowledge it has been years since Connors has worked with Corea and the group. His tone and execution are perfect and he has never sounded better! "Crescent" is a Coltrane composition and takes the disc in a slightly different direction, with a delightful acoustic duet between Corea and White. "Armando's Rhumba" is Chick's ode to his bandleader father. This has all the passion and spark of the original aided with orchestral flair by Ponty's violin. Long-time friend and collaborator Ponty continues his influence on this record with his own composition "Renaissance." This is a timeless '70s piece that provides ample room for lyrical and impassioned solos from all concerned. "High Wire: The Aerialist" features Chaka Khan in typical fine voice. She does some nice unison scat to Chick's acoustic lines. This one really swings in a cool and confident manner. Gershwin's "I Loves You Porgy" continues Khan's guest shot, with a fine interpretation of the tender love ballad. "After the Cosmic Rain" brings back the fusion influ-

ence, with a lushness from Ponty's string arrangement. Also Connors brightens the melodic head with smooth and slightly overdriven lines. They keep that interstellar futuristic vibe going with "Space Circus." This is Return to Forever at the top of their game. They lay down a funky groove that's never clichéd. Topsy turvy rhythms mix with straight ahead rock beats for a seamless and intoxicating effect. Finally Corea's classic "500 Miles High" brings the record and the band back to its essence as an acoustic ensemble. They perform his spirited masterpiece at the Monterey Jazz Festival in fall 2009 and the group is showcased at their optimum. It's good to have them back where they belong. Bravo!



Sue Halloran & Ken Hitchcock

I CAN COOK TOO! – *suzken800@aol.com* – *Somewhere In The Hills; A Quiet Thing; I Can Cook Too; Hey Daddy; I Got It Bad / Autumn Nocturne; Let's Fall In Love; I'll Take Romance; Look At That Face; My Funny Valentine.*

PERSONNEL: Sue Halloran, vocals; Ken Hitchcock, soprano, alto, tenor saxophones, flute, clarinet, bass clarinet; Mark Soskin, Carlos Franzetti, piano; David Finck, Chip Jackson, bass; Ray Marchica, Clint DeGanon, drums; Gary Versace, B3 organ; Mike Davis, trombone; Jim Hynes, Nich Marchione, trumpet.

By Clive Griffin

The new recording, *I Can Cook Too!* by vocalist Sue Halloran and saxophonist Ken Hitchcock is much more than an album full of magnificently performed arrangements of choice songs from the Great American Songbook, arranged by extraordinary arrangers. Yes, the album is also peppered with swinging solos by improvising masters including Romero Lubambo, pianist Mark Soskin, and saxophonist Ken Hitchcock himself. But more than that, the creation of this album is the gift that the two leaders Sue and Ken have given to each other to celebrate their 25 year anniversary. Isn't that great? – especially in the face of all of the bad news with which we're deluged by the mainstream "noise" media about everything from the economy to the state of education, the family and more.

The opening of this album makes it clear the listener is in for a good time. Powerful syn-copations and masterful dynamics lead the way into Jobim's "Somewhere In The Hills." Ms.

Halloran offers a graceful interpretation of the lyric. Hitchcock follows with a lithe solo journey on tenor sax. Then the ensemble and Ms. Halloran return with the vocalist right on top of a line written for the full ensemble. Her warm and inviting voice, and impressive intonation ideally complement the full band. There's quite a bit more on this recording featuring this style of glistening linear writing that presents Ms. Halloran's voice with sax section or full ensemble. Romero Lubambo gets a chance to shine with a brief but outstanding, rhythmically driven and lyrical guitar solo.

The title tune, "I Can Cook Too" composed by Leonard Bernstein and Betty Comden, features a heavy-duty, backbeat swing groove with Gary Versace on B3 organ and big band style backgrounds. The lyrics are humorous as is the tongue-in-cheek cover photo of Ms. Halloran, barefoot, in red dress with a pan of spaghetti, next to sax-playing partner Ken Hitchcock.

The medley of "I've Got It Bad" and "Autumn Nocturne" is powerfully emotional. Carlos Franzetti is a remarkable arranger. His deft sculpting of the ensemble, with flutes on top of this woodwind ensemble, is nothing if not rich, buoyant, happy and electrifying. If you've heard any of his richly sonorous arranging, you'll recognize that this level of perfection is very much standard for him – but like any miracle, never to be taken for granted. The selection begins out of tempo, conducted. Ken Hitchcock takes a soaring solo on alto sax which leads into the happy and colorful rhythmic transition to a Bossa-like groove for "Autumn Nocturne." One of the extraordinary aspects of this ballad medley is how powerful and intense it is, and yet it is "quiet" compared to the up tempo burning from which many expect intensity to emerge. That is a counter-intuitive understanding for sure. Of course, anyone who has heard vocalist Shirley Horn on record or when she was alive, would likely understand this. But it is an understanding which - with the clarity that improvisers develop over many years with maturity, that "less is more" – is indispensable in the creation of music that is full of emotion, thoughtfulness and sensitivity. Both Ken Hitchcock and his foil vocalist Sue Halloran embody these concepts in their music.

Franzetti also arranged the medium groove, "Let's Fall In Love." Ms. Halloran opens the piece with a rendition of the verse. After her interpretation of the melody, there is a modulation, she sings a pre-written bop-oriented line, orchestrated as a soli with the entire sax ensemble. Ken Hitchcock follows with an electrifying, if all-too-brief solo on soprano sax. Much of the festivities are padded with beautiful string backgrounds and then powerful full ensemble topping.

Ken Hitchcock moves to tenor sax on "I'll take Romance" and stretches out over an extended opening vamp provided by Franzetti on piano, David Finck on bass, Ray Marchica on drums. This more exploratory section gives way to Hitchcock addressing the melody and then the entire musical atmosphere morphing into a relaxed and gentle jazz waltz with Ms. Halloran, center stage, in commanding stature, sensitively delivering the melody. Following a solo bass

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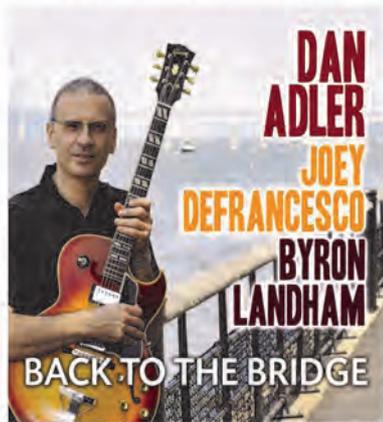
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chorus by Finck, there is a muscular move back into 4/4 time. The two celebrants – Ms. Halloran and Mr. Hitchcock – share a scat-style, bop-oriented line, and then a return to the 3/4 jazz waltz, as Ms. Halloran re-states the theme, with a short tag extension to cap it off.

Ms. Halloran serves up more feel good, medium groove stuff on "Look At That Face," by Anthony Newley and Leslie Bricusse.

The album concludes with a pensive interpretation of Richard Rodgers' "My Funny Valentine" – uniquely orchestrated for voice and clarinets alone. Ms. Halloran's vocals, the clever melodic backgrounds and harmonically-rich voicings left me tingling at the conclusion – a perfect ending to their wonderful gift.



Billy Kilson

RHYTHM DANCER – *Call; Zone B; And Eye You; Aye; Same Clothes, Different Day; Bibo No Aozora; Fuyu Hanabi; Encore Billows Of Rhythm.*

PERSONNEL: Billy Kilson, drums; Kenny Davis, bass; Henry Hey, keyboards; Steve Wilson, saxophone.

By Clive Griffin

Rhythm Dancer is the latest from Billy Kilson's BK Groove. Kilson is well known for his extensive touring with trumpeter Chris Botti, whose crossover, smooth jazz performances and recordings have resonated with an enormous audience worldwide. Kilson's pedigree also includes a who's who of mainstream and fusion jazz artists including Walter Davis Jr., Ahmad Jamal, Diane Reeves, George Duke, Bob James, Larry Carlton, Dave Holland and others.

Attracted to a wide array of music in his formative years, including such artists as Earth Wind and Fire, Sly and The Family Stone, George Clinton and Parliament Funkadelic, Count Basie, Duke Ellington, Stanley Clarke and Miles Davis, it is easy to understand Kilson's drive to create music that is stylistically broad-based. When you add in the dues he has paid by studying and embracing the styles of drummer mentors such as Max Roach, Philly Joe Jones, Art Blakey, Tony Williams and Billy Cobham, the results are impressive and not unexpected. Voila! Billy Kilson is a drummer-leader with a clear perspective on the direction in which he wants his music to travel and develop, and an intuitive understanding about how to inspire his supporting cast. He seamlessly assimilates the grand tradition of the aforementioned acoustic drummers and the bop and post bop styles from

which they hail, as well as the musical fusion ideas and sounds that followed. Evidence of all of this is prolific throughout his latest release, *Rhythm Dancer* – a CD and DVD set.

Suffice it to say that Kilson's latest release features a synthesis of all of those elements which listeners have come to love about his playing – technical wizardry on the drum set, tempered with rock solid grooves which provide the foundation for complex rhythms and interplay with his associates on keyboards, bass and saxophone.

All eight compositions on *Rhythm Dancer* are by Kilson. The album opens with a brief introduction track, "Call." Kilson, accompanied only by keyboard chords placed simply on the beat, solos powerfully, giving us a quick glimpse of the musical energy, rhythmic complexity, and virtuosity that is to come.

"Zone B" is reminiscent of the sounds Herbie Hancock and the Headhunters explored. The groove is a relaxed funk tempo. Kilson plays simply and with intensity behind Wilson's saxophone. There is ample use of space and silence in a dialogue between saxophonist Wilson and the rhythm section. The intensity builds as Wilson and Kilson (ooh, that rhymes) fill it all up with their individual and combined energy and overlapping statements. The climax gives way to a more open landscape again, enabling keyboardist Hey to speak.

The group is in a more mellow groove on "And Eye You." However, there is ample intensity in the compelling and complex unison lines that Kilson composed for saxophonist Wilson and electric keyboardist Hey. The sparse accompaniment behind these lines belies the intense energy that emerges as Wilson solos. Once again a retreat to minimalism is keyboardist Hey's introduction after Wilson's solo – and the build starts again – a wonderful employment of contrast. The audience response at the end of each track makes it clear that Kilson's BK Groove is a crowd pleaser.

"Aye" is a ballad - an oasis of calm in this overwhelmingly high-powered set. Kilson does still insert a power shot here and there to let you know this is a group led from the drum chair. The milieu of the music is noticeably changed here by Hey's shift to acoustic piano and his tasteful and apropos accompaniment.

Kenny Davis gets a moment in the sun, as he grabs the solo spotlight on "Bibo No Aozora." Clearly Davis is powerfully conversant in the fusion idiom, and his well-honed chops make this a satisfying solo outing. Wilson follows. He is once again at the top of his game – effortlessly exploring the ins and outs of the soprano sax, from top to bottom and with musical aplomb.

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“Billows of Rhyme” is the encore track. Given the excitement of the music that translates powerfully through the medium of the CD recording, and the response of the audience, of course there would be an encore. Kilson provides a heavily funkified foundation for solos and exchanges by saxophonist Wilson and keyboardist Henry Hey. This is a short, sweet piece – and an accurate culminating snapshot of the virtuosity, in every way, that each of the members of Kilson’s BK Groove are capable of producing and which they’ve delivered on *Rhythm Dancer*.



Ali Ryerson

CON BRIO! - ACR Music - www.aliryerson.com . *Another Time, Another Place; Jazz Folk; Sarah’s Touch; Con Brio!; Where Flamingos Fly; Eclipse; You Don’t Know What Love Is; Lydian Grin; 1st Gymnopedie; Shadows.*

PERSONNEL: Ali Ryerson, flute; Mike Mainieri, vibraphone; Pete Levin, pianos; Mike DeMicco, guitar; Mark Egan, bass; Danny Gottlieb, drums and percussion.

By Eric Harabadian

There is no doubt that this is an Ali Ryerson album. Her lush tone and beautiful execution on the flute are transcendent. But, along with her immense instrumental talent, she proves to be an inspirational leader and comrade. One of her main strengths is bringing out the best from her collaborators, and she has done so here.

From the outset Pete Levin’s “Another Time, Another Place” finds Ryerson in her element establishing a melodic foundation atop strong asymmetric grooves from Gottlieb and Egan. The drums and bass really drive this piece, with the band paving the way for an animated rubato section toward the finale by Gottlieb. Composer John Abercrombie’s lyrical and sunny “Jazz Folk” is a fitting follow up, with its uplifting and joyous head. There are nice flute and guitar breaks that flow really well, both individually and in unison. “Sarah’s Touch” is a piece by Mainieri that is a real compositional journey. It is lyrical and somewhat rhythmic but also harmonically complex and dense. Ryerson and Mainieri play off each other very well here. Gottlieb and Egan really make this tune come alive by filling the space with tasteful silence and well placed accents. Title track “ConBrio!” is another Levin composition that certainly epitomizes the thrust of the album. It is passionate, funky and full of vigor. There is a great groove that is fun and spotlights vibrant playing all around. “Where Flamingos Fly” is kind of an about face to the previous tune and goes in more

of an ethereal direction. It begins with an atmospheric and impressionistic aura and morphs into a bright swinging groove. It is charming and cool, with lovely acoustic piano by Levin and Mainieri’s celestial sounding vibes. Guitarist DeMicco’s “Eclipse” kicks off in a boppish fashion and maintains a strong and unwavering pace. There is a nice ebb and flow in terms of dynamics and transitions from chorus to chorus. Also of note is the band’s interpretation of Erik Satie’s tranquil “1st Gymnopedie” and the dreamy and mysterious Paul Horn influenced “Shadows.”

This is an exemplary release that can easily appeal to fans of contemporary instrumental music and more traditional jazz.

Marcus Strickland

TRIUMPH OF THE HEAVY – Volume/Disc 1: *Lilt; Za Rahula; A World Found; A Temptress’ Gait; Dawn; Bolt Bus Jitter; Virgo; Shapes; Set Free; ‘Lectronic.* Volume/Disc 2: *Mudbone; Surreal; Gaudi; A Memory’s Mourn; Prime; Portrait of Tracy; Cuspy’s Delight.*

PERSONNEL: Marcus Strickland, soprano, alto, and tenor saxophones, clarinets; David Bryant, piano (disc/volume 1 only); Ben Williams, bass; E.J. Strickland, drums.

By Mark Keresman

Multi-saxophone player Marcus Strickland has been making the rounds, being a favored

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Tracks: Somewhere In The Hills; A Quiet Thing; I Can Cook Too; Hey Daddy; I Got It Bad/Autumn Nocturne; Let’s Fall In Love; I’ll Take Romance; Look At That Face; My Funny Valentine

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band member of leaders Jeff “Tain” Watts, Dave Douglas, and Roy Haynes. But he’s also been making a name as a leader with sets on Criss Cross, Fresh Sound, and his own Strick Music label. Strickland is not shy about his talent (nor should he be, really)—his latest and seventh album as leader, *Triumph of the Heavy* is a two-disc set, with almost entirely original compositions. (Pretty fair for a 32-year-old...but I digress.)

Stylistically, it’s post bop, with easy swing and a not-especially-cheery yet not dark ambience. On Volume 1, David Bryant’s piano engages Strickland’s saxophone in a manner that recalls Monk and his sax-foil Charlie Rouse—again, not literally “sounding like” but in the way that they interact, like it’s the most natural thing in the world. Strickland has a distinctive sound on all three saxes, with the one common factor being a tantalizing reticence. Not to imply that his playing is chilly or distant, far from it—but while some (young) saxophonists fall all over themselves showing how “expressive” they are, Strickland has some of the reserve, though not the literal approach, of Paul Desmond, Lester Young, and Zoot Sims. While capable of fireworks, Strickland employs them on “holidays” of his choosing, giving these occasions all-the-more bang-for-your-buck. Volume 1’s “Za Rahula” is full of yearning and restlessness, but instead of pumping his solos full of energy, he focuses those emotions into a sturdy, concise, almost compressed line. It’s not a ballad, but it’s played with a crooner’s classy restraint, conveying “emotion” without being either over-the-top or mushy. “A World Found” gives his soprano a workout—lithe, melodious, few flourishes. While some saxophonists blow hot, a select few blow (truly) cool, but Strickland tries for *warm*—not tepid, but real, individual warmth. He gets it, too.

Volume 2 features a trio format and it’s very different than Volume 1. Recorded live Strickland’s playing is freer (though not really “out”) and superficially gruffer, the context sparser (sax/bass/drums), the approach more volatile and exploratory (but never abstract or excessive). Jaco Pastorius’ “Portrait of Tracy” finds Strickland’s keening, slightly caustic soprano careening about with joyous abandon, egged on by drummer/brother E.J.’s big beat. “Cuspy’s Delight” finds MS digging in deep on tenor, complete with a bluesy edge and some brief but exhilarating over-blowing. E.J. thunders here too, with gusto to spare. “Gaudi” is a wailer with Strickland getting to some gutsy, rollicking Rollins-like blowing—in fact, this trio session evokes Sonny Rollins’ semi-“out” masterwork *East Broadway Rundown* (without Freddie Hubbard, or any trumpeter, of course). Volume 2 shows MS to be at home with free-er contexts (though you’ll not confuse him with Evan Parker or Peter Brotzmann) as he is with “inside” swingin’ stuff.

It’s going to be interesting to see where Mr. Strickland goes from here. Anyway, move over Branford Marsalis, Chris Potter, and Wayne Shorter—like they said during the making of Rollins’ classic *Way Out West* (or was that the movie *Shane*?), there’s a new sheriff in town.



Steve Tyrell

I’LL TAKE ROMANCE – Telarc www.telarc.com. At Last; That’s All; Taking a Chance On Love; For Sentimental Seasons; I’ll Take Romance; Talk to Me; You Turn Me Around; A Love That Will Last; All of You; Trust in Me; Don’t Know Much; The Way You Look Tonight.

PERSONNEL: Steve Tyrell, vocals; Judith Hill (track 5), vocals.

By Mark Keresman

Writers are sometimes (if not often) reluctant to eat their own words. As I’ve heard said in pre-1965 movies, take me—at first glance, this new disc by Steve Tyrell was another forgone conclusion. “Does the world really need another album of done-to-death standards by another suave-looking, well-dressed fellow?,” said my Restless Inner Critic. After a few full-on listens, the answer is an unreserved yes, the world *does*. This Tyrell gent truly brings something different and singular to the table, putting a truly fresh spin on a program of overly-familiar songs. (At least he skipped “Just the Way You Are.”)

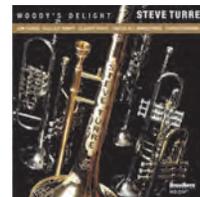
Firstly, a bit of background: Steve Tyrell has an extensive history not in jazz, but in pop, R&B, mainstream rock, and film music. From the early/mid-1960s onward, as a producer, arranger, and/or songwriter, Tyrell has contributed to records by Chuck Jackson, Dionne Warwick, Blood Sweat & Tears, B.J. Thomas, Alice Cooper, Woody Allen, and Andy Griffith. (Yes, you read the last three rightly.) Films such as *Mystic Pizza*, *Midnight Crossing*, and *Father of the Bride* bear his aural stamp.

But he’s not another washed-up pop/rock person vying for membership in the mythic Lounge/Supper Club That Knows No End by hitching his wagon to the Great American Songbook. While some neo-crooners (over-) reach for the swingin’ stars of Sinatra, Bobby Darin, and Tony Bennett approach-wise, Tyrell’s approach is based in the mellower side of the rhythm & blues tradition. Without being overly imitative of anyone, Tyrell’s mellow, chilled-out M.O. is rooted in Lou Rawls, Little Willie John, Sam Cooke, Etta James, Jerry “the Iceman” Butler, Tyrone Davis, pre-pop stardom Nat “King” Cole (believe it or leave it, some of Cole’s earliest vocal sides were proto-R&B), and notable genre-straddlers Ray Charles, Jimmy Witherspoon, and Dinah Washington. Tyrell has a slight rasp that some singers might over-rely upon while straining for “soulfulness,” but he employs in an understated fashion, feeling somewhat reflective as opposed to macho. He’s not trying to sound like a King of Vegas or Sultan of Swing, but a singer in a small venue that still has that trace of “hunger” in his voice. Not a “hunger” for success so much but

that desire to sing well, to move people, to pay homage to the R&B tradition without mimicking it. Like the R&B crooners before him, Tyrell retains that honest grit; like the pop/jazz crooners,

Tyrell’s accompaniment is relatively spare for this kind of album—*Romance* hovers between the minimal, intimate, small-band-in-a-club context and the all-out, lush orchestral/big band sound. Supported by a bank of sighing strings and a demurely sparkling jazz-charged guitar solo, Tyrell wrings “At Last” for all the wistful, romantic contentedness it’s worth. He does swing some here, with a dandy small group-with-strings-and-horns take on “Taking a Chance on Love,” artfully balancing Chairman of the Board swagger with Brother Ray earthiness. “Don’t Know Much” is a dreamy devotional ballad from the pens of Barry Mann and Cynthia Weil that could pass for an obscure goodie by soul/R&B legends such as the aforementioned Butler or James Carr. “All of You” is propelled by a hint of a lilting bossa nova rhythm—this, and the closer “The Way You Look Tonight” are the most debonair (read: in the vein of classic balladry *a la* Sinatra and Darin) performances here, but have the cut-the-corn-and-schmaltz sleekness and directness of classic R&B.

What makes *I’ll Take Romance* such a—dare I say—delight is the respect and ease Tyrell has for/with both traditions—the swingin’ Songbook and polished old-school R&B—and the subtlety and moxie to pull it off a combination of both.



Steve Turre

WOODY’S DELIGHT - www.steveturre.com. *Woody's Delight; Something for Sweets; In Retrospect; Luna; Annette's for Sure; Adios Mi Amigo; Manny's Mambo; 3 for Woody; Brother Bob*

PERSONNEL: Steve Turre, trombone; Jon Faddis (1, 2), Wallace Roney (3, 4), Claudio Roditi (5, 6); Chocolate Armenteros (7), Freddie Hendrix, trumpet (9); Xavier Davis, Luis Perdomo, piano; Aruan Ortiz, Fender Rhodes; Buster Williams (1-4), Andy Gonzalez (6, 7); Corcoran Holt (8, 9), Nilson Matta (5); Dion Parson (1-4), Duduka DaFonseca (5, 6); Jimmy Delgado, timbales, conga; George Delgado, conga

By Clark Griffin

Clearly a tip of the hat to trumpeter Woody Shaw, trombonist Steve Turre’s new album release entitled *Woody’s Delight* features an array of trumpet stylists. It was Shaw who brought

(Continued on page 56)

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James Spaulding, alto sax & flute

Victor Lewis, drums



dick griffin time will tell

cecil mcbree
george cables
james spaulding
victor lewis



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three musicians

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“music full of wit, wisdom and wonder that would have made Picasso and Braque gush with pride.” — *All About Jazz*

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Turre into Art Blakey's Jazz Messengers – one of the fortuitous experiences earlier in Turre's career that began to open up opportunities for him. As many jazz lovers know, Turre not only performs on trombone but is known for his improvisations on conch shells, as a seashellist. While Turre has appeared before millions of people every week since 1984 in the band on the Saturday Night Live TV Show, his numerous jazz credits include performances and recordings with Dizzy Gillespie, McCoy Tyner, J.J. Johnson, Herbie Hancock, Lester Bowie, Tito Puente, Mongo Santamaria, Van Morrison, Pharoah Sanders and many others.

All of the songs on this release are composed by Steve Turre. There are no standards or interpretations of songs by Woody Shaw for example. All of the music is fresh. It's true that the title of the album points to Woody Shaw. However, the five trumpeters who appear as rotating partners for Turre on various tracks, stylistically follow their own inimitable muses. None of them are clones of Woody Shaw, by any means. Jon Faddis appears on the opening and title track, “Woody's Delight.” It's a medium up tempo, energized swinger with a bittersweet melody. Turre is in cracker jack form, articulating his harmonically sophisticated improvisations with crystal clarity. Faddis takes the second solo. His outing is a tour de force, replete with his signature aerial explorations, and pyrotechnics. He soars and dives and makes it all sound so natural. Pianist Xavier Davis and bassist Buster Williams are the accompanists on the first four tracks – including this one.

“Something For Sweets” is a tribute to trumpeter Harry Edison, who was one of the leading trumpet stylists in the 1940s and 1950s. The relaxed, medium down tempo swing provides a relaxing change of pace from the opener. Bassist Williams takes the first solo, and his big, buoyant, magnetic sound fills out the entire listening spectrum for a few choruses. Faddis follows with a chorus on muted trumpet, and then the leader, Turre, steps in for a lyrical moment in the spotlight himself. Pianist Davis is nothing if not swinging, melodic and spot on in every way, as soloist and accompanist.

Wallace Roney takes over the trumpet chair on the third track, “In Retrospect.” It's a slow ballad, whose groove evolves into a subtly driving backbeat groove. Roney opens introspectively, not unlike his mentor Miles Davis, and that gives way to a more energetic expression of ideas. Turre follows powerfully.

Following the cross rhythms that characterize the opening melody, Roney takes the first solo. There is no doubt that he understands the subtleties of Miles Davis' sound and vocabulary and those emerge throughout Roney's driving solo, on this medium groove, swinger.

“Annette's For Sure” is a happy, color and upbeat samba. Claudio Roditi is the featured trumpet star for this one. He is in top form as he solos first. Luis Perdomo is the pianist on this one and delivers a compelling, if brief solo, very much steeped in the bop, hard bop tradition.

Woody's Delight is not only an all-around superb recording – from compositions to performance to audio fidelity. Steve Turre makes it abundantly clear, once again, that he is at the top of the heap in 2012 when it comes to jazz trombone.

Jimmy Owens



THE MONK PROJECT -

www.IPORecords.com.
Bright Mississippi; Well You Needn't; Blue Monk; Stuffy Turkey;

Pannonica; Let's Cool One; It Don't Mean A Thing If It Ain't Got That Swing; Brilliant Corners; Reflections; Epistrophe.

PERSONNEL: Jimmy Owens, trumpet, flugelhorn; Wycliffe Gordon, trombone; Marcus Strickland, tenor saxophone; Howard Johnson, tube, baritone sax; Kenny Barron, piano; Kenny Davis, bass; Winard Harper, drums.

By Clark Griffin

Mix in fresh arrangements of harmonically sophisticated and melodically angular and compelling songs, a diversity of superb improvisers from different generations to contribute to the performance, a large dose of inspiration, the artistic freedom (endowed by a thoughtful producer) for the leader and supporting cast to create to their heart's content, and a sprinkling of legacy (e.g. Monk) — and the only possible result is an energetic, delightful and toe-tapping jazz recording. Of course, that result is embodied in Jimmy Owens' recording, *The Monk project*.

Owens has assembled a group of virtuoso jazz soloists and accompanists to build the foundation for his exploration of the music of Thelo-

nious Monk. This isn't a choose up session to hack through Monk's music or an attempt at imitating Monk. Instead, Monk's compositions provide the latticework for Owens to “choreograph” the entire new “dance” - through his arrangements — and brought to life by the stellar jazz artists at the recording session.

The repertoire for this set of Monk's music includes both well-known and less-often-performed compositions. “Blue Monk” is often played as a medium groove blues. Here, Owens frames it as a down-tempo, New-Orleans-style piece, with a notable street backbeat.

The set opens with a driving medium groove on “Bright Mississippi” which is Monk's take on the chord changes to “sweet Georgia Brown.” Owens soars. His solo incorporates an intuitive understanding of Monk's vocabulary, bolstered by his own well-honed, impressive technique and liner facility.

“Stuffy Turkey” is one of Monk's 80 or so compositions that is one of those less often played. Following a lyrical solo by Strickland on tenor, and a solo contribution by bassist Davis, Owens takes center stage. He shows off his big round sound, swinging rhythmic understanding, effective and mature use of space, underscored by improvised melodic lines that are just right here—and throughout this set.

“Pannonica,” a ballad is rendered in that tradition. Owens and Barron exchange several brief improvised statements on the solo section.

While outstanding performances dominate throughout *The Monk Project*, “Let's Cool One” is particularly noteworthy. It's more than the rhythmic treatment of the piece as a jazz waltz, and Strickland taking an impressive sax solo. It's the tight ensemble work, background pads, and Owens upbeat solo, thematically, organically and energetically complementing his own arranging, and channeling the happy, upbeat feeling underscoring this song.

Anchoring the rhythm section is pianist Kenny Barron. The friendship that he and Owens have forged has its roots in the 1960s when both were emerging onto the jazz scene. Besides being one of the ideal accompanists, and contributing his driving, fluent, identifiable solo style to this album, Barron is also among the most worthy choices for the piano chair. He was an integral member of the group Sphere, which was arguably the foremost group interpreting Monk's music after his death in the 1980s. On the opening of the pensive “Reflections,” it is the two friends alone — Owens and Barron. Trombonist Wycliffe Gordon enters to complement Owens' expression of the theme and solos. This rendition is a commanding example by powerful improvisers in the use of great restraint — in terms of notes, tempo, dynamics — to simultaneously create magnificent intensity.

Jimmy Owens' *The Monk Project* is a wonderful confluence of the unexpected (fast tunes taken slow and vice versa, tunes originally in one time signatures reworked in another, changes in tempi, embracing the voices of current stylists to add unique flare to these Monk compositions and more) and the expected — namely simply ideal performances from all of the artists on board, including the leader. Owens, with 50-plus years dues paid in the jazz world, is among the most experienced arrangers and improvisers. Let's hear more from this master.

JJ: There's a great quote listed on the RTF IV website by Stuff Smith about you - "He is a killer. He plays on violin like Coltrane does on sax." You've said in the past that you were more influenced by horn players than other violinists. Was this approach a conscious goal of yours that you had to work out or was it a style that just came out naturally?

JLP: It was conscious, that's how I wanted to play because I had started playing jazz on clarinet and sax and somehow, I transferred that. Also, there were no examples of modern jazz violinists. I was listening to all the great innovators who were playing sax or trumpet or piano so it was a mixture of conscious and unconscious. To come back to Stuff Smith, that's the greatest compliment I got at the time, but understand that he didn't mean that I played like Coltrane, but rather that I was doing for the violin what Coltrane had done for the sax, which is the most accurate interpretation.

JJ: Over the years, you've played with great passion. Would you describe the intimate experience of holding and playing the violin?

JLP: There are two things. Indeed there's the fact that the violin is an instrument you hold against your body and you feel the vibration of the wood and the strings, and on top of that, it's an instrument that's really archaic and you are entirely responsible almost for how the sound comes out as compared to a piano, which is already more mechanical as a process, so it's one of the most expressive instruments next to voice and that's probably the reason why, although I was so young it's hard to remember the exact reason why I choose it over piano or clarinet, but I think that could be it.

JJ: With you being a Frenchman, I felt obligated to ask you some sort of a romantic question.

JLP: (Laughs) I'm not sure all the French are so romantic anymore but...

JJ: We Americans think they are.

JLP: Well, that was the old image of France but it's changing.

JJ: You were extremely active in the '70s and '80s, touring and releasing many recordings but we've seen and heard less of you since then. Is there a reason for that?

JLP: Yeah, because I am not interested in just producing records one after the other unless I have something different and new to share so that's the reason. I'm just waiting for inspiration before going into the studio. I don't have to prove myself anymore and it has to be a pleasure and bring something specific I have not done before, otherwise I don't see much interest.

JJ: You have had a large influence on the modern day violinist. Are you surprised that there aren't more jazz and rock violinists around?

JLP: Yes and no, I feel there are many now because every country I go to, I discover young jazz violinists and some who have really started to play very good, but you only hear of them

COMMENTS ABOUT JEAN LUC-PONTY

CHICK COREA: Jean-Luc is the best plus we're good, old friends so we're simpatico, we have similar tastes. He's an instrumentalist that can do anything. He's playing my compositions, and that's a great joy, and I'm playing his compositions, which is a lot of fun. We're just having a ball. We're like two old kids in a sandbox.

STANLEY CLARKE: All violinists after this guy had a piece of this guy.

LENNY WHITE: Jean-Luc's a master, how do you comment on playing with a master? Basically, you play, he plays and magical things happen. He adds another dimension to the band. It's really great because of the fact that some of the music that we play has a different sound because of his violin. It's a brand new element and we've attacked the music from a different perspective because we have a different sound. What's great is that Jean-Luc has played in different bands and heard Return to Forever and now he's in Return to Forever.

locally and it's so difficult nowadays to start a career as an instrumentalist in general compared to when I started here in America in the '70s. I just arrived and caught the end of the "golden years" where the major companies and program directors of radios and everybody was following the artists, they were following what the artists were doing. At that time, the more adventurous and experimental you were then the more chance you had to attract attention. Nowadays, it has changed so much, I don't have to explain it to you. It's much harder for jazz and instrumental music in general to be exposed, to have the media attention. In the '70s, I remember Stanley and myself being invited to talk shows, we did them all in fact. I remember *The Tonight Show*, *The Merv Griffin Show*. Imagine that today? It's extremely rare, so it's very difficult. I don't think I would have the same chance myself if I was starting today and that probably explains why you don't hear so much about these young violinists from around the world. That includes America. I recently discovered Christian Howe, I love his playing but how come I didn't hear of him before? I should have heard of him much sooner. I wouldn't say I heard of him by accident, other younger musicians pointed my attention to him.

JJ: I'm sure he will be very flattered to have you bring up his name.

JLP: Well, he's an example of that and I wish he does a great career because he deserves it.

JJ: Earlier, you brought up the name of Leroy Jenkins, the great avant-garde violinist. There's also Billy Bang, both of whom have died relatively recently. Were you affected by their work?

JLP: Oh, I had not heard that Billy Bang had died as well, oh my goodness. I have to say that honestly no, I was not affected by their work but I'm always interested in other violinists, especially if they express themselves in a different style than mine. I would say that I even admire them more than other violinists because they found different ways of using the instrument in jazz than my way.

JJ: You played with bassist Randy Jackson. Is he a better bassist or American Idol judge?

JLP: (Laughs) I don't know because I never watch American Idol but I can tell you that he was a great bass player, for sure.

JJ: I know you live in California now so that's why I asked you.

JLP: Yes, but maybe I watched it twice and that's it, but I'm so happy for him that he became such a star and got the TV exposure. I have a great memory of his playing within my band and it's of an unbelievable groove, so solid, but also musical. It's on record. He did three albums with me - *Civilized Evil*, *Mystical Adventures* and *Individual Choice*.

JJ: Who have you played with that we would be most surprised to hear about?

JLP: When I started in Europe, I was invited by different styles of musicians. I was surprised myself that it was so extremely different. It would go from Sun Ra, who one day called me to play a written part but I didn't do it in the end, I don't remember why, or it would be rock musicians. I was coming up with a new sound on an electric instrument so there was interest for that. I can't think of one name to surprise you.

JJ: Sun Ra is a very surprising name to hear you associated with.

JLP: Yes, I was surprised myself when I got the call, to tell you the truth. I did play with some avant-garde musicians in Europe. I did some albums as well, such as *Open Strings* (with Joachim Kuhn and Philip Catherine, 1973), which was free form.

JJ: How comfortable were you playing in a free form setting?

JLP: I liked it for a while but it was strangely more limiting, it was not what was best for me to express myself at my best and I feel that so much freedom was kind of scary and we would be relying a lot more on what we would usually play. Sometimes the structure that's challenging forces you to push your limits because it's new territory musically, but if there is no imposition of any structure then you rely only on what you can do and know and not everybody can do that. Of course, at best, avant-garde is the opposite, it should give a lot more freedom to create but I guess I was not ready. I had gone too quickly from swing to bebop to post-bop to avant-garde, all within a few years. I could do a lot more with free form today.

JJ: If money was no object, what would be your dream project?

JLP: There are several. I'd like to do a big band but with strings, jazz strings. Another one would be with symphony, my music and jazz pieces with symphony, but indeed, the money comes into question there.



Chick Corea

(Continued from Page 14)

CC: That's right! Yeah, yeah, so you're familiar with that then!

JJ: Oh, yeah! Thad [Jones] was a major inspiration! I would just take his scores and devour them, analyze them, and look at them inside and out. I started writing arrangements with those influences.

CC: A great writer. I loved him as well. We had a great time—I worked on his band with him and Mel for a year. I was the sub for Roland Hanna.

JJ: I actually remember going to a concert in 1971 when Thad and Mel and the big band played at the Walnut Street theatre in Philadelphia. It was a midnight concert, and I think you and Stanley Clarke were in the rhythm section.

CC: (laughs) Yeah, that was so much fun! Then we had a quartet for a while and we did a couple of gigs. Thad put a quartet together with Richard Davis and Mel Lewis and myself. Just the four of us and he played a couple of my tunes, too, which was really, really nice.

JJ: In 1973-1974 you made a transition to a more electric version of the group with the addition of Bill Connors and subsequently Al Dimeola on guitar. Could you talk about that transition? How if at all did these changes reflected your ideas about composing or about the instrumental color about the direction you were going, and how they were going to be expressed?

CC: You know, the time that was the *Light As a Feather* period, and shortly after that, I was on such a roll with that band. We were having such a great time and succeeding at every step of the way with concerts and recordings, and the music was fun, and people were enjoying it. And we were making our way as a band, which everyone was considering a big success. It was a period where nothing could take us down, you know what I mean. There was some personal things happened and a few things changed here and there which resulted in Airtio and Flora having to leave the band. It wasn't by choice, but it was some unfortunate circumstances that occurred, so I found myself basically with Stanley. I found myself talking with Stanley—Stanley had already started to use a little bit of the electric bass in the group, and both of us were fans of Mahavishnu. At that time, Mahavishnu was already in operation, and I thought that John McLaughlin's use of the rock-sounding guitar was a total innovation and breakthrough in music. It was something unheard of. No one ever heard anyone do that with a guitar and it blew my mind. I thought, "There's a sound that really excites people, and it's played so musically." It's a completely different musical genre, like it's loud, and in your face, and it's kind of rock. And it attracts a whole other crowd, like younger people, and they don't associate it with jazz right away. So, Stanley and I talked it over and we thought, "You know, let's turn it up a little bit." He suggested Lenny White, because Lenny was working with a group called Azteca. They had a ten-

dency in that direction. Basically, we went looking for an electric guitarist, and Stanley and I booked a trio gig at Todd Barkan's old club in Frisco....what was it called?

JJ: Keystone Korner.

CC: Yeah, we booked a trio gig for a week and we used that week as an audition week. Because Lenny was a friend of Stanley's, we brought him in, and it was basically a trio gig for the week. We invited a bunch of guitarists and conga players down, because I was into using the conga players as well. By the end of the week, we ended up with Billy Connors, having sold us on his guitar playing, and Mingo Lewis, with his conga drum playing. But at that time, there was a schedule conflict, and Lenny couldn't make the first gigs that we had, so I went out and I was able to talk Steve Gadd into coming to play with us. The very first tune I wrote for that band was "Hymn of the Seventh Galaxy," which was like, "Yeah, let's just take it right out!" And, I remember we rented a loft in downtown New York with Billy on guitar, Mingo on congas, Steve Gadd and Stanley Clarke. It raised the hair on my arms and neck; it was so electrifying, and so rhythmic, and so happening to my ears. And that's how the band started. Actually, we made a record with that version of the band, and then Steve had to leave and Lenny came on...we decided not to use conga....we finally found Al Dimeola and that's when the group really solidified. But we did do that first album together with Billy Connors who did play incredible on that first album, *Hymn of the Seventh Galaxy*.

JJ: Every time I've seen you, you and your sidemen exude a positive, joyful lightness and impromptu approach in performance, in spite of the fact that the written music might be complex. For me, your music for me communicates an excitement, enthusiasm, and curiosity. I think the music we each create is a direct reflection of ourselves. Given that, what is the source of your constant, incessant, youthful enthusiasm, Chick?

CC: Gee, you know. It's hard to nail a thing like that down completely. I do know that my constant use of L. Ron Hubbard's great techniques that he gave us to improve ourselves has been the basis of it. It has helped me keep a clear head. It's helped me keep my creative goals in focus. Actually, there's an ethical part to it, too. You know, when you're young, it's easier for a young person—children or a teenager—for life to look fresh to them, you know? Their goals are fresh. They want to do this, or do that...you want to become a musician...you want to become *something*. You want to create—you're attacking life, you know? And then, as you go into life, life starts to give you a challenge, man. You start to get battered by it, a little bit here and a little bit there...if you don't keep those goals intact, and if they start to get a little muddled and you start to think, "Well, it's getting harder." So, you start to become a little conservative and you pull back...maybe even start to get a little angry with life. You know, that's the thing that turns young hearts into older, hardened hearts. That's the essential element because body age is an illusion. It's just what it is. The body is a one lifetime element. The one whose really alive and thinking and creating and controlling, is a spiritual being that is immortal. It's not a new idea, by the way—it's an old idea shared by lots of

religions and philosophies. It's not a new thing, and it's very real to me. It's necessary for us to keep our goals and dreams fresh and they way I have been able to do that, is with using Scientology.

JJ: I forget who the philosopher was who said, "Better to grow old in your youthful qualities, and heaven forbid in your adult qualities and have that psycho-sclerosis set in."

CC: Yeah, well that's just the difference between you and your body. The body is going to die off sometime anyway—it's just what it is—it's life. Life is like that. But, there's no real reason why you necessarily have to agree that and that's what we're all about. It was what L. Ron Hubbard was all about, was about breaking that cycle of action. That cycle where, where the body gets older and more tired, the body gets older and more tired.

JJ: You've worked with vibist Gary Burton during the course of many years—recording and performing as a duo, as early as (or perhaps before) the recording of album *Crystal Silence* in 1972. How did you meet, and what kinds of discoveries musically, energetically, as friends, did you experience that have deepened this enduring connection?

CC: That was and has remained a very magical and musical friendship. That was in a period where I think solo and chamber-type jazz and duets were sort of discovered on a concert stage. I remember during that period I made a piano solo record for ECM called *Piano Improvisation* and shortly after that, Keith made his first piano solo record called *Facing You*. Then shortly after that, I did a concert in Berlin, I think—someplace in Europe...Gary would know—that was a concert of soloists. Gary played a vibe solo. I played a piano solo. John McLaughlin was there and played a solo. I think Albert Mangelsdorff played a trombone solo. By the end of the show, the audience was very pleased and they were clamoring for an encore. So, I was standing backstage with Gary and I thought, "Gee, It would be fun to end off—you know, not one guy could walk off and play a solo—so why don't we go out and play something together!" And I had this tune that I thought that he could pick up easily because it was just a vamp in E, called "La Fiesta," so I said, "C'mon, let's just go and jam on 'La Fiesta.'" Manfred Eicher was in the audience and he was very enthusiastic. He said, "You must record this, you must record this!" So, we thought it was a good idea, and very shortly after that, I put a little repertoire together for us and we made *Crystal Silence*.

JJ: (laughing) Narrow it down to one word! Well, we're always trying to say more with less as we develop.

CC: I think it communicates better to say, "dishonesty." I think a trait of honesty is being willing and truthful about saying when something is really good and works and when it doesn't. One musician sees another musician play. If the musician really plays well, if the guy whose watching it is honest, he'll say, "Yeah, that guy really plays well." That's why you can't trust critics.

(Continued on page 59)

Chick Corea

(Continued from page 58)

JJ: (*Stumbles over words*) Ah, you won't get any dissent over here!

CC: (*laughs*) I didn't mean that as a downgrade of critics, but it tends to be a less simple thing of just being honest. I've seen so many reviews where the music critic doesn't mention the audience response. He only says what he thought, which I think is a pretty narrow view. The audience went wild and they stood on their feet, were happy, and they were in adulation, and they walked out very pleased and the music critic doesn't say a word about that, but found a couple of out of tune notes, and whatever.

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

CC: Wow, that's a whole book in and of itself. In brief, life itself is a pitfall. You better be ready. You're stuck in a body. You're in a human race that's still at war and in conflict in itself, with drugs running rampant, a moral decay all around us, a level of illiteracy that's staggering and a population that's actually slowly, but not so slowly, destroying the bed that they walk on; the holes in the atmosphere, the poisons and no control—and that sort of thing. Hey, you want a bigger pitfall? [*laughs*] You couldn't invent one if you tried! You got a pretty big pitfall to start out with. There's nothing that supplants really true knowledge and true knowledge is something that someone can do to help things. That's the way that I look at it as a simplicity. If you use the idea of helping as a basis to understand how to improve, or how to turn a pitfall into something that you don't have to fall into, just think about how to help others, help yourself and make things improve.

JJ: What kinds of experiences led to your formation of your own label, Stretch Records? The business experiences and understandings you have gleaned over the years - contracts, successes and failures with various labels...

CC: The formation of my label was, on my end of things—was and still is—just a dream part of a dream that came true, and now is in a re-think form, because of working out how to really make it work in the world. My dream was to put together a way that I could help artists that I came across in life and thought that they really had something to say, something to offer the public, something fresh and very creative, and help them get that idea of theirs realized. Without any kind of suppression, or trying to change their idea around, or trying to change it from a trio to a quintet, or whatever. Just the purity of whatever that artist wanted to do. My successes in the catalog that does exist of Stretch—excluding my own which is just my own music—with the other artists, is the fact that I think that got attained to a large degree, with many, many if not all of the projects. Starting with one of the first ones was John Patitucci's *Heart of the Bass*. It was a dream of his to make that kind of orchestral record. We talked it over and I listened to his ideas, and then we pieced some-

thing together that helped him realize that record, and I think it's a beautiful record. For instance, Robben Ford's first record with The Blue Line. Other companies had wanted him to do this and that, and really where his heart was, was in that simple trio with that great blues bass... and he made the record that he wanted, and it was a very successful record. So, that was the dream behind Stretch and it still is.

JJ: I neglected to ask you one thing. Could you touch upon your association with Herbie Hancock with whom you recorded a couple of albums with back in '78 & '79?

CC: The record with Herbie was...gee, just another great musical experience in my life. Hooking up with Herbie who was just one of my heroes, and being able to spend that much time with him playing piano duets on the road was kind of a breakthrough, actually. It was kind of strange to play a whole concert with two pianos. At first, we thought, when we were fooling around with it, we kept thinking like we were getting in each other's way. Then we both had an epiphany at the same moment about how good it all sounded, what we were doing. We became very compassionate about one another's offerings to the other, like in terms of what we were creating, and made something out of everything that we threw at one another. From there on, it just became pure fun.

JJ: If there is one for you, a profound quote or idea that significantly impacts the way you live your life, would you mind sharing that with us.?

CC: Well, I do have a favorite, and again, it's

from L. Ron Hubbard. He says, "Its culture is only as great as its dreams, and its dreams are dreamed by artists." That's one quote that I really, really love because it's my area of life. It's the idea that these dreams that artist's dream are not just dreams like in a frivolous sense, but they are the imaginative creations that envision a better life, envision communication, music and art—envision many, many things. This is what will make a culture great. So, as we encourage more people into the arts, and keep music rolling, I think we're going in the right direction.

JJ: Chick, you're highly respected as a musician, as an artist, as a composer, and in so many different ways, and your words have a lot of positive influence on people; to empower people in their lives. It leads me to a cliché we might wrap up the interview. Thoreau said that "The mass of men lead lives of quiet desperation and go to the grave with the song still in them." If it can be put on a pin-head, what has your effort and success taught you that might illuminate other people's lives to avoid that fate?

CC: Yes, well, this is the exact poetic way of demonstrating what Hubbard's quote says, which is that it's the dream in a person that keeps him alive. To the degree that his dream is alive and his vision of what he wants to do, and his goals, and his attack on life, is to the degree that he's alive. As that fades out, the person starts to die. Of course, that's what we as artist's want to keep very, very, very much alive.

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Noteworthy Performances

Monty Alexander
Blue Note, 2/20-3/4

www.BlueNote.net



Monty Alexander is celebrating 50 years in music. The pianist hails from Jamaica, and moved with his family to Miami in 1961. By 1962, he moved to New York, where he began playing at Jilly's where he met Slnatra, Ray Brown, Milt Jackson and others. The Caribbean-influenced pianist also has his roots in the styles of Art Tatum, Oscar Peterson, Wynton Kelly, and Ahmad Jamal. He recorded his first album for Pacific Jazz in 1964 and has gone on to work with Dizzy Gillespie, Benny Golson, and others.

Claudio Roditi
www.sopac.org

South Orange Performing Arts Center, SOPAC, 2/12, 5PM, \$15 cover



Trumpeter Claudio Roditi appears at SOPAC for their "in The Loft" Series. The Brazilian-born virtuoso trumpet and flugelhorn player, is known for his polished technique, assimilating bop, post bop and Brazilian elements. Mr. Roditi has performed with such notable artists as Herbie Mann, Charlie Rouse, Paquito D'Rivera and Dizzy Gillespie's United Nations Orchestra. Roditi has recorded a dozen albums as a leader and has received Grammy Award nominations for his albums. His latest release is on Resonance Records.

Mark Sherman

The Kitano, 2/10-11, 8:00 and 10:00 PM

Mark Sherman, one of the premier post-bop vibraphonists of his generation, pays tribute to the past masters of bebop as he celebrates the release of his standard-laden new CD *LA Sessions*. Looking to the canon of jazz for inspiration, Sherman brings his prodigious talent and a keen ear to the work of Dizzy, Bird, Coltrane, Miles and more, presenting a fresh and vibecentric take on the history of jazz. He plays two nights at the Kitano, joined by sax legend Jerry Bergonzi, pianist Allen Farnham, bassist Dean Johnson, and drummer Tim Horner.



Charles McPherson & Tom Harrell

www.jalc.org/dccc/
2/7-2/13

Alto saxophonist Charles McPherson (born July 24, 1939) grew up in Detroit, Michigan. Pianist Barry Harris was a mentor to the developing sax player. In the early 1960s, McPherson moved to New York City. He quickly connected with Charles Mingus among others. McPherson along with fellow Detroiter, Lonnie Hillyer began to record for the Prestige label in the mid 1960s. Steeped in the bebop tradition, McPherson embodies the lessons of Charlie Parker while having developed his own identifiable sound, expanding the music in another direction.
(Photo by Eric Nemeyer)

Luis Perdomo

JazzStandard.com

Jazz Standard, 2/23



Pianist Luis Perdomo celebrates the release of his new album, *Universal Mind*, his fourth as a leader, with a one-night performance featuring Hans Glawischnig, bass, and Johnathan Blake, drums. Perdomo began his career as a teen, appearing on radio and TV in his native Venezuela. He has earned degrees from Manhattan School of Music and Queens College. Over the past decade, he has amassed an impressive list of credits performing and recording with John Patitucci, Ray Barretto, Brian Lynch, Alice Coltrane, Miguel Zenón and Ravi Coltrane.
(Photo by Eric Nemeyer)

Fred Hersch

Village Vanguard,
Feb. 7 - 12 9 and 11 p.m



Fred Hersch is of the top jazz pianists of his generation as well as a daring/ingenious composer/theatrical conceptualist. He earned two Grammy nominations for his landmark solo CD *Alone* at the Vanguard label during these performances with his current trio: John Hébert on bass and Eric McPherson on drums. Hersch is a rare talent. His deeply moving and passionate performances are not to be missed!

Pamela Luss

Metropolitan Room, Saturday, March, 7:00 PM



Vocalist Pamela Luss and tenor saxophonist Houston Person appear together in a monthly series at The Metropolitan Room, accompanied by Brandon McCune, piano, Sean Harkness, guitar; John Burr, bass; Dwayne Broadnax on drums for an evening of Great American Standards. Ms. Luss' four albums *Sweet and Saxy* (2009) which also features Mr. Person, *Magnet* (2008), *Your Eyes* (2007), *There's Something About You I Don't Know*

(2006) have garnered ample press. She has performed at leading venues throughout NY including Dizzy's Club, The Iridium, Carnegie Hall Weill Recital Hall and others.

Noah Preminger

The Kitano, 2/9, 8:00 and 10:00 PM

Fresh off the success of his acclaimed CD *Before the Rain*, saxophonist Noah Preminger continues his ascent up the New York jazz ranks. Joined in concert by pianist Frank Kimbrough, drummer Matt Wilson, and bassist Matt Clohesy, Preminger shows off his trademark self-possessed tone burnished by his own intricate arrangements. Performing understated grooves allowing each player to find his own voice as a soloist, Preminger and company prove equally comfortable in the lush and lyrical balladry of *Before the Rain* as the more up-tempo bop of Preminger's equally acclaimed debut album, *Dry Bridge Road*.
(Photo by Fran Kaufman)



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