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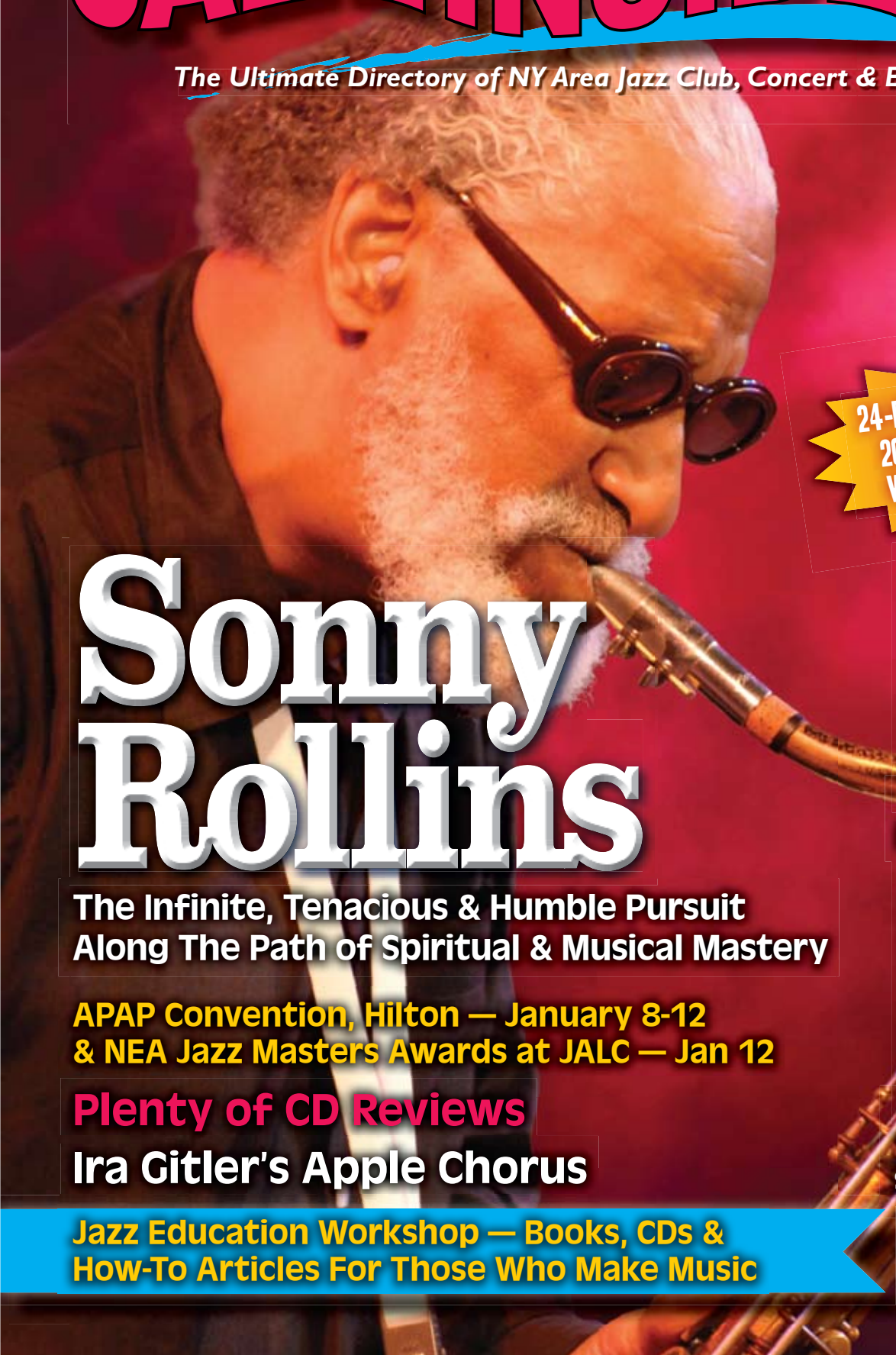
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JANUARY 2010

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Credit: Eric Nemeyer

Cover: Sonny Rollins
Feature begins on page 41

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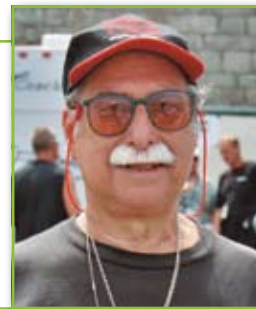
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The Remote: Radio to Internet, and Dick Hyman's Century of Jazz Piano

by Ira Gitler



When I was getting interested in jazz in my pre-teen years I enjoyed and learned from 78rpm recordings, both those in my older brother's collection and the ones played by the radio disc jockeys (I don't remember if they actually called them by that name at the time) such as Martin Block, he of "Make Believe Ballroom" fame. In the mid-1930s he came on the air for WNEW at 6:00 in the evening, "spinning the platters" of the most popular big bands, all of whom seemed to each have a male and a female singer. This was the coming of the "Swing Era" and even the so-called "sweet" bands had at least one arrangement in its book that jumped.

One could see and hear the big bands at the movie palaces along Broadway and Brooklyn had a Paramount and a Strand that also combined a feature film with a stage show. However, it was once again radio that kindled my love of the music. After the hours that TV calls prime time, radio would be filled, especially a lot of the smaller stations, with what were described as "remotes"; big bands broadcasting from their ballroom gigs from cities all over the U.S. I

heard a lot of different bands this way. One memory that stands out is of a New Year's Eve when I was old enough to be at home alone while my parents and older siblings were out celebrating. I entertained myself by catching as many remotes as I could pick up (New Year's eve being *the* night of the year for band remotes) and keeping a list of all the bands I heard to show to my brother the next day.

I thought about all of this when I reported to *Jazz Inside* readers in the November issue on the panorama called *James P's Last Rent Party* by watching it on my computer. It was "remote" review. In my article I mentioned that I misinterpreted an announcement (Smalls' audio on certain spoken segments was not as audible as the music) as saying that Dick Hyman, who was to close the piano parade, would not be there. Therefore I switched to the NFL on TV.

When I read the *New York Times'* review a day or so later, there were raves for Hyman's performance. Fortunately Smalls has an archive of its video and audio on its website and I recently heard Hyman's performance to my great delight.

All of this leads us to a CD on the Arbors label entitled *Dick Hyman's Century of Jazz Piano*. It contains five discs in which Hyman plays the history of jazz piano that begins with Gottschalk and Joplin, through Eubie Blake and others, including Jelly Roll Morton, James P. Johnson and with Earl Hines and Mary Lou Williams. By the time you've reached the end of Disc 4 he's taken through the evolution of keyboard styles ending with Chick Corea, Bill Evans, John Lewis and some of his own takes on Coltrane's "Giant Steps" and Cole Porter's "What Is This Thing Called Love?"

Tatum, Basie Ellington, Teddy Wilson, Garner, Bud Powell, Tristano; they're all covered

As is just about everybody.

Disc 5 is Unstructured Free Improvs in the manner of Keith Jarrett; McCoy Tyner; Corea; and Cecil Taylor; and five of Hyman's. There's much more in the same disc with Dick referencing Bill Charlap, Sir Roland Hanna, Hank Jones, etc. Another segment in the same disc is Etudes For Jazz Piano in which Hyman plays etudes he wrote in the manner of any of aforementioned greats.

But wait! There is a DVD that Dick describes as "primarily 'hands-on lessons.'" This is accomplished with hands on a keyboard as viewed by an overhead camera and spoken commentary. There are also four "bonus" performances by Hyman and a look at some of the memorabilia in his studio. The entire collection of audio discs can be enjoyed simply as music or used in schools as an enjoyable educational tool. The DVD is definitely educational with some added fillips.

I'm told that schools get a special rate on this amazing project. Hats off to Dick Hyman! He lives in Florida but he's not remote. ■

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Reggie Workman

By Eric Nemeyer

JJ: Talk about Sculptured Sounds. It's a big part of your January activities.

RW: Well, first of all, Sculptured Sounds in my personal production company and it's been something I've been developing for quite some time. Now that I am based in New York, I've been concentrating on going to activities in the New York area with Sculptured Sounds. I've acquired—on top of the success in New Jersey—I've acquired the authority from New Jersey and New York to do business in New York. In 2007, we did the Sculptured Sounds Music Festival during Black History Month at St. Peter's Church. It was

type of composer and violinist from the Asian community. We have Jane Ira Bloom, the soprano saxophonist. She brought Mark Elias and Bobby Previte as apart of her trio. Then there's Will Calhoun who has the Native Lands Experience. He travels a lot and is a part of Living Color. He does a lot of world music. Then we have Francina Connor who is going to be the opening act to set the vibe. Richard Conde will display his photographic work. He has a tremendous eye. We asked him to be apart of The Happening. We also have Amiri Baraka representing the literature part. We will have vendors there, the exhibit, a literary part, the artistic part, the musical part—generally

“Let's try to incorporate people not only from the jazz community but from all kinds of art, and the teachers and students and parents as well.”

very successful and a great production. Besides that, it's something I need to stay with and do as much as I can. Of course with all the other things like that that I am doing, it's difficult to put as much energy as I need to to pump me up. But it's still alive and still happening. This year we decided, since it is so expensive to be involved with the APAP situation — the Association of Performing Arts Presenters - at the Hilton Hotel ... we decided, “Well, let's get together, at least in conjunction with the time and the energy that is focused on the artists and the presentation and do something where at least we can be apart of that kind of energy.” What we got several musicians who were like, “Okay, we'll roll up our sleeves and collectively come together to make this a reality.” Of course, this requires a lot of money and a lot of energy. So we decide, along with Francina Connor who is my administrator assistant. She has been working hard to make this a reality. The idea of the Happening was conceived so that the musicians who were on board, who came along would have a showcase, in New York, at the time that all this energy is in New York toward artist presentation. So, we are doing it at the St. Peter's Church, Friday January 8. I could only afford several hours at the church, so we are going to start at 5:30pm with the photos, the vendors—just to get the energy and the feeling going in the room. Then we'll move into the sanctuary, and start the performance at about 6:30. That'll last till 11, finishing Trio Three Group as the culmination of the affair. The people who will be involved will be a lot of the New School staff. The dean of the department also said it is a great recruiting tool because the parents don't always get to see who their kids are playing with. So, we have Bobby Sanabria who is a teacher of the Afro-Cuban ensemble here at the school and he's presenting his quartet. We have Jason Kao Hwang who is not actually on the staff here, as of yet, but he is a very interesting creator - a futuristic

something that we feel is important at at St. Peter's, 619 Lexington Avenue, at 54th Street.

JJ: At 54th Street. Reggie, talk about Trio Three? How did that group come together? What are the associations that have developed and make the music extraordinary?

RW: Well, you know all of us that are in Trio Three - Oliver Lake, Andrew Cyrille and myself. We have been in the music world for quite sometime and all of us coming from our own experiences. Andrew Cyrille being from Brooklyn, has been around while all the music has been being made, having grown up being right next to the icons. We have that, and a very important part as percussion—Andrew Cyrille is an important part of Trio Three. And Oliver Lake is from East St. Louis. He put his project together — he has a record company and a production company called Passing Thru. We have been together for almost twenty years. We found that we were all going through the same venues. We were getting responses like “We just hired Reggie Workman, I just hired Oliver, I just hired Andrew Cyrille...” We were bumping heads, so to speak. We were kind of running into ourselves and our own efforts to perform. So we decided, “Okay, let's do it this way. Let's not approach these places or people, let's not perform together unless we perform under the umbrella of Trio Three. And that would be our production arm, when we come together. The entrepreneur might say, “Okay, I'll hire the individual...” But if you want to hear two of us together, or the three of us, it'll have to be under this specific umbrella. That's the way, that's the concept we put forth when we developed it. It's been working.



Credit: Ken Weiss

The Happening 2010, Friday evening January 8, at Saint Peter's Church, 5th and Lexington Ave, from 5:30 until 11:00 PM, co-created by the legendary bassist, Reggie Workman and singer/composer, Francina Connors, is a no-holds barred, sound kaleidoscope of Jazz — in, out, Latin, electronic and more. The Happening features The Jane Ira Bloom Trio (w/Mark Helias & Bobby Previte), Jason Kao Hwang's EDGE, Poet Laureate Amiri Baraka, Will Calhoun's Native Lands Experiment, Bobby Sanabria's Quarteto Aché, and TRIO 3 — Oliver Lake, Reggie Workman and Andrew Cyrille

We've been together, and we've experienced some very good times. We have quite a few CDs out there that we've managed to produce. One of them is on Oliver's own label.

JJ: Talk about coming to New York when you first got out of high school — going back and forth from Philadelphia to New York to the clubs and the cafés and continue from there.

RW: I had been in touch with all the players in those days who were passing through Philadelphia. We were able to go and pick them out at the matinees in Philadelphia. They had the Blue Laws so they wouldn't serve alcohol to minors but they would allow the minors to come into the clubs and listen. During those days, it was possible for us to go into the theater and the clubs and meet the people. Having met them coming through Philadelphia on occasion, I had begun to understand how their artistic demeanor was. I was encouraged to move back and forth from New York to Philly to New York and meet and look for music. And as you know, Philadelphia was a wealth of talent, you know, Benny Golson, Coltrane the Heath Brothers, Bobby Timmons, Lee Morgan, you name it. There were theaters where people would always come - so we were exposed. Naturally, those of us who got into it at

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Chris Potter

By Eric Nemeyer

JJ: Tell me about the upcoming gig that you have at the Village Vanguard - the repertoire, personnel, the kind of gearing up you're doing.

CP: Well, I mean it's another week at the Vanguard with the Underground group. We've just been together now a few years. We'll be doing some things from all the albums that we put out and some new things also that we started to put in the book in the last six to nine months or so. But the band hasn't had a chance to play as that particular group. The band I went to Bangkok with was Scott Colley playing bass, instead of Craig Taborn playing Rhodes. So the full band hasn't been together for about six months, so it will be one of those reunion gigs. That's often the way it seems to work out; if there's a lot of other stuff happening, and you work with one band, you work with another, and everyone else is busy and then you come back and you reconvene. But, even the working bands don't work 52 weeks a year. It's a tour here and then maybe a couple months off.

JJ: What do you like about working at the Village Vanguard?

CP: It just feels like the place where jazz is at home. It's impossible to walk in there and not think of all the great music that's been there over the years. I remember the first time that I worked there. I was 18 years old and I was playing with Red Rodney's band, and they had given him some kind of award. So on the first night, there were all these people. In the front

recent one, *Ultrahang*. We'll probably be doing music from all three. We were working a lot around the summer and introducing a fair amount of new repertoire including things that haven't been recorded yet and that we're still kind of working on the form and figuring out where they want to go. That's the really great thing about having a band that actually works. It's not just one night and then it's over. It's every gig that you do is a part of a process of figuring out where the music wants to go that night. And certain tunes, they kind of go through stages - usually there are no words spoken about it. It's just that tunes tend to evolve and if you play the same tune night after night after night, they gradually change into something different than what they started out as. You might not even notice the change until you go back and listen to a previous version, and then you realize, wow, we've really come a long way.

JJ: That brings up a question about composing. What are some of the sources of inspiration or processes that you go through when you compose? Or maybe it just comes out of the blue and you're writing a whole tune off the top of your head?

CP: You know, there are some songs that do seem to arrive in that way, and it always just feels like it's a gift that just kind of came down your way. It's nice when that happens, but most of them aren't necessarily like that. They go through a lot of stages of revision. Sometimes the first idea that I had - if I go back and look at that compared to what the finished tune

"...certain tunes, they kind of go through stages - usually there are no words spoken about it. It's just that tunes tend to evolve and if you play the same tune night after night after night, they gradually change into something different than what they started out as. You might not even notice the change..."

row was James Moody and Dizzy, and of course I was kind of scared out of my wits. But then as soon as we started playing I saw their smiles. Moody especially, had the most encouraging kind of vibe. He was just grinning from ear to ear, and from that moment I felt, "Oh yeah, there's nothing that's scary about it. This is just kind of feels like a real home for the music." It's just a basement, but the sound is so good and the feeling is so warm, and that's why we love it.

JJ: Will there be new music written for the date?

CP: It will be a mix of all the albums that we've done. There are three now that we've done with the Underground group. One that was *Live At The Village Vanguard* called *Follow the Red Line*, and then the most

was - you wouldn't recognize it. There's a lot of stuff that I write that I end up throwing out too, and ideas that maybe I can't figure out exactly the right way to use at that time. Then a year goes by and I come back, and I know where to go with it. But, it's a particular challenge writing for a small group like this. With the direction that I want the music to take, I don't want there to be too much written material. I find myself throwing things away more than adding things, because I really want that group improvisation, that kind of group composition to come to the fore. So, I don't want there to be too much that's already dictated by me - just enough to provide some kind of framework,



Credit: James Felsher

Hear Chris perform at the Village Vanguard, January 5 - 10 with Adam Rogers, guitar; Craig Taborn, Fender rhodes, Nate Smith, drums.

a strong melody, a strong harmony, or whatever the parameters of that particular tune are. Just some really strong mood and then it can go from there. But that's sort of a tricky thing to do, it's almost easier to just write a bunch of stuff than to take a bunch of stuff away, because you don't really know what it needs and sometimes you end up taking out the part that is actually what it needs. The fewer notes there are, the more important each note is. I think that's a part of it. So, you have to be very wise the way that you pick and choose.

JJ: And, of course, that's a process that all of us go through from the time we start practicing our scales and chords and all from the time we begin our journey. It can often start with trying to apply everything that you know and from there on out it's a process of editing down so that less is more, and as you say, maximizing the energy and the impact of every note.

CP: Exactly. There are a lot of stories about Miles. Someone would invariably have a tune that they'd bring in. They would have a lot of material, and by the time they got done with it, it was just kind of a skeleton of what it originally was. But Miles knew what he was doing. He was whittling it down into what he felt like he needed to make it as strong a statement as possible. I think that's kind of a real gift to know how to do something like that. Unfortunately, I was way too young to work with Miles. In a way, I wish I could have just seen that process just to see how he did it. But, a lot of the band leaders that I've been lucky enough to work with did work with Miles and speak with a huge amount of admiration. Also the idea that when you're hiring people to be in the band, you want to get the most out of them by encouraging the best parts of their personality to come out. You don't want to stifle anyone. You want to see what they have to bring to the table and encourage that and that's a very

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Continued on Page 96

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Ted Nash

By Eric Nemeyer

On February 2, the Jazz at Lincoln Center Orchestra with Wynton Marsalis will release the CD, *Portrait in Seven Shades*, original music composed by saxophonist Ted Nash and the band's first recording of original music in four years. The JLCO premiered the music to sold out audiences and to critical acclaim at Rose Hall in 2006 and will reprise the performance on Feb. 4-6 to celebrate the CD release. *Portraits* is inspired by the modern painters (Chagall, Monet, Dali, Matisse, Pollack, Van Gogh and Picasso).

JJ: Talk about your approach to big band writing.

TN: Okay. Well I got started in the Mel Lewis band for about ten years, after Thad left. But we were playing mostly Thad's music and a lot of Bob Brookmeyer's music. Bob had joined as a musical director with the band a couple of years before I joined, and was there for another couple of years after I was there. So I was hearing all this great music Monday nights and touring and stuff. And I just said man I got to try and do this. So I wrote my first chart for the band, took me about ten years. I was using the piano and thinking about everything.

JJ: And agonizing.

TN: Oh my God. You know it was interesting to hear flushed out by human people playing what you have just played as chords on a piano. Some things were surprisingly good and some things were surprisingly bad. I wrote a few charts over the years and recorded a couple of them. I started off thinking about the band and the sections as Thad does. I always had the saxophones sound kind of good by themselves, and the brass section, the trumpets, trombones balanced out sounding good by themselves. But I didn't take a lot of risks in the beginning and I think I got too caught up in using the piano as a crutch. Some stuff I didn't think flowed as much as I think I necessarily wanted it to. I started to rely more on hearing. It was like doing conceiving. It was just sitting and closing my eyes and hearing something and then capturing it. That seemed to be better because it seemed to flow, be more linear and be more really in response to something that I'm hearing rather than trying to create using the piano. So as I started to write more and more I felt like I was getting more successful in terms of really expressing what I'm hearing. Wynton started to understand that I was writing and could write so he hired me to do charts for themed concerts. He would say do a chart for this concert, so I started doing a few charts every year for these different concerts. The more I did it, the more I really got to intimately know the band. Wynton was very encouraging of all of us in the band to write and push and be ourselves. The Jazz At Lincoln Center Orchestra is sometimes thought of as a repertory band – but it is only in certain cir-

cumstances. The fact that we do play older music at times has supported that belief. But when we do a lot of our touring and we do a lot of our themed concerts and stuff we really try to do something that is new and very innovative and I think a lot of guys in the band are achieving that. So it is a great environment in which to write.

JJ: So Wynton asked you to write this suite. Was there discussion about the specific pieces of art, the paintings that you were going to use as a source of inspiration for your music?

TN: Not much. He said to me – he was very clear – he said look you know, it just can't be an evening of Ted Nash music. It's just for them - for the marketing department and the programming and all that stuff. They need to have a theme and something that they can develop and market and all that. So there is that sort of commercial side of it but it is not necessarily bad to have that. What it does is it makes you think about a theme and that is important. I just thought about it a couple of days and I came to him and I said I would like to do a suite, with each movement getting into a different artist. He said, "Oh, that sounds great. I think that would work great." So that was it. The only thing was that we talked about the relationship the Museum of Modern Art has with Jazz At

"I went up to Ornette. I said, "Hey I love your playing. You have been a big inspiration ... He looked at me and he had heard my two arrangements, and he said, "You can transcribe notes but you can't transcribe an environment." That was it. I was wondering if he was being critical couple of weeks later, 'Ornette was raving about your music man.'"

Lincoln Center. They started allowing me to come to MOMA before they opened - so I could get a closer look so there weren't people all standing around iconic images and paintings. I started to realize that just about every painter that I wanted to address in this piece was represented by a number of paintings that the MOMA collection has. So it worked out great There were a couple of images that we used that did not belong to MOMA - a couple of Van Gogh's I think that were public domain. Otherwise, it was all done through the Museum of Modern Art. The projected images we used were things in their collection. We had Picasso, Matisse, Monet, Van Gogh, Chagall,



Hear saxophonist Ted performing *Portrait in Seven Shades*, original music he composed and arranged. The performance is on February 2 with the Jazz at Lincoln Center Orchestra led by Wynton Marsalis.

Jackson Pollack and Dali. Those are the seven painters and I chose. There are a lot of painters that are less well known that I like. But I thought it would be good for the audience, I thought it would be good for the people who are less experienced in this music to already have an idea in mind what these images are like, and what these painters are like, and know a little bit

about them personally - like Picasso and Van Gogh. We know a lot about them as people. So with that I started working on the music.

JJ: When you were looking at the paintings were you at the Museum of Modern Art did you have a scorepad, jotting down themes? Or, did you just kind of get a sense of what they were about and go home and write?

TN: Mostly the latter. Mostly I just let it kind of look at paintings, get an idea and go home and write. I did bring score paper there once and I don't remember actually writing anything. But I did bring my soprano sax there once. I was just playing when no one was

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Continued on Page 12

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Ted Nash Continued from Page 10

in there I got the security guard looking at me like I was crazy. But that was kind of cool because I felt like I was just creating music and just responding to the paintings. I think I carried some of that home with me. My approach to each movement is different. With Picasso I kind of stressed the intellectual. I thought about cubism and I broke it down to the idea of cubes right angles and layers and all of that. I approached the music – and this is the only piece out of all seven of the movements - using a computer. Like you said earlier, I used the computer to generate a lot of the music. I did it all without any kind of piano or any kind of instrument. Whatever I was hearing I would write into the program, do mirror images, do layers do fourths I did a lot of stacked fourths. So I was worried a little bit the music would sound too computer generated. But it didn't. I trusted more of my instinct, and sort of shaped the piece based on what I was hearing rather than just letting the computer do the work. That was one approach. With Van Gogh, the music itself didn't really reflect my reaction to his works or his paintings necessarily. But I wrote lyrics for that. The lyrics told the story on how I kind of perceive Van Gogh. The music was just much more kind of an American Song form, which was a very kind of a safe environment. I was thinking about an environment that would nurture Van Gogh, who seemed very troubled. The music itself wasn't like a direct reaction to his art, but more of just a way to tell the story with lyrics. With Dali, I put the melting clocks, I bent time, I created an odd time signature and had stuff melting - like the solo between the alto and the trumpet just melt through so there is that. With Pollack I had phrases I kind of threw on the score like dropping paint splashes on a canvas I just went to the piano and did [sings and does sound effects] and shaped it into a melody and turned that into something. I approached each movement differently.

JJ: The varied approach sounds like it is great for the audience too.

TN: I think so. And of course people would come up to me and say, "Man, my favorite was whatever." It would be completely different from somebody else. So it is kind of like something for everybody. The Monet piece is very impressionistic - a lot of major chords and sharp elevenths and that kind of sound. The Matisse - I'm using his piece "La Dame." The dancers are all kind of going around in a circle. I created a melody that was very kind of quirky and rhythmic sort of Monk, Thelonious Monk-ish. I approached the arrangement with Thad Jones as an inspiration to orchestrating that movement. It's the only one that really sounds like that. Chagall - I dealt with his Jewish Russian background ... you hear farm animals, you hear the violin and clarinet playing kind of klezmer. Each movement is so different I think that is part of what I love about the piece.

JJ: Talk a little bit about the either the challenges and/or opportunities you have experienced being in-

involved with the Lincoln Center Jazz Orchestra. What are the kinds of or the doors that opened? How have the strictures and structures and schedules impacted your artistry?

TN: Well there are so many different things. First of all: joining the band. I was not necessarily in that crowd, and I didn't grow up with Wynton. A lot of the people in the band, when I joined it, were buddies, friends, people who played together a lot - Herlin Reilly, Wes Anderson, Victor Goines, Wynton. These are all people who are from New Orleans ... with pretty strong personalities. I felt like I came from another place. At first I was a little shy and felt like I needed to prove myself. Then as I came more accepted in the band – even though I always was - but in my own perception, more accepted ... Wynton started to recognize different things I could do. I can play the flute or piccolo - and he would start writing different things for that or realize that I can compose and arrange. My responsibility as a member of the band grew and opportunities grew as well. It all went hand in hand. I look at what is it I can do for this band to keep the music moving forward. As I think about that and put my attention to that, it seems to go the other way too - how the band can serve me as well, and start to support my ideas, musically and help expose me, put me out there a little bit more. I think my association with the band has only been very positive in terms of allowing a lot of people to get to know who I am. I think it took a while. Challenges are: we tour a bit. We go into contract for an entire year - a year in advance. So I have to turn down a lot of work - things that I would like to do. There have been opportunities for things that I have had to say no to because of my commitment to Jazz at Lincoln Center. But the advantage - knowing in advance, say eight months from now that my February would be fairly open. I can work on booking my own tour. So I'm starting to do more of that, do more of my own touring. I'm going to do a tour in April, something in the summer, working around Jazz at Lincoln Center's schedule. So it's mostly good. I would say that sometimes traveling is hard. Sometimes we get tired out there, playing. We don't get a lot of solo space as individuals. Certainly there are some restrictions to being in a big band that is different than being in a quintet or something. I do prefer a small band but I do love writing and performing with the big band. I am glad to have that opportunity.

JJ: I was talking with an artist the other day and she said yea there are some people who will invalidate certain players for having taken the initiative to promote themselves – as if promotion, marketing and being successful in business with your music and career, or being properly paid, and financially successful is something bad. Dizzy himself always said that he loved playing the music, but that at the end of the day he wanted to be paid. And, being financially successful also affords more freedom and control over your own life and time to pursue the music and be creative on your own terms. On that note there are people who are apprehensive about Jazz at Lincoln

Center because they perceive it as having some corporate oversight or nature.

TN: The only reason it has a corporate vibe is because that is what they realized they had to do in order to raise money, and to put on all this music. 70% of what they do is educational. If they were truly just about promoting and whatever, they wouldn't be worried so much about education. I have no problem with anything that they do in terms of marketing. I know that they're a little frustrated because they want to present more music at the new hall once it opens. But it is expensive. They have to really be careful and sell tickets and they have to make it work. So they end up renting the hall out. They didn't really want to do it but it is a necessity. Ultimately their goal is really beautiful - to make jazz, try to get jazz out there to more people. They are working hard to make sure that jazz is heard by the most amount of people and it is not altruistic maybe, but it is not selfish. It is something they are doing because they believe in jazz music. It is always on the edge of completely folding because just they have to raise so much money. There are so many people who are dedicated to it I don't think that is going to happen.

JJ: Can you share some ideas or quote or words of wisdom you have received from mentor or hero that has made an impact on your life or artistry?

TN: I wrote some music for a concert we did at Jazz at Lincoln Center with Ornette Coleman's music. Dewey Redman was our featured guest and we were rehearsing this music. I was asked to write an arrangement of "Kaleidoscope" which is a very free piece. I also did "Una Muy Bonita", which is a little more structured - kind of more free blowing in a way in terms of just the melody and the chords. Ornette Coleman came to one of our rehearsals. I was like, "Oh my God, there is Ornette." He was checking us out and listening to our music. A few of us wrote charts for this, Wynton wrote some music and some of the people outside the band wrote some music. We had a lunch break. I went up to Ornette. I had never met him before. I said, "Hey I love your playing. You have been a big inspiration over the years. It is such an honor to meet you and have you here listening to our music and everything." This is just something you would say to somebody, and I meant it. He looked at me and he had heard my two arrangements, and he said, "You can transcribe notes but you can't transcribe an environment." That was it. I said, "All right, well I'll talk to you later." I just sat there thinking about that for a long time. I was wondering if he was being critical. I didn't know and then Greg Cohen who plays bass with him called me a couple of weeks later and said, "Ornette was raving about your music man." You know, it was so interesting. I think he was talking about when you try to recreate something you can't recreate something that happened before. You can't try to get the same energy of something that happened before.

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Sonny Rollins Continued from Page 44

critical of myself, really. You see? If you say, "Well, Sonny, what do you find about yourself that you want to try to make better?" I might be more comfortable dealing with that.

JJ: That's fine. I'm interested in hearing whatever you'd like to share.

SR: Yeah, yeah. But I mean, it's difficult, it's difficult. As I was saying earlier, just getting up everyday you have to deal with certain things. If you're a person that exercises on a regular basis, you have to deal with that - getting the motivation to do it. If you're a person that is concerned with what he eats, you've got to have the motivation and the will power not to eat, say, ice cream or something - these kinds of detrimental things. These are little things that we all have to deal with every day. It's gotten me to my new realization or philosophy, which is that there are many big things in life, but the biggest thing is ourselves - dealing with ourselves. That's where the problem is, you know?

JJ: Want to get your karma straight.

SR: Right, exactly.

JJ: It's about integrity - that consistency. Say what you mean, mean what you say - and also practice it. Express it in your behavior.

SR: Express it in your behavior - right. Exactly, that - that's part of it. One thing is to learn it, to learn what

to do. Then the other thing is when you start trying to do it. You realize that's another hurdle. Right?

JJ: Sure.

SR: All these things are to me what it's all about because I believe in a purpose of life. Back to my guardian angel again - the fact that I believe in such a thing makes me feel that there's more to life that I have to be careful of the way that I live my life. You know what I mean?

JJ: Yes. Once we can consistently be on that path.... One of the quotes that I have published in the magazine goes: Be careful of your thoughts, your thoughts become words. Be careful of your words, your words become actions. Be careful of your actions, your actions become habits. Be careful of your habits, your habits become your character. Be careful of your character, your character becomes your destiny.

SR: Wow!

JJ: Sometimes we run into people where our patience or character is tested. Then we have to try to humble ourselves, be as connected to our source as possible, and express love to this person instead of being drawn into the negative energy or toxicity that they may be about.

SR: Yeah, well sure. Well, now you're getting into the real meat and potatoes of existence. You know, like Henry James said, "The first thing, the most important thing in life is to become kind. The second most important thing is to be kind. And the third most important is to be kind."

JJ: It's a standard to live by.

SR: Yeah, so, this is what it's about. Now, can you do that? Yes, I think I can do that. I mean, it's what we have to do. It's our fight. By the way, excuse me for using this metaphor about meat and potatoes, because I'm, I'm not a meat eater. If you eat meat, I'm not saying there's anything -

JJ: I have chicken occasionally. But over the past 25 years or so, I've been an avid label reader - into health foods and supplements.

SR: Good. Well, you sound like a person after my own heart. I say that because recently when I was in Europe, I was in London. I heard Al Gore was on the BBC being interviewed by one of the commentators over there and the guy was sort of critical of global warming. He was asking Gore some questions, and he didn't really agree. So he asks Al Gore, "Well, do you eat meat?" Gore's response was that, "Of course I eat meat, sure I eat meat." His response was so he disappointed me because, as he should know, meat is the biggest cause of pollution because of the way it's grown - because of all the methane and the cutting down of the trees so cows can graze. Even if he said, "Well, I eat meat but I know that meat is a contributor, more than anything else, to global warming." If he

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Sonny Rollins Continued from Page 14

said that... But he was so cocksure of himself.

JJ: Sounds like he was presuming that everybody else does the same things he does.

SR: Yeah, and that it's all right, and he should know that it's not. Even if people would cut out eating meat once a week, it would make a tremendous improvement in global warming. See, so he should. I was very distressed and disappointed that, as a spokesman for global warming, he doesn't even realize that.

JJ: You're alluding back to what Bertrand Russell said about people being cock sure. Your description of the interview, certainly points to a discrepancy between what Al Gore is preaching and what he is actually doing.

SR: I detected a little bit of arrogance in his answer. Sounded like he was saying: "Sure, I eat meat and why not? If he says, "why not?" and he's a guy talking about global warming then that shows that he's also a dummy.

JJ: You know, with all the trials and tribulations that you've gone through, that we all go through, it brings to mind that Zen saying, that the mind that's not baffled is not employed and it's the impeded stream that is the one that sings.

SR: That's right. That's it. I mean, you have to be a fool not to be in this world and think you know what it's all about.

JJ: Well, right - because it's what's on the other side of the curtain that's even more fascinating.

SR: Right, of course. You can see... Look at all friends, family, everybody, you know. It's all – so, this is just a little staging ground. By the way, would you, would you repeat that Bertrand Russell quotation?

JJ: "The trouble with this world is that the foolish are cocksure and the intelligent are all full of doubt."

SR: Yeah, yeah. So, that's the human dilemma. But I think it's good to be full of that. That shows that you're right.

JJ: ... that you're questioning ... that you realize that there's so, so much more that ...

SR: So much more. I'm afraid that we're going to have to relegate Al Gore to the cocksure side of the equation.

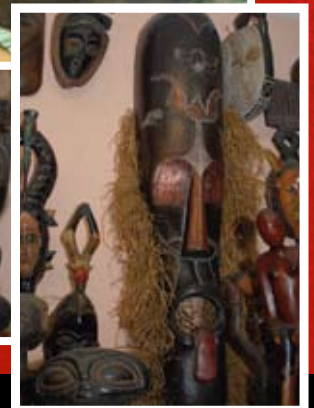
JJ: Aren't most politicians on that side of the equation?

SR: Oy, politicians [laughs]. Boy, let's not go there.

Continued on Page 23

GALERIE HAMID

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Calendar of Events

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

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

NEW YORK CITY

- Sat 1/2: **Dre Barnes** at **Hawaiian Tropic Zone**. 729 7th Ave. 212-626-7312. <http://hawaiiantropiczone.com>
- Sat 1/2: **Marco Benevento** with **Billy Martin & Dave Dreiwitz** and **Stephane Wremble** at **Sullivan Hall**. 8:00pm. \$19.99; \$25 at door. 214 Sullivan St. (Bet. Bleecker & W. 3rd St.) www.cegmusic.com/sullivan_hall
- Sun 1/3: **Fat Cat. Ehud Asherie** @ 6:00pm. **Alex Hoffman** @ 8:30pm. 75 Christopher St. 212-675-6056. www.fatcatmusic.org
- Sun 1/3: **Melissa Walker** at **North Square Lounge**. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. www.northsquareny.com. www.michellewalkerjazz.com
- Sun 1/3, 1/10, 1/17, 1/24: **Cidinho Teixeira** at **Zinc Bar**. 9:30pm, 11:00pm & 1:00am. 82 W. 3rd St. 21-477-8337. www.zincbar.com
- Sun 1/3: **Chad Coe** at **Walker's**. 8:00pm. No cover. 16 N. Moore. St.
- Sun 1/3: **Lisa Moore** with **Don Byron** at **(le) poisson rouge**. 6:30pm. \$15; \$18 at door. 158 Bleecker St. 212-505-FISH. www.lepoissonrouge.com.
- Sun 1/3: **Deanna Witkowski Quartet** St. Peter's Church. 5:00pm. \$5 tip suggested. Jazz Vespers. 53rd & Lexington. 212-935-2200. <http://saintpeters.org/jazz>

- Mon 1/4, 1/11, 1/18, 1/25: **Ron Affif** at **Zinc Bar**. 9:00pm & 11:00pm 82 W. 3rd St. 21-477-8337. www.zincbar.com
- Tues 1/5: **Tierra Negra & Muriel Anderson** with **Danny Gottlieb & Nicki Parrott** at **Highline Ballroom**. 8:00pm. 431 W. 16th St. 212-414-5994. www.highlineballroom.com
- Tues 1/5: **Ken Hatfield** with **Rob Thomas & Steve Kroon** at **Fetch**. 7:00pm. No cover. 1649 Third Ave. (Bet. 92nd & 93rd St.) 212-289-2700. www.kenhatfield.com.
- Tues 1/5: **Randy Ingram Trio** with **Eric Owens** at **(le) poisson rouge**. 7:30pm. 158 Bleecker St. 212-505-FISH. www.lepoissonrouge.com.
- Tues 1/5: **TK Blue** at **Zinc Bar**. 9:30pm, 11:00pm & 1:00am. 82 W. 3rd St. 21-477-8337. www.zincbar.com
- Tues 1/5, 1/12, 1/19, 1/26: **Annie Ross** at **Metropolitan Room**. 9:30pm. 34 W 22nd St. (Bet. 5th & 6th Ave.) 212-206-0440. www.metropolitanroom.com.
- Wed 1/6: **Fat Cat. Joris Teepe Band** @ 8:30pm. **Ned Goold** @ 12:30am. 75 Christopher St. 212-675-6056. www.fatcatmusic.org
- Wed 1/6: **Zinc Bar. Yaala Balin** @ 7:30pm; **Don Slatoff's Jazz Circus** @ 9:30pm, 11:00pm & 1:00am. 82 W. 3rd St. 21-477-8337. www.zincbar.com
- Wed 1/6, 1/13, 1/20, 1/27: **Jay Leonhart** at **Metropolitan Room**. 7:30pm. 34 W 22nd St. (Bet. 5th & 6th Ave.) 212-206-0440. www.metropolitanroom.com.
- Thurs 1/7-Fri 1/8: **Etienne Charles** at **Hawaiian Tropic**

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JAN 1
CLOSED ON NEW YEAR'S DAY

JAN 2-3
PAQUITO D'RIVERA & BRAZILIAN DREAMS w/THE NEW YORK VOICES

After Hours: Antonio Madruga & Friends

JAN 4-5
JON BATISTE BAND

w/Jennifer Sanon, Ryland Kelly, Joe Saylor, Eddie Barbash & many special guests
After Hours: David Gonzalez & Poetic License Band (Jan 5)

JAN 6-12
CLAYTON BROTHERS BAND

w/Terrell Stafford & Obed Calvaire
After Hours: David Gonzalez & Poetic License Band (Jan 6-9)
After Hours: Matt Slocum Trio (Jan 12)

JAN 13-17
THE JAZZ MASTERS QUINTET

w/Cedar Walton, Bobby Hutcherson, James Spaulding, David Williams & Al Foster
After Hours: Matt Slocum Trio

JAN 18 UPSTARTS! MLK CELEBRATION
JUILLIARD JAZZ ENSEMBLE—BLUES IN THE CHURCH w/MULGREW MILLER

JAN 19-24
FRANK WESS 88TH BIRTHDAY CELEBRATION
w/Frank Wess Octet & Special Guest pianists Mulgrew Miller, Renee Rosnes, Bill Charlap & Hank Jones
After Hours: Jeb Patton Quartet

JAN 25
MEETING POINT
w/Andrei Kondakov, Eric Alexander, Jim Rotondi, Dmitri Kolesnik & Lenny White

JAN 26-31 CD RELEASE PARTY
THE JOE LOCKE GROUP
w/Geoffrey Keezer, Clarence Penn, George Mraz & vocalist Kenny Washington
After Hours: U.O. Project



photo by Chuck Stewart

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- Thurs 1/7: **Stacy Dillard Jam Session at Fat Cat.** 1:30am. 75 Christopher St. 212-675-6056. www.fatcatmusic.org
- Thu 1/7: **Carlos Cuevas Trio**, Barge Music, 8pm, Fulton Ferry Landing, Brooklyn, info@bargemusic.org, 718-624-2083; www.bargemusic.org
- Thurs 1/7: **Sofia Rei Koutsovitis at Drom.** 7:00pm
- Fri 1/8: **Reggie Workman's Sculptured Sounds** presents The Happening 2010 – A no-holds barred sound kaleidoscope of Jazz exhibits and more. **Bobby Sanabria** Quarteto Ache; **Trio 3 – Reggie Workman, Oliver Lake, Andrew Cyrille; Jason Kao Hwang's Edge; Jane Ira Bloom Trio with Mark Helias and Bobby Previte; Will Calhoun's Native Lands Experiment.**, Opening act: **Francina Connors**; Photoscape: **Richard Conde.** 5:30pm until 11pm, Saint Peter's Church, 619 Lexington Ave, at 54th St., 212-935-2200; Suggested donation: \$15, \$10 for students and seniors.
- **ricks Quartet at Nublu.** 9:30pm
- Fri 1/8: **Jacám Manricks Quartet at Nublu.** 9:30pm. \$10. *Labyrinth* CD Party. 62 Ave. C (Bet. 4th & 5th St.) 646-546-5206. www.nublu.net
- Fri 1/8: **Kenny's Castaways.** **Joel Harrison 6 @ 6:40pm. Briggan Krauss 3 @ 7:40pm. Jeremy Udden @ 8:40pm. Matt Wilson 4 @ 9:40pm. Bobby Previte 4 @ 10:40pm. Mark Guillana @ 11:40pm. Jamie Saft @ 12:40am. Peter Apfelbaum @ 1:40am.** Part of 010 NYC Winter Jazzfest. 157 Bleecker St. (Bet. Sullivan & Thompson). 212-979-9762. www.kennycastaways.net
- Fri 1/8: **(le) poisson rouge.** **Darcy James Argue's Secret Society @ 6:20pm. Jamie Leonhart @ 7:20pm. ELEW/Eric Lewis @ 8:20pm. Nicholas Payton 5 @ 9:20pm.** Part of 2010 NYC Winter Jazzfest. \$25 one day pass; \$30 two day pass. 158 Bleecker St. 212-505-FISH. www.lepoissonrouge.com.
- Fri 1/8: **Zinc Bar. Soul Cycle @ 6:00pm. Ben Williams @ 7:00pm. Chelsea Baratz 4 @ 8:00pm. Jaleel Shaw 4 @ 9:00pm.** Part of 2010 NYC Winter Jazzfest. 82 W. 3rd St. 21-477-8337. www.zincbar.com
- Fri 1/8: **Jason Marsalis 4, Christian Scott, Jon Batiste Band, Paul Sanchez 2, John Ellis, Funky Butt Revisited, Doug Wimbish, Adam Deitch & Big Sam Williams at Sullivan Hall.** 8:00pm. \$19.99; \$25 at door. "Export NOLA: Experience New Orleans Music!" 214 Sullivan St. (Bet. Bleecker & W. 3rd St.) www.cegmusic.com/sullivan_hall
- Fri 1/8: **McCoy Tyner Trio with Gary Bartz, Francisco Mela's Cuban Safari & Jon Batiste Band at Highline Ballroom.** 8:00pm. \$25. 431 W. 16th St. 212-414-5994. www.highlineballroom.com
- Fri 1/8-Tues 1/12: **APAP Conference Celebration at FB Lounge with Mulgrew Miller, Louis Hayes, Ron Carter & Steve Nelson.** 11:30pm & 1:30am. \$20. 172 E. 106th St. (Bet. Lexington & Third Ave.) 212-348-3929. www.fondaburicua.com
- Fri 1/8 & Sat 1/9: Winter Jazz Fest at five Greenwich Village locations: (Le) Poisson Rouge, 158 Bleecker Street; Sullivan Hall, 214 Sullivan St; Kenny's Castaways; 157 Bleecker St; Bitter End, 147 Bleecker St; Zinc Bar, 82 West 3rd St. **Amanda Monaco's Deathblow:** Amanda Monaco, guitar, compositions / Michael Attias, alto and baritone saxophones / Sean Conly, bass / Satoshi Takeishi, drums; **Ambrose Akinmusire Quintet:** Ambrose Akinmusire, trumpet / Walter Smith III, tenor sax / Taylor Eigsti, piano / Harish Raghavna, bass / Justin Brown, drums; **Baptiste Trotignon:** piano / Eric Harland, drums / Matt Penman, bass; **Ben Allison:** Jenny Scheinman, violin / Shane Endsley, trumpet / Steve Cardenas, guitar / Ben Allison, bass / Rudy Royston, drums; **Bitches Brew Project:** Graham Haynes, coronet / James Blood Ulmer, guitar / Marco Benevento, keys / Cindy Blackman, drums; **Bobby Previte's New Bump Quartet:** Ellery Eskelin, tenor saxophone / Bill Ware, vibraphone / Brad Jones, bass / Bobby Previte, drums
- **Briggan Krauss:** Briggan Krauss, saxophone / Kenny Wollesen, drums / Wayne Horvitz, piano
- **Charlie Hunter:** Charlie Hunter, 7-string guitar / personnel TBA; **The Claudia Quintet:** John Hollenbeck, drums / Ted Reichman, accordion / Chris Speed, reeds / Matt Moran, vibraphone / Drew Gress, bass / guest: Gary Versace, piano; **Darcy James Argue's Secret Society:** Wind Section: Erica vonKleist / Rob Wilkerson / Sam Sadigursky / Seneca Black / Josh Sinton
- **Trumpet Section:** Seneca Black / Tom Goehring / Matt Holman / Nadje Noordhuis / Ingrid Jensen
- **Trombone Section:** Mike Fahie / Alan Ferber / James Hirschfeld / Jennifer Wharton
- **Rhythm Section:** Sebastian Noelle, guitar / TBD, piano / Matt Clohesy, bass / Jon Wikan, drums
- **Dr. Lonnie Smith:** Lonnie Smith, the b3 organ / Jamire Williams, drums / Jonathan Kresberg, guitar; **Elliott Sharp's Terraplane:** Elliott Sharp, guitar and tenor saxophone / Eric Mingus, vocals / Curtis Fowlkes, trombone / Alex Harding, baritone saxophone / Dave Hofstra, bass / Tony Lewis, drums; **Emile Parisien:** personnel TBA; **ELEW:** Eric Lewis, Piano; **Gretchen Parlato:** Gretchen Parlato, vocals / Jeb Patton, piano / David Wong, bass / Quincy Davis, drums; **Ibrahim Maalouf:**
- **Ibrahim Maalouf,** trumpet / Eric Groleau, drums / Franck Woeste, keys / Nenad Gajin, guitar / Benjamin Molinaro, bass; **Jamie Saft's Whoopie Pie:** Bill McHenry, saxophone / Jamie Saft, bass and keys / Mike Pride, drums; **Jayne Stone presents Africa to Appalachia:** personnel TBA
- **JD Allen Trio:** JD Allen, tenor saxophone / Gregg August, bass / Rudy Royston, drums; **Jenny Scheinman & Jason Moran:** Jenny Scheinman, violin / Jason Moran, piano; **Jeremy Udden's Plainville:** personnel TBA; **The Fotojo String Band (Joel Harrison, Tony Trischka,**

Foday Musa Suso: Joel Harrison, electric, acoustic, and National Steel guitars, vocals / Foday Musa Suso, kora and vocals / Tony Trischka, banjo, banza, and cello banjo; **Ken Thomson's Slow/Fast**

- Ken Thomson, bass clarinet, alto saxophone, and compositions / Russ Johnson, trumpet / Nir Felder, guitar / Adam Armstrong, bass / (Drums TBA); **Linda Oh, personnel TBA; Lionel Loueke**
- Lionel Loueke, guitar and vocals / Massimo Biolcati, bass / Ferenc Nemeth, drums; **Marco Benevento:** Marco Benevento, piano / Reed Mathis, bass / Andrew Barr, drums; **Mark Giuliana's THING;** Mark Giuliana, drums / Tim Lefebvre, bass / Nir Felder, guitar / Aaron Dugan, guitar;
- **Mary Halvorson:** Mary Halvorson, guitar / John Hebert, bass / Ches Smith, drums; **Matt Wilson Quartet;** Matt Wilson, drums / Jeff Lederer, tenor & soprano saxophone, clarinet / Kirk Knuffke, clarinet / Chris Lightcap, bass; **Michael Bellar's As-Is Ensemble:** Michael Bellar, keys / Rob Jost, bass / Brad Wentworth, drums / Brook Martinez, percussion; **Mike Reed's People, Places & Things:** Greg Ward, alto saxophone / Tim Haldeman, tenor saxophone / Jason Roebke, bass / Mike Reed, drums; **Nicholas Payton:** Nicholas Payton, trumpet and vocals / Personnel TBA, keys / Vicente Archer, bass / Marcus Gilmore, drums / Daniel Sadowick, percussion; **Peter Apfelbaum and the New York Hieroglyphics:** Peter Apfelbaum, saxophone, piano, percussion / Peck Allmond, trumpet, reeds / Jessica Jones, saxophone / Tony Jones, saxophone / Josh Roseman, trombone / Natalie Cressman, trombone / Charlie Burnham, violin / Dave Phelps, guitar / Viva DeConcini, guitar / Patrice Blanchard, bass / Dafnis Prieto, drums; **RAAQ (Rez Abbasi's Acoustic Quartet w/Bill Ware):** Rez Abbasi, acoustic guitar / Bill Ware, vibraphone / Stephan Crump, acoustic bass / Eric McPherson, drums; **Rudder:** Chris Cheek, saxophone / Henry Hey, keys / Tim Lefebvre, bass / Keith Carlock, drums; **Rudresh Mahanthappa's Indo-Pak Coalition:** Rudresh Mahanthappa, alto saxophone / Rez Abbasi, guitar / Dan Weiss, tabla and drums; **Sachal Vasandani:** personnel TBA; **Somi:** Somi, vocals / Michael Olatula, bass / Toru Dodo, piano / David Gilmore, guitar / Steve Belvius, drums; **Todd Sicksafoose Tiny Resistors:** John Ellis, clarinet & tenor saxophone / Alan Ferber, trombone / Steve Cardenas, guitar / Mike Gamble, guitar / Rudy Royston, drums and percussion / Todd Sicksafoose, bass; **Vijay Iyer Trio:** Vijay Iyer, piano / Marcus Gilmore, drums / Stephan Crump, acoustic bass; **Zim Ngqawana:** Zim Ngqawana, saxophone and flute / Matthew Shipp, piano / William Parker, bass / Nasheet Waits, drums
- Sat 1/9: **Fat Cat. Dave Schnitter @ 7:00pm. Jon Irabagon @ 10:00pm.** 75 Christopher St. 212-675-6056. www.fatcatmusic.org
- Sat 1/9: **Emilio Solla,** Showcase at the APAP conference, Hilton Hotel, 1335 Ave of the Americas, Harlem Suite, 4th Floor.
- Sat 1/9: **Zinc Bar. Emile Parisien @ 6:00pm. Jayme Stone @ 7:00pm. Ibrahim Maalouf @ 8:00pm. Somi @ 9:00pm.** Part of 2010 NYC Winter Jazzfest. 82 W. 3rd St. 21-477-8337. www.zincbar.com
- Sat 1/9: **Global Noize, Chris Dave 3, Ambrose Akinmusire 5, Zim Ngqawana, Dr. Lonnie Smith, Sachal Vasandani & Gretchen Parlato at Sullivan Hall.** 214 Sullivan St. (Bet. Bleecker & W. 3rd St.) Part of 2010 Winter Jazzfest. 866-468-7619. www.cegmusic.com/sullivan_hall
- Sat 1/9: **Alex Hoffman at Hawaiian Tropic Zone.** 729 7th Ave. 212-626-7312. <http://hawaiiantropiczone.com>
- Sat 1/9: **Roseanna Vitro with Mark Soskin, Dean Johnson, Sara Caswell, Steve Cardenas, Jamey Haddad;** 1:45am, Bitter End, 147 Bleecker St., 212-673-7030, WinterJazzFest.com
- Sat 1/9: **Bitter End. Metta 5 @ 5:45pm. Baptiste Trotignon @ 6:45pm. Amanda Monaco @ 7:45pm. Elliott Sharp @ 8:45pm. Claudia 5 @ 9:45pm. Rudder @ 10:45pm. Todd Sicksafoose @ 11:45pm. Michael Bellar Band @**

12:45am. **Randy Newman Project @ 1:45am.** Part of 2010 NYC Winter Jazzfest. 147 Bleecker St. (Bet. Thompson & LaGuardia). 212-673-7030. <http://bitterend.com>

- Sat 1/9: **Kenny's Castaways. Oran Etkin @ 6:15pm. RAAQ @ 7:15pm. Linda Oh @ 8:15pm. JD Allen 3 @ 9:15pm. Mike Reed @ 10:15pm. Ken Thomson @ 11:15pm. Mary Halvorson @ 12:15am. Rudresh Mahanthappa Band @ 1:15am. Tyshawn Sorey 3 @ 2:15am.** Part of 010 NYC Winter Jazzfest. 157 Bleecker St. (Bet. Sullivan & Thompson). 212-979-9762. www.kennyscastaways.net
- Sat 1/9: **(le) poisson rouge. Ben Allison @ 7:00pm. Occidental Brothers Dance Band International @ 8:00pm. Jenny Scheinman & Jason Moran @ 9:00pm.**

Lionel Loueke @ 10:00pm. Vijay Iyer Trio @ 11:00pm. Bitches Brew Revisited @ midnight. Marco Benevento Trio @ 1:00am. J.Viewz @ 2:00am. Part of 2010 NYC Winter Jazzfest. \$25 one day pass; \$30 two day pass. 158 Bleecker St. 212-505-FISH. www.lepoissonrouge.com.

- Sun 1/10: **Roseanna Vitro with Mark Soskin, Dean Johnson, Sara Caswell, Steve Cardenas, Jamey Haddad;** APAP Presentation, Allan Harris Productions, Harlem Syuite, 4th Floor, New York Hilton, 1335 Avenue of The Americas, 212-586-7000
- Sun 1/10: **Strike Anywhere in R&D Wing, APAP Showcase at The Brecht Forum.** 6:00pm & 9:00pm. \$12-\$25 (free for APAP attendees). "Meditations on Macbeth" with Rolf

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JAN 14-17	JOHN ABERCROMBIE ORGAN TRIO PLUS SPECIAL GUEST GREG OSBY
JAN 19	JOHNNY RODGERS & THE JOHNNY RODGERS BAND
JAN 20	ROSWELL RUDD QUARTET
JAN 21-24	JIMMY COBB'S 'REMINISCENCE' BAND
JAN 26	TERESE GENECCO & HER LITTLE BIG BAND
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14 JEFF NEWELL'S
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21 THE ARNOLD LEE QUARTET

DANIEL SMITH'S
28 'BASSOON AND BEYOND'
JAZZ QUARTET

- Sturm, Michel Gentile, Rob Henke & Rob Bowen, with actors, puppeteers and dancers. 451 West St. (Bet. Bank & Bethune). www.strikeanywhere.info
- Sun 1/10: Peter Leitch & Sean Smith at Walker's. 8:00pm. No cover. 16 N. Moore St.
 - Sun 1/10: Bill Jacobs Group St. Peter's Church. 5:00pm. \$5 tip suggested. Jazz Vespers. 53rd & Lexington. 212-935-2200. http://saintpeters.org/jazz
 - Mon 1/11: A New Co-op Quartet: Adam Kolker, Mike Baggetta, Jeremy Stratton, Jeff Williams, Fat Cat. 8:30pm, \$3, 75 Christopher St. @ 7th Ave., 212-675-6056, fatcatmusic.org
 - Mon 1/11: Meet the 2010 NEA Jazz Masters at APAP 2010 at the Hilton New York. 11:00am-Noon. 1335 Avenue of the Americas. 888-717-APAP. www.artspresenters.org
 - Tues 1/12: The Respect Sextet and Ethan Iverson at (le)

- poisson rouge. 9:30pm. \$10. 158 Bleecker St. 212-505-FISH. www.lepoissonrouge.com.
- Tues 1/12: Ken Hatfield with Hans Glawischnig & Eric Hoffman at Fetch. 7:00pm. No cover. 1649 Third Ave. (Bet. 92nd & 93rd St.) 212-289-2700. www.kenhatfield.com.
- Tues 1/12: Jazz Forum: Tomorrow's Jazz Audiences: Where Are They? at APAP 2010 at the Hilton New York. 3:00pm-5:00pm. 1335 Avenue of the Americas. 888-717-APAP. www.artspresenters.org
- Tues 1/12: Jason Lindner with Panagiotis Andreou & Mark Guiliana at Zinc Bar. 9:30pm, 11:00pm & 1:00am 82 W. 3rd St. 21-477-8337. www.zincbar.com
- Tues 1/12, 1/19, 1/26: Louis Hayes at FB Lounge. 7:30pm & 9:30pm. 172 E. 106th St. (Bet. Lexington & Third Ave.) 212-348-3929. www.fondaburicua.com
- Tues 1/12: Jen Shyu with Shane Endsley, JD Allen, Miles Okazaki, Thomas Morgan & Dan Weiss at 55 Bar. 7:00pm. 55 Christopher St. 212-929-9883. www.55bar.com.
- Tues 1/12: Jazz Masters Awards Ceremony & Concert at Rose Theater, Frederick P. Rose Hall, Lincoln Center. 7:30pm. Honoring Annie Ross, Kenny Barron, Dr. Yusef A. Lateef & Cedar Walton. Broadway @ 60th St. 212-721-6500. www.lincolncenter.org
- Wed 1/13: Andrea Brachfeld with Bob Quaranta, Andy Eulau & Kim Plainfield at Zinc Bar. 7:30pm. 82 W. 3rd St. 21-477-8337. www.zincbar.com
- Wed 1/13, 1/20, 1/27: Bobby Sanabria at FB Lounge. 7:30pm & 9:30pm. 172 E. 106th St. (Bet. Lexington & Third Ave.) 212-348-3929. www.fondaburicua.com
- Thurs 1/14: Brad Mehldau at Highline Ballroom. 8:00pm & 10:30pm. \$35. A benefit for JazzReach. 431 W. 16th St. 212-414-5994. www.highlineballroom.com
- Thurs 1/14-Sat 1/16: Jacques Schwarz-Bart at Hawaiian Tropic Zone. 729 7th Ave. 212-626-7312. http://

- hawaiiantropiczone.com
- Thu 1/14: Jeff Newell's New-Trad Octet, Barge Music, 8pm, Fulton Ferry Landing, Brooklyn, info@bargemusic.org, 718-624-2083; www.bargemusic.org
- Thurs 1/14: Ari Hoenig at Zinc Bar. 9:30pm, 11:00pm & 1:00am 82 W. 3rd St. 21-477-8337. www.zincbar.com
- Thurs 1/14: Seamus Blake with Al Street, Ritchie Goods & Donald Edwards at 55 Bar. 10:00pm. 55 Christopher St. 212-929-9883. www.55bar.com.
- Fri 1/15: Nicole Henry at Metropolitan Room. 9:45pm. 34 W 22nd St. (Bet. 5th & 6th Ave.) 212-206-0440. www.metropolitanroom.com.
- Fri 1/15 & Sat 1/16: The Music of Dizzy Gillespie & Puente; 8pm Rose Theater, Jazz at Lincoln Center Orchestra led by bassist Carlos Henriquez, with conguero Giovanni Hidalgo, and drummer Ignacio Berroa. Free pre-concert discussion, nightly, 7PM. www.jalc.org CenterCharge, 212-721-6500, Box Office / Entrance; Broadway at 60th
- Sat 1/16: Andrea Wolper with Kris Davis & Ken Filiano at 55 Bar. 6:00pm. 55 Christopher St. 212-929-9883. www.55bar.com.
- Sun 1/17: Peter Leitch & Charles Davis at Walker's. 8:00pm. No cover. 16 N. Moore St.
- Sun 1/17: Jacám Manricks Quartet at St. Peter's Church. 5:00pm. \$5 tip suggested. Jazz Vespers. 53rd & Lexington. 212-935-2200. http://saintpeters.org/jazz
- Sun 1/17: Ari Hoenig with Tigran Hamasyan, Gilad Hekselman & Orlando LeFleming at 55 Bar. 9:30pm. 55 Christopher St. 212-929-9883. www.55bar.com.
- Mon 1/18: Roni Ben-Hur with Santi Debriano & Billy Hart at NYC Baha'i Center. 53 E. 11th St. (Bet University Place & Broadway) 212-222-5159. www.bahainyc.org/jazz.html.
- Tues 1/19: Ken Hatfield with Hans Glawischnig & Jim Clouse at Fetch. 7:00pm. No cover. 1649 Third Ave. (Bet.

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 - Sat 1/23: **Marc Devine at Hawaiian Tropic Zone.** 729 7th Ave. 212-626-7312. <http://hawaiiantropiczone.com>
 - Sun 1/24: **Peter Leitch & Harvie S at Walker's.** 8:00pm. No cover. 16 N. Moore. St.
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 - Tues 1/26: **Ken Hatfield with Hans Glawischig & Ron Horton at Fetch.** 7:00pm. No cover. 1649 Third Ave. (Bet. 92nd & 93rd St.) 212-289-2700. www.kenhatfield.com.
 - Wed 1/27: **Davy Mooney at 55 Bar.** 7:00pm. 55 Christopher St. 212-929-9883. www.55bar.com.
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 - Thurs 1/28: **Dre Barnes at Hawaiian Tropic Zone.** 729 7th Ave. 212-626-7312. <http://hawaiiantropiczone.com>
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 - Sat 1/30: **Pamela Luss at Metropolitan Room.** 9:45pm. 34 W 22nd St. (Bet. 5th & 6th Ave.) 212-206-0440. www.metropolitanroom.com.
 - Sat 1/30: **Adam Larson at Hawaiian Tropic Zone.** 729 7th Ave. 212-626-7312. <http://hawaiiantropiczone.com>
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 - Sat 1/30: **Fred Taylor with Bob Ackerman, Francesco Beccaro,** \$15.00 Cover - No Minimum, Reservations Recommended, Cecil's Jazz Club, 364 Valley Road, West Orange NJ 07052, 973-736-4800, www.fredtaylormusic.com.
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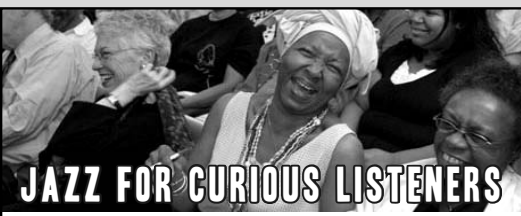
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- Sun 1/3: **Stephane Wrembel at Barbes.** 9:00pm. 347-422-0248. www.barbesbrooklyn.com.
- Thurs 1/7: **Carlos Cuevas with Alex Hernandez & Vince Cherico at Bargemusic.** 8:00pm. \$25; \$20 senior; \$15 student. Fulton Ferry Landing, at the foot of the Brooklyn Bridge. 718-624-2083. www.bargemusic.org.
- Fri 1/8: **The Delphian Jazz Orchestra at the Tea Lounge.** 9:00pm & 10:30pm. \$5 suggested donation. 837 Union St.,

Park Slope. 718-789-2762. www.tealoungeny.com. www.delphianjazzorchestra.com

- Fri 1/8: **Mostly Other People Do the Killing with Peter Evans, Jon Irabagon, Moppa Elliott & Kevin Shea at Zebulon.** 9:00pm. No cover. 58 Wythe Ave. 718-218-6934. www.zebuloncafeconcert.com. Myspace.com/mostlyotherpeopledotheKilling
- Tues 1/12: **Jacám Manricks Quartet at Le Grand Dakar.** 7:30pm. \$5 tip suggested. 285 Grand Ave. (Bet. Clifton & Lafayette)
- Wed 1/13: **Adam Schneit with Eivind Opsvik & Russ Meissner at the Tea Lounge.** 9:00pm & 10:30pm. \$5 suggested donation. 837 Union St., Park Slope. 718-789-2762. www.tealoungeny.com. Myspace.com/adamschneit
- Thurs 1/14: **Jeff Newell with David Smith, Isrea Butler, Ron Caswell, David Phelps, Tricia Woods, Tom Hubbard & Brian Woodruff at Bargemusic.** 8:00pm. \$25; \$20 senior; \$15 student. Fulton Ferry Landing, at the foot of the Brooklyn Bridge. 718-624-2083. www.bargemusic.org.
- Thurs 1/14: **Uri Gurvich, Leo Genovese, Hans Glawischnig & Eric Doob at the Tea Lounge.** 9:00pm & 10:30pm. \$5 suggested donation. 837 Union St., Park Slope. 718-789-2762. www.tealoungeny.com.
- Fri 1/15: **Art Lillard's Heavenly Big Band at the Tea Lounge.** 9:00pm & 10:30pm. \$5 suggested donation. 837 Union St., Park Slope. 718-789-2762. www.tealoungeny.com. www.artlillard.com
- Wed 1/20: **Amersand with Tim Ziesmer, Nate Radley, Sam Sadigursky & Peter Retzlaff at the Tea Lounge.** 9:00pm & 10:30pm. \$5 suggested donation. 837 Union St., Park Slope. 718-789-2762. www.tealoungeny.com.
- Thurs 1/21: **Arnold Lee with Sullivan Fortner, Alex Ritz & Christopher Mees at Bargemusic.** 8:00pm. \$25; \$20 senior; \$15 student. Fulton Ferry Landing, at the foot of the Brooklyn Bridge. 718-624-2083. www.bargemusic.org.
- Tues 1/26: **Rob Garcia 4 with Noah Preminger, Dan Tepfer & Drew Gress at KORZO.** 11:00pm. 667 5th Ave. (Bet. 19th & 20th St.)
- Thurs 1/28: **Daniel Smith with Daniel Kelly, Michael O'Brien & Vince Ector at Bargemusic.** 8:00pm. \$25; \$20 senior; \$15 student. Fulton Ferry Landing, at the foot of the Brooklyn Bridge. 718-624-2083. www.bargemusic.org.
- Fri 1/29: **Pete Robbins & Silent Z at the Tea Lounge.** 9:00pm & 10:30pm. \$5 suggested donation. 837 Union St., Park Slope. 718-789-2762. www.tealoungeny.com. www.peterobbins.com
- Fri 1/29: **Sam Sadigursky at Galapagos. Words Project III: Miniatures CD Release Concert.** 16 Main St. 718-222-8500. www.galapagosartspace.com
- Sun 1/31: **Brooklyn Jazz Wide Open at Belarusian Church. Anat Cohen @ 2:00pm. Dave Scott with Michel Gentile, Daniel Kelly & Rob Garcia @ 3:30pm. Anat Cohen with Gilad Hekselman & Joe Martin @ 4:45. 401 Atlantic Ave. @ Bond St. www.connectionworks.org**

Queens

- Sat 1/16: **Chris Washburne & the SYOTOS Band at Flushing Branch Library.** 2:00pm. Free. 41-14 Main St. 718-661-1200. www.carnegiehall.org
- Sat 1/23: **Diane Hoffman at Flushing Library.** 2:00pm. Free. "Tribute to Peggy Lee." 41-17 Main St. 718-661-1220. www.dianehoffman.com
- Sat 1/30: **Diane Hoffman & Broc Hempel at Ozone Park Library.** 3:00pm. 92-94 Rockaway Blvd. 845-3127. www.dianehoffman.com

Bronx

- Fri 1/8: **Ben Allison Band at the Bronx Museum of the Arts.** 8:00pm. Free. 1040 Grand Concourse. 718-681-6000. www.carnegiehall.org.

Long Island

- Fri 1/22: **Diane Hoffman, Broc Hempel & Craig Akin at Butera's Restaurant.** 8:00pm. 3930 Sunrise Hwy, Seaford. 516-795-1929. www.buteras.com. www.dianehoffman.com

New Jersey

- Fri 1/8: **Emmet Cohen Trio at Shanghai Jazz.** 6:00pm & 8:30pm. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Sat 1/9: **Charmaine Clamor at Trumpets.** 8:00pm & 10:00pm. \$15 cover; \$10 min. 6 Depot Sq., Montclair. 973-744-2600. www.trumpetsjazz.com.
- Sun 1/10: **Nicky Parrot with Sarah Partridge & Tomoko Ohno at Shanghai Jazz.** 6:00pm. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Tues 1/12: **John Zweig & Steve Freeman at Shanghai Jazz.** 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Sun 1/17: **Bob Dorough at Shanghai Jazz.** 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
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- Thu 1/28: **David Sanborn, SOPAC South Orange Performing Arts Center, SOPACnow.org** 973.313.ARTS(2787)
- Fri 1/29: **Rob Paparozzi Quartet at Shanghai Jazz.** 6:30pm & 8:30pm. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.

...And Beyond

- Fri 1/8: **John Abercrombie, Gary Versace & Adam Nussbaum at The Falcon.** 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
- Sat 1/9: **Murali Coryell with Dorian Randolph & Steve Aldi at Black-Eyed Sallys.** 9:00pm. \$10. 350 Asylum St., Hartford, CT. 860-278-7427. www.blackeyedsallys.com. www.muralicoryell.com
- Sat 1/9: **Rebecca Martin & Larry Grenadier at The Falcon.** 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
- Sat 1/16: **Dominick Farinacci at The Falcon.** 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
- Sun 1/17: **Kate McGarry at The Falcon.** 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com. ■

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Sonny Rollins Continued from Page 16

JJ: ... as opposed to statesmen who framed the Constitution, founded this elected republic – as opposed to what is inaccurately called a democracy.

SR: Yeah, we don't have enough key people that are on the right side of the equation. That's the problem, you know.

JJ: Well, I guess that our work is cut out for us. We have to rise to the occasion and be more angelic.

SR: Well, yeah. Right ... in rising to this occasion, that's our individual fight. I've got to make sure that I don't wake up tomorrow and not do something which I know I should do, because of laziness. You see, that's, that makes things right for everybody, when I can fight that battle and win it.

JJ: Sonny, what do you do to recharge your batteries in our stress-filled contemporary world?

SR: Recharge my batteries. Well, as I told you, I had a hard tour in Europe. I was a little under the weather and that exacerbated it. Then I came home and had to take care of a lot of business. I've always taken time off in between. I'm not having to make any commitments right now – and that is recharging myself. I can't go on vacation this year because I've got some things I've got to stay around, - but my vacation is sort of ... just rest and try to collect my thoughts and ... the only thing that I do, which is sort of detrimental is watching TV,

which I didn't do that when my wife was with me. Since she's not here, I've sort of fallen into straining my eyes looking at stupid TV because there's nothing on there.

JJ: Do you watch movies? Do you have some favorites?

SR: I watch old movies. I like black and white movies....all the old ones like –

JJ: The Bob Hope "On the Road" flicks?

SR: Sure, sure. Abbott and Costello, Buck Privates, you know, all that stuff. I even saw one the other day, Boston Blackie with Chester Morris. A lot of those things I used to go to when I was growing up, you know. *It Happened One Night* was a great one.

JJ: How about the Sherlock Holmes ones? I was thinking about him the other day. I think there's some new spoof of Sherlock Holmes coming out.

JJ: Yeah, I saw the preview for it.

SR: It's sort of a spoof, right?

JJ: It seems like it. They have all this hi-tech stuff and it's set in the 1800s. Yeah, it's, it's kind of a spoof, but I guess there's like a, kind of like a – it's a little bit mysterious, too, so.

SR: Okay.



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JJ: On another subject ... When I interviewed Kenny Barron I had asked him "Kenny, have you played with Sonny Rollins?" and he said, "No, but," if you ever speak to him, tell him that I'd like to." My exact wording may be off, but I think I captured the sentiment. So I thought I'd mention that to you.

SR: [laughs] Well, I'm very flattered to hear that. I might be some opportunity to if I'd know that he wouldn't object.

JJ: I've enjoyed speaking with you, Sonny. Very enlightening.

SR: Thank you. It's been my pleasure. ■

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Dan Tepfer Continued from Page 93

formed, from God-knows-where and you write it down. But you can't count on that. Right now I'm writing a piano concerto for myself and the Prague Castle Guard orchestra in Czech Republic that we'll premiere in May. It's my first time writing for orchestra, and it's daunting! But I love feeling challenged.

JJ: What is it about musical improvisation that you find so valuable? What does it offer to you, your band-mates, and the listeners? What motivates you and drives you forward?

DT: That's an excellent question. Why improvise? Why not just plan everything out ahead of time? Aside from the obvious answers - it's less work, it makes it different every time, it's more fun, etc. - I think it fundamentally has to do with desire. Desire in the sense that in all great music, there's a palpable desire, a need, an intent, behind every note. With written music it takes a truly brilliant performer to be able to muster up that desire for every note when the notes were written by someone else. That's what makes lesser performances of Bach so boring - all we hear is a bunch of notes. But when Glenn Gould played Bach, for example, he could somehow make it sound like he was creating the music as he was playing it. With improvisation, there's no reason to play a note unless we deeply desire it. We can just lay out if we want to. So we have the opportunity to create music where every note we play comes from a clear intent -- on a bluesy day we can play darkly, on the day we fall in love we can play with pure joy. When music has desire behind every note, it can be unbelievably powerful, and I think improvisation maximizes the possibility of that happening. This isn't a guarantee, of course - even in improvisation, it's perfectly possible - and pretty common, especially since the advent of jazz education - to play superfluous notes... But at least the possibility is there.

JJ: As an artist, your state of mind and ability to dig deep is important. Outside of playing, what do you do to re-center and find peace of mind? What do you do to break through all of the surface stress in our contemporary world? Or perhaps, you feel that angst is good for music?

DT: I think my single deepest source of perspective is Nature, mountains especially. I used to be a fairly dedicated rock climber and mountain climber; nowadays I don't get out as much as I'd like but I did manage to climb Mount Rainier, outside of Seattle, this summer, with an old climbing buddy. We took a little-traveled route to the summit that really got us away from everything. There's this completely obvious timelessness and majesty about mountains that you can't possibly ignore, and there's nothing like them, to me, if what you're looking for is some perspective. It's always a dance between spending time deeply involved in the work of music to the point of creative exhaustion, then re-filling the tanks with the help of a wide-open view.

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

DT: I think our only responsibility is to create a beauty that is directly connected to the times we live in. Art, at its best, connects us to the sublime, and even though that sublime may remain the same throughout time, the paths to getting there have to change with the zeitgeist. Although I can get depressed reading the paper, and although I sometimes feel like it's utterly crazy to be doing something as ethereal as making music when there's so much wrong with the world, I don't think it's Art's place to be overtly political. Its power lies in reconnecting people with themselves, in giving them the spiritual strength to find their own answers away from the crowd mentality. I believe that if people really take the time to search for answers deep inside themselves, they'll generally come up with good solutions, so that's really our role, to remind people that the sublime is within them.

JJ: What is the greatest compliment that you can receive as a musician?

DT: That the music took the audience somewhere, that I contributed to creating a moment of grace. Sometimes people come to me with the most wonderful images after concerts, dreamscapes that somehow got evoked by the music. Or they tell me that things have been rough for them recently in

their life and the music opened up a little haven of peace. I'm most touched when something transformative has happened.

JJ: What was the experience of working with Lee Konitz like for you? How did that opportunity arise?

DT: I've been working with Lee for almost three years now and it's been one of the deepest learning experiences of my life. We were introduced by the great French pianist Martial Solal, who's been a mentor to me over the years, and it grew from there, starting with sitting in with Lee's quartet at the Jazz Gallery, and leading to our recent duo record - *Duos with Lee*, on Sunnyside - and a week at the Vanguard this month with him and Matt Wilson [January 19th - 24th]. We've also toured Japan and Europe. I feel incredibly lucky to have gotten to know Lee musically and personally as well as I have. As a person, he somehow combines the best aspects of the kid and the wise sage. He's really responsible but also unfailingly spontaneous. As a musician he's about as open-minded as could be; he has this huge history but he's always searching for new sounds and approaches. That he's that way at eighty-two is very inspiring to me. ■

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Jan 8 & 9: Benny Russell Quartet
Jan 15 & 16: Dennis Day
Jan 22 & 23: Sarina Bridge-Bach Quarter
Jan 29 & 30: Frank Owens (Pianist)
Featuring Chad Carter

Zebra Room - 3 Shows 9:00 p.m. 10:30 p.m. 12:00 midnight
\$20.00 cover per set plus 2 drink minimum per set unless otherwise noted.
Show Times & Cover Subject To Change.
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Every Sunday: Jazz Vocalist JAM Session
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Every Monday: Patience Higgins & Sugar Hill Quartet
9:30 p.m. to 2:30 a.m.
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Every Wednesday: Nathan & Max Lucas Organ Trio
8:00 p.m. 9:30 p.m. 11:00 p.m.
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Reggie Workman Continued from Page 6

a young age, began to seek that energy and creativity later on. When I first graduated from school, I had met Jackie McLean several times, who stayed at my house and he began to encourage me to come to New York and work with him. Mickey Roker was working right up the street from me. We'd often get together. Freddie Cole was looking to start his quartet, somehow Nat Cole's younger brother, Freddie, came to Philadelphia to ask me to go on the road with him. That was one of my first experiences of traveling outside the country. That led to my going back and forth to New York and working in New York with Jackie and with Gigi Gryce and with different people. So, I found the way to get into New York and find places to stay there and ways to stay there and develop my New York chops and reputation. That lasted for a while and it began to grow from there. And the rest is history, you know.

JJ: Right, yeah. Still one of my favorite albums that you're playing on is with Dave Pike with Barry Harris

RW: Those were good moments. Those were great moments.

JJ: When you came to New York, were you also studying in New York?

RW: I was studying in Philadelphia. I went to different schools in New York, and I studied with

different musicians who were able to stay off the road long enough to teach me. Yes, and studying is something that is on going in this business. The more you learn, the more you learn you don't know. So you have to continue dealing with that set of changes. Yes, I was studying in New York. But when I came to New York, my—most of my thing was survival. Finding place to stay, to pay the rent, to eat everyday, to get back home once in a while, and finding who to study with and what schools to go to. I went to community colleges for a while. I found different teachers who were professional in the business and could find time to give me lessons and teach. And that helped me to grow. And here I am. I have just been growing that way ever since I have been here.

JJ: That's great. So, do you remember several of the first influential or career changing gigs that you began to have in New York?

RW: I think that every gig I had was a career change — whether it was with Freddie Cole, Gigi Gryce, James Moody, Archie Shepp, Lee Morgan. I was living on 6th Street with Lee and Spanky DeBrest for a while. On the other side was Albert Tootie Heath. Across the street was Bill Barron, Kenny Barron's older brother. Cecil Taylor... Further down was Archie Shepp. 6th Street, then - they called that "The Artist Community" because everywhere you went, every place you went by there was somebody practicing, you can recognize someone's voice coming from a top floor apartment.

JJ: Let's go back to the Sculptured Sounds. You've put together for a really great performance at St. Peter's Church on 54th and Lexington to occur during APAP in New York, which occurs every year - the Association of Performance Arts Presenters convention.

RW: You know the idea came from APAP's convention which is very expensive to be a part of. Yes it is a very important convention. All of us have been involved with the past jazz education conventions that have come to town. APAP and CMA - Chamber Music America occurs at the same time - drawing a lot of attention to the fact that the arts are here and that they need to be reckoned with and they need to be developed and praised by people. So, I feel that with Sculptured Sounds having a mission to the arts, in helping with developing these things, it is necessary for us to go about things at the same time that the energy is amidst. Another thing that came to mind along with it: Here we are at the New School, being an important part of my life, have many people at the school and students at the school—Let's try to incorporate people not only from the jazz community but from all kinds of art, and the teachers and students and parents as well.

This excerpt is from the complete interview with Reggie Workman, which is scheduled to be published in a future issue of Jazz Inside Magazine. ■

CD Reviews Continued from Page 112

what some would say is the best part of all—the bonus features. For the "Conversations" section, Krall and her band are hanging out on a Brazilian moun-

taintop overlooking the sea and having an acoustic jam session and then each talking about their love of Brazilian music and how it inspired and influenced their own artistry. They then proceed to tour the city by foot or car, while the audio of the interviews and music play in the background.

Also a part of the first DVD's bonus features is the promotional film for Krall's recording of "The Boy from Ipanema." The director offers all of the most beautiful and insightful scenes of this wonderful city from the shorelines to the mountains to the hustle and bustle and beyond while Krall croons the classic tune.

The second DVD makes this set truly a two for the price of one sale. The footage from the first performance is taken from the 'Becel Love Your Heart Benefit Concert' in Toronto: "An event designed to inspire and empower women to take action to help prevent heart disease and stroke. Broadcast to movies theatres across Canada, this historic event benefited the Heart and Stroke Foundation's 'Heart and Truth Campaign.'" Krall plays solo on eight songs including "Where or When," "Exactly Like You," "Walk on By," "Deed I Do," "Quiet Nights," "Frim Fram Sauce," "A Case of You," and "I Don't Know About You."

The second segment is taken from a session in Madrid, Spain. The band includes Anthony Wilson

on guitar, Robert Hurst on bass, and Karriem Riggins on drums. They play "Deed I Do," "So Nice," and "P.S, I Love You." Following this is a two song session in Lisbon that takes place in what looks like a white living room in a 19th century mansion. Joining her on "Walk on By," and "Este Seu Olhar" are Russell Malone on guitar, Hurst and Riggins.

The last session takes place on a Rooftop in Rio at a night club and is not a performance for a crowd, but Krall and her band hanging out around a table with an acoustic guitar. Hamilton plays his brushes on a serving tray! They play through "The Boy from Ipanema," "Too Marvelous For Words," "Cheek to Cheek," and "Quiet Nights."

This DVD is both a travel Documentary about Rio from the perspective of some incredible musicians, and an incredibly produced performance video. The sound and sights of these two videos total over three hours, and are of the highest quality—they will tantalize the senses of both serious and casual Krall fans. For those not familiar with her, it offers a beautiful portrait of an incredible women and her top-notch band as they thoroughly enjoy themselves. ■

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Around Town Continued from Page 36

Jazzfest offers APAP conference attendees, and the general public, the opportunity to experience an array of today's new live jazz and experimental music in club venue settings.

Once famed as the focal point of New York City's rich jazz and live music scene, Bleecker Street and the Village provide for an ideal festival experience with jazz and experimental music groups performing all night at five of the neighborhood's esteemed venues within close proximity of each other. On this night the Annual 2010 New York City Winter JazzFest will continue to redeem the rich jazz heritage of the Village and again will bring jazz fans back to Bleecker Street. The Annual 2010 New York City Winter JazzFest includes over 40 of today's most interesting jazz groups from New York, Brooklyn, New Orleans, Chicago, South Africa, Canada, France, and more.

The Annual 2010 New York City Winter JazzFest welcomes all Arts Presenter conference badge-holders to RSVP and reserve a single Full-Festival Pass to the Annual 2010 New York City Winter JazzFest - rsvp@winterjazzfest.com, RSVP required. Only 2010 APAP Conference attendees are able to RSVP.

Single-Day Festival Passes are available to the General Public for \$25 at www.lprnyc.com. Two-Day Full-Festival Passes are available to the General Public for \$30 at www.lprnyc.com.

NEA Jazz Masters Awards Ceremony and Concert At Jazz at Lincoln Center, January 12, 2010

26 fellow NEA Jazz Masters to help welcome the 2010 class

The National Endowment for the Arts and Jazz at Lincoln Center are presenting the 2010 NEA Jazz Masters Awards Ceremony & Concert. Tickets are available for the general public at jalc.org/concerts or at the Jazz at Lincoln Center Box Office, located at Broadway at 60th Street, ground floor, open Monday through Saturday, 10am to 6pm, as well as Sundays, 12pm to 6pm. Limit two tickets per person.

The 2010 NEA Jazz Masters are Muhal Richard Abrams, Kenny Barron, Bill Holman, Bobby Hutcherson, Yusef Lateef, Annie Ross, and Cedar Walton. The A.B. Spellman NEA Jazz Masters Award for Jazz Advocacy is awarded to George Avakian.

The 2010 NEA Jazz Masters Awards Ceremony & Concert will take place at 7:30 p.m. in the Rose Theater at Frederick P. Rose Hall, home of Jazz at Lincoln Center at Broadway at 60th Street and feature the Jazz at Lincoln Center Orchestra with Wynton Marsalis in a program dedicated to the honorees' works. Joining them will be the many of the honorees themselves including Mr. Abrams, Mr. Barron, Mr. Holman, Mr. Lateef, and Ms. Ross. Twenty-six fellow NEA Jazz Masters will be present, including Toshiko Akiyoshi, Ornette Coleman, Paquito

d'Rivera, Ramsey Lewis, and Dr. Billy Taylor, among others. The evening will also feature video tributes to each of the 2010 NEA Jazz Masters. Additionally, the event will be broadcast live on Sirius XM Satellite Radio and WBGO.

"As the nephew of jazz lyricist Fran Landesman, it is especially meaningful to me that the National Endowment for the Arts can partner with Jazz at Lincoln Center to once again present our nation's top honor in jazz," said NEA Chairman Rocco Landesman. "Jazz only exists in the interactions between musicians and audiences, so I am thrilled that we are able to present a free concert and awards ceremony to connect these Americans legends with the broad audience these deserve."

"Jazz at Lincoln Center is honored to produce the concert to celebrate the great American Jazz Masters with the National Endowment for the Arts," said Adrian Ellis, Executive Director of Jazz at Lincoln Center. "The contributions of the 2010 NEA Jazz Masters to the art form have been invaluable to the vibrancy of the music and we look forward to bringing this concert to jazz fans and newcomers alike."

Prior to the concert (time to be determined), the 2010 NEA Jazz Masters and their fellow NEA Jazz Masters will gather for a group photo opportunity.

In addition to the concert, many NEA Jazz Masters will take part in a series of events as part of the APAP Conference NYC 2010 from January 8-12. Sessions for conference attendees include Jazz in the 21st Century - America's Expanding Legacy and Got Jazz? A New Age of Audience Enlightenment, as well as a conversation with 2010 NEA Jazz Masters, moderated by A.B. Spellman. For more information on the conference and these sessions, please visit: apapconference.org.

The National Endowment for the Arts is a public agency dedicated to supporting excellence in the arts - both new and established - bringing the arts to all Americans, and providing leadership in arts education. Established by Congress in 1965 as an independent agency of the federal government, the Endowment is the largest national annual funder of the arts, bringing great art to all 50 states, including rural areas, inner cities, and military bases.

NEA Jazz Masters are selected from nomina-

tions submitted by the public and receive a one-time grant award of \$25,000, are honored at a public awards ceremony, and may be able to participate in NEA-sponsored promotional, performance, and educational activities. Only living musicians or jazz advocates may receive the NEA Jazz Masters honor. The National Endowment for the Arts has supported jazz artists and organizations since 1969, providing significant support through grants and awards.

APAP Conference 2010 at New York Hilton Majora Carter, National Environmental Expert, To Address Attendees on Greening the Performing Arts

The APAP Conference NYC 2010, taking place from January 8-12 at the New York Hilton. This year's conference theme is "Risk. Opportunity. Now." - taking a look at the kinds of risks that have been integral to making and presenting the performing arts, while exploring the risks that lie ahead in creating new opportunities for the industry. The 2010 APAP Conference NYC is the premier global arts marketplace and network for the performing arts industry and expects to convene 4,000 conference attendees from all over the country and around the world, over 400 exhibitors and showcase over 1,000 performances at this year's conference.

Adding to the dynamic roster of keynote speakers, panelists and artists expected for the conference, confirmed keynote speaker Majora Carter, a national environmental expert, will address conference attendees on "Greening the Performing Arts," a special focus of this year's conference.

About the Association of Performing Arts Presenters Founded in 1957, the Association of Performing Arts Presenters (APAP) is the national service organization for the field of arts presenting. The organization is dedicated to developing and supporting the robust performing arts presenting field and the professionals who work in it. Arts Presenters has 2,000 organizational members worldwide and brings more than 3,800 performing arts professionals together from around the world at the annual APAP Conference NYC. Members range from the nation's leading performing arts centers, to civic and university performance facilities and festivals, to the full spectrum of artist agencies, managers, national consulting practices and collaborators, and a growing roster of self-presenting artists who engage communities through live performances. Arts Presenters is a non-profit 501(c)3 organization based in Washington, D.C. is led by its CEO Sandra Gibson. ■



Kenny Barron



CORNELIA DOWNSTAIRS STREET

January 2010

- 1 Fri Heather Masse 4
- 2 Sat Liar Show
- 3 Sun Nina Moffitt 5
- 4 Mon Amram & Co
- 5 Tues Hydrogen Jukebox; Speakeasy
- 6 Wed George Garzone 4
- 7 Thurs Ari Hoenig 4
- 8 Fri Reut Regev 4; Ohad Talmor 4; Mario Pavone 4
- 9 Sat Thirteenth Assembly; Tony Malaby 4; Mark Helias 3
- 10 Sun Michael Musillami 6; George Schuller 5; Matt Darriau 7
- 11 Mon Composers Collaborative: Serial Underground
- 12 Tues Tony Malaby 4
- 13 Wed Ingrid Laubrock 4
- 14 Thurs Prana Trio; Tammy Scheffer Band
- 15 Fri Global Motion
- 16 Sat Joel Harrison 6
- 17 Sun Tin/Bag; Kirk Knuffke/ Jesse Stacken
- 18 Mon New York Quarterly; Morrison Motel
- 19 Tues Writers Room; Speakeasy
- 20 Wed Songwriter's Beat
- 21 Thurs Natascha Roth 2
- 22 Fri George Garzone 5
- 23 Sat George Garzone 5
- 24 Sun Connie Crothers & Kevin Norton
- 25 Mon Dan Berg
- 26 Tues Rob Mosher's Storytime
- 27 Wed Chris Dingman Band
- 29 Fri Elevation
- 31 Sun Nick Kadajski 5

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Calendar of Events

	Birdland 315 West 44th Street (betw. 8th & 9th Aves.) 212-581-3080 www.birdlandjazz.com	Blue Note 131 W Third St. (betw. 6th & MacDougal) 212-475-8592 www.bluenote.net	Cleopatra's Needle 2485 Broadway (betw. 92nd & 93rd St.) 212-769-6969 cleopatrasneedleny.com	Cornelia St. Café 29 Cornelia St. (bet. W 4th & Bleecker) 212-989-9319 corneliastreetcafe.com
JAN				
1 - Fri	Birdland Big Band; Louis Hayes 5	Chris Botti; Akim Funk Buddha	Daisuke Abe 4	Heather Masse 4
2 - Sat	Louis Hayes 5	Chris Botti; Sam Kininger	Cecil Morgan 4	Liar Show
3 - Sun	Hilary Kole; Chico O'Farrill Band	Chris Botti	Toru Dodo	Nina Moffitt 5
4 - Mon	Aaron Weinstein 3 with Janis Siegel; Jim Caruso	Deborah Davis: Leukemia/Lymphoma Benefit	Roger Lent 3	Amram & Co
5 - Tue	Jack DeJohnette 5	Bilal	Robert Rucker 3	Hydrogen Jukebox; Speakeasy
6 - Wed	David Ostwald Band; Jack DeJohnette 5	Bilal	Singer's Open Mic	George Garzone 4
7 - Thu	Jack DeJohnette 5	Mark O'Connor, John Patitucci & Julian Lage	Michika Fukumari 3	Ari Hoenig 4
8 - Fri	Birdland Big Band; Jack DeJohnette 5	Mark O'Connor, John Patitucci & Julian Lage; Sunny Jain	Evan Schwamm 4	Reut Regev 4; Ohad Talmor 4; Mario Pavone 4
9 - Sat	Jack DeJohnette 5	Mark O'Connor, John Patitucci & Julian Lage; Vickie Natale	Takao Iwaki 4	Thirteenth Assembly; Tony Malaby 4; Mark Helias 3
10 - Sun	Jane Monheit; Chico O'Farrill Band	Nellie McKay	Toru Dodo	Michael Musillami 6; George Schuller 5; Matt Darriau 7
11 - Mon	Maria Schneider Orchestra; Jim Caruso	Conrad Herwig Band	Roger Lent 3	Composers Collaborative: Serial Underground
12 - Tue	Jane Monheit	Joe Sample 3	Robert Rucker 3	Tony Malaby 4
13 - Wed	David Ostwald Band; Jane Monheit	Joe Sample 3	Singer's Open Mic	Ingrid Laubrock 4
14 - Thu	Jane Monheit	Joe Sample 3	Masa Hatsuda 3	Prana Trio; Tammy Scheffer Band
15 - Fri	Birdland Big Band; Jane Monheit	Joe Sample; Bankole's Choice	Richard Benetar 4	Global Motion
16 - Sat	Jane Monheit	Joe Sample; Diana Knightly	George Stella 4	Joel Harrison 6
17 - Sun	Caroline O'Connor; Chico O'Farrill Band	Joe Sample 3	Toru Dodo	Tin/Bag; Kirk Knuffke/Jesse Stacken
18 - Mon	Jim Caruso	Jonathan Kantor 5	Roger Lent 3	New York Quarterly; Morrison Motel
19 - Tue	M'Boom & World Sax 4	Dave Valentin & Candido	Robert Rucker 3	Writers Room; Speakeasy
20 - Wed	David Ostwald Band; M'Boom & World Sax 4	Dave Valentin & Candido	Singer's Open Mic	Songwriter's Beat
21 - Thu	M'Boom & World Sax 4	Arturo Sandoval	Bob Albanese 3	Natascha Roth 2
22 - Fri	Birdland Big Band; M'Boom & World Sax 4	Arturo Sandoval; Clara Lofaro	Bruce Harris 4	George Garzone 5
23 - Sat	M'Boom & World Sax 4	Arturo Sandoval; Maiysha	Chuck Eckes 4	George Garzone 5
24 - Sun	Naatalie Weiss; Chico O'Farrill Band	Arturo Sandoval	Toru Dodo	Connie Crothers & Kevin Norton
25 - Mon	Jim Caruso	Gato Barbieri; Melissa Nadel	Roger Lent 3	Dan Berg
26 - Tue	Tierney Sutton	Gato Barbieri	Robert Rucker 3	Rob Mosher's Storytime
27 - Wed	David Ostwald Band; Tierney Sutton	Gato Barbieri	Singer's Open Mic	Chris Dingman Band
28 - Thu	Tierney Sutton	Poncho Sanchez	David Berkman 3	
29 - Fri	Birdland Big Band; Tierney Sutton	Poncho Sanchez; Ivan "Funkboy" Bodley	Vitali Golovnev 4	Elevation
30 - Sat	Tierney Sutton	Poncho Sanchez; Paula Valstein	Will Terrill 4	
31 - Sun	Chico O'Farrill Band	Poncho Sanchez		Nick Kadajski 5

JAN	Deer Head Inn 5 Main Street Delaware Water Gap, PA 18327 www.deerheadinn.com	Dizzy's Club Coca Cola Broadway at 60th St., 5th Fl 212-258-9595 www.jazzatlincolncenter.com/dccc	Dizzy's Club After Hours Broadway at 60th St., 5th Fl 212-258-9595 www.jazzatlincolncenter.com	Garage 99 Seventh Ave. S (at Grove St.) 212-645-0600 www.garagerest.com
1 - Fri		Paquito D'Rivera & New York Voices	Antonio Madrugá	Hide Tanaka 3; Joey Morant 3
2 - Sat	Heather Masse 3	Paquito D'Rivera & New York Voices	Antonio Madrugá	Larry Newcomb 3; Justin Wood; Daylight Blues Band
3 - Sun	Davey Lantz 3	Paquito D'Rivera & New York Voices		John Colianni 5; David Coss 3; Brent Canter 3
4 - Mon		Jonathan Batiste Band		Howard Williams Band; Ben Cliness 4; Valery Ponomarev Band
5 - Tue		Jonathan Batiste Band	David Gonzales Band	Valery Ponomarev Band; Justin Lees; Iris Ornig 4
6 - Wed		Clayton Brothers Band	David Gonzales Band	Iris Ornig 4; Barry Cooper 4
7 - Thu	Jesse Green Jazz Jam	Clayton Brothers Band	David Gonzales Band	Nick Moran 3; Bryson Kern 3
8 - Fri	Mike Collins 4	Clayton Brothers Band	David Gonzales Band	David White 5; Kevin Dorn Band
9 - Sat	Nancy Reed 3	Clayton Brothers Band	David Gonzales Band	Gypsy Jazz Caravan; Fukushi Tainaka 3; Virginia Mayhew 4
10 - Sun	Spencer Reed & Wayne Smith	Clayton Brothers Band		Evan Schwam 4; David Coss 3; Ariel del a Portilla
11 - Mon		Clayton Brothers Band		Howard Williams Band; Michael O'Brien
12 - Tue		Clayton Brothers Band	Matt Slocum 3	Valery Ponomarev Band; Paul Francis 3
13 - Wed		Jazz Masters 5	Matt Slocum 3	John Chin 3; Anderson Brothers
14 - Thu	Spencer Reed Blues Jam	Jazz Masters 5	Matt Slocum 3	Champion Fulton 3; Stein Brothers
15 - Fri	Jennifer Leitham 3	Jazz Masters 5	Matt Slocum 3	Dave Kain 4; Dre Barnes 3
16 - Sat	Michael Stephans 4	Jazz Masters 5	Matt Slocum 3	Larry Newcomb 3; Mark Marino 3; Tim Price & Ryan Anselmi
17 - Sun	Abigail Riccards 2	Jazz Masters 5		Lou Caputo 4; David Coss 3; Ryan Anselmi
18 - Mon		Julliard Jazz Ensemble with Mulgrew Miller		Howard Williams Band; Kenny Shanker 4
19 - Tue		Frank Wess 8	Jeb Patton 4	David White Band; Alan Chaubert 3
20 - Wed		Frank Wess 8	Jeb Patton 4	Andrew Hadro 4; Ariel del a Portilla
21 - Thu	Jesse Green Jazz Jam	Frank Wess 8	Jeb Patton 4	Nick Moran 3; Austin Walker 3
22 - Fri	Vicki Doney 4	Frank Wess 8	Jeb Patton 4	David White 5; Kevin Dorn Band
23 - Sat	Bucky Pizzarelli, Walt Bibinger & Ed Laub	Frank Wess 8	Jeb Patton 4	Mamiko Watanabe 3; Ted Hooshian 3; Akiko Tsuruga 3
24 - Sun	Regina Sayles & Spencer Reed	Frank Wess 8		Eve Silber 3; David Coss 3; Ai Murakami
25 - Mon		Meeting Point		Howard Williams Band; Patrick Carmichael
26 - Tue		Joe Locke 5	U.O. Project	Lou Caputo Band; Rudy Royston 3
27 - Wed		Joe Locke 5	U.O. Project	John Chin 3; Benjamin Drazen 4
28 - Thu	Spencer Reed Blues Jam	Joe Locke 5	U.O. Project	Rick Stone 3
29 - Fri	Michele Bautier	Joe Locke 5	U.O. Project	Candace DeBartolo 4; Melinda Hansen Band
30 - Sat	Dave Liebman 4	Joe Locke 5	U.O. Project	David Bennett Cohen; Champion Fulton 3
31 - Sun	BD Lenz 3	Joe Locke 5		John Colianni 5; David Coss 3; Brent Canter 3

JAZZ AT LINCOLN CENTER
JANUARY

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January 15-16, 8PM, Rose Theater
The Jazz at Lincoln Center Orchestra led by bassist Carlos Henriquez, with conguero Giovanni Hidalgo and drummer Ignacio Berroa, celebrate two giants who revolutionized Latin jazz.
Free pre-concert discussion, nightly, 7PM

THE BEATS OF NYC
January 22-23, 7:30PM & 9:30PM, The Allen Room
Drummer Ali Jackson with dancer Hope Boykin of the Alvin Ailey American Dance Theater, pianist Marc Cary, guitarist Lionel Loueke, and others take a jazz journey through dance, rhythm, and rhyme.




Photo credit: Tito Puente by Peter Holden

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Jan 5: NO SHOW

Jan 12: Flautist Claudia Hayden

Jan 19: Bassist Santi Debriano's Quartet

Jan 26: Mike Longo's 17-piece Big Band
The NY State of the Art Jazz Ensemble
with vocalist Miss Hilary Gardner

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SAYURI GOTO - PIANO
DANIELA SCHAECHTER - PIANO
JIM ROTONDI - TRUMPET
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1 - Fri	Mike Stern Band		Struttin' with Some Barbecue	
2 - Sat	Mike Stern Band		Struttin' with Some Barbecue	Tessa Souter; Zemoq El Gallo Bueno
3 - Sun	Mike Stern Band		Struttin' with Some Barbecue	Steve Forbert
4 - Mon	Jose Feliciano 4			Our Lady J
5 - Tue	Carol Sudhalter Band			Sanda Weigl; Ron Perkov
6 - Wed	Ravi Coltrane 4			Ron Perkov
7 - Thu	Ravi Coltrane 4	Tim Berne 4	Kenny Barron 5	Francisco Pais; Joey Pero
8 - Fri	Ravi Coltrane 4; Sammy Figueroa	Dafnis Prieto 4	Kenny Barron 5	Richie Havens/John Gorka; Falu/Red Baraat; Alice Smith
9 - Sat	Ravi Coltrane 4; Paris Troika	Darcy James Argue Band	Kenny Barron 5; Anne Drummond 5	Vagabond Opera; Henry Butler/Davell Crawford; Michael Leonhart
10 - Sun	Ann Hampton & Liz Callaway; Charmaine Clamor; Ravi Coltrane 4	Eric Revis 4	Kenny Barron 5	Julia Sweeney & Jill Sobule; Globalfest; Shemekia Copeland
11 - Mon	Jose Feliciano 4	Nir Felder 4	Mingus Big Band	Michael Heart; Naomi Shelton
12 - Tue	E of 3		David Gilmore 6	Blake Morgan; Ljova/Jofre Romarion 4
13 - Wed	Kenneth Whalum III 4		David Gilmore 6	Findlay Brown; Jeffrey Foucault & Kris Delmhorst
14 - Thu	John Abercrombie 3	Chad Taylor 3	David Gilmore 6	Reid Genauer; Conni's Avant Garde Restaurant
15 - Fri	John Abercrombie 3	Pedro Giraudo Band	George Coleman 4	Steep Canyon Rangers; Kristina Train; Alice Smith
16 - Sat	John Abercrombie 3		George Coleman 4	The Snow/Lucinda Black Bear; Bassam Saba Band
17 - Sun	John Abercrombie 3		George Coleman 4	John Carlin; Jacob Sterling; Matt the Electrician/Jess Klein
18 - Mon	Jose Feliciano 4		Mingus Orchestra	Sojourn at Ararat; Jacob Sterling
19 - Tue	Johnny Rodgers Band		Stryker/Slagle Band	Music of Laura Nyro; World Record Night
20 - Wed	Roswell Rudd 4	Arnold Lee 4; Bill Lee Band	Stryker/Slagle Band	Danny Barnes; Molly Pope
21 - Thu	Jimmy Cobb Band	Brandon Lee 5	Fly	Imani Coppola; Lauren Ambrose
22 - Fri	Jimmy Cobb Band	Gregg August	Fly	Django-A-Go-Go; Alice Smith
23 - Sat	Jimmy Cobb Band	Jonathan Finlayson	Fly	Django-A-Go-Go; Heather Christian
24 - Sun	Jimmy Cobb Band		Fly	World Famous *BOB*; Sutton Foster
25 - Mon	Jose Feliciano 4		Mingus Big Band	Rated RSO
26 - Tue	Terese Genecco Band		Somi	Fyfe Dangerfield; Kara Suzanne
27 - Wed	David Malachowski Band		Freedom Band	Matt Hires/Jason Castro; Our Hit Parade
28 - Thu	Allan Holdsworth	Sofia Tosello	Jeremy Pelt 5	Civil Twilight; Toshi Reagon
29 - Fri		Claudia Acuña 4	Jeremy Pelt 5	Sarah Solovay; Toshi Reagon
30 - Sat	Allan Holdsworth		Jeremy Pelt 5	Evan Dando; Toshi Reagon
31 - Sun	Allan Holdsworth		Jeremy Pelt 5	Toshi Reagon; Daniel Zaitchik

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1 - Fri			Donald Malloy 4; John Marshall 5; Lawrence Leathers
2 - Sat		Barbara King	Ned Gould 3; John Marshall 5; Stacy Dillard 3
3 - Sun		La Fayette Harris Jazz Open-Mic	Marion Cowings & Jon Roche 3; Spike Wilner; Alex Stein 4
4 - Mon		Patience Higgins and the Sugar Hill Quartet	Joel Fass; Ari Hoenig 4; Spencer Murphy 3
5 - Tue		Joey Morant	Seamus Balke 5; Ken Fowser
6 - Wed	Giacomo Gates 3	Nate Lucas Organ Group	Avi Rothbard; Seamus Blake 5; Craig Wuepper 2
7 - Thu	Michael Moore/Kenny Ascher/Tom Melito	Ray Schinnery	Peter Bernstein; Howard Alden 3; Dwayne Clemons 5
8 - Fri	Kendra Shank 5	Benny Russell Quartet	Dan Ori 5; Planet Jazz; Alex Hoffman 3
9 - Sat	Kendra Shank 5	Benny Russell Quartet	Smalls Poetry; Ralph Lalama 3; Planet Jazz; Todd Herbert 3
10 - Sun		La Fayette Harris Jazz Open-Mic	Marion Cowings & Jon Roches 3; Jeremy Manasia 4; Alex Stein 4
11 - Mon		Patience Higgins and the Sugar Hill Quartet	Dan Tepfer; Ari Hoenig 4; Kenny Werner 3
12 - Tue		Joey Morant	Brenda Earle 4; Dmitry Baevskyk 4; Ken Fowser
13 - Wed	Alan Segars 4	Nate Lucas Organ Group	Hans Glawischnig/Ben Monder; Aruan Ortiz 4; Carlos Abadie 5
14 - Thu	Nicki Parrott 3	Ray Schinnery	Spike Wilner; James Zollar 5; Dwayne Clemons 5
15 - Fri	Joanne Brackeen 3	Dennis Day	Adam Birnbaum 3; Satoshi Inoue 5; Lawrence Leathers
16 - Sat	Joanne Brackeen 3	Dennis Day	Smalls Poetry; Terry Waldo 3; Satoshi Inoue 5; Stacy Dillard 3
17 - Sun		La Fayette Harris Jazz Open-Mic	Ruth Brisband & Jon Roche 3; Dave Schnitter 5; Alex Stein 4
18 - Mon		Eric Wyatt Jam Session	Jarrett Cherner; Ari Hoenig 4; Spencer Murphy 3
19 - Tue		College Jam Session	Aaron Diehl 3; Grant Stewart 4; Ken Fowser
20 - Wed	Amy London 4	Nate Lucas Organ Group	John Merrill; Tardo Hammer 3; Corin Stiggall 3
21 - Thu	Stein Brothers 5	Good Home Cookin' Band	Ehud Asherie 2; Peter Brainin 4; Dwayne Clemons 5
22 - Fri	Marc Copland 3	Sarina Bridge-Bach Quarter	Michael Feinberg Band; Harry Allen 4; Alex Hoffman 3
23 - Sat	Marc Copland 3	Sarina Bridge-Bach Quarter	Smalls Poetry; Roy Meriwether 3; Harry Allen 4; Eric McPherson
24 - Sun		La Fayette Harris Jazz Open-Mic	Marion Cowings & Jon Roche 3; Spike Wilner; Alex Stein 4
25 - Mon		Eric Wyatt Jam Session	Whitney Ashe; Ari Hoenig 3; Spencer Murphy
26 - Tue		College Jam Session	Tada Unno 3; Dave Gibson 4; Ken Fowser
27 - Wed	Erika Matsuo 5	Nate Lucas Organ Group	Spike Wilner; Sean Wayland 3; Carlos Abadie 5
28 - Thu	Harvie S 3	Good Home Cookin' Band	Ehud Asherie 2; John Farnsworth 5; Dwayne Clemons 5
29 - Fri	Sonny Fortune 4		Benny Reid 4; Walter Blanding 6; Lawrence Leathers
30 - Sat	Sonny Fortune 4	Frank Owens featuring Chad Carter	Walter Blanding 6; Stacy Dillard 3
31 - Sun		La Fayette Harris Jazz Open-Mic	Ruth Brisband & Jon Roche 3; Joe Magnarelli 4; Alex Stein 4

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- 10 **Bill Jacobs Group**
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- 17 **Jacam Manricks Quartet**
- 24 **Patrick Cornelius Group**
- 31 **Jostein Gulbrandsen Trio**

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of self-respect to admit
our errors and mistakes and
make amends for them. To
make a mistake is only an error
in judgment, but to adhere to it
when it is discovered shows
infirmity of character."*

— Dale E. Turner

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2 - Sat	Ned Gould 3; John Marshall 5; Stacy Dillard 3	Nicole Mitchell 3; Andy Laster 3	The Bad Plus
3 - Sun	Marion Cowings & Jon Roche 3; Spike Wilner; Alex Stein 4	Hilliard Green; Thomas Morgan & Dan Weiss	The Bad Plus
4 - Mon	Joel "Fass; Ari Hoenig 4; Spencer Murphy 3	Mirc Ribot	Vanguard Jazz Orchestra
5 - Tue	Seamus Balke 5; Ken Fowser	Jessica Pavone 4; Forbes Graham 4	Chris Potter 4
6 - Wed	Avi Rothbard; Seamus Blake 5; Craig Wuepper 2	Robert Stillman; Ras Moshe 5	Chris Potter 4
7 - Thu	Peter Bernstein; Howard Alden 3; Dwayne Clemons 5	Bad Touch; Katt Hernandez & Joe Morris	Chris Potter 4
8 - Fri	Dan Ori 5; Planet Jazz; Alex Hoffman 3	Shoko Nagai 2; Tyshawn Sorey 3	Chris Potter 4
9 - Sat	Smalls Poetry; Ralph Lalama 3; Planet Jazz; Todd Herbert 3	Josh Abrams 4; Tomeka Reid 3	Chris Potter 4
10 - Sun	Marion Cowings & Jon "Roches 3; Jeremy Manasia 4; Alex Stein 4	Vijay Iyer; Miya Masaoka 4	Chris Potter 4
11 - Mon	Dan Tepfer; Ari Hoenig 4; Kenny Werner 3	Uri Caine	Vanguard Jazz Orchestra
12 - Tue	Brenda Earle 4; Dmitry Baevskiy 4; Ken Fowser	Amanda Monaco 4; Scrap Relation	Fred Hersch 3
13 - Wed	Hans Glawischnig/Ben Monder; Aruan Ortiz 4; Carlos Abadie 5	Hannah Marcus ; Susan Alcorn	Fred Hersch 3
14 - Thu	Spike Wilner; James Zollar 5; Dwayne Clemons 5	Jazz Vault Project; Oded Lev-Ari 5	Fred Hersch 3
15 - Fri	Adam Birnbaum 3; Satoshi Inoue 5; Lawrence Leathers	Tomas Fujiwara 5; Wake Up	Fred Hersch 3
16 - Sat	Smalls Poetry; Terry Waldo 3; Satoshi Inoue 5; Stacy Dillard 3	Quarktett; Reut Regev Band	Fred Hersch 3
17 - Sun	Ruth Brisband & Jon Roche 3; Dave Schnitter 5; Alex Stein 4	Lori Freedman 2; Rudresh Mahanthappa 3	Fred Hersch 3
18 - Mon	Jarrett Cherner; Ari Hoenig 4; Spencer Murphy 3	Bad Touch; Katt Hernandez & Joe Morris	Vanguard Jazz Orchestra
19 - Tue	Aaron Diehl 3; Grant Stewart 4; Ken Fowser	Scott Burton 5; Matt White 8	Lee Konitz 3
20 - Wed	John Merrill; Tardo Hammer 3; Corin Stiggall 3	MazzMuse; Matt Lavelle 8	Lee Konitz 3
21 - Thu	Ehud Asherie 2; Peter Brainin 4; Dwayne Clemons 5	Marty Ehrlich 4; Keith Witty 5	Lee Konitz 3
22 - Fri	Michael Feinberg Band; Harry Allen 4; Alex Hoffman 3	Con Vivo New Jersey; Greg Ward 4	Lee Konitz 3
23 - Sat	Smalls Poetry; Roy Meriwether 3; Harry Allen 4; Eric McPherson	Bern Nix 3; Greg Davis & Ben Vida	Lee Konitz 3
24 - Sun	Marion Cowings & Jon Roche 3; Spike Wilner; Alex Stein 4	John Zorn Improv Night	Lee Konitz 3
25 - Mon	Whitney Ashe; Ari Hoenig 3; Spencer Murphy	Duck Baker Seminar	Vanguard Jazz Orchestra
26 - Tue	Tada Unno 3; Dave Gibson 4; Ken Fowser	Deanna Witkowski 4; Seth Meicht Band	Jeff "Tain" Watts 4
27 - Wed	Spike Wilner; Sean Wayland 3; Carlos Abadie 5	Jason Palmer 5; Amy Cervini 5	Jeff "Tain" Watts 4
28 - Thu	Ehud Asherie 2; John Farnsworth 5; Dwayne Clemons 5	Reed's Bass Drum; Liberty Eillman 3	Jeff "Tain" Watts 4
29 - Fri	Benny Reid 4; Walter Blanding 6; Lawrence Leathers	Chad Taylor 3; Gordon Allen 3	Jeff "Tain" Watts 4
30 - Sat	Walter Blanding 6; Stacy Dillard 3	Daydream Full Lifestyles; Sam Shalabi 3	Jeff "Tain" Watts 4
31 - Sun	Ruth Brisband & Jon Roche 3; Joe Magnarelli 4; Alex Stein 4	Audrey Chen 3; Alessandro Boseatti 3	Jeff "Tain" Watts 4

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New Jersey Performing Arts Center, 1 Center St., Newark, NJ, 07102, 973-642-8989, www.njpac.org
New School Performance Space, 55 W. 13th St., 5th Floor (betw 5th & 6th Ave.), 212-229-5896, www.newschooledu.
New School University-Tishman Auditorium, 66 W. 12th St., 1st Floor, Room 106, 212-229-5488, www.newschooledu
New York City Baha'i Center, 53 E. 11th St. (betw Broadway & University), 212-222-5159, www.bahainyc.org
Night & Day, 230 Fifth Ave., Brooklyn, NY (at President St.), 718-399-2161, www.nightanddayrestaurant.com
Night of the Cookers, 767 Fulton St., Brooklyn, NY, Tel: 718-797-1197, Fax: 718-797-0975
North Square Lounge, 103 Waverly Pl. (at MacDougal St.), 212-254-1200, www.northsquarejazz.com
Nublu, 62 Ave. C (betw 4th & 5th St.), 212-979-9925, www.nublu.net
Nuyorican Poet's Café, 236 E. 3rd St. (betw Ave. B & C), 212-505-8183, www.nuyorican.org
Oak Room at The Algonquin Hotel, 59 W. 44th St. (betw 5th and 6th Ave.), 212-840-6800, www.thealgonquin.net
Orbit, 2257 First Ave. (at 116th St.), 212-348-7818, www.orbiteastharlem.com
Orchid, 765 Sixth Ave. (betw 25th & 26th St.), 212-206-9928
O'Neals' Redbar, 50 West 65th St., Across from Lincoln Center, reservations suggested, 212-787-4663, www.onealsnyc.com
Oro Blue, 333 Hudson St. (at Charlton St.), 212-645-8004
Pace Downtown Theatre, 3 Spruce St. (betw Park Row & Gold St.), 212-346-1715
Parlor Entertainment, 555 Edgecomb Ave., 3rd Floor (betw 159 & 160 St.), 212-781-6595, www.parlorentertainment.com
Parlor Jazz, 119 Vanderbilt Ave. (betw Myrtle & Park), Brooklyn, NY, 718-855-1981, www.parlorjazz.com
Peddie School-Jazz Fridays Series, South Main St. Box A, Hightstown, NJ 08520, 609-490-7500, www.peddie.org/community/Capps/concerts.asp

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

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

RECORD STORES

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

MUSIC STORES

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

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

SCHOOLS, COLLEGES, CONSERVATORIES

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

RADIO

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

PERFORMING GROUPS

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

ADDITIONAL JAZZ RESOURCES

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

Westchester Jazz Orchestra to Perform Bossa Novas and Tangos on January 30 in Irvington

Music of South America featured by premier group

On Saturday January 30, the 16-piece Westchester Jazz Orchestra is a local orchestra will perform *From Bossa to Tango: Sounds of South America* at 8 PM at the Irvington Town Hall Theater, 85 Main Street, Irvington, NY. WBGO's Gary Walker is set to host the concert.

Long before the Bossa Nova craze of the 1960s, musicians from North and South America influenced and inspired each other. In this concert, WJO recreates well-loved bossas and sambas, while also delving into Brazilian Choro and Maxixi, Tango from Argentina and Candombe from Uruguay.

"We are excited to showcase the extraordinary music of South American composers like Astor Piazzolla from Argentina and Antonio Carlos Jobim from Brazil," explains WJO's Artistic Director Mike Holober. "Our stunning arrangements feature invigorating rhythms and beautiful settings for WJO's soloists. We will have guests – on guitar, percussion and bandoneón – who will enhance the authenticity of the evening."

WJO will close their 2009-10 season on April 10 with the world-premiere of the group's first commissioned original work, whose creation was funded with a grant from the New York State Council on the Arts.

WJO's performance season is partially funded by NYSCA, ArtsWestchester, the Aaron Copland Fund for Music and numerous individuals.

Reserved seating tickets are \$35 for adults, \$30 for seniors and only \$5 for students. Group



Westchester Jazz Orchestra

discounts are available. Tickets: www.westjazzorch.org, 914-861-9100. Irvington Theater box office, 914-591-6602. Concert snow date is Sun., Jan 31 at 3 PM. Irvington Town Hall Theater, 85 Main Street, Irvington, NY, Reserved seating, Tickets \$35 adults/\$30 seniors/\$5 students

For more information: Emily Tabin, Executive Director, 914-861-9100, westjazzorch@hotmail.com, www.westjazzorch.org

Gallagher's Steak House Has New Item on the Menu

Gallagher's Steak House, the New York City theater-district institution since 1927, has a new menu item: LIVE JAZZ featuring performances by graduates of the Empire State Youth Orchestra every Thursday, Friday and Saturday nights.

The Gallagher's jazz quartet is comprised of ESYO-schooled musicians will provide the musical entertainment from 9:00 p.m. to midnight every Thursday, Friday and Saturday evening at Gallagher's, located at 228 West 52nd Street between Broadway and Eighth Avenue. Reservations are recommended by calling 212.245.5336. Pre-performance reservations will be taken for 8:00 and 8:30 p.m., so that diners can place their orders prior to the start of the entertainment, while later seating through 11:30 p.m. will also be accepted. Gallagher's also has launched a Jazz Menu which includes Gallagher's Famous Potato Chips, Onion Soup, a choice of Beef Medallions, 8 oz. Steak, or Chicken Breast over Sautéed Spinach with House Greens and a choice of Ice Cream or New York Cheesecake for an economical \$20. There is a two-drink minimum required for those not dining. Gallagher's Steak House is located at 228 West 52nd Street between Broadway and Eighth Avenue. When: Every Thursday, Friday and Saturday, 9 p.m. through Midnight. Reservations: 212.245.5336



Louis Hayes

Credit: Eric Nemeier

Steve and Iqua Colson's early album, *Triumph!* is featured in a full page spread as part of an extraordinary collection of cover art titled "Freedom Rhythm & Sound, Revolutionary Jazz Original Cover Art 1965-83." Available now to the public, this book – published October 2009 out of London, U.K. - features some 200 album covers. The publication is enhanced by a compilation recording - "Freedom Rhythm and Sound Album:

Revolutionary Jazz and the Civil Rights Movement 1963-82" - available separately in CD or vinyl. The compilation of select tracks from a few of the albums featured in the book includes Colson original "Lateen" which is the first track from *Triumph!* <http://www.souljazzrecords.co.uk/releases/?id=17577>. The Freedom Rhythm and Sound Album includes "amazing photos relating jazz music to civil rights and the important events that shaped African-American consciousness from the 1960s onwards."

Legendary Drummer, Louis Hayes Begins Residence at FB Lounge

Continuing the FB Lounge's NEW jazz format, Sundays through Wednesdays, bringing the finest in world class jazz entertainment to East Harlem, Harlem-based jazz club entrepreneur and former Jazz Standard manager, Mark Payne's JazzPaynter Music and Mark Gurley's M&M Bookings, in association with FB Lounge, proudly announce a new "residency" every Tuesday night starting January 12th, with a mind blowing evening of jazz in its most pure form featuring the amazing talents of **Louis Hayes**. There is no introduction required for Louis Hayes. A legendary jazz drummer, for over 50 years he has been putting his unique stamp on the world of jazz drumming, one post-bop polyrhythmic beat at a time. We at FB Lounge are honored and proud to present "The Essence of Louis Hayes" with two sets at 7:30 and 9:30pm every Tuesday night beginning January 12th. Mr. Hayes will be bringing to the venue unique and amazing combinations of his various sell-out groups with many special guests including Mulgrew Miller, Curtis Fuller, Jeremy Pelt, Cynthia Scott and many others. His latest CD release, "The Time Keeper" on 18th & Vine Records has hit the charts in a big way this year and Louis is currently working a new killer follow up CD to be released in 2010. On occasions, when Mr. Louis will be on tour dates, he will present other great jazz legends' bands. We look forward, with great anticipation to these next many Tuesday nights of magical music and powerhouse performances by this truly historical and prolific living jazz legend. FB Lounge, 172 E. 106th Street (between Lexington & 3rd Avenues), New York, 212-348-3929. For more details and music calendar updates: www.fondaboricua.com



Reggie Workman

some of the today's top jazz illuminaries.

Similar in concept to the successful **Sculptured Sounds Music Festival (2007)**, **THE HAPPENING 2010** was designed to address the current of climate in Jazz, the downsizing and dwindling of opportunities. The music industry as a whole has experienced drastic changes in its business model. Instead of seeing a glass half-empty, for Jazz, Sculptured Sounds sees the glass as half-full. Reggie Workman says: "The musicians are steadfast in



Jane Ira Bloom

their mission to further this essential art form. We also know the fans are out there. Our job is making the connection. In other words, build it and they will come."

Instead of waiting for opportunities, The Happening 2010 is a function of the artists setting a new business paradigm by pooling their artistic efforts in a showcase presented simultaneously to the convention of the Association of Performing Arts Presenters in town that week.

Tickets are \$15, \$10 for seniors and students, at Saint Peters Church, 619 Lexington Ave. (@ E.54th St.), NYC 10022. For more information, see www.sculpturedsounds.com or call (212) 642-5277.

2010 NYC Winter JazzFest, January 8-9 at Multiple

The Sixth Annual 2010 New York City Winter JazzFest is to be held on January 8th and 9th 2010 in New York City at a number of venues in the West Village: (Le) Poisson Rouge, Kenny's Castaways, Zinc Bar, Sullivan Hall, and Bitter End and showcases top quality jazz and experimental music.

The Annual 2010 New York City Winter JazzFest will feature over 40 different jazz groups during the Arts Presenters (APAP) conference. Similar to past years the festival will provide an opportunity for artists to showcase in front of presenters, promoters, talent buyers, educators, musicians and avid fans. Over 5000 arts professionals will be in New York City for the annual Association of Performing Arts Presenters (APAP) conference from January 8-12. As there will be hundreds of showcases scheduled throughout the weekend around the city both at the Hilton Hotel and in alternative venues, Winter

Continued on Page 27

Reggie Workman's Sculptured Sounds Presents The Happening at Saint Peter's Church, January 8

The Happening 2010, Friday evening January 8, at Saint Peter's Church, 5th and Lexington Ave, from 5:30 until 11:00 PM, co-created by the legendary bassist, **Reggie Workman** and singer/composer, **Francina Connors**, is a no-holds barred, sound kaleidoscope of Jazz - in, out, Latin, electronic and more. The Happening features **The Jane Ira Bloom Trio** (w/Mark Helias & Bobby Previte), **Jason Kao Hwang's EDGE**, **Poet Laureate Amri Baraka**, **Will Calhoun's Native Lands Experiment**, **Bobby Sanabria's Quarteto Aché**, and **TRIO 3 - Oliver Lake, Reggie Workman and Andrew Cyrille**, and vocalist **Francina Connors** as the **opening act**.) Also featured are jazz-related exhibitors, mini-demonstrations and photographer, **Richard Conde's "Happening Now"**, "a jazz photoscape of



Bobby Sanbria

Nilson Matta Brazilian Voyage The Music of Black Orpheus

Dizzy's Club Coca-Cola,
New York City
November 3-8, 2009

By Joe Lang

An energetic and scintillating program titled *The Music of Black Orpheus* was performed by the Nilson Matta Brazilian Voyage Band for six nights in November at Dizzy's Club Coca-Cola. This film that gave this show its title, based on the play *Orfeu da Conceição* by Vinicius de Moraes, is a retelling of the Orpheus and Eurydice legend set in Brazil, and was the movie that brought what became known as *bossa nova* music to the attention of many non-Brazilians.

Bassist Matta recruited an outstanding assemblage of musicians for this engagement. Fellow Brazilians guitarist/vocalist Filo Machado, drummer Paulo Braga and percussionist Jorje Silva were joined on the bandstand by pianist Kenny Barron and flutist Anne Drummond to bring this wonderful music to life.

The music for the film was composed by Luiz Bonfá and Antonio Carlos Jobim, with lyrics for several of the songs set by de Moraes. Jobim and de Moraes also provided some music for the play on which the film was based. Music from both sources was used during this delightful evening of Brazilian sounds.

To start the set, Matta on bass and Silva on tambourine established the rhythm for "Lamento No Morro," one of the selections from the play, with Barron's adventurous pianism, and the flute trills from Drummond filling out this engaging opener. The song most associated with the film, Bonfá's "Manha de Carnival" brought to the stage Machado who added his unusual and appealing alto voice to the atmospheric version of the tune that ensued. This song enjoyed great popularity as "Day in the Life of a Fool" with English lyrics penned by Carl Sigman. "A Felicidade" has become one of Jobim's most popular songs, and the joyous rendition by Matta's band was highlighted by some scat vocalizing by Machado. "Valsa de Euridice," with words and music by de Moraes, was another of the selections written for the stage version, once again brought attention to Barron and the ethereal flute of Drummond.

Drummond's flute was featured on "Frevo de Orpheu," a lovely melody from the film. "O Nosso Amor," began with a strong bass statement from Matta, and included a superb vocal by Machado. The final song from the play was "Se Todos Fossem Iguais a Voce," a song that became popular later on, with the English lyric by Gene Lees, as "Someone to Light Up My Life." Matta wrote "Macumba" to complement the existing music from the original sources,



Nilson Matta

inspired by the "moment in the script where Orpheu has to go to a Voodoo Center to try and bring Euridice back to life." The evening closed with Bonfá's "Samba de Orpheu."

The packed house responded to each selection with enthusiasm, and by the end of the set seemed totally mesmerized by what they had just experienced. This proved to be a special evening of exciting music performed to perfection by a stellar group of musicians.

Stephanie Nakasian & Hod O'Brien Trio

The Kitano, New York City
October 2-3, 2009

By Joe Lang

When it comes to jazz vocalizing, Stephanie Nakasian is the complete package. She has a rich and supple voice, a wonderfully creative mind, a true sense of time, is equally at home with ballads or tempos that would daunt most singers, scats with the logic and imagination of a fine instrumentalist, and chooses superb songs for her performances. All of these attributes were on display during her two sets on October 3 at The Kitano.

Creating the instrumental bed for Nakasian's vocal adventures were Hod O'Brien on piano, Murray Wall on bass and Clifford Barbero on drums. They provided the opening interludes for each set, playing two boppish O'Brien originals, "Bits and Pieces" and "Portrait of Stephanie," prior to the first set, and gave a nod to the composing artistry of Ray Brown and Tadd Dameron to open the second set.

Nakasian's initial selection was "Autumn Leaves." She sang the original French lyrics slowly and convincingly before moving on to the English words, and these were swung mightily. Next up was

a lovely Gerry Mulligan ballad, "What's the Rush," associated with Judy Holliday that evolved into Nakasian's vocalese lyrics set to Clifford Brown's "Tempus Fugit," and sung at a racing tempo that had to be experienced to be believed. During the rest of the set, Nakasian gave us a taste of the blues with "Pete Kelly's Blues," and complemented that with Dave Frishberg's wry commentary about folks who are never satisfied, "You Would Rather Have the Blues." Frishberg's songwriting was also on display on "Zanzibar," a travelogue for the terminally hip. It would be hard to better the ballad singing that Nakasian put on display on "Early Autumn" and "There's No You." She ended her first set with a sprightly version of "What a Little Moonlight Can Do," a selection from her soon to be released album celebrating the 1935 Billie Holiday sessions.

"If I Ruled the World" was Nakasian's opener for the second set, and for this evening she sure did. "Temptation" was used as the basis for relating the story of how she got into the world of jazz singing in a frenetic way that I would call bio bop. Nakasian and Wall took a lush look at "Indian Summer" before the other cats joined in for an interesting reconception of the tune. Lyricist/singer Ray Hoffman was on hand to join Nakasian for a swinging reading of "I Told You I Love You, Now Get Out." Following a funky "I'm Just a Lucky So and So" and a lovely "Last Night When We Were Young," she returned to her Billie Holiday material with "Did I Remember" and "Laughing At Life." Wayne Shorter's "Footprints" provided a stark contrast to the Holiday oeuvre, and Nakasian then took it out with a jumping "Perdido."

Stephanie Nakasian and Hod O'Brien hang in Charlottesville, Virginia these days, so having them in the Apple is a rare and welcome treat. Those who caught them at The Kitano were reminded of just how lucky they were to have the opportunity to catch two truly superior jazz artists.

Mark Winkler

The Blue Note, New York City
October 25, 2009

By Joe Lang

Vocalist/lyricist Mark Winkler hails from Los Angeles, but always seems right at home on his forays to the Big Apple. His brunch gig at the Blue Note on October 25 found him facing a packed and enthusiastic house.

To support him for this appearance, he recruited Peter Brainin on reeds, John DiMartino on piano, Tim Emmons on bass and Ron Vincent on drums. Also making the scene as a special guest was his frequent collaborator, vocalist Mary Foster Conklin.

Winkler's latest CD is titled *Till I Get It Right*. He opened his first set with the title song,

and definitely got it right. Most of Winkler's programs emphasize his original tunes, but he is also adept at addressing the Great American Songbook, as he demonstrated with a medley combining a ballad reading of "I'm Old Fashioned," joined only by DiMartino, and a medium bounce take on "Love Is Here To Stay." Winkler is a great enthusiast for the songs of Bobby Troup, as demonstrated by his album *Singing Bobby Troup*, and he gave a nod toward Troup by singing the hipply witty "Hungry Man."

One of the songs from the new album that has attracted a lot of attention is his paean to Truman Capote, "Sissies," a passionate expression of his

admiration for this talented but troubled writer. Emmons and his bass provided the accompaniment for Winkler's swinging reading of Capote's lyric for the Harold Arlen melody on "A Sleepin' Bee."

It was now time for Conklin to join the fun, which she did by joining Winkler on another engaging tune from *Till I Get It Right*, "Cool." Conklin then took the solo spotlight for "The Moon, My Heartache and Me," a boozy, bluesy 3 A.M. saloon song.

Winkler has written the lyrics for *Play It Cool*, for what he calls "a film noir jazz musical". One of his favorite films of that genre is *In a Lonely Place*,

a superb movie featuring Humphrey Bogart and Gloria Grahame. He has written a lyric for a tune of the same name that with music by Marilyn Harris. It wonderfully captures the feeling and spirit of that classic film noir.

For a closer, Winkler returned to the Bobby Troup oeuvre for the catchy tune first made popular by the Page Cavanaugh Trio, "Three Bears." It was the perfect closer for a show by one of the hippest singers around today, one who captures the spirit of performers like Troup and Cavanaugh, cats who were truly cool when it was cool to be cool. ■

Venue Spotlight

Highline Ballroom

431 W 16th St.

By Gary Heimbauer

Open since April 30th of 2007, the Highline Ballroom has quickly earned a great reputation. It is no surprise, considering it's operated by the same people as the Blue Note and B.B King's—two of the most highly regarded music establishments in New York City. Highline Ballroom is located in the meat packing district on 16th Street between 9th and 10th Avenues and its name and design was inspired by the High Line Park. The historic Highline was originally constructed in the 1930s to lift dangerous freight trains off of the street, and part of it is now open as a public park. Since 1999, 'Friends of the High Line' have been raising money to conserve and further build the park and Highline Ballroom gives twenty five cents of each ticket sale to this 501(c)(3) non-profit.

The club books an eclectic array of acts that places such as Webster Hall, Irving Plaza or Bowery Ballroom wouldn't—this includes plenty of jazz, blues, folk, Indie Rock, pop, theater and much more. With a capacity of 700, they can book some very well known groups, but they manage to make it feel like you are in a very intimate environment.

Some of the jazz acts to catch in January are the McCoy Tyner Trio with Gary Bartz, Francisco Mela's Cuban Safari and the Jon Batiste band Friday the 8th; Brad Mehldau solo piano concert on Thursday the 14th; and Hiromi on Thursday the 28th.

Keeping in theme with the Highline, the club features a minimal industrial (but classy) décor, providing open sightlines of the stage no matter where you are. Comparing the club to those of comparable size and function, promoter Toffer Christensen explains, "First off, our production value is higher than the other rooms. We easily have the best lighting and we also have the biggest stage. Our PA is really excellent as well, considering it's only a couple of years old, so that is the first thing that sets it apart—the actual production value that the band gets, and the audience gets, by going to a show there." Christensen goes on to say, "Second, it's kind of a classy venue.

For all types of shows, you walk in there and it looks nice. It's clean, and people like the layout—it's more of a wide layout than long and deep, so it really feels intimate. When you add the way the room was designed with the production value, it creates a really cool experience. I also think we really do a good job with customer service. When people come to the venue, we do our best to train our employees to be nice, to be courteous, and to be accommodating, where in most comparable clubs you get that kind of 'f%*k you' rock mentality, 'because we're cool and we can do whatever we want. We aren't gonna try to take care of you, so just hope the show's good.'" In my handful of times visiting the club, and in the experiences of friends of mine, the bouncers have been somewhat rude and unfriendly, but the bartenders and wait staff have been excellent each time.

What is perhaps most impressive about the Highline Ballroom is their ability to change the layout in a flash. I have seen the club in three incarnations. The first, which is for the louder and more aggressive acts, is a basic general admission style setting where the floor is completely open. However, there is always an open kitchen, and to the left and right of the stage, are two raised dining areas that fit about thirty five people each. Directly behind these, to the left and right side of the back of the room are fully stocked bars offering bottled beer, wine and liquor at your regular expensive New York City prices (six to twelve dollars a drink, depending on what you get).

The second setting is the "Dance Floor" style layout. A circular leather couch goes around the main floor leaving about a 45 foot circumference space for standing or dancing. Tables are put out along these giant couches and food and drink can be brought to them.

The third setting is a full-on restaurant. This was the case for the recent Melody Gardot show and most other 'listening music' affairs. The majority of the floor is filled with tables, and there is some space in the back and along the bar for standing. Tables



have a ten to fifteen dollar minimum in addition to the admission price.

The club also features an upstairs balcony area with its own bar and bathrooms. There are two rows of tables on the balcony which runs along the back and right side of the club, offering a bird's-eye view of the music.

The menu is exciting, versatile, and the stuff tastes as good as it sounds. You can spend as little as five dollars in the "small bites" portion of the menu, or as much as thirty on a steak entrée. In the appetizer menu you'll find vegetable tempura with chili lime dipping sauce, vegetable spring rolls, Mahogany glazed lollipop chicken wings with spicy peanut cabbage slaw, rock shrimp cocktail, and various salads.

The five dollar "Small Bites" menu includes wasabi peas, spring rolls, fried risotto ball, chips and salsa, spicy candied almonds, marinated mushrooms, mixed California olives, truffle buttered popcorn, assorted cheese plate, fried cheese sticks, spicy grilled shrimp (perfection!), sautéed chorizo, coconut shrimp, chicken taco, cod fritter and meatballs.

In the entrée section you'll find Kobe skirt steak with creamy Yukon potato puree, snow peas and pea sprouts; fettuccini with grilled shrimp, mushrooms and tomato; Black Angus filet mignon with forest mushrooms and wild onions; New York strip steak with braised potato and glazed shallots; Highline mini Kobe burgers; mini vegan veggie burgers; grilled baby chicken with smoked peppers, basmati rice and coconut curry broth; seared wild salmon with green zucchini, yellow squash and tomato caper sauce; fish and chips with tarragon caper sauce; and three cheese grilled sandwich with tomato soup.

As you can see, even if the music is not doing it for you, the menu will!

For more information about the club, visit www.highlineballroom.com. ■

Vocal Perspectives Continued from Page 89

Personally if I had a choice of listening to Ella Fitzgerald sing How High The Moon or an Ella impersonator, let it suffice to say, there would be no contest. Does that mean singers shouldn't learn from Ella...absolutely not, and quite the contrary. There is a need to carry on her legacy for future Ella's to come. Just as there is a need to carry on the legacy of singers like Jeanne Lee and to give equal time at the very least to the avant-garde singer. It is also important to contrast and compare them. To see how they are interdependent and to give creative license to future jazz singers who are in the stages of developing their instrument and finding their voices for the advancement of the music.

I remember when I first came to New York 17 years ago and learned about the "blowin'" sessions for musicians only and the other sessions that were singer friendly and never the twains to meet. I was really surprised and dismayed to see that singers were viewed as separate from musicians seeing as how the voice is the first instrument upon which all other instruments were patterned. It would almost be comical if it wasn't so tragically true that these kinds of sessions still exist as does the mindset that would differentiate and segregate singers from the players

and more importantly the avant-garde singers who wouldn't even be tolerated in any main stream situation much less understood. However, that was just the tip of the iceberg as I was soon to discover that the politics behind that exclusionary thinking, also crossed over into the music itself and ran so deeply as to perpetuate discrimination between the various genres of jazz as well, in order to maintain a sense of superiority, ownership and control over the ever diminishing market of jazz music.

While there have certainly been some important strides made over the recent years, I'm referring to Ornette Coleman's life time achievement award at the 2007 Grammy Award pre-telecast ceremony, many of those in attendance by their own admission, didn't even know who he was and it is mind boggling that we have come so far in the music and are still up against the wall of discrimination, confusion, and controversy when it comes to the avant-garde.

If it wasn't for the fact that it is so pervasive in the business today and so instrumental in determining the success or failure of a creative artist it would just simply be pathetic. But when it fails to tell the whole truth about the music itself, by excluding the singers who are very much a part of the history and the advancement of jazz music then it is flat out

wrong. The fact that there are divisive political issues within the jazz industry itself that negatively impacts the future and the development of the music is what is at the core of the many problems plaguing jazz today and why it is fighting to stay alive. Think about it. We are still not there and it's 2009. It won't even begin to right itself until avant-garde music gets prime time status in the media and the genius musicians and singers who created it are acknowledged for their immeasurable contribution to the advancement of jazz.

Arts for Art, INC (AFA) and The Local 269 have started a Vocal Series called The Evolving Voice. The series aims to put left-of-center vocal music on the map and intends to showcase creative and conceptual vocalists performing original and improvised music including standards with a twist. The weekly series takes place on Tuesdays at the Local 269 and features two vocalists per night, performing one set each. This series is the brainchild of dancer Patricia Parker, whose tireless advocacy for avant-garde music also produced the nonprofit arts organization Arts For Art (www.artsforart.org) which in turn spawned the annual Vision Festival (www.visionfestival.org). ■

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sion. The next chorus play the same interval, using the same two chord tones, but play from the 7th to the 5th.

Proceed by playing each of the ascending and descending choices for each chord degree (a total of seven chord degree choices ascending and the same seven descending.

After going through these permutations, consider altering the rhythms.

Eventually you want to be able to assimilate playing any interval, beginning on any chord or scale degree, using any single rhythm or combination of rhythms.

Once you reach the point where you are com-

fortable using the intervals and the rhythms in the aforementioned ways, you may be able to begin the first chorus or two of your solo, using merely the motivic ideas you create with these intervallic and rhythmic combinations. This can be a way to start your solo simply, use space, create anticipation, and then build into more elaborate ideas for an extended solo. ■

Chords Continued from Page 86

Ab, A, Bb, B, C)

Half steps descending (C, B, Bb, A, Ab, G, Gb, F, E, Eb, D, Db, C)

Whole steps ascending (C, D, E, F#, Ab, Bb then Db, Eb, F, G, A, B)

Whole steps descending (C, Bb, Ab, Gb, E, D, C then B, A, G, F, Eb, Db)

Minor 3rds Ascending (C, Eb, Gb, A then C#, E, G, Bb then D, F, Ab, B)

Minor 3rds Descending (C, A, F#, Eb then C#, Bb, G, E then D, B, Ab, F)

Major 3rds Ascending (C, E, Ab then Db, F, A then D, F#, Bb the Eb, G, B)

Major 3rds Descending (C, Ab, E then Db, A, F then D, Bb, Gb)

Cycle of Fourths (C, F, Bb, Eb, Ab, Db, Gb, B, E, A, D, G)

Cycle of Fifths (C, G, D, A, E, B, Gb, Db, Ab, Eb, Bb, F)

Tri-tones (C to F#, B to F, Bb to E, A to Eb, Ab to D, G to Db)

Needless to say that practicing each of these chord types, in all inversions, through all 12 keys, in all permutations is a valuable technical workout. More importantly is the ability to apply these con-

cepts within the frame work of songs.

Select a harmonically rich jazz or standard song such as Jerome Kern's "All The Things You Are," Charlie Parker's "Confirmation," "Moose The Mooch" ("I Got Rhythm" changes), John Coltrane's "Giant Steps" or "Moment's Notice." Then select one of the permutations and play through one of the aforementioned songs (or any other songs of your choice) interpreting each chord change by playing its notes in the sequence of the selected permutation.

Quick review for practicing permutations of chord arpeggios

Select the **inversion** of the chord (Root positions, first inversion, second inversion or third inversion) that you want to work with. (*See the box entitled Definition of Chord Inversions for additional information.*)

Select one of the 6 **permutations** (that exist for each inversion in closed position) that you want to apply

Select the **chord type** that you want to use (Major 7th, minor 7th, Dominant 7th, etc.)

Select the **sequence** in which you will practice the chord arpeggio permutation in all 12 keys. Will you move chromatically (ascending or descending), in whole steps, through the cycle of fourths?

Begin practicing slowly. Aim for clear articulation of each note. If you're playing these arpeggios as eighth note lines, play the eighth notes straight (as opposed to bouncing or broken triplets) and accent the "an" (or the offbeat) of each beat. This simple accenting pattern, while playing the eighth notes straight, will help you develop dynamics within the line, and give the line a forward surge.

Practice in open position to further expand your understanding

After you have practiced all of these permutations over each of the chord types in each of their inversions in all 12 keys in closed position (meaning within the range of one octave), then begin working through these as open position chords (that is, chords whose range is larger than one octave).

Definitions of Chord Positions and Inversions

Root position means that the root is the bottom or bass note.

First inversion means that the 3rd of the chord is the bottom or bass note.

Second inversion means that the 5th of the chord is the bottom or bass note.

Third inversion means that the 7th of the chord is the bottom or bass note ■

Ted Nash Continued from Page 12

JJ: The energy that you created with your chart was simply addressing the difference. It was just a comment that you are not going to get the same thing.

TN: Right it was just a little gem of wisdom that I sat and thought about. But I tell you something, the

Emilio Solla Continued from Page 90

ES: Peace of mind, what is that?? [laughs] I am not a pro-angst artist, not at all. I try to take free time and get out of the city with my partner, she is the best thing that could have ever happened to me, I suspect more important than music itself.

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

ES: Let me transcribe part of the liner notes of my new work, *Bien Sur!*
“... the belief that real, profound music might not make the world a better place for itself, but may certainly push some souls towards a more sensitive way of life. It is not that our work can be at all compared to a teacher that spends 40 years schooling poor children in the Brazilian jungle, or a doctor dealing with daily starvation somewhere in Africa - these guys play the most beautiful music in the world. But the crisis this planet is dealing with is not at all economical: it is deeply spiritual, the economy being only

Daniel Smith Continued from Page 95

times harder to execute, whether the melody itself or in the case of improvisation, near impossible in theory. I played all the woodwinds over the years and actually have a degree on flute, so I know what is involved. Most people would never know this, and those who play woodwind instruments will immediately realize what the problems are to successfully

Chris Potter Continued from Page 96

readers?

CP: If I could communicate things in words maybe

older I get, the less I really care about what people think. People don't have to like my music. I want people to enjoy it. I just don't care as much whether somebody liked what I did at a particular moment or if they like what I'm doing, I feel that at least I am honest and I play what I feel and I am following my instinct. It is kind of good as I get older to have that

a reflection of the greed, the lack of brotherhood and the loss of essential values mankind is going through. And certainly ignorance, consumerism, the cynic TV and the shitty music that contributes to the world deafness, will not help. So here we humbly put our very small grain of sand, singing as naked, as fragile and deeply as we can.”

JJ: What is the greatest compliment that you can receive as a musician?

ES: I was touring in Sweden with my Barcelona based band, Afines. We got to a small town for a gig. The piano was bad, the drum set terrible, we were tired... but somehow, we got on stage, and played one of the best concerts we had ever played together, there was something about the place, the people were so silent, so close to us and so much into the music...When we finished, an old woman came to me, held my hand... her eyes were full of tears, she stammered something in Swedish that of course I didn't get, but we didn't need any talking. I had been in the same place that she

perform jazz on a bassoon. It is not the use of air but rather the complicated finger patterns involved. For instance, on a saxophone you press an octave key to jump the octave, on the clarinet a register key will move you up twelve tones but with the same finger patterns after doing this, for many notes on the flute, you move up an octave with the use of the lip while the fingers remain somewhat the same, etc. But on a

I wouldn't have to play music. Music for me seems to just get more and more exciting, more and more vivid. The more I learn about it, the deeper I go into it, the more levels I see there are. I'm hoping that that

security and that feeling. I think it make me feel a little more relaxed.

xxx

Read the full interview in an upcoming edition of *Jazz Inside Magazine* available for sale at retailers nationwide and by subscription. To subscribe: www.jazzinsidemagazine.com, 215-887-8880. ■

had been during that hour, surrounded by the beauty of the music. So I started crying too, and we just held hands for like a minute or so, then I hugged her, and she left. I will treasure that moment for all my life. I don't play for the musicians that come to “check you out” and see if they know one more voicing or scale than you, and then address you with the “sounded great, man” that so many times they don't mean. I play and would live 20 times to play for that woman and all the people that listen with their heart.

JJ: What is the most rewarding facet of your life as an artist?

ES: The joy of finding a new music and be able to write it down and orchestrate it and play it. What a magical thing, isn't it? There was nothing there before, and now there is a new music that you are going to tell to somebody, to share! What a marvelous job, how lucky we are! ■

bassoon, one has to completely rearrange the fingers, and often in both hands, when changing registers, especially in the third top register. As with a violin, the bassoon is a ‘ten year instrument’ to master, while other woodwinds can be mastered in much less time. This, in my opinion, explains why until now we have not seen too many attempts at introducing the bassoon into jazz. ■

continues for the rest of my life. That makes me look forward to any situation. So, I'm looking forward to that week at the Vanguard as a way for me to grow for one thing. ■

HOW TO SELECT A MUSIC MANAGER/CONSULTANT

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www.HowToSelectAMusicManager.com

Sonny Rollins

By Eric Nemeyer

Ji: Sonny, thanks in advance for taking the time to participate in this interview and share your thoughts. I've been a fan since the first time I saw you play, when I was 17 at the Village Vanguard, years ago. A friend and I drove up from Philly and we stayed for all three sets – worried that our folks would be concerned and ask “where have you been till five in the morning?”

SR: [laughs]

Ji: You were playing with Al Dailey on piano and Larry Ridley on bass and I think it was David Lee on drums. Around 2:00 in the morning Philly Joe Jones came in and either sat in, I can't remember.

SR: Right, wow.

Ji: So those are my earliest memories. You had just released *Next Album* on Milestone Records, after a several year hiatus.

SR: Right, right. That's great. Well thank you very much for that.

Ji: I have a bunch of questions. I'm not going to ask you about “The Bridge” and the cliché ... instead, as a musician myself, I want to avoid clichés and try to have the conversation reflect the impromptu nature of this music we try to create.

SR: [laughs] Okay.

Ji: First off how do you maintain your youthful enthusiasm? You are going to be 80 and as far as I'm concerned you're still 40.

SR: [laughs] Well, my enthusiasm I am very fortunate to come by. Well let's see, how do I maintain it? I still feel I have a lot more to accomplish so I practice regularly. Practice every day, and still striving for something - so I guess that's part of it. I still have the music still. It gives me the same kick it did when I first heard it when I was a little child. So I'm just fortunate to have this great love of music and I enjoy being a performing musician and everything so I just have it. I don't know, where it comes from, I don't know. [laughs] That's like asking me, “Well where do you go after you die?” or “Where did you come from before you were born?” I don't know where we came from besides our parents. But you know, the bigger questions - I don't know. It is just something I consider myself very fortunate to still have - that enthusiasm.

Ji: One of the concepts I find intriguing is Wayne Dyer's perspective in *The Power of Intention*. He references how there are no beginnings and there are no endings. Our lives are these mere parentheses in eternity. We came from some place and this is just some place in that infinite journey - no beginnings or endings.



Credit: Eric Nemeyer

“...my hiring and firing was sort of a part of what I was known for at that time. I had a whole lot of guys who came down and worked one night - this kind of stuff. I mean, sometimes I felt like one set was enough really. [laughs] I was looking for musicians that could accompany me and inspire me.”

SR: Sure. There is no doubt about it. And so I don't know. It is probably wherever that source is - is where I've been blessed with this mild talent that I had. But I still love it, you know.

Ji: Wait a minute. You said mild talent. So, you embody this humility about yourself and about this music. Playing, practicing, studying, and creating this music is a lifelong pursuit. The more I learn the more I feel like I don't know. How have you avoided the tyranny of the go or otherwise overcome it over the years?

SR: Well there have been times that I've suffered from too much ego - thankfully, not too many times. So, you know, it is just a matter of maturity, and so on and so forth. But you know, as you stick around a while, you realize how little we know, as you said.

Ji: My grandfather used to tell me, “The young man *thinks* the old man is a fool. And the old man *knows* that the young man is a fool.” So I was fortunate to have some good, I call it a fault of my quality upbringing.

SR: [laughs heartily] That's a good one. [laughs]

www.sonnyrollins.com



“...there have been times that I've suffered from too much ego - thankfully, not too many times. So, you know, it is just a matter of maturity... But you know, as you stick around a while, you realize how little we know...”

JJ: We touched momentarily on the spiritual nature of what we're all about. I sense that for you there was a growing spiritual awareness, or interest, that began to drive your life and music, maybe in the 60's. Could you talk a little bit about that?

SR: Well, I have just participated in a book about yoga. There is a lady that is writing a book on yoga and she has several subjects in the book and I'm one of the subjects. So I find it a big experience because I never really put everything down in one piece. But, in that I was recanting how I had early experiences with the unknown that sort of bolstered my deep beliefs in existence that it was something else involved besides just the usual material stuff that we do. So anyway, I'm glad I did that. If this book never comes out I'm going to use that segment that I wrote about myself as a springboard to write about it myself later. But yeah, I've been involved from a child. I've felt I had a guardian angel. I think that's how my grandmother used to describe it to me, my guardian angel.

JJ: Is that something you felt or actually could see?

SR: No, I couldn't see it. No. No, no - never seen. You know, it is just good enough. I certainly felt it, definitely. I've had some experiences which I recanted. I think I might have told her several times I had experiences where I really did something outrageous

and then I had to pray hard. And my prayers were answered. So I began to feel a kinship with my guardian angel, a relationship with my guardian angel. You know, that's more or less been with me all my life.

JJ: I've been listening recently to Eckhart Tolle's *The Power of Now*. He talks about how he believes that most people in this world are simply unconscious, or not conscious, and that it takes that being in-the-moment to tap into that. Given your perception of your guardian angel, you obviously had a certain attenuated sensitivity, early on, to be picking up on those energies and frequencies.

SR: Right. Helping me through life. Sure. Well I also believe in after lives and all this stuff. Some of us are just born at different places. We have experienced some of these things. So when we are born in this life we are a little more into guardian angels than some of the others. Some people, if they don't get it now they'll have to get it next time around. However, the plan works, I don't know. I think that for some of us our past lives prepared us for this life. They do that and they've got to come back and get it right. You have got to play it correctly the second time. And that's what makes existences - because life is so short. So there must be a reason for it. I mean, at least we have to try and find a reason for it. That makes a lot of sense to me - that it's about trying to improve yourself as a human soul and so forth. So I do believe in the after life and so on.

JJ: It's a constant struggle to working on oneself all the time. Could you talk about the 60's? I had read that times were tough for you then, maybe mid - early 60's. Could you share what ideas or motivation, or who it was, or more than one person that inspired you to stay on the path, continue and realize you are just three feet from gold, or just at the mine yourself?

SR: In the 60's you say?

JJ: Yeah.

SR: Well, I could say that about my life in the 50's and the 40's and the 70's and the 80's, 90's.

JJ: I guess different challenges and trials and tribulations.

SR: Always something. There are always these trials, tribulations. Sure.

JJ: If in the 60's those trials and tribulations were related to either financial issues and or of course, civil rights issues, how was it different in the 80's and 90's?

SR: Well, there are always battles. I think as Lester Young said, "As long as we're alive we are going to pay dues." And I sure I went through stuff in the 60's. But I go through stuff everyday. I go through stuff when I wake up. I have to try to make sure that I eat correctly, that I do the other things I might need to do that since I know the difference between right and wrong, a great deal of a difference between right and

wrong and we are living in this world where it is so easy to do wrong. There is wrong all around you - so you face that everyday. I face that everyday. You might have some other things in mind that happened when we were in the 60's but as I said ... was it Jules Feiffer who wrote "*Little Murders*"? There is always some little battle that we are fighting all the time.

JJ: If this applies, how have other art forms inspired or influenced your music? Paintings or sculpture?

SR: I love art. If I go to a museum I come out tremendously and deeply inspired. And of course, it transforms my life. So going to a museum I am inspired. And I don't I know some artists, but I mean just seeing a beautiful depiction is very inspiring. And I'm sure that comes out in various ways.

JJ: Could you talk a little bit about some of the artists you worked with earlier on who made a significant impact on your growth or your character or your artistry? For example, Dizzy Gillespie?

SR: Well Dizzy Gillespie ... I was coming of age in my musical career just about the time the be-bop revolution was breaking. So Dizzy Gillespie was a real seminal figure. My buddy was a trumpet player, so he of course loved him. We all did. He was sort of the guy that personified the guy for the style. Dizzy was a very great musician. You know, I got to know him somewhat more in later years. Of course, I worked with him a little and everything. My real figure, my hero who was a bridge between the styles was Coleman Hawkins. Dizzy Gillespie played with Coleman Hawkins. Monk played with Coleman Hawkins. I heard all those guys by listening to Coleman Hawkins. I heard Dizzy on a record by Coleman Hawkins, "Disorder At The Border." That was sort of my bridge. Coleman Hawkins was my bridge.

JJ: Do you remember any, if there were any words of wisdom or suggestions he gave you when you working with him?

SR: Dizzy?

JJ: Either Dizzy or Coleman Hawkins.

SR: Well not so much specific words. I'm not present on the jazz scene but when I was coming up it was all a matter of meritocracy. If you were able to be there, and stand up, and still be there in the jam session if you weren't booed off of the stand, or just some musicians making things happen so you wouldn't be there... That's just the way it was. So I didn't really get any. I kind of creeped in to understand it, and a couple of people were able to say, "Oh yeah, there is this new young guy uptown who can play. So I got onto the scene. None of these guys gave me too many words of wisdom I don't think. It was all sort of unspoken - you know, encouragement.

JJ: Sure. You could feel it. It was intuitive, just by the way people would treat you and be around you.

SR: Yeah, yeah. It was great being around these guys and although I sought a lot of, not encouragement, but to be around them. I remember as a boy coming up I used to love the drummer Denzil Best. Denzil Best was playing with Coleman Hawkins. A friend of his knew somebody in my family. So anyway I find out he was living all that far from me anyway. So just because I wanted to find out about Coleman Hawkins, and wanted to find out how all this stuff worked, I used to ring Denzil Best's door bell. It was when the guy was sleeping in the day time, after working downtown all night. So I was a real pest because I wanted to know – and I did that. I remember I did that too with

I liked what he was doing. He was a little different than Dizzy and Fats Navarro and Kenny Dorham. I think Miles' idol was Freddie Webster. And you can hear a lot of that in Miles' playing - Freddie Webster. But I sort of like that real introspective side of Miles' playing.

JI: Yeah, I do too. His use of space and not filling every moment up.

SR: Right. Right. And the other guys - Dizzy and all those guys - filling up everything so to speak. Right?

JI: Yeah.

SR: Yeah, you're a musician. Sometimes I forget who I'm talking to. You are a musician. You understand what I'm talking about. So anyway, I met Miles by opening for Miles' group. I had been playing Minton's up in Harlem. The guy that was putting on jam sessions at the 845 Club in the Bronx and he heard me. He said, "Oh son, come up here and you can open up for the All Stars." The All Star Group included Miles Davis. That's the first time Miles heard me. I was playing a trio by the way.

JI: Without piano.

SR: No strangely enough I had a piano. I think it was piano, saxophone and something else. But it was a trio - a piano trio ... so to confuse matters a little more. Anyway, Miles heard me, said, "Come on man, join my band." He liked me. So that's when I started. The relationship began. I started playing with Miles over the years. And we became friends and everything. But I really like his musical sensibility.

JI: One of my heroes is Thad Jones and I know he doesn't get as much notoriety as a lot of other people but I have to say I always of course when he had the big band I ran out and bought all the scores and studied all the voicings and everything. What I like about Thad is how connected his composing was, in terms of vocabulary, with his playing. What really struck me though is how unpredictable his playing was. He was not as pattern player, but totally spontaneous, with an angular rhythmic approach. Can you talk a little

"But I go through stuff everyday... was it Jules Feiffer who wrote "Little Murders"?" There is always some little battle that we are fighting all the time."

Eddie "Lockjaw" Davis. He lived up in the Bronx. I remember I used to go up there ring his bell. I probably had my horn with me.

JI: Enthusiastic kid.

SR: Right. Yeah. I was enthusiastic and I'm happy to say that I stuck with music. If I was a pest now there is a reason why the heavens have forgiven me I guess for being a pest.

JI: Rewarded you.

SR: Rewarded me, yeah.

JI: How about any a couple of your perspectives about Miles?

SR: Well Miles is really a great guy. Miles and I had a great relationship. Miles was a great idol of my friend, the trumpeter boy we had our band together. When Miles came on the scene he really liked Miles' style.

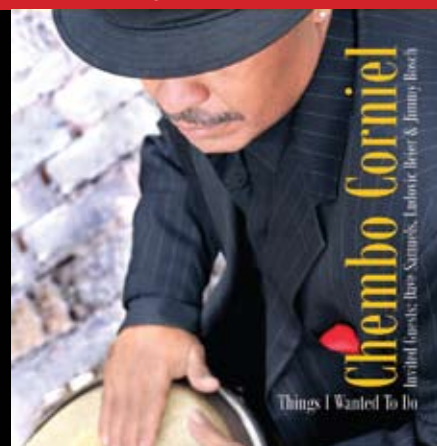
"just because I wanted to find out about Coleman Hawkins ... I used to ring Denzil Best's door bell. It was when the guy was sleeping in the day time, after working downtown all night. So I was a real pest because I wanted to know ... I probably had my horn with me."

And of course I did too. We were just getting to listen to all these songs "Billie's Bounce" and all of this stuff that they were doing. As I began to mature more, I began to really like Miles even more. I liked his approach better than any of the others. Not the approach, I liked his sensitivity - or I don't know the word, but

bit about your association with Thad and when you worked with him?

SR: Well I never really played with Thad a lot. I played on a lot of jam sessions. I played on a jam session in Chicago and probably some other places. But yes, I

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like Thad. Unfortunately I'm not as familiar with Thad's playing and writing as I should be. But I think you are more than I am. But I certainly am a big fan of his and you know, appreciate his playing a lot.

JJ: When a moment ago I made the presumption that the trio you were discussing that you played was without piano, that is because, of course, your well-known "A Night at the Village Vanguard" was a piano-less trio - with saxophone, bass and drums. Could you talk a little bit about your interest in playing with that instrumentation, without piano?

SR: Well, from the time I got my first saxophone, I would go in my mother's room there and shut the door. She was in the last room in the house. You couldn't hear me as well - sort of the back room there, or the front room actually. So I would go up there so I wouldn't be disturbing people. I might be playing all day and I sort of get into my reverie. And I've always been like that. I've been able to just play and you know, alone. And it's I think that carries over into the fact that I'm comfortable playing without a prominent chordal instrument. I've always been sort of a stream of consciousness player really.

JJ: So to avoid the chord instrument directing and creating any strictures or structures harmonically, that might impose themselves on yourself.

SR: Precisely. Precisely.



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Photo credit: James Harger

JJ: Sonny, when you did the recording at the Vanguard, in the afternoon you used Pete LaRoca on drums and in the evening you used Elvin Jones.

What difference did you discern that prompted you to make that change?

SR: Well at the time that I did that record I was going through a lot of musicians trying to find the correct accompanying musicians for me. So my hiring and firing was sort of a part of what I was known for at that time. I had a whole lot of guys who came down and worked one night - this kind of stuff. I mean, sometimes I felt like one set was enough really. [laughs] I was looking for musicians that could accompany me and inspire me. So I liked Pete LaRoca, and this boy I had, Donald Bailey, and then of course, I played with Wilbur [Ware on bass]. I knew Wilbur and Elvin. I think I had met Elvin. I don't think I had ever played together, not sure. Somebody was asking me that recently. I'm not sure we ever played together before that Vanguard record. But we knew each other. And you know, we all knew the same people and everything. So I think we might have played together. I think this person told me that that was the case - that we had never played together. At any rate, these guys were available, and I took them to try to see if it would release some more creative energy from me. When you are playing in a trio, and I'm doing what I'm doing, I need people that are really grounded and secure in their own work - so that everybody is playing a big part.

JJ: The whole is greater than the sum of the parts - so you can have that dialogue that you might be looking for.

SR: Right, sure. There has got to be something else happening and so I was happy to have these other guys, these two groups.

JJ: In mentioning that you would go through musicians, and hire and fire, that sort of thing, and see if they would provide you with that inspiration or matching energy - if that has changed over the years could you talk a little bit about how? What are some of your criteria more recently upon which you have selected musicians to play in your group?

SR: Well I mean that hasn't really changed. What has changed is that I'm not a younger artist that's always going around, like in those days, going from club to club. Everyone knew everybody, playing a jam session. That has changed so that the ability to hear people that just come to town and all of that - that may have changed a little bit. But as far as what I'm looking for - I'm still looking for people that can inspire me. It's harder now to maintain a band - to get people on a more steady basis. As I said I can't do things liked I used to do - hire and fire everyday. You have to get some kind of stability in the musicians that you work with. So that plays a part too. It would be different from those days. But I try to get musicians who can not impede me in any way.

JJ: Do you compose on a regular basis?

SR: I practice everyday and practicing is composing and composing is practicing. People ask me. "Oh, you practice everyday?" I don't have a set time. I don't say okay I'm going to do 20 minutes on this and 20 minutes on improvising. I know what I need to do. I work on things as they come to my mind - so there is nothing forced. The act of playing is still like a joyful ride through the heavens for me. That its always its all good all the time. But I try to if I'm working on something I try to do some I try to include some rudimentary stuff in everyday that I practice. And the other things if I know I need to work on something, I try to get it in. But I have no set times - well I'm going to do this now, I'm going to compose. As far as composing is concerned, I can compose by sitting down and making myself come up with things. But I don't. I'm not primarily a composer. So I spare myself the torture. I don't do that. But I compose by if I hear something that I really like. If something comes into my mind, I always keep manuscript with me so I can write it down. Then I try to put it together. I see the germ of something being possible to be created. I try to do it that way. I try to do it more. I have made deadlines where I had to in the past where I've had to put together some music.

JJ: I've heard that of your being critical of your work sometimes. What sort of things lead you to the point of being very critical of your work?

SR: Well you know, I generally feel very critical of my work. For instance, I just did an eight city concert tour in Europe. I hate to give you a percentage of how many concerts I consider successful. But even with the ones that are successful, there is always something that - well I shouldn't say that. When things are happening, I can accept the whole concert without too many conventions. But recently my age has been getting to my chops sometimes, and I'm missing stuff. It's the reason I was missing a lot of stuff. I said what the heck is this? I know how to play this - rudimentary stuff. Plus, I'm a little tired. I had a very hard European tour and I'm sort of just recuperating from that now. I had to play in Washington and last week, and for Pete Seeger in Tarrytown. But usually the thing is I've become professional enough that I can not feel suicidal after a concert.

JJ: Aligning with your perspective about self-criticism is a quote by Bertrand Russell who said, "The trouble with this world is that the foolish are cocksure and the intelligent are all full of doubt."

SR: Wow, yeah! That's a nice quote.

JJ: Perhaps you could share a little bit about what you've discovered about human nature from your observations all these years on or off the stage?

SR: Human nature? Well, I'm very reluctant to talk about human nature because I don't want to be critical of other people because, I mean, it's about being

Continued on Page 14



Jazz Inside Magazine

2010 Photo Calendar

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Ahmad Jamal



Joe Lovano

Credit: Eric Nemeyer



Sonny Rollins

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
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“Men occasionally stumble over the truth, but most of them pick themselves up and hurry off as if nothing ever happened.” — *Winston Churchill*
“In times of change learners inherit the earth; while the learned find themselves beautifully equipped to deal with a world that no longer exists.” - *Eric Hoffer*



SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>1</p> <p>"The more intensely we feel about an idea or a goal, the more assuredly the idea, buried deep in our subconscious, will direct us along the path to its fulfillment." - Earl Nightengale</p>	2	3	4	5	6	
7	8	9	10	11	12	13
14	15	16	17	18	<p>19</p> <p>Ad Deadline For the March Issue Jazz Inside Magazine Monthly Call to Reserve 215-887-8880</p>	20
21	22	23	24	25	26	27
28	<p>"Nothing in this world can take the place of persistence. Talent will not; nothing is more common than unsuccessful people with talent. Genius will not; unrewarded genius is almost a proverb. Education will not; the world is full of educated derelicts. Persistence and determination alone are omnipotent. The slogan press on has solved and always will solve the problems of the human race" - Calvin Coolidge</p>					



Nancy Wilson

MARCH 2010

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>1</p> <p>"He that is conscious of guilt cannot bear the innocence of others, so they will try to reduce all others to their own level." - Charles James Fox</p>	2	3	4	5	6	
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14	15	16	17	18	19	20
21	<p>22</p> <p>Ad Deadline For the April Issue Jazz Inside Magazine Monthly Call to Reserve 215-887-8880</p>	23	24	25	26	27
28	29	30	31	<p>"Be careful of your thoughts, your thoughts become words. Be careful of your words, your words become actions. Be careful of your actions, your actions become habits. Be careful of your habits, your habits become character. Be careful of your character, it becomes your destiny."</p>		



Pat Metheny

Credit: Ken Weiss



John Scofield

Credit: Eric Nemeyer

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>“Keep away from people who try to belittle your ambitions. Small people always do that, but the really great make you feel that you, too, can become great.” - Mark Twain</p>						
4	5	6	7	8	9	10
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18	19	20	21	22	23 Ad Deadline For the May Issue Jazz Inside Magazine Monthly Call to Reserve 215-887-8880	24
25	26	27	28	29	30	“Those men who failed never realized how close to success they were when they gave up.” — <i>Thomas Edison</i>



Sonny Fortune

Credit: Eric Nemeyer



Benny Golson

Credit: Ken Weiss

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>“Conventional people are roused to fury by departures from convention, largely because they regard such departures as a criticism of themselves.” - Bertrand Russell</p> <p>“Time makes heroes but dissolves celebrities.” - Dan Boorstin, Past Librarian of Congress</p>						
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<p>Ad Deadline For the June Issue Jazz Inside Magazine Monthly Call to Reserve 215-887-8880</p>						



Valery Ponomarev

Credit: Eric Nemeyer

JUNE 2010

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	1 "The supreme quality for leadership is unquestionably integrity. Without it, no real success is possible, no matter whether it is on a section gang, a football field, in an army, or in an office." - <i>Dwight Eisenhower,</i> <i>34th President of the United States</i>	2	3	4	5	
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20	21 Ad Deadline For the July Issue Jazz Inside Magazine Monthly Call to Reserve 215-887-8880	22	23	24	25	26
27	28	29	30	"Someone who thinks the world is always cheating him is right. He is missing that wonderful feeling of trust in someone or something." - <i>Eric Hoffer</i>		



Toots Thielemans

Paquito D'Rivera

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>“The traveler that resolutely follows a rough and winding path will sooner reach the end of his journey than he that is always changing his direction, and wastes the hour of daylight in looking for smoother ground and shorter passages.” - Samuel Johnson</p>						
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<p>Ad Deadline For the August Issue Jazz Inside Magazine Monthly Call to Reserve 215-887-8880</p>						
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Lynne Arriale

Credit: Eric Nemejyer



Ron Carter

Credit: Ken Weiss

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1 "Patience and fortitude conquer all things." - Ralph Waldo Emerson	2	3	4	5	6	7
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22	23 Ad Deadline For the September Issue Jazz Inside Magazine Monthly Call to Reserve 215-887-8880	24	25	26	27	28
29	30	31	<p>"Nearly all men can stand adversity, but if you want to test a man's character, give him power." - Abraham Lincoln</p> <p>"It is the highest form of self-respect to admit our errors and mistakes and make amends for them. To make a mistake is only an error in judgment, but to adhere to it when it is discovered shows infirmity of character." ~Dale E. Turner</p>			



L-R: Kiyoshi Kitagawa, Kenny Barron, Ben Riley, Wayne Escofferey

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		<p>"If we are to ask for the gift of creative thought to be given to us, we need to examine the nature of our desire. The belief is that with enlightenment comes responsibility." - Tibetan Buddhist Chogyo Trungpa Rinpoche</p>	1	2	3	4
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19	20	21	22	23	24	25
26	27	28	29	30	<p>"Honesty is more than just 'not lying;' it's 'not withholding relevant information.'" - Peggy Vaughan</p>	



Roy Haynes

Credit: Ken Weiss



McCoy Tyner

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“Integrity is not a conditional word. It doesn't blow in the wind or change with the weather. It is your inner image of yourself, and if you look in there and see a man who won't cheat, then you know he never will.” - Unknown



Herbie Hancock

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
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21	22 Ad Deadline For December Issue Jazz Inside Magazine Monthly Call to Reserve 215-887-8880	23	24	25	26	27
28	29	30	<p>“If the American people ever allow private banks to control the issue of their currency, first by inflation and then by deflation, the banks and corporations that will grow up around them will deprive the people of all property until their children wake up homeless on the continent their fathers conquered.” - Thomas Jefferson</p>			

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>“The true measure of a person’s character is whether he or she would behave ethically, honestly and with integrity, or with deceit and manipulation, if they knew they would never be found out.”</p>						
<p>“To be truly universal, one must be particular moment by moment, detail by detail.”</p>						
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THE REST OF THE STORY: JAZZ IMPROVISATION AND HISTORY

By Ahmad S. Alaadeen

ISBN: 6-38087-01012-6; 53 pages; spiral bound paperback; Fandeen Publishing Company. 6610 West 67th Street, Overland Park, KS 66202. Web: www.alaadeen.com

By John Thomas

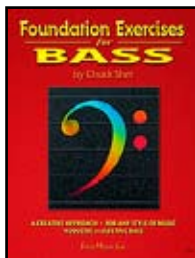
What makes this method book so unique is the fact that its author is not eminent in the field of formal jazz education as either a student or teacher. He is of the “old school” where one learned on the band stand and by searching within one’s self for their own personal voice. Allaadeen “grew up immersed in the Kansas City jazz community, honing his craft at the sides of some of the giants of jazz, without the influence of formal institutions.” By the title, one can predict that his aim is to present something that is typically skipped over in most books on jazz improvisation—here is “The Rest of the Story” and as Amaadeen describes, “It is not a step by step primer to teach how to improvise, but rather is a method to guide the musician in finding his or herself as a soloist. He also states that this book is for someone with good to excellent reading ability as well as technical facility. So what is inside? Although the book intends to offer a method for the young jazz musician to find his or herself, it is not unlike the majority of method books on improvisation, in that it offers a series of technical exercises to get under the fingers, and concepts to get into the mind. The book is really a portrait of Amaadeen’s personal approach, his philosophy and his biography. However, as he often states, these methods and concepts were handed to him from a generation that never documented their methods. These routines and ideas came from the great players of the 40’s and 50’s.

Also worth mentioning is that all of the musical examples are scanned from Amaadeen’s notebook, in his own handwriting. It definitely gives the book a much more personal feeling, as if you are in a private lesson with this master, but it is at times hard to read, if you are accustomed to computer generated music, like most young musicians of today.

Some of the topics covered include: warm up and daily practice, balance, ear training, Diminished 7th exercises, tri-tone exercises, dominant augmented in 4ths, 12 tones, the Blues, natural minor and Aeolian exercises, discovery exercises, open mind, whole tone,

dominate sus chords, altered scales, and an analysis of “Giant Steps.”

Also included are about ten pages of philosophy and history from the perspective of Amaadaan, a man who has witnessed jazz from the days of bebop to now. This book offers important insights into learning the language of jazz from the perspective on one of the elders and originators of this music we love.



THE SERIOUS JAZZ PRACTICE BOOK: FOR ALL INSTRUMENTS

By Barry Finnerty

ISBN: 1-883217-42-3; 162 pages; spiral bound paperback; retail price: \$30; 2006 Sher Music Co. P.O Box 445, Petaluma, CA 94953; www.shermusic.com

By John Thomas

“What should I practice?” That has got to be one of the most common questions of the developing jazz musician. Of course, one needs to practice everything—transcribing, writing solos, play-a-longs, scales, chords, licks, intervals, etc., but if you are looking for melodic ideas and innovative patterns to get under your fingers, this book will be an incredible resource.

It contains six sections: Diatonic Exercises (pgs. 1-34), The Pentatonic Scale (pgs. 35-39), Arpeggio Studies (pgs. 39-55), The Whole Tone Scale (pgs. 56-66), The Diminished Scale (pgs. 67-112), and The Chromatic Scale (pgs. 113-154). Also included is a CD so that you can hear the musical examples.

Patterns often get a bad rap for being non-melodic, but every great melody is simply a series of notes with a certain intervallic and rhythmic relationship. Finnerty takes great melodic ideas and makes exercises out of them. You will find great diatonic ideas in the first section, great pentatonic ideas in the second, great arpeggio ideas in the third and so on and so fourth.

To organize and dissect in a systematic fashion, he sub-divides his exercises for each section. For example, in the Diatonic Section, there are scale studies, interval studies, triad studies, spread triad ideas, quartal triad ideas, diatonic interval variations and diatonic seventh chord studies.

And just when you think something is getting a little boring, he will tell you to go ahead and add certain variations. He will recommend some ideas—

“Add a trill at the end of each measure,” or, “Play this triplet idea in $\frac{3}{4}$ time with quarter notes in $\frac{4}{4}$ time to create rhythmic displacement.”

This book is a goldmine for melodic inspiration, and the things you work on will immediately make there way into your playing.



FUNCTIONAL JAZZ GUITAR: LINEAR JAZZ IMPROVISATION SERIES

Ed Byrne

251 pages; spiral bound paperback. Info: www.byrne-jazz.com. Contact: Ed@byrnejazz.com

Ed Byrne is a trombonist, composer/arranger, educator and author and has been a faculty member of Berklee College, Baruch College, University of the Arts, Greenfield Community College, and the University of Rhode Island. He has written many texts on jazz improvisation including a series of songbooks, *Speaking of Jazz: Essays and Attitudes*, and his *Linear Jazz Improvisation* series which includes five books, including this one. He has played with Chet Baker, Herbie Hancock, Charles Mingus, Dizzy Gillespie, James Brown, Eddie Palmieri and many others.

Byrne begins this ambitious book with a multi-page preface and introduction that outlines his philosophy of jazz and jazz education. He talks about the importance of playing with others, of internalizing the music by singing it, and ‘hearing’ what it is you are playing. He eloquently relates jazz to language and emphasizes how jazz improvisers are storytellers. He says, “Know your story and be able to deliver it in a powerful and personal way.”

This book does a great job of covering all the bases in one volume. He covers so many topics, but pulls out the essentials of each. The first section, comprising ten pages is entitled “Jazz Thinking.” Here he covers topics such as ‘primary activities of the jazz practitioner’, jazz as language, approaching jazz, essential LJI elements, easy methods of deriving scales from key, developing a style, identifying and fixing limitations, band in a box and play-along CDs, praxis, and a guide to practicing with the included playback files (free Finale Reader must be downloaded).

The second section which covers almost twenty pages is called “Guide Tone Lines and Cadences.” Here he provides explanations and musical examples and exercises of “chord cadences voiced—drop 2 in 2 inversions”, root progressions and basic swing comping,

The third section is "Practicing Chord Formulas" and it takes up about twenty five pages. The examples and exercises fall into the categories of: circle of fifths, harmonic formulas, drop two cadences, rhythmic accompaniment styles, basic swing comp rhythms and cadences.

Next is the blues section which takes up about eighty pages and covers blues chords, root progressions, bass line movement, comping, riff-style comping, minor blues, equinox minor blues and funky basic +9 blues. The fifth section is about Bossa Nova comping and the sixth covers "Linear Melodic Solutions" in about thirty five pages. This section provides some solos that provide key examples.

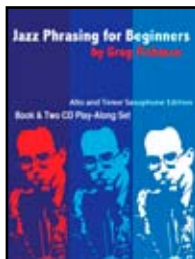
The thirteen page seventh section is entitled "Diatonic Modal Planning" and covers 1st inversion triads, 3-note voicings in 4ths and Dorian mode in all keys.

The final section is entitled "Advice." In 14 pages, Byrne shares his ideas on ear training, transcribing, internalizing intervals, sight-singing, internalizing tunes, internalizing chords, a 10-tune starter list, jam sessions, ideological pre-conceptions, guitar and piano comping and reading lead sheets. The book ends with a very valuable appendix that covers harmony, harmonic clichés and modes.

This book really does it all! Byrne has had a long career as an educator and has figured out what works and what doesn't. His goal is to get people playing from their heart, but he knows that you need a certain foundation to get going, and this will give that to you,

without steering you away from the primary goal.

Aside from providing clear and concise musical examples, his writing skills and ability to explain concepts in a simple and warm-hearted way will make any student who buys this feel at ease as they are working through the material.



JAZZ PHRASING FOR BEGINNERS: ALTO & TENOR SAXOPHONE EDITION

By Greg Fishman

ISBN: 978-0-9766153-6-1; 36 pages; paperback; 2009 Greg Fishman Jazz Studios. 824 Custer Ave., Evanston, IL 60202; (847) 334-3634; www.gregfishmanjazzstudios.com

By John Thomas

Greg Fishman's intermediate/advanced level phrasing books are regarded as some of the best jazz education materials on the market. As a result, there has been much demand for him to create a series for the beginner, and he has done just that. As he explains in the preface, he originally tried to simplify the material from the intermediate books, but they ended up sounding empty and boring. To solve this problem, he wrote simple and catchy tunes with clear melodic development that stand alone as good pieces of music, period, rather than trying to write simplified versions of his more advanced tunes. He explains, "Once I had decided on the concept of writing tunes instead of solos, I went several steps beyond a basic leadsheet and added additional melodic, rhythmic and harmonic embellishment and development. In other words, I stylized each piece, starting out very simply in the beginning, gradually adding little musical twists and turns as the pieces evolved. I feel this approach is the best way to teach students how to grasp the concept of jazz phrasing as well as melodic, harmonic and rhythmic development."

Fishman included a chart outlining the tempo, form, length of form, key signature, page number and CD Track number of each tune which is very helpful while also getting the student to consider some of these things. His simple melodies perfectly outline the changes, allowing the beginner to see how different notes work well over different chords. He uses motifs and cells for melodic material that are altered depend-

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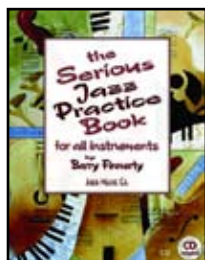
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ing on the chord, showing the beginning player that the same idea can be used throughout a solo and developed by slightly altering the notes with each chord.

The book comes with two CDs—one for Bb tenor saxophone and the other for Eb alto saxophone. Each song is performed twice on each CD—the first time with Fishman and his rhythm section (Dennis Luxion, piano; Eric Hochberg, bass; Phil Gratteau, drums) and the second time with the rhythm section only. This material will give the student a fun and musical way to explore the basic building blocks of jazz phrasing.



THE SERIOUS JAZZ PRACTICE BOOK: FOR ALL INSTRUMENTS

By Barry Finnerty

ISBN: 1-883217-42-3; 162 pages; spiral bound paperback; retail price: \$30; 2006 Sher Music Co. P.O. Box 445, Petaluma, CA 94953; www.shermusic.com

By John Thomas

“What should I practice?” That has got to be one of the most common questions of the developing jazz musician. Of course, one needs to practice everything—transcribing, writing solos, play-a-longs, scales, chords, licks, intervals, etc., but if you are looking for melodic ideas and innovative patterns to get under your fingers, this book will be an incredible resource.

It contains six sections: Diatonic Exercises (pgs. 1-34), The Pentatonic Scale (pgs. 35-39), Arpeggio Studies (pgs. 39-55), The Whole Tone Scale (pgs. 56-66), The Diminished Scale (pgs. 67-112), and The Chromatic Scale (pgs. 113-154). Also included is a CD so that you can hear the musical examples.

Patterns often get a bad rap for being non-melodic, but every great melody is simply a series of notes with a certain intervallic and rhythmic relationship. Finnerty takes great melodic ideas and makes exercises out of them. You will find great diatonic ideas in the first section, great pentatonic ideas in the second, great arpeggio ideas in the third and so on and so fourth.

To organize and dissect in a systematic fashion, he sub-divides his exercises for each section. For example, in the Diatonic Section, there are scale studies, interval studies, triad studies, spread triad ideas, quartal triad ideas, diatonic interval variations and diatonic seventh chord studies.

And just when you think something is getting a little boring, he will tell you to go ahead and add certain variations. He will recommend some ideas—“Add a trill at the end of each measure,” or, “Play this triplet idea in ¾ time with quarter notes in 4/4 time to create rhythmic displacement.”

This book is a goldmine for melodic inspiration, and the things you work on will immediately make their way into your playing. ■

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in the educational field with small ensembles & big bands.

See Mike's complete bio and discography at www.mikemainieri.com

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Chuck Sher — Creator of Educational Jazz Publications including The New Real Book Series

By Eric Nemeyer

The founder of Sher Music and creator of The New Real Book series shares his perspectives about music and business

Jl: Could you give us a synopsis of the driving factors that led you to create Sher Publications and the various New Real Books that you've published?

Chuck Sher: In the late '70s, I had an extended period of tendonitis which prevented me from playing for about a year. In order to make lemonade out of lemons, I gathered the notes I had kept from teaching bass and created my first book, "The Improvisor's Bass Method." So my becoming an author and publisher was an accident in a way, but my ability to organize a lot of material has always been my strong suit and it certainly comes in handy in writing and publishing books.

Jl: What do you see as some of the shortcomings and strengths in the arena of institutionalized jazz education - both in schools and in the area of private instruction? What suggestions do you have for improvements?

"...as time goes on I find myself being less judgmental of others, which I find to be a great relief. ... I've been finding that radical self-acceptance and radical acceptance of reality in general, exactly as it is, is the key to a positive outlook on things..."

CS: I am not all that familiar with the institutional academic world, but it seems like getting students ready for performances rules the roost, sort of like "teaching for the test" in other academic domains.

"...getting students ready for performances rules the roost, sort of like "teaching for the test" in other academic domains.

While that has its benefits for the student as well as the teacher, my intuition is that it doesn't leave enough time to focus on helping students figure out how to access the music that is latent within themselves."

"Why would anyone participate in something so obviously unethical? One explanation is that people raised primarily by television sets have a tendency to have an atrophied sense of right and wrong, since TV programming certainly has no shame and people have unfortunately picked up on that as a role model."

While that has its benefits for the student as well as the teacher, my intuition is that it doesn't leave enough time to focus on helping students figure out how to access the music that is latent within themselves. I know as a teacher I try to get my students to play what they hear internally, above all else. I'll

show them licks to get them familiar with what certain scales or rhythms are capable of, but sooner rather than later I like to have them find their own voice, using the specific material at hand. This has seemed more and more important to me as time has gone on, because I find in my own practicing that this is the key to really enjoying learning. I've had some moments of real bliss lately just practicing the C mixolydian mode, for example, and actually hearing internally what I wanted to say before it came out of my fingers. Big fun!

Jl: How has the rise of downloadable and digital media affected your business? What changes have you had to make to survive and thrive in these changing times?

CS: Don't get me started! The phenomenon of people scanning our books and then illegally selling CDs with our books (and 40 other fake books



on them) on eBay, or putting them on sites where people can download them for free has basically put me out of the fake book business. We still sell our current books but I can't justify the expense of putting out new fake books if people will simply rip me (and the composers) off as soon as the book is released. So I'm in the position of not being able to afford to put out new fake books and the whole jazz world is the loser. Why would anyone participate in something so obviously unethical? One explanation is that people raised primarily by television sets have a tendency to have an atrophied sense of right and wrong, since TV programming certainly has no shame and people have unfortunately picked up on that as a role model.

Jl: Talk about the value of copyright and protecting intellectual property - i.e. in our case printed music, recordings - and the need to inform both students and people in our society of how it benefits them.

CS: As I wrote in my essay "On Piracy" (on the home page of www.shermusic.com), you wouldn't walk into Wayne Shorter's house and rip off his stereo, even if you knew you could get away with it, right? Well, ignoring any artist's right to benefit from their compositions (or sales of their recordings) is no different. On principle, I can see no other moral choice but to refrain from any use of someone else's work without their being compensated. In an ideal world, where money wasn't an issue, then we could all be creative and skip the benefits thereof, but that's just not the reality we live in, so I would recommend that people really think and use the Golden Rule before taking actions that affect others.

Jl: Talk about your own ongoing education - which started with lessons, continued on the bandstand as a performer, and then as an author and publisher?

CS: I am pretty much a self-taught musician and
Continued on Page 74

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Jazz Inside's Education Workshop

Chuck Sher Continued from Page 73

spent many years in the trenches playing every jazz-related gig I could. One thing I've learned in the 40-some years I've been doing that is that it matters what shape my internal world is in. I don't mean what mood I am in, but rather to what extent I have some internal presence, some internal mechanism that reminds me to be in the moment, to appreciate whatever life has brought me at this point in time. I have been fortunate to have been studying the teachings of G.I. Gurdjieff for several years now and it has really helped me see how things actually work in my world. I find it immensely useful to have some way to gain a broader perspective on things.

JJ: Why is it important for artists and musicians to understand business? And, what are a handful of the more essential aspects that will help ensure success?

CS: Artist or not, we all have to figure out how to keep body and soul together. Even though it may seem to be a distraction from being a musician, I try to live by the old saying, "Nobody can waste your time but you." From that perspective, all life is

art, all of it is music, in the broadest sense. So I try to have fun improvising my way through whatever tasks my daily scene needs, just like I would playing music.

JJ: What have you learned about human nature from being a musician and a business professional - and how have those discoveries impacted you?

CS: To me, human nature is immensely variable - from the greatest geniuses to the most decrepit, ruined lives. What an amazing range 'human nature' contains! For myself I know I have all those possibilities latent within myself, so as Santa says, "Be good for goodness sake!" The business world is not all that different from the music world - again a great variety of behaviors, from great to terrible. To me, the crucial thing is which side of myself I am putting out at any point in time - hopefully, more of the good than the terrible. One thing that I find to be very helpful in that regard is that, as time goes on I find myself being less judgmental of others, which I find to be a great relief. We're all brothers and sisters under the skin and we all deserve to be given the benefit of the doubt, whenever possible. And on a related question,

I've been finding that radical self-acceptance and radical acceptance of reality in general, exactly as it is, is the key to a positive outlook on things, at least for me. Which doesn't mean that you can't work for change, but rather that those efforts are more effective when you are digging being alive in the middle of it all, regardless of how things turn out.

JJ: Out of all the books you've published over the years, which would you put in your top 5...which will stand the test of time the most, and stand out from the crowd?

CS: That's tough, since each one is the most useful book ever published on its own topic, in my humble opinion. Mark Levine's books will certainly be classics long after our generation is all gone from this world, as will *The New Real Books*, *The Standards Real Book* and *The Latin Real Book*, I'm sure. I'm also very proud of my latest book, "Foundation Exercises For Bass," which I hope will inspire bass players to really dig in and learn their craft from the bottom up, long after I'm gone. ■

Ryan Meagher Continued from Page 91

group. It's sort of a rock band, I guess... I don't know. I think it's jazz. It doesn't have too many songs with a swing feel - I think there is one - and the guitar doesn't "comp" they way you might hear my old teacher, Peter Bernstein, "comp" on "Epistrophy." But I don't write like a rock musician. I don't solo like a rock guitarist. The band doesn't think, hear, or play like rock musicians... Are there are undeniable rock elements in my music? Certainly! I mean, check out "Re: Creation" from my record, *Atroefy*, and you'll know what I mean. But it's jazz. I don't think it's even "fusion" but I try not to concern myself with what it is or isn't. I just feel it, hear it, write it, play it, and (try to) book it. It just so happened that I've been fortunate enough to book it at a variety of venues from Cornelia St Café, to the Knitting Factory, to the Bitter End.

JJ: What do you think about/visualize when you are playing?

RM: That's a tough question for me to interpret. I don't see pictures or visions or anything like that. I think my answer is actually something I'm not proud of. I'm usually thinking about how to play something impressive, which is awful! I'm often a confident person, but when it comes to improvising jazz music, I'm *very-very* self-conscious. I play my best when I don't give a flying F&*; about what anyone thinks! I play my absolute worst when I am trying to impress someone by playing something "cool" or trying to do something that everyone else does just to show that I can do it too, which strangely enough is most times I play. That's the

single biggest thing I need to work on. After all, I didn't begin playing music for anyone else but myself.

JJ: What motivates you and drives you forward?

RM: Luckily, it's just *in* me. I don't know if that it is a result of my parents impressing upon me the value of excellence or if it's genetic, but being good at stuff has always been something I strove to do. My family would love me no matter what so I don't do anything as a matter of making them proud. I just like being good at stuff. I guess to answer your question: In general it is *excellence* that motivates me.

JJ: When you first embarked on the sophisticated journey of becoming an improvising musician, or a jazz musician who plays over changes, what were some methods that you found extremely useful to achieving your goals?

RM: I've never been a fan of "methods", which is probably a bad thing. "Creative Process" is a term that infuriates me. In my opinion, having a rigid and strict approach to anything breeds complacency. What helped me out when I was starting out in jazz was improvising... A lot. Trying to do new things all of the time. Like I said, that's probably a bad thing. I thought transcribing/learning solos was counter-productive because I didn't want to sound like anyone else. I've since learned that there is a lot more to transcribing/learning solos than imitating someone and I wish I learned more solos of my heroes when I was younger. But I'm also proud that I made an important distinction early on: The distinction that

individuality is very important.

JJ: As an artist, your state of mind and ability to dig deep is important. Outside of playing, what do you do to re-center and find peace of mind?

RM: I grew up obsessing about baseball. To this day I still watch about 100+ San Francisco Giants games - thank you Internet! - and play 40 games a year in a wood-bat/hardball league in New York City. I hit .449 last season. I'm also an avid fly-fisherman.

JJ: What do you do to break through all of the surface stress in our contemporary world? Or perhaps, you feel that angst is good for music?

RM: I'm not yet bored and old but I do believe teenage angst has paid-off well - all apologies to Kurt Cobain. My original compositions have quite a bit of angst anti-establishmentarianism to them. "Can't Complane" from *Atroefy* is full of rage - Air Rage, specifically. In the liner notes I talk about how that song was written for those people who drove me insane when I was a flight attendant for JetBlue Airways. I write often with a chip on my shoulder, for sure.

JJ: What is the greatest compliment that you can receive as a musician?

RM: The greatest compliment I have received is when people are obviously listening. I love it when people are attentive to what's going on, on the bandstand. ■

Rhythmically Speaking

Art Blakey

By Dave Miele

Jazz piano legend Thelonious Monk first recorded in the 1940s and was one of the group of select few who were instrumental in the formation of the new form of jazz called be bop. Monk was always held in high esteem by the musicians who worked with him but suffered from low record sales as well as legal and emotional issues that continually plagued him. With his signing to the Riverside label in 1954, Monk began to release a series of legendary recordings (with some legendary guest stars) that would finally allow him to hurdle the obstacles which had for so long interfered with his musical career. One such legendary recording is *Monk's Mood*. The large combo is filled with stars. Both John Coltrane and Coleman Hawkins play tenor sax. Gigi Gryce is on alto and Ray Copeland plays trumpet. The rhythm section consists of Monk, bassist Wilbur Ware and drummer Art Blakey.

Blakey had also been on the scene since the forties and was in the midst of leading his own highly successful combo, the Jazz Messengers. Blakey had already worked with Monk on his earlier recordings (as well as with Miles Davis and others). The two share a wonderful rapport. Rhythmically speaking, Monk's style of comping and soloing is full of jagged edges and peculiar phrasing. Blakey was a master at interjecting his own quirks at just the right moment to counter and/or embellish what Monk was doing. His solo work on *Monk's Mood* displays a great sense of organization and structure, as well as musicality and, of course, his amazing command of the drumset. Not to mention a few grunts.

"Well You Needn't"

Composer: Thelonious Monk

Form : A-A-B-A (8-8-8-8)

Solo Length: 64 measures (two choruses)

Style: post-bop

Tempo: 172 bpm

Time Signature: 4/4

DRUM SOLO ANALYSIS

Measures 1-16: Blakey's solo begins at track marking 5:55, but the real story starts a few measures earlier. During the last part of his solo, bassist Wilbur Ware can be heard toying with a two note idea (starting at track mark 5:45). He briefly leaves the idea to "walk out of" his solo, returning to the idea for one final stamp, which spills into Blakey's chorus. Blakey enters, picking up Ware's idea and tossing it around his drumset for sixteen measures. Even someone who's never seen drumset notation could look at the beginning of this transcription and see the "melody" of this two note idea. Blakey quickens the pace in measures 5 through 8 and lengthens the idea

in measures 9-16.

Measures 17-24: Blakey uses one of his favorite licks in this section. The idea in measures 17 and 18 uses 16th note triplets phrased in groups lasting one and a half beats (three 8th note pulses). Measures 19-20 utilize the same three 8th note pulse phrasing. This time the oddly phrased notes are straight 16th notes ending with two strong quarter note accents. Measures 21-24 essentially repeat the same ideas; two measures of 16th note triplets and two of 16th notes, both phrased "in three".

Measures 25-32: Now Blakey sets off on a steady straight 8th note clicking pattern. He starts on the rim of the snare drum and then lifts both sticks and plays one on the other. In measure 27 he interjects with a short rhythmic idea on the high tom which is quickly displaced in the next measure before a return to the clicks. This idea intrudes more and more before taking over complete control in the final two measures of this chorus.

Measures 33-40: Blakey returns to the same ideas he used in measures 9-16. He plays each for two measures (starting with 16th notes) and repeats the resulting four measures. The ideas are varied from each other and from their earlier appearances through the use of the tom toms, rests and syncopated accents.

Measures 41-48: This section begins with two syncopated accents, against the beat. It continues with the aforementioned 16th note idea, followed by a new three measure idea (8th notes played between one hand and the bass drum) and a three measure return to the 16th notes.

Measures 49-56: Blakey continues with the ideas he developed in the previous section measures, this time more symmetrically. He begins with two measures of the 8th note idea, followed by two measures of the 16th note idea. The following four measures repeat the cycle, with slight variations. Connecting the ideas are more syncopated, against the beat accents.

Measures 57-64: These final eight measures contain Blakey-isms like the roll played between one the drum and a stick pressing against the drum and the monstrous press roll which concludes the solo. It also summarizes two of the main motifs from the solo: the clicking 8th notes and the 16th notes "in three".

Monk recorded "Well You Needn't" several times. This was not the first. There are several things about it which make it my all time favorite. The legendary tenors and the expanded horn section is one. Monk's moody, chromatic intro, which begins the tune and recurs throughout as a background theme is another. The way Monk introduces Trane's magnificent solo with a riotous: "Coltrane!" Then there

is the wonderful interplay between Ware and Blakey which marks the beginning of the solo discussed here. Blakey's solo is a declarative statement from one of the most instantly identifiable drummers of all time. His sound comes from a variety of places. There are "tricks" and gimmicks that he uses periodically (in this solo there is the clicking of one stick on the other and the roll played between the drum and one stick pressing against it) but these, for all their novelty, matter little to the overall effect of Blakey's playing. The rhythmic ideas come from a finite vocabulary. That vocabulary is largely the same one used by many masters of modern jazz drumming, including Max Roach (Max frequently used several of the motifs which run through this solo). So it's not quite *what* he played. It's more how he played it. There is an inflection to his phrasing which is dramatic and intense. Filled with momentary pauses and rhythmic displacements, Blakey's soloing often mirrors Monk's style. Then there's the dynamic curve, constantly rising and falling, not so much from soft to loud; more like from loud to louder. Less tangible than these ideas is a relaxed, laid back sense of swing that somehow manages to hang back at the same time that it pushes forward, like two limbs playing completely different and seemingly contrasting rhythms. Blakey always emphasizes the backbeat. Usually he plays beats 2 and 4 by clicking his hi hats. Even when he doesn't, however, the rhythmic center of the backbeat is usually to be found in his phrasing. It's hard to put your finger on which of these factors plays the biggest part in making Blakey so identifiable. Maybe it's all the grunts? ■

"Far better is it to dare mighty things, to win glorious triumphs, even though checkered by failure than to rank with those poor spirits who neither enjoy much nor suffer much, because they live in a gray twilight that knows not victory nor defeat."

— Theodore Roosevelt,
26th U.S. President

Drum Solo by Art Blakey

♩ = 172

(5:55)

HH SIMILE

5

9

2

13

17

20

22

25

29

33

39

41

45

47

49

53

HH SIMILE

57

LEFT STICK PRESSED ON DRUM, RIGHT STICK BETWEEN DRUM AND LEFT STICK

61

Beginning on a note other than the root

Develop dexterity by starting the corresponding scale on the 3rd, 5th, 7th, 9th

To gain increased versatility and comfortability with scales, try playing them by beginning on a different scale degree than the root of the chord.

Playing the original scale beginning on a different degree than the root note, can also be defined as playing one of the modes of that scale.

For example, let's say the chord in question is a C Major 7. Our most basic scale choice for the C Major 7 is a C Major scale.

If you play the C Major scale beginning on the third of the C Major chord, the note E, you would play the notes E-F-G-A-B-C-D-E. These notes define an E Phrygian scale. Of course, E Phrygian is the third (scale) degree modal scale of the C Major scale.

Let's take the same example, but beginning on the 5th of the C Major chord, the note G. If you play the C Major 7 scale beginning on the note G, you would play the notes G-A-B-C-D-E-F-G. These notes define a G Mixolydian scale. Of course, G Mixolydian is the fifth (scale) degree modal scale of the C Major scale.

If we do the same thing but begin on the 7th of the C Major scale, the note B, then you would play the notes B-C-D-E-F-G-A-B. These notes define a B Locrian scale. G Locrian is, of course, the seventh (scale) degree modal scale of the C Major scale.

Once you learn the modes (or modal scales) of each of the Major scales (that is the Major scale in each of the twelve keys), this concept will become much more accessible, and your application of it through the chord changes of successive songs will become easier.

The basic scale choices for this article include the Dorian for minor 7th chords and the Mixolydian for Dominant 7th chords. Both of these modal scales are functions of the Major scale. Therefore, once again if you know the Major scale, when you begin on a different chord degree of a D minor scale, using the basic scale choice of Dorian scale, you will actually be using a different mode of the Major scale to which the Dorian mode is related.

For example, if the chord in question is a Bb minor 7, the basic scale choice is Bb Dorian. Bb Dorian is the second degree scale (or mode) of Ab Major.

If you play the Bb Dorian scale beginning on the third of the Bb minor 7 chord, which is the note Db you would play the notes Db-Eb-F-G-Ab-Bb-C-Db. These notes define a Db Lydian scale. Of course, Db Lydian is the fourth (scale) degree modal scale of the Ab Major scale.

If you play the Bb Dorian scale, now beginning on the fifth of the Bb minor 7 chord, which is the note F, you would play the notes F-G-Ab-Bb-C-Db-Eb-F. These notes define an F Aeolian (F natural minor) scale. Of course, F Aeolian is the sixth (scale) degree modal scale of the Ab Major scale.

Let's play the Bb Dorian scale beginning on the next chord tone up, the 7th of the Bb minor 7, which

is the note Ab. The notes we would play are Ab-Bb-C-Db-Eb-F-G-Ab. These notes are the Ab Major scale itself.

Let's move on to the half-diminished chord, which is just another name for the minor 7 chord with a flatted 5th.

I've listed two basic scale choices here for the Half-diminished 7th chord: (1) the 2nd degree mode of the harmonic minor scale (sounds like a mouthful, but it's less complicated than it sounds), and the Locrian scale. The Locrian scale is the 7th degree modal scale of the Major scale (which in relation to a C Major scale, it would be a B Locrian, and in relation to a Db Major scale, it would be a C Locrian). Since we addressed the Major and Dorian scales already and how they function in relation to each other, and since the Locrian is a function of those, let's focus on using the 2nd degree mode of the Harmonic minor scale.

Let's say the chord in question is a D minor 7 (b5), also known as a D Half diminished 7th chord. Our scale choice for the D half-diminished is the second degree mode of harmonic minor scale whose root is a whole step below the root of the Half diminished chord in question.

If we have a D half-diminished chord, the note C is a whole step below the root of the D half diminished 7 chord. The note C is the root of the C harmonic minor scale. Therefore, we would play a C harmonic minor scale (C-D-Eb-F-G-Ab-B-C), beginning on the note D, which would be D-Eb-F-G-Ab-B-C-D.

If you play the 2nd degree mode of the C harmonic minor scale, but beginning on the third of that mode, you would begin on the note F. The notes that you would play are F-G-Ab-B-C-D-Eb-F. The resultant scale based on these notes is the fourth degree mode of C harmonic minor.

The by-product of approaching the song in this way is that you will have the opportunity to learn the chord changes and form of the tune while working on strengthening your musical vocabulary. This exercise will help you to be able to identify, on command, the third, fifth, seventh, and so on, of each chord.

Basic approach to playing scales on different degrees

To keep things manageable as you begin playing scales on different degrees, consider starting with some basic scales. For all Major 7th chords, play a Major scale. For minor 7th chords, play a Dorian scale. For Dominant 7th chords (with a regular 9th), play the Mixolydian scale. For dominant 7th chords with a flatted 9th, play the half step-whole step scale. Use the chart in this article as a reference for selecting basic scales to go with the chords.

Choose songs that have harmonically sophisticated sets of chord changes, such as "Giant Steps" by

John Coltrane, "Stablemates" by Benny Golson, or "Confirmation" by Charlie Parker to practice scales beginning on different degrees of the chord.

Musical Example:

Scales based on changes that work with "Stella By Starlight"

The purpose of this exercise is to develop your ears and understanding the relationships between the chord changes and basic scales including Major (on Major 7ths), harmonic minor (using the 2nd degree mode on half diminished chords as in measure 1), Dorian (on minor chords), Half-step Whole-step (or diminished, as used in measure 27), and Mixolydian (on Dominant 7th chords) scales that may be employed over these chords.

Although the first chord is an E minor 7 (b5), the series of chord changes are presented here in the key of Bb Major. Frequently, the tonality of a piece of music is determined by the last chord in the composition. Notice that the chord that appears in measure 31 (essentially, the last measure of the song, if you omit the II7-V7 turnaround in measure 32) is indeed a Bb Major chord.

The E minor 7(b5) chord that appears in measure one, functions as a possible "flat-five" substitution for the tonic Bb Major chord. The E minor 7(b5) and A7 chord (in measure two), when considered together represent a "ii-V7" progression pointing toward D minor. The resolution to the C minor chord in measure three is therefore unexpected.

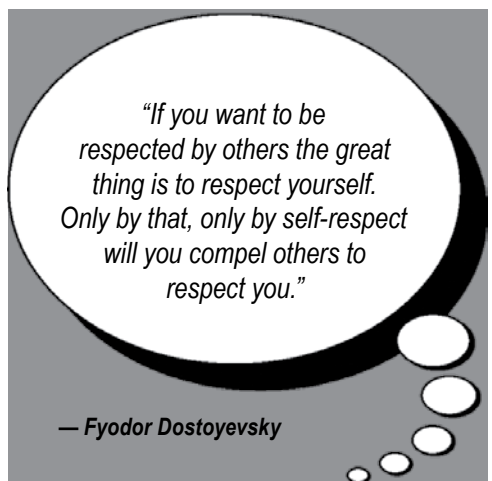
Tonalities visited or alluded to in this series of chord changes are:

Bb Major, Eb Major,

F Major (measure 13)

C minor (measure 19-20)

Notice the movement through the cycle of fourths beginning in measure 25, employing a series of "ii-V7" chords eventually resolving to Bb in measure 31. ■



"If you want to be respected by others the great thing is to respect yourself. Only by that, only by self-respect will you compel others to respect you."

— Fyodor Dostoyevsky

Below are the relevant scales for each chord (Mixolydian for Dominant chords, Major for Major chords, Dorian for minor chords), notated beginning on the fifth of the scale, and moving in a descending direction. The chord changes are those that are frequently used to improvise on the song "If I Were A Bell"

1 **G7** **C7** **F_{Maj7}** **B_{b7}**

5 **A_{m7(b5)}** **D_{7(b9)}** **G7** **C7**

9 **F_{Maj7}** **B_{b7}** **C7** **F_{Maj7}** **A_{7(b9)}**

13 **D_{min7}** **B_{m7(b5)}** **E_{7(b9)}** **A_{Maj7}** **D7**

17 **G7** **C7** **F_{Maj7}** **B_{b7}**

21 **A_{m7(b5)}** **D_{7(b9)}** **G7** **C7**

25 **F_{Maj7}** **B_{b7}** **B_{b7}** **F_{Maj7}** **D_{7(b9)}**

29 **G_{min7}** **C7** **F_{Maj7}** **B_{b7}** **A_{min7}** **D_{7(b9)}**

KENNY BARRON
 2010 NEA JAZZ MASTERS
 AWARD RECIPIENT
 JANUARY 12
 JAZZ AT LINCOLN CENTER

Kenny Barron's solo on Unit Seven

as played on John McNeil and Tom Harrell's *Look to the Sky* (Steeplechase 31128)
 transcribed by Raleigh Dailey

5
9
13
17
21
25
29
33
37

Chord symbols: C7, F7, A7, Ab7, G7, Dmi7, E7(b9), C.

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Dmi7 G7 C7
 42
 F7 C7 3
 46
 A7 AbΔ7 G7 C A7
 50
 Dmi7 G7 C7 3
 54
 F7 C7
 58
 A7 AbΔ7 G7 C
 62
 3
 Dmi7 G7 C A7
 66
 3
 Dmi7 G7 Emi7(b5) A7 Dmi7 G7
 71
 C7
 75
 F7 C7 A7 AbΔ7
 79
 G7 C Dmi7 G7
 84

Application of intervals on the chord changes to songs

Intervals are essential elements in music – the building blocks of scales and chords. It is essential to be able to instantly sing, play, recognize and apply intervals into your playing as an improviser.

An interval is the number of steps between one note and another. An interval in Western music is based upon the twelve tone scale. The smallest interval is one-half step (sometimes referred to as a minor 2nd interval). When there are no other notes between the first note and the next one (using the 12-tone tempered scale as described in Western Music), that is a half step. An example of a half step interval is the interval between C and Db (an ascending interval of a half step from the note C) or the interval between C and B (a descending interval from the note C). The next largest interval is a whole step.

What is important about intervals is how they function as the building blocks in defining scales and chords.

In scales, the sequence of half steps and whole steps in a scale is what identifies that scale as a Major, minor, dominant or other type of scale. Each scale may be defined by its unique combination of half steps and whole steps.

With chords, the sequence of Major and minor thirds in a chord is what defines and identifies the quality and type of chord it is. Each chord may be identified by a unique combination or sequence of third intervals.

Here are the series of intervals (with the first interval in each sequence refers to the interval between the root and the second note) that compose several commonly used scales:

Note: W = Whole step; H = Half step

Major

R - 2 - 3 - 4 - 5 - 6 - 7 - 8
W - W - H - W - W - W - H

Natural minor

R - 2 - b3 - 4 - 5 - b6 - b7 - 8
W - H - W - W - H - W - W

Harmonic Major

R - 2 - b3 - 4 - 5 - b6 - 7 - 8
W - H - W - W - H - min 3rd - H

(Notice that the harmonic minor scale includes an interval of a minor third (actually an augmented or raised 2nd, to be descriptively correct) between the flattened sixth degree and the Major 7th degree of that scale.

Here are the series of intervals (where the first interval in each sequence refers to the interval between the root and third of the chord)

Note M = Major third; m = minor third

In the space next to the chord types below are

the indications of the notes in the chord, including the root (designated with an R), the 3rd, 5th, and 7th (designated with the numerals 3, 5 and 7). In some cases there is a “b” or “#” sign preceding the numeral, which indicates whether the chord tone is flatted or raised.

Major 7th: R 3 5 7
M - m - M
Minor 7th: R b3 5 b7
m - M - m
Minor/Maj. 7th: R b3 5 7
m - M - M
Half dim. 7th: R b3 b5 b7
m - m - M
Augmented Maj: R 3 #5 7
M - M - m
Aug. Dom. 7th: R 3 5 b7
M - M - W

Applying Intervals over the chord changes to tunes

The following exercise provides a practical approach to applying intervals over the chord changes to a given composition.

The way this approach works is that a selected interval (in this case, the third), beginning on a predetermined chord tone (the root, 3rd, 5th, 7th, 9th...) of each chord and ascending or descending to the next chord tone, is employed, using a predetermined rhythm over the chord changes of a given composition.

The by-product of approaching the song in this way is that you will have the opportunity to learn the chord changes and form of the tune while working on strengthening your musical vocabulary. This exercise will help you to be able to identify, on command, the third, fifth, seventh, and so on, of each chord.

By using just two notes (the third and the fifth, or the fifth and the seventh, and so forth) with each chord, this approach will help you do several things. It will help you to use space and rhythm more effectively. Rather than filling up each measure with running eighth notes, you'll be able to let the notes with which you may be working, sing and be heard. Those additional few moments, where just two notes are resonating sequentially, will enable you to stand back and observe from a distance, and hear how they relate to the supporting chord. The additional space will also enable you to have more time to think of what you want to play next.

Perhaps, you currently experience the sensation of chords flying by, and you trying to keep up with them. Eventually, as your musical knowledge and skills grow, you may experience the very tunes you are playing now with a more relaxed perspective and approach. At that point, you may not feel as if the chords are flying by with you struggling to keep up. Instead, it may feel more like the chords are moving slowly, even standing still – for you to observe, over which you can

improvise – with the same relaxed approach that a sculptor or painter may have as he or she gazes pensively upon his or her evolving creation.

How to work with intervals over the chord changes of a song.

Selecting a choice from each of the following categories will enable you to create the intervallic approach you want to take. You can change your selections, and alter your approach each chorus, or for each tune.

Select a **rhythm** composed of two notes.

Select an **interval** (some form of 2nd, 3rd, 4th, 5th, 6th, 7th). We are starting with intervals of a third, so that you can focus on performing on command any tone in the supporting chord.

Select a **chord tone** (the root, 3rd, 5th, 7th, 9th, 11th, 13th).

Select the **direction** (descending or ascending direction) from which you will move away from the starting note to create the predetermined interval.

Select a standard or jazz composition that you want to work with.

Choosing a song with a harmonically sophisticated set of chord changes, such as “Giant Steps” by John Coltrane, “Stablemates” by Benny Golson, or “Confirmation” by Charlie Parker may provide the kind of challenge you need to develop your skills with intervals in this way.

Whichever song you decide to use as the basis for working with intervals in this way, it is important to practice with musicianship in mind, as opposed to the development of mere technique. Play the intervals accurately, without hesitation, and with articulation that speaks of music rather than exercise. Breathe.

If you make a mistake while working these intervals through a given song, try not to stop. Try to continue playing through the chorus. Make a mental note of the place where you made a mistake, and then go back to it later, to work out the problems. Remember to try to build consistency rather than hesitation into your playing. One way to do that is to continue without stopping, and to try to correct the problem on-the-fly the next time around that section or chorus. The premise is to approximate a performing situation as much as possible. The way you practice is the way you may ultimately perform. If you build hesitation into your playing, then that is what will come out on stage.

To begin working with this exercise, play only one interval beginning on a specific chord tone, either ascending or descending. For example, start by playing from the 5th to the 7th of each chord in the progres-

Continued on Page 39

Interval Exercise

C^{Maj7} **C^{min7}** **F₇**

G^{Maj7} **B^{min7}** **E^{min7}**

A^{min7} **D₇** **F^{#m7(b5)} B_{7(b9)}** **E^{min7}**

A₇ **A₇** **A^{min7} D₇** **G^{Maj7} G₇**

C^{Maj7} **C^{min7}** **F₇**

G^{Maj7} **B^{min7}** **E^{min7}**

A^{min7} **D₇** **F^{#m7(b5)} B_{7(b9)}** **E^{min7}**

A₇ **A^{min7} D₇** **G^{Maj7}**

What is a ii-V7 progression?

Definitions & Patterns You Can Use

A ii-V7 pattern (often referred to as a “two-five” pattern) is a pattern that works when played over a “two-five” (ii-V7) chord progression. The ii-V7 pattern is frequently two measures long. The “two” chord (ii) appears in the first measure and the “five” chord in the next measure. In the key of C, a “two-five” progression is composed of a D minor 7th chord going to a G7 (or G dominant 7th chord).

The “two” chord, or ii7, refers to the seventh chord (a chord with a root, 3rd, 5th, and 7th in it) built on the second degree scale tone in a given key. In the key of Bb Major, the second degree scale tone is C. The “five” chord refers to the chord built on the fifth degree (or dominant degree) of a given key.

In the key of C, D is the second degree scale tone. Functioning as the second degree scale tone in C Major, the note D is the root note of the second degree mode in C, which is called D Dorian mode. G is the fifth degree scale tone in the key of C. Functioning as the fifth degree scale tone in C Major, the note G is the root note of the fifth degree mode in C, which is called G Mixolydian Mode. In major keys, the second degree scale tone is the root of a “two” chord which is a minor seventh chord. In the key of C, a D minor 7th chord is the 2nd degree scale tone 7th chord. The fifth degree scale tone is the root of the dominant seventh (V7) chord, the “five” chord. The fifth degree scale tone seventh chord in the key of C is G7.

The ii-V7 (“two-five”) chord progression

is frequently called a ii-V7-I chord progression (“two-five-one”) chord progression. It is called a “two-five-one” progression when the second chord, the V7 chord resolves to the “one” (or tonic) chord. The first measure will have a “two” chord. The second measure will have a “five” chord. The third and possibly the following two measures will have a “one” (or tonic) chord. The “one” or tonic chord in the key of C Major is C Major. In the key of Eb Major, it is Eb Major.

Dominant seventh chords feel like they “want” to resolve up a fourth. For example, G7 feels like it needs to resolve to C (either C Major or C minor). Eb7 feels like it wants to resolve to Ab (Major or minor). If you look at the cycle of fourths (which is the opposite of the cycle of fifths) you will observe that the key signatures or chords ascend in perfect fourths through all 12 keys: C resolves to F to Bb to Eb to Ab to Db to Gb to B to E to A to D to G and back to C.

It is important to understand that every “two-five” chord progression does not resolve to the “one” or tonic chord. When a “two-five” chord progression resolves to some chord other than the “one” (or tonic) chord, this is considered a deceptive cadence or deceptive resolution. It is called deceptive resolution because the chords do not resolve to the expected chord. Wayne Shorter, Joe Henderson, and Thelonious Monk are jazz composers who, among many others, employ deceptive cadences in a number of the harmonically sophisticated songs they write.

(Example: “Serenity” by Joe Henderson, “Monk’s Mood” by Thelonious Monk).

Here are several “two-five” (ii-V7) patterns. Learn each one in all twelve keys. Try memorizing each pattern in its original key first. Try first to understand how each of the notes in the pattern relates to the underlying chord change, and how the combination of scale and chord fragments and intervals create the pattern. Then intuitively work the pattern in each successive key. If it will help you to get started learning the patterns in all keys, transpose and write down the pattern in all twelve keys - so you can visualize it more easily.

A Selection of ii-V7 Patterns Shown Here In The Key Of C Major in Left Hand Columns of facing Page

Each pattern shown below is presented in a three-measure phrase that begins with the ii (“two”) chord in the first measure on each line. The V7 (fifth degree chord, “five” or Dominant 7th chord) is in the second measure of each phrase. Each resolution is to the tonic (“one”) chord, in the third measure of each phrase below.

*A Single ii-V7 Pattern
(Pattern #8 from the Left hand Column on
Facing Page, Transposed to all 12 Keys in
Right Hand Column)
Transposed To All 12 Keys ■*

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Permutations of 7th-Chord Arpeggios

Learn each of the different chord types in all 12 keys in each of four inversions juxtaposing the order of the notes....play as exercise and then over the changes to specific tunes

Most of the time when musicians practice chord arpeggios, they do so either ascending from the bottom note, descending from the top note or ascending and descending sequentially. This is useful in helping you develop technical skills on your instrument.

The aforementioned approach is merely one way of developing familiarity with the chords and dexterity on your instrument.

To expand your perspective, consider practicing the chord arpeggios by changing the sequence of the notes. For example, practicing and playing a chord arpeggio ascending in root position is immediately thought of as being done by playing in order, the root, 3rd, 5th, and 7th. But if you consider the possible permutations in reordering the notes, just in playing in root position, here are the possibilities:

Root - 3rd - 5th - 7th
 Root - 3rd - 7th - 5th
 Root - 5th - 3rd - 7th
 Root - 5th - 7th - 3rd
 Root - 7th - 3rd - 5th
 Root - 7th - 5th - 3rd

Note: For the moment, it is suggested that you play these permutations using "closed-position" chords. "Closed-position" chords are chords where the interval between the bottom and the top note is within the range of one octave. Later, you can practice these permutations applied to "open position" chords ("Open-position" chords are chords whose range between the outside two notes, the bottom and top notes, exceeds the range of one octave).

The above numeric description of rearranging the order of notes to play as applied to the actual notes of an F minor 7th chord translates to the following:

F - Ab - C - Eb
 F - Ab - Eb - C
 F - C - Ab - Eb
 F - C - Eb - Ab
 F - Eb - Ab - C
 F - Eb - C - Ab

Start out by practicing one of the permutations (1-7-5-3 or 1-5-3-7, etc.) on each of the chord types (Major 7th, minor 7th, Dominant 7th, Half Diminished 7th, Diminished 7th, Minor-Major 7th, Augmented Dominant 7th, Augmented Major 7th) in each of 12 keys. After you select a permutation, then select a chord type to which you want to apply it.

Practice the permutations in ascending order

Practice each of these permutations and the ones in each inversion ascending. That is, when you play the root position permutations, make the root

of the root position chord the bottom note. When you play the first inversion permutations, make the 3rd of the chord the bottom note. When you play the second inversion permutations, make the 5th of the chord the bottom note. When you play the third inversion permutations, make the 7th of the chord the bottom note.

Explanation of root position chord permutations played ascending

In the case of the 1-7-5-3 permutation played ascending, you would play the root of the chord, then ascend an interval of a seventh up to the 7th of the chord. You would then descend an interval of a third to the 5th of the chord. Then you would descend again an interval of a third to the 3rd of the chord. Note: The type of third (Major or minor 3rd) or seventh (Major or flatted 7th) interval that you would move has not been identified during this paragraph. The type of third or seventh interval you would move is a function of the chord type.

In the case of a Major 7th chord using the 1-7-5-3 permutation, for example a Bb Major 7th chord, you would ascend an interval of a Major seventh from the note Bb up to the note A (the Major 7th of Bb Major). Then you would descend an interval of a Major 3rd from the note A, down to the note F (the 5th of the chord). Then you would descend an interval of minor 3rd down to the note D (which functions as the Major 3rd of the Bb Major chord).

In the case of a half-diminished chord for example a Bb half-diminished 7th chord, you would ascend an interval of a flatted 7th from the note Bb up to the note Ab (the 7th of the chord). Then you would descend an interval of a Major third to the note Fb (which functions as the flatted 5th of Bb half-diminished 7th). The you would descend an interval of a minor 3rd to the note Db (which functions as the minor third of the chord).

Explanation of first inversion chord permutations played ascending

In the case of the 3-5-1-7 permutation played ascending, you would play the third of the chord, then ascend an interval of a third up to the 5th of the chord. You would then ascend an interval of a fourth to the root of the chord. Then you would descend an interval of a 2nd to the 7th of the chord. Note: The type of interval of a third (Major or minor 3rd), second (Major or flatted 2nd) or fourth (perfect fourth or augmented fourth) that you would move has not been identified during this paragraph. The second, third or fourth (or any other) interval you would move is a function of the chord type. Each chord type (Major, minor, diminished, etc.) is composed of and identified by a different combination of Major and

minor third intervals.

In the case of a Major 7th chord using the 3-5-7-1 permutation, for example a Bb Major 7th chord, you would ascend an interval of a minor third from the note D up to the note F (the 5th of Bb Major). Then you would ascend an interval of a perfect 4th from the note F, up to the note Bb (the root of the chord). Then you would descend an interval of a flatted 2nd (a half step) down to the note A (which functions as the Major 7th of the Bb Major chord).

Playing each permutation upside down

It was suggested that you begin by playing the chords in each of the inversions and permutation with the notes in ascending order. You can also play these permutations in descending order, beginning with the first note. Playing the permutations upside down also would technically identify each permutation differently - that is, as a different inversion.

For example, if I play a 3-5-1-7 permutation ascending, it is a first inversion chord. But, if I play the notes of the permutation in descending order (keeping the range of the notes within one octave to maintain a "closed-position" chord), then I would be creating a second inversion chord.

Let's use a Bb Major 7th chord again. The Bb Major played ascending moves from the 3rd up to the 5th of the chord up to the root of the chord and then down to the 7th. But if I play the Bb Major chord permutation descending, then I would descend from the 3rd of the chord D, down an interval of a 6th to the note F (the 5th) and then up a perfect 4th to the root, and then back down a half step to the note A, the Major 7th of the chord. The bottom note of this 3-5-7-1 permutation as you read, was the note F, the 5th of the chord. Since F was the bottom note, the chord may be considered a second inversion chord, but the notes happened to have been played beginning with the third which appears above the 5th in this inversion.

This sounds complicated. The explanation of the these permutations and how to play them descending or ascending and in what permutation requires concentration. But, after you work on these permutations for awhile, and particularly if you have some aptitude for mathematics, you'll find your understanding of chords, the practical application of them, and your technical facility on your instrument will greatly increase.

Varying the order that you play through all 12 keys.

There are a number of different ways that you can sequence the 12 keys to play through. You can move by:

Half steps ascending (C, Db, D, Eb, E, F, Gb, G,
Continued on Page 39

Jazz Inside Magazine's Permutations of Chord Arpeggios Chart

(Root position, 1st, 2nd, 3rd inversion, in closed position)

Spellings of the essential 7th chord types shown here with the note E as the root. (Transpose to all 12 keys)

Permutation	Major 7th	Minor 7th	Dominant 7th	Diminished 7th	Half Diminished 7th	Augmented Dominant 7th	Augmented Major 7th	Minor-Major 7th
Root Position (The root is the bottom or bass note)								
1-3-5-7	E-G#-B-D#	E-G-B-D	E-G#-B-D	E-G-Bb-Db	E-G-Bb-D	E-G#-B#-D	E-G#-B#-D#	E-G-B-D#
1-3-7-5	E-G#-D#-B	E-G-D-B	E-G#-D-B	E-G-Db-Bb	E-G-D-Bb	E-G#-D-B#	E-G#-D#-B#	E-G-D#-B
1-5-3-7	E-B-G#-D#	E-B-G-D	E-B-G#-D	E-Bb-G-Db	E-Bb-G-D	E-B#-G#-D	E-B#-G#-D#	E-B-G-D#
1-5-7-3	E-B-D#-G#	E-B-D-G	E-B-D-G#	E-Bb-Db-G	E-Bb-D-G	E-B#-D-G#	E-B#-D#-G#	E-B-D#-G
1-7-3-5	E-D#-G#-B	E-D-G-B	E-D-G#-B	E-Db-G-Bb	E-D-G-Bb	E-D-G#-B#	E-D#-G#-B#	E-D#-G-B
1-7-5-3	E-D#-B-G#	E-D-B-G	E-D-B-G#	E-Db-Bb-G	E-D-Bb-G	E-D-B#-G#	E-D#-B#-G#	E-D#-B-G
First Inversion (The 3rd is the bottom or bass note)								
3-5-7-1	G#-B-D#-E	G-B-D-E	G#-B-D-E	G-Bb-Db-E	G-Bb-D-E	G#-B#-D-E	G#-B#-D#-E	G-B-D#-E
3-5-1-7	G#-B-E-D#	G-B-E-D	G#-B-E-D	G-Bb-E-Db	G-Bb-E-D	G#-B#-E-D	G#-B#-E-D#	G-B-E-D#
3-7-1-5	G#-D#-E-B	G-D-E-B	G#-D-E-B	G-Db-E-Bb	G-D-E-Bb	G#-D-E-B#	G#-D#-E-B#	G-D#-E-B
3-7-5-1	G#-D#-B-E	G-D-B-E	G#-D-B-E	G-Db-Bb-E	G-D-Bb-E	G#-D-B#-E	G#-D#-B#-E	G-D#-B-E
3-1-5-7	G#-E-B-D#	G-E-B-D	G#-E-B-D	G-E-Bb-Db	G-E-Bb-D	G#-E-B#-D	G#-E-B#-D#	G-E-B-D#
3-1-7-5	G#-E-D#-B	G-E-D-B	G#-E-D-B	G-E-Db-Bb	G-E-D-Bb	G#-E-D-B#	G#-E-D#-B#	G-E-D#-B
Second Inversion (The 5th is the bottom or bass note)								
5-7-1-3	B-D#-E-G#	B-D-E-G	B-D-E-G#	Bb-Db-E-G	Bb-D-E-G	B#-D-E-G#	B#-D#-E-G#	B-D#-E-G
5-7-3-1	B-D#-G#-E	B-D-G-E	B-D-G#-E	Bb-Db-G-E	Bb-D-G-E	B#-D-G#-E	B#-D#-G#-E	B-D#-G-E
5-1-3-7	B-E-G#-D#	B-E-G-D	B-E-G#-D	Bb-E-G-Db	Bb-E-G-D	B#-E-G#-D	B#-E-G#-D#	B-E-G-D#
5-1-7-3	B-E-D#-G#	B-E-D-G	B-E-D-G#	Bb-E-Db-G	Bb-E-D-G	B#-E-D-G#	B#-E-D#-G#	B-E-D#-G
5-3-1-7	B-G#-E-D#	B-G-E-D	B-G#-E-D	Bb-G-E-Db	Bb-G-E-D	B#-G#-E-D	B#-G#-E-D#	B-G-E-D#
5-3-7-1	B-G#-D#-E	B-G-D-E	B-G#-D-E	Bb-G-Db-E	Bb-G-D-E	B#-G#-D-E	B#-G#-D#-E	B-G-D#-E
Third Inversion (The 7th is the bottom or bass note)								
7-1-3-5	D#-E-G#-B	D-E-G-B	D-E-G#-B	Db-E-G-Bb	D-E-G-Bb	D-E-G#-B#	D#-E-G#-B#	D#-E-G-B
7-1-5-3	D#-E-B-G#	D-E-B-G	D-E-B-G#	Db-E-Bb-G	D-E-Bb-G	D-E-B#-G#	D#-E-B#-G#	D#-E-B-G
7-3-1-5	D#-G#-E-B	D-G-E-B	D-G#-E-B	Db-G-E-Bb	D-G-E-Bb	D-G#-E-B#	D#-G#-E-B#	D#-G-E-B
7-3-5-1	D#-G#-B-E	D-G-B-E	D-G#-B-E	Db-G-Bb-E	D-G-Bb-E	D-G#-B#-E	D#-G#-B#-E	D#-G-B-E
7-5-1-3	D#-B-E-G#	D-B-E-G	D-B-E-G#	Db-Bb-E-G	D-Bb-E-G	D-B#-E-G#	D#-B#-E-G#	D#-B-E-G
7-5-3-1	D#-B-G#-E	D-B-G-E	D-B-G#-E	Db-Bb-G-E	D-Bb-G-E	D-B#-G#-E	D#-B#-G#-E	D#-B-G-E

Pentatonic Scales and their Applications — Part One

By Chuck Anderson

The term Pentatonic Scale refers to any 5 note scale. Though some are more common than others, there are actually 330 Pentatonic scales beginning on any given root. If you limit your definition of a scale to intervallic distances of a minor second, a major second and an augmented second, there are thankfully far fewer.

Let's begin with one of most famous Pentatonic scales. The Blues scale, also called the Minor Pentatonic, consists of a minor third (enharmonically, an augmented second), Major second, Major second, a minor third (enharmonically, an augmented second) and a Major second to the octave. Based on a C root, this scale would include the following notes: C Eb F G Bb C (the octave).

There are objections to both the name Blues Scale and the name Minor Pentatonic. The scale is not used exclusively in Blues and the scale is not used exclusively with minor chords or minor tonalities. The scale can be considered to be a subset of notes drawn from many minor oriented scales. Some of them are traditional scales such as the Natural Minor and some are Modes such as the Dorian or Phrygian Scale. In that the scale is a subset of these and many other scales, it will fit any chords derived from any of the related scales.

Its unique use is the application of a "minor" scale against a seventh chord containing a major third and a tri-tone. Theoretically, this use of a minor third in the scale against a harmony containing

a major third is "wrong". My first published book with the Theodore Presser Company was premised on an explanation of this minor versus major effect.

The original effect came about from the use of the so called "Blue" or "Barbaric" notes of the African based music brought to America by the slaves who worked the plantations. This effect became the trademark of American blues. It's versatility is premised on the scale's application to both major and minor tonalities.

The C Blues scale has uses against the following chords in a C tonality: C, Cminor, C7, Cminor7, F, Fminor, F7, Fminor7, G, Gminor, G7, Gminor7, Ab, Abmajor7, Bb, Eb, Ebmaj7. The use of this scale in these harmonic situations is a horizontal approach where the scale is based on the root of the key and does not follow the individual chords. Though this approach is typical in Blues and Rock music, it does have great applications in Jazz.

Wes Montgomery said that the use of the Blues Scale is responsible for the fire in Jazz. I would agree. The Blues Scale can be looked at as a seven note scale with missing notes. Using the very popular Dorian Scale, we can see the Blues Scale inside. C D Eb F G A Bb C If we leave out the second and sixth note of the Dorian Scale, we have the Blues Scale. Since the C Dorian Scale fits the chords Cm7, Dm7, Ebmaj7, F7 Gm7, A half diminished 7 and Bbmaj7, the C Blues Scale fits these same chords.

There are some very interesting Jazz applica-

tions of the Blues Scale. Let's take a maj7 chord such as Cmaj7. Use the E Blues Scale. The notes will be E G A B D E. You'll be surprised at how effective this is especially if you've always used seven note scales. Another example would be the use of a G Blues Scale against C7. Now the notes are G Bb C D F G. This creates a dark but very cool effect against the 7th chord.

You'll notice that in each case, the scale does not start on the root of the chord or the root of the key. Using these two examples, we can use the Blues Scale beginning on the third degree of a maj7 chord against a maj7th chord or the Blues Scale beginning on the fifth degree of a 7th chord against a 7th chord.

Experiment with other Blues Scales against other chords - chords that you would not expect to fit the Blues Scale. There is a rich palette of melodic opportunities within the Blues Scales.

Chuck Anderson is a concert guitarist, composer, educator, author and lecturer. He has worked extensively in the concert field as a jazz guitarist. His original writing differentiates Chuck from most concert jazz guitarists in the field today. As an educator, he has created many original concepts to assist students in developing their musical potential. His books take a clear and direct approach to unraveling the complexities of music. ■

Cmaj7 (E BLUES SCALE)

3 Cmaj7

5 C7 (G DORIAN SCALE)

This The Avant-Garde Jazz Singer In A Main Stream World

By Vocal Artist, Composer and Poet, Nora McCarthy

Founder of The Zen of Singing™ — <http://www.thezenofsinging.com>



As more and more groups led by singers appear on the jazz landscape the image of the jazz singer, once portrayed in the big band era has all but faded into obscurity and its modern day counterpart has developed into an independent music business professional who wears many hats. Due to the increase of jazz vocal education programs in the major universities and music schools, there are many more degreed and multi-faceted jazz singers than ever before, who oftentimes are proficient on a second instrument, and are also composers, improvisers, lyricists, arrangers, producers, conductors, and poets.

While there have always been jazz singers who were much more than “singers” in the stereo-typical sense of the word in that they are first and foremost musicians whose instrument is the voice, most of them today fall into the categories of straight ahead, main stream and commercial, and the idea or belief that those jazz singers who are even slightly left of center of the main stream are not jazz singers at all is the argument that has been waged against them since the inception of avant-garde jazz by the proponents of tradition jazz and thus these singers as well as the music itself are still glaringly underrepresented in the media. They are the avant-garde singers and they also have deep roots in the music and are carrying on the tradition of a long line of visionaries who have been challenging and redefining the prototypical role of the jazz singer for many decades and have played an integral part in helping shape the direction of the music itself. But where are they? Still not being acknowledged or accepted into the jazz world’s tightly knit infra-structure as viable entities to the extent that they should be at this point in time for their contributions to the art of jazz singing.

Some of the younger aspiring jazz vocalists today are looking to their cultural roots for inspiration and also to the folkloric music of other cultures and blending it with the traditional standard repertoire. In searching for new ideas and niches some modern day jazz singers have been for some time now crossing over into other genres such as hip hop, rap, r&b, folk, rock, even electronica with the use of gadgets such as looping devices, vocal pedals and lap top computers putting a contemporary spin on the classics which not only appeals to a younger generation of listeners but is a direct throwback to the days when jazz was considered dance music and is thus also being embraced in the media and featured more than the avant-garde which has been incorporating various other formats into the music for decades.

So while there are many changes taking place in terms of jazz vocal production and repertoire that

is accepted and included under the umbrella of jazz, there remains the absence of the avant-garde musician and singer in the market place, the media and on the major record labels. The tired old argument continues to be waged against the validity of free, avant-garde jazz music which in reality is just another way of saying there is no money in the avant-garde because it can’t be watered down, put it in a bell jar and sold to the masses so therefore it isn’t jazz. Sadder still is that with the exception of privately run schools such as the Woodstock-based Creative Music Studio (CMS) founded by vibraphonist Dr. Karl Hans Berger and vocal artist Ingrid Sertso avant-garde music is also not being included in the curriculums of many of the so-called jazz institutions nor are its creators who are living legends afforded teaching opportunities in comparison to those who teach the standard jazz methodology.

The beginning of the avant-garde jazz movement in the early ‘50s ushered in a brand new breed of innovative jazz singers who were experimenting with atonality and dissonance influenced by the music of artists like Sun Ra, Cecil Taylor, and Ornette Coleman. These fearless vocal artists belonged to a highly elite subculture of jazz singers who were coming out of jazz, bebop, free jazz, modernism, and 20th century classical music and who remained for the most part, out of the reach of main stream audiences. Not much has changed since then.

One of the foremost exponents of free jazz singers was Jeanne Lee. Jeanne was a distinguished singer and educator who chose to devote her artistic energies to the challenging demands of the jazz avant-garde, rather than more mainstream forms. She established herself as one of the handful of genuinely original and creative vocal improvisers in that sphere, and was also a composer and teacher.

Another distinguished voice is that of Jay Clayton who has made it her life’s work to innovate and push the limits of her instrument. Jay is one of the most influential creative singers on the scene today. She is also an educator who teaches voice and improvisation and performs in New York City and elsewhere in the world.

Joan La Barbara is an inventive singer and sound artist, as well as a composer who explores the human voice as a multi-faceted instrument expanding traditional boundaries and garnering awards in the U.S. and Europe.

Some other notable avant-garde singers who pioneered the art form include: Lisa Sokolov, Patty Waters, Ingrid Sertso, Lauren Newton, Ellen Christie, and Linda Sherrock. Relative to the term avant-

garde are the unique and original vocal stylings of the great Sheila Jordan and the one and only Abbey Lincoln whose work with Max Roach in the early ‘60s was revolutionary in influencing many of today’s jazz and avant-garde singers.

Other singers in the realm of original, experimental and avant-garde music include: Judy Silvano, Miles Griffith, Mary La Rose, Fay Victor, Yuen Sun Choi, Odeya Nini, Dean Bowman, Alva Rogers, Theo Bleckman, Sarah James, Meredith Monk, Ki-yoko Kitamura and the late Tina Marsh.

These jazz singers delve into the complexities and textures of the music on a very advanced and deeply sophisticated level. Their musical vocabulary is vast and their understanding of form, freedom, harmony, language, sound, and design are the tools they use to craft, sculpt, and shape their vocal structures. They weave abstract versions from the cloth of the familiar into new musical compositions.

The maestro of the contemporary jazz voice who has redefined the term jazz singer and who has gone far beyond any preconception of the term however is indisputably Bobby McFerrin who is in a category all his own and is perhaps the most well known jazz vocal instrumentalist in the world today. He is the exception to the rule in that he virtually does it all and has managed to break down all the walls of conformity but to my point, he gained notoriety first through his pop classic, Don’t Worry Be Happy, and not his creative, free, jazz and beyond vocal stylings. Bobby McFerrin’s ongoing contribution to shaping and evolving the voice is unmatched.

The reality though is that the avant-garde singers do not and have not received equal exposure in the media and if you didn’t know better, you would think that there were at best only a handful of jazz singers out there singing today and while some may have roots in the avant-garde they do not cross the threshold into fame, fortune or notoriety until they put out something more in keeping with what the main stream accepts as jazz. The virtually impenetrable structure of the music business simply doesn’t acknowledge or support the avant-garde singer. The belief that a legitimate jazz singer is one who adheres without deviation to the tradition is espoused by those who stand the most to gain by keeping the music frozen in time. Their very understanding of the music is biased, limited and closed minded. So regardless of the spirit, authenticity, creativity, musicality, originality, or improvisational ability of those singers that are even slightly “left of center”, the truth is, they aren’t getting the gigs, or the exposure.

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Emilio Solla

By Gary Heimbauer



“But the crisis this planet is dealing with is not at all economical: it is deeply spiritual, the economy being only a reflection of the greed, the lack of brotherhood and the loss of essential values mankind is going through.”

JJ: I brought a date a few months ago to Smalls to see you with the New York Tango Project, or a group with a similar name that you were leading. We had a spectacular night. You emanated serenity, sensuality, and musicality. I remember each phrase you gave us had so much weight, and felt so good. This isn't a question, but hopefully, by the end of the interview, it will be clearer how you are able to do this. In relation to music, what was your childhood like? What were you listening to and who were you idolizing?

ES: I grew up in a family that listened mainly to Folklore, the Argentine folk music from the countryside. That came from my parents. My older brothers got me in touch with the Beatles, then with Yes, Genesis, Zeppelin, later came Oscar Peterson and jazz music

JJ: When did you begin your love affair with music? How did you get your start playing?

ES: I told my parents I wanted to play the organ. I have no idea why, I might have seen one in a church or something. They found out that I had to go for the piano before, and they got me into the Conservatory in Buenos Aires. I was 8 at that time. I had perfect pitch and therefore could cheat quite well, but wasn't really crazy about all that Bach, Beethoven, etc, so by age twelve I was out and didn't play again until seventeen, when I found out that I could study Chick Corea or Bill Evans. I then fell in love again with the classical stuff, through a real teacher that was concerned about the sound, the phrasing, and the music. It is sad that still in so many schools teachers are boring possible musicians with the reading and the “play-the-right-notes-at-the-exam” bullshit, without going any further. Really sad.

JJ: During your college years, you traveled the world studying classical music, arranging, counterpoint, conducting, composition etc, in Spain, Argentina and New York. This makes so much sense when someone listens to you. How did this unique journey of learning impact you? Do you see your music now as a

unique combination of these different learning/living experiences?

ES: I learnt a good bunch of music theory and performance in Argentina. In Barcelona and New York I took basically private lessons with people that interested me, but I'd say that living in different places affected me more at a human level, and of course that is always translated into your music

JJ: How would you compare the experience as both a human being and a musician living in Argentina, Spain and New York?

ES: Mmmm, long question! As for the music, Argentina is the roots, the tango and folklore: all I do musically departs from these two streams, my music is deeply Argentinean. Spain is the bridge, the door to Europe. I have played there quite a lot since 2000. It is Fresh Sound Records, and the tranquility of creating in a stable country, with real pianos to play and where gigs didn't get cancelled all the time! There are almost no pianos in Buenos Aires, believe it or not!. New York is the big league, the place where you come to get your ass kicked every day so as to remind you that even when you think you knew something, or were doing something really good...well, you'd better think again. It is the chance to play with the best, and therefore learn so much, and keep yourself humble and practicing and studying like a child. The personal part: Argentina is my heart, family, best friends, so many nights and romances and heartbreaks and laughs and soccer games. But it is a country that destroys everything it creates, like a monster. It is impossible to live there. Spain, specifically Barcelona, is my place in the world, the city I want to live in. New York is the dream, the bad coffee, the best music, the worst food...contradictory, challenging, keeps me awoken and working hard, which I like for now.

JJ: What is it about musical improvisation that you find so valuable? What does it offer to you, your bandmates, and the listeners?

ES: To me and my mates, it is the joy and vertigo of reinventing the music in every performance. To the audience, hopefully, it is the reward of being part, and a very active one, of that creative moment.

JJ: What do you think about/visualize when you are playing?

ES:difficult to describe...honestly, I am not sure, I don't think much or see anything, I try to focus all my attention in listening to myself and the rest of my mates.

“I don't play for the musicians that come to “check you out” and see if they know one more voicing or scale than you, and then address you with the “sounded great, man” that so many times they don't mean. I play and would live 20 times to play for that woman and all the people that listen with their heart.”

JJ: What motivates you and drives you forward?

ES: The consciousness of how little I still know about the music, and the irrevocable love I feel for it.

JJ: When you first embarked on the sophisticated journey of becoming an improvising musician, or a jazz musician who plays over changes, what were some methods that you found extremely useful to achieving your goals?

ES: I guess the typical: learn the chords, the scales, the tunes, listen to the Maestros and try to have good teachers that talk about the music, not about the notes.

JJ: As an artist, your state of mind and ability to dig deep is important. Outside of playing, what do you do to re-center and find peace of mind? What do you do to break through all of the surface stress in our contemporary world? Or perhaps, you feel that angst is good for music?

www.emiliosolla.com

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Interview

Ryan Meagher

By Gary Heimbauer

JJ: You've been fortunate enough to study with 3 very different and very influential guitarists of our day--Kurt Rosenwinkel, Peter Bernstein, and Ben Monder. In addition, you've studied with one of the living legends, Kenny Burrell!! Can you give a brief overview of some of the key traits of each of these teachers approached, and the unique impact they each have had on your concept, perspective, and development as a musician and human being??

Ryan Meagher: One may not hear it when you compare our individual playing but Peter Bernstein was the most influential on me of all the aforementioned teachers - especially when it comes to the human being part. He's one of the nicest people I've ever met, and that's no exaggeration. Musically we worked on a lot of important things like time, clarity, ears, etc. But one memorable experience of studying with Peter was particularly moving... literally. During a lesson in Peter's hotel room in Culver City, California, an earthquake started. I grew up in California, so it wasn't a big deal to me. Peter, however, was freaking out! He is a native New Yorker, so it was a new and terrifying experience for him. He's probably going to kill me for mentioning that. With Kurt, I approached him with specific questions about his injecting chords into his single note lines. I knew he played piano before he played guitar and I was hoping he could shed some light for me on his thought process of "comping" for his own solos. That was a really great lesson. The thing he stressed the most was *knowing the neck better*. He said when he thinks of a chord symbol the whole fret board lights up with the possibilities like one of those FretLight guitars. The drill he gave me to work on was to pick a single chord - i.e.: E flat minor 9 - set the metronome really slow, 75 beats per minute, and play a different voicing every beat for around five minutes. It has helped, and that reminds me I need to work on that again. Ben Monder and I worked on time a lot. We played familiar tunes slowly. We talked about philosophical time things like Wynton Kelly and Jimmy Cobb's hook-up and how it's a perfect blend of "on top" of the beat - Jimmy Cobb - and "behind" the beat - Wynton Kelly. We also worked on inversions and substitutions. Hind-sight being 20-20 I wish we talked more about composition. We also talked about Dostoyevsky some. When I was at San Diego State, Kenny Burrell came down from UCLA to do a big concert and teach a couple of the guitar players. I was just a freshman so I am not sure how I made the cut, but I was ecstatic. I liked his playing on this Jazz Guitar Legends VHS series I had. I played that Trane tune, "Like Sonny," for him because I was binging on the Kenny Garrett record, "Pursuance" at the time. I played pretty well. I was played lots of parallel quartal harmony things that I was beginning to explore, and showing off some technique. Well, the only thing he wanted to talk about was my right - picking - hand.



"I'm very-very self-conscious. I play my best when I don't give a flying F&; about what anyone thinks! I play my absolute worst when I am trying to impress someone by playing something "cool" or trying to do something that everyone else does just to show that I can do it too, which strangely enough is most times I play."*

He mentioned something about my "modern" harmony but really didn't let up on my right hand. I messed with what he was trying to tell me to do for a couple weeks after, but after listening to the sound he got from his picking I realized that's not that sound I wanted for myself anyway. His concert was great, though.

JJ: You were very active in San Diego and California before moving here to NY. Can you talk about the differences in lifestyle and style, between the two scenes.

RM: San Diego and New York are so different in mind-set and scenery that they should almost be in different countries. Basically people in San Diego like things like sunny weather and good burritos and people in New York like things that make the world go 'round. San Diego is very fun and beautiful - and I still miss the quality of Mexican food about four times a week - but its extremely laid-back lifestyle was not for me. Overall, for a driven, focused person like me, San Diego could have been a terrible life decision, but I was fortunate to have some very helpful mentors steer me in the right direction. I am thankful that San Diego State paid for my education and put me in a place where I met positively influential people, but I don't regret leaving that place for one second. In fact, I wish I had left sooner.

JJ: What events current or upcoming in your career are you excited about??

RM: Personally, I just got engaged to the love of my life. So I am very excited about that! Musically, Jordi Pujols (Fresh Sound New Talent) and I have been discussing a second project with my Atrofy group. A lot of new music has been written for the project. Nothing final has been decided but I'm excited about adding another product to my brand. It'll certainly be in the same vein of "modern jazz for the indie rocker," but there will be differences in the vibe and upgrades in my composition and certainly my improvisation. Gerry Teekens and Marc Free, from Criss Cross Jazz and Posi-tone Records, respectively, have also shown interest in recording my original boogaloo project called Oddibe Funky.

JJ: I noticed in your bio that you played many of the legendary New York clubs like Arlene's Grocery, the Bitter End, etc. Was this with rock or blues groups? What other types of music are you involved in besides jazz and how does each "style" differ for you in terms of what it provides for you psychologically, emotionally, artistically, etc? What is it about musical improvisation that you find so valuable? What does it offer to you, your band-mates, and the listeners?

RM: Interestingly enough, I played at those legendary Manhattan rock clubs Arlene's Grocery, The Bitter End, and Kenny's Castaways all with my Atrofy

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www.ryanmeagher.com

Bradley Young

By Gary Heimbauer

JJ: You have a very interesting musical history. For one, you began classical studies on piano at age five, but began to improvise naturally right away, leading to you performing improvisational compositions at the age of seven. What do you mean by improvisational compositions?

Bradley Young: I began improvising as a means to get away from the restriction of reading music. I didn't know how to write my music down at that age, I was only eight or nine at the time. Northwestern University School of Music invited me to play these compositions in my first recital.

JJ: Can you talk about your experiences with Chet Baker and your insights into his mind and craft? What was this like?

BY: Chet was charming yet elusive. Apparently he liked me, and took me under his wing so to speak. He treated me like a kid brother in a way. We listened to his music together, and that was one of my favorite memories, as he reminisced about a particular recording session, or his early remembrances of growing up in Oklahoma. My perception was that his craft was 99% instinct, and he wasn't particularly articulate about it. He just played from a beautiful, innate, intuitive place in his heart. People warned me about him, telling me he somehow would take advantage of me. He never occurred for me that way, and I always felt he treated me with respect. He was warm and authentic.

JJ: What's new and upcoming in your career? Feel free to talk about your film projects as well.

BY: I am currently arranging and producing my next

"[my responsibility in our society is] To inspire. To lift the spirit. To create something beautiful that brings joy to people."

recording project for Enja Records. It will be a trio recording, with several tracks featuring strings. I'm also producing and arranging a new CD for a singer in Los Angeles. I also continue to contract musicians for live performances and recording sessions.

JJ: What is it about musical improvisation that you find so valuable? What does it offer to you, your band-mates, and the listeners?

BY: Spontaneity and Passion.

JJ: What do you think about/visualize when you are playing?



BY: Depending on the moment, I think of different things. Sometimes I think about one of my favorite musicians, like Bill Evans, or Keith Jarrett, for ex-

modes, which I'm still doing! I also still like working on Stride Piano and Boogie Woogie techniques as well as the contemporary jazz vocabulary.

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

BY: To inspire. To lift the spirit. To create something beautiful that brings joy to people.

JJ: What is the greatest compliment that you can receive as a musician?

BY: "I really dug your music"... or "I was touched, moved and/or inspired by what you played."

JJ: What is the most rewarding facet of your life as an artist?

BY: The indescribable magic of having a musical conversation. The ongoing artistic growth that continues, as I keep listening and playing, and finally, hopefully having something timeless and beautiful to contribute to jazz history. ■

www.bradleyyoung.com

Dan Tepfer

By Gary Heimbauer

JJ: Can you talk about how your unique childhood/young adulthood might have influenced your voice as a musician? You were born in Paris, France to American parents, got a degree in astrophysics in Edinburgh, Scotland and then moved here.

Dan Tepfer: I grew up in a way that doesn't really give me any choice but to see the outside view, to see music as a pluralist art form. My grandfather

part of my life. It's something that's always been a given for me, for some reason. I've been passionate about other things -- astrophysics, rock climbing, even computers, but music has always been the through-line, the wise friend with the unconditional love that I can always turn to. As I said before, my mom is an opera singer and for the nine months before I was born she was belting her lungs out five nights a week with me in her belly, so that might have something to do with it...

JJ: What is your life like in New York? How do you make it all work in these expensive times?

DT: When I first moved to town I did all kinds of things to stay afloat. I taught French, I designed websites, I accompanied dance classes, I did voice-overs for language tapes, I taught three-year-olds piano, you name it. Then, starting in 2006, I got lucky and won some piano competitions, which gave me a little financial cushion to weather the lean times. It also allowed me to buy a piano. Since then I've been able to make a modest living playing music, which I'm extremely thankful for. My costs are low: I was recently joking to a friend that I have the least responsibilities I could possibly have in my life. I'm not married, don't have any kids, don't have a car, don't own any property, don't have any pets; my rent is pretty low and aside from watering a couple plants in my apartment, basically my only responsibilities are to myself and music. I live in Lefferts Gardens, in Brooklyn, on the East side of Prospect Park, an area that houses an astounding number of jazz musicians, and those two things -- the Park and the creative stimulation all around -- make my life a lot happier. When I'm not in New York I'm on tour as a leader. I have solo and trio projects that have been getting a nice amount of road time, or as a sideman.

JJ: What motivates you and drives you forward on your journey?

DT: I don't know. That's perhaps the fundamental question about life, isn't it? Why are we all doing it? Why are we even trying? In the end we're all going to die anyway. And even if you believe in the importance of Humanity, beyond individuals, lasting into the future, you can't ignore the fact that at some point down the line - okay, way down the line - the Sun is going to become a red giant and engulf the Earth. But that's the rational mind talking. At an intuitive level I find myself thirsty for learning and expression. I'd love to find out how creative I can be. I also know that becoming an artist is essentially the process of getting

"I'd love to find out how creative I can be. I also know that becoming an artist is essentially the process of getting to know yourself, of resolving, or at least becoming conscious of, your inner contradictions, and that's a deeply attractive path to me."

was a jazz pianist on the West Coast. As a matter of fact, Nancy King, Ralph Towner and Glen Moore credit him with getting them into jazz. My mom is an opera singer. So I grew up hearing a lot of music, mainly jazz and classical, from before I was even born. I studied classical piano at one of the Paris conservatories through my childhood and teens, but somehow I always mainly considered myself an improviser. Knowing that my granddad improvised made it okay to do that in my mind, despite what my classical teacher would say. Playing classical music, even though I secretly really enjoyed it, and still do, was my work; improvising was my fun, so I ended up spending a lot of time at the piano making things up. And that's basically how I learned jazz. I'm mainly self-taught except for a few lessons growing up and a two-year master's degree in jazz from the New England Conservatory; but most of my foundation had already been set by then. So, because for most of my life nobody told me how to play jazz, it's always felt natural to me to view it as just 'improvisation', to be really open-minded about it from a stylistic standpoint. Astrophysics is one of the most fascinating subjects there is to me, but I realized fairly quickly that as a full-time occupation, it wasn't going to beat the combination of the visceral and intellectual involved in making music.

JJ: How did music become such a big part of your life?

DT: I can't ever remember it not being the biggest



Credit: Vincent Soyeze

to know yourself, of resolving, or at least becoming conscious of, your inner contradictions, and that's a deeply attractive path to me. I don't know why that is, and that's kind of the beauty of it. I'm definitely at my most creative and free when I can manage to get a good grip on how futile the whole operation is anyway. It's kind of a wonderful feeling, the realization that we're really just doing it for the fun of it, because we feel like it. Art, to me, is fundamentally an expression of that, the mysterious human need to document our existence on Earth by leaving behind an expression of our own unique sensitivity: it has no justification but itself; we like it because we like it.

JJ: Can you talk about the process of composing for you? How do you approach this task?

DT: That's a tough one. Composing is hard for me, and I take comfort in knowing that it also is and was for some of the great musicians that I admire. One of the best ways for me to write is right before a jam session: I'll sit down about an hour before the session is supposed to start with the simple goal of writing something down, whatever it may be, that we'll be able to play together on the session. I've written some of my best tunes this way. It helps to know who I'm writing for. After more than fifteen years of composing, I finally feel like I have some kind of philosophical grip on what composition is: it's the process of finding sounds that you like and writing them down so that you can remember them. "Like" is the important term here. Nothing else really matters - the theoretical constructs, etc, are nice for building an underlying architecture, but ultimately the only thing that matters is whether you dig it or not. So I try to stay really close to that feeling: if I'm writing and something pops into my head that sounds good to me, I rush to write it down before I second-guess it. And sometimes a tune just pops down, fully

www.dantepfer.com

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Daniel Smith

By Gary Heimbauer

JJ: At what point did you start improvising? What was this like for you - the unique rewards and challenges, as someone who had such a long history playing written music?

DS: I started to get serious about improvising at the time English composer Steve Gray wrote and dedicated to me his "Jazz Suite for Bassoon." This was about thirteen to fourteen years ago. The piece was a three movement suite in two versions, one for bassoon and orchestra and the other for bassoon with jazz ensemble. I performed it a number of times, in the UK with the Welsh Chamber Orchestra and in the USA at Rockefeller University with a jazz ensemble. For the improvisational places, I had to write out solos, which in turn prompted me to get serious about really mastering the art of improvisation.

JJ: Did you have to modify your technique and approach to the bassoon to play jazz?

DS: Yes, and a lot! I was already a virtuoso on the instrument with numerous recordings of concertos with orchestra, recital music, crossover albums, pieces with string quartets, etc. as well as a long history of live performances as a soloist. None of this was of any help to master the jazz idiom. Basically I had to virtually start from scratch by learning every possible jazz scale and chord in every key; this while also increasing the speed on a daily basis. The next step was trying to place the chords and scales where they fit into various pieces. After this came some rather awkward attempts at improvising with a lot of trial and error involved. This process probably took three to four years until everything started to come together, including the ability to hear the chord changes. Only then did my already developed classical technique tie-in with improvising. Since many scales and chords in jazz are not the same as in your basic classical music language, I was using muscles in my arms that had never been used in such a way. Just at the point where the pain in my right arm was getting out of hand due to this, and where I thought I would have serious physical problems, it all came together and from that point onwards, my arms and hands seemed to have a life of their own and the pain went away. I then took the next step and started to perform jazz in public at concert series and festivals, learning from my mistakes and picking up a lot of ideas as I moved ahead. One of the reasons jazz bassoon is almost non-existent is due to the fact that the instrument is simply hard to play! Anything executed on the bassoon compared to, for instance a saxophone, is several times harder to execute, whether the melody itself or in the case of improvisation, near impossible in theory. I played all the woodwinds over the years and actually have a degree on flute, so I know what is involved. Most



Hear Daniel perform at Barge Music, January 28th with Daniel Smith's 'Bassoon and Beyond' Jazz Quartet

people would never know this, and those who play woodwind instruments will immediately realize what the problems are to successfully perform jazz on a bassoon. It is not the use of air but rather the complicated finger patterns involved. For instance, on a saxophone you press an octave key to jump the octave, on the clarinet a register key will move you up twelve tones but with the same finger patterns after doing this, for many notes on the flute, you move up an octave with the use of the lip while the fingers remain somewhat the same, etc. But on a bassoon, one has to completely rearrange the fingers, and often in both hands, when changing registers, especially in the third top register. As with a violin, the bassoon is a 'ten year instrument' to master, while other woodwinds can be mastered in much less time. This, in my opinion, explains why until now we have not seen too many attempts at introducing the bassoon into jazz.

JJ: Many classical musicians can read amazingly, but may not understand the theory and chord/scale/arpeggio relationships as intuitively as jazz musicians. When you got into jazz, did you already understand how to play on changes, or did you have to start from the beginning? What methods did you use? Transcription, emulation, experimentation, etc?

DS: I think much of this has just been answered in the previous question and at this point in time, I can hear everything necessary to improvise on a high level ...where I have just come from in a phrase, where I am at, and where I am going. I can visualize musical phrases many measures before I actually execute them. It has become as easy and effortless now as speaking, and a wonderful and gratifying result of all the many hours it took to get to this

"There are no guarantees in life, but when you keep trying to always do your best, despite what other people may think or say, it builds character and purpose which no amount of money can replace."

point. There were also no role models, so in addition to mastering jazz skills, I had to also invent a style suitable for the bassoon...which in turn is constantly evolving and changing on a daily basis.

JJ: What events current or upcoming are you excited about in your musical life?

DS: Pretty much everything! Thanks to the help and support of several people who gave me encouragement and good advice along the way, I now am in a position to reap the rewards of hard work over the past years. I have four world class agents who represent me in well over 30 countries including Gino Moratti here in the USA, three excellent websites - and with over 34,000 visitors now on my main site - Fernando Natilici who is a first rate art design person and who guided me with wonderful advice along the way, two webmasters, Jim Eigo and Jazz Promo Services for outstanding promotion, and much more at my disposal. And thanks to Summit Records taking on my newest jazz album *Blue Bassoon*, we are now seeing wonderful reviews coming in world-wide on a daily basis, saturation of jazz radio stations with airplay in many countries, magazine articles, ads, and word of mouth to push things along. Engagements are now coming in to perform in many countries at festivals, concert series, clubs, etc. This in turn gives me the opportunity to present jazz bassoon to audiences who have never heard anything like it before. And probably best of all is watching the upgrading of my improvisational skills on a daily basis; which have seen them jump to a higher level since the making of *Blue Bassoon*. The results of this ongoing process will be heard in my next project of an all-Latin jazz album called 'Bassoonova-The Bassoon Goes Latin'.

JJ: What is it about musical improvisation that you find so valuable? What does it offer to you, your band-mates, and the listeners?

DS: This is at the same time both a simple and complex answer. On a basic level, you can see and feel the reaction to what you are doing with an audience as well as other musicians. The physiological aspects are almost impossible to fully understand since everything happens within a microsecond, but the emotional payback is instant and very rewarding. In fact, as Wynton Marsalis stated, 'with classical music you are a re-creator', 'with jazz, you are a creator'. When I do split classical-jazz concerts,

www.danielsmithbassoon.com

you can feel the change in the air with the audience after the intermission when I switch over to jazz with my quartet 'Bassoon and Beyond'. The first half of these performances consists of recital pieces for bassoon and piano covering classical as well as crossover. The audience certainly appreciates and enjoys this part of the program. But when we get to the second half with jazz, they are simply blown away, including, as I have seen, elderly patrons who are used to such as piano, violin, and other recitals and have no idea what to expect when we feature a bassoon-led jazz quartet following the classical music. The response is indescribable. The audience as well as critics are left 'shaking their heads in disbelief' - this from an actual quote from a concert in Scotland - and everyone is left with a wonderful feeling afterwards, including myself, the musicians, the critics, and last but not least, the audience.

JJ: What do you think about/visualize when you are playing?

DS: I am transported into another world so to speak. Stan Getz called this the 'Alpha' state) and at this point in my jazz career, I also do everything from memory. I have the utmost confidence that what I am about to play will be first rate and whatever I visualize in my mind will reflect in what my fingers and tongue will do on the instrument. I sat down with acclaimed neurologist Oliver Sacks ('Awakening's, 'The Man who mistook his wife for his hat', etc.) at his NY office last year and we spent an hour together discussing improvisation on the bassoon and what goes on in my brain as this is happening. I played several pieces for him (it turned out he was a fan of mine) and I asked him to describe what was going on in my brain as I improvised. After careful consideration, he just shook his head and indicated to me that he did not understand how my brain was working to accomplish this. And so with a smile on his face, he said simply, 'just keep doing whatever you're doing'!

JJ: What motivates you and drives you forward?

DS: Besides my own personal feeling of accomplishment, watching other people getting older and with no discernable passion or drive to accomplish something in life other than what society, their surrounding culture, and their families expect of them...and then finding out in old age they have really never lived their own dream (if they ever had one) and stayed with it when the going got tough. The poet e e cummings said (to paraphrase)...'the hardest thing in life is to prevent other people trying to stop you becoming the person you were meant to be'. I have seen this over and over again in my own life, and am very thankful that I stayed the course over the roughest of times. There are no guarantees in life, but when you keep trying to always do your best, despite what other people may think or say, it builds character and purpose which no amount of money can replace.

JJ: As an artist, your state of mind and ability to dig deep is important. Outside of playing, what do you

do to re-center and find peace of mind? What do you do to break through all of the surface stress in our contemporary world? Or perhaps, you feel that angst is good for music?

DS: I am an avid reader and read about 100 books a year, ranging from history to politics, science, humor, philosophy, travel, spiritual and whatever else catches my interest. I just finished 'Music Quickens Time' by Daniel Barenboim in which he explores the relationship of music to life, and where he shows by example, how music can dramatically alter some of life's difficult situations. Working with the late Edward Said, they formed together the West-Eastern Divan Orchestra whereby young Israeli musicians play alongside Palestinian musicians as well as those from other Middle Eastern countries. Political and cultural differences are set aside and everyone works together in peace and harmony, which is how life should be and often is not. Once these young musicians realize they are more similar than different in so many ways, it paves the way for understanding in many other areas of life. My other passion is travel. I have been to quite a few countries over the years and am always amazed that nothing is as you thought it would be from what you expected prior to getting there - India, Africa, Scandinavia, South America, the Middle East, etc. My wife and I also lived in the UK for 18 years, dividing our time between London and our place in Brooklyn. Having seen many differences in cultures and values, and especially in Europe, I am dismayed and angry at what became of the USA during the shameful and corrupt Bush years. And most of all, my family is a wonderful source of comfort and love and a blessing which goes well beyond music.

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

DS: I made a short reference above to the Bush years and the corruption and distortion of values which permeated this country at that time, and still do to a very great extent. While musicians often have to scratch out a difficult living in this country, I have watched 'culture' being relegated year by year to a minor priority while such as sports, as just one example, become the main interest for much of the population, and with the accompanying distortion of many other things along the way. For example, last year the New York Yankees signed three new players for a total of almost 500 million dollars. This while schools are denied funding and the arts are almost non-existent in the curriculum. Unnecessary replacement Yankee Stadiums and Shea stadiums were constructed right next to the existing stadiums at a cost of several billions of dollars of taxpayer's money. There were plans underway to restore music and arts in the schools, but thanks to this shameful use of funds to build the two new stadiums, this was shelved. I just read today that the 'average' annual salary of a professional baseball player is 'only' three million dollars, having dropped a bit from the previous years. When I travel to other countries, I can see with my own eyes the difference in values and the help and support governments give to the arts. At

the Jazzahead convention last year in Bremen, Germany, Horst Papeler Deutsch, my agent from Berlin, asked me to mind his table while he went to attend a seminar. He told me afterwards that a German politician came to speak to the convention to announce plans for the German government to infuse one million Euros to help jazz clubs in Germany. This is in addition to huge government support of symphony orchestras, operas, ballets, theatre, etc. Did you know that the city of Berlin gives more money to the arts than our entire National Endowment for the Arts! This was not meant to digress from your question. I just wanted to point out that those of us who try to bring beauty and something meaningful to our society are fighting the good fight despite the overriding, and in my opinion, distorted values surrounding us on a daily basis. Endless and mindless entertainment is the daily gruel for many people along with an educational system slipping well below and behind many other countries. I watched for a few agonizing moments 'Are you smarter than a fifth grader' where moronic questions were given to an obvious idiot and with the audience in the studio cheering and clapping as he said the correct answer to a 'question' was 'saw' and not 'seen' or 'sawed'... and thought to myself how dumbed down much of our society has become. Perhaps this is our role or responsibility in answer to your question, showing the value of music in a society where it is much needed to restore a sense of balance while often chaos, ignorance, corruption and greed reigns over all.

JJ: What is the greatest compliment that you can receive as a musician?

DS: That I always tried my best and it showed!

JJ: What is the most rewarding facet of your life as an artist?

DS: As the proverbial saying goes...one does not choose music - or any of the arts for that matter - but that it chooses you. Despite some very difficult years and many unexpected problems along the way, I am glad I stayed the course and got to this point. Just take a look at some of the elder statesmen in jazz and music in general...Roy Haynes at 84, Hank Jones at 90, Snooky Young at 90, Dave Brubeck at 90, Grady Tate singing at 79, conductors and composers well into their 8th or 9th decade and many more such examples. It would seem that performing music, and doing it at your very best, keeps the spirit alive and keeps you young with a clear and meaningful purpose. Erroll Garner once sat at the piano at a recording session after the final take and kept improvising. When the producer said he could stop since the album was finished, Garner replied that he had to keep playing to see what would happen next! Sort of a metaphor for music and jazz....and perhaps life itself.

One of the reasons jazz bassoon is almost non-existent is due to the fact that the instrument is simply hard to play! Anything executed on the bassoon compared to, for instance a saxophone, is several

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special thing about jazz music.

There's so much leeway. There's so much improvisation from every part of the band and then when you throw it all together - the complexity of whatever it is, four or five people making music together in that way. It can be a very subtle, complex thing that I think that's a lot of the beauty of what this music is. I want to make sure that that comes out to the forefront.

JJ: Talk a little bit about your association with Red Rodney which began when you were 18. Tell us about how many stories that Red might have told you, or words of wisdom that you picked up that made an impact on your personality, your character, and/or your music.

CP: It was a real trip just to get to know and have a chance to work with someone like that right off the bat. It was a very lucky circumstance that he came to my hometown in Columbia, South Carolina to do a jazz festival there. So I worked with him there and he said to give him a call when I moved to New York. I did and he invited me to join his band. He was just the real thing, a real be-bop character. He just had a great love besides for the music. He also loved practical jokes. When we were going to get on a plane, he would pretend that he had a limp and get on first. He was such a kindly looking man, he was in his 60's, so everyone was just so incredibly nice. "Oh, I'm so sorry about your leg, are you okay?" And he was fine. That's the very, very tip of a big iceberg there. He had some good stories. Who knows if they were true or not? But it almost doesn't matter.

JJ: Did he ever pull you aside and say, "Look Chris, let me give you a couple of tips."

CP: Well, he wanted me to dress better. The way that he put it, he said, "Chris you need some retail rehabilitation." But there wasn't too much musical advice. The first day I met him, his advice to me was that it's just as easy to fall in love with a rich girl, as it is to fall in love with a poor girl. So, he was kind of saying, find yourself a rich woman and then you can afford to be a jazz musician.

JJ: Were there charts? Did you have rehearsals? Or did he simply expect you to come in and already know the tunes?

CP: No, we would have rehearsals every now and then. I think the first gig I did with him, there was no rehearsal. I think I went and heard the band play and then I got the music ahead of time and then just showed up for the next gig. But every now and then we would have a rehearsal if we were going to do a record date or something like that. The band definitely had its own repertoire. There were a few Bird [Charlie Parker] tunes, some standards, and some other things that we would do too.

JJ: What was the first inspiring album that you heard that set you on this path?

CP: There were a few albums that my folks had; that was my introduction to jazz, was their record col-

lection. They had the Dave Brubeck record, *Time Out*. I had never heard any saxophone playing that sounded like Paul Desmond. I only knew sax stuff on pop radio and stuff, which didn't really appeal to me, that sound. Hearing the way that Paul Desmond approached the horn, it was obviously a whole different ball game. They had *Workin' and Steamin'*, the Miles record, a couple Eddie Harris records. That's when I just started to bug my parent's until they finally got me an alto.

JJ: It's funny when you mention that album that you still like listening to. When I first heard jazz, nobody said you should listen to jazz and like it too.

It either grabs you or it doesn't. I remember going to a Sam Goody or Franklin Music and I was with my mother. I didn't know anything about jazz. I kind of looked through the bins and bought *Miles at the Blackhawk*, *Friday and Saturday Night at the Blackhawk*, Oscar Peterson *Trio and Sounds of The Trio Live at the London House*, and Herbie Mann *Live at Newport 63* with Dave Pike, who's one of my favorite vibes players. Still to this day, those three albums and Cannonball and The Bossa Rio Sextet are among my favorites - listening to them over and over and over again.

CP: Yeah, there's really something about that first music that you hear that really turns you on. That's an important part of the way you think about music from then on. I think it's just so formative - because it's so new at that point. It's always so exciting to go back and hear those early influences.

JJ: What kind of challenges, did you experience when you moved to New York?

CP: It was a challenge, definitely - being away from home and being in New York. I knew exactly what I wanted to do. But it felt like it took a long time to really get into the scene. I guess, extremely lucky that I started working with Red so early on. But as far as getting to the point where I was really making a living, it took a few years. What I remember is a lot of rice and beans, and a lot of weddings and bar mitzvahs. So, it gives me maybe even more appreciation that now I don't have to do that.

JJ: Talk about a few of the other musicians that began to open doors for you in your evolving career after you got to New York.

CP: After Red, the next group that I really started working with was the Mingus Big Band, which was really nice. It was a weekly gig that the band had at that time at a place called the Time Café, and it was a real experience of Mingus's music. There were a fair amount of people in the band I guess who had worked with Mingus and knew Mingus and you felt like you were really getting the real experience. The band had John Stubblefield, John Hicks and Jack Walrath, Britt Woodman, who grew up with Mingus in L.A. There was an atmosphere ... If you wanted to take a solo you had to stand up quick or you just might not get to play. It was from going to the Mingus band I think that I got the gig with Steely Dan, which was

completely unexpected and wasn't anything that I was looking for. But that was music that I had grown up listening to. Also, I was kind of in awe, especially because of the fact that we would go on the road and just sell out huge places. That was when I started to realize how much money there actually is in music. It doesn't all go to the jazz part of it. But, there are people listening to music. It was a great experience working with those guys. They're really serious musicians, they're huge jazz fans, and working with them really gave me the idea that they were very serious about making whatever they did at the highest possible level of quality. At many of the sound checks Donald Fagen would be playing some Monk tune on the Rhodes and we'd just play.

JJ: How did your tenure with Steely Dan make an impact on your playing? What were there drawbacks or challenges to your developing artistry in doing that gig?

CP: Well, there just wasn't that much space. There were a lot of other things going on and there just wasn't a whole lot of room, which is why there ended up being a situation where I had to choose whether to go back out on the road with them, or whether to go to Europe with Paul Motian. I chose to go out with Paul. There was a part of me thinking I was nuts, but that's really what I wanted to do. And in retrospect, that was absolutely the right decision, just for my own growth as a musician because that was a whole other thing to be introduced to. The way that Paul looks at music is, his approach to playing free music, his approach to playing be-bop also - very, very different than the guys that I had worked with before. He really has his own voice and just isn't afraid to go with it. He has a very strong sense of intuition. He helped me learn to trust my own intuition and to develop that side.

JJ: What was your association with Herbie Hancock like?

CP: I've been a fan forever. He just sits down at the piano, doesn't seem to matter what else is going on around him, or how much sleep he's had, or what the sound is like or anything. As soon as he sits at the piano, this amazing flow of notes just pours out of him. It's really something. I'm still thinking about how he approaches everything, and thinking of how that relates to what I do. Maybe there are things that I can learn from it. The most I worked with him was last summer. We were out for I guess almost two and a half months. He's just such a master and you realize he has a ton of energy. He doesn't seem to need to sleep very much and nothing seems to bother him. That's a big thing that I'm trying to learn. He just doesn't get bent out of shape. He just goes with some strong internal drive that just seems extremely positive. It's hard to explain, but I guess having seen it, I can kind of understand the energy of it. But that's definitely something to strive for - just the level. It seems like he's just really on a place where he's giving and he's just not hung up on anything.

JJ: Is there anything else you'd like to share with the

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Noteworthy Performances



Credit: Katherine Castro

Massimo Sammi www.massimosammi.com
Blue Note: Sun 1/10

For this brunch set at the Blue Note, guitarist Massimo Sammi celebrates the release of his debut CD *First Day*, a musically and conceptually daring recording debut of immense depth and beauty inspired by the film *A Beautiful Mind*. The CD and performance feature Sammi with an all-star group: saxophonist George Garzone, bassist John Lockwood, drummer Yoron Israel, and special guest vocalist Dominique Eade.

The Freedom Band featuring Victor Lewis
Jazz Standard: Wed 1/27

www.jazzstandard.net



Credit: Eric Nemeyer

This band features some of the brightest young stars with legendary drummer Victor Lewis—Dan Tepfer on piano, Joe Martin on bass and Noah Preminger on tenor saxophone. This is a one night only event, so make sure you catch it. Tepfer is the winner of the 2006 Montreux Jazz Festival solo piano competition and just released a duo record with Lee Konitz. Joe Martin plays with just about everybody, including Kurt Rosenwinkel, Brad Mehldau and Chris Potter and Preminger has been referred to as “a tenor sax giant who finds new chord changes that sound harmonious and urgent at the same time” (Chuck Graham, Tucson AZ Citizen).

David Gilmore & Numerology with Special Guests www.jazzstandard.net
Jazz Standard: Tues 1/12 – Thurs 1/14

Join guitar whiz David Gilmore for a night to remember. He will be playing with an incredible group that includes Claudia Acuna on vocals, Miguel Zenon on alto sax, Christian McBride on bass, Jeff “Tain” Watts on drums, and Mino Cinelu on percussion. David Gilmore’s *Numerology Suite* was created with support from Chamber Music America’s New Works: Creation and Presentation Program, funded through the generosity of the Doris Duke Charitable Foundation.



Credit: Laura Pizzano



Credit: Thomas Talarca

Chris Potter Underground www.villagevanguard.com
Village Vanguard: Tues 1/5 – Sun 1/10

Chris Potter is regarded as one of the most unique and innovative tenor players of our day. Every time he picks up his horn, you know you are in for an exciting listening adventure. Joining him for the stint at the storied Village Vanguard is his Underground group featuring Adam Rogers on guitar, Craig Taborn on Rhodes, and Nate Smith on drums. Be sure to get there early, as this will be a very in demand show.



Credit: Eric Nemeyer

Ravi Coltrane Quartet www.iridiumjazzclub.com
Iridium: Wed 1/6 – Sun 1/10

Since 1991, Mr. Coltrane has diligently forged a prominent career as a live performer, recording artist and producer, as well as an impressive list of credits and accomplishments. Much like his father, Ravi continues to work as hard as ever, constantly growing as a musician. This year, Coltrane releases his highly anticipated new album *Bleeding Times*. Joining him on that album and on this gig are pianist Luis Perdomo, bassist Drew Gress and drummer E.J. Strickland.

Pamela Luss www.pamelaluss.com
The Metropolitan Room: Sat 1/30, Fri 2/19

New York singer Pamela Luss will be performing a show entitled “Swinging the ‘60s – From Rock to Rat Pack.” She recently released her 4th album, the critically acclaimed *Sweet and Saxy* with Houston Person. Now she puts her personal stamp on an amazingly rich and diverse decade, ranging from The Beatles to Broadway to Brazil and from the singer-songwriters to Sinatra. She will be joined by pianist John di Martino, saxophonist Michael Hashim, guitarist James Chirillo, bassist Jon Burr, & drummer Paul Wells.



Allan Holdsworth www.iridiumjazzclub.com
Iridium: Thurs 1/28 – Sun 1/31

Allan Holdsworth is widely regarded by fans and contemporary musicians as one of the 20th century’s most prominent guitarists. He is one of a handful of musicians who has consistently proven himself as an innovator in between and within the worlds of rock and jazz music. Many of music’s best-known instrumental masters cite Holdsworth as that rare and shining voice—a legendary player who continues to push the outer limits of instrumental technique and the electric guitar’s range of tonal and textural possibilities. This show will be entitled “Blues for Tony Williams,” and we will be joined by Ernest Tibbs and Chad Wackerman.



Credit: Courtesy Artist Website



Jonathan Kantor www.bluenote.net
Blue Note: Mon 1/18

Jonathan Kantor, tenor saxophone/clarinet, will celebrate his record release at the Blue Note on January 18 with Kenny Werner, Alex Sipiagin, Gerald Cannon and Adam Nussbaum. Since arriving in New York, Kantor has performed, recorded and studied with Joe Lovano, Kenny Werner, Chris Potter, and Lenny Pickett. An avid writer, he has worked closely with jazz historians, including Nat Hentoff, who called Kantor “an important part of the jazz life.”



Dave Valentin with Candido www.bluenote.net
Blue Note: Tues 1/19 – Wed 1/20

Reknown Latin jazz flutist, Dave Valentin, was born of Puerto Rican parents in 1952 in New York City. Valentin soon began working as a professional musician in Latin bands, developing an unusual technique that featured blowing in a manner that sounded like percussion. Born in Cuba in 1921, so well known and respected, his first name, alone—Candido—is all that is necessary for jazz aficionados to know who he is. Credited with being the first percussionist to bring conga drumming to jazz, Candido Camero is also known for his contributions to the development of mambo and Afro-Cuban jazz. This is one of those once in a lifetime shows that should not be missed.

Lar Lubovitch and the music of John Coltrane www.jmih.org
Jazz Museum in Harlem: Tues 1/26

For their ongoing “Jazz for Curious Listeners” series, The Jazz Museum in Harlem will be presenting Lar Lubovitch and the music of John Coltrane. Lubovitch is a highly acclaimed choreographer, and he will be interpreting Coltrane’s music in his own way. Joining him will be legendary bassist Reggie Workman. The event will be hosted by The New School at 66 W. 13th Street on the 5th floor. For more info call 212-348-8300.



Credit: Courtesy Artist Website



BEN ALLISON

THINK FREE—Palmetto Records PM2140. Web: www.palmetto-records.com. *Fred; Platypus; Broke; Kramer vs. Kramer vs. Godzilla; Sleeping Giant; Peace Pipe; Vs. Godzilla; Green Al*

PERSONNEL: Shane Endsley, trumpet; Jenny Scheinman, violin; Steve Cardenas, guitar; Ben Allison, bass; Rudy Royston, drums

By Cathy Gruenfelder

Ben Allison's *Think Free* will offer a great listening experience on multiple levels. It features nine original tracks that are all parts of a whole—that whole being Allison's signature voice as a composer. The CD starts out with "Fred," a simple and straightforward piece that's hard to pigeonhole (as are all the tracks on the CD), but it could be theme music to a TV show or movie, or it could sound good with a singer on top of it. Allison wrote an arrangement that keeps moving and changing, driven heavily by the role of guitarist Steve Cardenas who plays the progression in arpeggiated figures. The tune eventually blooms into a climax as Jenny Scheinman takes a tasteful solo on violin, accentuating and finding inspiration from the composition.

"Platypus," the second tune, is very much related to the first, offering a second chapter to the book that is *Think Free*. Allison is able to use five people and make them sound like ten. He orchestrates trumpet and violin in such a beautiful way. This music is "progressive jazz." These highly improvisational musicians work off of strict compositions, but add so much spontaneous spirit to it. Cardenas doubles himself, playing an overdriven rhythm guitar and improvisational leads on top.

"Broke" is a more introspective but elegant piece. It dances in a triple meter and the melody is shared between muted trumpet and violin, a combination that creates a sound much like a harmonica. Cardenas and Allison are often playing in unison here. The line between composed and improvised is often blurred

especially as the piece drifts to a close.

"Kramer vs. Kramer vs. Godzilla" further draws you into Allison's unique world. Cardenas plays the chords with a tremolo matched to the tempo of the song, so he will strike a chord once per measure, but you will hear it on every beat. Allison doubles him, playing the same note four or more times, creating a pulsating feeling. There are all sorts of sound effects used by the musicians to create a scene in your mind. Scheinman makes her violin sound like a living creature (Godzilla?) but the trumpet remains stoic and beautiful (Kramer?).

"Sleeping Giant" starts with drummer Rudy Royston playing free while Allison repeats a theme over and over and Scheinman and Endsley play a melody at a separate tempo, but all parts come together quickly. The piece fluctuates between different meters but still retains a unique elegance. For a solo section, Cardenas repeats a single note theme, as does Allison in 7/4, while Endsley takes a very adventurous solo and Royston responds spontaneously and enthusiastically. This juxtaposition of half composed and half compositional is very exciting, with each side intensifying the other.

"Peace Pipe" is made up of a few sections. For the first part, it feels like everyone is in a different meter, yet they fit together in an exciting way. Then the song sounds like it ends as Scheinman begins to play pizzicato. Things become very languid and meditational, putting me into a bit of a trance as Allison repeats a bass motif and Cardenas answers Scheinman with his own repeating palm muted figures. Royston keeps a simple and steady beat and eventually things settle back into the opening melody as Endsley and Scheinman double each other. Cardenas steps on an overdrive pedal and livens things up a bit, playing a very thoughtful solo with all sorts of surprise jumps, double stops and rhythmic ideas, sometimes even getting bluesy.

"Vs. Godzilla" is a short 1:40 interlude that sounds like a 'peaceful fear'—like someone hiding, knowing they are safe, but still trying to recover from what was a very frightful experience. You'll have to hear it to understand.

"Green Al," as could be expected, is the grooviest track of the CD, featuring a funky beat from Royston, some tasty guitar comping and an R&B flavored bass line. Allison takes an awesome solo. He even solos like a composer—you can hear him reacting to the underlying structures that make up the composition. Scheinman and Endsley follow with their own solos.

Allison and his band are all on the same page when it comes to musical priorities. They play with an uncanny cohesion even though much of what they play is set in stone. And when it comes time to be free, they are doing so only for the sake of the tune, accentuating, developing, and reacting to what is written. They are able to create moods and worlds with these songs—they create a sound. Allison surely has his own compositional voice and he has chosen the perfect musicians to help him express him. This one is going right into my car's 6 CD changer, and will stay there for a while.



CHARITO

WATCH WHAT HAPPENS: CHARITO MEETS MICHEL LEGRAND. CT Music.

Watch What Happens, Mummer Me Winter, Me, The First Time, Pieces of Dreams, Once Upon a Summertime, How do You Keep the Music Playing, What Are You doing the Rest of Your Life, Quand On S'Aime, Ask Yourself Why, You Must Believe in Spring, I will Wait for You, the Windmills of Your Mind, The Summer Knows.

PERSONNEL: Charito, vocals; David Salesse, Andy Barron, Remi Vignolo, Benjamin Henocq, et al

By Bob Gish

Some meetings are coincidental, some planned, some destined if not compelled by a kind of mysterious magnetism and synchronicity. Such is this wonderful CD which portrays a meeting of the illustrious composer/arranger, Michel Legrand and that most sultry of sultry singers, Charlito.

If ever a match was destined for simpatico success it's this one. Yes, *Watch What Happens* for sure, but listen, listen too, for what happens from the very first track is a beautiful cornucopia of thirteen of Legrand's grand songs, from the familiar to the relatively obscure—if such a thing is possible.

The more familiar songs are, of course, the title track, "Watch What Happens," "How do You Keep the Music Playing," "What Are You Doing the Rest of Your Life," "I Will Wait for You," and "The Windmills of Your Mind."

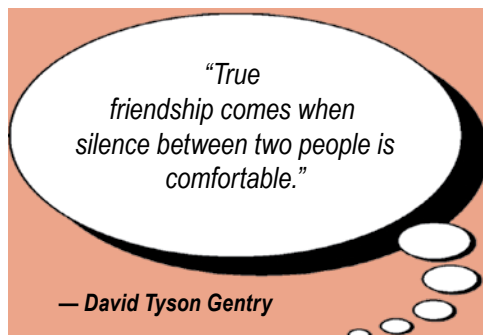
Such melodies, such lyrics make most vocalists almost superficial—almost. Charlito, however, is here to own the entire baker's dozen of songs, own them all, and command from them their inherent fullness of meaning and beauty by means of her phrasing, her sophisticated yet earthy tones, and her majestically feminine, seductive voice.

The arrangements and orchestration are rich and full just as the material demands.

Charlito respects this and is moved by the creativity of the entire enterprise—from conception to execution, from the seedling of Legrand's imagination to the end result of a quality recording guided by an informed, experienced, knowing, sensitive singer.

The idea for the CD, from Charito's perspective began one night in Paris at Due de Lambard's jazz club and a chat with Legrand's friend Alain Brunet. Some club dates with Brunet's quartet ensued, culminating a year or so later in this project. It was through Brunet, that Charito came to meet and know the essences of Legrand's music and it's French contexts and sensibilities. As one might expect, the recording was done in France—and produced in Japan.

It's a pleasure to listen to *Watch What Happens*—more than a pleasure; it's a delight, well worth all the work and love involved.



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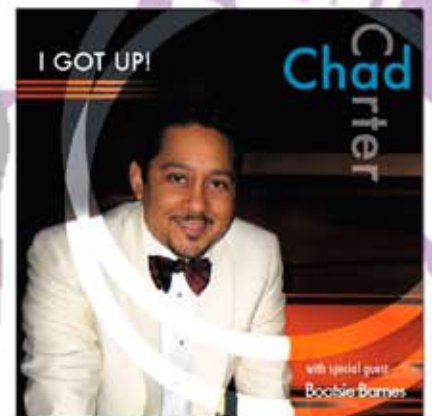
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PERSONNEL: Dennis Wilson, arranger/conductor; Marshall Earl McDonald, alto sax 1; Cleave Guyton, alto sax 2; Douglas Marshall Lawrence, tenor sax 1; Edward Douglas Miller, tenor sax 2; John Calvin Williams, Jr., baritone sax; Mike Williams, trumpet 1; Scotty Barnhart, trumpet 2; Kris Johnson, trumpet 3; James Zollar, trumpet 4; David Keim, trombone 1; Clarence Banks, trombone 2; Alvin Spencer Walker II, trombone 3; Barry Cooper, bass trombone; Will Matthews, guitar; James H. Leary III, bass; Tony Bernard Suggs, piano; Marion Felder III, drums; **Special Guests:** Geri Allen, piano; Jamie Cullum, vocals/piano; Nnenna Freelon, vocals; Curtis Fuller, trombone; Jon Hendricks, vocals; Hank Jones, piano; Mark McLean, drums; Butch Miles, drums; Rufus Reid, bass; Janis Siegel, vocals; Frank Wess, flute.

By Eric Harabadian

When you think of all the classic large ensembles or big bands in jazz there are a few that come to mind such as those of Duke Ellington, Thad Jones and Mel Lewis, Maynard Ferguson and, of course, Count Basie. And even though William "Count" Basie passed in 1984 his legacy proudly lives on in musical tributes like these.

On board is the Grammy-nominated Dennis Wilson who very ably keeps that signature sound intact by preserving and enhancing works by the great masters of the American song lexicon as well as contributing his own dynamic compositions. He and co-producer Al Pryor also accomplish the task of bringing the Count Basie Orchestra into the 21st Century by employing some of the leading lights in modern jazz and crossover pop like British pianist/vocalist Jamie Cullum, vocalist Nnenna Freelon and Manhattan Transfer singer Janis Siegel—as the liner notes mention, "vintage wine in new bottles."

The festivities begin with a tune popularized by Ella Fitzgerald with the Basie band in the '70s called "Too Close for Comfort." This features Nnenna Freelon as she wonderfully bumps things to another level. This track swings hard out of the gate with a vitality and passion that is driven by a slamming horn chart and a relentless rhythm section. Dennis Wilson's original "Giant Blues Flag Waver" follows beginning with somewhat understated piano by Geri Allen that erupts into an effervescent and ebullient solo from Douglas Lawrence on tenor sax—short and sweet. Andre Previn's "Like Young" is interpreted by Siegel with a sophisticated panache. She blends a clever lyric with well-placed vocalese, framed by an inventive and rousing horn arrangement. This one is uplifting, playful and fun! "Jessica's Day" is a Quincy Jones arrangement and composition featuring the veteran Frank Wess on flute. He carries this over easy track with a light and airy style. The orchestra's collective dynamics make this tune an effective exercise in the ebb and flow of mastery at work. Levant/Heyman's "Blame it On My Youth" seems like it was specifically written for Jamie Cullum. He delivers the pensive ode to young love with melancholy and subtle grace, channeling Sinatra and Bennett as well as Connick or Buble. "Close Your Eyes" finds Janis Siegel again making another classic standard her own supported by the great Hank Jones on piano. "Naomi's Blues" is next on the roster showcasing a sensitive bass intro from James H. Leary III, spry and bluesy piano from Tony Suggs and the smooth, tactile trombone of Clarence Banks. This one is straight-ahead and open bringing a simple and direct arrangement and melody to the fore. Jerome Kern's "Yesterdays" is brought to life via the gifted vocalizing of Freelon. She really plays with the time and structure of the arrangement, aided by drums, that evolves into a relaxed and tempered crescendo.

GREGORY GENERET

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"I Have Waited So Long" is a Sarah Vaughan chestnut done with contemplative perfection by Ms. Siegel. She is one of the vocal pearls here supported essentially by the rhythm section of pianist Jones, Rufus Reid on bass and drummer Butch Miles. They get it right with a peaceful and pastoral arrangement.

This eleven track set starts to simmer down with the cinematic sounding "Dark Morning" but not before going out with a bang on the spirited "Blues on Mack Avenue." Long time CBO vocalist Jon Hendricks joins forces with young lion Cullum on piano for a bluesy and swinging rave up. The veteran singer scats up a storm as Cullum lays down a pianistic mix that is part lounge and honky tonk. Curtis Fuller blows soft and cool trombone, with drummer Mark McLean providing a rocking steady groove.

"The meeting of two personalities is like the contact of two chemical substances; if there is any reaction, both are transformed."

— David Tyson Gentry



SONNY FORTUNE

LAST NIGHT AT SWEET RHYTHM—Sound Reason. Web: www.sonnyfortune.com. *It Ain't What it Was; The Blues Are Green; Never Again in Such a Long Time; In Waves of Dreams; A Tribute To A Holiday; The Joneses; Laying It Down.*

PERSONNEL: Sonny Fortune, alto and soprano saxophone, flute; Michel Cochrane, piano; David Williams, bass; Steve Johns; drums

By Cathy Gruenfelder

There is a certain quality in the air when you go see a legend like Sonny Fortune play live. In his playing, so much history is contained and shared—a deeper piece of the collective consciousness than can be known by younger, less seasoned, and less lived musicians. But through someone like Fortune, we can feel it and allow it to help us better understand our own times. Sonny is a true artist who is not playing some romantic re-hashing of a time long gone—he is a man of the now, but he has had a long and diverse journey that has led him to this moment, and it's heard in his unique sound.

Believe it or not, this is Fortune's first live recording as a leader. He was a regular at Sweet Basil's for many years, and when it became Sweet Rhythm, he continued playing from its inception to the present day. The sound throughout the CD is unmistakably live. Cochrane's piano, Fortune's horns and David Williams' bass are all very clear for the most part, but Steve Johns' drums are a little muffled and distant sounding. At times, Fortune is a little low in the mix, but not enough to hinder one's experience of the music.

The CD begins on an energetic foot with "It Ain't What It Used to Be," a track that first appeared on Fortune's 1991 Konnex CD of the same name. The group is cooking from all angles. Johns' inspired drumming really pushes Fortune and Cochrane along as they offer exciting and swinging solos. Fortune's ideas flow freely, and he makes terrific use of the higher ranges of his instrument.

"The Blues Are Green" is a beautiful long form blues piece in 6/8. The way Fortune bends his notes pulls at your ears in such a pleasurable way. As he freely improvises with such a free spirit, he discovers little ideas and takes them for a ride for all they are worth until they lead to new ones. He switches between linear and dense phrases to sparse and angular ones, giving his solos contrast and unpredictability.

"Never Again Is Such a Long Time" is a gorgeous mid-tempo tune that first appeared on Sonny's 1995 Blue Note album *A Better Understanding*, and it

features him on flute. This is a very harmonically rich tune that is highly consonant for the most part, but at certain moments the bass and piano create dissonance with the uplifting melody, making it a more diverse listening experience.

"In Waves of Dreams" features Fortune on soprano sax, and he gets a sound very similar to his alto playing. This piece has a bit of an exotic Latin flavor in the bass line, drum rhythm and piano comping and Fortune explores that mood through and through, taking the listener on an adventure. Johns is on his every move, responding appropriately and further leading him on.

Cooling things off a bit is the slow to medium tempo, gently swinging "A Tribute to a Holiday." Fortune is able to simultaneously express joy and longing in the way he plays this sweet melody.

The opening flute solo on "The Joneses" took me to another world. It provided the most relaxing and meditative moment of the day, drawing me into an exotic mood beyond daily problems and concerns. The tune is a tribute to the Jones family—Elvin, Thad and Hank. After the opening, Johns plays his own solo drum improvisation before settling into a deep and slow swing with the full band. Williams and Johns create a pocket miles deep and Fortune is all over it, sucking every ounce of greatness from it that he can.

The closing tune, "Laying it Down," was the title track to Fortune's 1984 date for Konnex and later appeared on 1995's *A Better Understanding*. It leaves a lasting impression to say the least. Sonny is relentless in his solo, squawking and squealing—going full force with passion.

Fortune is a man that is as compelling to listen to today as he was in his 'prime' as they say. This is because he never stopped creating. He is not trying to do what he did in the past, but what is called for now, and in this case, on the *Last Night At Sweet Rhythm*.



JONATHON HAFFNER

LIFE ON WEDNESDAY—Cachuma Records CRCD001. www.jonathonhaffner.com. *Time Time; Radio One; New Mexico; Western Wren (The Bird Call); Formigas; Big Wheel; Tuesday Night Danny; Freewheel; Wednesday Night Firsts; Maybe Mexico; New Year.*

PERSONNEL: Jonathon Haffner, alto saxophone, clarinet; Craig Taborn, piano, Wurlitzer, electronics; Wayne Krantz, guitar; Elvind Opsvik, upright bass, electric bass; Jochen Rueckert, drums; Kenny Wollesen, drums.

By Matt Marshall

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Jonathon Haffner has a strong, handsome sound on sax and runs solid, aggressive lines here atop the crunching, bristling support of guitarist Wayne Krantz and warped electronica from keyboardist Craig Taborn, which often grind into a single, crackling wall of sound. The mood ranges from the Pink Floydish lament of “New Mexico” to the progressively chaotic and wonderfully disturbing “Western Wren (The Bird Call),” a Cecil Taylor-like commotion. “Formigas” bubbles, cuts and churns with bowed bass, piano, an electric crunch and the insistent double-drum attack. Haffner enters as the backing drops, recalling the middle of Miles Davis’ “Yesternow,” and returns later almost alone to gather the troops and raise the number to a fever pitch. “Big Wheel” and “Freewheel” are bluesy, one-minute solo-sax lead-ins to “Tuesday Night Danny” and “Wednesday Night Firsts,” respectively. And “Tuesday,” a grungy, groove-driven tune, boasts a fabulously textured, layered Krantz solo at its core. Throughout the album, Haffner often sounds above—if driven by—the fray, bulleting across this impressive record.



HIROMI

PLACE TO BE—Telarc CD83695. Web: www.telarc.com. *BQE; Choux A La Crème; Sicilian Blue; Berne, Baby, Berne!; Somewhere; Cape Cod Chips; Islands Azores; Pachelbel's Canon; Show City, Show Girl; Daytime in Vegas; The Gambler; Place to Be*
PERSONNEL: Hiromi Uehara, piano

By Cathy Gruenfelder

I recently saw Hiromi at the Newport Jazz Festival, playing with an endless amount of energy, enthusiasm, and unworldly chops with an electrified band. I was blown away by her talent and when I heard about her new solo CD, *Place to Be*, I was very curious about how that energy would translate into this setting.

For the first track, “BQE,” Hiromi is off to the races. How do fingers (and the brain that controls these fingers) move this fast for a full six unrelenting minutes? The irony is that I’ve never been on a slower expressway than the dreadful BQE (Brooklyn-Queens Expressway). It’s always been 5 mph bumper to bumper traffic in my experience. The most commendable aspect of this track is its focused power. Nothing is very intriguing melodically, rhythmically or harmonically, but it will blow your socks off.

The second track, “Choux a La Crème” is a stark contrast for which Hiromi puts her swing shoes on and gets to dancing. She starts off with a classic swing feel and builds into a frenzy as her naturally playful

and childish spirit infuses itself into the tune making for some funky and funny moments. At times, she reaches into the piano and creates some muted and pizzicato sounds.

“Sicilian Blue” begins with an elusive tempo, fluctuating between fleeting fireworks and slow and melancholy chordal work before settling into a sad but beautiful arpeggiated progression shared between both hands. After a minute or so, Hiromi begins to deconstruct it, infusing the sadness with her endless capacity for flamboyant fun, filling it with surprises, diversions and re-interpretations.

“Berne, Baby, Berne!” as the title suggests is quite the burner. Even though it starts off incredibly fast, it progressively gets even faster. It’s kind of like a schizophrenic blues from a world with a different time/space continuum. Who needs coffee or energy drinks when you got this track? This is good music to clean your house to.

“Somewhere” is a beautiful track played with true introspection. Hiromi’s playful spirit is definitely stifled for this track, and I feel kind of bad that she had to include a ballad just to legitimize herself, but she gets right back to business with “Cape Cod Chips,” a fun and funky tune with plenty of exciting rhythmic interaction between her hands and also some cool “under the hood” effects when she reaches into the guts of the piano for new sounds.

“Islands Azores” has a very happy and celebratory melody reminding me of a family party. After playing the head, Hiromi takes it to all sorts of other places. She has no bounds and is truly a spontaneous improviser willing to go anywhere.

For “Pachelbel’s Canon” she creates a sound similar to a harpsichord by manipulating things inside the piano. Halfway through, she returns to a stock piano sound, creating some revelatory and deeply bluesy solos. Her rhythmic sense on this tune is the heaviest and deepest of the album—she gets into a very deep groove.

The last four tunes make up the “Viva Vegas” section of the album, each of which is inspired by the American city. “Show City, Show Girl” features a dark but exciting feel, like something from Dick Tracy or some other romantic crime flick from yesteryears, with its vintage sentiment.

“Daytime in Las Vegas” creates a mood that would match a circumstance where a guy or girl met someone great the night before who left that morning and all they are left with is a terrible hangover. It creates a feeling of loss, but also evokes the good memories of the thing that is lost. This piece and the title track tell a story more than any of the others.

“The Gambler” makes me envision a Looney Tunes character who wins a poker match by cheating and then runs as fast as he can from Elmer Fudd who is looking to shoot him down. He runs his heart out with a smile on his face, knowing he’s too fast to get caught. Hiromi’s chops and young spirit are on full display here as she walks a baseline in the left hand and plays like a machine gun with the right—hardly coming up for air.

The CD ends with the title track, “Place to Be.”

I appreciate that Hiromi made the one piece that is unlike all the rest the title. It is the most reflective, emotional and meaningful of them all. What I love is that she is able to turn moods on their head at the drop of a hat. She can go from sad and impressionistic to flamboyant and funky to swinging and bluesy within seconds. She seems to always heed to the moment and do what she feels like doing, whether you like it or not—it is people like that who create a strong response, and Hiromi continues to do so year after year.



JOHN HOLLENBECK LARGE ENSEMBLE

ETERNAL INTERLUDE—Sunnyside SSC 1220. www.sunnysiderecords.com. *Foreign One; Eternal Interlude; Guarana; The Cloud; Perseverance; No Boat.*

PERSONNEL: Ben Kono, flute, soprano and alto saxophone; Jeremy Viner, clarinet, tenor saxophone; Tony Malaby, tenor and soprano saxophone; Dan Willis, tenor and soprano saxophone, flute, English horn; Bohdan Hilash, clarinet, bass and contra-alto clarinet; Ellery Eskelin, tenor saxophone; Rob Hudson, trombone; Mike Christianson, trombone; Jacob Garchik, tenor horn; Alan Ferber, trombone; Tony Kadleck, John Owens, Dave Ballou and Laurie Frink, trumpet, flugelhorn; Kermit Driscoll, acoustic and electric bass; John Hollenbeck, drums, composition; Gary Versace, piano, organ, keyboard; Matt Moran and John Ferrari, mallet percussion; Theo Bleckmann, voice; JC Sanford, conductor; Theo Bleckmann, Mike Christianson, Jacob Garchik, Bohdan Hilash, John Hollenbeck, Rob Hudson, Ben Kono, Jon Owens and Dan Willis, whistlers.

By Matt Marshall

Drummer John Hollenbeck’s big band—or large ensemble, as he would have it—brings a big exciting sound on this latest album, along with twisting, crystallizing compositions and arrangements. The mood alternates from track to track, beginning with the surging power of “Foreign One,” then moving into the 19-minute masterwork “Eternal Interlude,” on which Hollenbeck utilizes all the tools in his shed to craft a haunting, ultimately triumphant musical journey deep with the hum of woodwinds, cleansing midway with church organ and bristling later with horns and percussion. After the African-sounding “Guarana,” Hollenbeck missteps a bit with “The Cloud” by introducing a spoken-word break that promotes a surrendering of the intellect in favor a single life-affirming word. He rebounds nicely, though,

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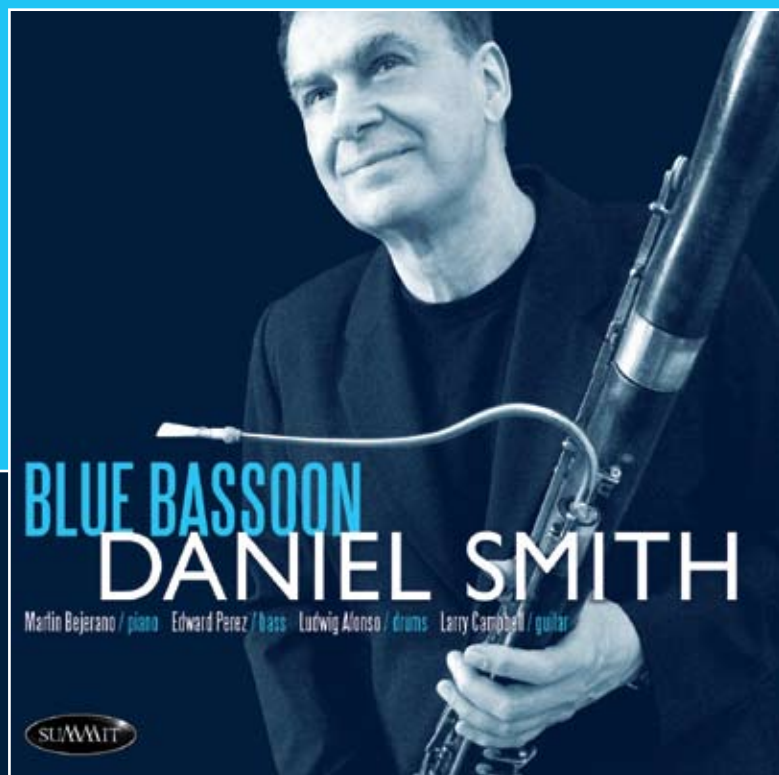
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Recorded Oct 29 and Oct 30 2008 at Skyline Studios, NYC

Fresh off performing the world premiere of Robert Farnon's jazz-oriented bassoon concerto 'Romancing the Phoenix' in England with the Chandos Symphony Orchestra (September), Daniel Smith delivers an incredible jazz outing - with his bassoon, an "instrument rare in jazz", leading the way...!

"...on these 13 tracks Smith has a surer rhythmic footing (or, as we say in jazz, he swings harder); greater velocity, range, and reach; and finer nuance in phrasing and timbre than ever before - credit is also due to the extraordinary sharpness of Smith's rhythm section, superior players both individually and collectively. Smith's accomplishment with this album reaches beyond the application of bassoon to blue jazz."

- from the liner notes of Michael J. West, journalist



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- The New York Daily News

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with “Perseverance,” which attacks with a dissonant squabbling of horns and offers an extended break for Hollenbeck to fill alone with his drumming. The brief “No Boat” then cleanses the pallet and leaves us in peace with an ethereal blend of woodwinds, horns and vocal intonations.



KRISTINA

OFFSHORE ECHOES – Patois Records PRC008. Web:www.patoisrecords.com. *Tea in the Sahara; Cherokee; Love Everlasting; Open Your Eyes; Take Me to Aruanda; Tenderly; Ilu Aye; The Performer; Valentin; The 59th Street Bridge Song (Feelin’ Groovy)*

PERSONNEL: Kristina, vocals, background vocals; Frank Martin, piano; Deszon Claiborne, trap drums; Rich Girard, bass; Rick Vandivier, guitar; Michaelle Goerlitz, darbouka, rik, shaker, congas; John Santos, timbales, guiro, bongo, handbell, shekere; Mary Fettig, flutes; Danny Bittker, clarinet; Alex Murzyn, clarinet; Louis Fasman, horns; John Worley, horns; Wayne Wallace, trombone, background vocals; Dave Martell, horns; Murray Low, piano, electric piano; Michael Spiro, percussion, vocals; David Belove, bass; Paul van Wageningen, trap drums; Garrett McClean, violin; Stephanie Antoine, violin; Erin Benim, violin; Jory Fankuchen, violin; Madeline Prager, viola; Mimi Dye, viola; Eric Gaenslen, cello; Laura Boytz, cello; Sandy Cressman, background vocals; Ed Johnson, background vocals; David Chaidez, background vocals; Sheryl Lynn Thomas, background vocals

By Curtis Davenport

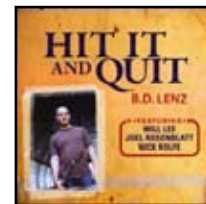
It’s no secret that jazz has experienced its struggles in the marketplace of late. Times have been especially hard for new and unknown artists as what jazz buyers there are, have seemingly retrenched and are only purchasing remasters of tried and true favorites. There has been no small amount of ink and breath spilled over how to regain some portion of the public interest; how to make jazz at least somewhat relevant again as we are about to enter the second decade of the 21st Century. Though I can’t say if it was intentional or not, Kristina Plott Smith, the singer who generally goes by her first name professionally, has hit on what may be a winning formula on *Offshore Echoes*, her debut album. It’s an interesting synthesis of jazz and rhythms from various parts of the world that are known for their unusual (at least to American ears) rhythmic patterns and time signatures. Has something like that been attempted before? The answer is “of

course”. However, the efforts here by Kristina and her producer/arranger, well-known Bay Area jazz and Latin trombonist Wayne Wallace, have seemed to tap a vein of joy and vibrancy not usually captured in this type of fusion.

Raised in Oakland, CA and exposed to multiple cultures by her family background and the melting pot environment of the Bay Area, Kristina first fell in love with many of the rhythms represented on *Offshore Echoes*, while choreographing, as a dance major at Mills College. As her interests turned to singing, she began to delve into some of the songs that produced these rhythms; and to reimagine some of the tunes she knew and loved for years in these newfound rhythmic homes. As she struck up a friendship with Wallace, who has always been a bit of a musical adventurer himself, *Offshore Echoes* was born. The ten tracks here range from jazz standards, to familiar pop hits, to socially conscious anthems from South America, but in this setting they are at their worst, attention-grabbing and at their best, revelatory. Kristina has a supple and appealing voice that kisses each lyric with a sense of hopefulness regardless of the subject matter.

Among the best tracks are “Cherokee”, done with a swinging Afro-Cuban big band arrangement that sounds like something that Chico O’Farrill would have penned. The saxes and brass answering each other while Kristina channels her inner Ella and scats through a chorus, is a highlight. Then, there’s another gutsy move as Kristina and Wallace tackle Chick Corea’s “Open Your Eyes, You Can Fly” and give it a horn-driven percussion-heavy bed that makes it sound like Return to Forever meets early Earth, Wind and Fire, especially with Kristina singing in a range that’s reminiscent of Philip Bailey’s soaring falsetto. My personal favorites are the two tracks with Brazilian origins: “Take Me to Aruanda” a song about a mythical, magical place that slaves brought from Angola to Brazil would speak of going to, one day. Kristina’s voice and Wallace’s arrangement gives the tune a joy borne out of hope for this promised land, which was, sadly, non-existent. There are nice solos from Wallace on trombone and Rick Vandivier on guitar. “Ilu Aye” is a Carnival Samba, complete with call and response choruses and all types of South American rhythm instruments. The arrangement here is closer to the samba’s origins as an African fertility dance that what we heard from a lot of so-called samba singers in the ‘60’s. It’s energy drew me in and I listened to it repeatedly.

So can this type of happy world music and jazz amalgam pull jazz out of its sales and significance funk? Who really knows? But at least what Kristina attempts here is fairly fresh to my ears and it’s surprisingly accessible, in a Putumayo sort of way. Best of all, it’s an earnest attempt to do something new, which is something that jazz’s detractors say doesn’t happen very often. Kristina’s *Offshore Echoes* is a fine debut that is definitely worth a listen.



B.D. LENZ

HIT IT AND QUIT—Apria Records. www.bdlenz.com. *H-Town; Pilly; Hit It and Quit; No Regrets; Higher Law; We Share a Secret; Sympathy for the Common Man; Truth Is a Temple; Fi’Fo*.

PERSONNEL: B.D. Lenz, guitars, programming; Nick Rolfe, piano, keys; Will Lee, bass; Joel Rosenblatt, drums; Geoff Mattoon, tenor and soprano sax; James Rosocha, bass; Tom Cottone, drums; Ed Alstrom, piano; Thomas Hulten, trombone; Eddie Lewis, trumpet, flugelhorn; Woody Witt, tenor sax.

By Matt Marshall

This brash, up-tempo set from guitarist B.D. Lenz wails with funky pop melodies and horn choruses aplenty. It calls for you to get up and shake your body, pumping out deep or slippery guitar and bass lines or twisting you with breezy melodies that harken back to the power pop glory days of the 1980s. Lenz’s guitar often skids from the shiny, molded path to chisel out metal-infused solos that nonetheless retain the slickness of safe, polished steel. Bon Jovi comes to mind.

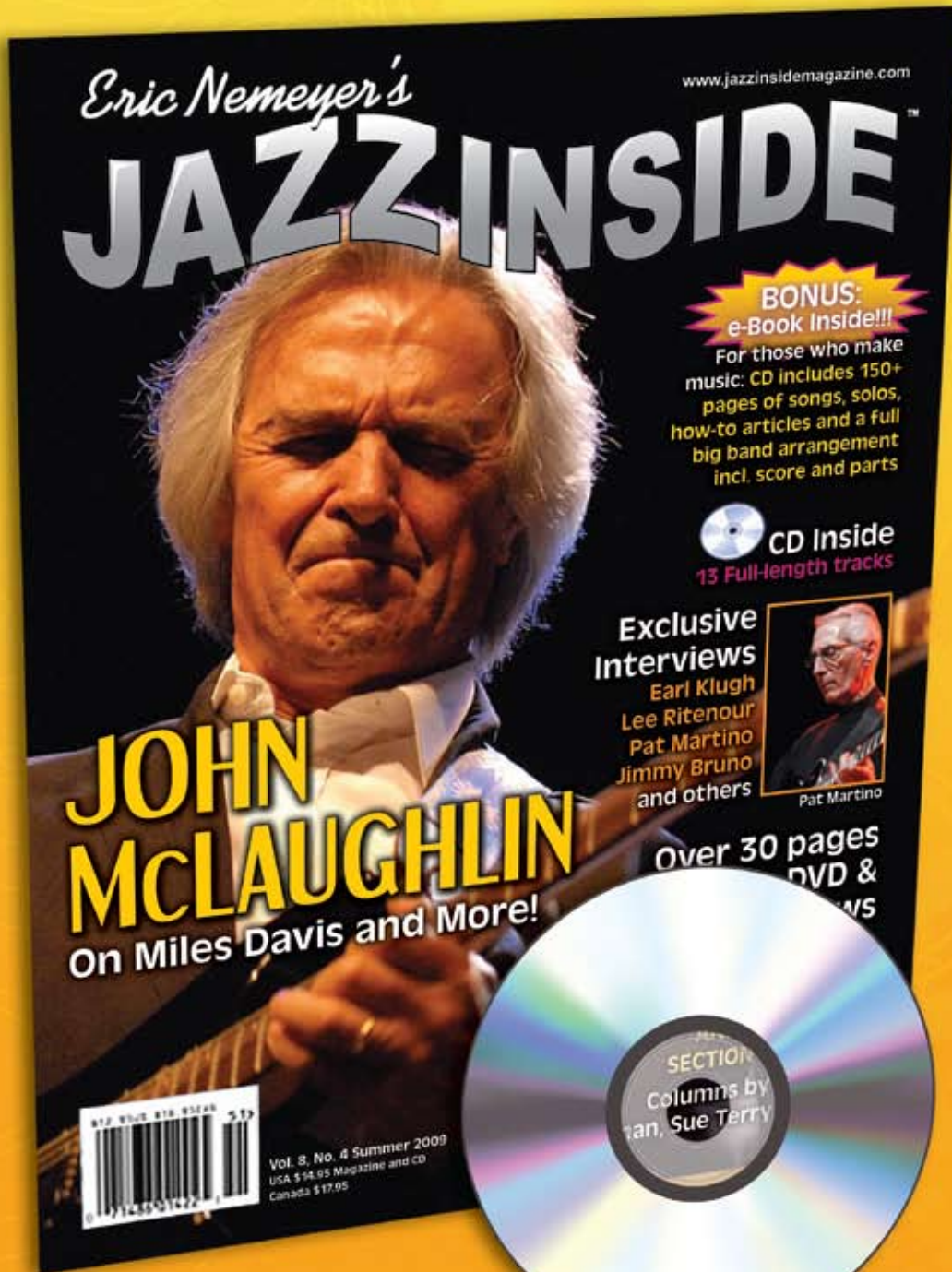
Only on “Truth Is a Temple” is the happy funkadelic broken in favor of echoing, stretching tones that swirl and gather as spiraling smoke, filling all-too-brief a space with intriguing curls of sound. The closer, “Fi’Fo,” which comes on the heels of “Truth,” bangs and grinds with a bit more inspired grit—Joel Rosenblatt’s drumming finally awakened from its static beats, Lenz’s guitar cutting harder and Nick Rolfe’s piano swirling in with an impassioned fill—as if renewed by the cleansing gift of that penultimate tune. But it’s too little too late. And even within itself, “Fi’Fo” never fully lifts from the sticky sweetness laid down by most of the preceding tunes.

Lenz and company set the stage right out of the gate. Will Lee’s electric bass pops then dips like melting taffy. The rest of the band blows in and the opener, “H-Town,” is off and running, following the course of a charging, if predictable, groove and melody that leads into Lenz’s metal-fusion axe wailing and funky riffing, separated by blasts from the group of horns and hard but repetitive pounding from the rhythm section.

Keyboardist Nick Rolfe does fashion an intricate yet racing piano solo on “H-Town” that jukes left and right, up and down, and he lifts “Pilly” with a nice electric keyboard offering. In fact, Rolfe’s playing is often all that manages—or even tries—to escape the music’s saccharine bubble. Rosenblatt bangs in with a nice break-em-up drum solo on “Pilly.” And saxophonist Geoff Mattoon certainly has his soaring moments, most notably on the title track. But the album’s music is too much of a piece, and follows too easy and unafecting a course. The musicianship from all players is

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never in question. But this statement has been manufactured too many times before and wasn't all that convincing to begin with.



MIKE LONGO TRIO

STING LIKE A BEE: Consolidated Artists Productions CAP 1018 www.jazzbeat.com. *Speak No Evil; Love for Sale; Daahoud; Tell Me a Bedtime Story; Someone to Love; Westside Story Medley; Dance Cadaverous; Morning; Speak Low; Bird Seed; Checked Bags; Kush.*

PERSONNEL: Mike Longo, piano; Bob Cranshaw, bass; Lewis Nash, drums.

By Eric Harabadian

From the first note you know you are in the presence of true masters. Of course, all three members of the trio have racked up numerous performance credits on countless recording dates. And there is a certain confidence and self-assuredness that comes with that kind of experience. That sentiment is very much in abundance here.

Longo was a private student of the great Canadian pianist Oscar Peterson and he proudly shares that information with the listener in the liner notes. He employs that knowledge gained to great effect on this musically rich and plentiful post-modern bop disc.

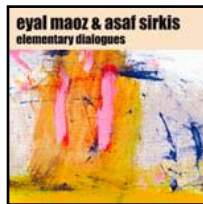
The selection of tunes is exquisite beginning with a brisk and spry take on Wayne Shorter's "Speak No Evil." The tempo is more upbeat than the original paving the way for inventive interplay between the group. Longo articulates the sensitive melody and navigates its dynamics sublimely, reveling in trading fours with Nash during the track's mid-section. Cole Porter's "Love for Sale" gets a stride piano feel that plays languid and lounge-y. Longo retains the tune's pleasant and playful nature by approaching the head and solos laid back and relaxed. Clifford Brown's "Daahoud" takes off with a fast tempo that really provides a showcase for Longo's agile and legato melodic lines. The rhythm section swings building to a fever pitch whereby Nash explodes in an exciting coda. Herbie Hancock's "Tell Me a Bedtime Story" is done here as a bossa nova with close and complimentary accents by Nash on the melody. Longo weaves in and out of the intricate theme with the unfettered flight of a bee—hence, the title of the album, perhaps?

Longo is an accomplished composer as well and slips a few of his own works into the mix such as the Bill Evans-like ballad "Someone to Love." It is sophisticated in its modulations and changes but resolves on an in-the-pocket groovy funk-inspired vamp. "Westside Story Medley" is obviously musical vignettes from the Leonard Bernstein opus but also significant to Longo

because Peterson recorded the same work for one of his landmark recordings. The trio dives into this one with a bright and upbeat take on "Tonight" that transitions into the reflective "A Place for Us" and concludes with a bluesy mid-tempo waltz "I Feel Pretty." From there the mood abruptly shifts once again to Shorter's dark and moody "Dance Cadaverous." This piece is cerebral and ponderous, with light swing from Nash and a thoughtful solo from Cranshaw. "Morning" is the Clare Fisher composition that is a light Latin burner, with an uplifting and open spirit. Nash is especially tasty on this one as he summons robust timbale-like sounds from his drum kit.

Kurt Weill's "Speak Low" is taken here in a melodic manner—very understated and conversational as the title suggests.

The remaining three tunes feature two by Longo—namely "Bird Seed", "Checked Bags" and Dizzy Gillespie's "Kush." The first is obviously dedicated to Charlie Parker and is taken at a break-neck pace in phrasing and drive. Longo seems to embody Monk and Tatum here as Nash and Cranshaw push the groove along. The next original is more of an abstract blues with an asymmetrical rhythm. It is relaxed with a traditional vibe to it. The final Gillespie track is a solo piano study featuring Longo's blend of strong ostinato bass below a stack of multi-dimensional melodies and changes.



EYAL MAOZ & ASAF SIRKIS

ELEMENTARY DIALOGUES—Ayler Records ayIDL-104. www.ayler.com. *Reggae; Foglah; Sparse; Strip; Duo; Kashmir; OK; Hole; Miniature; Esta; Shadows.*

PERSONNEL: Eyal Maoz, guitar; Asaf Sirkis, drums.

By Matt Marshall

With naught by electric guitar and drums, Eyal Maoz and Asaf Sirkis grind and bang out a gripping—sometimes thrashing—suite of music. The album traces the waves of power and pensiveness, revealing glints of hard-edged rock within an extending free-jazz sea, while regularly betraying burnt whiffs of their Israeli upbringing. While free, the music never sprints into all-out chaos nor loses itself in the drone of atmospherics. Maoz touches off bright, biting tones that carefully gain footing then dance off into exciting, swirling narratives augmented by deep, earth-rumbling tremors. Sirkis sets the pace, ever shifting the percussive color, force and dimension and regularly knocking his way to the fore, nicely flavoring Maoz's electric speech with the needed skip and crack



DOM MINASI STRING QUARTET

DISSONANCE MAKES THE HEART GROW FONDER—Konnex Records KCD 5235. www.konnex-records.de. *The Pasadena Two Step; The Dark Side; Green! Green! They're Green!; Dissonance Makes the Heart Grow Fonder; Slow Dance in the Bottomless Pit; Tumorology; Zing, Zang, Zoom!*

PERSONNEL: Dom Minasi, acoustic guitar; Ken Filiano, double bass; Jason Kao Hwang, violin; Tomas Ulrich, cello.

By Matt Marshall

How can experimentalists not get behind this album's titular sentiment? But think again if you're expecting a gaggle of clashing instrumentalists happily striking individualistic strings without regard for the sound of the whole. Dom Minasi's string quartet is certainly not interested in meshing in easy harmonic sweetness, but nor is it out to entirely thrash convention and tear down the very foundations of Western music. Bright plucks from Minasi's guitar—miked in such a way as to often sound electric—spring from Ken Filiano's jazz-tempered bass lines and serve to fortify the more outward reaching strains from Jason Kao Hwang's violin and Tomas Ulrich's cello. More than jazz, the quartet's music is more at home within the field of modern classical music, daring to strike out sharply if, at times, abrasively from the angular camps of Shostakovich and Bartók.



JEAN OH

INVISIBLE WORTH—WIT Production 10. www.jeanoh.net. *Jelly Candy; Autumn Rhythm; Blues for Calvin; Piece for Dennis Erwin; The Music; Free Space; Humpty Dumpty; Right On It; Invisible Worth; It Never Entered My Mind; How You Do That*

PERSONNEL: Jean Oh, guitar; George Garzone, tenor and soprano sax; John Lockwood, double bass; Jeff Hirshfield, drums.

By Layla Macoran

The musicians sound as if they are playing tag in *Invisible Worth*. Oh, Garzone, Lockwood and

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Hirshfield run circles around each other, never tiring or resting in the time outs. As a result, the album captures attention from the opening “Jelly Candy” to the experimental closing of “How You Do That”. The songs in between, primarily written by Oh, benefit from the open space given to stretch and breathe. Garzone melts like butter in “Free Space”. “Right On It” opens with a snappy solo from Hirshfield before sliding into Lockwood’s subtlety on double bass. His ability to command the listener’s focus with an understated sound does much to further enrich this album. Take a few moments to simply enjoy Oh in “Invisible Worth”—there is great beauty in the simplicity of the tone. Those tiny songs can do much to renew one’s faith in music.



CHRIS POTTER UNDERGROUND

ULTRAHANG – artistShare 167281226-2. www.artistshare.com. *Ultrahang; Facing East; Rumples; It Ain't Me, Babe; Time's Arrow; Small Wonder; Boots; Interstellar Signals.*

PERSONNEL: Chris Potter, tenor saxophone and bass clarinet; Craig Taborn, Fender Rhodes; Adam Rogers, guitar; Nate Smith, drums.

By Ronald Lyles

Whereas the frequently maligned young lion movement of the eighties and nineties found barely post pubescent jazz musicians immersing themselves in the bop inspired music of the fifties and sixties, there has been a subtle trend in the past few years among younger musicians to look to the fusion music of the seventies for inspiration. Even musicians once associated with the young lion movement such as Christian McBride, Nicholas Payton and Roy Hargrove have on certain projects embraced instruments and sounds primarily associated with fusion in search of personal approaches to post bop music. Saxophonist Chris Potter's ensemble, *Underground*, is his vehicle to pursue an original electric in your face sound. On the group's third recording, *Ultrahang*, *Underground* seems to have settled into a comfort zone.

In addition to Potter's tenor saxophone and bass clarinet, *Underground* features guitarist Adam Rogers, Craig Taborn on Fender Rhodes and drummer Nate Smith. Potter and Rogers are both brilliant throughout. They play with a sustained passion and imagination over the rock and funk grooves that will surely marvel students of their respective instruments. Smith plays a variety of backbeats with a propulsive power, constantly pushing the soloists

and never allowing anyone to relax. Taborn is firmly established as one of the most creative musicians on the resurgent Fender Rhodes. Here, compared to the rest of the ensemble Taborn is somewhat subdued and underutilized in a primarily supportive role – providing textural foundation and color to the overall sound.

Potter composed five tracks and Rogers one. The title tune is credited to the entire band and the band performs Bob Dylan's “It Ain't Me, Babe”. The music relies on heavy grooves or vamps and with the exception of the Dylan tune songlike melodies are absent. Instead, the emphasis is on the texture created by the combination of guitar, Fender Rhodes and the musicians' powerful delivery. The intense workouts on tracks such as “Ultrahang”, Rumples, “Time's Arrow” and “Boots” may cause some listeners to overlook the more relaxed moments on tunes like “Small Wonder” and the sci-fi meets the Art Ensemble of Chicago feel of “Interstellar Signals”. One notable highlight is “Facing East”, which starts with a laid back groove that gradually escalates during solos by Potter on bass clarinet and tenor, and Rogers. Other interesting moments occur on “Time's Arrow” which builds in intensity approaching mania during each solo and features one of Taborn's few solos on the recording and a recurring Rogers guitar riff.

Ultrahang would have benefited from a bit more variety and subtlety, but saxophone and guitar heads will undoubtedly use adjectives such as “amazing” to describe the technical mastery on display. There is no argument that Potter and Rogers are strong improvisers, but on repeated listening even their contributions don't stop the recording from occasionally becoming tiresome. Ultimately *Ultrahang* is a solid recording, but not one that five years from now will likely be considered a definitive statement from Potter.



DAN TEPFER AND LEE KONITZ

DUOS WITH LEE—Sunnyside SSC1219. Web: www.sunnysiderecords.com. *Elande No. 1 (F#); Elande No. 2 (Bb); Elande No. 3 (A); Elande No. 4 (B); Elande No. 5 (D); Elande No. 6 (G#); Merka Tikva; Elande No. 7 (F); Elande No. 8 (G); Elande No. 9 (E); Elande No. 10 (Free for Pavee); No Lee; Trees*

PERSONNEL: Lee Konitz, alto saxophone; Dan Tepfer, piano

By Cathy Gruenfelder

Duos With Lee is a very special recording. It is

somewhat of a tribute to Konitz by pianist Dan Tepfer. When the two got into the studio, the original intention was to lay down music based on popular tunes, which is what they've done together in most of their playing situations, but things panned out differently. The CD contains thirteen tracks. Ten of them are sections of what Tepfer titled the “Elande” suite, one is loosely based on a Tepfer composition titled “Merka Tikva,” another is a solo improvisation from Tepfer entitled “No Lee,” and the last, “Trees,” is an old tune from the 1920's. What became the bulk of the material, the “Elande” suite, was as Tepfer explains, “simply the result of Lee and I deciding, a couple of minutes before the engineer pressed the record button, to make up a series of short pieces, one for every key.” He goes on to say, “When listening back to the takes, to select what would go on the disc, I was struck by how special the freely improvised pieces sounded—to me, they captured the mysterious and searching quality of Lee's playing, which I love so much, better than anything else. When you don't know what's coming next, the only thing you can do is listen hard, and that's what Lee has been so incredible at his whole life. His playing sounds fresh to us because it's actually fresh to him.”

The level of intimacy between these two musicians and their ability to revel in that intimacy and express themselves so freely inspires hope and optimism. This level of musical dialogue is a benchmark in human potential—this is jazz in its rawest form. Tepfer describes, “Jazz isn't about doing a ‘thing’, it's about listening hard and without preconceptions, going where the music wants to go. It just so happens, that Lee came up in the bebop era; so much of his musical language is informed by that development. It's who he is, not a stylistic inflection.”

The ability to do what Tepfer and Konitz are doing is not something that can be learned in the practice room, the same way you can't practice how to love. You must allow yourself to be able to do this, the same way you must allow yourself to love. But unlike love, which we are born with the tools to express, an incredible facility must first be attained to be able to do this for more than a very short amount of time, and Konitz and Tepfer have gotten to a level where they can do it all day long. This is Zen, this is meditation, and this is the meaning that we are all searching for—completely losing your self and learning to allow everything—becoming infinite in the moment.

“He that respects himself is safe from others; he wears a coat of mail that none can pierce.”

— Henry Wadsworth Longfellow



ERICA LINDSAY AND SUMI TONOOKA

INITIATION—Artist Recording Collective ARC2000. Web: www.artistsrecordingcollective.info. *Mari*; *Mingus Mood*; *South Street*; *Initiation*; *Serpent's Tale*; *In The Void*; *Somewhere Near Heaven*; *Black Urgency*; *The Gift*; *Yes*

PERSONNEL: Erica Lindsay, tenor saxophone; Sumi Tonooka, piano; Bob Braye, drums; Rufus Reid, bass

By Cathy Gruenfelder

Initiation features ten original tunes split between pianist Sumi Tonooka and saxophonist Erica Lindsay. Joining them are bassist Rufus Reid and drummer Bob Braye.

The CD begins with Lindsay's "Mari" and listeners will be immediately struck by her relaxed and feel-good delivery, a cool and easy sense of swing, laying slightly behind the beat in a way that puts a smile on your face.

"Mingus Mood" is a tune by Tonooka that features a beautiful dark and emotional melody with a blues inflection that is delivered by Lindsay with an understated aching. Tonooka comps on the first beat and the '&' of the second beat over this slow tempo ballad, as Rufus Reid takes a gorgeous solo. Tonooka follows him, and the immediate impression is one of infinite space and possibility. She takes her time, ruminating over the feeling and letting it guide her to different places within the song's landscape. Bob Braye is all support, guiding things along, and adding some peaks with his snare when it's called for.

The third tune, "South Street," is also a Tonooka original. It is more of a modal piece with its vamping bass line over a single chord for eight measures before changing. It starts with a more circular and open feeling with Tonooka/Braye/Reid reminding me of Tyner/Jones/Garrison. Soon it settles into a walking swing. Tonooka and Lindsay both display this quiet confidence in their playing—something that develops with experience and these two have plenty of that.

The title track is fourth on the disc, written by Tonooka. This is an exciting tune that will stimulate the body and mind. I couldn't help but dance in my seat as I was counting, trying to figure out the meter. There are two sections—one in 4/4 that sounds like it's in 7/4, 6/8 and 4/4 at the same time and then a section that's in 6/8. Tonooka's solo on this piece is funky and intelligent at the same time—she really plays with the rhythmic possibilities, while sounding like a composer as she improvises, building off

of ideas and turning the melody and harmony inside out and on its head. She builds into a playful climax. She finds all sorts of interesting ways for her two hands to work together.

"Serpent's Tale" begins with a simultaneous improvisation between Lindsay and Reid. Lindsay reminds me of Joe Lovano on this introspective tune. Her ability to be free-thinking and somewhat 'out', yet totally swinging and 'in the tune' at the same time is something she shares with that tenor legend. Again, her easy confidence and un-egoic self-assurance, combined with all her talent and chops leads to a very compelling performance here and throughout the album.

"In The Void" sounds like something Thelonious Monk would have written with its quirky melody and arrangement. Tonooka offers up very Monkish comping as well—sparse and highly syncopated with striking dissonances that make you smile. Her solo follows suit, showing another side of her playing. Braye and Reid also show off their talents, climaxing in an extended bass solo with all parties playing simultaneously as the tune comes to an abrupt close.

"Somewhere Near Heaven," a Lindsay original, creates an elusive beauty. It ponders and contemplates something not quite clear. It is near heaven, but not quite there, how could it be? It can only speculate, and that is what it does in such a beautiful way. Lindsay really brings the listener on a journey and the band is her vessel. Tonooka follows her with her own compelling improvisation.

"Black Urgency" begins with an interesting bass introduction where Reid sounds like he is playing the same note in two different parts of his bass, creating a cool effect. Suddenly, the flood gates open and the tune comes in full force. It has a modal section in 12/4 and a swing section in 4/4. It is a great vehicle to blow over and Lindsay and Tonooka take full advantage.

"The Gift" is the fifth contribution from Tonooka and it's a gorgeous ballad. The melody is sparse, but meaningful. Each note is given plenty of space, making each more significant. The mix and sound throughout the album are especially noteworthy. Lindsay's sax has a beautiful natural reverb, Tonooka's piano microphones pick up all of the beautiful overtones, Reid's bass is focused and detailed and not at all boomy, and Braye's drums and symbols wash through the mix in an unobtrusive way. Everything is crystal clear and well balanced.

The album closes with "Yes," a burner with a cool and funky introduction between Lindsay and Braye. Lindsay plays a free improvisation before presenting a groovy melody line which may or may not have been written. Suddenly all parties commence and the tune is set ablaze. Lindsay doesn't break a sweat, staying as cool and composed as ever. Suddenly it's Tonooka and Reid by themselves playing a spirited free improvisation devoid of meter and key, before returning to the speedy swing—only to take it out again!

This album will take you on quite a journey,

from emotional ballads, to spiritual quests, to quirky blues, to deep swing and beyond. Lindsay and Tonooka make a great pair and they chose a superb rhythm section to join them. Prepare to be initiated into the Sumi Tonooka/Erica Lindsay fan club!



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DETROIT: Mack Avenue Records MAC 1049 www.mackavenue.com. *Blues on Belle Isle*; *Cass Avenue*; *Detroit*; *Miss Gretchen*; *Before Motown*; *The Detroit River*; *Everywhere*; *Aram*.

PERSONNEL: Gerald Wilson, conductor; **Los Angeles Band:** Ron Barrows, contractor, trumpet; Brian O'Rourke, piano; Mel Lee, drums; Trey Henry, bass; Carl Randall, tenor sax; Jackie Kelso, alto & soprano sax; Kamasi Washington, tenor sax; Louis Van Taylor, baritone & tenor sax; Randall Willis, alto sax & flute; Terry Landry, baritone sax; Bobby Rodriguez, trumpet; Jeff Kaye, trumpet; Rick Baptist, trumpet; Winston Byrd, trumpet; Eric Jorgensen, trombone; Les Benedict, trombone; Mike Wimberly, trombone; Shaunte Palmer, trombone; Yvette Devereaux, violin; **Guests:** Sean Jones, trumpet & flugelhorn; Anthony Wilson, guitar.

New York Band: Jon Faddis, contractor, trumpet, flugelhorn; Lewis Nash, drums; Renee Rosnes, piano; Peter Washington, bass; Anthony Wilson, guitar; Todd Coolman, bass; Steve Wilson, alto & soprano sax, flute; Antonio Hart, alto & soprano sax, flute; Ron Blake, tenor sax; Kamasi Washington, tenor sax; Ronnie Cuber, baritone sax; Frank Greene, trumpet & flugelhorn; Sean Jones, trumpet & flugelhorn; Jimmy Owens, trumpet & flugelhorn; Terrell Stafford, trumpet & flugelhorn; Dennis Wilson, trombone; Luis Bonilla, trombone; Jay Ashby, trombone; Douglas Purviance, bass trombone; **Guest:** Hubert Laws, flute.

By Eric Harabadian

Composer/arranger Gerald Wilson has been involved in the jazz world working with some of the greatest names in music like Duke Ellington, Count Basie, Nancy Wilson, Ray Charles and Ben Webster, to name a few. He played with Jimmy Lunceford's band in the '40s and is still going strong at the age of 90.

Wilson was commissioned to compose a piece to celebrate the 30th anniversary of the Detroit International Jazz Festival this past September 6, 2009 and he complied with this beautiful six-part suite simply called *Detroit*. In recent interviews Wilson has claimed to be a romantic and one of the objec-

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tives of his music is to bring people together. This dedication to the Motor City certainly qualifies as a love affair to its people and environs of the highest order.

The senior composer/conductor nonchalantly states "Hey, we're gettin' ready to record." And with a count off to the orchestra he leads this stellar group of musicians from both coasts on a musical journey through some of the highlights of the metro Detroit area. First up is the composition "Blues on Belle Isle," which is a brisk and uptempo number. Pianist Brian O'Rourke intros with a dense rubato passage, making way for a bouncy and grooving bebop track. Solos are strong all around, with Yvette Devereaux's violin adding a particularly unique element to things. "Cass Tech" is an ode to the famed Motor City high school where Wilson attended during the mid-'30s. It is also where he began to hone his musical studies and is a significant stop along this musical travelogue. It is variation on a theme by Benny Golson called "Along Came Betty" and possesses a light, almost cocktail piano lounge feel, with a tight horn chart that colors the melody well. On this track Anthony Wilson seems to summon a Charlie Christian meets Grant Green guitar sensibility, Kasami Washington burns with a lyrical passion on tenor sax and Sean Jones' trumpet is sweet and warm. The title track "Detroit" maintains a pensive stance, with a presence that is both romantic and austere. Another simple yet inventive chart supports the melody well, with subtle thematic modulations that uphold reverence for and reflection on the subject matter. In keeping with the Detroit theme Wilson personalizes the suite even further by dedicating "Miss Gretchen" to the owner of his Motor City-based label Mack Avenue Records, Gretchen Valade. The piece is unique as it alternates from mid-tempo swing to slower moodier fare and back again. "Before Motown" is kind of a rumba meets bossa nova groove, with a Mediterranean modal theme happening on top. This features nice high trumpet solos from Bobby Rodriguez, strong duets from Washington and Louis Van Taylor on tenor sax and the overlapping and textured lines of trombonist Les Benedict and trumpeter Sean Jones. "The Detroit River" is the final part of the six-piece suite that addresses this major international thoroughfare with an up-tempo and swinging jazz/blues that serves as a powerful solo vehicle for all. There is a flow to the interplay of the musicians, not unlike the river itself, with highlights from Eric Jorgensen on trombone, Devereaux's Stephane Grappelli-like grace on strings and Anthony Wilson's punchy and fleet-fingered guitar leads.

Two additional pieces that were taken from previous recordings in 2007 include a funky and gracefully smooth number called "Everywhere" and the mid-tempo lilting waltz "Aram."

With his latest release Wilson proves to be an innovator for the ages and continues to be an inspiration to creative artists everywhere!



DVD: DIANA KRALL — LIVE IN RIO

LIVE IN RIO—Eagle Vision EV302879. Web: www.eaglerocket.com. **DVD1:** *I Love Being Here With You; Let's Fall In Love; Where or When; Too Marvelous For Words; I've Grown Accustomed to His Face; Walk On By; Frim Fram Sauce; Cheek To Cheek; You're My Thrill; Let's Face the Music and Dance; Every Time We Say Goodbye; So Nice; Quiet Nights; Este Seu Olhar; The Boy From Ipanema; I Don't Know Enough About You; S'Wonderful; Exactly Like You.* **BONUS FEATURES:** *Conversations; Promotional Film: The Boy From Ipanema.* **DVD2:** **TORONTO:** *Where or When; Exactly Like You; Walk On By; Deed I Do; Quiet Nights; Frim Fram Sauce; A Case of You; I Don't Know Enough About You.* **MADRID:** *Deed I Do; So Nice; P.S., I Love You; LISBON: Walk On By; Este Seu Olhar; ROOFTOP: The Boy From Ipanema; Too Marvelous For Words; Cheek to Cheek; Quiet Nights.* **PROMOTIONAL FILM:** *Quiet Nights.*

PERSONNEL: Diana Krall, vocals, piano; Jeff Hamilton, drums; John Clayton, bass; Anthony Wilson, guitar; Paulinho DaCosta, percussion; Robert Hurst, bass; Karriem Riggins, drums; Russell Malone, guitar

By Cathy Gruenfelder

For any fan of Diana Krall, serious or casual, this will be a very enjoyable experience for the senses. I would go as far as to say it is more pleasurable to watch this DVD than to see her in person at your typical jazz club. That is because, for one, she is in the supremely beautiful Rio de Janeiro, and secondly, the film crew took no shortcuts, filming the sets from multiple angles and making sure to frequently switch between them at the appropriate moments. They make jazz look like an action movie from Hollywood. Between each song are clips of the city in all its beauty. They aren't your typical tourist promo clips, but little insights into the daily life of the city.

Joining her at the beautiful Vivo Rio Club are Jeff Hamilton on drums, John Clayton on bass, Anthony Wilson on guitar and Paulinho DaCosta on percussion. Also joining the band is the Rio De Janeiro Orchestra conducted by Rurita Duprat and playing arrangements by Claus Oberman.

Krall and friends play eighteen tunes, many of which are given a Bossa Nova flavor to fit the environment, such as "I Love Being Here with You," "Let's Fall in Love," "I've Grown Accustomed to His Face," "The Boy From Ipanema," and "Quiet Nights."

Also on the first of the two DVDs in this set are

Continued on Page 26



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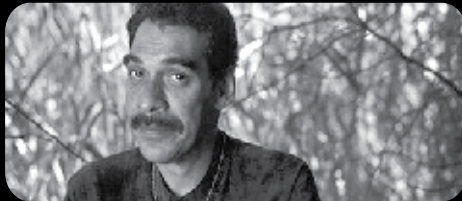
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