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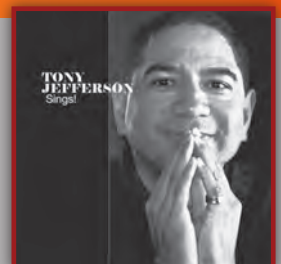
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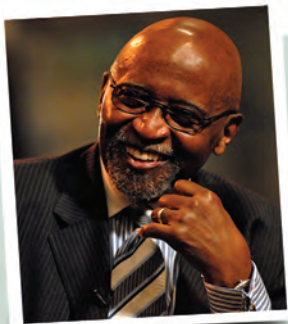
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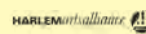
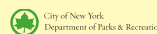
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Jimmy Owens

Interview By Eric Nemeyer

Jimmy Owens is a 2012 recipient of the National Endowment For The Arts Jazz Master Award for his artistic contributions as an instrumentalist on trumpet and flugelhorn and as a composer and arranger; as well as for his advocacy (with such organizations as the Jazz Foundation of America, Jazzmobile, the Musician's Union) in efforts to promote proper compensation for jazz musicians, pension funds, health plans and more. During his career he has performed with a Who's Who of jazz artists, as well as a studio musician performing on numerous commercial jingles, and in the house band led by Billy Taylor for the popular network television show, the David Frost Show.

Jazz Inside: In January you're lighting up the scoreboard with your new album, *The Monk Project*, which is being released on IPO Records. You'll be performing at Dizzy's Club Coca Cola for the week, and you'll be receiving the National Endowment for The Arts Jazz Masters Award.

Jimmy Owens: On *The Monk Project* we do ten Thelonious Monk songs from duo up to septet, four horns and three rhythm [piano, bass, drums]. My all-star band is Kenny Barron, piano; Kenny Davis, bass; Winard Harper, drums; Howard Johnson, tuba and baritone; Marcus Strickland, tenor saxophone; Wycliffe Gordon, trombone; and myself, trumpet and flugelhorn.

JJ: Did you write the arrangements?

JO: I did most of the arrangements with the exception of two – which I farmed out to two former students. One did an arrangement on “Bright Mississippi” for the full ensemble. His name is Eyal Vilner, and he's a very fine arranger and alto saxophonist. He has a band around New York – a small big band – two trumpets, two trombones, and three saxophones, plus rhythm. The other arrangement is a transcription that I had a student do – his name is Jack Ramsey. He did the transcription of “It Don't Mean A Thing If It Ain't Got That Swing” from the album *Thelonious Monk Plays Duke Ellington*. Monk's solo was transcribed and orchestrated for these four horns and rhythm section. The solo area features myself and Wycliffe Gordon taking 16-bars each. What I tried to do with the arranging was to capture the essence of the song and then make sure that I could bring something that I felt was a little different to the material – performing it in some other way than what Monk or other people had done. So we changed the feeling on a couple of songs, added a few extra bars in places to make us all think – like on “Well You Needn't.” A student came up with a few of the ideas so I gave him credit. We



Photo by Ken Weiss

approached it at different tempos and with a different feeling than the song had originally been done. As you know, as a musician, if you perform a song for years, and it's always the same way, you want to contribute something else to it at some point. That's what my life has been about whenever I perform a song. If you go back to one of the songs I did on the A&M Horizon label, I recorded “Secret Love.” I put a little twist in there to make everybody have to think a little more than the way they ordinarily played “Secret Love.” So that's the concept that I dealt with on *The Monk Project*.

JJ: What was it that you did on “Secret Love” that made it unique?

JO: I put a group of extensions based on the Lydian scale and playing off of the sharp 11th (not in the scale). Those extensions opened up the whole composition. Kenny Barron was also on that album.

JJ: Kenny recorded with you on an album that you led for Atlantic Records in the 1960s, and you've had a long association. He performs with you on *The Monk Project*. Will he accompany you on the gig at Dizzy's?

JO: Everyone on the album will be at Dizzy's.

JJ: Talk about your association with Kenny Barron.

JO: My association with Kenny goes back to 1961 when he came to New York. We met and then he got the gig with Dizzy Gillespie. From 1962 to about 1964 I would bump into Kenny quite often. He was working with Dizzy and I was working with Lionel Hampton, Slide Hampton, Hank Crawford and Charles Mingus during that period. We said, “Hey man, let's do an album together.” So we decided to do this album and to use the rhythm section that he was playing with, which was Dizzy Gillespie's rhythm section – Chris White, bass; Rudy Collins,

(Continued on page 6)

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drums; and Kenny, and to also use [James] Moody. So we talked to Moody and Moody was interested in doing it. We actually rehearsed once. We were interested in going into the studio when Moody went out of town and couldn't do the recording. So at that point I called another very good friend who hadn't done much recording – Benny Maupin – and used him in the saxophone chair, and added Freddie Waits. That was our first album, on the Atlantic label, and it was called *You Had Better Listen*. In essence,

express myself with that whole wonderful tradition. I never dealt with the fact that “that’s a slow blues and we’re not supposed to play that because it’s not pure jazz” or “it has this kind of a beat so we’re not supposed to play it.” I believe in playing everything that’s from my tradition. I said, “If I can’t do it, who else should be able to do it?” I mean you have all these musicians out there and this is not their tradition - and they’re doing it. So that’s how I felt about it at that time and I still feel the same way now.

at the most at any point, it was three inches. The style started to take place around that time.

JJ: *The Monk Project* is on the IPO label, operated by Bill Sorin. You’ve recorded for his label on the tribute albums to Thad Jones and Tom McIntosh. Could you talk about your association with Bill and the events that led to your new album.

JO: I love Bill for his tremendous support of great jazz music and great jazz artists. When I was first introduced to Bill, it was through playing a tribute to Roland Hanna. He told me about these solo albums he had done with Roland Hanna and he sent them to me. I fell in love with the music. I had known Roland and had played with him many times. We had actually done duo concerts – as well as playing duo in the midst of the New York Jazz Sextet, which he was a member of. That was in 1967 -1968. Bill went on to produce all these records and he came to produce one with Tom McIntosh, who was the founder of the New York Jazz Sextet. Tom said, “I want to use Jimmy Owens.” I recorded that first one with Tom, and Bill liked what he heard, and had me on the Thad Jones tribute albums. Bill found out how intertwined I was with all of this music and these particular people. Bill approached me and asked me if I wanted to write this Thad Jones project. At the time I was busy, and I wasn’t in the mood to change what I was doing to entertain that. He managed to get Michael Patterson to write. He did a fantastic job, interpreting this

“One of the things that we started was to make sure that jazz artists, who are out there working, would start to pay into the pension fund for themselves and their sidemen. That way they would be able to get a pension.”

Atlantic had contacted me. I had done a lot of recording with Herbie Mann and a couple of other people. Nesuhi [Ertegun] had contacted me and said that he wanted to sign me to the label. We got to talking and I said, “Why don’t you have me and Kenny Barron do a group album together?” That’s how that happened. “You Had Better Listen” was a song that I had written in 7/4 time – kind of a funk type song. The time was 1967. Being a jazz artist who knows not only the history of the music, but the history of the African-American people, and the music that has come from them, it was important for me to

JJ: You were wearing your hair a little bit differently back then.

JO: Well, yeah. In 1963, I had a dear friend whose wife cut hair. We were practicing one day and he said, “Listen, why don’t you let my wife cut your hair.” So, I said, “Alright.” I was used to having my hair slicked down. She washed and cut my hair and gave me an Afro. From that point on in 1963, I wore my hair that way. I let it grow out. My friends now say, “Oh, Jimmy had a huge Afro.” It wasn’t that large. It’s just that people weren’t used to seeing it like that. I think

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music for this masterful group – Hank Jones, Richard Davis, Frank Wess, James Moody, Benny Golson, Bob Brookmeyer, and myself. It was fantastic. Mickey Roker played drums. After that came off, we got to talking and I said that I'd like to do a project on Monk. Eventually, he called me and asked if I was still interested in doing this – and I said, "Yeah." We set up a meeting and he came to my house. We talked about musicians I wanted to use, the songs we might possibly use of Monk's. Then we had a second meeting at his place and set everything up. I was in a taxi cab going home and my telephone rang. It was the National Endowment calling. The person in charge, Wayne Brown said to me, "Are you home?" I said, "No. I'm in a taxi cab going home." He said, "Let me call you when you get home because I'd like to talk to you at length about something." I got home, the telephone rang, and it was him telling me

that I had been selected as a Jazz Master – and it was because of my advocacy in jazz as well as me being the musician I was. This was the first time a musician had been given the title of Jazz Master for advocacy. That was wonderful. All of this took place on the same day – setting all of the guidelines in the recording, the money, the ideas. So that was a very fateful day, April 5. I started to gather the music I wanted to arrange and started to write some arrangements. It was quite a challenge at first – writing an arrangement for a wonderful song like [Monk's] "Reflections", for flugelhorn, trombone and piano.

JJ: Can you talk about your association with the Thad Jones-Mel Lewis Big Band?

JO: I was an original member of the Thad Jones – Mel Lewis band before they went into the

Village Vanguard. We rehearsed at midnight for about three months at Jim and Andy's studio above the bar at Jim and Andy's, and then eventually at A&R Studios. [Producer] Phil Ramone used to train engineers on how to record a live band there. So all of this stuff was recorded and he would give the tapes to Thad. We would rehearse from midnight until about 2:30 AM or so, every Monday night. That let guys get out with enough time to "get a taste" at their favorite watering hole. When we went into the Vanguard, I worked with Thad for about three months. Then I left the band because I was working with Herbie Mann, and we went on a long tour of the West Coast and Japan.

JJ: I interviewed Jerry Dodgion last month and of course, he was an original member of the Thad Jones-Mel Lewis Big Band. He eventually replaced Jerome Richardson by the time I used to go to hear the band on Monday nights.

JO: I've been talking to Jerry and had been talking with other founding members of that band including Snooky Young and Jerome Richardson – about getting together to have a discussion about the beginnings of the band. Now there are just a few of us left – Garnett Brown, Tom McIntosh, Eddie Daniels, Jerry Dodgion, and Richard Davis. That's about all that are left from the original band. It would be wonderful to have a panel where we talked about that and it was videotaped – about what we all remember. It would take a grant or underwriter to bring us together, and maybe we would get together and play something.

JJ: What ever happened to those tapes that Phil Ramone had made of those rehearsals of the Thad Jones-Mel Lewis Big Band?

JO: I've asked questions about that. Dodgion knew a little bit. At one point, Thad had the tapes, but he and his wife split up and then he moved to Europe, so nobody knows what happened to the tapes. I don't know if Phil Ramone has any copies. If he had copies, I'm sure he would have unearthed them. That was some very important stuff. The first pianist in the band was Hank Jones. When Hank was too busy, he called Roland, and he completely took over. Hank was playing on the Ed Sullivan Show and house pianist at CBS. You see, the band was about Thad being able to write and to utilize these musicians he was around. The Ed Sullivan Show band had Thad, Hank Jones, Seldon Powell [saxophone] and Jimmy Nottingham [trumpet]. All of these people were part of the band. It was a great experience for me – being one of the younger members of the band. I wasn't really busy doing recordings like the rest of the guys. The band rehearsed at midnight to get away from guys having conflicts with their record dates. Jerome Richardson and Richard Davis were doing lots of recording every day. There were a lot of commercials, TV shows. Thad eventually came to us and said, "I have the possibility of a gig. I don't know if you'd like to do it. It will pay very little money – maybe fifteen dollars a night, on Monday night." Everybody said, "Yeah, let's do it." At that particular time [1965], New York was in

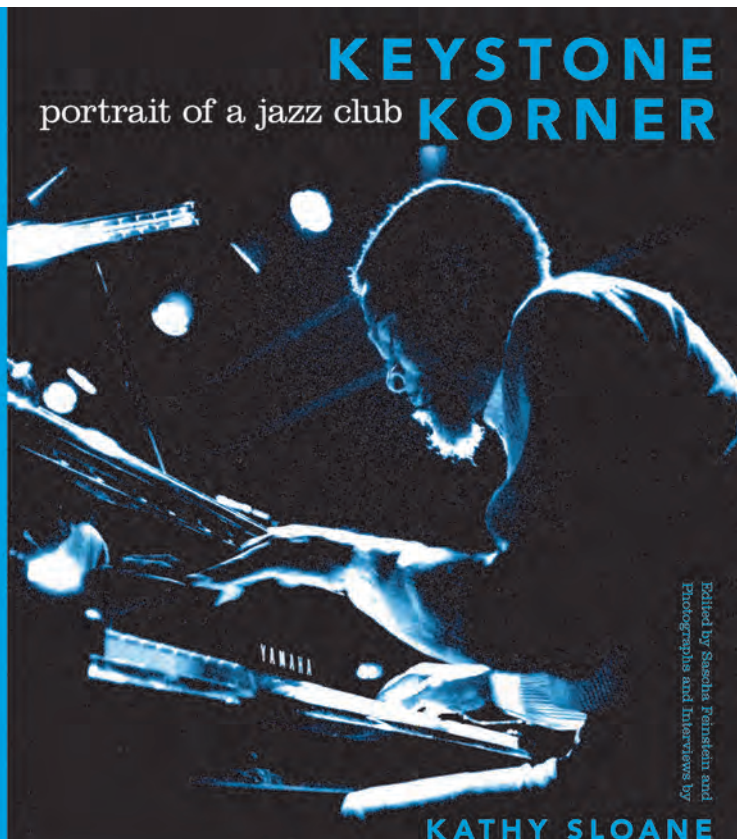
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terrible shape from the standpoint of the jazz industry. The clubs were all closed during the week. They would open up Thursday, Friday, Saturday or Friday, Saturday, Sunday. That was it. Then they were dark the rest of the week. When Thad and Max Gordon looked at Monday night, it was a dark night. I remember the first Monday night. I was living at my place on 19th Street and Park Avenue. I took the taxi cab to the Vanguard. When I got down to Seventh Avenue, I saw this line of people, and the line of people went all the way up to 11th Street and around the corner. I said, "What's happening here?" When I noticed it was for the Vanguard, I said, "Damn!" I got out of the cab and went down into the Vanguard and I was amazed. Every Monday night it was packed like that – and that would make Max's whole week. He was able to open up the club again and book people for the whole week – just from the money he made from Monday nights. I remember someone gave me a collection of advertisements from the various newspapers – showing what was going on in New York that week. It was unbelievable – Art Blakey, Max Roach, John Coltrane – all at different clubs. It was unbelievable how much activity was happening. But it was only on the weekends.

JJ: So then there was a revival of jazz activity in New York from then on.

JO: Yes. I think that that was one of the things that aided the activity to start up again.

JJ: And, not very well known that the Thad Jones-Mel Lewis band was a catalyst in some way.

JO: Thad's music and Thad's overall happy feeling, and the happy feeling of the band added to that. People would come to the Vanguard on Monday night and be gassed by the good feeling of the band. Thad ran the band in such a way that

each performance of each arrangement completely new each time.

JO: That's the way Thad wrote. Thad was actually writing small group music for a big band. The sound was big band, but the emphasis was on small group playing. On "Three and One" he starts out with baritone sax and bass. That laid the foundation for big bands that began to

"I never dealt with the fact that 'that's a slow blues and we're not supposed to play that because it's not pure jazz' or 'it has this kind of a beat so we're not supposed to play it.' I believe in playing everything that's from my tradition ... 'If I can't do it, who else should be able to do it?'"

it was almost like a small group. There was a lot of soloing, the use of stop time, having people solo by themselves without the rhythm section, having conversations between musicians and having them trade eights and fours. All of that added to the excitement of the band for the audience.

JJ: That on-the-spot customization he accomplished through his creative conducting made

emerge and for the way they began to approach music – by comparison to modeling after the Basie Band or Duke Ellington's band. They had the overall big band sound with emphasis on projecting that sound.

JJ: Talk about your upcoming performance week at Dizzy's Club in January.

JO: That was very difficult to pull together. It



Jimmy Owens on IPO Recordings

One More – Music of Thad Jones (IPOC 1007) featuring Hank Jones, James Moody, Jimmy Owens, Bob Brookmeyer, Benny Golson and Frank Wess

JazzReview: "Perhaps the word 'perfection' is seen too often in music reviews. Nevertheless, One More – Music of Thad Jones deserves that honor."



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January 18: Tenor Saxophonist, Jerry Weldon joins Jerry and his trio. Jerry Weldon is a charter member and featured soloist with Harry Connick Jr.'s Big Band. Jerry has toured the U.S., Europe, Asia, Australia and has also performed on many television shows worldwide with the Connick Orchestra. Jerry was most recently featured on the hit television show "American Idol" along side Mr. Connick. Weldon is a bandleader in his own right, leading ensembles at many of New York's jazz clubs and at jazz festivals around the U.S. and has recorded several albums under his own name. www.jerryweldon.com



February 15: Saxophonist/ Clarinetist, Dan Block joins Jerry and his trio. A graduate of The Julliard School with a master's degree in clarinet, Dan Block performs frequently with the Lincoln Center Jazz Orchestra and the New York-based Night-hawks Orchestra led by Vince Giordano. He has played in 30 Broadway shows and on countless film soundtracks, including "The Aviator," "Toots" and "The Good Shepherd." On the jazz front, he has worked with Charles Mingus, Marty Grosz, Richard Wyands, Howard Alden and Joe Cohn, in addition to accompanying Carmen McCrae, Linda Ronstadt, Bobby Short and Michael Feinstein. He plays regular gigs with the David Berger Orchestra and has performed as a soloist with the New York Pops at Carnegie Hall. danblockmusic.com/live

March 21: Jerry Costanzo brings back the band from his latest CD "Can't We Be Friends?"



New CD:

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—Lily Emerald and Emma Dyllan, Phosphorescence Magazine

"Costanzo is not a clone of Cole, Sinatra or any of those icons. His voice is smooth but has a slight gravelly quality. As all great singers do, he tells a story. . . Costanzo wows."

—Walter Kolosky, Jazz.com



For more information and complete schedule visit:

www.JerryCostanzo.com

was not difficult to get the engagement. Once Todd Barkan heard who was going to be in the group for the recording - and that I would bring that group into the club - he was gung-ho for it. The problem was finding the date that everyone could make. We started working on the possibility of going into the club in September. But, schedules just did not match. Kenny Barron, Wycliffe Gordon, Kenny Davis were just so busy with so many different things. Everyone could make the first week in January and we set that date and everything fell in place. The National Endowment For The Arts is going to have their celebration right at the same time, on January 10. We work from January 3 to January 8. When I called Kenny Barron, I told him that this is going to be a tribute to Monk. He was interested because he had done all kinds of tributes to Monk with [the group] Sphere. I said that I wanted to do some of this music differently. In 1985 we had done a tribute to Monk at St. Peter's Church for the organization Manor House. I had used Kenny Barron, Buster Williams and Ben Riley in the rhythm section and we had five horns including Sahib Shihab. I told Kenny it would be like that. I have tapes of that concert so I listened to those. I did the writing. One of the songs was one of my favorites, "Let's Cool One." I decided to do that one in 3/4 time instead of 4/4 as Monk did. I actually transcribed some of Monk's solo and incorporated that into the arrangement. That's what I did with the current album.

JJ: Could you talk about the aspect of your advocacy for this music that is one of the reasons that you were selected to receive the National Endowment For The Arts Jazz Master Award? For many years you were integrally involved with Billy Taylor and Jazzmobile but there are many other things with which you are involved?

JO: Billy Taylor was a tremendous mentor to me, showing me the overall aspect of the industry that I was interested in learning about. He got me involved with funding agencies where I sat on panels - the New York State Council On The Arts, the National Endowment for The Arts - and I'm always pushing, J, A, Z, Z. Billy and I once talked about the fact that if he hadn't been in the room on the National Council of The Arts, he said that J, A, Z, Z would never have been discussed. Once he got involved, they started to talk about jazz more. I found that same thing happening with the New York State Council. We fund the Metropolitan Opera, and we would fund the New York Philharmonic. But there was also Jazzmobile, Jazz Interactions and the Collective Black Artists who were doing all of these wonderful things in New York, in all five boroughs. That situation with Billy Taylor was a wonderful situation of mentorship. It led to me eventually working on the David Frost [Network TV] Show with Billy Taylor. I learned all the ins and outs of television and production. Billy had David Frost bring all sorts of jazz guests to the show - Duke Ellington, Count Basie, Eubie Blake, Eddie Harris and a number of other artists who

were not as well known as Count Basie, Duke Ellington and Louis Armstrong.

JJ: Talk about your experience recording five TV shows a week with the David Frost Show and the big band led by Billy Taylor.

JO: Actually, it was a small big band - two trumpets, one trombone, and three saxophones, and a five person rhythm section. Billy Taylor was the Musical Director. A lot of the music we played to warm up the audience before the show and at the commercial breaks was written by Johnny Carisi. Marty Grupp was the Musical Contractor and he and Billy talked. So, we had six white musicians and six black musicians in the band. That's how the racial situation broke down. Every now and then Marty would call any number of us to be part of a jingle session because he had a jingle production company. When Billy negotiated his contract with the David Frost Show, he negotiated a fee for the musicians working on the show that was more than double what the musicians on the Johnny Carson Show and the Merv Griffin Show were being paid. The others were paying union scale, which was about \$220 a week. We started at \$550 a week. The only difference was that they were on staff. So they had to receive a ten or twelve week notice to be fired. We were not on staff at Metromedia - so they could fire us tomorrow. But that wasn't going to happen from the way Billy Taylor looked at it. We worked for three years on that basic salary and added to that was

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overtime and doubles on different instruments. Frank Wess was playing alto saxophone and flute, and the baritone saxophonist was playing baritone sax, bass clarinet and alto flute. So there was extra money that was coming in, in addition to Pension contributions, a health plan – for three years. At that time I was 26 years old. That taught me how to deal with a good amount of money each year. I was making a very good amount of money. I was doing concerts, recordings. There were many years that we would work the show on Monday, Tuesday and Wednesday. David Frost would get on a flight on Wednesday evening and fly to London, and do a program on Friday and Saturday in London. He would fly back Sunday and do Monday,

Tuesday, Wednesday in New York. We would do two shows on Monday, one on Tuesday, and two shows on Wednesday.

JJ: Could you discuss your association with the Collective Black Artists which formed in the 1960s, along with some of the other advocacy with which you have been involved?

JO: During that time, a number of us formed the Collective Black Artists – Reggie Workman, Stanley Cowell and a number of other artists. We started the CBA Ensemble and we started to get funding. Eventually, we hired Cobi Narita to be our Executive Director and organize everything for the CBA. We started to do six concerts a year at Town Hall, presenting a number of artists who were not known to have been presented in front of a big band – Art Blakey, Archie Shepp, Benny Golson, Randy Weston, Ron Carter, Dizzy, Max Roach – as headliners. We had an educational part of the CBA. I taught a course on the business aspect of the music industry, and another on how to practice and what to practice. I still do those kinds of things when I go into colleges. We also had other courses about notation of the music, improvisation. That was from 1969 to about 1978. Funding was getting more difficult, and our schedules were getting busier – and there weren't a lot of musicians to take over keeping the CBA going. The next thing that I did was with the Jazz Foundation, which came into existence in 1989. Their mission statement was to raise money to secure

the continuity of the Schaumberg Collection. Jamil Nasser and I were on the Board. Billy Taylor had recommended me when they asked him because he was too busy at the time. Between Jamil Nasser and myself, we convinced them that helping the Schaumberg was a great mission. But more than that would be to help the living jazz musician – as opposed to protecting the dead, the history. We started the program of the Jazz Musician Emergency Fund. The people who were on the Board at that time were all for it. So, with their help we pulled together a number of programs knowing what the jazz musician needed. One of the things we talked about was health. We needed some kind of health plan. We started what was called the Physicians Network. On one of the concerts I had played, one of the doctors had commented that he never would have been able to get through medical school if it hadn't been for jazz. So, I asked him if he would consider giving back. He said, "Yes." He organized a group of doctors that would see two jazz artists a year, free of charge. We had 28 doctors who would do this. We didn't have a hospital. When Dizzy Gillespie was sick we got an affiliation with Englewood Hospital and it has grown since that time in 1991. It is the only hospital that we have had an affiliation with and it has treated numerous artists and their families – including Freddie Hubbard, Cecil Payne, Howard Johnson and others. They spoke about the help they received from the Jazz Foundation and that helped more people become aware of the organization. We're now assisting hundreds of

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musicians a year with all kinds of things –career development problems, medical issues, legal problems. I'm very proud to have been a part of this since its very beginning. The Board of Directors has grown and added people who are in love with jazz music and have their fingers in numerous parts of the business of finance. So they've brought people as well as money to the Jazz Foundation. It has aided us to continue the programs. When we hired our Executive Director, Wendy Oxenhorn, she was completely immersed in the idea. She has been one of the best things that have happened for the Jazz Foundation.

JJ: What is your outlook regarding the future of these organizations and the challenges they face – in light of the economy, and the rapidly changing music business?

JO: Hopefully, the support will continue to grow – because we are providing a wonderful service. We present our fundraising concert every year at The Apollo Theatre. We have another fundraiser that we do at a huge loft – it's a loft party. We raise a good amount of money from each of those to be able to support the programs. Hopefully that will continue. In these bad financial times, we still have had wonderful success raising upwards of 2.9 million dollars in one night – with people and members of the Board making contributions to aid all of our programs. I'm hoping that is going to continue. There are other things that we have to look at – the plight of the jazz artist. Even though the Jazz Foundation has

provided medical help to many - this is primarily in the New York area. If someone gets sick in California, we can give them aid, but we don't have the medical aid that we can give them at Englewood Hospital. Here in New York, there is a staff that Wendy Oxenhorn oversees. We have social workers, financial people and a number of very successful business people who love J, A, Z, Z. As artists get older, we see these problems. They have very little social security that will be paid to them. Many of them have no abundant savings from all of the years that they have been performing. Many of them have no type of pension. Just when they are in need, work slows down for them. They are not as busy as they were at other times in their lives. Some of the work that the Musicians Union has been doing, Local 802, has been aiding this. I've been thoroughly involved with this since 1996 – trying to bring education to musicians about the American Federation of Musicians Pension Fund. Bob Cranshaw, Benny Powell, Jamil Nasser and myself started the Jazz Advisory Committee to advise Local 802 on how to deal with the jazz artist – what some of the major problems with the jazz artists were. One of the things that we started was to make sure that jazz artists, who are out there working, would start to pay into the pension fund for themselves and their sidemen. That way they would be able to get a pension. Billy Taylor started to pay into the pension fund for his musicians for every gig that he did. In turn, he got his musicians vested into the AF of M Pension Fund. That means that those musicians had met all of the obligations of the Ameri-

can Federation of Musicians by virtue of the money that was contributed to their pension fund. It takes \$3,000 a year of covered income, and five years of making that to become vested. We were able to get a number of leaders to pay into the pension fund for themselves and their sidemen. I know of a situation where a jazz artist was getting about \$90 a month in pension. He started paying into the Pension Fund for himself and his musicians. His check went up to \$1,500 to \$2,000 per month. Other musicians who have done lots of recording on Broadway now receive \$2,000, \$3,000, \$4,000, as high as \$9,000 a month being paid to them from their work. Very few jazz artists are in that situation. From 1965 I was doing a lot of that work and I had lots of credits that went into the Pension Fund. So I began taking my pension, and it's a pretty good pension, and each month helps me tremendously. So, we're trying to get that to happen for more places that jazz musicians work. We've gotten the New School to contribute to the Pension Fund and a health plan for the 70 jazz musicians that teach there. That started in 1997. All of those musician-educators are vested in the AF of M Pension Fund and can look to get a pension at some point. If the jazz clubs where musicians work would pay into the pension fund, a lot would be better for the jazz community. Younger musicians who are starting to work a lot now would have something to look forward to.



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- Sun 1/1, 1/8, 1/15, 1/22, 1/29: **Junior Mance & Hide Tanaka** at **Café Loup**. 6:30pm. No cover. 105 W. 13th St. @ 6th Ave. 212-255-4746. www.juniormance.com
- Sun 1/1, 1/8, 1/15, 1/22, 1/29: **Arturo O'Farrill & Afro Latin Jazz Orchestra** at **Birdland**. 9:00pm & 11:00pm. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080. www.birdlandjazz.com
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- Mon 1/2, 1/9, 1/16, 1/23, 1/30: **Arthur's Tavern. Grove Street Stompers Dixieland Jazz Band** at 7:00pm. **House Rockin' Blues** at 10:00pm. 57 Grove St. 212-675-6879. www.arthurstavernnyc.com
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- Mon 1/2, 1/9, 1/16, 1/23, 1/30: **Jim Campilongo** With **Stephan Crump & Tony Mason** at **The Living Room**. 10:00pm. \$8. 154 Ludlow St. (Bet. Stanton & Rivington) 212-533-7234. www.livingroomny.com
- Tues 1/3: **National Jazz Museum in Harlem**. 7:00pm. Free. "Louis Armstrong: Birth of the Stars, 1947-1953." 104 E. 126th St., Suite 2C. 212-348-8300. www.jazzmuseuminharlem.org
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- Wed 1/4: **Hildegunn Gjedrem** at **Drom**. 7:15pm. \$5; \$10 at door. 85 Ave. A. 212-277-1157. <http://dromnyc.com>.
- Wed 1/4, 1/11, 1/18, 1/25: **Louis Armstrong Centennial Band** at **Birdland**. 5:30pm. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080. www.birdlandjazz.com
- Wed 1/4, 1/11, 1/18, 1/25: **Midtown Jazz at Midday** at **St. Peter's Church**. 1:00pm. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) www.saintpeters.org.
- Wed 1/4, 1/11, 1/18, 1/25: **Sweet Georgia Brown** at **B.B. King Blues Club & Grill**. 8:00pm. \$10. 237 W. 42nd St. 212-997-4144. www.bbkingblues.com.
- Wed 1/4, 1/11, 1/18, 1/25: **Arthur's Tavern**. **Eve Silber** at 7:00pm. **Alyson Williams & Arthur's House Band** at 10:00pm. 57 Grove St. 212-675-6879. www.arthurstavernnyc.com
- Thurs 1/5: **Russell Malone** at **National Jazz Museum in Harlem**. 6:30pm. Free. "Harlem Speaks." 104 E. 126th St., Suite 2C. 212-348-8300. www.jazzmuseuminharlem.org
- Thurs 1/5: **Somethin' Jazz Club**. **Sofia Rubina** @ 7:00pm. \$5 cover, \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.somethinjazz.com.
- Thurs 1/5: **Medeski/Skerik/Deitch, Red Baraat, Marc Ribot & Jessica Lurie Ensemble** at **(le) poisson rouge**. 7:00pm. Pre-festival kickoff to 2012 Winter Jazzfest. \$25. 158 Bleecker St. 212-505-FISH. www.lepoissonrouge.com.
- Thurs-Fri 1/5-1/6, 1/12-1/13, 1/19-1/20, 1/26-1/27, 12/29-30: **Arthur's Tavern**. **Eri Yamamoto Trio** at 7:00pm. **Sweet Georgia Brown** at 10:00pm. 57 Grove St. 212-675-6879. www.arthurstavernnyc.com
- Fri 1/6: **Somethin' Jazz Club**. **Brenda Earle Quartet** @ 7:00pm. **Michael Eckroth Quintet** @ 9:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.somethinjazz.com.
- Fri 1/6: **MORLEY** with **Daniel Sodownick** at **Drom**. 6:30pm. \$10; \$15 at door. 85 Ave. A. 212-277-1157. <http://dromnyc.com>.
- Fri 1/6: **Curtis Hasselbring, John Medeski, Nels Cline Singers, Jenny Scheinman, Steven Bernstein & Freedom Party DJs** at **(le) poisson rouge**. 6:00pm. 2012 Winter Jazzfest. \$25. 158 Bleecker St. 212-505-FISH. www.lepoissonrouge.com.
- Fri 1/6: **Dominick Farinacci, Malika Zarra, Miguel Zenon, Gilad Hekselman Quartet, Adam Rudolph & JD Walter** at **Zinc Bar**. 6:15pm-1:45am. 82 W. 3rd St. 21-477-8337.
- Fri 1/6: **2012 Winter JazzFest** at **Sullivan Hall**. 7:30pm-2:00am. \$35. With **Big Sam's Funky Nation, Jerseyband, Marc Ribot's Ceramic Dog, Marco Benevento, New York Gypsy All Stars & Julian Lage Group**. 214 Sullivan St. (Bet. Bleecker & W. 3rd St.) 866-468-7610. <http://sullivanhallnyc.com>
- Fri 1/6: **Indelible Festival** at **Highline Ballroom**. 8:00pm. With **Yasiin Bey, Jimmy Scott, ?UESTLOVE, Bilal, Derrick Hodge & Gary Bartz**. \$50. 431 W. 16th St. 212-414-5994. www.highlineballroom.com.
- Fri 1/6: **2012 Winter JazzFest** at **Kenny's Castaways**. 6:00pm-midnight. With **Ben Allison Trio, Peter Robbins/Simon Jearmyrn/Oscar Noreiga/Ches Smith, Michael Blake, Marika Hughes, Rudresh Mahanthappa & Mark Guiliana/Zach Danziger**. 147 Bleecker St.; <http://kennyscastaways.net>
- Fri 1/6: **Bill Charlap Trio** at the **Rubin Museum of Art**. 7:00pm. \$18 in advance; \$20 at door. "Harlem in the Himalayas": 150 W. 17th St. 212-620-5000. www.rmanyc.org
- Fri 1/6: **Joel Harrison String Choir, Lucy Woodward, Chris Morrissey, Amanda Monaco, Burnt Sugar Arkestra Chamber & ERIMAJ** at **The Bitter End**. 7:15pm-1:30am. 147 Bleecker St. 212-673-7030. www.bitterend.com
- Sat 1/7: **Somethin' Jazz Club**. **Chihiro Yamanaka Trio** @ 5:00pm. **Gary Fogel** @ 7:00pm. **Jake Hertzog Trio** @ 9:00pm. **Diederik Rijpstra** @ 11:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.somethinjazz.com.
- Sat 1/7: **Leslie Pintchik** with **Scott Hardy & Tony Moreno** at **Tomi Jazz**. 8:00pm. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. www.tomijazz.com.
- Sat 1/7: **Jonathan Butler & Rick Braun** at **B.B. King Blues Club & Grill**. 7:00pm. \$35; \$40 at door. 237 W. 42nd St. 212-997-4144. www.bbkingblues.com.
- Sat 1/7: **NY Gypsy All-Stars** at **Drom**. Midnight. \$10. 85 Ave. A. 212-277-1157. <http://dromnyc.com>.
- Sat 1/7: **Sketchy Black Dog** at **The Cell Theater**. 8:00pm. \$30 (free with APAP badge). 338 W. 23rd St. 646-861-2253. www.sketchyblackdog.com
- Sat 1/7: **Gabriele Tranchina** with **Joe Vincent Tranchina, Andy Eulau, Diego Lopez & Renato Thoms** at **The Lenox Lounge**. 8:30pm & 10:30pm. \$20 cover, \$16 min. 288 Malcolm X Blvd. 212-427-0253. www.lenoxlounge.com
- Sat 1/7, 1/14, 1/21, 1/28: **St. Peter's Church**. **Vocal Jazz Workshop** @ noon. **Big Band Jazz Workshop** @ noon. 3:00pm. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) www.saintpeters.org.
- Sat 1/7: **Stephan Crump, Andy Milne, Matt Wilson Quartet, Allison Miller, Taylor Eigsti Trio & Tyshawn Sorey** at **The Bitter End**. 7:30pm-1:45am. 147 Bleecker St. 212-673-7030. www.bitterend.com
- Sat 1/7, 1/14, 1/21, 1/28: **Arthur's Tavern**. **Eri Yamamoto Trio** at 7:00pm. **Sweet Georgia Brown** at 10:00pm. 57 Grove St. 212-675-6879. www.arthurstavernnyc.com
- Sat 1/7: **Saturday Panels** at **National Jazz Museum in Harlem**. Noon. Free. "Louis Arm-

strong: In the Name of Love," hosted by Ricky Riccardi. 104 E. 126th St., Suite 2C. 212-348-8300. www.jazzmuseumharlem.org

- Sat 1/7, 1/14, 1/21, 1/28: **The Brazil Show** at S.O.B.'s. 8:30pm. 200 Varick St. 212-243-4940. <http://sobs.com>
- Sat-Mon 1/7-1/9: **Vince Giordano & the Nighthawks**, Christine Andreas, Brent Barrett, Klea Blackhurst, Jason Graae, William Bolcom & Joan Morris at Kaufman Center. 8:00pm "Makin' Whoopee: Walter Donaldson, Gus Kahn & the Jazz Age." Sat: 2:00pm & 8:00pm Sun & Mon. 129 W. 67th St. 212-501-3330. <http://kaufman-center.org/merkin-concert-hall>
- Sat 1/7: **Preservation Hall Jazz Band** at Carnegie Hall, Stern Auditorium, Perelman Stage. 8:00pm. \$30-\$95. 57th St. & 7th Ave. 212-247-7800. www.carnegiehall.org.
- Sat 1/7: **2012 Winter JazzFest** at Sullivan Hall. 7:30pm-3:15am. \$35. With Lakecia Benjamin, Fabian Almazan, Justin Brown Group, Wallace Roney Band, Ben Williams & Marc Cary with Ingmar Thomas. 214 Sullivan St. (Bet. Bleecker & W. 3rd St.) 866-468-7610. <http://sullivanhallnyc.com>
- Sat 1/7: **2012 Winter JazzFest** at Kenny's Castaways. 6:45pm-2:15am. With Laurence Hobgood, Bernie Worrell Orchestra, Bill Laswell, Vijay Iyer, David Murray Cuban Ensemble & Cindy Blackman with Marc Cary, Felix Pastorius & Aurelien Budynek. 147 Bleecker; kennycastaways.net
- Sat 1/7: **Laurence Hobgood, Bernie Worrell Orchestra, Bill Laswell, Vijay Iyer, David Murray Cuban Ensemble & Cindy Blackman** at (le) poisson rouge. 6:00pm. 2012 Winter Jazzfest. \$35. 158 Bleecker St. 212-505-FISH. www.lepoissonrouge.com
- Sat 1/7: **Gregoire Maret, Lionel Loueke, Will Calhoun Ensemble** with Donald Harrison, Sofia Rei, Ayelet Rose

Gottlieb & Sharel Cassidy at Zinc Bar. 7:15pm-1:30am. 82 W. 3rd St. 21-477-8337.

- Sun 1/8: **Somethin' Jazz Club**. Matteo Sabattini @ 7:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.somethinjazz.com.
- Sun 1/8: **Jim Campilongo & Adam Levy** at 55 Bar. 6:00pm. 55 Christopher St. 212-929-9883. www.55bar.com.
- Sun 1/8: **GlobalNoise & MaxWild** at Drom. 8:30pm. \$10. 85 Ave. A. 212-277-1157. <http://dromnyc.com>.
- Mon 1/9: **Sketchy Black Dog** at Rockwood Music Hall Stage. 11:30pm. 196 Allen St. 212-477-4155.
- Mon 1/9: **Branford Marsalis, Joey Calderazzo & Harry Connick Jr.** at The Allen Room, Lincoln Center. 7:00pm & 9:30pm. \$85. Broadway @ 60th St. 212-721-6500. www.jalc.org.
- Mon 1/9: **Cyrille Aimee** at Birdland. 7:00pm. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080. www.birdlandjazz.com
- Mon 1/9: **Big Bad Voodoo Daddy** at B.B. King Blues Club & Grill. 8:00pm. \$25; \$30 at door. 237 W. 42nd St. 212-997-4144. www.bbkingblues.com.
- Tues 1/10: **Sten Hostfalt** at Bar Thalia, Symphony Space. 7:00pm. Free. 2537 Broadway @ 95th St. 212-864-5400. www.symphonyspace.org. www.stenhostfalt.com
- Tues 1/10: **Maysles Cinema**. 7:00pm. Free. "Louis Armstrong on Film: 1950-1971." 343 Lenox Ave. (Bet. 127th & 128th St.) 212-348-8300. www.jazzmuseumharlem.org
- Tues 1/10: **Chip White Ensemble** at NYC Baha'i Center. 53 E. 11th St. (Bet University Place & Broadway) 212-222-5159. www.bahainyc.org/jazz.html.
- Tues 1/10: **2012 NEA Jazz Masters Awards Ceremony & Concert** at Rose Theater, Lincoln Center. 7:30pm.

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BEN WILLIAMS - GREGORY HUTCHINSON - D'ACHEE

WED-SUN JAN 11-15

DR. LONNIE SMITH

TRIO

JONATHAN KREISBERG - JAMIRE WILLIAMS

MON JAN 16 & 30

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MINGUS BIG BAND

★MINGUS★ MONDAYS★

TUE JAN 17

ED REED

ANTON SCHWART - RANDY PORTER - UGONNA OKEGWO - AKIRA TANA

WED JAN 18

DAVE STRYKER ORGAN QUINTET

FREDDIE HENDRIX - STEPHEN RILEY - JARED GOLD - BILLY HART

THU-SUN JAN 19-22 ★ 7:30PM & 9:30PM ONLY

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RANDY JOHNSTON - AKIKO TSURUGA - McCLINTY HUNTER

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THU-SUN JAN 26-29

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- Tues-Sat 1/10-1/14: David Murray Band at Birdland. 8:30pm & 11:00pm. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080. www.birdlandjazz.com
- Wed 1/11: Lin Manuel Miranda at The Allen Room, Lincoln Center. 8:30pm. \$35-\$100. Broadway @ 60th St. 212-721-6500. www.jalc.org.
- Wed 1/11: Bossa Brasil at Garage. 10:30pm. \$7 min. 99 7th Ave. S. 212-645-0600. www.garagejazz.com. www.mauriciodesouzajazz.com
- Thurs 1/12: Somethin' Jazz Club. Uncharted Territory @ 9:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.)

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- Thurs 1/12: Wycliffe Gordon at National Jazz Museum in Harlem. 6:30pm. Free. "Harlem Speaks." 104 E. 126th St., Suite 2C. 212-348-8300. www.jazzmuseuminharlem.org
- Thurs 1/12: Chris Thile & Michael Daves at The Allen Room, Lincoln Center. 8:30pm. \$35-\$85. Broadway @ 60th St. 212-721-6500. www.jalc.org.
- Thurs 1/12: Bootsie Collins at B.B. King Blues Club & Grill. 8:00pm. \$42.50; \$45 at door. 237 W. 42nd St. 212-997-4144. www.bbkingblues.com.
- Fri 1/13: Somethin' Jazz Club. Jeff Walton Quartet @ 7:00pm. Eliane Amherd & Luiz Simas Band @ 9:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.somethinjazz.com.
- Fri 1/13: Pillow Wand, Ben Monder & Pete Rende, Joel Harrison & Anupan Shobhakar, plus Mark Stewart & Gyan Riley at Rockwood Music Hall. 7:30pm. Alternative Guitar Festival, co-presented by the New York Guitar Festival. 196 Allen St. (Bet. Houston & Stanton) 212-477-4155. <http://rockwoodmusichall.com>
- Sat 1/13: Ramsey Lewis at B.B. King Blues Club & Grill. 7:30pm & 10:00pm. \$35; \$40 at door. 237 W. 42nd St. 212-997-4144. www.bbkingblues.com.
- Sat 1/14: Somethin' Jazz Club. MUSOH @ 5:00pm. Dee Cassella @ 7:00pm. Dave Kardas Band @ 9:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.somethinjazz.com.
- Sat 1/14: Liberty Ellman & Vijay Iyer, Dave Tronzo & Jay Granelli, plus Knox Chandler & Ismail Lalal at Rockwood Music Hall. 7:30pm. Alternative Guitar Festival, co-presented by the New York Guitar Festival. 196 Allen St. (Bet. Houston & Stanton) 212-477-4155. <http://rockwoodmusichall.com>
- Sat 1/14: Mika Yoshida & Richard Stoltzman with Peter John Stoltzman, Eddie Gomez & Marcus Gilmore at Drom. 7:15pm. \$20; \$25 at door. 85 Ave. A. 212-277-1157. <http://dromnyc.com>.
- Sun 1/15: Yaala Balin with Pasquale Grasso & Ari Roland at North Square Lounge. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. www.northsquarejazz.com.
- Sun 1/15: Chris Potter, Scott Colley, Nels Cline, Trevor Dunn, Joel Harrison, Steve Cardenas, Jim Ridl, Vic Juris, Mary Halvorson, Gilad Hekselman, Obed Calvaire, Jacob Sacks and more honoring Jim Hall at Rockwood Music Hall. 8:00pm. Alternative Guitar Festival, co-presented by the New York Guitar Festival. 196 Allen St. (Bet. Houston & Stanton) 212-477-4155. <http://rockwoodmusichall.com>
- Mon 1/16: Harlem Gospel Choir at B.B. King Blues Club & Grill. Noon. \$20; \$25 at door. 237 W. 42nd St. 212-997-4144. www.bbkingblues.com.
- Tues 1/17: Dave Chamberlain Trombone Group at NYC Baha'i Center. 53 E. 11th St. (Bet University Place & Broadway) 212-222-5159. www.bahainyc.org/jazz.html.
- Tues 1/17: Somethin' Jazz Club. Catherine Dupuis @ 7:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.somethinjazz.com.
- Tues 1/17: National Jazz Museum in Harlem. 7:00pm. Free. "Ambassador Satch, 1954-1957." 104 E. 126th St., Suite 2C. 212-348-8300. www.jazzmuseuminharlem.org
- Tues 1/17: Dave Liebman at Manhattan School of Music. Noon. No tickets required. Jazz Distance Learning Master Class. Miller Recital Hall. 120 Claremont Ave. @ Broadway & 122nd St. 212-749-2802. <http://msmny.edu>. www.daveliebman.com
- Tues-Sat 1/17-1/21: Jane Monheit at Birdland. 8:30pm & 11:00pm. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080. www.birdlandjazz.com
- Wed 1/18: Melissa Stylianou with Jamie Reynolds, Pete McCann, Gary Wang & Rodney Green at 55 Bar.

7:00pm & 8:15pm. No cover. 55 Christopher St. 212-929-9883. www.55bar.com.

- Thurs 1/19: University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre. Andru Cann's Jazz Orchestre at 8:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300. www.universityofthestreets.org.
- Thurs 1/19: Jazz Rabbi's Invitational with Jazz Talmud at Sixth Street Synagogue. 7:30pm. 325 E. 6th St. 862-485-3026. www.sixthstreetsynagogue.org
- Thurs 1/19: Somethin' Jazz Club. Liam Sillery Quintet @ 7:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.somethinjazz.com.
- Thurs 1/19: LaChanze at The Allen Room, Lincoln Center. 8:30pm. \$45-\$120. Broadway @ 60th St. 212-721-6500. www.jalc.org.
- Thurs 1/19: Roy Ayers at S.O.B.'s. 9:00pm. 200 Varick St. 212-243-4940. <http://sobs.com>
- Thurs 1/19: Alter View at Triad Theater. 9:00pm. \$8; \$10 at door; 2-drink min. 158 W. 72nd St. www.triادنyc.com. www.alterviewmusic.com
- Fri 1/20: Steve Tarshis Trio at Bar Thalia, Symphony Space. 7:00pm. Free. 2537 Broadway @ 95th St. 212-864-5400. www.symphonyspace.org
- Fri 1/20: Jonathan Batiste, Gene Bertoncini & Scott Robison at the Rubin Museum of Art. 7:00pm. \$18 in advance; \$20 at door. "Harlem in the Himalayas". 150 W. 17th St. 212-620-5000. www.rmanyc.org
- Fri-Sat 1/20-1/21: The Music of Cachao at Rose Theatre, Lincoln Center. 8:00pm. \$30-\$120. Broadway @ 60th St. 212-721-6500. www.jalc.org.
- Fri 1/20: Somethin' Jazz Club. James Cammack Quartet @ 7:00pm. Yuki Shibata Trio @ 9:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.somethinjazz.com.
- Fri-Sat 1/20-1/21: Arturo O'Farrill & the Afro Latin Jazz Orchestra at Peter Jay Sharp Theatre, Symphony Space. 8:00pm. 2537 Broadway @ 95th St. 212-864-5400. www.symphonyspace.org
- Sat 1/21: Pamela Luss with Houston Person at The Metropolitan Room. 7:00pm. \$20. 34 W. 22nd St. 212-206-0440. www.metropolitanroom.com.
- Sat 1/21: Gilson Schachnik & Mauricio Zottarelli with Fernando Huergo, Yulia Musayelyan & Gustavo Assis Brasil at Drom. 9:30pm. \$10; \$15 at door. 85 Ave. A. 212-277-1157. <http://dromnyc.com>.
- Sat 1/21: Chucho Valdes & the Afro-Cuban Messenger at Carnegie Hall, Stern Auditorium, Perelman Stage. 8:00pm. \$25-\$75. 57th St. & 7th Ave. 212-247-7800. www.carnegiehall.org.
- Sat 1/21: Somethin' Jazz Club. Linda Presgrave Quartet @ 5:00pm. Youngjoo Song Trio @ 7:00pm. Charles Sibirsky Quintet @ 9:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.somethinjazz.com.
- Sun 1/22: Layeli el Andalusi at Sixth Street Synagogue. 3:00pm. 325 E. 6th St. 862-485-3026. www.sixthstreetsynagogue.org
- Sun 1/22: Somethin' Jazz Club. Tyler Blanton Trio @ 7:00pm. E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.somethinjazz.com.
- Sun 1/22: Swingadelic at Swing 46. 8:30pm. 349 W. 46th St. www.swing46.com
- Tues 1/24: National Jazz Museum in Harlem. 7:00pm. Free. "Hello Dolly, 1958-1964." 104 E. 126th St., Suite 2C. 212-348-8300. www.jazzmuseuminharlem.org
- Tues 1/24: Joe Lovano & the Julliard Jazz Orchestra led by James Burton III at Peter Jay Sharp Theatre, Symphony Space. 8:00pm. With orchestra members Jordan Pettay, Andrew Olson, Morgan Jones, Chase Baird, Adison Evans, Joseph Boga, Alphonso Horne,

(Continued on page 20)

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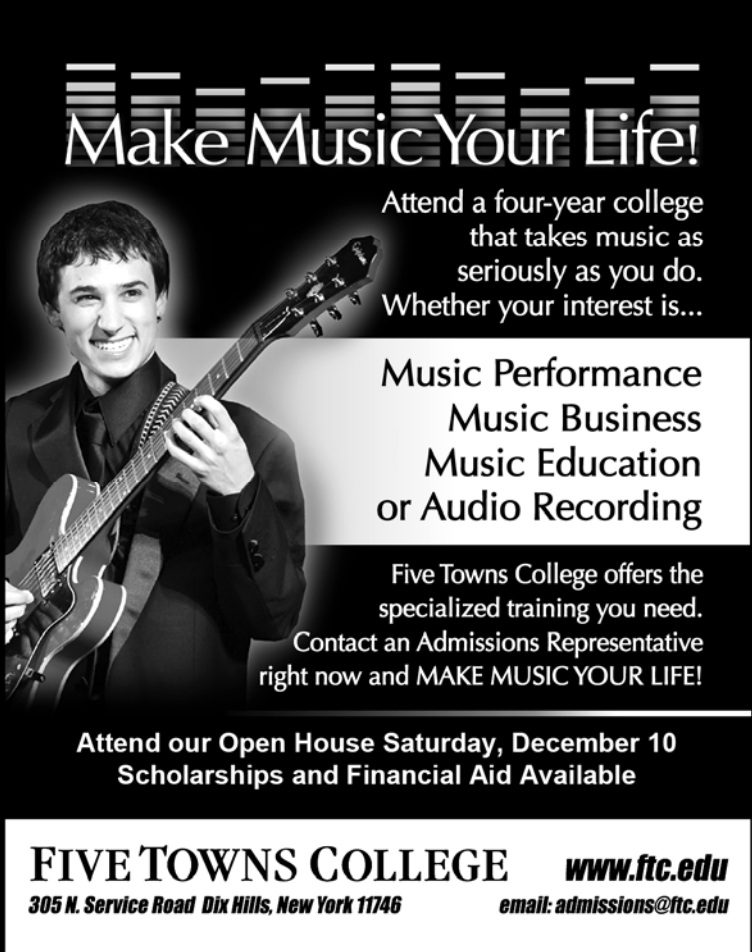
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Calendar of Events

(Continued from page 18)

- Gabriel Medd, Riley Mulherkar, Enrique Sanchez, Nicholas Finzer, Joseph McDonough, Andrew Clausen, Javier Nero, Graham Keir, Kristopher Bowers, David Baron & Joseph Saylor. Free. 2537 Broadway @ 95th St. 212-864-5400. www.symphonyspace.org
- Tues 1/24: Mike Longo and the NYSA Jazz Ensemble with Dee Daniels at NYC Baha'i Center. 53 E. 11th St. (Bet University Place & Broadway) 212-222-5159. www.bahainyc.org/jazz.html.
- Tues 1/24: Somethin' Jazz Club. Michael Eaton Quartet @ 7:00pm. Abe Oviada @ 9:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.somethinjazz.com.
- Wed 1/25: 2/1, 2/8 & 2/15: Dr. Larry Ridley with Swing University at Irene Diamond Education Center, Lincoln Center. 6:30pm. "Wes Montgomery." Broadway @ 60th St. www.jalc.org/jazzED/swingu.html
- Wed 1/25: Sixth Street Synagogue. Concert & Dance @ 8:00pm, \$15. Klezmer Jam Session @ 9:30pm. 325 E. 6th St. 862-485-3026. www.sixthstreetsynagogue.org
- Wed 1/25: Fay Victor with Oscar Noreiga, Anders Nilsson & Ratzoo Harris at 55 Bar. 6:00pm. 55 Christopher St. 212-929-9883. www.55bar.com.
- Wed 1/25: Bossa Brasil at St. Peter's Church. 1:00pm. Midtown Jazz at Midday. \$10 donation. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) www.saintpeters.org. www.mauriciodesouzajazz.com
- Wed 1/25: Keith Jarrett at Carnegie Hall, Stern Auditorium, Perelman Stage. 8:00pm. \$40-\$90. 57th St. & 7th Ave. 212-247-7800. www.carnegiehall.org.
- Wed 1/25: Somethin' Jazz Club. Arthur Sadowsky &

- Assaf Ben-Nun @ 9:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.somethinjazz.com.
- Wed 1/25, 2/1, 2/8, 2/15, 2/22, 2/29 & 3/7: Phil Schaap with Swing University at Irene Diamond Education Center, Lincoln Center. 6:30pm. "Jazz 301." Broadway @ 60th St. www.jalc.org/jazzED/swingu.html
- Thurs 1/26: Somethin' Jazz Club. David Ullmann Quintet @ 9:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.somethinjazz.com.
- Thurs 1/26: Becca Stevens & Alan Hampton at Leonard Nimoy Thalia, Symphony Space. 7:30pm. \$30; \$25 members; \$15 under 30. 2537 Broadway @ 95th St. 212-864-5400. www.symphonyspace.org
- Fri 1/27: NY Ska-Jazz Ensemble at Drom. 11:15. \$10; \$15 at door. 85 Ave. A. 212-277-1157. <http://dromnyc.com>.
- Fri 1/27: MSM Jazz Philharmonic conducted by Justin DiCioccio at Manhattan School of Music. 7:30pm. \$10; \$5 seniors & adults. Borden Auditorium. The Stan Kenton Centennial Concerts. 120 Claremont Ave. @ Broadway & 122nd St. 212-749-2802. <http://msmny.edu>.
- Fri 1/27: Somethin' Jazz Club. Dan Swartz Quartet @ 7:00pm. Sofia Rubina @ 9:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.somethinjazz.com.
- Fri 1/27: Eugene Marlow's Heritage Ensemble at Nuyorican Poets Café. 8:00pm. \$10; \$5 students. Complimentary banana pudding. 236 E. Third St. (Bet. B & C Ave.) 212-780-9386. www.nuyorican.org.
- Fri-Sat 1/27-1/28: Luciana Souza with Nailor "Proveta" Azevedo at The Allen Room, Lincoln Center. 7:30pm & 9:30pm. \$55 & \$65. Broadway @ 60th St. 212-721-6500. www.jalc.org.
- Sat 1/28: Eric Frazier at New York Hilton Hotel. 10:00pm. \$75. The Jim Holloway New Years Ball with VIP guest appearance. 1335 Avenue of the Americas. 718-528-2889. 212-799-9897.
- Sat 1/28: Somethin' Jazz Club. Sarah Slonim Trio @ 5:00pm. Marc McDonald @ 7:00pm. Verena McB Ensemble @ 9:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.somethinjazz.com.
- Sat 1/28: Kris Bowers at Tribeca Performing Arts Center. 7:00pm. "Monk in Motion: The Next Face of Jazz." \$25; members \$20; students & seniors \$15. 199 Chambers St. 212-220-1460. www.tribecapac.org/music.htm
- Sun 1/29: Holli Ross with Eddie Monteiro at North Square Lounge. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. www.northsquarejazz.com.
- Sun 1/29: Somethin' Jazz Club. Dexter Porter Trio @ 7:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.somethinjazz.com.
- Mon 1/30: Ted Nash at Manhattan School of Music. 3:00pm. No tickets required. Saxophone Master Class. Miller Recital Hall. 120 Claremont Ave. @ Broadway & 122nd St. 212-749-2802. <http://msmny.edu>.
- Mon 1/30: Regina Carter with Yacouba Sissoko, Will Holshouser, Chris Lightcap & Otis Brown III at The Schomburg Center for Research in Black Culture. 7:00pm. Free. 515 Malcolm X Blvd. @ 135th St. 212-491-2040. www.nypl.org
- Tues 1/31: Warren Chiasson Group at NYC Baha'i Center. 53 E. 11th St. (Bet University Place & Broadway) 212-222-5159. www.bahainyc.org/jazz.html.
- Tues 1/31: National Jazz Museum in Harlem. 7:00pm. Free. "What a Wonderful World, 1965-1971." 104 E. 126th



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www.jazzmuseuminharlem.org

BROOKLYN

- Sun 1/1, 1/8, 1/15, 1/22, 1/29: **Stephane Wrembel at Barbés.** 9:00pm. 376 9th St. @ 6th Ave. 347-422-0248. www.barbesbrooklyn.com.
- Tues 1/3: **Eric Frazier at Rustik Tavern.** 8:00pm. 471 Dekalb Ave. 347-406-9700.
- Wed 1/4, 1/11, 1/18, 1/25: **Walter Fischbacher Trio at Water Street Restaurant.** 7:00pm. No cover. 66 Water St. www.waterstreetrestaurant.com. www.phishbacher.com
- Wed 1/4, 1/11, 1/18, 1/25: **Sasha Dobson at Barbés.** 7:00pm. \$10. 376 9th St. @ 6th Ave. 347-422-0248. www.barbesbrooklyn.com.
- Fri 1/6: **Matt Munisteri at Barbés.** 8:00pm. \$10. 376 9th St. @ 6th Ave. 347-422-0248. www.barbesbrooklyn.com.
- Fri 1/6: **Howard Fishman at BAM Café.** 9:00pm. Free. 30 Lafayette Ave. 718-636-4129. <http://bam.org>
- Fri 1/7, 1/14, 1/21, 1/28: **The Crooked Trio at Barbés.** 5:00pm. 376 9th St. @ 6th Ave. 347-422-0248. www.barbesbrooklyn.com.
- Sat 1/7: **Erik Mongrain at BAM Café.** 9:00pm. Free. 30 Lafayette Ave. 718-636-4129. <http://bam.org>
- Tues 1/10: **Korzo. Pete Robbins with Carlos Homs, Eivind Opsvik & Dan Weiss at 9:00pm. Sam Minaie & Peter Epstein at 10:30pm.** \$10 suggested donation; 2-drink min. 667 5th Ave. (Bet. 19th & 20th St.) 718-285-9425. www.myspace.com/konceptions. www.korzorestaurant.com. www.peterobbins.com
- Tues 1/10: **Andy Biskin's Ibid at Barbés.** 7:30pm. \$10. 376 9th St. @ 6th Ave. 347-422-0248. www.barbesbrooklyn.com.
- Fri 1/13: **IBeam Music Studio. Max Johnson Trio at 8:30pm. Davis/Johnson/Pride at 10:00pm.** \$10 suggested donation. 168 7th St. <http://ibeambrooklyn.com>
- Fri 1/13: **Chanda Rule at BAM Café.** 9:00pm. Free. 30 Lafayette Ave. 718-636-4129. <http://bam.org>
- Fri 1/13: **The Burning Gums at Brooklyn Conservatory Recital Hall.** 7:30pm. \$15; \$12 students & seniors 58 Seventh Ave. @ Lincoln Place. 718-622-3300. www.connectionworks.org
- Fri 1/13: **Oren Etkin at Barbés.** 8:00pm. \$10. 376 9th St. @ 6th Ave. 347-422-0248. www.barbesbrooklyn.com.
- Sat 1/14: **Keisha Saint Joan & Bertha Hope at Sistas' Place.** 9:00pm & 10:30pm. \$20; \$25 at door. 456 Nostrand Ave. @ Jefferson Ave. 718-398-1766. www.sistasplace.org
- Say 1/14: **Briggan Krauss with Elias Stemeseder, John Hebert & Jim Black at Brooklyn Conservatory of Music.** 8:00pm. \$10. 58 7th Ave. @ Lincoln Place. 718-622-3300. www.connectionworks.org
- Tues 1/17: **Korzo. James Carney & Chris Lightcap at 9:00pm. Mara Rosenbloom at 10:30pm.** \$10 suggested donation; 2-drink min. 667 5th Ave. (Bet. 19th & 20th St.) 718-285-9425. www.myspace.com/konceptions. www.korzorestaurant.com.
- Wed 1/18: **The Thirteenth Assembly at IBeam Music Studio.** 8:30pm. \$10 suggested donation. 168 7th St. <http://ibeambrooklyn.com>
- Thurs 1/19: **Douglass Street Music Collective. Alon Yavnai Big Band at 8:00pm.** 295 Douglass St. www.295douglass.org.
- Thurs 1/19: **Ehrlich, Halvorson & Fujiwara at IBeam Music Studio.** 8:30pm. \$10 suggested donation. 168 7th St. <http://ibeambrooklyn.com>
- Thurs 1/19: **Grupo Yanqui at Brooklyn Museum.** 7:00pm. Free. Martha A. & Robert S. Rubin Pavilion, 200 Eastern Parkway. 718-638-5000. www.brooklynmuseum.org
- Fri 1/20: **IBeam Music Studio. Yoon Sun Choi's E String Band at 8:30pm. Yeti Camp at 9:30pm.** \$10 suggested donation. 168 7th St. <http://ibeambrooklyn.com>

- Sat 1/21: **Ahmed Abdullah's Diaspora at Sistas' Place.** 9:00pm & 10:30pm. \$20; \$25 at door. 456 Nostrand Ave. @ Jefferson Ave. 718-398-1766. www.sistasplace.org
- Wed 1/25: **Pete Robbins, Jonathan Finlayson, Simon Jermyn, Eivind Opsvik & Tom Rainey at SEEDS::Brooklyn.** \$10. 617 Vanderbilt Ave., Prospect Heights. www.seedsbrooklyn.org
- Sat 1/28: **Anders Nilsson & Aaron Dugan at Firehouse.** 8:00pm. \$10 cover. 246 Frost St. www.thefirehousespace.org
- Sat 1/28: **Chaise Baird Group at IBeam Music Studio.** 8:30pm. \$10 suggested donation. 168 7th St. <http://ibeambrooklyn.com>

- Sat 1/28: **Dave Fiuczynski with Tony Grey & David Throckmorton, plus the Burr Johnson Band at BAM Café.** 9:00pm. Free. 30 Lafayette Ave. 718-636-4129. <http://bam.org>
- Sun 1/29: **Stephen Gauci Quintet at Firehouse.** 8:00pm & 9:15pm. \$10 cover. 246 Frost St. www.thefirehousespace.org
- Tues 1/31: **Korzo. Andrew D'Angelo, Kirk Knuffke, Ben Street & Kenn Wolleson at 9:00pm.** \$10 suggested donation; 2-drink min. 667 5th Ave. (Bet. 19th & 20th St.) 718-285-9425. www.myspace.com/konceptions. www.korzorestaurant.com.

(Continued on page 24)

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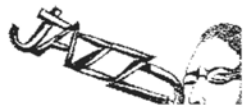
JANUARY 2012

<p>JAN 2 / 8:00PM & 10:00PM</p>  <p>MIKE STERN & STANLEY JORDAN</p>	<p>JAN 6-8 / 8:00PM & 10:00PM</p>  <p>OZ NOY BAND W/ CHRIS LAYTON</p>	<p>JAN 10 / 8:00PM & 10:00PM</p>  <p>STEVE MARSHALL BAND</p>
<p>JAN 13-16 / 8:00PM & 10:00PM</p>  <p>JOE LOUIS WALKER & FRIENDS</p>	<p>JAN 17-18 / 8:00PM & 10:00PM</p>  <p>THE NEW NRBQ</p>	<p>JAN 19 / 10:00PM</p>  <p>JOE ALTERMAN TRIO</p>
<p>JAN 24 / 8:00PM & 10:00PM</p>  <p>TERESE GENECCO & HER LITTLE BIG BAND</p>	<p>JAN 26 / 8:00PM</p>  <p>STEVE FORBERT</p>	<p>JAN 27-30 / 8:00PM & 10:00PM</p>  <p>STEVE STEVENS & SEBASTIAN BACH</p>

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MONDAY NIGHTS
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FEATURING:

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January 2012

1/10: Chip White Ensemble

1/17: Dave Chamberlain Trombone Group

1/24: Mike Longo & the NYSA Jazz Ensemble
with Dee Daniels

1/31: Warren Chiasson Group

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JAZZ VESPERS

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1—Stefan Bauer and Voyage

8—Ike Sturm Ensemble

15—Martin Luther King, Jr. Sunday
with special guest Angeline Butler

22—Brenda Earle's Sacred Voices Project

29—Tulivu-Donna Cumberbatch

MIDTOWN JAZZ AT MIDDAY

Sponsored by Midtown Arts Common

Wednesdays at 1:00

(\$10 suggested)

4—Keith Loftis, tenor saxophone

11—Daryl Sherman & the Anderson Twins
Daryl Sherman, singer / pianist
Peter and Will Anderson, reeds

18—Dave Stryker, guitar

25—Bossa Brasil
Mauricio de Souza, drums
Alan Chabert, trumpet & piano
Debbie Kennedy, bass

Calendar of Events

JAN	Blue Note 131 W Third St. (east of 6th Ave) 212-475-8592 www.bluenote.net	Cecil's Jazz Club 364 Valley Rd. West Orange, NJ 07052 973-736-4800 www.cecilsjazzclub.com	Cleopatra's Needle 2485 Broadway (betw. 92nd & 93rd St.) 212-769-6969	Cornelia St. Café 29 Cornelia St. (bet. W 4th & Bleecker) 212-989-9319 corneliastreetcafe.com
1 - Sun	Dave Pietro & NYU Ensemble; Chris Botti		Keith Ingham 3; Noah Haidu 3	Serial Underground
2 - Mon	Daborah Davis - Leukemia & Lymphoma Benefit	Cecil's Big Band with Mike Lee	Roger Lent 3	David Amram 4
3 - Tue	Cassandra Wilson	Bruce Williams Jam Session	Robert Rucker 3	Brett Chalfin 4
4 - Wed	Cassandra Wilson	Mid Week R&B Night	Les Kurtz 3; Joonsam Lee	SPOKE
5 - Thu	Cassandra Wilson	Cecil's Thursday Night Events	Rahn Burton; Daisuke Abe	Ralph Alessi 4
6 - Fri	Cassandra Wilson; Imani Uzuri	Cecil Brooks III & Band	Evan Schwam; Jesse Simpson	Ralph Alessi 4
7 - Sat	Cassandra Wilson; Jonathan Batiste Band	Cecil Brooks III & Band	Waldern Mahdi Ricks 4; Kevin Hsien	Claudia 5; Rudresh Mahanthappa 4; Ben Allison 4
8 - Sun	Francisco Mela 3; Jack DeJohnette		Keith Ingham 3; Noah Haidu 3	Matuto
9 - Mon	Ann Hampton Callaway & John Pizzarelli	Cecil's Big Band with Mike Lee	Roger Lent 3	Quinsin Nachoff 4; Michael Attias 5
10 - Tue	McCoy Tyner 4	Bruce Williams Jam Session	Robert Rucker 3	Nate Radley 5
11 - Wed	McCoy Tyner 4	Mid Week R&B Night	Les Kurtz 3; Joonsam Lee	Kris Davis 5
12 - Thu	Kenny G	Cecil's Thursday Night Events	Allan Rosenthal; Daisuke Abe	Jamie Baum 7
13 - Fri	Kenny G; Thousands of One	Cecil Brooks III & Band	Dale Kleps; Jesse Simpson	Ellery Eskelin 3
14 - Sat	Kenny G; Poojie Bell	Cecil Brooks III & Band	Joe Sucato 4; Kevin Hsien	Ellery Eskelin 3
15 - Sun	Janis Mann 4; Kenny G		Keith Ingham 3; Noah Haidu 3	
16 - Mon	The Persuasions	Cecil's Big Band with Mike Lee	Roger Lent 3	
17 - Tue	Bill Frisell Ron Carter & Joey Baron	Bruce Williams Jam Session	Robert Rucker 3	Peter Evans 4
18 - Wed	Bill Frisell Ron Carter & Joey Baron	Mid Week R&B Night	Les Kurtz 3; Joonsam Lee	Keith Witty 5
19 - Thu	Bill Frisell Ron Carter & Joey Baron	Cecil's Thursday Night Events	Michika Fukumori; Daisuke Abe	Chris Dingman 5
20 - Fri	Bill Frisell Ron Carter & Joey Baron; Sophistafunk	Cecil Brooks III & Band	Richard Benetar; Jesse Simpson	Bassdrumbone
21 - Sat	Bill Frisell Ron Carter & Joey Baron	Cecil Brooks III & Band	Ray Blue 4; Kevin Hsien	George Garzone 4
22 - Sun	Gregorio Uribe; Bill Frisell Ron Carter & Joey Baron		Keith Ingham 3; Noah Haidu 3	Karavika; Arun Ramumurthy 4
23 - Mon	Abby Dobson	Cecil's Big Band with Mike Lee	Roger Lent 3	
24 - Tue	Diane Schuur	Bruce Williams Jam Session	Robert Rucker 3	Tammy Scheffer 6; Seung-Hee 5
25 - Wed	Diane Schuur	Mid Week R&B Night	Les Kurtz 3; Joonsam Lee	Billy Newman 6
26 - Thu	Diane Schuur	Cecil's Thursday Night Events	Justin Lees 3; Daisuke Abe	Owen Howard 5
27 - Fri	Diane Schuur; Vickie Natale	Cecil Brooks III & Band	Yaacov Mayman 4; Jesse Simpson	Jon Iragagon 3
28 - Sat	Diane Schuur; Sam Klinger	Cecil Brooks III & Band	Art Lillard 4; Kevin Hsien	Bobby Avey 4
29 - Sun	Kobi Arad Band; Diane Schuur		Keith Ingham 3; Noah Haidu 3	Jane Ira Bloom 4
30 - Mon		Cecil's Big Band with Mike Lee	Roger Lent 3	
31 - Tue		Bruce Williams Jam Session	Robert Rucker 3	Deborah Latz & Jon Davis; Lauren Falls 5

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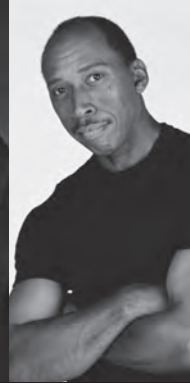
Six Time
Grammy Winning
Alto Sax Master!



SAT, FEBRUARY 11 @ 8

Peabo Bryson & Jeffrey Osborne

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



THUR, FEBRUARY 16 @ 8

Marcia Ball & BeauSoleil avec Michael Doucet

A Powerhouse of
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SAT, FEBRUARY 18 @ 8

Linda Eder

Showcasing one of the
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Broadway, standards,
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FRI, MARCH 2 @ 8

Comedian Mario Cantone

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SAT, MAY 5 @ 8

Jane Monheit

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



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Calendar of Events

QUEENS

- Sat 1/21: Eric Frazier at The Export Center of the Jamaica Chamber of Commerce. 8:00pm. \$15. Complimentary wine and cheese. 157-11 Rockaway Blvd., Jamaica. 718-406-3882.

BRONX

- Sat 1/21: Charlie Porter with Adam Birnbaum, Scott Ritchie & Jon Wikan at Bronx Library Center. 2:30pm. 310 E. Kingsbridge Rd. @ Briggs Ave. 718-579-4244. Nypf.org

LONG ISLAND

- Sat 1/21: Black Tie Affair Orchestra at Dix Hills Performing Arts Center, Five Towns College. 7:30pm. \$20, \$25, \$30. 305 N. Service Rd., Dix Hills. 631-656-2148. www.DHPAC.org
- Sun 1/22: Eric Frazier at The Waterfalls Ballroom. 4:00pm. \$20. Complimentary dinner and wine. 400 Cassata Road, Lake Ronkonkoma. 631-935-4521.

WESTCHESTER

- Sat 1/14: John Pizzarelli at Emelin Theatre. 7:30pm & 9:30pm. \$49. 153 Library Lane, Mamaroneck. 914-698-0098. www.emelin.org.
- Sat 1/28: Westchester Jazz Orchestra at Irvington Town Hall Theater. 8:00pm. "Bossa! Tango! Flamenco!" \$35; \$30 seniors; \$10 students. 85 Main St., Irvington. 914-861-9100. www.westjazzorch.org

NEW JERSEY

- Mon 1/2: Swingadelic at Maxwell's. 9:00pm. No cover. 1039 Washington St., Hoboken. 201-653-1703. www.maxwellsni.com
- Wed 1/4: Vanessa Perea Band at Zimmerli Museum. 6:30pm. 71 Hamilton St., New Brunswick.
- Thurs 1/5: Deftet Trio at The Wine Loft. 8:30pm. No cover no min. 32 Laird St., Long Branch. 732-222-7770. www.thewineloftnjpier.com.
- Thurs 1/5: The Shirazette Experiment at Makeda. 7:30pm. No cover; \$5 min. 338 George St., New Brunswick. www.nbjp.org
- Wed 1/11: Roseanna Vitro Quartet at Hyatt. 7:30pm. 2 Albany St., New Brunswick. No cover. www.nbjp.org
- Thurs 1/12: Jon Di Fiore, Rich Perry & Joe Magnarelli at Makeda. 7:30pm. No cover; \$5 min. 338 George St., New Brunswick. www.nbjp.org
- Thurs 1/12: JP3 at The Wine Loft. 8:30pm. No cover no min. 32 Laird St., Long Branch. 732-222-7770. www.thewineloftnjpier.com.
- Thurs 1/14: Michele Rosewoman with Andy McKee & Billy Hart at Trumpets. 8:30pm & 10:30pm. \$20 cover; \$10 min. 6 Depot Sq., Montclair. 973-744-2600. www.trumpetsjazz.com. www.michelerosewoman.com
- Sat 1/14: Denise King Sextet at Sitnik Theatre of the Lackland Center. 4:00pm. \$22.50; \$17.50 18 & under; \$27.50 at door. 400 Jefferson St., Hackettstown. 908-979-0900. www.centenarystageco.org
- Tues 1/17: Marcelo Paganini Trio at Whole Foods Market. 6:00pm. Free. 235 Prospect Ave., West Orange. 973-669-3196. www.bossanovamusicproductions.com
- Wed 1/18: Tivon Pennicott Quartet at Hyatt. 7:30pm. 2 Albany St., New Brunswick. No cover. www.nbjp.org
- Thurs 1/19: Dan Wilensky at The Wine Loft. 8:30pm. No cover no min. 32 Laird St., Long Branch. 732-222-7770. www.thewineloftnjpier.com.
- Thurs 1/19: Ted Chubb, Mike Lee & New Tricks at Makeda. 7:30pm. No cover; \$5 min. 338 George St., New Brunswick. www.nbjp.org
- Fri 1/20: Chucho Valdes at McCarter Theater. 7:30pm. 91 University Pl., Princeton. 609-258-2787.

(Continued on page 26)

JAN	Deer Head Inn 5 Main Street Delaware Water Gap, PA 18327 www.deerheadinn.com	Dizzy's Club Coca Cola B'dwy & 60th, 5th Fl. 212-258-9595 jazzatlincolncenter.com	Dizzy's Club After Hours B'dwy & 60th, 5th Fl. 212-258-9595 jazzatlincolncenter.com	Feinstein's at Lowes Regency 540 Park Ave. 212-339-8942 feinsteinsattheregency.com
1 - Sun				
2 - Mon		Frank Wess & Dizzy Gillespie Orchestra		Harry Allen
3 - Tue		Jimmy Owens 7	Christian Sands 3	Diane Leslie
4 - Wed		Jimmy Owens 7	Christian Sands 3	Kim Garfunkel
5 - Thu	Bill Goodwin Jazz Jam	Jimmy Owens 7	Christian Sands 3	Lucie Arnaz
6 - Fri	Michele Bautier 2	Jimmy Owens 7	Christian Sands 3	Lucie Arnaz
7 - Sat	Bill Goodwin Birthday Bash	Jimmy Owens 7	Christian Sands 3	Lucie Arnaz
8 - Sun	Davey Lantz 3	Jimmy Owens 7		Lucie Arnaz
9 - Mon		Clayton Brothers 5		Maureen O'Flynn
10 - Tue		Clayton Brothers 5	Bryan Carter 5	Maureen O'Flynn
11 - Wed		Clayton Brothers 5	Bryan Carter 5	Jenna Esposito; John Malino Band
12 - Thu	Bill Goodwin Jazz Jam	Clayton Brothers 5	Bryan Carter 5	Jake LaMotta & Denise Baker; Scott Siegel
13 - Fri	Spencer Reed	Terell Stafford 6	Bryan Carter 5	Anna Bergman
14 - Sat	Marko Marcenco Band	Terell Stafford 6	Bryan Carter 5	Anna Bergman
15 - Sun	Gypsy Jazz 5	Terell Stafford 6		Tamela D'Amico
16 - Mon		Warren Wold 4		
17 - Tue		Music of Max Roach	Brandon Lee 5	Our Sinatra
18 - Wed		Music of Max Roach	Brandon Lee 5	Jerry Costanzo 3; Our Sinatra
19 - Thu	Bill Goodwin Jazz Jam	Music of Max Roach	Brandon Lee 5	Our Sinatra; Scott Siegel
20 - Fri	Nancy Coletti 3	Music of Max Roach	Brandon Lee 5	Our Sinatra
21 - Sat	Eric Doney & Zach Brock	Music of Max Roach	Brandon Lee 5	Our Sinatra
22 - Sun	Wilt Bibinger	Music of Max Roach		Caroline Jones
23 - Mon		George Cables 4		Brendan James
24 - Tue		Marcus Roberts 3	Jason Marsalis 4	Petula Clark
25 - Wed		Marcus Roberts 3	Jason Marsalis 4	Petula Clark
26 - Thu	Bill Goodwin Jazz Jam	Marcus Roberts 3	Jason Marsalis 4	Petula Clark; Scott Siegel
27 - Fri	Jay Rattman & Sullivan Fortner	Marcus Roberts 3	Jason Marsalis 4	Petula Clark
28 - Sat	Matt Vashlishan 4	Marcus Roberts 3	Jason Marsalis 4	Petula Clark
29 - Sun	Bonnie Childs 2	Marcus Roberts 3		Mark Ballas
30 - Mon		Northwestern University Jazz Ensemble		Bette Sussman & Elaine Caswell
31 - Tue		Victor Goines 5	Dezron Douglas 3	Petula Clark

JAN	Iridium 1650 Broadway (below 51st St.) 212-582-2121 iridiumjazzclub.com	Jazz Gallery 290 Hudson St. (below Spring St.) 212-242-1063 www.jazzgallery.org	Jazz Standard 116 E 27th St 212-576-2232 www.jazzstandard.net	Shrine 2271 Adam Clayton Powell Blvd. 212-690-7807 www.shrinenyc.com
1 - Sun	Mike Stern Band		Richard Bona 6	Jazz Jam Session; Big Band Jazz; Reggae
2 - Mon	Mike Stern & Stanley Jordan			Reggae
3 - Tue	Adam Kolker 4			Anders Nilsson 3; Mason Barto
4 - Wed	Grace Kelly			Rephidim
5 - Thu	Grace Kelly	Joan Stiles 3	Tom Harrell 8	Ross Edwards; Ross Byron; Afro Mix
6 - Fri	Oz Noy Band	Darcy James Argue's Secret Society	Tom Harrell 8	Todd Herbert 5; Funk; DJ
7 - Sat	Oz Noy Band		Jose James	The Way Things Go; Maa-louf; Perret; Herreras; Kakande; House DJ
8 - Sun	Sing Pray Love; Oz Noy Band	Gregoire Maret, Dominick Farinacci & Tia Fuller	Davell Crawford	No BS Brass; Reggae
9 - Mon	Oz Noy	Ninety Miles Project; Ndugu Chancler, John Beasley & Darryl Jones	Mingus Orchestra	Teriver Cheung; Lee Marvin
10 - Tue	Steve Marshall Band		Etienne Charles 6	Pablo Masis; Lynette Williams; Jesse Davis
11 - Wed	Von Freeman & Sheila Jordan; Laurence Juber		Dr. Lonnie Smith 3	Desmond White; KREation Jazz; Tamara Davidson; John Robinson
12 - Thu	NYC Hit Squad	Josh Ginsburg 4	Dr. Lonnie Smith 3	Union Pulse; So Disrespectful; Waldo Wittmayer; Afro Mix
13 - Fri	Joe Louis Walker Band with Jimmy Vivino & Jim Weider	Vinson/Parks/Gilmore	Dr. Lonnie Smith 3	North Mississippi Hill Country Nights; House DJ; Jamaica Rebirth Band
14 - Sat	Joe Louis Walker Band with Jimmy Vivino & Jim Weider	Tim Green 5	Dr. Lonnie Smith 3	Colombian Night; Hot & Wild
15 - Sun	Joe Louis Walker Band with J Geils & Jim Weider		Dr. Lonnie Smith 3	Reggae
16 - Mon	Joe Louis Walker Band		Mingus Big Band	Adam Larson; Jonathan Parker
17 - Tue	NRBQ		Ed Reed 5	Trailer Radio
18 - Wed	NRBQ		Dave Stryker 5	Maria Davis
19 - Thu	GeeZee 5; Joe Alterman 3 with Houston Person	Corey King & Taffy	Lou Donaldson 4	Mad Cats & Beehives; Human Equivalent; Anodyne Blues; Afro Mix
20 - Fri		Luis Perdomo 4	Lou Donaldson 4	Green Genes; Royal Khaoz; House DJ
21 - Sat		Aaron Parks 5	Lou Donaldson 4	Karen Jazz; Diederik Rippstra; Zemog El Gallo Bueno; House DJ
22 - Sun			Lou Donaldson 4	Natty Dreadz Promotions
23 - Mon			Mingus Orchestra	Jus'J
24 - Tue	Terese Genecco Band		Wolf & Clark Expedition	Soul4RealOpen Mic
25 - Wed	Donna Jean Godchaux Band with Jeff Mattson		Wolf & Clark Expedition	
26 - Thu	Steve Forbert	Todd Neufeld 3	Billy Childs 4	Zack Glass; Tondrae Kemp; Afro Mix
27 - Fri	Steve Stevens Band with Sebastian Bach	Justin Brown 3	Billy Childs 4	Herman Romero; Lewis Lazar; Cyrille Aimee; House DJ
28 - Sat	Steve Stevens Band with Sebastian Bach	Justin Brown 5	Billy Childs 4	Makane Kouyate; Chenzira Seven to Eight; Platinum Mustache; Sekouba; DJ
29 - Sun	Steve Stevens Band with Sebastian Bach	Antonio Sanchez 6	Billy Childs 4	Reggae
30 - Mon	Steve Stevens		Mingus Big Band	RendezVous
31 - Tue	Pat Travers Band		David Sanchez 4	On Hold

JAZZ AT LINCOLN CENTER

JAN 20-21 / 8PM
THE MUSIC OF CACHAO
Jazz at Lincoln Center Orchestra
with music director Carlos Henriquez

JAN 27-28 / 7:30PM & 9:30PM
LUCIANA SOUZA
Brazilian vocalist Luciana Souza with saxophonist/clarinetist Nailor 'Proveta' Azevedo

FEB 16-17 / 7:30PM & 9:30PM
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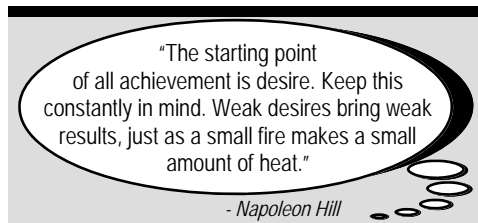
LUCIANA SOUZA Photo courtesy of the Artist

www.mccarter.org

- Sat 1/21: **DIVA Jazz Orchestra** with Maurice Hines, Jr. at **Sitnik Theatre of the Lackland Center**. 4:00pm. \$30; \$25 18 & under; \$35 at door. 400 Jefferson St., Hackettstown. 908-979-0900. www.centenarystageco.org
- Sat 1/21: **John Pizzarelli Quartet** at **Berrie Center, Sharp Theater**. 8:00pm. Ramapo College, 505 Ramapo Valley Rd., Mahwah. 201-684-7844. www.ramapo.edu/berriecenter
- Sat 1/21: **Mavis Staples** at **McCarter Theater**. 7:30pm. 91 University Pl., Princeton. 609-258-2787. www.mccarter.org
- Sun 1/22: **Chucho Valdes & Hiromi** at **New Jersey Performing Arts Center's Prudential Hall**. 3:00pm. One Center St., Newark. 973-642-8989. <http://njpac.org>
- Sun 1/22: **Blues in the Loft** at **South Orange Performing Arts Center**. 5:00pm. \$15. One SOPAC Way, South Orange. 973-313-2787. www.sopacnow.org
- Thurs 1/26: **Bossa Brasil** at **The Wine Loft**. 8:30pm. No cover no min. 32 Laird St., Long Branch. 732-222-7770. www.thewineloftinjpier.com
- Thurs 1/26: **Ralph Bowen Quartet** at **Makeda**. 7:30pm. No cover; \$5 min. 338 George St., New Brunswick. www.nbjpo.org
- Fri 1/27: **Southside Johnny** at **Berrie Center, Sharp Theater**. 8:00pm. Ramapo College, 505 Ramapo Valley Rd., Mahwah. 201-684-7844. www.ramapo.edu/berriecenter
- Fri 1/27: **Rosena Hill, Javon Jackson & Cyrus Chestnut** at **South Orange Performing Arts Center**. 8:00pm. "The Sounds of Sarah Vaughan." \$30 & \$40. One SOPAC Way, South Orange. 973-313-2787. www.sopacnow.org
- Sat 1/28: **All Star Jazz Jam** at **Sitnik Theatre of the Lackland Center**. 4:00pm. With Jerry Weldon, Robin Eubanks, Dennis Mackrel, Jesse Green, Warren Wolf & Rufus Reid. \$22.50; \$17.50 18 & under; \$27.50 at door. 400 Jefferson St., Hackettstown. 908-979-0900. www.centenarystageco.org

...AND BEYOND

- Wed 1/4: **Emile DeLeon Group** at the **Buttonwood Tree Performing Arts Center**. 7:00pm. \$5. 605 Main St., Middletown, CT. 860-347-4957. www.buttonwood.org
- Thurs 1/5: **Big Sam's Funky Nation** at **Fairfield Theatre Company**. 7:30pm. \$22. 70 Sanford St., Fairfield, CT. 203-259-1036. <http://fairfieldtheatre.org>
- Fri 1/6: **New Zion Trio** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
- Sun 1/8: **Big Bad Voodoo Daddy** at **Fairfield Theatre Company**. 7:30pm. \$80. 70 Sanford St., Fairfield, CT. 203-259-1036. <http://fairfieldtheatre.org>
- Thurs 1/14: **Sketchy Black Dog** at **The Falcon**. 8:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
- Fri 1/20: **Ed Palermo Band** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
- Sat 1/21: **Tigran Hamasyan Quintet** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY.
- Wed 1/25: **Bill Frisell** with **Eyvind Kang & Rudy Royston** at **Firehouse 12**. 8:30pm & 10:00pm. \$30. 45 Crown St., New Haven, CT. 203-785-0468.
- Fri 1/27: **Emilio Solla** with **Victor Prieto, Chris Cheek, Jorge Roeder & Richie Barsbay** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com



"The starting point of all achievement is desire. Keep this constantly in mind. Weak desires bring weak results, just as a small fire makes a small amount of heat."

- Napoleon Hill

Calendar of Events

JAN	Smalls 183 W. 10th 212-252-5091 smallsjazzclub.com	The Stone Ave. C & Second St. thestonenc.com	Village Vanguard 178 Seventh Ave. S (below W 11th St.) 212-255-4037 villagevanguard.net
1 - Sun	Johnny O'Neal 3	Film	The Bad Plus
2 - Mon	Jill McCaron 3; Ari Hoenig 4; Spencer Murphy	Butch Morris Conduction	Vanguard Jazz Orchestra
3 - Tue	Stranahan/Zaleski/Rosato; Roberto Gatto 4	Uri Caine 3; Gato Loco de Bjo	Brad Mehldau 3
4 - Wed	Michela Lerman; Deanna Kirk; Jeremy Manasia 3	Thomas Morgan 4; Uri Caine 3	Brad Mehldau 3
5 - Thu	Dwayne Clemons & Tim McCall; Ehud Asherie & Bob Mover; Dave Gibson 4; Carlos Abadie 5	Herb Robertson 5; Pachora	Brad Mehldau 3
6 - Fri	Sacha Perry & Jon Roche; Ray Gallon 3; Scott Wendholz/Adam Kolker 4; Spike Wilner	Exile Shanghai; Refuge in Shanghai	Brad Mehldau 3
7 - Sat	Mark Elf 3; Scott Wendholz/Adam Kolker 4; Stacy Dillard 3	Jim Black 3; Theo Bleckmann, Shane Endsley, Ben Wendel & Nate Wood	Brad Mehldau 3
8 - Sun	Marion Cowings; Jon Roche; Johnny O'Neal; Nick Hempton 5	Jim Black 3; Tin Hat	Brad Mehldau 3
9 - Mon	Jonathan Lefcoski 3; Ari Hoenig 3; Spencer Murphy	Butch Morris Conduction	Vanguard Jazz Orchestra
10 - Tue	Peter Zak/Rob Sudduth 4; Ken Fowser & Behn Gillece	Uri Caine 3 & Ensemble	Gerri Allen, Esperanza Spalding & Terri Lyne Carrington
11 - Wed	Michela Lerman; Eli Degibri 4; Tivon Pennicott	Harkn Roberts & Jim Black; Theo Bleckmann & Fumio Yasuda	Gerri Allen, Esperanza Spalding & Terri Lyne Carrington
12 - Thu	Dwayne Clemons & Tim McCall; Ehud Asherie; Jeff Williams 4	Guy Klucsevsek & Alan Bern; Stefan Zeniuk	Gerri Allen, Esperanza Spalding & Terri Lyne Carrington
13 - Fri	Sacha Perry & Jon Roche; Jaleel Shaw 4; Lawrence Leathers	itsnotyoutisme; Fumio Yasuda	Gerri Allen, Esperanza Spalding & Terri Lyne Carrington
14 - Sat	Joel Fass 6; Joe Magnarelli 4; Jaleel Shaw 4; Eric Wyatt	Theo Bleckmann & Ben Monder; Fred Frith	Gerri Allen, Esperanza Spalding & Terri Lyne Carrington
15 - Sun	Marion Cowings; Jon Roche; Frank Senior 4; Johnny O'Neal 3	Guy Klucsevsek & Alan Bern; Stefan Zeniuk	Gerri Allen, Esperanza Spalding & Terri Lyne Carrington
16 - Mon	Orrin Evans Band; Jim Riddl 3; Spencer Murphy	Butch Morris Conduction	Vanguard Jazz Orchestra
17 - Tue	Jonny King 3; Bruce Harris/Alex Hoffman 5	Ganjatronics; Aki Onda	Chris Potter 5
18 - Wed	Michela Lerman; Marianne Sollivan; Mike Lee 4	Brown Wing Overdrive; Alfredo Marin	Chris Potter 5
19 - Thu	Dwayne Clemons & Tim McCall; Mike Lipskin & Michael Hashem	Peter B; MV Carbon	Chris Potter 5
20 - Fri	Mike Fahn; Ken Peplowski 4; Spike Wilner	Twig Harper; Salamander Wool	Chris Potter 5
21 - Sat	Leslie Pintchik 3; Dwayne Clemons 5; Ken Peplowski 4; Stacy Dillard 3	John Zorn	Chris Potter 5
22 - Sun	Marion Cowings; Jon Roche; Johnny O'Neal; Grant Stewart 4	Future Shuttle; Lost Monarch	Chris Potter 5
23 - Mon	Peter Bernstein; Miguel Zenon 4; Spencer Murphy	Butch Morris Conduction	Vanguard Jazz Orchestra
24 - Tue	Miguel Zenon 4; Ken Fowser & Behn Gillece	Chaos Majik; Jeremiah Cymerman & Mario Diaz de Leon	Barry Harris 3
25 - Wed	Michela Lerman; Cyrille Aimee 6; Melissa Aldana 4	Kevin Hufnagel; Bryan Jacobs	Barry Harris 3
26 - Thu	Jimmy Bruno & Craig Thomas; Mark Whitfield 4; Josh Evans	Zeljko McMullen; Ablehearts	Barry Harris 3
27 - Fri	Billy Kaye 5; Seamus Blake 5; Lawrence Leathers	Doron Sadjia; Mario Diaz de Leon	Barry Harris 3
28 - Sat	Richie Vitale 5; Seamus Blake 5; Eric Wyatt	Skeleton; Dan Peck	Barry Harris 3
29 - Sun	Marion Cowings; Jon Roche; Frank Senior 4; David Schnitter	Dan Peck; Joshua Rubin	Barry Harris 3
30 - Mon	Vladimir Shafranov 3; Tim Ries 4; Spencer Murphy	Butch Morris Conduction	Vanguard Jazz Orchestra
31 - Tue	Joe Cohn 4; Bruce Harris/Alex Hoffman 5	Organ Trio; Symbol	Jeff "Tain" Watts

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www.antonioadolfo.com

Geri Allen
www.geriallen.com

Monty Alexander
www.montyalexander.net

Helio Alves
www.helioalvesmusic.com

Franck Amsallem
www.amsallem.com

Lynne Arriale
www.lynnearriale.com

Clarice Assad
www.clariceassad.com

David Azarian (1952–2003)
www.davidazarian.com

Bob Baldwin — piano
www.bobbaldwin.com

Kenny Barron — piano
www.kennybarron.com

Count Basie (1904–1984)
www.countbasie.com

David Benoit
www.benoit.com

Shelly Berg
www.opendoormangement.com/shellyberg

Warren Bernhardt
www.warrenbernhardt.com

Eubie Blake (1883–1983)
www.eubieblake.org

Ran Blake
www.ranblake.com

Charles Blenzig
www.interjazz.com/blenzig

Paul Bley
www.improvart.com/bley/bley.htm

JAMES BONGIORNO
www.ampzilla2000.com

Joanne Brackeen
www.jazzcorner.com/brackeen

David Braid
www.davidbraid.com

Kelly Brand

www.kellybrand.com

Alan Broadbent
www.opendoormangement.com/alanbroadbent

Dave Brubeck
www.brubeck.info

Ray Bryant
http://en.wikipedia.org/wiki/Ray_Bryant

David Budway
www.davidbudway.com

Dave Burrell
www.daveburrell.com

Joe Bushkin (1914–2004)
www.joebushkin.com

Henry Butler — piano, vocalist
www.henrybutler.com

Jaki Byard (1922–1999)
npr.org/programs/jazzprofiles/byard.html

George Cables
www.georgecables.com

Uri Caine
www.uricaine.com

Michel Camilo
www.michelcamilo.com

Cyrus Chestnut
www.cyruschestnut.com

Billy Childs
www.billychilds.com

Antonio Ciacca
www.antoniaciacca.org

Sarah Jane Cion
www.sarajaneacion.com

Nat King Cole (1909–1965)
www.nat-king-cole.org

George Colligan
www.georgecolligan.com

Chick Corea
www.chickcorea.com

Astrid Cowan
www.astronjazz.com

Bill Cunliffe
www.billcunliffe.com

Harold Danko
http://www.rochester.edu/Walter_Davis%2C_Jr.

Joey DeFrancesco, organ
www.joeydefrancesco.com

Dena DeRose
www.DenaDeRose.com

Toru Dodo
www.torudodo.com

Kenny Drew (1928–1993)
http://members.tripod.com/~hardbop/drew.html

George Duke
www.georgeduke.com

Taylor Eigsti
www.tayjazz.com

Eliane Elias
www.elianeelias.com

Duke Ellington (1899–1974) — piano, comp.
www.dukeellington.com

STEVE ELMER
steveelmerjazz.com

Bill Evans (1929–1980)
www.BillEvans.org

Orrin Evans
www.imanirecords.com

Michael Feinstein — vocalist, piano
www.michaelfeinstein.org

Walter Fischbacher
www.walterfischbacher.com

Anat Fort
www.anatfort.com

Dave Fox
www.umbrellarecordings.com

Dave Frank
www.davefrankjazz.com

Don Friedman
www.donfriedman.net

Janice Friedman
www.janicefriedman.com

Hal Galper
www.halgalper.com

Laszlo Gardony
www.lgjazz.com

David “Creatchy” Garfield
www.creatchy.com

Red Garland (1923–1984)
http://en.wikipedia.org/wiki/Red_Garland

Erroll Garner (1921–1977)
www.erroll-garner-archives.com/intro.html

Bill Gerhardt
www.myspace.com/billgerhardt

Gerard Gibbs
www.gerardgibbs.com

Bob Gluck
www.electricsongs.com

Gil Goldstein

Benny Green
www.bennygreenmusic.com

Dave Grusin
www.grusin.net

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www.onajeallangumbs.com

Dan Haerle
www.danhaerle.com

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www.larryham.com

Herbie Hancock
www.herbie-hancock.com

Barry Harris
www.barryharris.com

David Hazeltine
www.davidhazeltine.com

Ignacio “Nachito” Herrera
www.nachito.net

Fred Hersch
www.fredhersch.com

John Hicks (1941–2006)
www.johnhicksmusic.com

Andrew Hill (1931–2007)
www.andrewhilljazz.com

Dick Hyman
www.dickhyman.com

Frank Jackson
www.frankjacksonjazz.com

Ahmad Jamal
www.ahmadjamal.info

Bob James
www.bobjames.com

Keith Jarrett
www.keith-jarrett.com
www.keithjarrett.net

Hank Jones
www.HankJones.com

Scott Joplin (1868–1917)
www.scottjoplin.org

Russ Kasoff
www.russkasoff.com

Geoff Keezer
www.geoffkeezer.com

Roger Kellaway
www.rogerkellaway.com

Wynton Kelly (1931–1971)
http://en.wikipedia.org/wiki/Wynton_Kelly

Stan Kenton (1911–1979)
http://kenton.crispen.org

Frank Kimbrough
www.home.earthlink.net/~fkimbrough

Cliff Korman
www.cliffkorman.com

Ted Kooshian
www.kooshmania.com

Mark Kramer
www.thejazzmall.com

Steve Kuhn
www.stevkuhnmusic.com

David Lalama
people.hofstra.edu/David_S_Lalama

Andy LaVerne
www.andylaverne.com

David Leonhardt
www.davidjazz.com

Pete Levin
www.petelevin.com

Ramsey Lewis
www.ramseylewis.com

Kirk Lightsey
www.answers.com/topic/kirk-lightsey

Betty Liste
www.bettyliste.com

Mike Longo
www.jazzbeat.com

Jeff Lorber
www.lorbercom

Mook Loxley

www.mookloxley.com

Harold Mabern
http://en.wikipedia.org/wiki/Harold_Mabern

Julian Clifford “Junior” Mance
www.juniormance.com

Lenny Marcus
www.lennymarcusmusic.com

Ellis Marsalis
www.ellis marsalis.com

Bill Mays
www.billmays.net

Marian McPartland
www.scern.org/pj

Brad Mehldau
www.bradmehldau.com

Roy Meriwether
www.roymeriwether.biz

Mulgrew Miller
www.mulgrewmiller.com

Danny Mixon
www.dannymixon.us

Tony Monaco — B3 organ
www.B3Monaco.com

Thelonious Monk (1917–1982)
www.monkzone.com

Mark Moore
markmooreproductions.com

Jason Moran
www.jasonmoran.com

Jelly Roll Morton (1890–1941)
www.redhotjazz.com/jellyroll.html

Greg Murphy
www.gregmurphyjazz.com

John Novello
www.keynovello.com

Makoto Ozone
www.makotoozone.com

Jim Pearce
www.jimpearcemusic.com

Dave Peck
www.davepeckmusic.com

Luis Perdomo
www.mariahwilkins.com/perdomo

Danilo Perez
www.daniloperez.com

Oscar Perez
www.oscarperezmusic.com

Oscar Peterson
www.oscarpeterson.com

Jean-Michel Pilc
www.jmpilc.com

Leslie Pintchik
www.lesliepintchik.com

Simona Premazzi
www.simonapremazzi.com

Bud Powell (1924–1966)
www.budpowell.com

John Proulx
www.johnproulx.com

Sun Ra (1914–1993)

Lenore Raphael
www.lenoreraphael.com

Eric Reed
www.ericreed.net

Marcus Roberts
www.marcusroberts.com

Bob Rodriguez
www.bobrodriguez.com

This 2012 Jazz Artist & Business Directory is a selected list of leading and emerging, active jazz artists and industry participants. Due to space limitations, the list that is presented here does not include every jazz artist, business or industry participant.

Jazz Inside Magazine publishes other Jazz Directories—including the Directory of Jazz Festivals (June issue), Jazz Camps and Workshops (Spring issues), Jazz Schools and Education Programs (August and September issues).

To be included in the 2013 Jazz Artist and Business Directory, submit your listing by December 10, 2012—including your name, company, address, city, state, postal code, phone number, website and social media sites. Due to space limitations not all listings and submissions may be published.



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www.steverudolph.com

Patrice Rushen
www.patricerushen.com

Joe Sample
www.joesample.com

Matt Savage
www.savagerecords.com

Radam Schwartz, organ
www.radamschwartzjazz.com

Matthew Shipp
www.matthewshipp.com

Travis Shook
www.travisshook.com

Horace Silver
www.horacesilver.com

Jimmy Smith (1928–2005) — B3 organ
http://en.wikipedia.org/wiki/ROGER_SMITH — B3 organ
www.jazzrosco.com

Emilio Solla
www.myspace.com/emiliosolla

Mark Soskin
www.marksoskin.com

Michael Jefry Stevens
www.michaeljefrystevens.com

Joan Stiles
www.joanstylesmusic.com

Richard Sussman
www.richardussmanjazz.com

Helen Sung
www.helensung.com

Art Tatum (1909–1956)
http://en.wikipedia.org/wiki/Art_Tatum

Billy Taylor
www.billytaylorjazz.com

Cecil Taylor
www.cecil-taylor.com

Jacky Terrasson
www.terrasson.com

Sumi Tonooka
www.sumitonooka.com

Lennie Tristano (1919–1978)
www.tufts.edu/~edeluca/tristano

McCoy Tyner
www.mccoytyner.com

Larry Vuckovich
www.larryvuckovich.com

Mal Waldron (1926–2002)
http://en.wikipedia.org/wiki/Mal_Waldron

Mala Waldron
www.malawaldron.com

Thomas "Fats" Waller (1904–1943)
www.fatswaller.org

Cedar Walton
http://en.wikipedia.org/wiki/Cedar_Walton

Michael Weiss
www.michaelweiss.info

Kenny Werner

www.kennywerner.com

Rob Whitlock
www.robwhitlock.com

Mary Lou Williams (1910–1981)
http://en.wikipedia.org/wiki/Mary_Lou_Williams

Spike Wilner
www.planetjazznyc.com

Gini Wilson
www.chamberjazz.com

Larry Willis
www.mapleshaderecords.com

Deanna Witkowski
www.deannawitkowski.com

Michael Wolff
www.michaelwolff.com

Eli Yamin
www.eliyamin.com

Sam Yahel
www.samyahel.com

Rachel Z
www.rachelz.com

Denny Zeitlin
www.dennyzeitlin.com

Bass Directory

Ben Allison
www.benallison.com

Vicente Archer
www.vicentearcher.com

Lisle Atkinson
www.lisleatkinson.com

Gregg August
www.greggaugust.com

Mickey Bass
www.mickeybass.com

Jimmy Blanton (1918–1942)
http://en.wikipedia.org/wiki/Jimmy_Blanton

Richard Bona
www.bonatology.com

Brian Bromberg
www.brianbromberg.net

Tyrone Brown
www.dreamboxmedia.com/tyronebrown.htm

Chris Brubeck
www.brubeckmusic.com

Ray Brown (1926–2002)
http://en.wikipedia.org/wiki/Ray_Brown_%28musician%29

Ron Carter
www.roncarter.net

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www.johnpatitucci.com.

Gary Peacock
www.view.com/peacock-bio.html

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 http://en.wikipedia.org/wiki/
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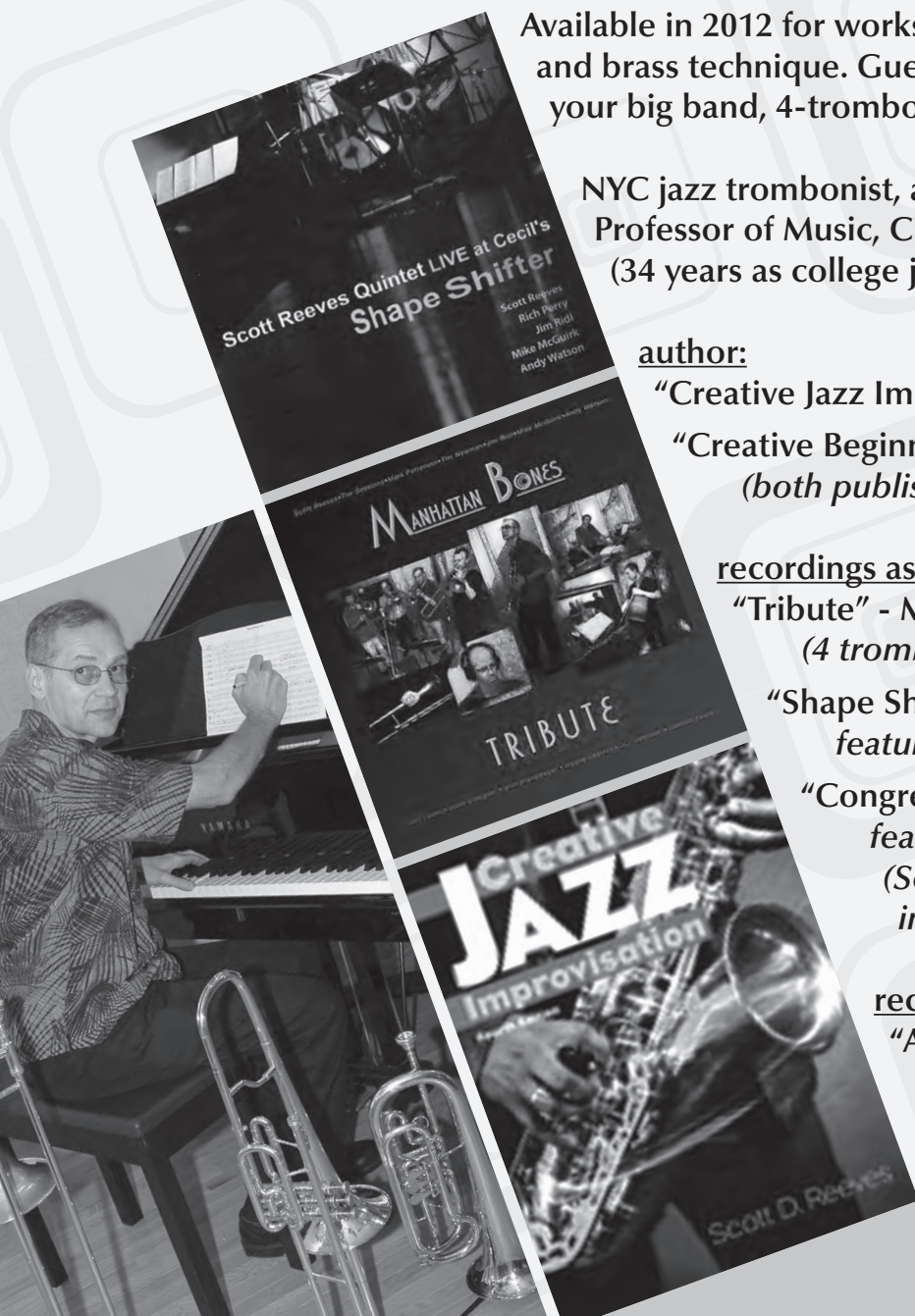
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Iqua & Steve Colson
 www.iquacolson.com
Harry Connick, Jr.
 www.hconnickjr.com
Jerry Costanzo
 jerrycostanzo.com
Patty Cronheim
 www.pattycronheim.com
Joan Crowe
 www.joancrowe.com
KJ Denhart
 www.kjdenhart.com
Dena DeRose
 www.DenaDeRose.com
Catherine Dupuis
 www.catherinedupuis.com
Peter Eldridge
 www.petereldridge.com,
 www.newyorkvoices.com
Ella Fitzgerald (1918-1996)
 www.ellafitzgerald.com
Eric Frazier
 www.ericfraziermusic.com
Nnenna Freelon
 www.freelon.com
Janice Friedman
 www.janicefriedman.com
Taeko Fukao
 www.songbirdtaeko.com
Champion Fulton
 www.champion.net
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 www.robertagambarini.com
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 www.katgang.net
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 www.gregorygeneret.com
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 www.marcusgoldhaber.com
Miles Griffith
 www.milesgriffithmusic.com
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 www.mercedeshall.com
Allan Harris
 www.allanharris.com
Johnny Hartman (1923-1983)
Jeff Hedberg
 www.jeffhedbergjazz.com
Nicole Henry
 www.nicolehenry.com
Heidi Hepler-Ramo
 www.ramomusic.com
Lisa Hilton
 www.lisahiltonmusic.com
Diane Hoffman
 www.dianehoffman.com
Billie Holiday (1915-1959)
Cynthia Holiday
 www.cynthiaholidaymusic.com
Stevie Holland
 www.stevieholland.com
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Frank Jackson
 www.frankjacksonjazz.com
Pauline Jean
 www.paulinejean.com

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 www.myspace.com/
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 www.vocalvisions.net
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 www.beatkaestli.com
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 www.susankrebsmusic.com
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 www.lofish.com
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 www.amylondonsings.com
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 www.renemarie.com
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 www.lubamason.com
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 www.noramccarthy.com
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 www.katemcgarry.com
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 www.chrismcnulty.com
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 www.newyorkvoices.com
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 www.susiemeissner.com
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 www.gianotte.com
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 www.veronicanunn.com
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www.nicolepasternak.com
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 annephillips.com
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 www.florapurim.com
Pam Purvis
 www.pampurvis.com
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 www.shayneerainbolt.com
Paris Red
 www.myspace.com/parisred
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 www.dianne Reeves.com
Deanna Reuben
 www.deannareuben.com
Vanessa Rubin
 www.vanessarubin.com
Sandy Sasso
 www.sandysasso.com
Jimmy Scott
 jimmyscottofficialwebsite.org
Kendra Shank
 www.kendrashank.com
Judi Silvano
 www.judisilvano.com
FRANK SINATRA (1915-1998)
 www.franksinatra.com
Wanda Stafford
 www.wandastafford.com
Lisa Star
 www.thejazznetworkworldwide.c
 om/profile/LisaStar
Suzi Stern
 www.suzistern.com
Jane Stuart
 www.janestuartmusic.com
Gabriele Tranchina
 www.gabrieletranchina.com
Steve Tyrell
 www.stevetyrell.com
Sachal Vasandani
 www.sachalvasandani.com
Roseanna Vitro
 www.roseannavitro.com
Marlene Ver Planck
 www.marleneverplanck.com
Lynette Washington
 www.guavajamm.net
Sharon L West
 www.sharonlwest.com
Cassandra Wilson
 www.cassandrawilson.com
Nancy Wilson
 www.missnancywilson.com

Brass Directory

Nat Adderley (1931-1975)
Clifton Anderson
 www.cliftonanderson.net
Eddie Allen
 www.eddieallen.net
Ray Anderson, trombone
 www.rayanderson.net
Louis Armstrong, trumpet
 (1901-1971)
 www.satchmo.net/bio
Chet Baker (1929-1988)
 www.chetbaker.net
Dave Ballou, trumpet
 www.daveballou.com
Bix Beiderbecke, Cornetist
 (1903 -1931)
Marcus Belgrave, trumpet
 www.marcusbelgrave.com
Wayne Bergeron, trumpet
 www.waynebergeron.com
Luis Bonilla, trombone
George Brandon
 www.reverbnation.com/
 georgebrandon
Randy Brecker, trumpet
 www.randybrecker.com
Cecil Bridgewater, trumpet
 www.cecilbridgewater.com
Clifford Brown, trumpet (1930-
 1956)
Maurice Brown, trumpet
 www.mauricebrown.net
Donald Byrd, trumpet
Winston Byrd, trumpet
 www.winstonbyrd.com
David Chamberlain
 www.trombone-usa.com/
 chamberlain_david
Ted Curson, trumpet
Jami Dauber, trumpet
 www.divajazz.com
Miles Davis (1926-1991)
 www.milesdavis.com
Orbert Davis, trumpet
 www.orbertdavis.com
Dave Douglas, trumpet
 www.davedouglas.com
Kenny Dorham (1924-1972)
Dwayne Eubanks, trumpet
Robin Eubanks, trombone
 www.robineubanks.com
Jon Faddis, trumpet
 www.jonfaddis.com
Mike Fahn, trombone
 www.mikefahn.com
Jeff Fairbanks
 www.fairbanksmusic.com
Art Farmer, trumpet, flugelhorn
 (1928-1999)
John Fedchock, trombone
 www.johnfedchock.com
Maynard Ferguson
 (1928-2006)
 www.maynard.ferguson.com
Curtis Fuller, trombone
Eddie Gale, trumpet
 www.eddiegale.com
Derrick Gardner, trumpet
 www.impactjazz.com
Earl Gardner, trumpet
Vincent Gardner, trombone
 www.jalc.org
Dizzy Gillespie (1917-1993)
 www.dizzygillespie.com
Mac Gollehon, trumpet
 www.mac-nyc.com

Wycliffe Gordon, trombone
 www.wycliffegordon.com
Dick Griffin, trombone
 www.dickgriffin1.com
Brian Groder, trumpet
 www.briangroder.com
Tim Hagans, trumpet
Slide Hampton, trombone
 www.slidehampton.com
Roy Hargrove, trumpet
 www.royhargrove.com
Matt Haviland, trombone
 www.matthaviland.net
Tom Harrell, trumpet
Jeff Hedberg
 www.jeffhedbergjazz.com
Freddie Hubbard, trumpet
 www.freddiehubbardmusic.com
Dan Jacobs, trumpet
 www.danjacobsmusic.com
Fred Jacobs, trumpet
 www.freddiejacobs.com
Ingrid Jensen, trumpet
 www.ingridjensen.com
Sean Jones, trumpet
 www.seanjonessjazz.com
Thad Jones (1923-1986)
Matt Jordan, trumpet
 www.mattjordanmusic.com
Ryan Keberle, trombone
 www.ryankeberle.com
Saskia Laroo, trumpet
 www.saskialaroo.nl
Booker Little, trumpet
 (1938-1961)
Tony Lujan, trumpet
 www.tonylujan.com
Brian Lynch, trumpet
 brianlynchjazz.com
Joe Magnarelli, trumpet
 www.joemagnarelli.com
Delfeayo Marsalis, trombone
 www.dmarsalis.com
Wynton Marsalis, trumpet
 www.wyntonmarsalis.com
Irvin Mayfield, trumpet
 www.irvinmayfield.com
Pete McGuinness, trombone
 www.petemcguinness.com
Earl McIntyre, trombone
 www.bqcm.org
Mike Metheny, trumpet
 www.mikemetheny.com
Lee Morgan, trumpet
 (1938-1972)
Mark Morganelli, trumpet
 www.jazzforumarts.org
Michael Mossman, trumpet
 http://qcpages.qc.cuny.edu
Theodore "Fats" Navarro,
 trumpet (1923-1950)
Ed Neumeister, trombone
 www.meistermusic.com
Jimmy Owens, trumpet
 www.jimmyowensjazz.com
Chris Pasin
 www.chrispasin.com
Nicholas Payton, trumpet
 www.nicholaspayton.com

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Contact Information for Wade Barnes:

917-373-2882 • brooklyn4jazz@gmail.com

Jeremy Pelt, trumpet
www.jeremypelt.com
Valery Ponomarev
www.valeryponomarev.com
Dean Pratt, trumpet
www.jazzcomposers.org
Marcus Printup, trumpet
www.marcusprintup.com
Mark Rapp
www.markrapp.com
Dizzy Reece, trumpet
www.dizzyreece.com
Scott Reeves, trombone
www.creativejazz.com
Red Rodney, trumpet
(1927-1994)
Wallace Roney, trumpet
www.wallaceroney.com
Jim Rotondi, trumpet
www.jimrotondi.com
Roswell Rudd, trombone
www.roswellrudd.com
Chase Sanborn, trumpet
www.chasesanborn.com
Randy Sandke, trumpet
www.randysandke.com
Arturo Sandoval, trumpet
www.arturosandoval.com
Carl Saunders, trumpet
www.carlsaunders.com
Woody Shaw, trumpet

www.woodyshaw.com
Bobby Shew, trumpet
www.bobbysheew.com
Don Sickler, trumpet
www.secondfloormusic.com
Terrell Stafford, trumpet
www.terellstafford.com
Marvin Stamm, trumpet
www.MarvinStamm.com
Bill Stevens, trumpet
www.billstevensmusic.com
Clark Terry, trumpet
www.clarkterry.com
Steve Turre, trombone
www.steveturre.com
Richie Vitale, trumpet
www.richievitale.com
Jack Walrath, trumpet
www.jackwalrath.net
Chris Washburne, trombone
www.chriswashburne.com
David Weiss, trumpet
Joe Wilder, trumpet

Miscellaneous

Susie Hansen (violin)
www.susiehansen.com
Mads Tolling (violin)
www.madstolling.com
Dukes of Dixieland

www.dukesofdixieland.com
Lapis Luna
www.lapisluna.com
Manhattan Dolls
www.themanhattandolls.com
Westchester Jazz Orchestra
www.westjazzorch.org
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Highlights In Jazz
Jack Kleinsinger
www.highlightsinjazz.org
Jazz Forum Arts
www.jazzforumarts.org

Arrangers

Mike Abene
mikeabene.com
Manny Albam (deceased)
mannyalbammusic.com
Bob Belden
en.wikipedia.org/wiki/Bob_Belden
Francy Boland (deceased)
en.wikipedia.org/wiki/
Francy_Boland
Alan Broadbent
Bob Brookmeyer (deceased)
bobbrookmeyer.com
Anita Brown
anitabrownmusic.com
Bill Cunliffe

billcunliffe.com
Darcy James Argue
secretsocietymusic.org
Jerry Dodgion
JerryDodgion.com
Gil Evans (deceased)
gilevans.com
Duke Ellington (deceased)
dukeellington.com
John Fedchock
www.johnfedchock.com
Frank Foster (deceased)
Jimmy Giuffre
Benny Golson
bennygolson.com
Gordon Goodwin
bigphatband.com
Slide Hampton
slidehampton.com
Jimmy Heath
Jimmyheath.com
Fletcher Henderson (deceased)
Joe Henderson (deceased)
John Hollenbeck
johnhollenbeck.com
Bill Holman
Randall Keith Horton
randallkeithhorton.com
Thad Jones (deceased)
John LaBarbera
johnlabarbera.com
Mike Longo

Jazzbeat.com
Willie Maiden
en.wikipedia.org/wiki/WillieMaiden
Johnny Mandel
en.wikipedia.org/wiki/
Johnny_Mandel
Pete McGuinness
petemcguinness.com
Jim McNeely
Don Menza
Bob Mintzer
bobmintzer.com
Michael Mossman
Michael Mossman, trumpet
http://qccpages.qc.cuny.edu
Oliver Nelson
Eric Nemeayer
ericnemeayer.com
Sammy Nestico
sammynesticomusic.com
Jimmy Owens
JimmyOwensJazz.com
Marty Paich
martypaich.com
Duke Pearson (deceased)
en.wikipedia.org/wiki/
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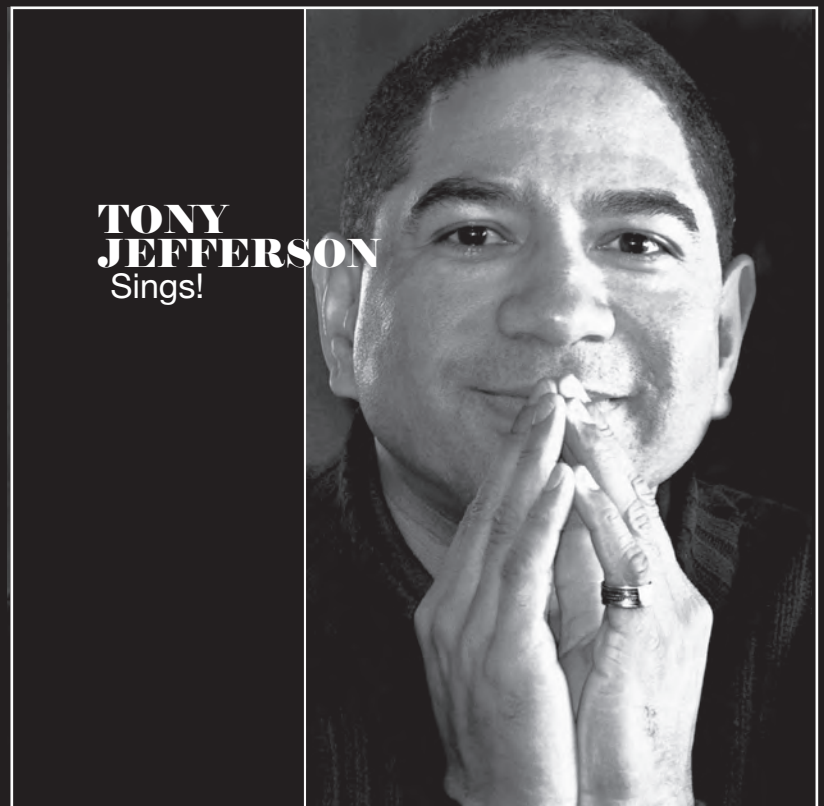
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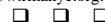
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Jeff Lorber

Interview by Joe Patitucci (photo courtesy of Concord)

Hear the new recording *Galaxy*, by the Jeff Lorber Fusion on Heads Up Records. Visit www.Lorber.com

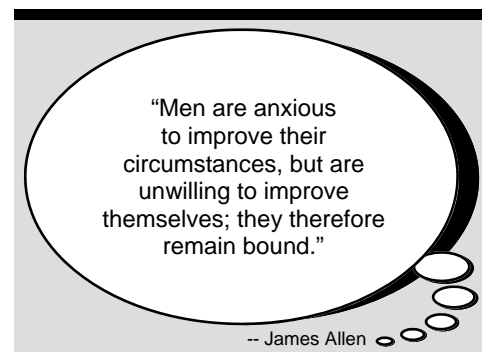
JL: Could you discuss how your new release *Galaxy*, developed from the initial motivic ideas about the compositions to completed recorded artwork?

Jeff Lorber: It's funny, it occurred to some extent in such a whirlwind and at the same time as a lot of touring, that it's a little hard to recall the entire process. Since *Now Is the Time* got a very positive response, I had some discussions with Jim Haslip about embarking on a "Part Two," concept for the next record. Since one of the main elements of that project was taking some of my older songs and doing new versions, I already had some ideas about which material would be suitable for that. However, I think the real heart of this new album is the new material and not the remakes. Unfortunately, Bobby Colomby who was very involved in the last CD wasn't available for this one, but we were able to confer with him at a few key points during this project. He actually helped weed out a few ideas we were considering early on. I have a great chemistry with Jimmy and for me, writing music is a bit like the process of improvisation itself, it occurs in a kind of creative stream of conscious-

"Success in the music business requires imagination and creativity on the business side as well as the music."

ness, which in this case happened over about a six month period. Like the last record, one of the key factors was being lucky enough to get Vinnie Coliauta to play drums, which provided a wonderfully solid foundation for the tracks.

JL: On *Galaxy*, in addition to the originals,



you've included several tracks from the early catalog of Jeff Lorber Fusion. It's a unique idea - and certainly a tip of the hat to long time fans. Considering that (1) anthologizing earlier work into a new CD release is not customary, and (2) at the extreme, Miles Davis never wanted to return to his earlier work, could you share your perspectives on these inclusions on your release?

JL: I feel like I know so much more about music now and I really enjoy going back and exploring the potential of some of my older material that I think is worthy with world class musicians. On my very early records I had a lot of enthusiasm but not a lot of experience, and unfortunately we didn't have the benefit of an outside producer to help then. Also some of the songs represent the evolution of these compositions: "The Underground" is a song that we've been playing live for years and I wanted to show how that had progressed. The way we play it now doesn't resemble the original very much. Also I considered one of Bobby Colomby's suggestions on that one: he thought the chorus melody could be better and I wrote a new one in this version.

JL: Could you talk about composers who have influenced your writing - and if relevant how those impacted your creations for this recording?

JL: That's a tough question. I love music so much and listen to so much different stuff from a very wide range of styles. I know I'm very influenced by the music I love to listen to, but at this point it's hard to discern which influences specifically are relevant. Certainly the song, "The Samba", which was written ages ago was influenced by Chick Corea's style. I worked on a lot of dance remix stuff between 1989 and 1993 and both "The Underground" and the new "Live Wire" represents a fusion of a European dance groove with jazz. The song "Big Brother" is a variation on the rhythm of my song "Rain Dance". The collaborations with Jimmy Haslip pushed the music in a little different direction also.

JL: What are some of the processes you go through or sources of ideas or approaches you take to composing?



JL: I usually start with some specific idea that gets me inspired. Sometimes I'll hear a rhythmic idea that will get me started. I love a lot of R&B music from the 80's. Sometimes when I'm listening to that I'll get an idea of a groove that I want to work with. But it can be anything - a bass line, chord sequence, new sound on a synthesizer - I like using my composing toolkit to create new songs from a very simple idea that seems appealing.

JL: If there are two or three recordings in this genre that have influenced you and remain perennial favorites could you talk a bit about those?

JL: This is a somewhat random response but I just happened to be going through my collection of Stevie Wonder songs on my iPod the other day and was amazed at the overall level of imagination in those songs. The use of synthesizers and studio technology - the wonderful chord changes and the soulful melodies are great. I'm a big Joe Henderson fan also. I like the era from his *Power to the People* album and also *In Pursuit of Blackness*. The bluesy-ness of the Paul Butterfield Blues Band and Little Feat with Lowell George are also some of my favorites. Herbie, Chick and Keith Jarrett also ... can't get enough.

JL: Given your extensive activities over several decades, and how the music and the business have evolved, what challenges have you experienced or do you foresee for your own endeavors and the business? Given that sales and audiences show the jazz world as being a contracting market, and while the supply side creating music is healthy --- how would you address the need to develop the demand, the future audience?

JL: That's a tough one! No easy answers there, my approach is to just try to make the best music I can, play as well as I can at the gigs we do and try to stay open to whatever opportunities come my way. Success in the music business requires imagination and creativity on the business side

(Continued on page 54)

Do you want to learn how to swing without sounding square?



By **MIKE LONGO**
BebopYo@aol.com

ARE YOU A classical musician who has always wanted to learn how to improvise? Have you found yourself trying to learn from jazz courses, but you end up getting stuck and sounding square?

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FIRST, A LITTLE bit about me. I was a student of jazz piano legend Oscar Peterson and I also served for many years as Dizzy Gillespie's pianist and musical director.

I learned how to swing from these masters and many others. But throughout my life, I've always noticed how classical musicians and others have a hard time learning how to play in a jazz groove.

Actually, this is not really surprising. Teaching syncopation is the biggest mystery confronting today's jazz teachers, says the great jazz pianist and educator, Hal Galper,

Mr. Galper has stated that there has been no pedagogy on this subject...until now. I am pleased to announce that Mr. Galper has endorsed my method.

What is my method, exactly? It has to do with a concept called **polymetric time**. Basically, polymetric time occurs when several meters in different tempi intersect with different bar lines, producing a natural accentuation behavior.

It is this behavior that produces what is commonly referred to as jazz syncopation.

How does that affect one's playing? It makes you pat your foot and keep time differently, producing a different kind of body rhythm that is a major factor in the playing of jazz. This has a direct effect on the music and phrasing played over it.

THE MISTAKE, up to now, has been an attempt to reproduce this effect through feelings and emotion, which in turn has produced an unnatural way of playing that has students trying to imitate swing rather than actually producing it.

This imitative approach has led to many unnatural practices currently being taught in some jazz education environments that are, in reality, detrimental to students. I have often referred to these practices as "theory without reality."

An example of this is the encouragement, in some educational settings, for students to practice with a metronome clicking on the second and fourth beat.

I can appreciate how this came into existence through teachers trying to help students who are having trouble with swing.

In reality, however, this practice pretty much guarantees that a student will never learn to swing and at best produces an unnatural way of playing that has been driving the jazz audience further and further away from the music.

THIS REALITY CAN be appreciated if one looks at the history of how this two and four accentuation came into existence in the first place. This originated in the African-American church with people hand clapping to the music. If one observes this practice, which still exists to this day, one cannot help but observe that there is a whole body rhythm involved in this as well as an attitude, neither of which can be produced by a metronome.

Actually, a metronome clicking on two and four is the antithesis of the feel and conception of this.

This hand clapping experience is what led to the jazz drummers using a sock cymbal and developing the cymbal beat that goes along with it.

This brings up another misconception that needs to be addressed about the ride



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cymbal beat. How many times have you heard this described as "ting ting-a-ting?" I have even heard it expressed this way by a young drummer trying to justify the reason he had turned away from jazz and embraced rock and roll. He expressed this by saying, "people are tired of ting ting-a-ting." The reality is that with all of the great jazz drummers, it has never been "ting ting-a-ting."

This is yet another "theory without reality" being perpetrated on young musicians. Other myths are:

- "Play with a triplet feel"
- "Lay back"
- "Play a little behind the beat"
- "Tap your foot on two and four;"
- "Practice with a metronome"

I KNOW THERE will be a big gasp at the idea of not practicing with a metronome. This idea has led to much controversy in the community due to the belief that a metronome is necessary to perfect one's time. The argument against this lies in the difference between "clock time" and "human time." For one thing, the metronome was not originally intended as a "practice instrument." It came into existence as a means of communicating a tempo marking to performers giving them an idea of the rate of speed to perform a particular piece of music. There is

the alleged story of Beethoven smashing the metronome against a wall and proclaiming, "This is not music!" If the story is true, it is probably related to the desire to have his music played to a "pulse" (which is fine), rather than to the clock-like ticking of a metronome.

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Connie Crothers

Interview & Photo by Ken Weiss

Boxing With Shadows

Pianist Connie Crothers (Palo Alto, California, May 2, 1941) experienced a life changing event after hearing a single track by Lennie Tristano – “Requiem.” She eventually left her life in California, moving to New York in order to train with Tristano, the legendary pianist/composer/teacher whose grand innovative advances were mysteriously given the cold shoulder by the jazz community. Crothers is known for her uncompromising spontaneous improvisation and leadership skills. She remains one of the leading figures in a group of improvisers dedicated to keeping the Tristano tradition alive. She has released a number of recordings on New Artists, a label she founded with drummer Max Roach, with whom she also performed with on numerous occasions. This interview took place on July 27, 2011 at her loft in Brooklyn’s Williamsburg section. She candidly reveals what her life with Lennie Tristano was like and the great ordeal Tristano and his associates have had to live through. It’s a cliché to say that a jazz musician is under recognized, but Crothers is at the head of the list based on her musical chops and quicksilver creative abilities. Unfortunately, she has not been given a platform to perform publically through the years.

Jazz Inside Magazine: We’ll start off with a painful topic for you, a subject that initially you had hoped not to discuss today. You’re a proud disciple of pianist Lennie Tristano and, like the other Tristanoites and even Tristano himself, there’s been a continued mystifying global snubbing and disregard by the jazz industry and community for the work of this cadre of musicians.

Connie Crothers: I’d like to start by commenting on two of the words you just said, which for us are buzz words. The word disciple has been linked in many publications for many decades with the description of Lennie as a guru. I’m a very accepting and open person but the word has a meaning and it has nothing to do with what Lennie was actually like. Lennie was an extraordinary teacher but he was not a guru, in fact, he was exactly the opposite. At my first lesson, just to give you one example, he asked me this one question, which he asked repeatedly through the years. After I finished playing he asked, “How did that feel to you?” And when he asked me that, I realized that not one teacher had ever asked me that question before. That’s a simple example of what he was really like. It was not about his ideas or his concepts or precepts, it was about the person he was working with. He was always trying to draw them out and get them to express where they were. Lennie was not this dominating, authoritative person that people



think he was, although that’s what you see in print. He was actually the exact opposite of what you read in print about him. He had a fantastic sense of humor. Could you ever guess that from the descriptions in those books? His sense of humor went on pretty much all the time. It wasn’t jokes, it was delivery. He had a wonderful imagination, he could put words together and deliver them in such a way that he would make people laugh. Also, Lennie was a very sweet person although, I will say that he could be confrontational, but there was a specific context that would bring this out in Lennie – he had no patience for bullshit. He was a very strongly expressive person but he could turn on a dime. He could express what he felt very strongly but if you expressed something and he became convinced by what you said, he would change his point of view immediately. Lennie and I had many conversations like that. He wasn’t the dominating, authoritative personality who required disciples. Lennie would have discouraged that, he was not one to encourage that kind of

attachment. So disciples is a tough one for me. Tristanoites is another term that turns up in publications and it tends to denote a faction. Nobody else gets that term. You don’t hear anyone else called Coltraneite, you don’t hear Charlie Parkerite. It’s only Lennie who gets that.

JJ: Would you comment on why the work of Tristano and his students seems to be marginalized by the jazz industry.

CC: People do not realize that during the ‘40s and into the ‘50s, Lennie was on top of the profession. He was as renowned as say, Cecil Taylor is today, or even Chick Corea. He was so renowned in fact, that as soon as he got to New York City, *Time Magazine* featured him. He won jazz magazines music polls every year, he was working all the time and had critical acclaim so the change was very drastic. During those years, I think Lennie was universally acknowledged as being an innovator by everybody, by the musicians, by the club owners, by the writers and by the producers and record company owners. For example, Nesuhi Ertegen treated Lennie in a way that was amazingly special, he chose Lennie for

Visit www.ConnieCrothers.net

the very first stereo recording on Atlantic Recordings. Lennie had groundbreaking tracks called "Line Up," "East Thirty-Second Street," "Requiem," and "Turkish Mambo" which startled people when they were released and caused some controversy, but at the same time, in a sense, they became instant classics, and to this day people who know about them react to them that way. But what's different is that so few people know about them today. I wasn't here in the 1950s but I can talk about what happened in the 1960s, that's when I came to New York City, in 1962. Lennie still was getting a lot of coverage in the press, his teaching was thriving and he was still performing regularly at the Half Note so he was still very much out there. But strangeness came into the picture, which I encountered in a very dramatic way. When I went out to hear music, people in the club, when they heard I was studying with him, would come over to me, strangers, many of whom had never met Lennie, and they would tell me that I should not study with him. They would tell me terrible things about him, and it was shocking to me because I knew Lennie and I knew as soon as I met him that the things that they were saying were simply not descriptive of him. They were not true. For example, when I met Lennie he opened the door and he extended his hand to shake my hand with a smile and what I got from him in that moment was tremendous warmth. People spoke of how cold he was but that was not true, they were not talking about the person I knew. Through the years, it began to be the only thing that was out there about him – that he was cold and intellectual. My God! His favorite word was feeling! He was a very emotionally expressive person. He was openly expressive, he was not a recluse, quite the contrary. I think that Lennie Tristano may have been the most sociable person I've ever met. I think perhaps, it's the thing that happened that might have caused him to withdraw. The first time I spent time with him hanging out, not as a student, he asked me this question, and this is very Lennie Tristano, this question. He said, "What's it like to be you?" He didn't say what are you like or what's your life like? He said, "What's it like to be you?" I knew he was sincerely asking. How many people really think that way? He was absolutely fascinated by other people. In a conversation with Lennie, you'd hardly ever hear him talk about himself because his favorite topic of conversation was other people. Through the years, he talked more about other musicians than anybody I ever knew. He also talked about other people like Emily Dickinson and William Shakespeare. He had an incredible way of drawing people out so that they would open up. You'd find yourself talking about yourself. He was very warm and sociable. He was very outgoing and emotional, he didn't care for the intellectual way of life, but I have to say, Lennie Tristano was very, very brilliant but not intellectual. He was very giving, he gave more to other musicians than anybody I've ever known.

JJ: How did this criticism affect Tristano?

CC: In the beginning, it affected his entire personal life. Although his teaching did rebound, he

didn't perform and record very often. I have to point out that Lennie never complained about this during the 16 years that I knew him. He would say this to me often, "The world doesn't owe me anything." That was the way he handled this. He told me, "I can make anything, but I can't make hostility." Every single one of us has been the subject of rumors and untruths and it hurts, it's hard to live with. Lennie got this treatment for the last decade and a half of his life all the time, and it was everywhere except from his friends and students who genuinely loved him and knew better. It was everywhere and it didn't let up, it kept happening until he died. I will tell you what Lennie Tristano's last words were to me, he said, "Why do people put me down, Con? Why do people put me down?" He said it over and over and a couple of hours later, he was gone. We're talking about a man, not just somebody who's famous. I've lived with some of what he had to go through and I don't think I am overreacting. I tend to see the good in people, I'm not a paranoid sort of person and I don't tend to harbor slights. I was starting to feel that people were treating me like I had some dread disease, like I was a leper. Not from my friends but from other people. It was strange stuff and I told myself that it just can't be true. One day I decided to change my mindset, try to get reasonable. I made some coffee and sat down and there was a copy of the Village Voice sitting right there on the table. I randomly opened up the Village Voice, I figured I'd distract my mind and hang out. To my surprise, now I'm not making this up or changing it to make it more dramatic, the headline on the page jumped out and hit me. It was – "Tristanoitis." This was a full page article written by Francis Davis and the subject was

"...when you are a jazz improviser, your performance is like a bit of the continuity of your life because improvising music is your life, your everyday life. It's the life you live continuously for all your years, so when you perform you get a bit of that continuity and share it with a bunch of people. So instead of something you do on a special occasion, it's something that you live ..."

that Lennie Tristano gave people a highly contagious and dread disease and when they got this disease, they didn't get over it - ever. They had this disease for the duration, all of them, except for one. There was only one exception, someone who got well and that was Lee Konitz. He wrote this exposition for the entire page. My name was mentioned, of course, and other friends of mine. So instead of being able to change my mindset, it was a confirmation instead, a pretty startling confirmation. Now, I can tell you some reasons why I think this happened, I've thought it through a lot, and I will tell you, but the reasons do not add up. It's been like boxing with shadows. I feel that whatever this was, in fact was

consciously put out there by some, maybe not many, and then it became carried on by others. For example, many writers who put this mythological character called Lennie Tristano in their books and articles, I think, may have been sincere. Writers do tend to read each other, maybe they never met Lennie and that's the received wisdom and they just reiterate what is around that "everybody knows." I think a lot of this went down that way. I think Lennie was ostracized because it reached a level where he was shunned by too many people for too long.

JJ: Are you saying that there was an organized effort to ostracize Lennie Tristano?

CC: I think there was a conscious inception by some individuals. One person, a club owner, said to me once, "There are people in this town who hate you. I hope you make it, I hope you prove them wrong." Look, I'm not pointing the finger at anyone, and I don't like to think about people doing this. I'll go through a few reasons why I think this might have happened. One of the reasons that people give is that Lennie was confrontational and outspoken. That was true about him. However, I myself do not feel that that's the reason because our music has many individuals who are known for being very outspoken and confrontational. For example, Miles Davis and Charles Mingus, I could go through a whole list, but it did not bring upon them what happened to Lennie. Here's another one, Peter Ind in his book *Jazz Visions* comes up with this reason – that Lennie never would compromise and for that reason he was resented by some of the people who might have wanted to market him if only he'd compromised just a little and he wouldn't.

And perhaps, he made some people feel strange if they did compromise and then here he was in what may have seemed to them to be his corner and maybe they projected into him some kind of an attitude. But I don't feel this was the case because there were others who did not compromise such as Max Roach and Cecil Taylor and no one brought this kind of wall of criticism to separate them from the jazz community. There have been others who have attributed Lennie's separation from the jazz community to race. This is a tricky subject. I heard this and I never felt comfortable with this explanation but I'll give you a story. Right after I came to town, in an

(Continued on page 48)

(Connie Crothers — Continued from page 47)

issue of *Downbeat*, there was an interview with Lennie and he was quoted as saying a strange thing — “Negroes and/or slaves.” And I knew Lennie and I didn’t understand this at all so I asked him what this was about at my next lesson. He said, “I was misquoted.” Three months later, there was an interview with Archie Shepp who referenced that quote and put in his interview that Lennie Tristano was a racist. Now anyone would know that a black musician putting that out there against a white musician, that white musician is finished, and in fact, that was a turning point for Lennie. It did land and it did have an effect, it hurt him. For the record, I’ve got to say that Lennie Tristano was not a racist, quite the contrary. Many years later, I met a close friend of Archie’s and I was still carrying this with me, I saw how it hurt Lennie and his life. After a while, I brought it up to this person and he knew instantly what I was talking about and he said to me, “Archie was misquoted.” So that’s a classic, isn’t it? I have my own reason for why Lennie was shunned. From the ‘60s on, there was a drift away from spontaneous improvisation toward to what I would call forms of arrangement or composition. Now this drift is almost complete. The understanding that each graduation class from the jazz departments all over the country have of what jazz improvisation is — you have your grab-bag full of worked out ideas, you practice them until you can play them real well and throw them in anywhere and then you get your chord changes and vary them as many ways as you can, practice all of this so when you’re on the bandstand you can mix it up. Maybe you can vary it every time you perform but that is not improvisation, that’s something like instant arranging, it has nothing to do with improvisation and I will say that anyone who knows what improvisation is hears that immediately. You can hear when someone is not improvising, it’s dimensionally different. This drift has set in very strong and I feel, and I’m going out on a limb here, that it was the spontaneous improvisers who were hit the hardest and that includes Fats Navarro, Bud Powell and Roy Eldridge, all of whom are nowhere near as renowned as they should be. These are black musicians so it’s not about race. If there is a reason, maybe it’s because he was a spontaneous improviser and for Lennie, it was a double problem because not only was he a spontaneous improviser all the time, but he could teach it. So that’s as far as I’ve ever gotten with this subject.

JJ: You mentioned earlier that Francis Davis has

been one of Lennie Tristano’s most outspoken critics. In his book *In the Moment* (Oxford University Press, 1986), Davis wrote, “Tristano’s rank in modern jazz and his role in its evolution remain points of some contention. The problem the critic inevitably encounters with Tristano is that he seems at once major and peripheral... Tristano was a trailblazer. Yet he can hardly be hailed as an innovator, for few among the jazz rank and file chose to follow his path.”

CC: Okay, here’s another thing that I can add to what I just said. If you’re around jazz and all you hear is that a musician is cold and intellectual, doesn’t swing, do you want to listen to this person’s music? I don’t think so. This shunning thing that I’m talking about is something hard for people to picture unless you’ve lived it, but other musicians could sense this. Do you really want to throw in with this and get drawn into this? I don’t think so. He just didn’t get a mention, even from some of his closest friends who were out there, not in public. Like Francis Davis said in “Tristanois,” it’s everybody who’s associated with Lennie. For example, not only was Lennie an innovator, so was Warne Marsh. People don’t know about him and it’s the same thing, people don’t want to know about him but the enormity and the sheer quantity of his breakthroughs in the music and on the instrument is beyond belief. Warne Marsh is major and I would certainly put him right up there with any tenor saxophone player who ever lived but no one talks about him that way. Listening to some of his music, sometimes I find myself saying, “What does it take to get anybody noticed!” There are others, including three in my generation I want to mention — Roger Mancuso, who is the drummer in my band, he was also the drummer in Lennie Tristano’s last working band. Another one is tenor saxophonist Lenny Popkin and the third is pianist Liz Gorrill whose name is now Kazzrie Jaxen. These three musicians are among the greatest musicians I’ve ever heard. I went down the years with these musicians and we could just never work and it wasn’t for lack of trying. We were out there pounding on the doors, they never opened. For us, please believe me I’m not trying to be pitiable here, it was a good year when we had one performance. Many years, there were no performances and the doors got slammed in our faces with strangeness, bizarre stuff would happen to us. For example, there was a band that Warne Marsh formed and they worked at the Vanguard and then they were going to go into Fat Tuesday’s but the person who was doing the booking there said to the

leader, “You can come into this room but you cannot bring Warne Marsh.” That’s just one story and I could tell you so many. All the associates of Lennie couldn’t work. One time Lennie Tristano said this to Lenny Popkin, he said, “If you stick with me, you’ll never get hired.”

JJ: It’s generally acknowledged that Tristano was the first to record free jazz, anticipating the free jazz movement by as much as 10 years. Francis Davis also addresses this point in the book. He wrote, “Certainly, the somber, ruminative music that the Tristanois...collectively and somewhat tentatively improvised in the Capitol studio that evening in 1949 bears little resemblance to free jazz as we understand the term today, in the fiery wake of Ornette Coleman and Cecil Taylor.”

CC: That’s what was commonly said, if people acknowledged that Lennie did this at all, which, for a while, was completely erased. Nobody put it into print or referenced it for many, many years. It’s comparatively recent that people are saying this. But Miles Davis said this, he put it in print in *Downbeat Magazine*. He said, “Lennie Tristano did this,” he was talking about Ornette and Cecil, “ten years before they did,” and I’m quoting him, “and he did it better.” So this is Miles Davis as against Francis Davis. A lot of what Francis Davis said is his opinion. I don’t quarrel with anyone’s right to express an opinion. Many might give the opinion that this music is tentative but I think a listen would probably show most people that there was nothing tentative about their free improvisation. That it is very different from Ornette and Cecil I think is true, however, there’s an example of a Lennie Tristano track which you could say got to something that Cecil got to but he did it in 1953 and this is “Descent into the Maelstrom.” It was not produced on record until I think ‘77 when it was released on the East Wind Records. So Francis Davis couldn’t have known about it but I can quarrel with his premise because this is jazz. Does it have to be a certain way to qualify? It never had to be in the past. We would never have Charlie Parker if Francis Davis’ quarrel with this is the criterion because Bird broke with what happened in the past and started an entirely new era. The nature of jazz is that you express yourself as an individual. What Max Roach said to me, acknowledging Lennie Tristano as an innovator, was that that’s what he and Charlie Parker appreciated about Lennie, the fact that he was different. Why does it have to be in a certain style to have to qualify? The fact that it is free improvisation is unquestionable.

JJ: I spoke with Davis a few days ago to see what his opinion was regarding the Tristanois these days and he seemed more accepting. He felt that you specifically, along with Tristano and Sal Mosca, were underrated but bore some complicity in that because of your insularity — the Tristano disciples have always stayed and played together as a tight group. Also, in Tristano’s case, he felt that his lack of prolific recordings and appearances hindered his fame. Tristano engagements and records were few and far be-

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Francis Davis (jazz critic) on Connie Crothers:

“I think she is exemplary and an heir to Lennie Tristano. She’s dedicated to his principles. He once used the expression “continuous melody.” The melody keeps going on throughout the improvisation and going deeper and deeper into the material. She’s committed to all that and to exploring harmony in a very deep way.”

Elio Villafranca

Interview by Eric Nemeyer

Jazz Inside: Could you discuss your new recording, *Dos Y Mas*, on Motema and how the initial germ of an idea evolved into the completed artwork for release?

Elio Villafranca: The idea of doing this collaboration was first initiated by Arturo Stable. Over the last nine years, Arturo and I have worked on many different projects together, including my previous album *The Source In Between*. Realizing that we had many similar musical interests, Arturo suggested we develop a body of original works and record a duet album. From the beginning we established that we didn't want our new project to focus exclusively on Cuban or Afro-Cuban music. We also agreed that we wanted to create something different from what we had each done in our previous projects as bandleaders, something creative, but at the same time friendly and accessible to listeners. The idea became that of fusing various musical elements and genres that we love and that shaped us as musicians, such as jazz, flamenco, Afro Cuban, Middle eastern, Rumba, free jazz, son, and danzón, along with other rhythms we came up with in the session, hoping to create a world music sound. During the year of preparation, the project expanded into a cultural exploration much greater than what we could have anticipated, which led me to suggest the title, *Dos Y Mas* [Two and More]. Around that time, I was introduced to Jana (Herzen) who initially expressed some interest in the project and ultimately committed to releasing it under Motema. I couldn't imagine a better home for *Dos y Mas* than Motema Records. Jana's support has been invaluable to us. Working with Arturo was great.

“.....I still find it challenging to combine the artistry and business sides of music, and be as honest with my art as I hope to be.”

His musicality and ability to play many different hand drum instruments with ease created a wide range of musical possibilities not easily found in other similar duets. Working with him was also effortless because we have similar musical tastes, concepts and aspirations-- perhaps because he started his musical career as a pianist and then changed to percussion, while I started as a percussionist and then changed to piano.

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

EV: I discovered my passion for jazz when I

first went to the International Jazz Festival in Havana, Jazz Plaza, and experienced my very first jazz performance with Richie Cole's quartet. At the time I didn't know what blues was, but his performance impacted me so much, that from there on I knew that I wanted to become a jazz musician. I was 16 years old. After that experience, some of the Cuban musicians who traveled a lot to the exterior would provide me with jazz recordings and charts so I could listen, learn, and study. In the U.S., I received jazz piano lessons in Philadelphia from pianists Ed Simon, Farid Baron, and Tom Lawton. Also in Philly I became involved in the free jazz scene with Bobby Zankel and Charles Gayle. Gradually, I began to get other opportunities to play with people I admired like Sonny Fortune, Jon Faddis, Johnny Pacheco, and Ralph Peterson. A good friend of mine, Ron Berg, put his faith in my music and supported me in producing my first two albums, *Incantations/ Encantaciones* and *The Source In Between*. I had the opportunity to tour Europe and Canada with Pat Martino's band and soon after I moved to NYC where I continued my immersion in jazz. My development as a jazz musician is an ongoing process as I play with and learn from other musicians. These have included Wynton Marsalis, Billy Harper, Billy Hart, Victor Lewis, Vincent Herring, Lewis Nash, JD Allen and others. Music producer Todd Barkan and Roland Chassagne opened the doors of the beautiful

Dizzy's Club Coca Cola to my music, and my most recent recordings have been financially supported by Jim Luce, and Robin Wyatt. One of my greatest opportunities came in November 2010 when Chick Corea invited me to spend a few hours jamming with him at the Jazz Gallery in New York. Since Chick is one of my biggest influences in music, it was a tremendous honor to play with him and talk music.

Hear Elio Villafranca's new CD *Dos Y Mas* on Motema Music. Visit www.ElioVillafranca.com



JJ: What kinds of challenges and opportunities did you experience in Cuba as you pursued this creative path as a pianist and composer?

EV: Like many Cubans, I learned about popular music, rock, jazz and rumba in the streets. At that time there was no *Real Book* in Cuba. We would learn jazz by transcribing what we heard. I came from the small town of Pinar del Rio to Havana and my family was my only means of support. They gave me 45 Cuban pesos per month to survive in the big city. I would use it to buy cassette tapes, which cost fifteen pesos each! Often I would buy 2 cassettes and then go to the homes of other musicians who could travel outside of Cuba-- like pianists Ernan Lopez-Nusa, Pucho Lopez, or Chucho Valdes-- to see what new music had come out and I would ask them if they could make me copies (sometimes they did and sometimes they didn't). But once I had a copy in my possession I would listen to it over and over and transcribe the music. That's how I learned all of the standards. I remember spending hours at a table at Gonzalo Rubalcaba's home copying by hand the entire Herbie Hancock solo on "The Eye of the Hurricane," while he practiced piano at the same time. Jazz was something that was not allowed at my school, so I had to go out side the school to learn it. The one club where I used to play some jazz and experiment with improvisation was The Maxim, the only jazz club in Havana at the time. The first time I played out was with trumpeter and singer Bobby Carcases who would play regularly at that club. Actually, I have a funny story playing with Bobby: In one of my early visits to the club, Bobby and his group played the standard "On Green Dolphin Street." I fell in love with that tune, so I made the commitment to learn it and play it in my next visit to the club. As I mentioned before, I didn't have a real book, so I asked many musicians for a copy of that standard. Finally I got a recording, which I transcribed and learned in a hurry. One night I went to the club with the sole idea of playing that tune. Lucky enough, Bobby's pianist didn't show up that night, and without my knowledge his bass player introduced me to Bobby as a pianist who could do the job for the night. When Bobby approached me and asked me if I could do the job, I said yes, thinking that I would fi-

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nally have the opportunity to play “On Green Dolphin Street.” What I didn’t realize was that he was asking me to play the entire gig that night, and not just the only tune I knew from this band. I spent the night *luchando* in the dark with no charts, and the bassist leaning over my shoulder shouting out chord changes! What was most frustrating of all, they never called “On Green Dolphin Street.”

JJ: With your Conservatory studies in Cuba having been focused on composition and percussion, how have those influenced the processes you pursue in composing and improvising?

EV: The earliest influences on my music career were on the streets of my hometown, San Luis, where I witnessed rehearsals and performances of the Afro Cuban folkloric ensemble of Tambor Yuka. The Tambor Yuka is one of three important variations of Congolese music in Cuba (along with Tambor Palo and Makuta). My studies began at age 11 and continued in varying levels of intensity until I was selected into the Instituto Superior de Arte (I.S.A.) where I developed a serious interest in composition and continued studies in Percussion. My training in composition was totally in classical music. I never took a jazz or a popular music course. Such courses were not offered at the school, but that didn’t stop me from writing my first jazz compositions and founding my first jazz ensemble named Ferjomesis. I see composing and improvising as one thing, especially when I’m playing jazz or free improvising. You have to be creative instantly, compose something that is meaningful and perform those ideas while they are just forming in your head; there are no second chances to re-write it or to change it. You have to take what’s there and turn it into art in the moment. My years of studies in Havana’s music schools were essential in my harmonic and melodic development, while the earlier exposure to Congolese roots in my home town, gave me a very important rhythmic foundation that is a signature in my style of playing and composing.

JJ: Talk about your departure from Cuba and your move to the United States.

EV: I immigrated to the U.S. in 1996 and the reason was music. At the time I was a member of singer songwriter Carlos Varela’s group, I was on the faculty at the Instituto Superior de Arte in Havana, where I was teaching harmony courses to the students as well as Latin jazz courses to American musicians who would travel to Cuba to learn our music. I was offered the opportunity to come to Philadelphia to teach the same courses at the Asociacion de Musicos Latino Americanos in Philadelphia. I love my country, but I needed to explore more about myself and immerse myself in the music I loved and wanted to play, so I took the opportunity. Being deeply interested in jazz, I knew that I needed to come to the United States if I wanted to study jazz seriously. In Cuba I only had the opportunity to play my music once a year, if I was lucky enough to be selected to play at the

Jazz Festival. I also wanted to experiment with different styles of music, not just Cuban or American genres. I wanted to explore the world musically and I knew that I wouldn’t be able to do that from Cuba. The economy and politics also played a small roll in my decision, but the main impetus was music.

JJ: How has life in the United States benefited your creative pursuits and the business side of the music for you?

EV: For me there is always a conflict between the creative side and the business side of things. During my training years in Cuba, I would mostly focus on the creative side, which is very important, but in America I have to learn how to balance those two opposite energies. I learned that art is not just the way artists express themselves, it is also the way we make money to survive in a capitalist society, especially when art is not widely supported by the government. Living in New York has given me the possibility to perform with some of the most talented artists and musicians in the world and made it possible to have my music more widely heard and appreciated. However, with all of these benefits I still find it challenging to combine the artistry and business sides of music, and be as honest with my art as I hope to be.

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

EV: Learning about other cultures is the core and most important thing about traveling. Culture (and therefore music) comes from people’s imaginations, and what we can imagine comes from all the threads that are the fabric of our lives. This may sound simple and obvious for many, but I think that as musicians, we often believe that listening to music, transcribing tunes, and playing it is enough to learn about a culture. However, when we add to our knowledge of the music and history of a place, the experience of eating their food, observing their walk, hearing the melody of their language, and where possible living where they live, then we can really say we start to be familiar with their culture, and our understanding of their music is amplified. An example: I had heard recordings of Ecuadorian marimba, so when I got a chance to visit the country, I went to the province of Esmeraldas where there is a strong African cultural tradition. My friends brought along their friend, Lucho, who drove a taxi and ensured that we got to savor local foods and experience how people lived there. He introduced me to a family of musicians who constructed marimbas in a beautiful workshop full of wooden instruments, performed the dances, and carried the legends and oral traditions of Afro Ecuadorian culture from one generation to the next and to the larger community. A spontaneous visit to the workshop with the man who made the instruments where I learned about the construction of the different types of instruments, turned into an afternoon of playing the marimbas with family members dancing around us and long discussions about their music and history. Later, I visited the fam-

ily’s elderly matriarch who sat in the afternoon breeze and told Afro Ecuadorian stories, occasionally breaking into song. I went with the man to a class at a local orphanage where he taught the children how to play the rhythms and melodies of marimba music. The children then taught me their dances. The whole experience added many dimensions to my understanding of that particular portion in the Ecuadorian culture.

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

EV: I don’t think there is a musician in the business that takes leadership more seriously than Wynton Marsalis and Chick Corea. I learned a lot playing with Marsalis: While we were waiting to come out to the stage of the Allen room, Jazz at Lincoln Center, he was hanging with the musicians and making sure we all felt comfortable. Then on the stage, he would speak to the audience, making sure they felt comfortable as well. His casual style is at once engaging and warm while his music is so precise and so tight it is almost formal in its execution. I try to follow that model for my own performances. Watching pianist Chick Corea at a sound check during the 2011 Return to Forever Tour was another great experience. His concept of leadership is to free everybody and trust in their contributions to the music. He doesn’t control the interactions, no matter what direction the music takes, Chick is there to support the music as it develops. As bassist John Partitucci described him... “Chick is like your best friend, he is always there no matter what.”

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

EV: In March 2012 I will be releasing my fifth album entitled Flower by the Dry River. With the financial support of Robin Wyatt, I organized a recording at Soundsmith Corporation, Peekskill, NY, this past November with my group Elio Villafranca & The Jass Syncopators. The idea was to do a rare form of recording known as Direct to Disc to support Direct Grace Fund for children subjected to abuse, starvation and poverty. Everyone involved in this project—musicians, photographers, videographers, executive producers, and sound engineers—donated their time and talent to contribute to this cause (www.directgrace.org). One hundred percent of the money generated by the sales of the Vinyl edition, as well as a large percentage of profit generated by CD sales will be donated to Direct Grace to support its campaign in helping at-risk children. The Jass Syncopators featured Victor Lewis on drums, Vincent Herring on alto sax, JD Allen on tenor sax, Bruce Harris on trumpet, Gregg August on bass, Juango Gutierrez on barril, Camilo Molina on barril, and myself (Elio Villafranca) on piano. The music I composed for Flower by the Dry River is dedicated to the children of the world who suffer sub-optimal living conditions. Please, be supportive of this effort.



Mark Rapp & Derek Bronston

Interview by Joe Patitucci

Jazz Inside: Could you discuss your new recording *Art Of The Song, Vol. 1* with which you collaborated with Derek Lee Bronston - and how the initial germ of an idea and compositions - which include originals and covers ranging from Rodgers and Hart to Radiohead - evolved into the completed artwork for release?

Mark Rapp: While both of us are very steeped in the jazz tradition, we also have a wide palette in terms of our tastes and repertoire. This has come to define our musical relationship over the years as we often play songs from other genres and styles at our jazz gigs with great response from our audience.

Derek Lee Bronston: For me as singer/songwriter, leader and co-leader, also of rock bands, playing tunes from a variety of genres is very much just a natural extension of who I am artistically. I like to think of what I play as 'Creative Americana,' which to me incorporates jazz and ranges from John Coltrane to Johnny Cash. The important thing is to find my vision in what I'm playing and always try to just maintain my personality on any song - so approaching Cole Porter is not really different to Radiohead, other than the tune itself." As far as *Art Of The Song* goes, we tried to pick a set of songs, both original and covers, that could (1) give us an arc to the CD and (2) feel like a cohesive experience. We have a very defined sound and whether approaching a jazz standard or a rock anthem, we deliver a mood, sound and feel that is very

"We have a very defined sound and whether approaching a jazz standard or a rock anthem, we deliver a mood, sound and feel that is very much about us as a group rather than two jazz musicians trying to be eclectic"

much about us as a group rather than two jazz musicians trying to be eclectic.

Ji: This Volume 1 of *Art of the Song*, is noteworthy because it is created as an industry first "applum" as you've named it. Could you discuss how this app is unique?

MR: It was the first of its kind in its model of music distribution and presentation. This is an entire multimedia experience presented and distributed solely as an iPad, iPhone, iPod Touch application - not individual mp3s through the iTunes store.

DLB: "The Applum" is meant to hearken back to the days of vinyl when music was experienced more as a whole album, unlike today's digital - "singles driven" music. It is intentionally simple,



functionally. We tried to keep it focused on the music and the accompanying art as opposed to a laundry list of functionality that technically could be included in an iPad app. We worked together with a designer and photographer named Sean Mosher-Smith, who has done album covers and photography for everyone from Lenny Kravitz and Steve Coleman to Iggy Pop. And we also worked with the Brooklyn design + tech company, theConspiracy, a company made up of musicians that work with many artists on application development and design. "The Applum" is meant to be played in its entirety and is accompanied by liner notes, personal notes from both Mark and myself on each song, and the ability to share it via Facebook, Twitter and Email.

MR: Derek Lee programmed the entire app himself. He's a guru app developer - an advantageous skill to have in this day and age.

DLB: And Mark is a highly-skilled web developer as well, which has also been a great asset for us.

Ji: What challenges have you experienced in developing this app?

MR / DLB: The 2 biggest challenges were to keep it simple and to get it out there.

Hear Mark Rapp and Derek Lee Bronston at Joe's Pub, NYC, January 21
Visit www.MarkRapp.com
www.DerekLeeBronston.com

Ji: How are you promoting this app for use by others?

MR: We mainly have relied on social media, as we didn't have any budget for PR or marketing at the time of release, unfortunately. It's funny that a year after we created "The Applum", Bjork started releasing her music in a very similar, if not the same way, and she was being lauded as the first to release music in this fashion. I've since tried to contact the writers of the various music and tech magazines to make them aware of what two jazz guys did an entire year earlier. But I'm not surprised they're not responding or acknowledging this fact, since we didn't have the money to pay them, as Bjork and her label did. But with that being said, we've still had around 5,000 downloads of "The Applum", just from our meager efforts, so we're happy and consider it a very successful model that we'll continue to innovate and improve.

Ji: What kinds of intellectual property protection have you set up to ensure that you are properly compensated with royalties involving licensing?

DLB: We used a service called Limelight by Rights Flow [songclearance.com]. They actually sponsored us in this regard and took care of all the filing and maintenance.

MR: They've been very supportive of our endeavors and we're always doing social media posts with them. As far as compensation on our end, so far it's been from the monies made from the App Store.

Ji: How did your association with Derek Lee Bronston develop - in both the area of music and development of software and digital ideas?

MR: Musically, I've always enjoyed Derek's playing. His approach is unique and reflects my vision and ideals of improvisation. We both

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believe in expressing the song, presenting the emotion and creating a visceral vibe and atmosphere first and foremost. This is our primary goal and agenda. We're not interested in a "blow fest" and overly technical or flamboyant playing. Sure, sometimes a song or emotion needs a burst of pyrotechnics, and we practice so we can execute those needs of a given moment. However, individualistic masturbation, playing licks and patterns is not our focus. We strive for a group sound with depth, soul, and understated intellectualism steeped in raw human emotion. As for our efforts in the tech sector, when I first moved to NY, I was looking for a way to make good money while giving myself the freedom to hustle for gigs and practice. Derek Lee was making great money, coding web sites from home and practicing and gigging. As long as the web site was built by the deadline, you can code whenever you want - night and day. He inspired me to learn about HTML, CSS, Javascript, databases, etc. It is an infinitely valuable skill for a musician to have - to design, build and maintain your own web site and create unique, fun web apps without having to pay or depend on someone else to do it. For example, this year for Christmas, we built a web app that allowed users to create their own holiday slideshow accompanied by our version of "Have Yourself a Merry Little Christmas" with snowflakes falling down your computer screen. If we had to pay someone to build this, it would have cost a few thousand bucks.

DLB: Tech is something that has always interested me and, on a certain level, I like to think of myself as a structuralist. Music has structure, software has structure, language has structure, life has structure. In a moment of creativity, an inspired thought or a beautiful melody line comes out. The language that informs that thought or line makes it work within the structure you're dealing with. So, although the experience of code and music are really very different experiences, the process of utilizing them has parallels. I get inspired by ideas - some are tech, some are musical. On a practical level, we can put both together by making apps and websites, but on a creative level, I find they both help the other in subtle ways.

JJ: Talk about your association with Derek Lee Bronston and the development of the Song Project.

MR: Derek and I met circa '98 in New Orleans, and we've been playing off and on since he moved to NYC in the early 2000's. WWOZ and the great "NO" clubs were so great to each of us and actually Derek hired my Quintology rhythm there. I moved to NYC in early 2000 and Derek kind of took me by the hand.

DLB: In 2007 I did an Americana country record called "Empty River" which charted in the top 10 Americana charts, while Mark went off and toured with his organ trio band. Then, Mark invited me back into The Mark Rapp Group for the tour of his Token Tails CD, where we sold out Joe's Pub, The Blue Note twice, and were then invited to play Newport Jazz Fest by Jason Olaine, who continues to be a great friend, fan and part of our musical family. Then Mark

moved to Geneva, Switzerland in 2009 for a few years and during that time we started to collaborate and develop a duo concept via Email/Skype/Twitter. It began as a recording project where we would post a new song each month and develop an online following.

MR: But then in the spring of 2010, we did a handful of shows in NYC which were very well received, and broke open more musically defined concepts for us. While both of us compose in a variety of genres, we are improvisors at heart and those few shows really defined the sound, direction and possibilities of this project. Later that summer, we did a short European stint and unexpectedly, after a chance encounter with a producer in Geneva, ended up recording our first CD on that tour.

DLB: The recording is essentially derived from a 6 hour live session with minimal overdubs. For example, we laid down trumpet harmonies or a second guitar accompaniment. That was the start of a snowball effect that has led us to sold out shows at the Blue Note in NYC, playing the Blue Note Jazz festival, Carnegie Hall and a number of very well received short US Tours.

JJ: Talk about the sounds and communication which you two are striving for.

DLB: With this project we are really trying to explore the art of the song, both on an improvised and arrangement level. One of things that have attracted Mark and me to each other's playing is that both of us really care about composition and space. As improvisors we're both always striving for fluidity. For myself, what makes a great improviser is the ability to deliver memorable melodies and musical ideas on any tune or musical structure.

MR: We're first and foremost interested in telling a story and presenting authentic and impassioned emotional statements. We're not trying to be overly technical, ultra-modern or ostentatious in our performances or recordings. We're trying to get to the crux of the moment, the juice of the song, the essence of the feeling and do it with a group sound - a singular voice made up of multiple instruments - like an orchestra or big band, but within the context of an intimate duo, trio or quartet format. We strive to paint an aural picture with depth of meaning and intimacy, so that no matter what, listeners know that they are experiencing something real and authentic.

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

DLB: For me it was John Coltrane's "First Meditations," which I discovered when I was 19, that led me to really explore jazz fully. I had been exposed to fusion and a certain amount of jazz, but stumbling on to Coltrane took me into a 10 year feeding frenzy of listening, practicing and developing on the guitar.

MR: I was introduced to jazz via the recordings of Miles Davis and Chet Baker. From there, it was a slow progression to fully realizing what it was I was hearing. What I did immediately hear

was a trumpet doing some very cool things and being a vehicle for "in-the-moment" expression. I then discovered and latched on to everything Wynton Marsalis recorded, I snuck backstage at his concerts, met him and his band and through those interactions, was led to study at the University of New Orleans where Ellis Marsalis was chair of the music department.

JJ: What kinds of challenges and benefits to your artistic endeavors did you experience in the academic environment in New Orleans?

MR: Living in New Orleans was invaluable. That city has soul - period. Players there play from their gut. They play with fire and intensity. I was surrounded by everyone from Kermit Ruffins, Marlon Jordan, Nicholas Payton, Clyde Kerr, Jr, Irvin Mayfield, Ellis, Jeremy Davenport, Brice Winston, to the brass bands and so, so many others. Couple all that music in the streets and clubs & managers who continue to be so supportive, like Jason Patterson at Snug Harbor, with amazing, down home food, Abita beer, crawfish boils, etc. with the amazing teachers at UNO like Ed Petersen, Harold Batiste, Steve Masakowski, etc. - wow - words cannot describe it. It was such a fertile time. The city and its people were so open to all kinds of music from klezmer to trad-jazz to rock-n-roll to country... all of it. It was all going on and being well-supported. And that is the thing about New Orleans and studying in New Orleans, you get a severe balance of intellectualism and soul. Cats from New Orleans play with soul and heart and can back it up with knowledge of theory and harmony.

DLB: I studied Anthropology at the University of Michigan and really didn't interact with the Music Department till I was just leaving Ann Arbor. That last year in Ann Arbor really had an influence on me musically. In my immediate peer group were amazing players, Craig Taborn (piano), Gerald Cleaver (drums) and Andrew Dahlke (sax) whom I played with in U of M's Jazz Combo and subsequently learned a lot from. Although the scene wasn't huge, being next door to Detroit gave us access to a lot of great music and players like Rodney Whitaker, Tani Tabal and Regina Carter etc.. I went on to study guitar shortly at The Center For Creative Studies in Detroit and not long after, set out to NY. Having never set foot in NYC before, I ended up crashing on Andy Dahlkes' studio floor after arriving with no apartment and the money to barely pay one month's rent, until I got myself sorted out.

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

MR: I've rarely been a sideman, as I've always done my own thing, written my own tunes and arrangements, and presented my bands. But what I've learned is that communication and clear intentions are key. Also, you should be aware of your bandmates' strengths and give them the space to let them flourish. Be open to new ideas, learn from each other and don't try to do everything yourself. That last one is something I'm getting better at. And have fun on the bandstand!

DLB: I played with Cecil Taylor, Billy Bang,

Oscar Penas

Interview by Joe Patitucci

Jazz Inside: Could you discuss your new recording *From Now On* and how the initial germ of an idea and compositions evolved into the completed artwork for release?

Oscar Penas: My two previous albums released on Fresh Sound (2003 and 2006) were more electric/fusion oriented and the listener would not be able to tell where I was from or at least what was my cultural heritage.

OP: *From Now On* has a very different aesthetic. It is mostly an acoustic album where I embrace different musical traditions that I love besides jazz - Spanish music, Argentinean music, Brazilian music... We don't play on any specific genre or groove in particular, but the material is definitely informed by the music from these areas in a very open and loose way always giving room to every musician in the band to express their personalities. Paradoxically, *From Now On* was composed mostly in NYC and it is the result of my first experience and exposure to the city where I've live since 2007. It came as a natural process, nothing premeditated.

JJ: Could you provide a glimpse into how you discovered your passion for jazz and the people and or opportunities that opened the door for your immersion and development in the music during your development in Barcelona Spain?

OP: I was lucky enough to study at the Taller de Músics, a pioneer school in jazz education in

“I think that contemporary jazz nowadays is oblivious about the melody. In my thinking, melody and motivic development is what comes first; that’s what I hear when I listen to the true masters and this is what I aim for. Music is not about the pyrotechnic product of the overstudy. The most effective thing in music is simplicity and that’s what moves me as a listener....”

Spain. There I met Vicens Solsona, the late Sean Leavitt, Jorge and Mario Rossy, Horacio Fumero and some other very passionate cats that made me love jazz. Also the scene in Barcelona in the early nineties was very dynamic and it was very common to attend gigs of people that at the time were unknown and visited the city on a regular basis, cats like Mark Turner, The Bloomdadies, Mehldau, Rosenwinkel... not to mention Tete who was still around and active. I came from classical guitar, and discovering the joy of picking your own notes was a phenomenal experi-

ence. In 1997 I went to Berklee and the immersion there was total, and I'm still playing with friends that I met there about 15 years ago.

JJ: What were some of the first few recordings you heard that sparked your passion for this music?

OP: In the very beginning I was totally into Joe Pass (*Checkmate*) and Pat Metheny (*Rejoicing*), it may seem two opposites but I didn't feel that way, still don't. Then I turned onto Frisell and Jim Hall and of course Ralph Towner and Gismonti, I still love them all madly. Then I discovered Wayne [Shorter] and *Native Dancer* feed my curiosity for Milton Nascimento and the Brazilian music, then came Astor Piazzolla and flamenco. I believe I was open minded from my early formative days, I could listen to Regina, then Eric Dolphy and *Belonging* or Weather Report the same afternoon.

JJ: What kinds of experiences in Spain contributed to your pursuit of this creative path as a guitarist?

OP: Well, guitar is the main instrument in Spain and there are many aficionados that can strum chords and play popular songs by ear, not to mention amazing flamenco players. Guitar is part of our culture, like a common object in every other house. Getting to know great players, my love for the instrument almost like physical and emotional dependence on it (I started at 7) made me realize that all I wanted to do was write music and play arrangements of standards on the guitar.

JJ: What kinds of challenges and benefits to your artistic endeavors did you experience in the academic environment at Berklee College of Music?

OP: Being there for three years shaped me as a musician and helped my development as a musician, no doubt. All I can say, at this point, is that



I am very grateful to have had the Berklee experience, probably some of the happiest times of my youth, not to mention the opportunity to take lessons with Goodrick, Luciana Souza, Jon Damian... I'm glad that I went there being a little older than most of my mates (I was 24 when I first enrolled) so my personally was formed, although musically I was still immature, I had a developed taste about music and some of the typical school things such as competition didn't bother me at all, I was also not at all involved in the business and marketing aspects of the school (maybe a mistake).

JJ: How has life in the United States benefited your creative pursuits and the business side of the music for you?

OP: In many small places, either in Europe or the US, the music scene is associated with the jazz education kind of scene. This fact is not beneficial for the music, its development and the creativity. In my short experience, I can say that this is not the case of New York and that's fantastic! As far as I know, there is no other place in the world, with this incredible amount of talented musicians in any genre, the amount of venues and creativity. It wouldn't make sense for me to play Monk tunes, bebop nor standards in NY because in the neighborhood, sort of speaking, you can find Peter Bernstein who is doing that and also his own thing. If I would try my fake jazz repertoire I wouldn't be able to get any gigs because there are hundreds of musicians that do that better than me, why bother then. You have to bring your own "ingredient" to the scene, your individuality, otherwise it doesn't make sense...Well, NY helps you in that task, I guess.

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Jeff Lorber

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as well as the music.

JL: How have your perspectives about touring - both its benefits as well as its pitfalls and challenges - changed or evolved during your career?

JL: I'm glad that I still have the opportunity to tour quite a bit and I enjoy it. I think the key to making touring less stressful is to plan ahead and prepare as much as possible. The help that I get from my management team is indispensable.

JL: Could you share some conversations or advice you may have gotten or ideas you picked up that made a significant impact on you in your associations with one or more significant artists or mentors with whom you've played?

JL: I had the chance to hear Chick Corea play at the Blue Note in New York a few weeks ago. He didn't give me any words of wisdom, but just listening to him play reminded me of some really important concepts in composition and improvisation: the use of space, clarity of ideas, precision of execution.

JL: Could you talk a little bit about your association with Kenny G, who broke in with earlier incarnations of the Jeff Lorber Fusion?

JL: Kenny and I worked well together musically and we were also good friends for the 4-5 years he played in my band.

JL: Talk about what you learned about leadership and attitudes during your career?

JL: As a band leader I always try to give the band members a lot of room to participate onstage and try to foster an atmosphere that leads them to do their best work. I want the dynamic to be four great musicians onstage, soloing and interacting rather than a leader and his sidemen.

JL: Talk about the kinds of sounds and motivation you were exposed to as you were growing up in the Philadelphia area that led you to pursue this path?

JL: I always loved music and there was always a lot of music around my house growing up. My mother was an accomplished classical pianist. I think growing up in the 50's and 60's was an amazing time for popular music. Of course there was a lot of the Philadelphia sound (Gamble and Huff) on the radio which is great stuff.

JL: What have you discovered about human nature as a result of your business and/or creative pursuits in the music world?

JL: I'm grateful that the music community around the world and in Los Angeles in particular is so friendly, most people will go out of their way to help you if possible. Of course there's some spirit of competition but mostly musicians in town are happy to lend their talents to your project.

JL: What are your thoughts on the following perspective of philosopher Eric Hoffer and how it relates to the world of jazz on the creative and business sides? "In a world of change, the learners shall inherit the earth, while the learned shall find themselves perfectly suited for a world that no longer exists."

JL: Those are wise words, it's so important to constantly update your appraisal of the musical and professional environment.

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

JL: Sleep! Actually for the most part I love what I do and don't really find the need to escape to relax. I do enjoy a good movie or TV show of course.

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(Mark Rapp, Derek Lee Bronston—Cont'd from pg 52)

and the drummer Clifford Barbaro's bands in the mid 90's, often as a sideman to Mark, and a number of rock bands. I've led my own jazz quartets, 2 rock bands and more recently my own solo project (which I'd have to categorize more as country). Each experience was very different - some chaotic, some focused, all great learning experiences and a plethora of music. Ultimately, people all have imperfections and different communication styles. For me I prefer to let the music do the talking.

MR: We have a very exciting show at Joe's Pub on Thursday, January 26th at 7pm. We'll have a few special surprise guests as well to add to our sonic palette. Our new manager, Suzi Reynolds, has come onboard 1000% and is pushing us hard. She was introduced to me by one of the

drumming greats, Steve Johns, shortly after a gig we recently played at Sculler's in Boston.

DLB: What does the future look like for TSP? We are constantly evolving, writing and working towards the next thing. We had a great year: Carnegie Hall, The Blue Note twice and many other great experiences. And now we're really psyched to be one of the first bands in the newly renovated Joe's Pub and we're hoping to see all of you there! Come say hi. We want to know who you are and get to know our fans. We've been lucky enough to start working with a great team of people that are helping us advance on a business level. Among them is SARAR, a great fashion brand on Madison Ave., who has endorsed us and opened up lots of new doors and audiences for us. We're also deep into planning the next recording. The exact details are being sorted out now, but you can certainly look for

The Song Project - Vol. 2 in 2012, and keep an eye on our website, thesongproject.net, for updates, details and some inside info. There will definitely be more groundbreaking technology associated with this release than ever before, so stay tuned. We're excited about it all. Musically we've grown as a group and grown our audience. This new recording will be an extension of that; beauty with an edge.

MR: Lots of great new things are happening - so stay in touch with us at [facebook/thesongproject](http://facebook.com/thesongproject), on twitter at thesongproject, and online at thesongproject.net. We want to hear from you!!...what you like, how you like "The Applum", and who knows, send us your favorite requests and you just might hear them at Joes Pub. See ya there!

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Oscar Penas

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JL: Talk about what you've learned about leadership from one or more of the jazz artists with/for whom you have worked - Gil Goldstein, others.

OP: I guess that I'm one of the more laid back leaders around. I do not like to write specific arrangements or talk much about music or give any specific instructions or guidance when trying a new song. The tunes I write look like lead sheets from the Real Book. I just call musicians that I really trust and give them space to express themselves... that helps the music to be fresh and

organic.

I met Gil Goldstein in the studio, and while the rest of the band was taking a pizza break we'd talk about Carlos Benavent. Being a control freak and having a very clear picture in your mind about how you want the music to sound does not make you a good leader. To grow as a leader and as a person you just have to know the music you composed very well, trust your people and make them feel they can trust you - it took me a while to learn that.

JL: If there is a connection for you between music and spirituality, could you talk about those?

OP: Well, personally I don't feel any spiritual connection with the music. Music certainly helps

me to have a center and it is always there through the years, through the struggles and the good times. People come and go, music stays.

OP: Well, I think that contemporary jazz nowadays is oblivious about the melody. In my thinking, melody and motivic development is what comes first; that's what I hear when I listen to the true masters and this is what I aim for. Music is not about the pyrotechnic product of the overstudy. The most effective thing in music is simplicity and that's what moves me as a listener, the chills that I get listening to Betty Carter's "Feed the Fire" is all I need musically in life. I wish I'll be able to achieve something similar.

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Connie Crothers

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tween when Davis started listening to jazz in the '60s. Tristano's records were out of print and no one could go hear him live so he was out of sight, out of mind.

CC: People are more accepting these days, it's not as bad as it used to be. As far as the insularity, that was forced on me. I've been trying to do different things with people my whole professional life and now, finally after all these years, that's happening. Do I play with Tristano people? Yes, and I play with others as well – Jemeel Moondoc, Henry Grimes, Michael Bisio, Roy Campbell, Kevin Norton, David Arner. I played and recorded with Max Roach in 1982, which was my third recording ever. It's just unfair to put that on me because I never had that personal perspective, I was prevented. As far as Lennie being out of sight, out of mind, that's exactly what happened, that's what I've been talking about. Possibly, if you're an outsider looking in, it's impossible to know what's been going on, it's impossible to know what this feels like.

JJ: Did Tristano feel it was important for his students and associates to record and perform?

CC: Oh, yes. I didn't get to perform at all for 8 years and I was starting to get very discouraged. In fact, I was starting to consider giving it up and I mentioned that to him one day and he reasoned with me, saying, "A jazz musician is a performer and it is essential for people to perform." He felt that was something that I must have in my life and so he started inviting people over to hear me, almost every week for 2 years. Lennie Tristano built an audience for me and after 2 years he produced a concert at Carnegie Recital Hall and presented me because I couldn't get hired. He presented me there several times. The last years of his life were spent trying to present people such as Liz Gorrill, Lenny Popkin, Warne Marsh and Sal Mosca in concerts because they couldn't get hired because of this wall, this wall of backs that we looked at, the wall that defined our lives.

JJ: You brought up your solo concert at Carnegie Hall which has to be the most auspicious first public performance in the history of jazz. How nervous were you and what was that experience like?

CC: It was pretty incredible. Most people come up playing the neighborhood joints which is an easier way to get your feet wet as a performer. Thanks for the question, it's a good one. When I was a classical performer as a child, and I did it quite often, I performed a lot, I was nervous before every performance and sometimes the anxiety was terrible and it caused me to quit. I quit from age 15 to age 18, I couldn't stand the anxiety of performing classical music. At the time of the Carnegie Hall performance, I hadn't performed since becoming a jazz improviser and when we were in the cab heading over to Carnegie, I wondered if I would feel nervous because I

wasn't feeling nervous then, I was intrigued. When I was backstage, ready to go on, there was a baby crying in the hall. The stage manager said to me, "Oh, how terrible for people to bring their baby, they should never do that." And I looked at him and smiled and I said, 'I thought that made the concert better, to have a baby present.' Lennie had worked out the plan that he was going to announce me and he

had worked out with the light man a signal. He told him that when he stood up, not to turn out the lights until there was a second round of applause. He thought he would get a round of applause when he stood. You know, when most people who are noted, when attention is called to them in a room like that, they get applause, and that was the signal. So Lennie gave his introductory little speech for me and sat down and didn't get any applause and so the house lights remained on and I walked out on the stage and I could see everybody in the room but instead of any stage fright whatsoever, I felt like I was at home. This was home for me and I realized something profound, when you are a jazz improviser, your performance is like a bit of the continuity of your life because improvising music is your life, your everyday life. It's the life you live continuously for all your years, so when you perform you get a bit of that continuity and share it with a bunch of people. So instead of something you do on a special occasion, it's something that you live, and you have the great pleasure - in fact it's a great joy to share it with other people. There's no performance anxiety here or at least there never has been for me then or since. It's an incredible experience, yes. Performing is amazing.

JJ: How did Tristano get you into Carnegie Hall? Did he have to pay for the opportunity himself? Also, was he financially well off from his music?

CC: Lennie rented the Carnegie Recital Hall for this concert. He was not financially well off, although at that time, he was teaching quite a bit. He extended himself, doing quite a bit of advertising, including ads in the *New York Times* and *Village Voice*, and filled the hall.

JJ: Let's talk about the circuitous path that led you to study with Lennie Tristano. You started classical piano and composition training at age 9 but gave it up after a few years and picked up composition again at the University of California at Berkeley only to become disenchanted with it again. And then you happened to hear a track of Tristano's recording of "Requiem" and that caused you to create the rest of your life around that.

Connie Crothers & Richard Tabnik
by Ken Weiss



CC: That was an amazing moment so I'll describe it. The song lasts about 4 minutes and in the space of those 4 minutes, I had an realization which was not brain, thought, imagination or projection, it was quite different from that, it was almost as if this had already happened, that it was my future, but it was as if I had no decision making input into this and that in some way it had already happened. Bear in mind, that all my life had been in California, I had all my family and friends there, I was very happily married there also, so when I had this realization, it was amazing and it was terrible because I knew that I would have to change my life and go someplace where I knew no one and I didn't even know if I could do this but I knew, somehow, because it was already done, like just as if it had already happened that I would be doing this. I knew two things about Lennie Tristano from hearing "Requiem", although I had no way to know because I'd never met him and I knew nobody who knew him and I had never read about him either, I just had heard of him. I knew that he loved his children in a special way. The other thing that I knew about him was that he was hip to women as artists, and bear in mind that this was before the women's movement. I had no way to know that but both things proved out. I saw into the future and was proved right in every respect. How often can anybody have that kind of experience? Hearing one work of music once, it's amazing isn't it?

JJ: It sounds like a true spiritual event. You were married, did your husband move with you?

CC: He tried but it just didn't work for him. I had known that also, although I didn't want to know it. We both tried. It's almost as if this was a necessity of my life and had to be met.

JJ: It's ironic that when you went looking for a jazz teacher in California after this inspiration, you picked Lee Konitz' listing off the university's bulletin board without knowing he was associated with Lennie Tristano.

CC: I know, that was pure coincidence. He was advertising teaching improvisation and that's what I needed to learn.

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JJ: You studied with Konitz for a few months. What did he teach you?

CC: He got me singing with records right away. I sang with Billie Holiday and Lester Young. I also got the concept from him of playing the melody straight and stretching out from it and I have to say, this is maybe the most important thing from Lee. It didn't work though and maybe it was never meant to be. I knew that I could no longer try to work it out, I would have to go to New York City and do it. Lee helped me, he called Lennie and recommended me.

JJ: You left California in 1962 for New York in order to take lessons from Tristano. What was that first lesson with him like?

CC: Lennie taught in a way that was a match for his music, it was improvisatory. So he did not have a method, that's completely wrong if you read that anywhere. He never had a system. There might be ways that he knew about that he could present to people but he worked one-on-one with his students. My first lesson was really a watershed moment because I had never experienced anything like it. I played the melody for him and I could hardly improvise for him at that time but I tried my best and he was very sweet and encouraging to me. There was never any criticism from Lennie Tristano, he was not a judgmental teacher, he would encourage the music rather than criticize it. I had a list of chords for the left hand and I was struck by it because he gave me so many. Many jazz teachers give you a few and tell you this is what's hip, learn this. With Lennie, I had to write down on two sides of paper all the chords for the left hand and these were only major chords. I thought he was so generous to give me so much and he always was. If he knew about it, and if it could open it up for you, he was going to do everything in his power to get it through to you to help you. We also did scales with improvising fingering combinations, very slow, and I had scorned scales up to then because I thought they were not music. With the classical scale fingering you can go up and down the keyboards in two seconds flat, so what? I just didn't care about it but Lennie gave me a different concept of them which I can only make a parallel with meditation and that is that you play the scale, one note at a time and you completely experience each note and you don't think about anything else. It's one hundred percent focus. It induces a focused mind, the kind of mind that's the object of meditation. I do this to this day. Also I have what I'd say are good ears, I better have because I do this for a living, not only playing music but teaching it. I thought I had done all the ear training with Lee. Lee gave me a lot and I was pretty adept at it so, as far as I knew, I had done it all. So when Lennie asked how much of the ear training I had done, I told him I did it all. He said, "Okay, let's just try it a bit," and he went to the piano and landed on a chord that just blew my circuitry, I had never heard it before, ever. So of course, I couldn't begin to tell him what it was. So he tried a few more successively simpler voicings and I missed every one of them. My circuitry

was just fried by that first chord. This taught me that the way to approach any subject is to start as simply as possible and then take it as far as you can take it. This approach took me about 5 years and I have the distinction of doing all of Lennie Tristano's ear training. I share that distinction with Warne Marsh and it's something that I'm extremely proud of.

JJ: You've spoken about some of the myths associated with Lennie Tristano and I'd like to bring up a couple more. Some people have said that he made his students practice in the dark, putting them at the same disadvantage that he had, being blind since childhood.

CC: Well, that one is terrible. Lennie, being a blind person, was quite amazing in his ability to handle any environment. I'll give you two examples. Many of us are klutzes, Lennie was not a klutz. If he had some familiarity with his environment, he could move through a room and never bump into anything, ever. He could walk through the Half Note, when it was crowded, and look completely at home. Here's another example and this is going to sound strange. One of my first lessons, Lennie was standing on the other side of what was a very big room, his kitchen, which is where he taught. I was sitting at the piano and he was making coffee for himself and he said something that made me smile and then he said to me, "Why are you smiling?" And that was the first realization that I had about Lennie that he could see people's faces. Lennie Tristano could read people's facial expressions better than anyone else I ever knew. He was especially good at knowing what was going on with people from their expression. He told me that he felt this was an intuitive sense that people had but they could not access it because they didn't need to. Lennie was gifted with unusual visual clarity, he would describe things to me in depth. I feel that he was unusually well-endowed in his visual brain circuitry, it's just that the point of transfer wasn't working. People don't know that about blindness. He always looked right into people's eyes when he talked. As far as blindness is concerned, he did say that he felt the world had a deep prejudice against blind people. Roland Kirk could tell you plenty about that, Roland Kirk and Lennie were very close friends.

JJ: Another report is that he requested students undergo psychoanalysis in order to make them better improvisers.

CC: That's wrong and this is the origin of that myth. During the years that he had his studio at 317 East 32nd Street, Lennie's brother had his practice at the front of Lennie's loft. It was a two-story building with a loft over a garage, a long room. His brother, Michael Tristano, was what they call an ergonomist, which is a therapist coming from the therapeutic theories and practices of (psychoanalyst) Wilhelm Reich and his associates. So some of Lennie's students did work with his brother, but Lennie never ever suggested it, much less required it. In those years, Lennie, himself, was a student of the writings of Reich. I've read these writings also because I've been curious. Lennie had an orgone

box in his studio until it was decreed illegal by the Food and Drug Administration, and sometimes his students would sit in the box but it was out of curiosity. He never suggested it to them. I'm going to make this statement – Lennie Tristano was opposed to that. He felt that if teachers suggested that their students enter any form of psychotherapy that that was unethical.

JJ: As far as becoming a student of Lennie Tristano, did one have to have a certain level of proficiency to be accepted?

CC: Never, he taught piano players from the beginning and other instruments that he knew. He could take a saxophone player from the beginning. He had no special requirements.

JJ: How many students did he have?

CC: He never answered that question, he would parry that with a joke. He would say, "I can't answer that question, the IRS might be listening." But it varied constantly, just as mine does. I used to count my students and I don't anymore because this is a job that has no job security. You're teaching all the time and if you count your students, you're going to experience some anxiety. If you don't count your students, you may have some lean times but you understand that its part of the ebb and flow and it is. You don't get worried if you don't count them.

JJ: When you took lessons with him how frequent were they?

CC: Every week for about 6 years and after that we were associates and it was more informal. I was also a teaching associate and we taught in association. The lessons were scheduled in half-hour intervals but it was always different for people. For example, there were the 15-minuters. For a long time, there was a person in front of me whose lesson was 15 minutes every week and he would come out of the door looking kind of shocked and stunned every time. And there was a backup in his waiting room and this got to be kind of an "in" thing. Like instead of feeling bugged that you'd have to sit there and wait for an hour and a half along with 5 other people, people would just hang there and enjoy the experience. It was hip, you'd be talking about the music all the time. I tended to get an hour and a half from Lennie. I was one of the ones who would back up everybody else. Another one who got an extended session was Liz Gorrill. He would give that kind of time to people who he felt were especially deserving. If students didn't come through he did not feel that he owed it to them to motivate them. He did not feel that was on him as a teacher. Mostly his lessons ran from 30 to 45 minutes.

JJ: Did Tristano mind if his associates played music that was not consistent with his teachings? Did he mind his people playing with outside musicians?

CC: Of course not, he knew that musicians had to make a living. He never quarreled with any musician being out there, working in any way

Connie Crothers

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that they might and I'm going to give you an example and this is important. Lee Konitz went with Stan Kenton's band and when he did, he left Lennie's band and in fact, because he was, in his own right, quite a jazz star in those years, I think it did affect Lennie's band, but Lennie didn't begrudge that at all. He knew that Lee did that because he had five children and his band was not working enough for Lee to be able to support his family. Now this is what he had to say about Lee's years with the Kenton band, he told me he felt that Lee's playing was so great and so important, he made it equal with Lester Young with Count Basie. That ought to get it across to people that that's not where he was. Conversely, some of the people who were studying with Lennie would choose to stay around and be in those sessions in Lennie's studio, rather than take another gig and go on the road. They were getting so much out of these sessions which were thrilling. That did happen but that didn't come from him.

JJ: You spoke about your first lesson with him, now let's talk about your last lesson after 6 years of formal training, Tristano ended his role as your teacher and named you an associate. What happened at that last lesson and did you have any idea it was to be the final lesson?

CC: What a great question. I came into my lesson with a lot of sheets of paper and I'd written all over them because I had experienced a kind of an explosion. All of a sudden, all these different ways of expressing different aspects of music were just pouring into my mind like a floodgate bursting, just one after the next, and they were thrilling to me and electrifying and there were so many of them. So I started writing them down on paper. These were ways to explore chord voicings, ways to fathom different harmony lines, ways to express differing melodic phrases. They were specific things and they were just pouring into my mind. So I came in with these pieces of paper and I read them to Lennie and the help I was asking him for was what I could possibly do with all these things. He said, "I'm kicking you out of the nest. You're going to have to fly on your own." He suggested that I "Set it up so that you see these all the time, that way it will keep it in your mind. Don't expect to get to everything in a week but when you get to something, note that you do and note where you left it." And that was my last lesson and that proved out to be true as well. I not only could fly on my own but I just ascended to the heavens. This was an amazing, truly exhilarating experience.

JJ: What did it mean to be his associate? Did you work with him? Teach with him?

CC: We never taught together, it was separate and it was always one on one – one teacher, one person. We never conferred with each other over the work that an individual person did. Lennie and I deeply respected the privacy of the people

who studied with us, even with each other. Creating music is an extremely personal experience and if you're with someone in their creating process, you respect their privacy. We conferred with each other about ways to approach presenting the concept of improvisation in all the ways it gets manifested.

JJ: What students were you teaching?

CC: I was only working with piano players at that time, now I work with all the instruments.

JJ: Max Roach was another important artist in your life. You did a number of celebrated duet concerts with him. How did you come to play with him?

CC: I had been to hear Max but I had never met him. When Lennie died, Lenny Popkin contacted him and asked him if he would perform at Lennie's Memorial Concert and Max immediately said yes. The day before the concert he injured his back. His wife Janus appeared at the concert for him and very graciously gave a speech on his behalf. After that, he wanted to contribute a track to the record that came out, *The Lennie Tristano Memorial Concert*, a 5 LP box set. The last track is a great solo that Max recorded afterwards. We later organized the Lennie Tristano Jazz Foundation to continue Lennie's work of presentation and one of the concerts was my last concert at Carnegie Recital Hall which was released on LP as *Solo*. To my great astonishment, Max was there. Actually, I played a piece that I dedicated to him that night called "Max Roach," it was part three of a three-part suite. The first part was "Roy Eldridge" and the second part was "Sheila Jordan." These were three of the musicians from Lennie's life in Manhattan who he had been close with and they all had agreed to perform in his memorial concert. Roy Eldridge had been in an auto accident and couldn't appear but Sheila Jordan did appear. I wanted to thank them and that's the way I did it. After Max heard me play, he called me and proposed that I record duo with him. He said, "We are crossing two lines, race and gender to do this recording." It was part of his duets project but it was unique in that we were crossing two lines. In connection with this, he brought me into his performance with the Bill T. Jones/Arnie Zane Dance Company and we performed 4 nights at the Brooklyn Academy of Music. This record came out and was given a 4-star review in *Downbeat* and other magazines and sold well but subsequently it was left out of almost every referencing of the Max Roach historic duets project. This was the only duet that Max produced with his own money and formed a record company to release it on – New Artists Records. That's why he did it, he felt he got to a couple things on that recording that he had never done before, on "Swish" and "Ballad No. 1." He felt those two were break-through tracks. During the 4 nights that we performed at BAM, not one jazz writer went to any of those 4 nights and Max was shocked. He never performed without somebody in the room who was a writer, even if they didn't write about it and mostly they did. This is just another little item in this awful story. I couldn't help getting this strange sensation that

maybe it's because of my association with Lennie.

JJ: Would you describe what it was like to play with Max Roach?

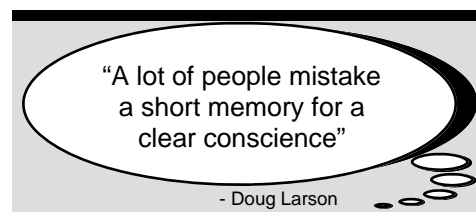
CC: [Laughs] Well, no because words can never go there, never. And yes I can. Max was an extraordinary and generous musician. The first time was a session in my house which was recorded and one day perhaps, it will be released. One of the last things that Max did was to re-master this session and have it printed up but it was never released. That day was extremely intense, it was an amazing experience. The feeling level was beyond belief and there was an instant affinity. I'm not star struck, I see others as humans, but I'm a little chick from Redwood City, California. I never even knew I would go to New York City, let alone think that I would even ever meet any of these people. I can't explain the feeling of that moment I saw Max pull up in front of my house and take the drums out of the trunk. It wasn't that he was famous, it was that he was so great. There was this unbridgeable gulf between my origin and his, between his professional standing and his level of art. You don't go this far, even in your wildest imagination. I wasn't intimidated, I was inspired. The subsequent recording studio session was amazing and it was released on New Artists Records as *Swish*. It was all done in one take and the titles were taken from how Max called it out to the recording engineer to mark the reel. So "Let Em Roll" is let the tapes roll, "Swish" is hey, this track is brushes, "Trading" is what we spontaneously felt we would do in that moment. So the titles are drawn from the tape box. "Ballad No. 1" was a moment in my life because when he started to play, this is where words don't go, I was hearing something I never heard before, ever, and as a way to express ballad on drums, it was enthralling to me and in fact it is so extremely beautiful I don't know why everyone doesn't talk about it. It's not only unprecedented, it's just riveting in its beauty. That was a moment for me because it's almost like I was so enthralled, I was not playing the piano in a recording studio, I was not anywhere in New York City, I was in this magic enchanted land where I had never been before.

JJ: It's amazing to hear you talk like that.

CC: It's amazing. Life can truly be amazing.

JJ: Please talk about your approach to music as a spontaneous improviser.

CC: It's a mode of creating music. I was a composer and I was not happy with composition for a number of reasons. I felt it was too much in the brain, too much theory and procedure. I didn't know about jazz improvisation but when I learned about it, I identified with it completely



(Connie Crothers — Continued from page 57)

and ever since, I've felt that it's the greatest single way of creating music. Now I'm an extremist in this area, and I still compose heads for my band as a springboard for improvisation, but I don't know why people compose anymore. To me, jazz came up with a way to create music in its early days that far surpasses composition. That's my opinion, but I live this. I could never write down what I improvise, especially some of it. There are many reasons why I couldn't do it. Sometimes, please believe me, I don't overvalue speed and quantity, but there are times that I hear myself playing at such a speed and there are so many notes that it can't be written down. You don't have to write it down. One time even Max said to me that you get better music when you don't write it down, you can play so way past what you can write. There are some things that go on with spontaneous improvisation that have no notation. For example, I simply cannot write some of the things I get on the piano. I'll give you a specific example. When I did my first record *Perception*, you still had to write the music to have it copyrighted. They didn't accept a sound recorded example so I had the daunting challenge of trying to right my track "Vibration" onto music paper in order to have them copy-right it. I couldn't begin to understand how I might do this and I finally just ended up putting slanted lines on top of the staves and sent it in. It was absurd but they accepted it.

JJ: Please compare composing to that of spontaneous improvisation.

CC: When you compose, you can do any kind of manipulation with the material at hand but with spontaneous improvisation you can never do that. The moment is gone, and then the next moment is gone. You can never repeat your moments, not even your best ones. You're not performing your best moments, you're always creating music right in the moment you're in. It's like the music is streaming out of your creating mind unmediated.

JJ: What's the feeling you get from playing? There's obviously something profound going on.

CC: When you get your inspired moment, what inspiration feels like is joy. When you improvise spontaneously, what you get is the release of the inspired moment from its momentary character, it becomes the entirety. Once you've experienced that, you never want something else. It's a place and it feels like joy, all the time.

JJ: It's not at all surprising to hear you talk about joy in your playing. When I've seen you perform in the past, such as at the 2008 and 2011 Vision Festival, you transmit a striking radiance on stage. There's an obvious transformation that takes place.

CC: I feel that, I feel radiant energy. I go someplace else and it can vary. When I perform, there is no boundary. It is joy and when I say joy, I do not necessarily mean happiness. It includes all the emotions and it includes all the feelings in one. I describe it as a deep awareness. I look different, I may not look like my face is lit up

with joy, although I have seen pictures of myself where I look that way, but more it looks like I am somewhere else.

JJ: Would you talk about your profound experience at the 2011 Vision Festival?

CC: My quartet was playing and we were all deep into the music forming an entity, four merging into one. Although we retain our individual identity, we do merge into one. At one point there was applause. Anybody who performs might expect that and know what it is. I looked out into the room, I knew where I was but as I looked out into the room, in the creation mind place that I had gone so deeply into, I had gone to someplace and I did not know where that place was, and I'm saying this in a very literal way. I didn't know where I was but fortunately for me, that's not unnerving. I've never experienced that before. I've experienced other moments that were equal to it though, but not exactly like it, and rather than unnerve me, it inspired me.

JJ: Is there a difference for you playing in front of an audience versus alone?

CC: This music is conversational, we talk. When you're with an audience, you talk and the audience feels and when they feel, their energy comes to you and in that way they talk with you. I can honestly say that as a performer, I'm not separate from the audience, we're all in the music together and the way the audience feels, and I experience their energy, it actually affects the music even to the content of the music. In that way, the audience directly experiences creating the music with the improviser. This can't happen if the artist is presenting planned music. Now, when you're alone like I was for 8 years with no audience, what do you do? During that stretch, I played sessions for about 6 months and the rest of the time only Lennie Tristano heard me. Most of the time I played by myself and when I was deep into it, it felt like I was having a deep conversation with the music itself. The music talked to me and I could talk with the music. The music had its own life so it could say things to me, and it did. Some of my most incredible breakthroughs I got from the music, not from my own doing. I would experience the music and be stunned by a realization. The music talked to me, I never felt alone.

JJ: What did you have to overcome to be able to release yourself so profoundly into your performance?

CC: Oh my god, you've asked me a question I could spend many days on. I started as a classically trained musician. That learning process built a lot of tension right into playing the piano, like wires all through my hands, arms and body, but I didn't know that. It was Lennie who caused me to become aware of it. It took me two years to undo all that so that I could start to truly release something that I would genuinely call spontaneous. I worked on this very hard and my hands now are like elastic. When people push my hand, they can't believe it because it doesn't

even feel like I have bones in them. My fingers stretch so I can get a big chord when I'm in the moment of improvisation even though I have a small hand. That answers part of your question. The other part is that you start by the realization that that's what you need to do and as you go deeper you find things within yourself and your life that you did not know were there. It's a process of releasing these buried things, whatever they might be — emotions or trauma. It's a process of becoming loose and open, and it is self-discovery. Beyond that, there's a deeper layer where the music takes you deeper. This is difficult to describe because it's no longer a process where I'm doing the work, it's almost as if I've reached a place where the music is like a deep friend and we have a deep conversation all the time. Music is a continuum in me, it's always there. It's like my ego got out of the way completely, there's no more I. It never feels like I am doing it, I'm there with the music.

JJ: At times you cover standards, are the song's lyrics important to you when interpreting them?

CC: Yes, I always hear the words. I grew up singing those songs, my favorite spot was in the shower. I'll give you an example of the Lennie Tristano humor I referred to. At my first concert at Carnegie Recital Hall, Lennie asked me to write a little paragraph for my program. Since I was going to be playing standards, I mentioned that when I was a teenager I learned them by singing them in the shower. When Lennie introduced me that evening, after he sat down, he shouted out, "Shower power!" Tunes for me are not the changes, I don't believe in the changes. To me, harmony is not synonymous with the chord changes. Knowing the chords is your point of entry, but harmony is really an understanding of the motion and the resolution that happens within music. It's the melody that's important. When we are moved by a tune, we are moved by the melody. When I get with a new tune, I internalize the melody so it sings within me all the time. When I'm improvising, I don't know where I'm going because I never keep track. My brain is on hold but the melody is a little voice that sings within me all the time and the words are in it for me because those words are personal. To me, the real form of the standard tune is not thirty-two-bars, it's not AABA. In my opinion, the real form of a standard tune is the way those phrases of the melody lie within that container, the way they are timed and spaced give you the genuine and natural form. If you understand that, you can play the standard for the decades of your life and it will surprise you every time! The reason why I like to play standards as much as free improvisation is because, for me, the standards express a personal feeling. Each standard expresses a very personal, specific feeling and that adds something to my musical life that is very valuable to me.

JJ: Let's backtrack a bit, you formed the New Artists label in partnership with Max Roach in 1982. Why did you later reorganize that as a cooperative label?

CC: Max pulled out of it because he went with

Connie Crothers

(Continued from page 58)

Soul Note Records. He got an unbeatable offer, he could freely produce anything he wanted on the Soul Note label and didn't have to pay for it. So I was left with the company but I didn't have any money. It was dormant for many years until my friend, the great alto saxophonist Richard Tabnik, asked to do a duo recording with me. I made the label a cooperative label because I didn't feel that I should be the legal owner of someone else's music, that didn't make sense to me. I feel that if someone parts with their money, they should legally have rights to the material. Now, several musicians co-own this label. We've thrived through the years with over 50 releases and a lot of really great music.

JJ: Roy Eldridge was a close friend of yours, what do you recall about him?

CC: Lennie was like Roy's adopted son when Lennie was a teenager in Chicago. He used to go to hear Roy play a lot. After Lennie died, I continued Lennie's in-house performances for about two years and during that time Roy actually came over a few times and performed. He was very drawn in with us and he became like family. I became very close friends with him and really learned a lot about the music that he was part of and what life was like when he was coming up. Racism was brutal and Roy had many terrible experiences. Roy Eldridge was a very deep man, one of the greatest innovators who ever lived and people don't really know enough about him. People, even today, have still not caught up to what he was doing. He is still in the avant-garde, if you want to use that word.

JJ: How important is greater fame or at least better recognition for you?

CC: If that had been important to me, I never would have survived because that never came to me. Just recently I've become more recognized and I'm performing much more than I ever did but I never saw it as being about me. I let that go an extremely long time ago, to the extent that I ever had it. At my first interview with Lennie, he asked me this question in order to find out about me, not to judge me but to contact me in a personal way. He said, "Are you ambitious?" And I answered 'Yes.' He looked a little surprised and I said, 'My ambition is to find within myself and to play the best music that I can get to. That's what I want, that's my ambition.' So it has never been about recognition, it's been about music and I'm still working on it. There's so much more in music than you can possibly know, you learn and learn and it keeps opening out in front of you. It's the living expression of infinity and that's a great joy.

JJ: You've talked about Lennie Tristano's teaching ways, how does your teaching philosophy differ from his?

CC: Conceptually, I'm very much akin to him.

Lennie and I had enormous affinity so you could say right from the beginning we were walking on the same path conceptually. It's to open up each individual. It's not about the teacher's ideas, it's about each individual's music and everybody is different. It's based on feeling as the source rather than the brain but it doesn't exclude the thinking mind. You bring your thinking mind in on it when you work with your materials. When you create the music, your thinking brain has to step to the side and it's your creating mind that takes over and it does not think - it creates. The work part is to open up the possibilities for creation, it's not to use things that you work on.

JJ: What's your practice schedule like?

CC: I never practice, I work on things, and I love it, but I never practice. I've always been a very intense, deep worker. I love work. When I have the time and I could do it, I was averaging about 12-13 hours a day because I would get so drawn into the work. If you give yourself completely to your work, you will get a creative opening, it's like a door flings itself open and here's this amazing new landscape.

JJ: Can anyone become a good spontaneous improviser?

CC: Anyone can spontaneously improvise. Max used to point out to people that we all spontaneously improvise when we talk, we do it all the time. We don't plan out our next sentence when we talk, we just talk, and that's what spontaneous improvisation is. I can teach a beginner to spontaneously improvise in a matter of weeks but it might be very simple but that's okay because I don't have judgmental criteria. If I hear one note that is genuine, it moves me more than all the complicated, worked-out material that someone might present. Good is a tough word for me, I prefer the word real.

JJ: You've had a decades-long association with your band members, would you briefly talk about them and what makes them so adaptable for you?

CC: I've had two working quartets in my lifetime. The first was with Lenny Popkin, Carol Tristano and the bassist was mostly Cameron Brown. Carol and Lenny moved away and I formed a band with Richard Tabnik, Roger Mancuso and the current bassist is Ken Filiano. To me, these musicians are among the greatest musicians in the world today and they're not renowned like they should be. I could go on and on about them. They all have startling imaginations. I will point out that Roger Mancuso is doing something unique among all drummers, he's the only one who genuinely improvises in two tempos at the same time. And I don't mean counter-tempo, he has two actual tempos in his creating mind and can play them and when he does, it swings like mad. He's very fiery and I thrive from that. Richard Tabnik is definitely going someplace no one has ever gone on the horn. I've played with him for close to two decades, and we get together every week for an informal jam session. That's our band session,

we don't go over material, we just create music. Richard surprises me every time. His ability to improvise is startling and beautiful. Ken Filiano is an extremely sought after bassist right now, everybody wants him and rightly so, he's amazing. He's very strong and a great burst of energy jumps out of every note he plays. I just released a CD called *Band of Fire* and I was so fortunate to add Roy Campbell to the band. When he came to us it was as if he ignited a fire that was already there, the music just really took off. I really feel that Roy is the greatest trumpet player in the world today.

JJ: How can readers find out about the scheduled performances at your loft?

CC: I can't advertise it to the public, it's by invitation only because this is a residential building.

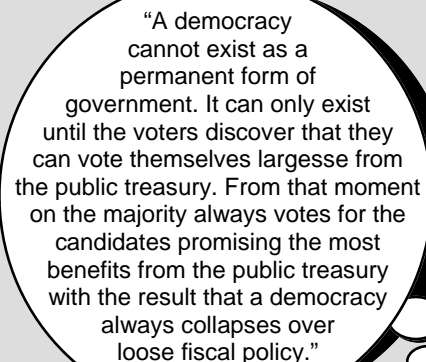
JJ: You have some historic unreleased material in your possession that seems very interesting. One item is a duet recording you did with Tristano in 1978 that's thought to be his last recording. Any chance this will become available to the public?

CC: Yes, there's a chance. Lennie and I were in different rooms. He had his teaching piano in one room and his Steinway Grand in the other. I was walking through the room and he played a few notes and I played a few notes on the other piano and we just started to play. He loved it so much he set up to record. It's all free improvisation so people may be interested to know that Lennie Tristano's last recording was all freely improvised.

JJ: Do you have any final comments?

CC: Oh, yes, but you better not get me started! Ordinarily, I'm not a talker but give me a subject like this, it's hard to stop me. I will say one thing, I have a friend who told me something very perceptive and wise about 10 years ago. Sheila Jordan told me, "Just hang on, it will all come through for you when you are in your 70s." Well, it's happening, and for me it's like a great big burst. I think I'm at a time in my life that's just grand!

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"A democracy cannot exist as a permanent form of government. It can only exist until the voters discover that they can vote themselves largesse from the public treasury. From that moment on the majority always votes for the candidates promising the most benefits from the public treasury with the result that a democracy always collapses over loose fiscal policy."

- Alexander Tyler, 1787

Five Towns Pre-College Jazz Program

An Interview with Gerry Saulter

by Joe Patitucci

Jazz Inside: Could you discuss the features and offerings of the program and the immediate and long term benefits student might experience through their studies and participation.

Gerry Saulter: The program at FTC emphasizes the experience of performing in a Big Band ensemble, under the direction of Professor Tom Manuel. Students will perform as the opening act to major national jazz figures on stage at the Dix Hills Performing Arts Center located at Five Towns College. In the short term, participants will benefit from weekly instruction and ensemble rehearsal, as well as special workshops with FTC faculty and guest artists. Students may also have the opportunity to receive college credit for participating in our program. Long term, we aim to build well-rounded young people with a strong work ethic. We hope this translates as a passion for music and the arts in their everyday life.

JJ: What are some of the driving factors that have led to the development of the new Five Towns Pre College Jazz Program?

GS: the Pre College Program is an extension of our successful summer programs. Our summer programs include a guitar workshop, film/video, and audio recording workshops. Our goal really is a simple one, to inspire young musicians. We want our students to be educated and appreciative of the arts, as well as encourage them to pursue their desired careers in performance, education, music business, and audio/recording technology. The band will focus on the repertoire which embodies the jazz idiom: Count Basie, Duke Ellington, Benny Carter, Dizzy Gillespie, Mary Lou Williams, Benny Goodman, Thad Jones-Mel Louis, and many others. Behind each of these great bands were great composers and arrangers such as Billy Strayhorn, Sammy Nestico, Gil Evans, Tadd Dameron, to name a few. The arrangers are perhaps lesser known, but hence why we emphasize a comprehensive study of the Great American Songbook repertoire.

JJ: How do you view musical studies in the realm of building character, patience and other qualities we all need as responsible adults in society?

GS: Great question. People who study music learn very early some key principles that are often the tenants to a successful life. For instance, the art of practice teaches us how to build a map to achieve a given goal. In general, the overall understanding that often comes from music in our lives is that we learn that the

process of doing...of "playing" is a positive way to live.

JJ: How did your own inspiration develop to pursue this creative path?

GS: Music for me was like eating or breathing. It was always there - so much so that at times as a young person I probably took it for granted. I had parents and grandparents on both sides of my family that considered music as part of your education, like Math, Language, History and Science. When you think about it, to have music in your life, you have to have a linkage to all those mentioned disciplines. Personally, I grew up with great diversity both culturally and musically. Musically speaking, it would be very common in my home growing up that I might hear everything from Beethoven, Chopin, Duke Ellington, Hank Williams, Carol King, Broadway musicals, Andres Segovia, Bernstein/NY Philharmonic recordings, etc... All of this music was inspirational to me. I settled on the classical guitar, but we will leave that discussion for another interview!

JJ: What are the timeless ideas that you and the faculty would like students to learn and embody through the program as they move forward in their own paths?

GS: The faculty at Five Towns College is perhaps what I am most proud of at the college. I am blessed to work with outstanding colleagues within our music division, as well as our other divisions. We hope to develop principles in the student's learning that lead to an honest, positive way of seeing the world through the eyes of an artist. We strive to offer them the tools to help them find their own way in the world.

JJ: Given your extensive activities as a performer and educator, and considering the dynamic nature of the music business and how it has evolved, what challenges have you experienced or do you foresee for your own endeavors and the business? What do you say to students about this?

GS: Another very good question. The business of music and the performing arts has always been in constant evolution, but never has it moved as fast as it does today. As people in the business we must take full advantage of every

opportunity that is given to us. I was lucky to have won a competition that offered my guitar and flute duo, Serenade a premiere at Carnegie Hall back in 1997. We sold out that room via advance sales by taking advantage of digital and hard copy press release to sell advance tickets. As a result, Serenade Duo was awarded 5 other Carnegie Hall Merkin Concert hall awards from various presenters. That in turn lead to a career as a touring artist and college professor. As I see it, the internet is a great tool, but you have to get on board and make clear and accurate decisions as to how tools such as Facebook, YouTube, Twitter, etc... can help you. I advise students that when it comes to music/performance, make social networking a small part of your daily practice, and limit it to essential information. You don't need to announce to the Facebook world you just started a Bach Lute Suite, but one you learn it and book a gig, you may want to announce that you will be playing it on a set date at a local library. The best thing about the World Wide Web (and also its most dangerous) is that it assumes a simple democratic tenant, that is freedom of speech.

JJ: If there are words of wisdom or some ideas that you've picked up from a mentor, teacher, friend or family over the years that has inspired you, or by which you live your life, could you share one or more of those?

GS: I definitely had a few "pearls of wisdom." First off, my family was very supportive. I never thought of my self as a prodigy, I was just a kid who liked playing the guitar, be it Led Zepplin or Christopher Parkening. All of my family was extremely supportive, in particular my dad. Secondly, I did my undergraduate studies at SUNY Stony Brook. I was lucky enough to have studied with the Graduate Instructor, Prof. Jerry Willard. He is a charming instructor, who can make you belly laugh everyday. He instilled a simple idea..."You must find your own path in music." He would suggest this: Assume everyone is great, so what do you have that is unique? He encouraged me to look for alternative solutions to musical riddles, and to make the hunt for work part of my practice routine.

JJ: What do you do to recharge your batteries in our stress laden society?

GS: As a musician, I think it is very important to have interests outside of music. I play tennis, I like to cook, read, and I enjoy photography. I do something I call "Urban Hiking." My wife & I will walk for our daily errands and when visiting any city just to see the sites.

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Visit Gerry Saulter at
www.serenadeduo.com
For information on the Five Towns
College Pre-College Jazz Program,
Visit www.FTC.edu
FTC Admissions: 631-656-2110

Reggie Workman's African-American Legacy Project

Revisiting John Coltrane's Africa Brass at Jazz At Lincoln Center

by Francina Connors

Despite an unexpected snowstorm, flight delay and parts having to be re-written just days before the concerts, audiences who braved the weather Saturday, October 29 were treated to history in the making as Reggie Workman's African-American Legacy Project (AALP), heated the night with a moving performance of John Coltrane's historic musical epic, *Africa Brass*, as a featured act of Jazz at Lincoln Center's Impulse Records at 50 double bill concerts at the Rose Theater, October 28 and 29.

Billed as Reggie Workman's African-American Legacy Project, Charles Tolliver Conductor featuring noted Pianist Stanley Cowell, the monumental project created by the legendary bassist, seemed ill-fated, besieged by a myriad of unexpected obstacles that could have easily cancelled the entire production.

Speaking candidly, Workman discussed what could best be described as a leader's nightmare. *"We discovered problems in the charts the week of the concert. Combine that with Charles Tolliver's unforeseen scheduling problems and to top it off, unexpected snowstorm. Admittedly, the outlook looked pretty bleak. But thanks to the diligent work of Music Consultant turned stand in Conductor, Cecil Bridgewater, rehearsal pianist Jarod Kashkin and Production Coordinator (and chorus member, Francina Connors, the production was saved."*

Obstacles overcome, the resulting concerts were proof positive that God does work in mysterious ways and October 29 was truly a concert to be remembered.

The first act of the double bill was led by the seasoned Impulse artist, pianist Eric Reed and his group Surge, with the dynamic vocal jazz veteran Andy Bey as the featured guest artist.

The second part of the program was dedicated to Workman's mentor John Coltrane, one of the founding artists on the venerable label, affectionately monikered by Coltrane biographer, Ashley Kahn as "The House That Trane built." Reggie Workman's African-American Legacy Project, a 35 member (18 members orchestra and 17 member chorus) "orchestra/choral celebration" embarked on a magical musical journey of Coltrane's historic *Africa Brass*. The 55-minute set was a moving combination of music and theater, evoking the soulful spirit of Coltrane's musical epic which chronicled in music the African-American journey from Africa through the middle passage and slavery, celebrating the strength and endurance of the African spirit in the brutal New World.

Adorned in beautifully crafted, African inspired attire by Senegalese designers, Aita and Ali Designs, the carefully selected ensemble consisted of Jazz stalwarts including Odean Pope, Jimmy Owens, Kiane Zawadi and Reggie Workman, with emerging artists Ulysses Owens and Stafford Hunter and a stellar chorus all finely handled by noted Conductor/Trumpeter Cecil Bridgewater.

The set opened with a welcoming drum libation by percussion master, Neil Clark, as Workman, a Coltrane alumnus and one of two bassists on celebrated Coltrane's *Africa Brass* session, touchingly

recalled the date to a haunting palette of Coltrane's "Blues Minor."

"It was inspiring as so many great innovators, composers and performers inhabited Rudy Van Gelder's studio with such high spirits and inspiration because they were participating in what we all could feel was a historic performance. Cal Massey who had been up all night working on "The Damned Don't Cry" had fallen asleep on a bench in the corner until awakened by John Coltrane when it was time for him to present his portion of the recording. The spirit in the studio was extremely high. The artists who were familiar with one another's work but hadn't had the opportunity to work together, were excited to be under the same roof on such a monumental project."

Workman's opening remarks were followed by the instrumental Cal Massey's "Damned Don't Cry." The talented AALP chorus joined the program on Coltrane's folkloric signature favorite, "Greensleeves", accepting the vocal challenge of portraying McCoy's Tyner's use of quartal harmony. Their successful rendition was immediately followed by the performance of a sextet out front with Jimmy Owens, Bill Saxton, Vincent Chaucey, Lonnie Plaxico and Ulysses Owens playing Coltrane's "Blues Minor" which served to acclimate the audience to the rest of the evening.

"John Coltrane's *Africa Brass* and other compositions of the evening are significant in that they, like Max Roach's "Freedom Now Suite," were successful in musically reflecting the tumultuous tenor of 1961 in America. Oscar Brown, Jr.'s classical theatrical piece, "Forty Acres and A Mule" (stirringly performed by Ira Hawkins) recalled the theme of the post-slavery reconstruction, a topic still alluded in ongoing conversations on reparations. *"The Damned Don't Cry"* originally dedicated to Huey P. Newton, reflected the biblical phrase of those cursed by their situation in life. Workman's own, "Martyr's Hymn", ably performed by Vocalist Stephanie Rice, was a homage to Coltrane, dedicated to the soulful and spiritual nature of his work, the church roots of this great music we commonly call Jazz and those American martyrs for whom we owe a great debt including Dr. Martin Luther King, Sojourner Truth, Paul Robeson, John F. Kennedy, Malcolm X and Karen Silkwood."

Doubling on shells, Tuba player Aaron Johnson and Trombonist Stafford Hunter created the "Shell Summit". This interlude again evidenced Coltrane's emphasis on the folkloric qualities of world cultures. "The natural sonority of the shells and the challenge of organizing their sound into a musical creation captivated the audience and served as a prelude to Coltrane's powerfully sweeping composition, "Africa."

AALP HISTORY

Reggie Workman's African-American Legacy Project (AALP) was created by the legendary bassist to celebrate the legacy and future of African-American composers and this great music we call "Jazz." According to Workman, "I found it necessary to create a situation in which the music of African-American composers could be revered and presented in a highly

professional context. With this in mind, the African American Legacy Project was born."

The musical concept of the AALP is similar to that of Workman's mentor, John Coltrane—utilizing a small group concept within the context of large group (here an orchestra and chorus) instrumentation and arrangements. Since its inception, the AALP's repertoire has featured the music of African-American composers including Alice Coltrane, Cal Massey, Workman and Charles Tolliver.

The "legacy" has literally included relatives of noted Jazz musicians (past performances have included Alice, Ravi and Oran Coltrane, Zane Massey and Graham Haynes) as well as protégés (including Marcus and E.J. Strickland and Robert Glasper. Past performances have included a who's who of noted Jazz artists. AALP has been successfully performed at such noted venues as Lincoln Center Out Of Doors, under the auspices of the Clef Club in Philadelphia, Harlem School for the Arts, The University of Mass at Amherst, the Virginia Museum, Wash., DC's All Saints Church and Workman's own Sculptured Sounds Festival 2007 at New York's Saint Peter's Church.

In 1997, Workman was searching for projects for the new ensemble. Discovering that the last known copy of the John Coltrane's *Africa Brass* work had disappeared from the Eric Dolphy Museum, Workman hired his New School colleague Trumpeter/Arranger Charles Tolliver to transcribe the work. Saved by much needed last minute corrective changes, The Impulse Records at 50 concerts featured these unique orchestra/chorus transcriptions as well as Workman's homage to Coltrane, Martyr's hymn.

Derivative ensembles have grown out of Workman's ambitious project: the AALP Chorus, AALP Workshops and AALP Youth Legacy Band, each one continuing the original mission of spreading the gospel of this great American art form to even larger audiences.

THE AALP CHORUS

"The idea of incorporating voices grew from the reality that voice had become less and less a part of Jazz. Emanating from the chants to field hollers, spirituals to blues and Jazz, the voice is an integral part of African American music. The inclusion of a chorus would serve to revitalize vocal Jazz while attracting new audiences to music."

The AALP chorus also performs community outreach, participating in two free Arts Incubator Workshops at Harlem's Countee Cullen Library in August, conducted by AALP Project Coordinator and Workman regular collaborator, Francina Connors, and an upcoming Holiday revue at the Dwyer Cultural Center in Harlem.

AALP WORKSHOPS

Sponsored by The New School where Workman is a Full-Time Faculty member. The AALP @ HSA Workshops, a three workshop series and subsequent concert were designed to bridge the growing gap in music education. Led by Workman, and fellow New

(Continued on page 62)

Remembering Sam Rivers

September 25, 1923 - December 26, 2011

By Nora McCarthy (Photo by Ken Weiss)

Samuel Carthorne Rivers

The world has lost an extraordinary artist with the passing of the great jazz avant-garde icon multi-instrumentalist, prolific composer, bandleader, creative pioneer, Sam Rivers on December 26, 2011, he was 88. A supreme innovator throughout his lifetime, Mr. Rivers spearheaded the free jazz movement in the '70's when he along with his wife Beatrice opened Studio Rivbea in their East Village loft on Bond Street establishing the world-renowned loft scene bringing to light many artists who were converging and emerging on the New York scene at that time: Ahmed Abdullah, Hamiet Bluiett, Anthony Braxton, Marion Brown, Dave Burrell, Jerome Cooper, Andrew Cyrille, Olu Dara, Julius Hemphill, Oliver Lake, Jimmy Lyons, Ken McIntyre, Roscoe Mitchell, David Murray, Sunny Murray, Leo Smith, and Henry Threadgill. *Wildflowers*, a five record set recorded during a single week of performances, documents the extreme relevance of what took place there.

However, before that time and up until today, Sam Rivers' life was one of total creation. It is impossible to express in a few paragraphs the magnitude of Sam Rivers' artistry and the impact his music had on our culture. Unfortunately it is part of the human condition to not miss the water till the well runs dry, which is why it is of the utmost importance to embrace the giants in this music while they still walk among us. It is of the utmost importance that we make sure we help them continue to do the work that is imperative to us all, and imperative to the continuing forward motion of the art form itself by supporting their performances and those venues and teaching institutions that present them - speaking of which, insisting that they are given ample exposure at our many jazz academic institutions, through performance, through conferences and workshops and by adding their work to the curriculum to be studied by future generations.



Equally as important is to become actively involved through the many channels available in making sure that the funds necessary for this to happen are appropriated properly through grants, awards, fellowships and through our donations.

You never know how you may be called upon to do something, whatever it is, something as small as buying a ticket to a performance when you could have gotten in for free, or just being conscious of what is taking place in the arena where decisions are being made and laws are being passed and agendas are being pushed that affect the outcome of where the money goes or doesn't go. Why wait till *our* musical leaders leave before we honor them as they should be honored? Why must it always be an uphill battle for them to do the work they were put here to do

- why should they forever pay those dues? These are questions that as a musician I must say, continue to defy logic because it is in our power to change it.

Those of us who were lucky to have heard Sam Rivers in our lifetime can feel blessed to have "not missed" this indisputable master; we have that memory to cherish but also the inspiration he instilled in us with one single note, one phrase, one heart wrenching scream from his horn, to continue to believe and push for this wonderful music as he did for all his life, and for that sense of dedication and purpose that he gave us all, we are most blessed indeed.



(Reggie Workman — Continued from page 61)

School faculty members, Charles Tolliver and Richard Harper, the workshops provided a unique opportunity for talented, aspiring music students to explore the wonderful legacy of African-American composers first hand, "buddying" with noted professional musicians while fully participating in the rehearsals as they explored the Coltrane Legacy, improvisation and the rich history of this Jazz in Harlem. The free and multi-generational workshops also exposed a wider audience (families and seniors) to the roots of African-American music, Great African American composers and the Harlem roots of this great form. The New York Foundation for the Arts (NYFA) is the fiscal conduit for this worthy project. If you are interested in donating to the workshops and/or AALP Youth Legacy Band, please send your tax-deductible contribution to NYFA at www.artspire.org/reggieworkman.

AALP YOUTH LEGACY BAND (YLB)

The AALP Youth Legacy Band (YLB) evolved out of the HSA Workshops. With a student teaching assistant (mentored by Workman) and a coordinator, budding young Jazz musicians continue their musicianship quest as well as learn the history of Jazz. The band's community performances have included the Harlem State Office Building and The Maywood New Jersey Library. The YLB has added new members as they continues to spread their love of Jazz.

LOOKING AHEAD

What's next for the AALP? "Looking forward, since the concert, I've been contacted by several composers and arrangers who are interested in the AALP presenting their compositions. I'm reviewing their submissions and starting to put down some of my own new ideas. With one of the goals of the African American Legacy Project to increase its repertoire, expect more new music and innovative AALP presentations in the near future."

A year in the making, Workman smiles when he thinks about African-American Legacy Project's Impulse at 50 Jazz performance. "It was an honor and a privilege to be able to revisit this epic work. Cecil Bridgewater, Choral Consultant Mark Garrison, our Production Coordinator Francina Connors and this dynamic assembly of artists did a fantastic job, overcoming many obstacles, to present a classic presentation that I believe John Coltrane would have been proud of."

They say success is leaving them wanting more, and if the dramatic close of Reggie Workman's African-American Legacy Project set is any indication, the rousing applause as Workman/Plaxico's acoustic bass duet on "Africa" delivered the resounding final notes against a powerful visual backdrop of the AALP's adopted insignia, saxophonist Oliver Lake's painting "Improvisation," I'd say the audience that night agreed - It was truly a special night!



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Laura Ainsworth

KEEP IT TO YOURSELF—Eclectus Records www.LauraAinsworth.com. *Keep it to Yourself; While the Music Plays On; April Fooled Me; Dream a Little Dream of Me; He's So Unusual; Midnight Sun; La Vie En Rose; That's the Kind of Guy I Dream Of; Love for Sale; Personality; Skylark; Fantastic Planet of Love.*

PERSONNEL: Laura Ainsworth, lead vocals; Brian Piper, keyboards; John Adams, bass; Noel Johnston, guitar; Chris Derose, guitar (on "Skylark"); Chris McGuire, tenor sax and clarinet; Milo Deering, violin; Laura and Brian, background vocals.

By Eric Harabadian

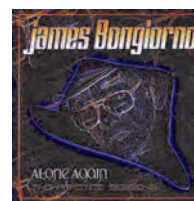
These days you've got your Beyonce's and your Mariah Carey's, maybe even Lady Gagas that might figure in the mix. But, as talented as they are in their own ways, you can keep all

those pop divas. The only one for me is Laura Ainsworth. She's not prefabricated like some of these other groomed and pampered superstars; she's cut from more of a rare cloth and built from sturdier stock. Ainsworth has beauty, brains, sophistication and comic timing that make her a total performance package.

Title track "Keep it to Yourself" unfolds this disc with Ainsworth's tongue firmly in cheek. Over a cool pop-like samba she delivers a hilarious tale of being a jilted lover describing methods of bumping off her ex by leaving no evidence or acknowledging any guilt. Keyboardist Piper and guitarist Johnston make this one shine. "While the Band Plays On" is a nice torch burner featuring fine breathy Lester Young-like tenor work by McGuire. The classic love song "Dream a Little Dream of Me" has some real Tin Pan Alley charm fostered by Piper's jaunty, lighthearted piano comping and McGuire's smooth clarinet. "He's So Unusual" is a true highlight here for its clever wordplay and expressive comedic vocalizing. Ainsworth is a master at the double entendre and turn of a phrase. In this one she discusses her displeasure with a beau who, seemingly, doesn't have a clue in the romance department. This sounds like a tune that could be taken from a late '50s, early '60s Doris Day/Rock Hudson vehicle. Johnny Mercer's "Midnight Sun" is a hauntingly beautiful piece. Ainsworth brings life to this rare clas-

sic and radiates with sophistication and timeless elegance. "La Vie En Rose" is the Edith Piaf staple done in a very operatic yet relaxed manner. This is another stellar love song given a nice treatment by Piper's accordion work and Deering's Stephane Grappelli-like violin. On "That's the Kind of Guy I Dream Of" Ainsworth turns up the vamp-ish swagger fueled by Piper's swinging piano accompaniment. This is a "grass is always greener" kind of tale that's loads of fun. Another sweet highlight here is the flame haired chanteuse's take on the standard "Skylark." Ainsworth sings in a thoughtful and well-measured style. Each word carries considerable weight. It's a piece filled with hope, renewal and reflection. Marshall Crenshaw's "Fantastic Planet of Love" concludes the album with a Steely Dan kind of feel. Her articulation and way with a lyric here is quite noteworthy. The piece has a snappy pop groove aided by some fine call and response from Piper on keys and Johnston's stinging guitar.

On this her debut album, Laura Ainsworth proves to be a talented vocalist and performer with a lot of promise and a wonderful modern interpreter of the Great American Songbook as well as thoroughly modern styles.



James Bongiorno

ALONE AGAIN: THE PRACTICE SESSIONS — www.ampzilla2000.com. *Grant Avenue; It Never Entered My Mind; Dancing on the Ceiling; All the Things You Are; I'll Be Around; Morning of the Carnival; Candlelight; Baubles, Bangles & Beads; Dancing on the Ceiling (take 2); I'll Be Around (take 2); Boy Next Door; It Never Entered My Mind (take 2); Like Someone in Love/Misty.*

PERSONNEL: James Bongiorno, piano.

By Eric Harabadian

James Bongiorno originally made a name for himself in the early '60s as a jazz accordionist taking NYC by storm. He kept busy taking all manner of clubs, recording dates and shows in the area as a freelance musician. In 1965 he made the move to L.A. and continued accordion work, making the transition to organ and piano. When the session and side work slowed down he fell back on an earlier avocation as an electronic engineer and power amp inventor/designer. He eventually returned to active jazz performance (after 35 years) and the result is a series of fine CDs, with this being his fourth. It is subtitled

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"The Practice Sessions" because it was not originally intended for public consumption. But the recording came out so good that it is presented to you here in all of Bongiorno's solo piano glory.

This is a baker's dozen of tracks that essentially are stream-of-consciousness-type improvisations on some of the pianist's favorite standards. His style is one that defies convention. He may borrow from some of the greats like Art Tatum, Lenny Tristano, Errol Garner, Oscar Peterson and the like but he is the amalgamation of those influences and more. When he takes a familiar piece like "All the Things You Are" or "Baubles, Bangles & Beads" it may take you aback a bit. He nestles the familiar melodies so deep with lush chords and rearranged passages that a classic standard such as these takes on a whole new perspective. Tone clusters mesh with spiraling runs that cascade into brilliant reharmonizations. You might find yourself listening to many of the tracks over and over just to make sure you didn't miss anything.

Since he reentered the music scene with verve and passion a few years ago, that unquestionably shines through on this solo outing and reveals Bongiorno as a timeless master with something fresh to say in the second half of his career.



Dee Dee Bridgewater

MIDNIGHT SUN—DDB/Emercy. www.deedeebridgewater.com. *Midnight Sun*; *Angel Eyes*; *My Ship*; *Que reste-t-il?*; *Lonely Woman*; *Speak Low*; *I'm a Fool to Want You/I Fall in Love Too Easily*; *L'Hymne à l'Amour*; *The Island*; *Good Morning Heartache*; *Here I'll Stay*.

PERSONNEL: Dee Dee Bridgewater, vocals; Lou Levy, Thierry Eliez, Edsel Gomez, piano; James Carter, bass clarinet; Nicolas Folmer, trumpet; Ray Brown, Ira Coleman, bass; Louis Winsberg, guitars; Lewis Nash, Andre Caccarelli, drums; John Clayton, arranger, conductor; several others.

By Mark Keresman

Singer Dee Dee Bridgewater has quite the career. She sang on cutting-edge jazz albums (by Cecil McBee, Heiner Stadler, Carlos Garnett, pre-Top 40 Norman Connors) and jazz albums whose content leaned more toward the funky side of fusion (Roy Ayers, Stanley Clarke), while her early solo albums were jazz-flavored R&B in the vein of Patrice Rushen, Patti Austin, Angela Bofill, and the late Phyllis Hyman. She sang in *The Wiz* on Broadway. In the 80s Bridge-

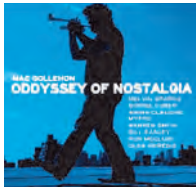
water made her way to Paris and, eventually, her way back to straight-up, mostly acoustic jazz. *Midnight Sun* is a collection of songs recorded for Verve and related labels in the years 1993–2005, plus a selection previously available in Japan. *Midnight Sun*, on her own label via the revived Emarcy label and, if there's any justice in this crazy sphere, should propel her to being a jazz star.

Bridgewater has a most distinctive vocal timbre—husky and smoky in the manner of Sarah Vaughn and Nina Simone, but clear and vivid a la Lena Horne and Dinah Washington with a touch of Dionne Warwick lilt. Her voice has the pliant quality of a tenor saxophone. "Midnight Sun", even though it has a somewhat patchwork nature (recorded different years with different musical settings), hangs together as a consistently captivating listen, displaying Bridgewater's voice at its very best. The Kurt Weill gem "Speak Low" is sung to a slightly bossa nova tempo with a small band, horns subtly providing their own embellishments behind her languidly romantic reading. The medley "I'm a Fool to Want You" and "I Fall in Love Too Easily" oozes last-call ambiance, a piano/bass/drums trio playing dreamily along, the vocal and instruments intertwining like wisps of smoke making their way toward the ceiling. "L'Hymne à l'Amour" is an Edith Piaf song with English lyrics to go with the French ones, Bridgewater accompanied only by the guitar(s) of Louis Winsberg—she sings as someone that earned wisdom the hard way, balancing herself on six strings over the stage.

"Midnight Sun" finds Bridgewater phrasing masterfully (almost horn-like) over a lush background of strings and tinkling piano — one can almost imagine Bobby Hackett or Johnny Hodges doing with their horns what DDB is doing vocally. Her take on "Angel Eyes" almost rivals Sinatra's version—she sings so delicately, the words almost become glottal sounds and gasps (but pretty ones, to be sure) and the be-reaved melody flirts with that of Charles Mingus' elegy for Lester Young "Goodbye Pork Pie Hat." Sinatra sings it straight with one-for-the-road finality and fatalism; Bridgewater takes it into the Twilight Zone (albeit one of the dreamier/pastoral episodes, not a nightmarish one), where the song virtually becomes an environment, a world unto itself. "Good Morning Heartache" is the "wild card" of this album—it features the mellow, throaty, iron-hand-in-a-velvet-glove bass clarinet of James Carter, practically dueting with Bridgewater.

This set presents a bit of a conundrum—except for perhaps one song (and the classy, violets-for-your-furs cover art), Bridgewater devotees may already have much of this material already. (On the back of the tray-card, each listed song includes the title of the album on which it was originally featured—very handy.) However, there are casual fans of Ms. DDB and the as-yet-heretofore uninitiated, along with aficionada of jazz singing—that, as they say in

show biz, is the “target audience”...and with this platter they’ll be the better for it.



Mac Gollehon

ODDYSEY OF NOSTALGIA – American Showplace Music. www.mac-nyc.com. *Violets For Yours Furs; Nightmare; Two Sleepy People; Brother Can You Spare A Dime; Gloomy Sunday; Odyssey of Nostalgia; Just A Gigolo; Dirty No-Gooder Blues; Nobody Knows You When You’re Down and Out; Over the Rainbow.*

PERSONNEL: Mac Gollehon, trumpet, trombone; Ronnie Cuber, baritone sax, flute; Olga Merediz, vocals; Amina Claudine Myers, organ, vocals; Melvin Sparks, guitar; Bill Easley, alto sax, clarinet; Ron McClure, bass; Warren Smith, drums; Junior Vega, congas.

By Mark Keresman

Just how many musicians’ resumes include work with two legendary Bowies? Trumpeter (also occasional trombonist) Mac Gollehon’s resume does, and proudly so. That’s his trumpet on the David Bowie megahit “Let’s Dance” and the Art Ensemble of Chicago’s trumpeter Lester Bowie not only gave Gollehon props but played on his debut disc *Smokin’ Section*. (As fate would have it, Lester Bowie also played on David Bowie’s 1993 album *Black Tie White Noise*, which contains a song entitled “Looking for Lester”—small world.) Mac Gollehon has established himself in the pop sphere (Chic, Blondie, Madonna) and in jazz (Kenny Barron, Buddy Rich, Stan Kenton), and he’s well on his way to establishing himself as a soloist/leader. *Odyssey of Nostalgia* (yes, there’s an extra “d”) is the second set under his moniker as leader.

Some artists like to do a personal “retrospective” album and this—the liner notes begin “Music should accent the film of Life”—and it looks like this is Gollehon’s, where he pays homage to some of the songs and styles that inspired him. Moreover, the players assembled cut across generations and styles—post bop (Ron McClure), the avant-garde (Amina C. Myers), Latin & hard bop (Ronnie Cuber), and soul jazz (the legendary six-stringer Melvin Sparks), among others. The disc is like a tour down a Memory Lane of jazz and American pop music both, and a thoroughly entertaining one at that. The mournful cry of financial frustration (hip in the 1930s and, alas, now) “Brother Can You Spare A Dime” is given an ironically spirited rendition, featuring Gollehon’s Ellington-ish growling-bluesy brasswork and the droll, Beatnik-ish cool of Bill Easley’s flute. The Louis Prima/David Lee Roth hit “Just A Gigolo” is usually a jaunt, but this time it’s played as an elegy, for loss and deep regret, with Mac G’s buttery trumpet evoking the Miles Davis of the

1930s, Bobby Hackett (an influence on Miles, natch) and jazz’s men for all Seasons, Clark Terry and Harry “Sweets” Edison (the latter a presence of some of Sinatra’s fine Capitol-era sides).

One nice thing about Gollehon (aside from his soulful, roots-aware chops) is he doesn’t hog the spotlight, that he gives his combo-members chances to shine. The blues and soul jazz era gets a tip of the hipster’s fedora with the Bessie Smith “Dirty No-Gooder Blues,” featuring Myers’ testifying vocal and sanctified, Saturday night groove meets Sunday morning church

organ. Sparks’ blues-drenched guitar rings as if it were coming from a bar down the street on Sunday morn. Unlike some horn players, Mac G seems to have little need to “remind” the listeners whose album it is with a lot of disproportionate (or tedious) soli. He seems to favor the less-is-more axiom, never noodling-doodling until an idea alights.

The only eggshell in this most tasty aural omelet is Olga Merediz’s vocal on the chestnuts “Two Sleepy People” (on which Gollehon makes like a soaring brass section) and “Gloomy Sunday.” Her life’s-a-holiday-on-Primrose Lane

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James Bongiorno, piano
Del Atkins, bass
Rayford Griffin, drums



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phrasing is so pert, theatrical, and whiter-than-white that she makes Doris Day sound like Etta James by comparison. Mac G's mute-work on "Sunday" is sublimely bluesy (yet strangely hopeful, too). But this set has such variety, imaginative arrangements, and classy, direct-from/to-the heart playing that it's easy to overlook a wee misstep or two. Like you'd hear in those you're-gonna-hear-from-me-world musical tunes—you're going to hear from Mr. Mac G, you betcha.



Jimmy Heath

THE ENDLESS SEARCH—
www.JimmyHeath.com. *The Endless Search Suite: Part I: The Endless Search; Interlude; Part II: Inside Your Heart; Part III: Where it Started; Sleeves; Passage Noir; Haitian Fight Song; Creole Love Call.*

PERSONNEL: Jimmy Heath, saxophonist/composer; Michael Brockman, lead alto & soprano sax, clarinet; Mark Taylor, alto & tenor sax; Hadley Caliman, tenor sax; Travis Ranney, tenor sax & clarinet; Bill Ramsey, baritone sax; Scott Macpherson, alto sax; Scott Brown, lead trombone; David Marriot Jr., trombone; Dan Marcus, trombone; Bill Anthony, trombone; David Bentley, bass trombone; Cesar Amaral, lead trumpet; Andy Omdahl, lead trumpet; Dennis Haldane, trumpet; Jay Thomas, trumpet; Thomas Marriot, trumpet; Clarence Acox, drums; Phil Sparks, bass; Randy Halberstadt, piano; Bill Anschell, piano; Jon Hansen, tuba.

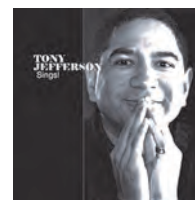
By Eric Harabadian

Jazz saxophonist/composer/arranger and musical veteran Heath first collaborated with the Seattle Repertory Jazz Orchestra in 2001 on a number of tunes he wrote for Dizzy Gillespie, Miles Davis, J.J. Johnson and others. The pair of concerts they played was very well received by Seattle audiences. In fact, so much so that, following these events, the SRJO decided to commission a new work by Heath, which turned out to be the suite called "The Endless Search." The premier of this piece took place in concert with the SRJO on November 4th, 2006 at Seattle's Benaroya Music Hall. The suite, in three movements, met with audience and critical acclaim. After performing it live on a few different occasions Heath returned to Seattle to formally record it in the studio in December 2007. This is the document of that session.

In the liner notes Jimmy Heath was asked what the significance was of the title suite "The Endless Search." "You're always searching as a

musician," explains Heath. "The music is boundless. You have to be forward thinking. It doesn't stop. I got home from Philadelphia about 10:30 last night and this morning was at the piano exploring a melody that occurred to me on the trip. It never ends." The piece instrumentally addresses the creative process, especially as it relates to jazz composition and experience. It's broken into, essentially three parts with an interlude. The first part has a strong swing component, with dense orchestration and fine solos by Heath, Brockman and Thomas that go through dark passages and alternate with a bright upbeat harmonic feel. The interlude is a short reprieve that spotlights moody solos from Brown on trombone and Omdahl on trumpet. Part II (Inside Your Heart) and Part III (Where it Started) also feature fine solos all around and are complex and austere in scope.

The title suite concludes the studio portion of the record. The remaining tracks on the disc are recorded live and seem to have a palpable and kinetic energy. Another Heath composition "Sleeves" is based on a reharmonization of the classic "Autumn Leaves." It is a dense arrangement as well that is very cinematic and reminiscent of film and television music by Oliver Nelson and Quincy Jones. Some of the solos here are noteworthy, with Heath playing tenor sax in an effervescent and ebullient manner. Ramsay blows baritone sax and matches Heath's playing with a mild sense of whimsy. There is a brief bass solo by Sparks and then back to the head for a rousing coda. Brockman's "Passage Noir" has a brooding and weighty quality to it. Acox plays tasty rim shots that set up a strong samba groove. Brockman solos on soprano sax, with very expressive and inventive solos on piano by Anschell. Charles Mingus' "Haitian Fight Song" and Ellington's "Creole Love Call" both conclude the disc as strong vehicles for solos by the orchestra.



Tony Jefferson

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PERSONNEL: Tony Jefferson, Vocals; John Hart, Guitar; Don Falzone, Bass; Alvester Garnett, Drums

By Nora McCarthy

Many singers can accompany themselves on piano, guitar or bass but few of them actually double on a second instrument well enough to have a dual career as both singer and instrumentalist. I have always believed that all musicians were in their heart of hearts singers and that it was important for them to know the lyrics and the melodies of the songs they play in order to blow over the changes on a deeper level. In the same token, all singers should be musicians and approach their voices as instruments – the two are not mutually exclusive. More and more musicians are nurturing the singer within and taking to the mic. One such musician is Tony Jefferson, an abundantly talented, swinging and established drummer who has broadened his musical scope to include singing and doing so quite remarkably. Tony Jefferson has just joined an elite group of singers who can do it all with the release of his first vocal CD aptly named *Tony Jefferson Sings!*

Singing is not something Tony embarked upon frivolously—he is a serious singer who has put forth a great deal of thought and hard work in honing his vocal skills having backed some of

the best singers in the business like Freddy Cole, Annie Ross and Sheila Jordan—Jordan has invited Tony to share her stage numerous times. This experience gave Tony an invaluable perspective into what great singing is all about and he applies this knowledge together with his innate musicianship and honey coated voice on a truly wonderful first CD.

Tony Jefferson Sings! was recorded in a single 3 ½ hour long session and was done without any over dubs, with the band in one room, adding to the warmth and presence of this lovely CD. Credit is given to the excellent engineering of Neal Miner who recorded and mixed the project and Fred Gillen who did the mastering. The fact that it was recorded in this fashion is in and of itself a statement these days. It is clearly a testament to the music. But then again, Tony is coming from a place when singing was honest; when it came from the heart, from the moment of inspiration, and not from technology which is what also makes it so refreshing. There are absolutely no bells and whistles on this CD; only music for music's sake.

Jefferson chose for his debut thirteen standards among which are staples in any self respecting jazz vocalist's repertoire. A sweet discovery for me was the obscure beauty, "There's A Lull In My Life," from the film "Wake Up And Live" (1937) (Mack Gordon / Harry Revel), my personal favorite. It has been performed and recorded by many notable singers over the years including Nat King Cole. Tony's voice has a texture and tonal quality quite naturally similar to Nat King Cole's but Tony makes it his own

with his sparse acoustic duo rendition with guitarist John Hart giving it a fresh more personal quality.

Tony respects the melody of every song on the album and includes the verse on "In The Wee Small Hours of the Morning" and, "When Your Lover Has Gone," which is always a nice touch but he saves his secret weapon—his astute scatting ability—for a bopping translation of Harold Arlen/Johnny Mercer's "My Shining Hour" which was matched by swinging solos from John Hart and Alvester Garnett whose expert cymbal work was shining throughout.

The overall CD captures the feeling of catching a live set at your favorite jazz club. The quality of musicianship is superb as one would expect from these veteran players who have worked with the best of the best singers in jazz. They took their time with every piece thoughtfully and unhurriedly allowing for Tony to work his vocal magic. Tony's mellow, easy flowing interpretation of, "It Could Happen to You," is the epitome of understatement and his tender delivery of, "In The Wee Small Hours of the Morning," reflects a deep affinity to the song's underlying sentiment in keeping with Bird's philosophy that "if you don't live it, it won't come out of your horn."

The beautiful songs on *Tony Jefferson Sings* are songs most of us have heard a million times before but what sets them apart is that they are sung by a voice whose time has finally come. It has emerged on the scene quite humbly, quite naturally, quite honestly...but not by accident. It isn't hiding behind slick arrangements, elec-

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tronic effects, studio enhancements or unusual instrumentation. Tony Jefferson has put forth his first effort as a jazz singer on more than worthy footing and I for one am looking forward to watching his star soar.



Alan Leatherman

DETOUR AHEAD—AJL Music . *Detour Ahead; Blame it On My Youth; Bye Bye Blackbird; You'd Be So Nice to Come Home To; I've Grown Accustomed to Her Face; Just One of Those Things; This is Always; Lush Life; Parker's Mood; I Ain't Got Nothin' But the Blues; No One Else.*

PERSONNEL: Alan Leatherman, lead vocals; Rick Germanson, piano; Gerald Cannon, bass; Steve Williams, drums.

By Eric Harabadian

This is the debut CD for young Houston native Leatherman and it is a very auspicious venture, indeed! He draws from a background that encompasses classic soul and hip-hop as well as jazz and blues. Through his diversity it is obvious that the vocalist has ultimately been in pursuit of quality music. That is certainly the case with this fine release.

From the opening title track "Detour Ahead" there is an elegance and grace that Leatherman brings to the table with his smooth style. He warns with the lyric "wake up, slow down before you crash and break your heart, gullible clown." And you believe every cautionary word because his delivery is real and thoroughly captivating. Pianist Germanson plays a balanced and pivotal accompaniment that is incredibly sensitive and warm. "Blame it on My Youth" is a love song that showcases Leatherman's rich and silky voice. He can convey a torch song like no other and this tune bears uncanny similarities to contemporaries like Kurt Elling or neo-soul crooner John Legend. "Bye Bye Blackbird" has a classic laid back Sinatra/Harry Connick Jr. sensibility, with relaxed and sturdy support from Germanson and company. Shifting around the track listing the oft-recorded standard "I've Grown Accustomed to Her Face" never sounded better under the auspices of this group. Leatherman sings in an appropriately romantic tone but the piece really comes to life via Germanson's pianistic embellishments and the lithe waltz feel of drummer Williams. The band continues to drive it home with a spirited take on Cole Porter's "Just One of Those Things." Williams and bassist Cannon really add a lot of gusto to the groove and Leatherman utilizes tasteful space in his phrasing. Legends such as Billy Eckstein and Johnny Hartman have, of course, recorded definitive versions of

(Continued on page 72)

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—Rufus Reid

Tim Horner - drums, composer, arranger

Jim Ridl - piano, electric piano

Martin Wind - bass

Mark Sherman - vibraphone

John Hart - guitar

Ron Horton - trumpet, flugelhorn

Marc Mommaas - tenor & soprano saxophones

Scott Robinson - tenor saxophone and flute

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

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

—Tim



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the Billy Strayhorn chestnut "Lush Life." Capturing the song's languid feel and somewhat melancholy mood is no mean feat. But one can easily include Leatherman as a song stylist of the highest order. He has a cinematic quality to his voice in the way he defines the standard for a modern generation. Leatherman handles Charlie Parker's "Parker's Mood" with ease, bending and shaping each verbal phrase with poetic bebop-ish charm. Cannon takes a nice solo here and volleys effortlessly to Germanson who crafts one of the more thoughtful and developed solos on the album. Duke Ellington's "I Ain't Got Nothin' but the Blues" is down and dirty and as sincere as it gets. "No One Else" wraps things on a tranquil and ponderous note, with a piece that is nothing short of breathtaking. Bravo!



Pat Martino

UNDENIABLE—High Note Records HCD 7231. *Lean Years; Inside Out; Goin' to a Meeting; Double Play; Midnight Special; 'Round Midnight; Side Effect.*

PERSONNEL: Pat Martino, guitar; Eric Alexander, tenor saxophone; Tony Monaco, organ;

Jeff 'Tain' Watts, drums.

By Eric Harabadian

On this particular summer night in June of 2009 the weather wasn't the only thing that got a tad heated. For a three night stand celebrated guitarist Martino and crew recorded at the club Blues Alley in Washington D.C. This is a "live" recording in every sense of the word where the audience was audibly primed for this event from the outset. Martino is obviously in his natural habitat crafted from his beginnings on the road with Lloyd Price and Willis "Gator Tail" Jackson. He pulls no punches and plays as confident and strong as ever.

The majority of the tracks here are written by Martino opening with, most assuredly, an homage to his early career called "Lean Years." This is straight ahead and swinging in a vibrant and open manner. The tune contains a bouncy and buoyant head that provides a great framework for inspired solos all around. "Inside Out" has a very serpentine and intrepid melody. Well conceived guitar lines are met with ample space and unfettered rhythmic support. Martino is very lyrical in his solos, yet adventurous and unorthodox at the same time. Saxophonist Alexander blows soulful and robust as organist Monaco lightly comps and stealthily rides the keys. "Goin' to a Meeting" is kind of a gospel-tinged blues. A somewhat simple and catchy head sets up a vast mid-tempo blowing tune. The audience starts getting into it and claps along to drummer Watt's steady metronomic groove. Monaco further rouses the crowd with daredevil-like runs and "Flight of the Bumblebee" finesse. Martino, in particular, really ignites the room with edgy repetitive figures and stinging double stops. "Double Play" is a little bit of a slower blues burner that is deceptively relaxed in its demeanor. Both Martino and Alexander smolder in their collective approach, each exploding with melodic ideas and intensity seemingly beyond the typical jazz-blues vernacular. "Midnight Special" is kind of a mid-tempo shuffle that spotlights Monaco's passionate runs and edgy organ histrionics, with stuttering stops and starts and wild intervallic sweeps and swirls dominating the tune. Thelonius Monk's "'Round Midnight" is the only cover of the night and is a brilliant feature for Martino's tasteful single note lines and warm well-placed chords. Monaco comps ever so attentively. They wrap up the sizzling set with something called "Side Effect." This is a jaunty mid-tempo piece that is exceptional for Alexander's meaty tone and Martino's truly one-of-a-kind lead work.

Pat Martino is a true legend and a survivor as a music giant and as a human being. Although this may be an over-used phrase, he is the "real deal." One listen and it will be "undeniable" to you too!

Francisco Mela

TREE OF LIFE—Half Note Records 4549. *Retrograde; Africa en mis Venas; Toma del Poder; Yadan Mela; Classico Mela; The Nearness of You; Yo Me; Just Now; Fiesta Conga;*



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Gracias a la Vida.

PERSONNEL: Francisco Mela, drums; Elio Villafranca, piano; Leo Genovese, piano; Uri Gurvich, saxophone; Ben Monder, guitar; Luques Curtis, bass; Mauricio Herrera, percussion; Esperanza Spalding, vocals; Peter Slavov; Arturo Stable, percussion; Jowee Omicil, saxophone.

By Eric Harabadian

Cuban drummer and percussionist Mela creates an interesting fusion of world music mixed with post modern bop sounds and some avant garde moments as well. With this third outing as a leader, Mela draws from primary influences in his musical canon such as Miles Davis' electric ensembles, early Weather Report and Chuco Valdes and the Cuban group Irakere.

"Retrograde" kicks things off on a kinetic and rousing note. Mela deconstructs the beat and drops in odd metric figures and dynamic flurried rolls and accents. Alto saxophonist Gurvich and pianist Villafranca add flair and spice that really make this one explode. "Africa en mis Venas" begins with ensemble stop-time shifts that lead into relentless drumming backbeats and inspired solos by guitarist Monder. "Toma del Poder" follows and is an off kilter asymmetrical rhythmic puzzle. A maze of cross-rhythms abound as this one truly is a musical adventure. "Yadan Mela" is kind of an exotic world music piece fueled by the graceful and beautiful wordless vocals of the incomparable Esperanza Spalding. The piece almost has an other worldly space vibe to it. "Classico Mela" takes a mighty fusion-esque turn that spotlights Monder's rock-oriented leads. Mela really drives the beat here and Curtis' monster bass groove sets the tone. Hoagy Carmichael's "The Nearness of You" seems like a somewhat unlikely piece to include in this set of fiery world music-inspired tunes. But it's an interesting change of pace and Mela personally put his stamp on the classic ballad by performing lead vocals. It's a tender moment. "Yo Me" is a dark and funky track featuring Omicil on soprano sax and a pocket by Mela as big as a Buick. "Just Now" is a melancholy ballad that highlights Mela's fine trap brushwork and smooth warmth from Monder. They play off each other exceptionally well here. "Fiesta Conga" comes off just like it sounds, with an energized Afro-Cuban groove and percussion jams all around. "Gracias a la Vida" finds Mela on vocals again giving thanks that are supported most ably by pianist counterpart and fellow countryman Villafranca.

Mela proves to be a most versatile musician and band leader. With artists like him at the helm the future of modern jazz and fusion is certainly in good hands!

Dave Stryker

BLUE STRIKE—Steeplechase
www.DaveStryker.com. *Joy Spring; Billie Jean; Different Worlds; Daahoud; Blue Strike; Jordu; The Crusher; Jabali.*

PERSONNEL: Dave Stryker, guitar; Stephen Riley, tenor saxophone; Freddie Hendrix, trumpet; Jared Gold, Hammond B-3 organ; Billy Hart, drums.

By Mark Keresman

Omaha-bred, NY/NJ-based guitarist Dave Stryker (b. 1957) is of the generation that learned their early lessons in rock and blues before immersion in jazz. As Eric Clapton before him learned from the (electric) blues and worked backwards through the continuum to earlier luminaries, Stryker went from Clapton's Cream heyday to the Kings: Freddie, B.B., and Albert. While Stryker is a straight-ahead jazz player, the rockin' blues still color his sound, albeit subtly. Stryker attended jazz boot camp in the 1980s with soul-jazz icons Brother Jack McDuff and Stanley Turrentine, then further proved his mettle as an accompanist to singer Kevin Mahogany.

For his eighteenth (!) platter for Steeplechase, Stryker serves up a nice soul-jazz-tinged mainstream-type set. The tone is set by a mid-tempo grooving take on Clifford Brown's evergreen "Joy Spring." The notes rise off Stryker's six-strings like bubbles on a simmering stew or chowder. Stephen Riley's sax waxes smooth a la Hank Mobley or Zoot Sims and Jared Gold spices things up with a layer of fluid B-3 organ, with hints of the McDuff/McGriff sound, rather than full-blown soul sauce. The soul-jazz sound comes into the spotlight with a coolly spunky take on Michael Jackson's "Billy Jean," which evokes Neal Hefti's swingers from the '50s. Here, Gold really gets into it, laying that B-3 on like thick BBQ sauce, the whole band swinging powerfully and confidently.

Stryker's original "Different Worlds" gets back to bop, with some nice Kenny Dorham-like trumpet by Freddie Hendrix, chunky Gold trim, and suavely-smooth (but with gentle energy jolts) Riley sax. Stryker slow-burns here like a born-again Kenny Burrell—clean, articulate, softly burred tone, bluesy in spirit. "Pursuit" is a hard bop swinger that REALLY goes to town, with plenty of impassioned, rapid-fire exchanges and some fervent solo blasts from Stryker and Gold—Billy Hart gets in a crackin' good solo, too. The title track is the most heavily blues-inspired tune here—it's almost a dirge, if you can imagine one composed by Ray Charles or Jimmy Smith. It's got an eerily droll theme, after which Stryker and his lads testify with (yes, again) blues-charged passion. Stryker builds up a head of steam over a thick cushion of organ and riffing horns, and Hendrix crackles in a manner evoking Lee Morgan. The churning "Jabali" (Mr. Hart's nom de Afrique) closes the album in rousing style, a hard bop workout that'd fit nicely on a '60s Burrell or Grant Green platter, but for the joy-filled out-front polyrhythmic bashing of Hart. (I wish someone would reissue Billy Hart's debut *Enchance*, originally issued on A&M/Horizon in 1977.)

All in all, *Blue Strike* is a nice straight-ahead date with some soul-jazz icing on a hard bop cake. I just wished the lads had pushed the envelope a tad more.

Vic Juris

LISTEN HERE—Steeplechase. VicJuris.com. Empty Pages; Victim; My Shining Hour; Only the Lonely; Southside; Eddie Who; Turquoise; Israel; Sun Burn; Listen Here.

Personnel: Vic Juris (electric guitar); Brian Charette, Hammond B-3 organ; Anthony Pinciotti, drums.

A son of New Jersey, Vic Juris has long been the go-to guitar gent for mainstream (Eric Kloss—

whatever is he up to lately?)—Don Patterson, Richie Cole, Mel Torme) and non-so-mainstream leaders (Gary Peacock, Dave Liebman). With *Listen Here*, Mr. J goes to town on a nifty mix of choice covers, time-honored standards, and snazzy originals in the also time-honored jazz organ trio configuration.

One word of mild warning: The track listing on the back cover is, alas, wrong—"Empty Pages," a Traffic tune composed by Steve Winwood, closes the album instead of being, well, first. But, by any other name, right? This album could list the selections by simply numbers and it'd be worth inclusion in your monthly CD budget. There are no massive surprises, just flavorsome, hard-swinging mainstream jazz with soul jazz leanings. Juris' guitar is bittersweet and fluid, following in the footsteps (style-wise) of Wes Montgomery and Pat Martino. His playing is informed by the mainstream/hard bop/soul jazz tradition without being hidebound. His band is really-fine: Brian Charette has a tangy, aggressive-without-being-overbearing approach—he possesses a light touch closer to bop style-wise than the soul jazz continuum. Anthony Pinciotti is solid and enthusiastic, but knows what to go all light 'n' airy, as he does on the achingly wistful "Only the Lonely" (the van Heusen standard, not the Roy Orbison song). Juris' playing is stately and features a very few sly bluesy touches—more "hints" of the blues than the conventional structure. Juris too knows about playing sparingly for maximum effect—some of his notes here seem to evaporate as rain on hot pavement (but you can feel the humidity—it's like that on this tune).

"My Shining Hour" is a hard cooker, with Charette shining here, fleet-fingered yet passionate, Pinciotti happily bashing away like a mutant cross of Elvin Jones and Charlie Watts. Juris wails in a lean, driving, focused fashion with a few well-placed, judicious flourishes here 'n' there. The Juris original "Eddie Who" has echoes of Eddie Harris' "Listen Here" (also herein)—the beat is like unto a fast shuffle, with an almost cyclic, rock-like structure (though it's not fusion at all). Charette's richly-textured solo joyously rides over the rhythm with Pinciotti combining rock pile-driver ferocity with jazz flair and dexterity. The album closes with the aforementioned "Empty Pages," in its original form on the 1970 Traffic album *John Barleycorn Must Die*. The original has strong jazz overtones, and Juris and company take the tune and run with it. At first they faithfully state the wry, easy-grooving, slightly pensive melody and gradually enrich it and expand upon it, turning into an even wryer, jaunty, insistent groover with Juris stretching into a juicy, energetic (while mid-tempo), mildly piquant solo. Charette's chugging, gospel-hinted organ (with some J.S. Bach-like trills) somewhat evokes that of Winwood's own organ style—tribute or coincidence? (It matters not.)

Juris' *Listen Here* is a solid, substantial, fun disc, stylistically consistent enough to make it an ideal beginning-to-conclusion listen and enough range of tempo and mood to keep it fresh and engaging throughout. More importantly, the level of inspiration is fairly high, never sounding like "just another organ trio" set. Juris and band sound as if they're enjoying themselves, and it's properly infectious.

□ □ □

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Noteworthy Performances

Jimmy Owens

Dizzy's Club Coca Cola, 1/3-1/8

www.jalc.org/dccc/

Jimmy Owens is a 2012 recipient of the National Endowment For The Arts Jazz Master Award for his artistic contributions as an instrumentalist on trumpet and flugelhorn and as a composer and arranger; as well as for his advocacy (with such organizations as the Jazz Foundation of America, Jazzmobile, the Musician's Union) in efforts to promote proper compensation for jazz musicians, pension funds, health plans and more. He has performed with a Who's Who of jazz artists, as well as numerous commercial jingles, and in the house band led by Billy Taylor for the popular network television show, the David Frost Show. Jimmy will be appearing with the septet (including Kenny



Barron, Wycliffe Gordon) from his new album, *The Monk Project*, on IPO Records.
(Photo by Ken Weiss)

Diane Schuur

Blue Note, 1/24-1/28

BlueNote.net

Diane Schuur has performed with a Who's Who of musical artists including Quincy Jones, Stan Getz, B. B. King, Dizzy Gillespie, Maynard Ferguson, Ray Charles, and Stevie Wonder. Originally from Seattle, and blind at birth, her parents encouraged her musical pursuits. Initially influenced by Sarah Vaughn and Dinah Washington, she got a break when Stan Getz took notice of her distinctive voice, and recorded on her first three albums (1984-88). She has collaborated with Count Basie, Barry Manilow, appeared at the White House, recorded more than 20 albums and has won Grammy Awards.



Billy Childs

Jazz Standard, 1/26-1/29

JazzStandard.net

A West Coast native, Childs' first entree onto the jazz scene was a Japan tour with J. J. Johnson, while only 20. Childs gained notoriety during his six years playing with trumpeter Freddie Hubbard from 1978 to 1984. Although his influences include Herbie Hancock and Chick Corea, Childs is also classically trained and has composed prolifically in that genre. He has orchestrated and conducted for Dianne Reeves, worked with Sting, Yo-Yo Ma, Chris Botti, Gladys Knight, Michael Bublé, and others, won Grammys and been awarded a Guggenheim Fellowship. He has released a number of albums as a leader.



Gilson Schachnik & Mauricio Zottarelli

dromnyc.com, Mozik CD Release Party
Drom, 1/21, 9:30 PM



While pianist Gilson Schachnik and drummer Mauricio Zottarelli were both born in the state of Sao Paulo, it wasn't until they landed in Boston that Brazilian music seized their imagination. Moving to the United States provided a sudden, jarring perspective shift, and a reappraisal of their relationship to their musical birthright. Their captivating new album *Mozik* reflects their deep engagement with Brazilian rhythms, filtered through their love of the early fusion of Chick Corea and Herbie Hancock. A muscular take on Brazilian jazz, the music is fresh, warm and playful - you might even want to get up and dance.

Lou Donaldson

Jazz Standard, 1/19-1/22

JazzStandard.com



Alto saxophonist Lou Donaldson has recorded numerous albums for Blue Note in the 1950s and 60s. While heavily influenced by Charlie Parker, he developed his own bluesy approach to playing. He has recorded with Miles Davis, Clifford Brown, Milt Jackson, Thelonious Monk, Horace Silver, Art Blakey and others. For years living in New York, Donaldson's music is as energetic as ever, as he continues to lead his own groups which have

included Dr. Lonnie Smith and many others.

Oscar Perez

kitano.com
Afropean Affair CD Release Concert
Kitano, January 5, 8 and 10 PM



Pianist/composer Oscar Perez is quickly earning a reputation as one of the best in the new generation of musicians blending Afro-Caribbean rhythms and postbop idioms into thrilling new music. At Kitano he celebrates his outstanding second CD *Afropean Affair* flanked by his stellar young band *Nuevo Comienzo*. Balancing poise and power, the combo features some of the best young players on the scene today including trumpeter Greg Glassman, saxophonist Stacy Dillard, bassist

Anthony Perez, and drummer Ronen Itzik. They play the pianist's compelling original music. Son of a Cuban immigrant and a Colombian violinist mother, Perez studied with Danilo Perez (no relation) and Sir Roland Hanna among others. He's a bright light on the jazz scene.

Leslie Pintchik

www.smallsjazzclub.com
Small's Jazz Club, January 21, 4:00 to 7:00 PM



Manhattan-based pianist and composer Leslie Pintchik was a teaching assistant at Columbia University where she received her Master of Philosophy degree in English literature before embarking on a music career. The subtle and passionate pianist first became known for her work with the legendary bassist Red Mitchell; she has since earned a reputation as a top-notch musician performing primarily in trio and quartet settings. The strength of Pintchik's original compositions lends her music great depth and beauty. At Small's, Pintchik will be playing with bassist Scott Hardy, drummer Michael Sarin and percussionist Satoshi Takeishi.

Jake Marmer sixthstreetsynagogue.org/special-events/JazzTalmudPublicationParty/ Concert,
Center for Jewish Arts and Literacy, January 19 8:30 PM



Join acclaimed poet Jake Marmer as he celebrates the release of his poetry collection *Jazz Talmud* with a jazz poetry performance featuring Frank London (trumpet), Greg Wall (clarinet/sax), Eyal Maoz (guitar), Uri Sharlin (keys), and Jake Marmer (voice). Marmer's poetry is reminiscent of Talmudic rhetoric, while also contemporary, funny, and raw. The musicians provide spontaneous Talmud-style "commentary" on the recited text, as they argue, battle for meanings, riff on each other and the text.



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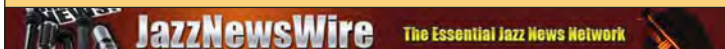
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