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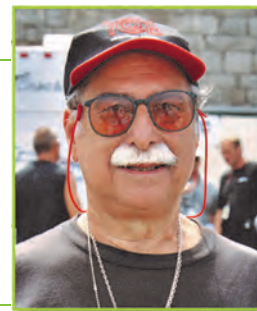
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## Gene DiNovi - Pianist, Composer

From Brooklyn To Hollywood To Toronto

By Ira Gitler



Recently, in the course of completing the notes for a forthcoming double-CD, on the Uptown label, of live recordings by Chubby Jackson's 1949 orchestra, I connected with Gene DiNovi the pianist with that band. He sent me a wonderful letter about the band and his time with them for use in the notes but he also, in our phone conversation, caught me up on where he had been and where he presently was. You know you've got your antenna up in checking out the latest tyro on the bandstand but there are some older masters that for one reason another are under the radar.

Pianist, composer, arranger DiNovi is an octogenarian (83 in May) whose home since the early 1970s has been Toronto. Canada, our good neighbor to the north, is not much celebrated here for its jazz although it has produced many high caliber players, arrangers and singers besides Oscar Peterson and Diana Krall.

Gene, born in Brooklyn, began on piano at age six and made his professional debut as a

member of a band in 1942. The next year he was the pianist for leader Henry Jerome in the first white, bebop band. He moved over to clarinetist Joe Marsala's combo in '44. By this time he was hanging out on 52nd Street, soaking up the new sounds being put forth by Dizzy Gillespie and Bud Powell. He even got to sit in with Diz and Bird one night. In '45 he was still with Marsala when Charlie Parker and Dizzy officially united in their own quintet to really give further impetus to the new music. The first time I heard him was on a Marsala recording written by guitarist Chuck Wayne (also a member of the Marsala group) entitled "Slightly Dizzy." DiNovi's solo was Powell-influenced but not slavishly so. In reflecting back to those times it is interesting to note that four of Bud's important disciples were of Italian descent: Gene, George Wallington, Dodo Marmarosa and Joe Albany (Albani).

Other credits for Gene in this wartime/post-war period were the bands of Boyd Raeburn, '45-6 and Buddy Rich, '47. He then played solo piano at the Three Deuces on 52nd Street; collaborations followed with Wayne; the Swedish clarinet star, Stan Hasselgard; and on the road in a group backing singer Anita O'Day. After his tour of duty with the volcanic Jackson band, he specialized in accompanying vocalists such as Peggy Lee, Tony Bennett and Lena Horne ('55-59), the last association playing out importantly down the road.

In the '60s DiNovi was on the West Coast, writing music for the movies. He also extended his studies with two illustrious gentlemen: piano with concert pianist Jacob Gimpel, and counterpoint and orchestration with Mario Castelnuovo-Tedesco.

With the next decade came Toronto. When he played with Carmen McRae at the Colonial Tavern there, it struck him that Toronto reminded him of an earlier New York and it has been his home since. When he sent me the letter about his time with Chubby, he also sent me a bunch of his CDs that are absolutely marvelous.

From 1993, with his trio, bassist Dave Young and drummer Terry Clarke, there is *Live At the Montreal Bistro, Toronto*. The bookends are "T.N.T." and "Tiny's Blues" by drummer Tiny Kahn, his boyhood buddy, the engine and arranger for the Chubby Jackson band. In between are some standards, a Harry Warren tune, "Happy Harvest" that was new to me, and a beautiful DiNovi original called "Nieves" ("Snowflakes.")

From a year later, with the same rhythm section, comes *Renaissance of a Jazz Master*

with Richard Rodgers, Jerome Kern, Harold Arlen and Kurt Weill represented plus Johnny Carisi's "Springsville," and "Budding Memories," Gene's tribute to Bud Powell. Two more by DiNovi are the very moving "Elegy" and "Have A Heart." Johnny Mercer wrote the lyrics for the latter but there is no vocal.

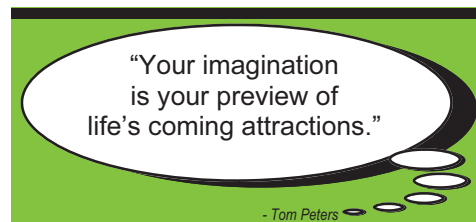
*Gene DiNovi Plays the Music Of Benny Carter* is a wonderful, solo piano cavalcade of ten King Carter's songs from many different periods of his long and fruitful career. "Conversation," an original by Gene, was inspired by the many talks about music between the two men.

*Gene DiNovi Meets Spike Robinson* brings together two men who had never played together backed by a British bassist and drummer they were meeting for the first time. I heard Spike Robinson (who was from Wisconsin) on recordings with British musicians when he was an American serviceman in England and playing alto. Once back in the U.S. he emerged on tenor. He and Gene connect along with bassist Leon Clayton and drummer Bobby Worth like they had gigging together for years.

It's back to the trio with Young and Clarke and up to 2005 for *Memories of 52nd Street* with the material supplied by Dizzy, Bird, Tadd, Monk, Johnny Carisi and two DiNovi originals. You can tell that Gene is enjoying himself.

I left *The Scandinavian Suite No.1* for last. While on tour with Lena Horne and her conductor/husband, Lennie Hayton in Europe, DiNovi was so taken with the beauty and atmosphere of Stockholm that he wrote a 10-part suite. When they returned to New York it was recorded in 1958 with Hayton at the baton. Somehow the tapes disappeared but miraculously were found at the Abbey Road Studios in London in 1994. Gene added three piano solos to the project and in 1995 it became a reality.

If you want to know more about the availability of any or all of the discs write to: Hornblower Music International, 151 Merton Street #7, Toronto, Ontario, Canada M4S 1A7. Website: [www.genedinovi.com](http://www.genedinovi.com)



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# Hiromi

Interview By Eric Harabadian

*Hiromi Uehara debuted on the international music scene with her Telarc release **Another Mind** in 2003. Since then she has released several critically-acclaimed CDs and DVDs for the label culminating with her latest disc entitled **Voices**. The prodigious young Japanese keyboardist has always challenged herself with adventurous conceptual ideas and musical explorations and her latest is no exception. On **Voices** she is joined by consummate sidemen, and leaders in their own right, Anthony Jackson on bass and Simon Phillips on drums. This trio project spotlights Hiromi's elegant and unique collage of classical, jazz and rock which propels musical conversations between the three to vibrant and rare creative heights. We caught up with Hiromi in the early stages of her tour which began in mid-May.*

**JJ:** How has the tour been going so far?

**HU:** It's been amazing. It's beyond what I could have imagined. It's too much fun! It's fun but I've been learning so much. It's just an amazing experience.

**JJ:** In what way? Are you doing something different musically than what you've done in the past?

**HU:** No, the attitude is the same. I'm just trying to take more risks in music. I'm trying to find new ways to play the same songs every day.

**“.....what I really love most about music is that it really purifies all emotions. Humans have emotions that are called ‘negative’ like anger, sadness, and jealousy. All these emotions, when it comes to music, become positive. .... It’s interesting, they wanna hear songs with anger and they want to experience the emotion that they’ve been through. But they don’t want to experience the angry events. Music really has the power to make emotions beautiful.”**

**JJ:** So it's like an adventure to play the same material from, perhaps, a different perspective?

**HU:** Yes!

**JJ:** How do you prepare for a show? Do you have any practice rituals?

**HU:** It's nothing too fascinating; just scales and basic stuff every day.

**JJ:** As we're doing this interview you're currently playing several nights at Yoshi's in San Francisco. How do you like the club?

**HU:** I love it! The people are always so nice and I've got a nice crowd in the Bay Area. And I can't complain when I get to eat Japanese food in the dressing room.

**JJ:** I bet! Let's talk about your new album *Voices*. To my ears, it has real pop/rock urgency to the production and sound. As co-producer with Michael Bishop was this a conscious feel you were going for?

**HU:** I've been working with Michael since my very first record and he totally understands what I want. When it comes to whatever kind of music I'm gonna record he just gets it right. I really don't have to tell him much. It was really easy to work with him.

**JJ:** *Voices* seems like it's kind of a conceptual record in that it tells a story through emotions, with tunes titled "Temptation," "Desire," that sort of thing. Why did you choose this concept

for your current album?

**HU:** I really wanted to capture the emotions of people, which is the real voice of people in their hearts. And their real voice is hard to capture.

**JJ:** People don't say what they mean?

**HU:** Sometimes it's hard to express what you



## Hiromi's new Telarc recording is entitled *Voices*

really feel into words. And sometimes it's easier to sense things from what's on their faces. You have to capture a vibe from people - that's a real voice that is not spoken but what they really feel. I thought it would be interesting to express this in instrumental music without words. And I thought the polarity of this instrumental music and trying to put all these emotions out was interesting. But what I really love most about music is that it really purifies all emotions. Humans have emotions that are called "negative" like anger, sadness, and jealousy. All these emotions, when it comes to music, become positive. For example, many people want to hear a sad song but not necessarily experience sad events.

**JJ:** Yes, yes, I like that! You're absolutely right!

**HU:** It's interesting, they wanna hear songs with anger and they want to experience the emotion that they've been through. But they don't want to experience the angry events. Music really has the power to make emotions beautiful.

**JJ:** What can you tell me about your band? I know you've briefly worked with Anthony Jackson before. But how did you meet Simon Phillips?

**HU:** Anthony played on my first two albums. He's always been very special to me. We'd meet at festivals and that sort of thing and always talked about working on a project some day. When the time was right, we got together for

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coffee and discussed some songs. And then I thought about the right drummer for these songs and it was Simon. Anthony had worked with Simon on another project. At this time I was also touring with Stanley Clarke so I asked Stanley and Anthony about their experiences with Simon and they both encouraged me to call him. I'm so happy and grateful he did it!

**JJ:** How do you compose your music? It is so broad and diverse. Do you have a discipline to your writing?

**HU:** I just write. I don't think much, I just feel. Well, I shouldn't say I don't think much, but writing music is like keeping a journal. I do try to write every day. For me, it's always been easier to express myself in music than words. So when I write an album or come up with a concept, I just go through all these notes I've been taking all these years, trying to find the right notes.

**JJ:** What's your opinion about where modern jazz is going, particularly as it relates to fusion-type music? I know you're not a fan of labels but you do have strong fusion elements in some of your music.

**HU:** I don't know. It's not that I'm not a fan of genres, I've just never thought about it. I just play what I hear and love to hear. Do I really like all fusion? I don't know, I like good music (laughs)! It doesn't have to be fusion or modern jazz. I love all types of music—classical, metal, hip-hop—which is good!

**JJ:** I agree! If you'll permit me, can I ask you to go back in time for a few minutes and just give me a brief recollection or snapshot of where you were and what you were thinking about when recording various albums in your catalog starting with your first one in 2003 called *Another Mind*?

**HU:** Well, *Another Mind* was my debut album and was more of a showcasing thing of what I had been thinking and writing. It was my very first record and I just put out everything I had. It was my first time being in a very professional recording atmosphere. It was a very unforgettable experience.

**JJ:** And then you followed that up with *Brain*?

**HU:** For that album I wanted to do a bunch of short soundtrack scripts, like a film. I would always see visuals when I write and play music. And I wanted to put down what I was seeing in my brain. I also wanted to focus on music for a trio.

**JJ:** Okay, and then *Spiral* was next?

**HU:** I wrote *Spiral* with certain musicians in mind. I toured a lot that year with bassist Tony Grey and drummer Martin Valihora. I already knew the styles they played and orchestrated the music to fit their styles. I wanted to achieve what I could do with just the three of us.

**JJ:** And then you got into the album *Time Control* with your band Sonicbloom?

**HU:** Yes, I was always a fan of guitarist David Fiuczynski. I had him as a special guest on my very first album. I asked him to be on this album with me and he wanted to do it. The whole concept was about time. Two years before recording that record my touring schedule got really intense. It made me face the concept of time. Time differences, jet lag — am I controlling time or is


it controlling me? So, I made a record about it.

**JJ:** So, *Time Control* was kind of autobiographical in a way?

**HU:** Uh huh. For me, writing is like keeping a journal.

**JJ:** And then the next record was one called *Beyond Standard*. What can you tell me about it?


**HU:** I always wanted to play songs written by somebody else, and in order to do that I have to



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have a deep understanding and have to really like the songs. A lot of the songs on there I had been playing for more than ten years and I loved them so much I started to hear them in my own way; rearranging and orchestrating them.

**JJ:** If I recall you were doing everything on there from Gershwin to Jeff Beck.

**HU:** Yes. People liked it and said there was so much variety from different eras. But for me these were all songs I loved so much. They all fit in the same category for me.

**JJ:** And I know you did a couple DVDs after this album. But another record I really enjoyed was your solo piano studio album *Place to Be*. Can you talk about the concept behind it?

**HU:** I was traveling so much that I started to wonder, where was my place to be? Sometimes I would wake up in the middle of the night and, for a second, had to think where I was. And then I'd think, "Oh, I'm in San Francisco or Tel Aviv." But then when I came to the stage and see all the smiles it really made me realize this is the place to be. I realized how much I loved performing and that the people have been so welcoming. I feel very much at home with the audience and I wanted to thank the people for giving me that home. Sleeping on planes is not a very easy thing to do. But because I love making people smile and playing on stage for those two hours keeps pushing me. I always want to give 100% of what I have and am so grateful for the people to take time out of their busy day to come to the shows.

**JJ:** That's great! Can you tell me about your experiences working with Stanley Clarke and Lenny White? You also did a duet album with Chick Corea too.

**HU:** Stanley wanted to do an acoustic trio and he gave me a call. And that was a shock because I never really knew him or worked with him before. I met him at some festivals and stuff but I was very surprised. But he called me and I was so excited! We went in the studio and the touring followed. I also worked with Chick. Every minute there was so much learning going on. It's like they have so many drawers in their music and it's like going to a huge library. It was an amazing experience!

**JJ:** I wanted to go back to something I read about one of your early piano teachers. She encouraged you to tap into your intuitive side as well as your technical side. She suggested colors to describe sound. Can you talk about this?

**HU:** She was a very unique teacher. I started piano when I was six years old studying musical scores, with all this musical jargon I didn't understand. I was only six years old and trying to read dynamic marks like "pianissimo" and "mezzo forte" didn't really click for me. She circled "fortissimo" with a red pencil and she circled the "pianissimo" sign with a blue pencil. I could see it visually and it touched my heart. It reached my heart easier. She colored all my scores with these pencils and I started to understand how she wanted me to play. She taught me you have to play music with emotions. I still see

colors when I play.

**JJ:** You've talked in the past about how your years at Berklee College of Music in Boston expanded the way you see music with no barriers. What does that mean?

**HU:** At Berklee I was a jazz composition major. I mainly studied instruments I didn't play but wanted to write in a large ensemble for. So I would study horns and strings and work with different orchestrators. I did some symphonic concerts in Japan and I did write some charts for them. That is something I would like to keep doing.

**JJ:** Errol Garner and Oscar Peterson were too of your earliest influences. What was it about them that spoke to you?

**HU:** When I was eight years old that piano teacher I talked about had a large jazz record collection and she played me a couple records by Errol. That was my very first experience of dancing to music. I couldn't stop moving. It was so much fun. She explained that it is all improvising and he is playing what he is feeling at the moment. I thought that was so much fun and I started to improvise on the classical songs I was learning and also studying songs like "Misty" and all that. The music not only moved my heart but moved my body too!

**JJ:** What concerts or special events seem to stand out in your mind or are significant in some way?

**HU:** Well, every day is a turning point, every day is a highlight. I'm trying so hard every day to reach landscapes I've never seen before. And we've been doing that. It's very difficult for me to specify a concert that was amazing. For me, every single concert is important to me; not only the successful ones but the unsuccessful ones too. By unsuccessful I mean that you try to take risks and find treasures. Sometimes you don't find anything. But the fact that I keep trying is important. Actually I was just talking to Anthony and Simon about this yesterday. Every day I want to try and find a treasure. It's very similar to climbing mountains for me. I always try to find a new way to get to the top of the mountain. Let's say I found this amazing waterfall yesterday. And if I take the same route knowing there is that waterfall, it's never as beautiful as the first time I saw that waterfall. It's better if I take a different route and not find anything. I want to find something new. I'm doing that every single day and trying to grow as a musician and a human being.

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Photo courtesy of Richard Conte.



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## JAZZ ON A SUMMER'S NIGHT: Jazz On Film

**7/5: Rare Ellingtonia**

**7/12: The World Of Christian McBride, Pt. 1**  
 Maysles Cinema - 343 Lenox Avenue between 127th & 128th Ethel Waters

**7/19: A Jazz Potpourri: 1927 - 2011**

**7/26: The World Of Christian McBride, Pt. 2**

## Summer Serenades

### The NJMH Summer Music Festival

#### THE MUSIC OF WINTER'S BONE

HIGHLINE BALLROOM | 431 W 16th St.

**July 2: Blackberry Winter plus Jon Batiste Band**  
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#### JAZZ IN THE PARKS

3-7 PM | JACKIE ROBINSON PARK | W 145 ST. & BRADHURST AVE.

**July 4: 4th of July Bash hosted by Jonathan Batiste**

#### FILM AND LIVE MUSIC

7:00 PM | JACKIE ROBINSON PARK | W 145 ST. & BRADHURST AVE.

**July 13: Check [www.jmih.org](http://www.jmih.org) for details**

Co-sponsored by Maysles Cinema

#### SALSA MEETS JAZZ WITH DAVE VALENTIN

12:00 PM

**July 17: Orchard Beach**

Grammy Award-Winning Jazz Artist Dave Valentin Live In A Free Concert At The Orchard Beach Stage  
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#### HARLEM NOCTURNE

7:00 PM | NJMH VISITORS CENTER | 104 E. 126TH STREET, #2C | FREE

**July 20: Eric Comstock & Barbara Fasano**

#### CONCERT UNDER THE STARS

6:30 PM | GRANTS TOMB | 122ND ST. AT RIVERSIDE DRIVE

**July 31: NJMH Afro-Cuban All Stars**

Featuring guest Dave Valentin, w/Chocolate Armenteros, Johnny Rodriguez, Edy Martinez and others

## SATURDAY PANELS

**July 2: Missouri On My Mind: An American Legacy**

NJMH Visitors Center, 104 E. 126th St. #2C

**12 PM - 4 PM**  
**FREE**

## MCNY SUMMER FILM SHOWS

**July 10: 52nd Street Swing: Jazz Films**

2:00 PM | MUSEUM OF THE CITY OF NEW YORK  
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## John Beasley

By Eric Nemeyer

**JJ:** What were the first sounds that attracted you to jazz

**JB:** My mom and dad are musicians. My dad is a jazz pianist. He also plays saxophone and bassoon. He was always listening to Art Blakey, Bird, Trane and others, around the house in addition to classical music. So I grew up with it but not really knowing it was there. I started playing instruments and playing along with records. I was playing drums and I was into the Beatles and Led Zeppelin. One day I walked into my dad's office and he was playing this Bobby Timmons record call *Soul Time*. That record just grabbed me. At the house, he started playing the Jimmy Smith *Midnight Special* record. They were kind of crossover records for me because they were funky. They were accessible. From that point on, I was just crazy about it. They made me play piano — although I was interested in playing drums or guitar or playing with my friends outside. I had this band and the piano

*“No matter how good you felt you played on one song, on the next song he would just totally blast you — and you'd be back to being humbled again.”*

quit right before a gig, and I had been playing classical piano. So I started playing piano and discovered that I was much better at it than I was on guitar. Playing piano got me into writing, and I started getting into Quincy Jones—and buying albums, like *Walking In Space*, *Gula Matari*. Then I got into Thad Jones and Mel Lewis and the big band thing. Then he brought home *Maiden Voyage*. I didn't know what it was, but I wanted to listen to it again. That's how I got into Miles and the whole modern thing. That led me to Herbie Hancock and then all the Dexter Gordon things, and I realized I wanted to do that.

**JJ:** What kinds of discussions do you recall having with Chick Corea or Freddie Hubbard that made an impact on you.

**JB:** With Chick, it was through John Patitucci. John and I started playing in our early 20s and we started playing together every chance we got. Then he got that deal with GRP Records, and I'm on all of those and some of the Concord records. Chick produced the first couple and we played together on those. He's so into things. One minute he's doing a string quartet and the he's playing a bebop gig with Roy Haynes and so on. So, I asked him, “how do you keep all that going?” It was inspiring to see how he could just plug into any idiom—especially because I was just starting to do studio work. So, I would show up at a studio gig and not knowing what I was going to play, or what style, having to read

things and having to do it quickly. Chick has this masterful technique. There are no barriers. He would practice trying to play what he was hearing in his head—whether it came out or not. But, this was something he actually worked on—instead of just playing scales and improvising, hoping it would come together. He would make this conscious effort. I started working with Freddie Hubbard when I was 22. A lot of what I learned from Freddie was by example. He would start every night by playing “Byrdlike,” blazing, without warming up or anything. It was so fast that you're just trying to keep up—and try to play cool stuff, and be hip. I didn't know what I was doing then anyway. It was an old school gig — like what I imagine it would be being out with Art Blakey or Dex[er Gordon]. He would just disappear at the gig and you would be on your own to get to the next gig. He would often come on stage and start playing a ballad, but you couldn't tell what it was, even

after the intro. If you didn't know the tune, you had to play it anyway. Those are great lessons for a young dude — learning it on the set. There was one time where Freddie had launched into “Stardust,” and I didn't know that tune, and I had to do the intro with him—the verse. It's tricky through there. So at some point this guy in the audience was calling out chord changes for me. [laughs] It was pretty humbling. I guess that's what he could do. No matter how good you felt you played on one song, on the next song he would just totally blast you—and you'd be back to being humbled again.

**JJ:** What kinds of conversations did you have with Freddie?

**JB:** There were conversations about comping. He would yell, “Don't lead me. Don't lead me.” And, you'd have to figure out what he meant by that. He wanted me to play more 13ths and 6ths and he wanted me to chug the rhythm along instead of reacting to what he was doing. I think that's what he meant by leading—reacting too much. He loved to duke it out with drummers. We talked about harmony. When we played ballads, he always said, “Listen to Bill Evans.” I

Hear John Beasley with his quartet at the Jazz Standard, July 27. His current album, *Positootly*, is available on Resonance Records.



thought that was cool. It would have been great to hear those two guys together. I was more into Cedar Walton—and funkier players at that point. It was a little bit later that I got into Bill Evans. I think we were going to play “Skylark” and he said, “You need to go and listen to Bill play ‘Skylark.’” So I did.

**JJ:** How did your association with Miles Davis develop?

**JB:** In the late 1980s there was this club called Les Café where everyone used to play at. I had a band with Garry Willis, Vinnie Coliuta, Steve Tavaglione. We had a once a week hit there for a couple years. It got pretty popular and it was pretty wild. It was electric. But, we would just improvise sets—which was different for LA for that time. The people who were more hard core in LA would come out and hear this band. And, Miles Davis' nephew, Vince Wilburn had just stopped playing with the band, and began working with Miles as a right hand man. Vince came in and would hang out, and all these Chicago guys would come in and hang out - so I got to know him. He said, “Why don't you make me a tape for Miles?” He didn't say Miles was looking for anyone. So I went back to my home studio and put up the Alesis HR-16 on a loop, and just improvised with my rig ... and played over beats. I made a cassette and gave it to Vince and totally forgot about it. I put it out of my mind, thinking, “I don't even want to think that anything could possibly happen with this.” A couple months later, he called me and asked me to join the band.

**JJ:** What discussion ensued?

**JB:** Miles told me over and over, “If you can't comp like Ahmad Jamal, then don't play.” It was my first window into understanding how dedicated to art he was every day. Every night after the show, he would listen to the show. He'd have a cassette there, and he would listen — and he would have a comment for you before the next show. He would either call you into the dressing room and have something very specific to say—either about a section of the tune, or what he wanted from you. He was kind of cryptic the way he would say things to you. The comment about Ahmad Jamal ... my first reaction was that I never heard Ahmad comp for anybody except a bass player. What I think he meant — and it's come to me through the years — is, make a statement and get out of the way, and orchestrate.

*(Continued on page 12)*



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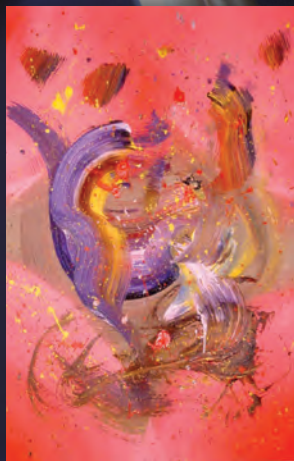
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CENTRAL PARK SUMMERSTAGE KIDS / 3PM

7/17 ORAN ETKIN  
KLEZMER BRUNCH / CITY WINERY / 10AM

7/21 GREGORY PORTER  
SMOKE JAZZ & SUPPER CLUB / 7, 9, 10:30

7/27 ROSEANNA VITRO  
RANDY NEWMAN PROJECT / ST. PETER'S CHURCH / 1PM

7/31 GERI ALLEN + TIMELINE  
MUSEUM OF MODERN ART / 8PM



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trate. At that point we were playing music from *Tutu*, and *Amandla*. He wanted more of an orchestrated thing, rather than having someone underneath him, like Chick was in the 1970s. He was listening to all kinds of music throughout the day, Soca bands from the Caribbean ... and he'd have his horns out and he'd be painting all day—even on the road. Or, he'd be talking on the phone to some designer about some new outfit. It was constant.

**JJ:** What were some of the things that Miles pointed out to you when he would call you in?

**JB:** It was maybe that I wasn't playing a rhythm right to set up Kenny's solo. Or sometimes he would say, "Okay, tonight I'm going to feed you." He would play these funny little riffs on the OBX and he would look at me through the top of his glasses. I'd be on the lookout for that. Sometimes he would grab my left hand. He didn't want me soloing with any kind of self-accompaniment. If you go back [to the 1950s and 1960s] and listen to Red Garland and Wynton Kelly before they got that gig [with Miles Davis] and listen during and after—they really left room for the bass players and the drummer to react. As a piano player, if you play a riff and then another rhythm or comp after that riff with your left hand, you're really filling up a lot of space. When Miles said, "Play block chords," he didn't necessarily mean for you to play block chords. He meant, keep your hands together—

and play your hands as one idea instead of reacting to yourself. It really creates a lot of space for the rhythm section to play in, and for other guys to react to you. It puts the piano in a specific place in the rhythm section so it's not dominating as much—so it's like a mono instrument.

**JJ:** Talk about how your entrée into the studio scene in Los Angeles developed.

**JB:** I was playing with Sergio Mendes. It was my first international road gig. Playing around LA, I had met this drummer, and he was playing for a TV writer who was working on *Happy Days* and *Laverne and Shirley*. This writer had this funny notion that he wanted to play his TV cues live. So they put this band together to play live, and the piano player didn't want to do it. So this drummer, Mike, recommended me to do the live gigs — and the lady who was setting things up also work for the Paramount Pictures music office. At some point I got up enough nerve to tell him that I didn't want to do this gig enough unless he hired me for a couple sessions here and there. I had done a couple records but nothing like a studio musician. I kind of put my thing on the line, and he took the bait and started calling me. I started doing his sitcom dates and then I met the contractor at Paramount and he started using me, and then I met Harvey Mason and he started recommending me. Then Carol at Paramount started recommending me to write, and I started doing *Family Ties* and then *Cheers*.



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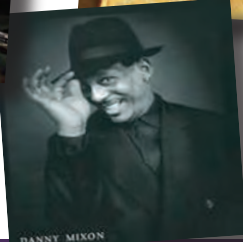
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### Upcoming Performances:

**Tuesday, July 5, & 19 • 8pm**

Rustik Tavern, 471 Dekalb Avenue, Brooklyn, NY 11205  
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**Saturday, July 16 • 1pm**

AKA Jazz Brunch, Thomasina's Catering  
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Information: 757-303-5362

**Saturday, July 30 • 8pm**

Dante's Catering, 75-07 31st. St. E. Elmhurst, NY 11370  
Information: 718-446-1310



# SUMMER FESTIVAL GUIDE

## JULY - National

### Cathedral Park Jazz Festival

July 15-17, 2011

Portland, OR

July 15: Norman Sylvester, TBA. July 16: Mike Winkle, Rebecca Kilgore, Warren Rand, The Drummers. July 17: Art Abrams, Tom Grant, Patrick Lamb, Cedar Walton.

www.cpjazz.com

### Centrum's Jazz Port Townsend

July 24-31, 2011

Port Townsend, WA

www.centrum.org

### Fillmore Jazz Festival: July 2 & 3, 2011

San Francisco, CA

www.fillmorejazzfestival.com

### Iowa City Jazz Festival

July 1- July 3, 2011

Iowa City, IA

July 1: United Jazz Ensemble, DePaul College Jazz Band, Carmen Bradford w/ Iowa Jazz All Stars. July 2: North Corridor All Stars, Elsie Parker and the Poor People of Paris, Kneebody, Josh Roseman Unit. July 3: Kevin Hart and the Vibe Tribe with David Hoffman, John Ellis and Double-Wide, Ambrose Akinmusire Quintet, Randy Weston, City of Iowa City's fireworks immediately following Randy Weston!

www.summerofthearts.org

### Jazz in July: July 11-22, 2011

Amherst, MA

Jazz in July "Bright Moments" Concert, The Jazz in July faculty recital-Jeff Holmes, piano, trumpet; Catherine Jensen-Hole, voice; Felipe Salles, saxophone; Rodney Whitaker, bass; Genevieve Rose, bass; Winard Harper, drums; Tom Giampetro, Drums; Bob Ferrier, guitar.

www.JazzInJuly.com

### Jazz in the Valley: July 29 - 31, 2011

Ellensburg, WA

www.jazzinthevalley.com

### KoSA Int'l Percussion Workshops & Festival: July 26-31, 2011

Castleton State College, VT

www.kosamusic.com

### Mammoth Lakes Jubilee: July 13-17, 2011

Mammoth Lakes, CA

www.mammothjazz.org

### Sioux Falls Jazz & Blues Festival

July 14-16, 2011

Sioux Falls, SD

www.siouxfallsjazzfest.com

## JUNE / JULY - International

### Aarhus International Jazz Festival: July 9-16, 2011

Aarhus, Denmark

www.jazzfest.dk

### Halifax Jazz Festival: July 8-16, 2011

Halifax, Nova Scotia

www.halifaxjazzfestival.ca

### Kongsberg Jazz Festival: July 6-9, 2011

Kongsberg, Norway

www.kongsberg-jazzfestival.no

### Montreux Jazz Festival: July 1-16, 2011

Montreux, Switzerland

Notable performers: B.B. King, Carlos Santana, Chick Corea, Christian McBride, Dave Grusin, Diana Krall, Esperanza Spaulding, George Benson, Herbie Hancock, John McLaughlin, Liza Minnelli, Leon Russell, Marcus Miller, Natalie Cole, Paul Simon, Quincy Jones.

www.montreuxjazz.com

### North Sea Jazz Festival

July 8-10, 2011

Rotterdam, Netherlands

Notable performers: Ahmad Jamal, BB King, Chucho Valdés & Omara Portuondo, Gregory Porter, Joe Lovano US Five, Esperanza Spalding Chamber Music Society, Natalie Cole, Prince, Paul Simon, Randy Brecker/ Bill Evans Soulhop featuring MMW, Tia Fuller, Tony Malaby's Tamarindo Trio.

www.northseajazz.com

### Stockholm Jazz Festival

June 17-19, 2011

Stockholm, Sweden

Angie Stone, David Sanborn feat. Joey De Francesco, Bilal, Andrea Triana & Goran Kajfes, and more.

www.stockholmjazz.com

### Souillac En Jazz

July 19-24, 2011

Souillac, France

Vocal Colors, Francesco Bearzatti Tinissima Quartet, Ibrahim Maalouf, Avishai Cohen, Ton Ton Hi Jazz Unit

www.souillacenjazz.net

### Umbria Jazz: July 8-17, 2011

Perugia, Italy

www.umbriajazz.com

## AUGUST - Local & Regional

### Caramoor Jazz Festival

August 5-7, 2011

Katonah, NY

### Charlie Parker Festival: August 27-28, 2011

New York, NY

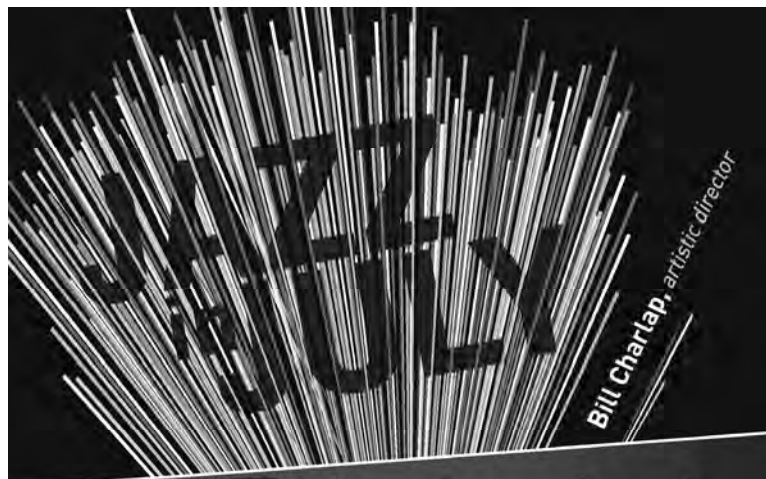
Jean 'Toots' Thielemans, James Carter, Tia Fuller, Cécile McLorin Salvant, Archie Shepp Quartet, Madeleine Peyroux, Anat Cohen, Gerald Clayton.

www.summerstage.org / charlie\_parker\_jazz\_festival

### Newport Jazz Festival

August 5-7, 2011

Newport, RI



## 92nd Street Y Jazz in July Summer Festival July 19-28, 2011

Tue, Jul 19, 8 pm

### SWING, SWING, SWING!

Marilyn Maye, vocals / Bucky Pizzarelli, guitar / Houston Person, tenor sax / Ken Peplowski, clarinet / Aaron Weinstein, violin / Bill Charlap, piano / Jay Leonhart, bass / Dennis Mackrel, drums

Wed, Jul 20, 8 pm

### THE KEY PLAYERS

Kenny Barron, piano / Bill Mays, piano / Bruce Barth, piano / Bill Charlap, piano / Peter Washington, bass / Willie Jones III, drums

Thu, Jul 21, 8 pm

### SUMMER SERENADE: THE MUSIC OF BENNY CARTER

Mary Stallings, vocals / Phil Woods, alto sax / Jon Gordon, alto sax / Harry Allen, tenor sax / Jimmy Greene, tenor sax / Gary Smulyan, baritone sax / Bill Charlap, piano / Peter Washington, bass / Kenny Washington, drums

Tue, Jul 26, 8 pm

### TRUE BLUE: THE BLUE NOTE RECORDS LEGACY

Randy Brecker, trumpet / Steve Wilson, alto sax / Eric Alexander, tenor sax / Dave Stryker, guitar / Renee Rosnes, piano / Bill Charlap, piano / Peter Washington, bass / Lewis Nash, drums

Wed, Jul 27, 8 pm

### IN HIS OWN SWEET WAY: CELEBRATING DAVE BRUBECK

Dick Oatts, alto sax / Scott Wendholt, trumpet / Chris Brubeck, bass trombone / Bill Charlap, piano / Harvie S, bass / Terry Clarke, drums

Thu, Jul 28, 8 pm

### ALWAYS: IRVING BERLIN

Sandy Stewart, vocals / Sachal Vasandani, vocals / Jeremy Pelt, trumpet / Grant Stewart, tenor sax / Joe Locke, vibes / Bill Charlap, piano / Renee Rosnes, piano / Sean Smith, bass / Lewis Nash, drums

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

**AUGUST – National / Canadian**

**Long Beach Jazz Festival**  
August 12th-14th, 2011  
Long Beach, CA  
[www.longbeachjazzfestival.com](http://www.longbeachjazzfestival.com)

**Markham Jazz Festival**  
August 19-21, 2011  
Markham, Ontario, Canada  
[www.markhamjazzfestival.com](http://www.markhamjazzfestival.com)

**Orange County Classic Jazz Festival**  
August 4-7, 2011, Costa Mesa, CA,  
[www.oc-classicjazz.org](http://www.oc-classicjazz.org)

**Satchmo Summer Fest**  
August 4-7, 2011  
New Orleans, LA

A sampling of performers who play the festival include Leroy Jones, Jeremy Davenport, Connie Jones' Crescent City Jazz Band, Yoshio Toyama and the Dixie Saints, The Palmetto Bug Stompers, Shamarr Allen, Rebirth Brass Band, Tim Laughlin, Soul Rebels, Treme Brass Band, Leah Chase, James Andrews, Lars Edegran's New Orleans Ragtime Orchestra, New Orleans Jazz National Historical Park programming for kids, and more!  
[www.fqfi.org/satchmosummerfest](http://www.fqfi.org/satchmosummerfest)

**Telluride Jazz Celebration**  
August 5-7, 2011  
Telluride, CO

Notable Performer: Paquito D'Rivera. **Additional Performers to be announced**  
[www.telluridejazz.com](http://www.telluridejazz.com)

**AUGUST - International**

**Jazz Festival Willisau: August 24-28, 2011**  
Willisau, Switzerland  
[www.jazzwillisau.ch](http://www.jazzwillisau.ch)

**Oslo Jazz Festival: August 15-20, 2011**  
Oslo, Norway  
[www.oslojazz.no](http://www.oslojazz.no)

**Red Sea Jazz Festival: August 22-25, 2011**  
Eilat, Israel  
[www.redseajazzeilat.com](http://www.redseajazzeilat.com)

**Sildajazz: August 10-14, 2011**  
Haugsvund, Norway  
[www.sildajazz.no](http://www.sildajazz.no)

**Zomer Jazz Fiets Tour: August 26-27, 2011**  
Groningen, Netherlands  
[www.zift.nl](http://www.zift.nl)

**SEPTEMBER - Local and Regional**

**COTA Jazz Festival: September 9-11, 2011**  
Delaware Water Gap, PA  
[www.cotajazz.org](http://www.cotajazz.org)

**Lake George Jazz Festival: September 17-18, 2011**  
Lake George, NY

**Sept 17:** Osmany Peredes Quartet; John Ellis & Double-Wide; Grace Kelly Quintet, Don Byron Gospel Quintet. **Sept. 18:** Charles Cornell Quartet; Apex: Rudresh Mahanthappa & Bunky Green; Kyle Eastwood Quintet.  
[www.lakegeorgearts.org](http://www.lakegeorgearts.org)

**SEPTEMBER & OCTOBER – National**

**Catalina Island Jazztrax Festival**  
October 6-23, 2011  
Avalon, CA

Notable Performers: Mindi Abair, Uncle Festeive, The Max Weinberg Band, Zoé, Spyro Gyra, Cindy Bradley, Rippingtons, Dotsero, Warren Hill, Brian O'neal, Richard Elliot, Lee Ritenour, Willie & Lobo, Marion Meadows, Jonathan Fritzen, Chieli Minucci And Special Efx , Acoustic Alchemy, Tim Weisberg, Brooke Alford, Eric Darius, Candy Dulfer, Johannes Linstead, Norman Brown, Nick Colonne, Karen Briggs, Marcus Anderson, Keiko Matsui, Chris Standring , Julian Vaughn, Jackiem Joyner, Rick Braun. Three Weekends of Jazz  
[www.jazztrax.com](http://www.jazztrax.com)

**Detroit International Jazz Festival**  
September 2-5 2011  
Detroit, MI

Dave Brubeck Quartet, Gary Burton, Scott Colley & Antonio Sanchez, Regina Carter, Paquito D'Rivera, Curtis Fuller, Dave Holland Octet, Vijay Iyer, Joe Lovano, Sun Ra Arkestra, and others.  
[www.detroitjazzfest.com](http://www.detroitjazzfest.com)

**Jazz By The Boulevard Music and Arts Festival**  
September 30 & October 1, 2011  
Fort Worth, TX, [www.fortworthjazz.com](http://www.fortworthjazz.com)

**Monterey Jazz Festival: September 16-18, 2011**  
Monterey, CA  
Notable Performers: Herbie Hancock, Sonny Rollins, Hiromi, Geri Allen, Joey DeFrancesco, and others.  
[www.montereyjazzfestival.org](http://www.montereyjazzfestival.org)

**Sedona Jazz Festival: October 7 & 8, 2011**  
Sedona, AZ, [www.sedonajazz.com](http://www.sedonajazz.com)

**Vail Jazz Festival & Party**  
September 1-5, 2011  
Vail, CO, [www.vailjazz.org](http://www.vailjazz.org)

□ □ □

“Most people want to believe rather than to know, to take for granted rather than to find out.”

- James Thurber



# Calendar of Events

## How to Get Your Gigs and Events Listed in *Jazz Inside Magazine*

Submit your listings via e-mail to [advertising@jazzinsidemagazine.com](mailto:advertising@jazzinsidemagazine.com). Include date, times, location, phone number for additional information and or tickets/reservations. Deadline: 15th of the month preceding publication (e.g. June 15 for July issue). Listings placed on a first come basis.

### NEW YORK CITY

- Fri 7/1: **Moldy Fig Jazz Club. Fat Cat Big Band @ 8:00pm. Jeremy Manasia Jam Session @ 12:30pm.** 178 Stanton St. 646-559-2553. [www.moldyfigjazzclub.com](http://www.moldyfigjazzclub.com)
- Fri-Sun 7/1-7/3: Django in June: the Young Lions of Gypsy Jazz at **Birdland.** 8:30pm & 11:00pm. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080. [www.birdlandjazz.com](http://www.birdlandjazz.com)
- Fri 7/1: **Jacam Manricks, Thana Alexa Quintet & Soi Shin Band at Miles' Café.** \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. [www.milescafe.com](http://www.milescafe.com).
- Fri 7/1: **Kayo Hiraki & Clay Schaub at Tomi Jazz.** 9:00pm. 239 E. 53rd St., lower level. 646-497-1254. [www.tomijazz.com](http://www.tomijazz.com).
- Fri 7/1: **Fat Cat. A Capella Soul @ 7:00pm. Naomi Shelton & the Gospel Queens @ 9:00pm. Jared Gold Quintet @ 10:30pm. Alan Jay Palmer jam session @ 1:30am.** 75 Christopher St. 212-675-6056. [www.fatcatmusic.org](http://www.fatcatmusic.org)
- Fri 7/1, 7/8, 7/15, 7/22, 7/29: **Birdland Big Band at Birdland.** 5:00pm. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080. [www.birdlandjazz.com](http://www.birdlandjazz.com)
- Sat 7/2: **University of the Streets. Matt Lavelle & the Blessing @ 8:00pm. Flow Trio @ 10:00pm.** \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300. [www.universityofthestreets.org](http://www.universityofthestreets.org).
- Sat 7/2: **Irini Res at Ashford & Simpson's Sugar Bar.** 8:00pm. \$10. 254 W. 72nd St. 212-579-0222. [www.sugarbarnyc.com](http://www.sugarbarnyc.com).
- Sat 7/2: **NY Jazz Academy Improvisation Workshop, Okehampton College Band, Liam Sillery Quintet, Yutaka Uchida, Amir Robinshtein & Alexander Clough at Miles' Café.** \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. [www.milescafe.com](http://www.milescafe.com).
- Sat 7/2: **Sot Albertson with Mayu Saeki & Nick Demopolous at Tomi Jazz.** 8:00pm. 2 sets. 239 E. 53rd St., lower level. 646-497-1254. [www.tomijazz.com](http://www.tomijazz.com).
- Sat 7/2: **Moldy Fig Jazz Club. Greg Glassman Quartet @ 8:00pm. Dmitry Baevsky Jam Session @ 12:30pm.** 178 Stanton St. 646-559-2553. [www.moldyfigjazzclub.com](http://www.moldyfigjazzclub.com)
- Sat 7/2: **Fat Cat. Richie Vitale Quintet @ 7:00pm.**

## JUNIOR MANCE

Hide Tanaka - Bass



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JULY 1-3

#### KENNY GARRETT QUARTET

with Benito Gonzalez, Nat Reeves  
& Ronald Bruner

After Hours: Sharel Cassity Quintet

JULY 4-11

CLOSED FOR  
MAINTENANCE

JULY 12-17

#### MARCUS ROBERTS TRIO

with Rodney Jordan & Jason Marsalis

After Hours: Kimberly Thompson Trio

JULY 18

#### TAMMY MCCANN QUINTET

JULY 19-24

#### TIERNEY SUTTON BAND

with Christian Jacob, Kevin Axt  
& Ralph Humphrey

After Hours: Robert Rodriguez Trio

JULY 25

#### DOMINICK FARINACCI SEXTET

with Dan Kaufman, Yasushi Nakamura,  
Guilherme Monteiro, Keita Ogawa, Lawrence  
Leathers & Special Guest Jonathan Batiste

JULY 26-31

#### CLAUDIA ACUÑA QUINTET

with Marc Cary, Mark Kelley,  
Juancho Herrera & Yayo Serka  
After Hours: John Benitez Group



[jalc.org/dccc](http://jalc.org/dccc)

RESERVATIONS  
212-258-9595 / 9795

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

AFTER HOURS SET  
Tues-Sat after last artist set

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Hosted by Saxophonist John Richmond w/ Bob Meyer, drums

Mon July 11 • John Hart, John Menegon

Mon July 18 • Jay Azzolina, Ratzon Harris

Mon July 25 • Allen Farnham, Mike McGuirk

Open session. All instrumentalists, vocalists, Patrons welcome!  
\$5/no minimum

## Sunday July 17 • 7:30-11pm

Bon Voyage Celebration for Tommy Goodman  
Tommy Goodman, Mark Hagan, Charles Descarfino,  
John Richmond And Many Special Guests!  
No Music Charge-donations suggested- no minimum

## Sunday July 31 • 7:30-11pm

Jazz Series Season Concert Finale  
Dave Schnitter, Cameron Brown  
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Chris Pasin, John Richmond

\$20-one music charge  
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[www.turningpointcafe.com](http://www.turningpointcafe.com)

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

Carlos Abadie Quintet @ 10:00pm. Tal Ronen jam session @ 1:30am. 75 Christopher St. 212-675-6056. [www.fatcatmusic.org](http://www.fatcatmusic.org)

• Sat 7/2: Roy Ayers & the Jazz Mafia Symphony at Central Park Summerstage. 7:00pm. Free. Central Park, Rumsey Playfield. 212-360-2777. [www.summerstage.org](http://www.summerstage.org)

• Sun 7/3: Jazz Mass at St. Peter's Church. 5:00pm. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) [www.saintpeters.org](http://www.saintpeters.org)

• Sun 7/3: Fat Cat. Ehud Asherie @ 4:00pm. Terry Waldo @ 6:00pm. Fat Cat Big Band @ 8:30pm. Brandon Lewis & Renee Cruz jam session @ 1:00am. 75 Christopher St. 212-675-6056. [www.fatcatmusic.org](http://www.fatcatmusic.org)

• Sun 7/3, 7/10, 7/17, 7/24, 7/31: Junior Mance & Hide Tanaka at Café Loup. 6:30pm. No cover. 105 W. 13th St. @ 6th Ave. 212-255-4746. [www.juniormance.com](http://www.juniormance.com)

• Mon 7/4: Fat Cat. Choi Fairbanks Quartet @ 7:00pm. Ben Meigners @ 9:00pm. Billy Kaye jam session @ 12:30am. 75 Christopher St. 212-675-6056. [www.fatcatmusic.org](http://www.fatcatmusic.org)

• Tues-Sat 7/5-7/9: Lou Donaldson Quartet at Birdland. 8:30pm & 11:00pm. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080. [www.birdlandjazz.com](http://www.birdlandjazz.com)

• Tues 7/5: Bethany Wild, Isaac Darche Quintet & Adam Larson Quartet at Miles' Café. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. [www.milescafe.com](http://www.milescafe.com)

• Tues 7/5: Amanda Monaco with Michael Attias & Sean Conly at Tomi Jazz. 9:00pm. 239 E. 53rd St., lower level. 646-497-1254. [www.tomijazz.com](http://www.tomijazz.com)

• Tues 7/5: Fat Cat. Joel Press Quartet @ 7:00pm. Danny Mixon Trio @ 9:00pm. Greg Glassman jam session @ 12:30am. 75 Christopher St. 212-675-6056. [www.fatcatmusic.org](http://www.fatcatmusic.org)

• Tues 7/5, 7/12, 7/19, 7/26: Annie Ross at The Metropolitan Room. 9:30pm. 34 W. 22nd St. 212-206-0440. [www.metropolitanroom.com](http://www.metropolitanroom.com)

• Tues 7/5: University of the Streets. Francois Grillot Trio at 8:00pm. Ned Rothenberg Trio at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300. [www.universityofthestreets.org](http://www.universityofthestreets.org)

• Wed 7/6: Eugene Maslow's Heritage Ensemble at Triad Theater. 7:00pm. \$10; 2-drink min. 158 W. 72nd St. [www.triadnyc.com](http://www.triadnyc.com)

• Wed 7/6: Lionel Loueke Trio, Edmar Castaneda Trio & Andrea Tierra at Madison Square Park. 6:00pm. Free. Madison Ave. bet. E. 23rd & E. 26th St. 212-538-1629. [www.nycgovparks.org](http://www.nycgovparks.org)

• Wed 7/6: Mamiko Watanaba, Tom Tallitsch & Mark Miller at Miles' Café. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. [www.milescafe.com](http://www.milescafe.com)

• Wed 7/6: University of the Streets. Ras Moshe Trio at 8:00pm. Joe McPhee & Steve Swell at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300. [www.universityofthestreets.org](http://www.universityofthestreets.org)

• Wed 7/6: Rob Silverman at Ashford & Simpson's Sugar Bar. 8:00pm. \$15. 254 W. 72nd St. 212-579-0222. [www.sugarbarnyc.com](http://www.sugarbarnyc.com)

• Wed 7/6: Fat Cat. Frank Wess @ 7:00pm. Ned Gould jam session @ midnight. 75 Christopher St. 212-675-6056. [www.fatcatmusic.org](http://www.fatcatmusic.org)

• Wed 7/6: Junior Mance & Hide Tanaka at St. Peter's Church. 1:00pm. \$10 donation requested. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) [www.saintpeters.org](http://www.saintpeters.org)

• Thurs 7/7, 7/14, 7/21, 7/28: Lapis Luna at The Plaza Hotel's Rose Club. 9:00pm. Vintage jazz & classic swing music. Fifth Ave. @ Central Park S. No cover. [www.lapisluna.com](http://www.lapisluna.com)

• Thurs 7/7: University of the Streets. Maral Yakshieva at 8:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300. [www.universityofthestreets.org](http://www.universityofthestreets.org)

• Thurs 7/7: Jo-Yu Chen Trio at Tomi Jazz. 9:00pm. 239 E. 53rd St., lower level. 646-497-1254. [www.tomijazz.com](http://www.tomijazz.com)

• Thurs 7/7: Aline Almeida, Ayumi Ishito at Miles' Café. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. [www.milescafe.com](http://www.milescafe.com)

• Thurs 7/7: Yuming Things 2 at Triad Theater. 7:00pm & 9:30pm. \$10; \$15 at door; 2-drink min. 158 W. 72nd St. [www.triadnyc.com](http://www.triadnyc.com)

• Thurs 7/7: Fat Cat. Tal Ronen Quartet @ 7:00pm. Saul Rubin Quintet @ 10:00pm. Carlos Abadie jam session @ 1:30am. 75 Christopher St. 212-675-6056. [www.fatcatmusic.org](http://www.fatcatmusic.org)

• Thurs 7/7, 7/14, 7/21, 7/28: Jazz on the Plaza at St. Peter's Church. 12:30pm. Free. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) [www.saintpeters.org](http://www.saintpeters.org)

• Fri 7/8: Barbez & Anthony Coleman's Sephardic Tingé at (le) poisson rouge. 6:30pm. \$12, 158

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- Bleecker St. 212-505-FISH.  
www.lepoissonrouge.com.
- Fri 7/8: **David Ippolito** at **Pier 45**. 7:00pm. Free. Christopher St. & West St. 212-627-2121. www.nycgovparks.org
  - Fri 7/8: **Shaynee Rainbolt** at **Ashford & Simpson's Sugar Bar**. 8:00pm. \$10. 254 W. 72nd St. 212-579-0222. www.sugarbarnyc.com.
  - Fri 7/8: **Fat Cat. Ray Gallon Trio @ 7:00pm. Naomi Shelton & the Gospel Queens @ 9:00pm. David Weiss** jam session @ 1:30am. 75 Christopher St. 212-675-6056. www.fatcatmusic.org
  - Fri 7/8: **Oscar Penas, Cara Campanelli & Rodrigo Bonelli Group** at **Miles' Café**. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
  - Sat 7/9: **NY Jazz Academy Improvisation Workshop, Hiroshi Yamazaki, Ben Winkelman, Dee Cassella & Matt Panayides** at **Miles' Café**. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
  - Sat 7/9: **Fat Cat. Groover Trio @ 7:00pm. Program of Deprogramming @ 10:00pm. Alex Hoffman** jam session @ 1:30am. 75 Christopher St. 212-675-6056. www.fatcatmusic.org
  - Sat 7/9: **University of the Streets. Aaron J. Johnson Trio** at 8:00pm & 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300. www.universityofthestreets.org.

- Sun 7/10: **Fat Cat. Terry Waldo Band @ 6:00pm. Jordan Young Group @ 9:00pm. Brandon Lewis & Renee Cruz** jam session @ 12:30am. 75 Christopher St. 212-675-6056. www.fatcatmusic.org
- Sun 7/10: **Nicole Verderosa with Jay Bianchi, Sean Gallagher & John Lazarek** at **Theaterlab**. 137 W. 14th St. \$15; \$10 students & seniors. www.loftartsproductions.com
- Sun 7/10, 7/17: **Bill O'Connell & the Latin Jazz All-Stars** at **Birdland**. 9:00pm & 11:00pm. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080. www.birdlandjazz.com
- Sun 7/10: **Senri Oe, Lindsay Mendez & Marco Paguia Trio & Faustina's Quintet** at **Miles' Café**. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Sun 7/10: **Camila Meza Trio** at **North Square Lounge**. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. www.northsquarejazz.com.
- Sun 7/10: **David Berger Jazz Orchestra** at **Pier 84**. 6:30pm. Free. W. 44th St. & West St. 212-627-2121. www.nycgovparks.org
- Sun 7/10, 7/17, 7/24, 7/31: **Jazz Vespers** at **St. Peter's Church**. 5:00pm. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) www.saintpeters.org.
- Mon 7/11: **University of the Streets. Trio Sabir** at 8:00pm. \$10. 130 E. 7th St. (just west of Ave. A).

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THU-SUN JUNE 30-JULY 3

## GERALD CLAYTON TRIO

JOE SANDERS - JUSTIN BROWN

MON JULY 4 CLOSED FOR INDEPENDENCE DAY HOLIDAY

TUE JULY 5

## DARIO BOENTE & PROYECTO SUR

OSCAR FELDMAN - BORIS KOZLOV - DAVID SILLIMAN

WED JULY 6

## OSMANY PAREDES QUARTET

YONIOR TERRY - LUDWIG ALFONSO - YUSNIER SANCHEZ

THU-SUN JULY 7-10

## RENE MARIE

KEVIN BALEG - RODNEY JORDAN - QUENTIN BAXTER

MON JULY 11 & MON JULY 25

\*MINGUS\* MONDAYS \*

## MINGUS ORCHESTRA

TUE JULY 12

## STACY DILLARD QUINTET

ORRIN EVANS - RYAN BERG - JEREMY "BEAN" CLEMONS - TBA

WED JULY 13

## JANE BUNNETT & HILARIO DURAN

THU-SUN JULY 14-17

## HOUSTON PERSON QUARTET

RICHARD WYANDS - RAY DRUMMOND - CHIP WHITE

MON JULY 18

\*MINGUS\* MONDAYS \*

## MINGUS BIG BAND

TUE-WED JULY 19-20

## ANIMATION

FEATURING BOB BELDEN + TIM HAGANS  
JORDAN GHEEN - JACOB SMITH - MATT YOUNG

THU-SUN JULY 21-24 7:30PM & 9:30PM ONLY

## PAT MARTINO QUARTET

JOHN DAVID SIMON - LUCAS BROWN - SHAWN HILL

TUE JULY 26

## ROB DUGUAY'S SONGEVITY

JUSTIN KAUFMAN - NADAV SNIR - ZELNIKER  
FEATURING ABRAHAM BURTON - NOAH PREMINGER - YVONNE SIMONE

WED JULY 27

## JOHN BEASLEY QUINTET

ANTONIO HART - RASHAWN ROSS - JAMES GENUS - JEFF "TAIN" WATTS

THU-SUN JULY 28-31

## FREDDY COLE QUARTET

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212-254-9300. [www.universityofthestreets.org](http://www.universityofthestreets.org).

- Mon 7/11: **Fat Cat. Choi Fairbanks Quartet @ 7:00pm. Ned Goold Quartet @ 9:00pm. Billy Kaye jam session @ 12:30am.** 75 Christopher St. 212-675-6056. [www.fatcatmusic.org](http://www.fatcatmusic.org)
- Tues 7/12: **Deborah Latz & Joe Alterman at Miles' Café.** \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. [www.milescafe.com](http://www.milescafe.com).
- Tues 7/12: **Mark Capon Trio at Thalia Café, Symphony Space.** 8:00pm. Free. 2537 Broadway @ 95th St. 212-864-5400. [www.symphonyspace.org](http://www.symphonyspace.org).
- Tues 7/12: **Noriko Tomikawa with Joe Fitzgerald & Ian Froman at Tomi Jazz.** 9:00pm. 239 E. 53rd St., lower level. 646-497-1254. [www.tomijazz.com](http://www.tomijazz.com).
- Tues 7/12: **Fat Cat. Saul Rubin Quartet @ 7:00pm. Peter Brainin @ 9:00pm. Greg Glassman jam session @ 12:30am.** 75 Christopher St. 212-675-6056. [www.fatcatmusic.org](http://www.fatcatmusic.org)
- Tues 7/12: **University of the Streets. James Ilgenfritz Band at 8:00pm. William Parker Group at 10:00pm.** \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300. [www.universityofthestreets.org](http://www.universityofthestreets.org).
- Tues 7/12 & 7/26: Students from **New School for Jazz & Contemporary Music** and from **Mannes College at Pier 45.** 6:30pm. Free. Christopher St. & West St. 212-627-2121. [www.nycgovparks.org](http://www.nycgovparks.org)
- Tues-Sat 7/12-7/16: **Pablo Ziegler with Sandra Luna at Birdland.** 8:30pm & 11:00pm. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080. [www.birdlandjazz.com](http://www.birdlandjazz.com)
- Wed 7/13: **Christian McBride & Inside Straight at Madison Square Park.** 7:00pm. Free. Madison Ave. bet. E. 24th & E. 25th St. 212-538-1629. [www.nycgovparks.org](http://www.nycgovparks.org)
- Wed 7/13: **University of the Streets. The Imp Duo at 8:00pm. Beaux Art Brass Quintet at 10:00pm.** \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300. [www.universityofthestreets.org](http://www.universityofthestreets.org).
- Wed 7/13: **Matt Cusson at Ashford & Simpson's Sugar Bar.** 8:00pm. \$10. 254 W. 72nd St. 212-579-0222. [www.sugarbarnyc.com](http://www.sugarbarnyc.com).
- Wed 7/13: **Fat Cat. Raphael D'Lugoff Trio @ 7:00pm. Adam Larson @ 9:00pm. Ned Goold jam session @ midnight.** 75 Christopher St. 212-675-

6056. [www.fatcatmusic.org](http://www.fatcatmusic.org)

- Wed 7/13: **Yukai at Tomi Jazz.** 9:00pm. 239 E. 53rd St., lower level. 646-497-1254. [www.tomijazz.com](http://www.tomijazz.com).
- Wed 7/13: **Aaron Weinstein & Tedd Firth at St. Peter's Church.** 1:00pm. \$10 donation requested. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) [www.saintpeters.org](http://www.saintpeters.org).
- Wed 7/13: **Bob Rodriguez Trio, Chantale Gagne Quartet & Jonathan Parker at Miles' Café.** \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. [www.milescafe.com](http://www.milescafe.com).
- Wed 7/13: **Bossa Brasil at Flute Bar.** 8:00pm. No cover or min. 205 W. 54th St. 212-265-5169. [www.flutebar.com](http://www.flutebar.com). [www.mauriciodesouzajazz.com](http://www.mauriciodesouzajazz.com)
- Thurs 7/14: **Gill Parris at Triad Theater.** 9:30pm. \$20 at door; 2-drink min. 158 W. 72nd St. [www.triadnyc.com](http://www.triadnyc.com).
- Thurs 7/14: **Fat Cat. Paris Wright Quintet @ 7:00pm. Greg Glassman/Stacy Dillard Quintet @ 10:00pm. Carlos Abadie jam session @ 1:30am.** 75 Christopher St. 212-675-6056. [www.fatcatmusic.org](http://www.fatcatmusic.org)
- Thurs 7/14: **David White Band, Napua Davoy at Miles' Café.** \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. [www.milescafe.com](http://www.milescafe.com).
- Thurs 7/14: **Robin Aleman at Thalia Café, Symphony Space.** 9:00pm. Free. 2537 Broadway @ 95th St. 212-864-5400. [www.symphonyspace.org](http://www.symphonyspace.org).
- Thurs 7/14: **Carole Troll with Joe Vincent Tranchini, Sasha Mogilevich, Ethan Mann & Scott Ritchie at Metropolitan Room.** 9:30pm. \$15. 34 W. 22nd St. (Bet. 5th & 6th Ave.) 212-206-0440. [www.metropolitanroom.com](http://www.metropolitanroom.com).
- Fri 7/15: **Tom Thorndike & Ed Cherry Trio at Miles' Café.** \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. [www.milescafe.com](http://www.milescafe.com).
- Fri 7/15: **Michika Fukumori & Aiden O'Donnell at Tomi Jazz.** 9:00pm. 239 E. 53rd St., lower level. 646-497-1254. [www.tomijazz.com](http://www.tomijazz.com).
- Fri 7/15: **Fat Cat. A Capella Soul @ 7:00pm. Naomi Shelton & Gospel Queens @ 9:00pm.** 75 Christopher St. 212-675-6056. [www.fatcatmusic.org](http://www.fatcatmusic.org)
- Fri 7/15: **Avery Sharpe Quartet 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](http://www.rmanyc.org).
- Fri-Sat 7/15-16: **Armitage Gone! Dance with Vijay Iyer at Central Park Summerstage.** 7:00pm. Free. Central Park, Rumsey Playfield. 212-360-2777. [www.summerstage.org](http://www.summerstage.org)
- Fri 7/15: **Steve Tarshis Trio at Thalia Café, Symphony Space.** 9:30pm. Free. 2537 Broadway @ 95th St. 212-864-5400. [www.symphonyspace.org](http://www.symphonyspace.org).
- Sat 7/16: **Paul Peress at Ashford & Simpson's Sugar Bar.** 8:00pm. \$15. 254 W. 72nd St. 212-579-0222. [www.sugarbarnyc.com](http://www.sugarbarnyc.com).
- Sat 7/16: **NY Jazz Academy Improvisation Workshop, Marc McDonald, Dave Kain & Chris Davidson Quartet at Miles' Café.** \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. [www.milescafe.com](http://www.milescafe.com).



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# Calendar of Events

- Sat 7/16: **University of the Streets. Andrew Drury Group** at 8:00pm. **Darius Jones' Grass Roots** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300. www.universityofthestreets.org.
- Sat 7/16: **Assaf Bee-Nun & Arthur Sadowsky at Tomi Jazz.** 8:00pm & 9:30pm. 239 E. 53rd St., lower level. 646-497-1254. www.tomijazz.com.
- Sat 7/16: **Fat Cat. Lawrence Clark @ 7:00pm. Simona Premazzi @ 10:00pm. Ryan Berg** jam session @ 1:30am. 75 Christopher St. 212-675-6056. www.fatcatmusic.org
- Sun 7/17: **Pink Martini at Central Park Summerstage.** 7:00pm. Free. Central Park, Rumsey Playfield. 212-360-2777. www.summerstage.org
- Sun 7/17: **University of the Streets. Return of Kamal Abdulalim** at 8:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300. www.universityofthestreets.org.
- Sun 7/17: **Gabrielle Goodman Jazz Vocal Workshop** at **Miles' Café.** 2:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescfe.com.
- Sun 7/17: **Ed Cherry Trio** at **Thalia Café, Symphony Space.** 6:00pm. Free. 2537 Broadway @ 95th St. 212-864-5400. www.symphonyspace.org.
- Sun 7/17: **Beat Kaestli** with **Victor Prieto & Gary Wang** at **North Square Lounge.** 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. www.northsquarejazz.com.
- Mon 7/18: **Jacob Varmus** with **Randy Ingram, Mike Blanco & Jeff Davis** at **Tomi Jazz.** 9:00pm. 239 E. 53rd St., lower level. 646-497-1254. www.tomijazz.com.
- Mon 7/18: **University of the Streets. Stephanie Stone** at 8:00pm. **Bern Nix Trio** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300. www.universityofthestreets.org.
- Mon 7/18: **Bill Charlap, Ted Rosenthal, Sean Smith & Kenny Washington** at **Kaufmann Concert Hall.** 8:00pm. "Jazz Piano Master Class." \$20. Lexington Ave. & 92nd St. 212.415-5500. www.92Y.org.
- Tues-Sat 7/19-7/23: **Louis Hayes Quintet** at **Birdland.** 8:30pm & 11:00pm. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080. www.birdlandjazz.com
- Tues 7/19: **Hetty Kate Quartet, Paul Carlono, Ash & Jesse** at **Miles' Café.** \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescfe.com.
- Tues 7/19: **University of the Streets. David Lopato Quintet** at 8:00pm. **Max Johnson Trio** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300. www.universityofthestreets.org.
- Tues 7/19: **Marilyn Maye, Bucky Pizzarelli, Houston Person, Ken Peplowski, Aaron Weinstein, Bill Charlap, Jay Leonhart & Dennis Mackrel** at **Kaufmann Concert Hall.** 8:00pm. "Swing Swing Swing!" \$65 balcony; \$50 orchestra; \$25 35 & under. Lexington Ave. & 92nd St. 212.415-5500. www.92Y.org.
- Wed 7/20: **PJ Rasmussen, Max Cudworth & YoungJoo Song Trio** at **Miles' Café.** \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescfe.com.
- Wed 7/20: **Blue Vipers of Brooklyn** at **Tomi Jazz.**

- 9:00pm & 10:30pm. \$10 cover, \$10 min. 239 E. 53rd St., lower level. 646-497-1254. www.tomijazz.com.
- Wed 7/20: **Preservation Hall Jazz Band & Del McCoury** at **City Winery.** 8:00pm. \$45-\$60. 155 Varick St. 212-608-0555. www.citywinery.com.
- Wed 7/20: **Melissa Stylianou** with **Pete McCann, Gary Wang, Jamie Reynolds & Rodney Green** at **55 Bar.** 7:00pm. 55 Christopher St. 212-929-9883. www.55bar.com. www.melissastylianou.com

- Wed 7/20: **University of the Streets. The Thirteenth Assembly** at 8:00pm. **Brian Drye's Biznigas** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300. www.universityofthestreets.org.
- Wed 7/20: **Bucky Pizzarelli & Ed Laub** at **St. Peter's Church.** 1:00pm. \$10 donation requested. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) www.saintpeters.org.
- Wed 7/20: **Preservation Hall Jazz Band** at **Green**

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# JULY 2011

<p><b>JULY / 8:00PM &amp; 10PM</b> <b>CHAISE LOUNGE</b></p> <p><b>JULY 2 / 8:00PM &amp; 10PM</b> <b>GARY LUCAS &amp; FRIENDS</b></p> <p><b>JULY 3 / 8:00PM &amp; 10PM</b> <b>GARY LUCAS AND GODS &amp; MONSTERS</b></p> <p><b>JULY 4 / CLOSED</b> <b>HAPPY INDEPENDENCE DAY</b></p> <p><b>JULY 5 / 8:00PM</b> <b>DANNY AIELLO W/ THE BRONX WANDERERS &amp; HASSAN</b></p> <p><b>JULY 6 / 8:00PM &amp; 10PM</b> <b>CALIFORNIA GUITAR TRIO</b></p>	<p><b>JULY 7 / 8:00PM &amp; 10PM</b> <b>CHIP TAYLOR'S "ROCK &amp; ROLL JOE" W/ KENDEL CARSON &amp; JOHN PLATANIA</b></p> <p><b>JULY 8-10 / 8:00PM &amp; 10PM</b> <b>TERRY BOZZIO POWER TRIO W/ ALEX MACHACEK &amp; DOUG LUNN</b></p> <p><b>JULY 11 / 8:00PM &amp; 10PM</b> <b>LES PAUL TRIO W/ SPECIAL GUEST NELS CLINE (WILCO)</b></p> <p><b>JULY 12 / 7:00PM</b> <b>JOHNNY RODGERS</b></p> <p><b>JULY 12 / 9:00PM</b> <b>PAUL SAFY JR.</b></p> <p><b>JULY 13 / 8:00PM &amp; 10PM</b> <b>NYC HIT SQUAD</b></p> <p><b>JULY 14 / 8:00PM &amp; 10PM</b> <b>MAHAVISHNU PROJECT</b></p> <p><b>JULY 19 / 7:00PM</b> <b>KAREN MASON</b></p>	<p><b>JULY 19 / 9:00PM</b> <b>VARLA JEAN MERMAN</b></p> <p><b>JULY 20 / 8:00PM &amp; 10PM</b> <b>JOHNNY A POWER TRIO</b></p> <p><b>JULY 21-22 / 8:00PM &amp; 10PM</b> <b>ERIC KRASNO BAND</b></p> <p><b>JULY 25 / 8:00PM &amp; 10PM</b> <b>LES PAUL TRIO W/ SPECIAL GUEST VINNIE MOORE</b></p> <p><b>JULY 26 / 7:00PM &amp; 9PM</b> <b>TERESE GENECCO &amp; HER LITTLE BIG BAND W/ NICOLAS KING</b></p> <p><b>JULY 27 / 8:00PM &amp; 10PM</b> <b>PETER TORK (OF THE MONKEES)</b></p> <p><b>JULY 28 / 8:00PM &amp; 10PM</b> <b>JIM WEIDER BAND</b></p> <p><b>JULY 29-31 / 8:00PM &amp; 10PM</b> <b>MIKE CLARK'S: "INDIGO BLUE"</b></p>
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MONDAY NIGHTS  
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# Calendar of Events

## JAZZ VESPERS—JULY 2011

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

- 3 **Dingman/Schonig Quartet**
- 10 **Rob Scheps Core-tet**
- 17 **Dave Cook Trio**
- 24 **Art Baron Group**
- 31 **Jamie Reynolds Trio**

## JAZZ ON THE PLAZA

Thursdays at 12:30  
Outdoor Concerts — Free

- 7 **Mike Moreno** (guitar) Ensemble
- 14 **Jonathan Batiste** (piano) Band
- 21 **Akiko Tsurugo** (organ) Quartet
- 28 **Anat Cohen Ensemble**

## MIDTOWN JAZZ AT MIDDAY

Sponsored by Midtown Arts Common

Wednesdays at 1:00  
Suggested Donation: \$10

- 6 **Junior Mance** (piano)  
**Hide Tanaka** (bass)
- 13 **Aaron Weinstein** (violin)  
**Tedd Firth** (piano)
- 20 **Bucky Pizzarelli** (guitar)  
**Ed Laub** (guitar)
- 27 **Roseanna Vitro** (singer)  
**Mark Soskin** (piano)



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**19th: The Mike Longo Trio**

**26th: The Jeff Siegel Quintet**

**The NYC Baha'i Center**

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

Shows: 8:00 & 9:30 PM

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

<http://bahainyc.org/jazz.html>

212-222-5159

JUL	Blue Note 131 W Third St. (east of 6th Ave) 212-475-8592 www.blue-note.net	Cecil's Jazz Club 364 Valley Rd. West Orange, NJ 07052 973-736-4800 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	Deer Head Inn 5 Main Street Delaware Water Gap, PA 18327 www.deerheadinn.com
1 - Fri	Conrad Herwig Band; Ches Smith/Zeena Parkins/Drew Gress	Vanessa Rubin & Don Braden 3	Evan Schwamm 4	Michael Bates 3; Expat Ensemble	Native Soul
2 - Sat	Conrad Herwig Band ; Sophistafunk		Brandon Sanders 4	Dan Loomis 4; SPOKE	Houston Person & David Leonhardt 3
3 - Sun	Maliike Zarra; Conrad Herwig Band		Keith Ingham Open Mic; Noah Haidu Jam	Eri Yamamoto 3	B.D. Lenz
4 - Mon	Jonathan Batiste	Cecil's Big Band with Mike Lee	Roger Lent 3	David Amram 4	
5 - Tue	Jonathan Batiste	Bruce Williams Jam Session	Robert Rucker 3	Pedro Rodriguez 3	
6 - Wed	Daniel Merriweather	Mid Week Mellow Out	Singer's Open Mic	Catarina dos Santos 4; Sebastian Cruz 3	Trivia, Tapas & \$2 Drafts
7 - Thu	Samantha Ronson	Blues Jam Session	Michika Fukumari 3	Tareq Abboushi & Hector Morales; Petr Cancura 4	Bill Goodwin Jazz Jam
8 - Fri	Carmen Lundy; Mike Pride, Robert Gasper, Jason Roebke		Jun Miyake 4	Amanda Baisinger 5	Carrie Jacson
9 - Sat	Carmen Lundy; Coulon		Hot House Steven Gluz Band	Ari Hoenig 4	Warren Chiasson 3
10 - Sun	Kuni Mikami; Carmen Lundy		Keith Ingham Open Mic; Noah Haidu Jam	Pascal Niggenkemper 3; Nathaniel Smith 4	Walt Bibinger
11 - Mon	Lonette McKee	Cecil's Big Band with Mike Lee	Roger Lent 3	Washington Square Winds 5	
12 - Tue	Steve Tyrell	Bruce Williams Jam Session	Robert Rucker 3	Lainie Cooke 4	
13 - Wed	Steve Tyrell	Mid Week Mellow Out	Singer's Open Mic	Alan Hampton	Trivia, Tapas & \$2 Drafts
14 - Thu	Airto	Blues Jam Session	Keith Ingham 3	Tim Kuhl 6	Bill Goodwin Jazz Jam
15 - Fri	Airto; Kris Davis/Barry Altschul		Yaacov Mayman 4	Matt Mitchell 6	Billy Test 3
16 - Sat	Airto; Michael Feinberg		Ken Simon 4	Mario Pavone 6	Marko Marcinko 3
17 - Sun	Tammy McCann; Airto		Keith Ingham Open Mic; Noah Haidu Jam	Sam Trapchak 3	Davey Lantz
18 - Mon	Eric Bibb	Cecil's Big Band with Mike Lee	Roger Lent 3	Erik Deutsch & Allison Miller 4	
19 - Tue	Earl Klugh	Bruce Williams Jam Session	Robert Rucker 3	Deborah Latz 3; Pete McCann 5	
20 - Wed	Earl Klugh	Mid Week Mellow Out	Singer's Open Mic	Sebastian Noelle 5	Trivia, Tapas & \$2 Drafts
21 - Thu	Earl Klugh	Blues Jam Session	Dan Furman 3	Tom Chang 4	Bill Goodwin Jazz Jam
22 - Fri	Earl Klugh; Marcus Gilmore		Marc Devine 4	Carlo DeRosa 4	Amina Figueroa
23 - Sat	Earl Klugh; Patrick Cornelius		Sharon Fisher 4	Ben Monder 3	Bill Goodwin
24 - Sun	Paul Bollenback; Earl Klugh		Keith Ingham Open Mic; Noah Haidu Jam	Bobby Avey 4	Bob Leive Band
25 - Mon	Mitch Winehouse	Cecil's Big Band with Mike Lee	Roger Lent 3	Kenneth Salters 6; Joonsam Lee 4	
26 - Tue	Fourplay	Bruce Williams Jam Session	Robert Rucker 3	Andrew Rathbun 5	
27 - Wed	Fourplay	Mid Week Mellow Out	Singer's Open Mic	Mike & Ruthy's Folk City	Trivia, Tapas & \$2 Drafts
28 - Thu	Fourplay	Blues Jam Session	Jon Weiss 3	Nikolaj Hess 3	Bill Goodwin Jazz Jam
29 - Fri	Fourplay; Bill McHenry	Freddie Hendrix & Steve Davis	Vitaly Golovnev 4	Mary Halvorson 5	Najwa Parkins 3
30 - Sat	Fourplay; Paul Jo- sephs & MetroSonics	Freddie Hendrix & Steve Davis	Rodney Siau 4	Tim Berne 3	Zach Brock
31 - Sun	Mordy Ferber; Four- play			Jocelyn Medina 6	Ilona Knopfler & Jesse Green



JUL	<b>Dizzy's Club Coca Cola</b> B'dwy & 60th, 5th Fl. 212-258-9595 jazzatlincolncen- ter.com/dccc	<b>Dizzy's Club After Hours</b> Broadway & 60th, 5th Fl 212-258-9595 jazzatlincolncen.com	<b>Feinstein's at Lowes Regency</b> 540 Park Ave. 212-339-8942 feinsteinsattheregency.com	<b>Garage</b> 99 7th Ave. S (at Grove St.) 212-645-0600 www.garagerest.com	<b>Iridium</b> 1650 Broadway (below 51st St.) 212-582-2121 iridiumjazzclub.com
1 - Fri	Kenny Garrett 4	Sharel Cassidy 5		Hide Tanaka 3; Kevin Dorn Band	Chaise Lounge
2 - Sat	Kenny Garrett 4	Sharel Cassidy 5		Larry Newcomb 3; Russ Spiegel 3; Virginia Mayhew 4	Gary Lucas
3 - Sun	Kenny Garrett 4			Elli Fordyce; David Coss; Nueva Encarnacion	Gary Lucas
4 - Mon				Howard Williams Band; Ben Cliness 3	
5 - Tue			Broadway & Berg	Valery Ponomarev Band; Justin Lees 3	Andrew Rathbun Band; Follow Spot
6 - Wed			Broadway & Berg	Mark Devine 3; Hot House	California Guitar Trio
7 - Thu			Broadway & Berg; 11 O'Clock Numbers	Rick Stone 3; Mauricio DeSouza 3	Chip Taylor's "Rock & Roll Joe"
8 - Fri			Broadway & Berg	Evan Schwam 4; Dre Barnes	Terry Bozzio 3
9 - Sat			Broadway & Berg	Fukushi Tainaka 3; Champion Fulton 3; Virginia Mayhew 4	Terry Bozzio 3
10 - Sun			Barbara Porteus; Magical Nights	Lou Caputo 4; David Coss 3; Joonsam Lee	Graveshift; Terry Bozzio 3
11 - Mon			Harry Allen	Howard Williams Band; Mayu Saeki 4	Nels Cline
12 - Tue	Marcus Roberts 3	Kimberly Thompson 3	Broadway & Berg	Mike Dease Band; Paul Francis 3	Johnny Rodgers; Paul Safy Jr.; Follow Spot
13 - Wed	Marcus Roberts 3	Kimberly Thompson 3	11 O'Clock Numbers	Le Pompe Attack; Anderson Brothers	NYC Hit Squad
14 - Thu	Marcus Roberts 3	Kimberly Thompson 3	Broadway & Berg	Dave Kain; Alex Stein/ Matt Brown 4	Mahavishnu Project
15 - Fri	Marcus Roberts 3	Kimberly Thompson 3	Broadway & Berg	Ryan Anselmi 5; Kevin Dorn Band	Hendrix Project
16 - Sat	Marcus Roberts 3	Kimberly Thompson 3	Broadway & Berg	Daniela Schaechter; B. Hartell; Tim Price	
17 - Sun	Marcus Roberts 3		Marc Kudisch; Magical Nights	Ben Healy 3; David Coss 3; Masami Ishikawa 3	
18 - Mon	Tammy McCann 5		Marc Kudisch	Howard Williams Band; Kenny Shanker	
19 - Tue	Tierney Sutton Band	Robert Rodriguez 3	Will & Anthony Nun- ziata	Lou Caputo Band; Aaron Burnett 4	Karen Mason; Varla Jean Merman; Follow Spot
20 - Wed	Tierney Sutton Band	Robert Rodriguez 3	Will & Anthony Nun- ziata	Bernal/Eckroth/Ennis; Joel Perry 3	Johnny A Power 3
21 - Thu	Tierney Sutton Band	Robert Rodriguez 3	Will & Anthony Nun- ziata; 11 O'Clock Numbers	Joe Saylor; Dylan Meek 3	Eric Krasno; Neal Evans, Adam Deitch
22 - Fri	Tierney Sutton Band	Robert Rodriguez 3	Will & Anthony Nun- ziata	Austin Walker 3; Jean Caze 3	Eric Krasno; Neal Evans, Adam Deitch
23 - Sat	Tierney Sutton Band	Robert Rodriguez 3	Will & Anthony Nun- ziata	Marsha Heydt 4; Andrew Hadro 4	Eric Krasno; Neal Evans, Adam Deitch
24 - Sun	Tierney Sutton Band		Barbara Porteus; Magical Nights	Iris Ormig 4; David Coss 3; Ryan Anselmi	Four Freshmen
25 - Mon	Dominick Farinacci 6		John Proulx	Howard Williams Band; Kyoko Oyobe 3	Vinnie Moore
26 - Tue	Claudia Acuna 5	John Benitez 4	Missy Keene	Cecilia Coleman Band; Alex Hoffman 5	Terese Genecco Band; Follow Spot
27 - Wed	Claudia Acuna 5	John Benitez 4	Missy Keene	Behn Gillice; Big Beat	Peter Tork
28 - Thu	Claudia Acuna 5	John Benitez 4	Rinaldo Togliola; 11 O'Clock Numbers	Champion Fulton 3; Alan Chaubert 3	Jim Weider
29 - Fri	Claudia Acuna 5	John Benitez 4	Todd Murray	Enoch Smith Jr. 3; Joey Morant 3	Mike Clark
30 - Sat	Claudia Acuna 5	John Benitez 4	Todd Murray	John David Simon 3; Michika Fukumori 3; Akiko Tsuruga Band	Mike Clark
31 - Sun	Claudia Acuna 5		Rachel Millman; Magical Nights	Evan Schwam 4; David Coss 3; Jayna Morgan 3	Mike Clark



## CORNELIA DOWNSTAIRS STREET

- 1 FRI MICHAEL BATES 3; EXPAT ENSEMBLE
- 2 SAT DAN LOOMIS 4; SPOKE
- 3 SUN ERI YAMAMOTO 3
- 4 MON DAVID AMRAM 4
- 5 TUES PEDRO RODRIGUEZ 3
- 6 WED CATARINA DOS SANTOS 4;  
SEBASTIAN CRUZ 3
- 7 THURS TAREQ ABOUSHI &  
HECTOR MORALES; PETR CANCURA 4
- 8 FRI AMANDA BAISINGER 5
- 9 SAT ARI HOENIG 4
- 10 SUN PASCAL NIGGENKEMPER 3;  
NATHANIEL SMITH 4
- 11 MON WASHINGTON SQUARE WINDS 5
- 12 TUES LAINIE COOKE 4
- 13 WED ALAN HAMPTON
- 14 THURS TIM KUJHL 6
- 15 FRI MATT MITCHELL 6
- 16 SAT MARIO PAVONE 6
- 17 SUN SAM TRAPCHAK 3
- 18 MON ERIK DEUTSCH & ALLISON MILLER 4
- 19 TUES DEBORAH LATZ 3; PETE MCCANN 5
- 20 WED SEBASTIAN NOELLE 5
- 21 THURS TOM CHANG 4
- 22 FRI CARLO DEROSA 4
- 23 SAT BEN MONDER 3
- 24 SUN BOBBY AVEY 4
- 25 MON KENNETH SALTERS 6; JOONSAM LEE 4
- 26 TUES ANDREW RATHBUN 5
- 27 WED MIKE & RUTHY'S FOLK CITY
- 28 THURS NIKOLAJ HESS 3
- 29 FRI MARY HALVORSON 5
- 30 SAT TIM BERNE 3
- 31 SUN JOCELYN MEDINA 6

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for 9/11 Commemorative Event

The World Premiere Production of

# Stand

A Symphony for Jazz Orchestra  
by Award-Winning Composer  
Anita Brown

Friday, July 8th

**West Point Military Academy,**  
*The Jazz Knights*, reading of newly  
completed movements of *Stand*, under  
the direction of Anita Brown, WPMA  
Campus. (Closed event)  
[www.usma.edu/band/aboutus/jk.htm](http://www.usma.edu/band/aboutus/jk.htm)

Tuesday, July 12th, 5:30-7:00pm

**Community Sing-Along**  
The Nyack Center, 58 Depew Ave.,  
Nyack NY, FREE & Open to the Public  
[www.nyackcenter.org](http://www.nyackcenter.org)

Monday, July 25th, 5:00-6:00pm

**Nyack Jazz Week:**  
**Lecture/Join In Song**  
Reality Bites Café,  
100 Main St., Nyack, FREE  
[www.RealityBitesCafe.com](http://www.RealityBitesCafe.com)

Saturday, September 10th, 2:00pm

**Stand: A Symphony for  
Jazz Orchestra, World Premiere**  
Memorial Park, Nyack, NY  
[www.standsymphony.com](http://www.standsymphony.com)

Saturday, September 17th

**Stand: A Symphony for  
Jazz Orchestra,  
Mid-Atlantic  
Premiere**

Dahlgren Hall,  
United States  
Naval Academy,  
Annapolis, MD,  
*The Next Wave  
Jazz Ensemble*  
under the  
direction of  
Anita Brown,  
Details TBA.  
[www.usna.edu/  
usnaband](http://www.usna.edu/usnaband)



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

## Calendar of Events

JUL	Jazz Gallery 290 Hudson St. (below Spring St.) 212-242-1063 <a href="http://www.jazzgallery.org">www.jazzgallery.org</a>	Jazz Standard 116 E 27th St 212-576-2232 <a href="http://www.jazzstandard.net">www.jazzstandard.net</a>	Kitano 66 Park Avenue(at 38th St.) 212-885-7119 <a href="http://www.kitano.com">www.kitano.com</a>	Lenox Lounge 288 Lenox Avenue (above 124th St.) 212-427-0253 <a href="http://www.lenoxlounge.com">www.lenoxlounge.com</a>	Puppets Jazz Bar 481 5th Ave., Park Slope 718-499-2622 <a href="http://www.puppetsjazz.com">www.puppetsjazz.com</a>
1 - Fri		Gerald Clayton 3	Jerry Bergonzi 4	Miles Griffith	Rotem Sivan 3
2 - Sat		Gerald Clayton 3	Jerry Bergonzi 4	Anthony Nelson	Blue Fish Joey; James Weidman & Harvie S 3
3 - Sun		Gerald Clayton 3	Tony Middleton 3	LaFayette Harris Jr.	Jim Seeley 3; Alex Blake 4
4 - Mon			Open Jam Session	Patience Higgins 4	
5 - Tue		Dario Boente & Proyecto Sur	Michika Fukumori	Sweet Georgia Brown	Jam Session with John McNail & Mike Fahie
6 - Wed		Osmany Paredes 4	David Coss 4	Nate Lucas 3	Andrew Urbina Band; Tammy Scheffer 6
7 - Thu		Rene Marie	Nicki Parrott 3	Fred McFarland	Delmar Brown 3; Jaime Aff 3; Jam Session
8 - Fri	EJ Strickland 5	Rene Marie	Frank Kimbrough 3	Alex Lane	Jeff Miles Band; Michael Palma & Melissa Aldana 4; Frank Locrasto 4
9 - Sat	Matana Roberts 5	Rene Marie	Frank Kimbrough 3	Richie Fels 4	Nate Smith 3; Arturo O'Farrill 4; Delmar Brown 3
10 - Sun		Rene Marie	Tony Middleton 3	LaFayette Harris Jr.	Jaime Aff 3; Bill Ware 3; Delmar Brown 3
11 - Mon		Mingus Orchestra	Open Jam Session	Patience Higgins 4	Zack O'Farrill 4; Franglairs Gypsy Jazz
12 - Tue		Stacy Dilard 5	Michika Fukumori	Sweet Georgia Brown	Jam Session with John McNail & Mike Fahie
13 - Wed		Jane Bunnett & Hilario Duran	Jeb Patton 3	Nate Lucas 3	Dori Levine/Virg Dzurinko 3; John Raymond Band
14 - Thu		Houston Person 4	Laura Hill 5	Fred McFarland	John McNail Band; Community of the Spirit
15 - Fri	Rebecca Martin, Gretchen Parlato & Becca Stevens	Houston Person 4	Steve Wilson	Carl Bartlett Jr. 4	Charles Sibirsky Band; Meg Ceol
16 - Sat	Jaleel Shaw 4	Houston Person 4	Steve Wilson	Dylan Meek 3	Andrwe Van Tassel; Jorge Anders 4; Matt Parker Band
17 - Sun		Houston Person 4	Tony Middleton 3	LaFayette Harris Jr.	Stan Killian Band; Delmer Brown 3; TP's Cosmic Incubator
18 - Mon		Mingus Big Band	Open Jam Session	Eric Wyatt Jam	Zack O'Farrill 4
19 - Tue		Animation	Michika Fukumori	Sweet Georgia Brown	Jam Session with John McNail & Mike Fahie
20 - Wed		Animation	Janice Friedman 3	Nate Lucas 3	Puppets Jam Session
21 - Thu		Pat Martino 4	Evgeny Sivtsov 4	Paul Mooney	Bill Ware 3; Pablo Masis Band
22 - Fri	Mike Moreno 4	Pat Martino 4	Joyce Breach 3	LaFayette Harris Jr.	Bill Ware 3; Nue Jazz Project
23 - Sat	Michael Cain 3	Pat Martino 4	Warren Chiasson 4	Tori Gee	New Tango 3; Ayako Shirasaki 3; Bill Ware 3
24 - Sun		Pat Martino 4	Tony Middleton 3	LaFayette Harris Jr.	Central Valley Wildfire; Eric DiVito & Gerry Rulon-Maxwell; Blue Fish Joey; Arturo O'Farrill 4; Bill Ware
25 - Mon		Mingus Orchestra	Open Jam Session	Eric Wyatt Jam	Zack O'Farrill 4
26 - Tue		Rob Duguay's Songevity	Michika Fukumori	Sweet Georgia Brown	Jam Session with John McNail & Mike Fahie
27 - Wed	SIM Faculty Band	John Beasley 5	Ehud Asherie 3	Nate Lucas 3	Puppets Jam Session
28 - Thu		Freddy Cole 4	Richard Sussman 4	Fred McFarland	Bill Ware 3
29 - Fri	Adam Rudolph 8	Freddy Cole 4	Anat Cohen 4	Danny Mixon 4	Glenn Zaleski 5
30 - Sat	Alessi, Davis, Laubrock & Rainey	Freddy Cole 4	Anat Cohen 4	Danny Mixon 4	Sonia Montez; New Hype Jazz
31 - Sun		Freddy Cole 4	Tony Middleton 3		Ralph Hamperian; Bob Albanese 3



JUL	<b>Shrine</b> 2271 Adam Clayton Powell Blvd. 212-690-7807 www.shrinejazz.com	<b>Smalls</b> 183 W. 10th 212-252-5091 smallsjazzclub.com	<b>The Stone</b> Ave. C & Second St. thestonemusic.com	<b>Village Vanguard</b> 178 Seventh Ave. S (below W 11th St.) 212-255-4037 villagevanguard.net	<b>Zinc Bar</b> 82 W. 3rd St. 212-477-ZINC www.zincbar.com
1 - Fri	DJ Cec & Crown Kings; Amui Ptañ; Identity Crisis	Dmitry Baevisky 4; Orrin Evans 5; Spike Wilner 3	Soulstorm; Michaël Attias Clinamen Orchestra	Renee Rosnes 4	Brandon Terzic; Abdoulaye Diabate
2 - Sat	DJ Cec & Crown Kings; Grand Baton; Royal Khaoz; Reggae	Mellisa Aldana 4; Mike Fahn 4; Orrin Evans 5; Eric Wyatt	Joe McPhee, Ken Filiano & Lou Grassi; John Hébert 5	Renee Rosnes 4	Marianni
3 - Sun	Can Olgun 5; Martin Dine; Erika Dagnino; Reggae	Siren Den; Ruth Brisbane & Jon Roche 3; Johnny O'Neal	Luis Lopes 4; Kirk Knuffke, Stephen Gauci, #1, Kenny Wollesen	Renee Rosnes 4	Cidinho Teixeira
4 - Mon	Martin Dine; Jazzimodo; Diego Farias	Ehud Asherie; Ari Hoenig 4; Spencer Murphy	Karl Berger's Stone Workshop Orchestra	Vanguard Jazz Orchestra	Felix Pastorius; Ron Affif 3
5 - Tue	Nick Di Maria; Steven Ruel 4; Steven Husted	Camila Meza; Freddie Bryant 3; Alex Hoffman	Lossing/Belogenis/ Wollesen; Angelica Sanchez & Wadada Leo Smith	Heath Brothers	Jack Jeffers Band with Deb Silver
6 - Wed	Score; John Henry Band; Ay0	Jam Session; Jimmy Bruno; Mike LeDonne 3; Bruce Harris 4	Billy Fox 8; Harris Eisenstadt 3	Heath Brothers	NY Youth Orchestra; The Oroukstra
7 - Thu	Parisi/O'Farill/Lawitts; George Tisdale; Afro Mix	Jam Session; Spike Wilner & Joel Press; Jeff Williams 4; Carlos Abadie	Brandon Ross; Elliott Sharp & Mary Halvorson	Heath Brothers	Open Mic for Vocalists; Gregorio Uribe Band
8 - Fri	Eric Ajama; Elaine Amherd; Tasha Mabry	Jam Session; Brent Canter; Myron Waldem	Red Rain 3; Ken Vandermark 4	Heath Brothers	African Jazz
9 - Sat	DJ Cec & Crown Kings; Mighty Paradoxs; Rockers Galore; House DJ	Jordan Young 3; Chris Flory 3; Myron Walden	Fight the Big Bull; Ken Vandermark & Chad Taylor	Heath Brothers	Marianni
10 - Sun	Jazz Jam Session; Mafrika Fest; John Wriggle	Michela Lerman; Bucky Pizzarelli; Grant Stewart 4	Lawnmower; Cylinder	Heath Brothers	Cidinho Teixeira
11 - Mon	Kenji Yoshitake; Patricia Franceschy	John Merrill 4; Ari Hoenig 3; Spencer Murphy	Karl Berger's Stone Workshop Orchestra	Vanguard Jazz Orchestra	Charenee Wade; Felix Pastorius; Ron Affif 3
12 - Tue	Camille Thurman; Lynette Williams; Susan Justice	Marianne Solivan; Dave Gibson 4; Ken Fowser	Joe Morris & Agusti Fernan- dez; Joe McPhee 4	Sam Yahel 3	Tine Bruhn; Rashied Ali Tribute Band
13 - Wed	Jatziri Gallegos; Shelly Gowanow Collective	Jam Session; Bryn Roberts; Y. Silberstein 3	Ingebrigt Haker-Flaten & Joe McPhee; Tim Berne 3	Sam Yahel 3	Fat Cat Band; Orrin Evans Band
14 - Thu	Ben Winkelman; Billy Iuso; Afro Mix	Jam Session; Don Friedman; Helen Sung	Tim Berne & Kris Davis; Kris Davis, Ingrid Laubrock & Tyshawn Sorey	Sam Yahel 3	Open Mic for Vocalists
15 - Fri	DJ Cec & Crown Kings; Uptown Party Down	Jam Sess.; Mike Lee 4; R. Germanson; Spike Wilner	Nate Wooley 5; Adam Lane's Full Throttle Orch.	Sam Yahel 3	Kofo
16 - Sat	Brother Num; Afrika Rainbow; Earth Minor	Nobuki Takamen 4; D. Clemens; R. Germanson	John Zorn & Guests	Sam Yahel 3	Marianni
17 - Sun	Jazz Jam Session; Sinan Bahir; Shrine Big Band	Siren Den; Ruth Brisbane & Jon Roche 3; C. Owens	Ben Senterfit 3; Rhys Tivey	Sam Yahel 3	Cidinho Teixeira
18 - Mon	Jasmine Lowell-Smith; Gathering Gospel Event	Avi Rothbard; Ari Hoenig 4; Spencer Murphy	Karl Berger's Stone Workshop Orchestra	Vanguard Jazz Orchestra	Camila Meza; Felix Pastorius; Ron Affif 3
19 - Tue		Tammy McCann & Bruce Barth; Jerome Sabbagh	Jeffrey Roden; Gyan Riley	Fred Hersch 3	JD Walter 4
20 - Wed	Faiz Lamouri; Dante DeFelice; Reza Khan	Jam Sess.; J. Lefcoski; Simona Premazzi 3	Alexander Turnquist; Slow Six	Fred Hersch 3	Charenee Wade; Kimberly Thompson 4
21 - Thu	Rodrigo Ronelli Band; Eric Pierce; J. Grinacoff	Jam Session; Ehud Asherie; Dayna Stephens	Michael Harrison; Nurit Tilles	Fred Hersch 3	Open Mic for Vocalists; Edy Martinez Band
22 - Fri	DJ Cec & Crown Kings; Pollen; Band Droids	Jam Session; Kerry Politzer 4; L. Leathers	SATIEfaction; Richard Teitelbaum	Fred Hersch 3	Abdoulaye Diabate
23 - Sat	DJ Cec & Crown Kings; Biakuye; Kakande; House	Samir Zarif; Ari Roland; Stacy Dillard 3	Laurie Manahan; in Zio Fen, Jane Ira Bloom & Jin Hi Kim	Fred Hersch 3	Marianni
24 - Sun	Jazz Jam Session; Natty Dreadz; Reggae	Michela Lerman; Marion Cowings; Dave Schnitter	Jarrett Cahrner; Contemporaneous	Fred Hersch 3	Cidinho Teixeira
25 - Mon	The RendezVous	Peter Bernstein; Ari Hoenig 4	Karl Berger's Stone Workshop Orchestra	Vanguard Jazz Orchestra	Lezlie Harrison; Felix Pastorius; Ron Affif 3
26 - Tue	Sabrina; Third Seven from Oregon	Yaala Ballin; Ray Gallon 3; Ken Fowser	SO Percussion; Miguel Frasconi	Paul Motian 7	
27 - Wed	Chris Massey 3; Maria Davis	Jam Session; Jon Davis; Duane Eubanks 4	Eszter Balint & Chris Cochrane; John Esposito 4	Paul Motian 7	Russ Spiegel Band; Joey Morant
28 - Thu	Matt Otis; Ginger Kid; Primerose Drive; Afro Mix	Jam; Spike Wilner & Ned Gould; Ralph Bowen 4	Pauline Oliveros & Rosi Herlein; Monique Bussarte	Paul Motian 7	Open Mic for Vocal- ists; Victor Jones
29 - Fri	DJ Cec & Crown Kings; Hayley Jane; Eliza B	Jam Sess.; B. Drazen L. Richardson; Spike Wilner	Sarah Cahill; Carl Stone	Paul Motian 7	Martino Atangana
30 - Sat	DJ Cec & Crown Kings; Iriwi	Ralph Lalama 3; Logan Richardson 5; Ian Hen- drickson-Smith	William Winant 3; Zeena Parkins	Paul Motian 7	Marianni
31 - Sun		Siren Den; Tardo Ham- mer 3; Johnny O'Neal	David Garland; Kenji Garland	Paul Motian 7	Cidinho Teixeira

# RICHARD SUSSMAN QUARTET

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(Calendar Listings — Continued from page 21)

- Space.** 2:00pm. \$10. With **Chris Thile, Michael Daves & Del McCoury.** 44 Charlton St. 646-829-4000. [www.wnyc.org/thegreenespace](http://www.wnyc.org/thegreenespace)
- **Wed 7/20: Kenny Barron, Bill Mays, Bruce Barth, Bill Charlap, Peter Washington & Willie Jones III** at **Kaufmann Concert Hall.** 8:00pm. "The Key Players." \$65 premium orchestra; \$50 orchestra; \$25 35 & under. Lexington Ave. & 92nd St. 212.415-5500. [www.92Y.org](http://www.92Y.org).
  - **Thurs 7/21: Jazz Patrol, Billy White Group** at **Miles' Café.** \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. [www.milescafe.com](http://www.milescafe.com).
  - **Thurs 7/21: Mary Stallings, Phil Woods, Jon Gordon, Harry Allen, Jimmy Greene, Gary Smulyan, Bill Charlap, Peter Washington & Kenny Washington** at **Kaufmann Concert Hall.** 8:00pm. "Summer Serenade: The Music of Benny Carter." \$65 premium orchestra; \$50 orchestra; \$25 35 & under. Lexington Ave. & 92nd St. 212.415-5500. [www.92Y.org](http://www.92Y.org).
  - **Fri 7/22: Kelley Sutfenfield Quintet, Mala Waldron & Joe Pino Quartet** at **Miles' Café.** \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. [www.milescafe.com](http://www.milescafe.com).
  - **Fri 7/22: JT Project** at **Ashford & Simpson's Sugar Bar.** 8:00pm. \$10. 254 W. 72nd St. 212-579-0222. [www.sugarbarnyc.com](http://www.sugarbarnyc.com).
  - **Fri 7/22: Gary Negbaur** at **Tomi Jazz.** 9:00pm. 239 E. 53rd St., lower level. 646-497-1254. [www.tomijazz.com](http://www.tomijazz.com).
  - **Sat 7/23: NY Jazz Academy Improvisation Workshop, Ruth Aguilar Quartet, Chad McLoughlin Trio & Jeff King Band** at **Miles' Café.** \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. [www.milescafe.com](http://www.milescafe.com).
  - **Sat 7/23: University of the Streets. Michele Rosewoman & Bob Stewart** at 8:00pm. **Will Connell's Sadhana** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300. [www.universityofthestreets.org](http://www.universityofthestreets.org).
  - **Sat 7/23: Ian Duerr Trio** at **Tomi Jazz.** 11:00pm. 239 E. 53rd St., lower level. 646-497-1254. [www.tomijazz.com](http://www.tomijazz.com).
  - **Sun 7/24: Mark Murphy** at **Birdland.** 9:00pm & 11:00pm. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080. [www.birdlandjazz.com](http://www.birdlandjazz.com)
  - **Sun 7/24: Hiromi Suda Quartet.** \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. [www.milescafe.com](http://www.milescafe.com).
  - **Sun 7/24: Roz Corral Trio** at **North Square Lounge.** 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. [www.northsquarejazz.com](http://www.northsquarejazz.com).
  - **Mon 7/25: University of the Streets. George Schuller's Circle Wide** at 8:00pm. **Ben Gerstein Group** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300. [www.universityofthestreets.org](http://www.universityofthestreets.org).
  - **Tues 7/26: Randy Brecker, Steve Wilson, Eric Alexander, Dave Stryker, Renee Rosnes, Bill Charlap, Peter Washington & Lewis Nash** at **Kaufmann Concert Hall.** 8:00pm. "True Blue: The Legacy of Blue Note Records." \$65 premium orchestra; \$50 orchestra; \$25 35 & under. Lexington Ave. & 92nd St. 212.415-5500. [www.92Y.org](http://www.92Y.org).
  - **Tues 7/26: University of the Streets. Deborah Weisz Trio** at 8:00pm. **Perry Robinson, Kirk Nurock & Max Johnson** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300. [www.universityofthestreets.org](http://www.universityofthestreets.org).
  - **Tues-Sat 7/26-7/30: Leny Andrade** at **Birdland.** 8:30pm & 11:00pm. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080. [www.birdlandjazz.com](http://www.birdlandjazz.com)
  - **Tues 7/26: Brad Linde** at **Miles' Café.** \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. [www.milescafe.com](http://www.milescafe.com).
  - **Wed 7/27: Dick Oatts, Scott Wendholt, Chris Brubeck, Bill Charlap, Harvie S & Terry Clarke** at **Kaufmann Concert Hall.** 8:00pm. "In His Own Sweet Way: Celebrating Dave Brubeck." \$65 premium orchestra; \$50 orchestra; \$25 35 & under. Lexington Ave. & 92nd St. 212.415-5500. [www.92Y.org](http://www.92Y.org).
  - **Wed 7/27: Ron Jones Quartet** at **Tagine.** 8:30pm. 537 9th Ave. @ 40th St. 212-564-7292. [www.taginedining.com](http://www.taginedining.com)
  - **Wed 7/27: Hashem Assadullahi Quintet, Pascualito Quartet** at **Miles' Café.** \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. [www.milescafe.com](http://www.milescafe.com).
  - **Wed 7/27: University of the Streets. Jason Hwang's "Edge"** at 8:00pm. **Chris Forbes Quintet** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300. [www.universityofthestreets.org](http://www.universityofthestreets.org).
  - **Wed 7/27: Roseanna Vitro & Mark Soskin** at **St. Peter's Church.** 1:00pm. \$10 donation requested. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) [www.saintpeters.org](http://www.saintpeters.org).
  - **Thurs 7/28: Ron Jones Quartet** at **55 Bar.** 7:00pm. 55 Christopher St. 212-929-9883. [www.55bar.com](http://www.55bar.com).
  - **Thurs 7/28: Sandy Stewart, Sachal Vasandani, Jeremy Pelt, Grant Stewart, Joe Locke, Bill Charlap, Renee Rosnes, Sean Smith & Lewis Nash** at **Kaufmann Concert Hall.** 8:00pm. "Always: Irving Berlin." \$65 premium orchestra; \$50 orchestra; \$25 35 & under. Lexington Ave. & 92nd St. 212.415-5500. [www.92Y.org](http://www.92Y.org).
  - **Thurs 7/28: Yvonne Simone, Carl Fischer Ensemble & Yoko Miwa Trio** at **Miles' Café.** \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. [www.milescafe.com](http://www.milescafe.com).
  - **Fri 7/29: Joana Teters, Stephanie McB Ensemble & Joey Berkley Quartet** at **Miles' Café.** \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. [www.milescafe.com](http://www.milescafe.com).
  - **Sat 7/30: NY Jazz Academy Improvisation Workshop, Caleb Curtis & Chris Pattishall, Yuki Shibata Trio, Frank Fontaine Quartet** at **Miles' Café.** \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. [www.milescafe.com](http://www.milescafe.com).
  - **Sat 7/30: Carrie Jackson** with **Carol Erickson, Bob Richardson, Gil Benson, Hadren Simmons, Phyllis Blandford, Rhonda Levell, Rosemary byrd, Shirl Alston & Stephen Fuller** at **Metropolitan Room.** 7:30pm & 9:30pm. \$15. 34 W 22nd St. (Bet. 5th & 6th Ave.) 212-206-0440. [www.metropolitanroom.com](http://www.metropolitanroom.com).
  - **Sun 7/31: Roz Corral Trio** at **North Square Lounge.** 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. [www.northsquarejazz.com](http://www.northsquarejazz.com).
- ### BROOKLYN
- **Tues 7/5 & 7/19: Eric Frazier** with **Danny Mixon & Gene Torres** at **Rustik Restaurant.** 471 Dekalb Ave. 347-406-9700. [www.ericfraziermusic.com](http://www.ericfraziermusic.com)
  - **Wed 7/6: Darren Johnston** at **Barbés.** 8:00pm. 376 9th St. @ 6th Ave. 347-422-0248. [www.barbesbrooklyn.com](http://www.barbesbrooklyn.com).
  - **Thurs 7/7: No BS! Brass Band** at **Barbés.** 10:00pm. 376 9th St. @ 6th Ave. 347-422-0248. [www.barbesbrooklyn.com](http://www.barbesbrooklyn.com).
  - **Fri 7/8: Barbés. Noah and the Megafauna** at 8:00pm. **Baby Soda** at 10:00pm. 376 9th St. @ 6th Ave. 347-422-0248. [www.barbesbrooklyn.com](http://www.barbesbrooklyn.com).
  - **Sat 7/9: Barbés. Day in Pictures** at 5:00pm. **Pedro Giraudo Sextet** at 8:00pm. 376 9th St. @ 6th Ave. 347-422-0248. [www.barbesbrooklyn.com](http://www.barbesbrooklyn.com).
  - **Sun 7/10: Barbés. Bossa D'Novo** at 7:00pm. **Stephane Wrembel** at 9:00pm. 376 9th St. @ 6th Ave. 347-422-0248. [www.barbesbrooklyn.com](http://www.barbesbrooklyn.com).
  - **Mon 7/11: Barbés. 40Twenty** at 7:00pm. **Spanglish Fly** at 9:30pm. 376 9th St. @ 6th Ave. 347-422-0248. [www.barbesbrooklyn.com](http://www.barbesbrooklyn.com).
  - **Wed 7/13: Barbés. Darius Jones Trio** at 8:00pm. **Mandingo Ambassadors** at 10:00pm. 376 9th St. @ 6th Ave. 347-422-0248. [www.barbesbrooklyn.com](http://www.barbesbrooklyn.com).
  - **Wed 7/13: Ivo Perelman** with **Matthew Shipp, Joe Morris & Luther Grey** at **ISSUE Project Room.** 8:00pm. At the Old American Can Factory. 232 3rd St., 3rd Floor. 718-330-0313. [www.issueprojectroom.org](http://www.issueprojectroom.org).
  - **Fri 7/15: Barbés. The Underground Horns** at 8:00pm. **Brian Carpenter Band** at 10:00pm. 376 9th St. @ 6th Ave. 347-422-0248. [www.barbesbrooklyn.com](http://www.barbesbrooklyn.com).
  - **Sat 7/16: Barbés. Day in Pictures** at 5:00pm. **Mr. Ho's Orchestrotica** at 8:00pm. **Frente Cumbiero** at 10:00pm. 376 9th St. @ 6th Ave. 347-422-0248. [www.barbesbrooklyn.com](http://www.barbesbrooklyn.com).
  - **Wed 7/20: Barbés. Ellery Eskelin** at 8:00pm. **Mandingo Ambassadors** at 10:00pm. 376 9th St. @ 6th Ave. 347-422-0248. [www.barbesbrooklyn.com](http://www.barbesbrooklyn.com).
  - **Thurs 7/21: Barbés. The New Mellow Edwards** at 10:00pm. 376 9th St. @ 6th Ave. 347-422-0248. [www.barbesbrooklyn.com](http://www.barbesbrooklyn.com).
  - **Sun 7/24: Barbés. Erik Friedlander** at 9:00pm. **Stephane Wrembel** at 9:00pm. 376 9th St. @ 6th Ave. 347-422-0248. [www.barbesbrooklyn.com](http://www.barbesbrooklyn.com).
  - **Mon 7/25: Scott Reeves Jazz Orchestra** at **Tea Lounge.** 9:00pm & 10:30pm. No cover; suggested donation only. 837 Union St., Park Slope. 718-789-2762. [www.tealoungeny.com](http://www.tealoungeny.com).
  - **Mon 7/25: Barbés. Sean Moran's Small Elephant** at 7:00pm. **Spanglish Fly** at 9:00pm. 376 9th St. @ 6th Ave. 347-422-0248. [www.barbesbrooklyn.com](http://www.barbesbrooklyn.com).
  - **Wed 7/27: Barbés. Ohad Talmor** at 8:00pm. **The Mandingo Ambassadors** at 10:00pm. 376 9th St. @ 6th Ave. 347-422-0248. [www.barbesbrooklyn.com](http://www.barbesbrooklyn.com).
  - **Thurs 7/28: Jose James** at **MetroTech Commons.** Noon. Free. Flatbush & Myrtle Ave. 718-636-4100. [www.bam.org](http://www.bam.org)



# Calendar of Events

- Thurs 7/28: **Barbés. Andy Biskin's Ibid** at 8:00pm. **Spanglish Fly** at 10:00pm. 376 9th St. @ 6th Ave. 347-422-0248. www.barbesbrooklyn.com.

## QUEENS

- Thurs 7/7: **Steve Sharman's Swing Time Band** at **George Seuffert Bandshell, Forest Park**. 7:30pm. Free. Woodhaven Blvd. & Forest Park Dr. www.nycgovparks.org
- Wed 7/20: **Harold Melvin's Blue Notes & Felix Hernandez** at **Queensbridge Park**. 7:00pm. Free. Bridge Plaza, Vernon Blvd., East River. 212-360-2777.
- Sat 7/30: **Grand Street Stompers** at **Louis Armstrong House Museum**. 2:00pm. \$10 (including guided house tour). 34-45 107 St., Corona. 718-478-8274. www.louisarmstronghouse.org

## BRONX

- Wed 7/6: **Tony Vega** at **St. Mary's Park**. 7:00pm. Free. St. Anns Ave. & E. 146th St. 212-360-7777. www.nycgovparks.org

## LONG ISLAND

- Sun 7/17: **Steve Tyrell** at **Westhampton Beach Performing Arts Center**. 8:30pm. \$100, \$75, \$50. 76 Main St. 631-288-1500. www.whbpac.org
- Sat 7/23: **Sachal Vasandani** at **Westhampton Beach Performing Arts Center**. \$50, \$40, \$30. 76 Main St. 631-288-1500. www.whbpac.org

## NEW JERSEY

- Fri-Sat 7/1-7/2: **Paquito D'Rivera-Claudio Roditi Quintet** at **Shanghai Jazz**. 6:30pm & 8:30pm. \$20 cover. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Fri 7/1: **Kevin Hildebrandt Trio** at **Sophie's Bistro**. 8:00pm. No cover. 700 Hamilton St., Somerset. www.nbjp.org
- Fri 7/1: **Howard Alden & Jack Wilkins** at **Whole Foods Market**. 7:00pm. No cover. 2245 Springfield Ave., Union. 908-688-1455.
- Sat-Sun 7/2-7/3: **Tribute to Phyllis Hyman** at **Chico's House of Jazz**. With **Kyle Hicks, Ron Richardson**, 8:00pm & 10:00pm. \$20. 631 Lake Ave., Asbury Park. 732-774-5299.
- Wed 7/6: **Bucky Pizzarelli** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899.
- Wed 7/6: **Camille Thurman Quartet** at **Hyatt**. 7:30pm. 2 Albany St., New Brunswick. nbjp.org
- Thurs 7/7: **Corey Rawls Quartet** at **Makeda**. 7:30pm. 338 George St., New Brunswick. nbjp.org
- Thurs 7/7: **Marlene Verplanck Trio** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899.
- Fri 7/8: **Ron Jackson & Paul Abler** at **Whole Foods Market**. 7:00pm. No cover. 2245 Springfield Ave., Union. 908-688-1455.
- Sat 7/9: **Lee Hogans Band** at **Makeda**. 9:00pm. 338 George St., New Brunswick. No cover, \$5 min. www.nbjp.org
- Sat 7/9: **Rebirth Brass Band** at **Chico's House of Jazz**. 8:00pm. \$20. In Shoppes at the Arcade, 631 Lake Av, Asbury Park. chicoshouseofjazz.com.
- Sun 7/10: **Jon Di Fiore Quintet** at **Mike's Court-side**. 7:30pm. 1 Elm Row, New Brunswick. No cover. www.nbjp.org
- Wed 7/13: **Vanessa Perea Quartet** at **Hyatt**. 7:30pm. 2 Albany St., New Brunswick. nbjp.org
- Wed 7/13: **Roni Ben-Hur & Tardo Hammer** at **Whole Foods Market**. 7:00pm. Free. 905 River Rd., Edgewater. 201-941-4000.
- Wed 7/13: **Nicki Parrott, R. Sportiello** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899.
- Thurs 7/14: **JT Project** at **Makeda**. 7:30pm. 338 George St., New Brunswick. www.nbjp.org
- Fri 7/15: **Joshua Breakstone & Earl Sauls** at **Whole Foods Market**. 7:00pm. No cover. 2245 Springfield Ave., Vauxhall. 908-688-1455.
- Sat 7/16: **Lew Del Gatto & Bob Keller** with **Jesse Green, Tony Marino, Bill Crow & Tom Whaley** at **Centenary College**. 8:00pm. Celebrating the music of Al Cohn & Zoot Sims. David & Carol Lackland Center, 715 Grand Ave., Hackettstown. 908-979-0900. www.centenarystageco.org
- Sat 7/16: **Jackie Jones** at **Makeda**. 9:00pm. 338 George St., New Brunswick. No cover. nbjp.org
- Sat 7/16: **Joshua Breakstone & Earl Sauls** at **The Black Horse Inn**. 7:30pm. One W. Main St., Mendham. 973-543-7300. http://blackhorsenj.com
- Sun 7/17: **Gusten Rudolph Quartet** at **Mike's Courtside**. 7:30pm. 1 Elm Row, New Brunswick.
- Wed 7/20: **Kyle Koehler Quartet** at **Hyatt**. 7:30pm. 2 Albany St., New Brunswick. nbjp.org
- Thurs 7/21: **Todd Bashore Quartet** at **Makeda**. 7:30pm. 338 George St., New Brunswick. No cover.
- Thurs 7/21: **Swingadelic** at **Cinnaminson Municipal Concert**. 7:00pm. Wood Park Gazebo, 1621 Riverton Rd., Cinnaminson. 856-829-6000. http://cinnaminsonnj.org
- Fri 7/22: **Joshua Breakstone & Earl Sauls** at **The Black Horse Inn**. 7:30pm. One W. Main St., Mendham. 973-543-7300. http://blackhorsenj.com
- Fri-Sat 7/22-7/23: **Javon Jackson** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899.
- Fri 7/22: **Bucky Pizzarelli & Ed Laub** at **Whole Foods Market**. 7:00pm. No cover. 2245 Springfield Ave., Union. 908-688-1455.
- Sat 7/23: **Cecil Brooks III Trio** at **Chico's House of Jazz**. 9:00pm. \$10. 631 Lake Ave., Asbury Park. chicoshouseofjazz.com.
- Sun 7/24: **Ben Hinkle Quartet** at **Mike's Court-side**. 7:30pm. 1 Elm Row, New Brunswick.
- Sun 7/24: **Antoinette Montague** at **Shea Center for the Performing Arts**. 7:30pm. 300 Pompton Rd., Wayne. 973-720-2000. www.wpunj.edu
- Tues 7/26: **John Pizzarelli Trio** at **Shanghai Jazz**. 8:15pm. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Wed 7/27: **Ron Olender Quartet** at **Hyatt**. 7:30pm. 2 Albany St., New Brunswick. No cover. www.nbjp.org
- Thurs 7/28: **Misha Fatkiev Quartet** at **Makeda**. 7:30pm. 338 George St., New Brunswick.
- Thurs 7/28: **Bossa Brasil** at **NJPAC Theater Square**. 5:00pm. Free. "Sounds of the City." One Center St., Newark. 888-GO-NJPAC.

www.njpac.org www.mauriciodesouzajazz.com

- Thurs 7/28: **Joshua Breakstone & Earl Sauls** at **The Harvest Bistro**. 8:30pm. No cover. 252 Schraalenburgh Rd., Closter. 201-750-9966. www.harvestbistro.com
- Fri 7/29: **Emily Asher Quartet** at **Sophie's Bistro**. 8:00pm. No cover. 700 Hamilton St., Somerset. www.nbjp.org
- Fri 7/29: **Jed Levy & Paul Bollenback** at **Whole Foods Market**. 7:00pm. No cover. 2245 Springfield Ave., Union. 908-688-1455.
- Sat 7/30: **Dom Minasi, Kyle Koehler & Jay Rosen** at **Trumpets**. 8:00pm. 6 Depot Sq., Montclair. 973-744-2600. www.trumpetsjazz.com

## ...AND BEYOND

- Fri 7/1: **New Swing Sextet** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
- Sat 7/2: **Sabir** at **The Buttonwood Tree Performing Arts & Cultural Center**. 8:00pm. \$10. 605 Main St., Middletown, CT. 860-347-4957. www.buttonwood.org.
- Sat 7/2: **Hugh Brodie & The Cosmic Ensemble** at **The Falcon**. 8:00pm. 1348 Rt. 9W, Marlboro, NY.
- Sun 7/3: **Don Byron New Gospel Quintet** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY.
- Thurs 7/7: **Travis Sullivan's Bjorkestra** at **The Falcon**. 8:00pm. 1348 Rt. 9W, Marlboro, NY.
- Fri 7/8: **Doug Munro, Jerry Z & Mike Clark** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY.
- Sat 7/16: **Oz Noy, Vic Juris, Jay Anderson & Adam Nussbaum** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY.
- Sun 7/17: **Connor Kennedy Band** at **The Falcon**. 10:00am. 1348 Rt. 9W, Marlboro, NY.
- Sun 7/17: **Tommy Goodman Quartet** at **Turning Point Café**. 7:30pm. No cover, no min. Donations/contributions suggested. 468 Piermont Ave., Piermont, N.Y. 845-359-1089. www.turningpointcafe.com.
- Fri 7/22: **Mahavisnu Project** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY.
- Sun 7/24: **Antoinette Montague** at **Mark Twain House's Muraski Café**. 11:30am & 1:15pm. \$40. 65 Forest St., Hartford, CT. 860-280-3156. www.muraskicafe.
- Sun 7/24 - Sun 7/31: **Nyack Jazz Week**. Various venues all week. With **Rich Perry & Cameron Brown Trio, Sam Hart Quartet, Anita Brown, John Richmond Quartet, Steven Bernstein Orchestra, Fred Hersch, Lou Donaldson Quartet, Ray Levier, Robert Ross Band & Shirley Crabbe**. 845-652-0585. www.rcjbs.org
- Sun 7/31: **Global Noize** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY.
- Sun 7/31: **Dave Schnitter, Cameron Brown, James Weidman, Anthony Pinciotti, Chris Pasin & John Richmond** at **Turning Point Café**. 7:30pm. \$20. 468 Piermont Ave., Piermont, NY. 845-359-1089. www.turningpointcafe.com.



## Larry Goldings

By Eric Nemeyer



**JJ:** Talk about your new recording, *In My Room*

**LG:** The record is released by a pretty new label called BFM Jazz. I did essentially finance it on my own, with a bunch of favors from different people. BFM puts out records that you've already got ready to go. So in a way it's independent but it's on a label. I recorded most of it at home on my piano. A few years ago I befriended a really interesting guy named Richard Goodman, who is a live sound guy for film, and also a music lover and a very good amateur musician himself. We had talked about the idea of him bringing over a bunch of different microphones. I just recently got my old Steinway piano worked on and we thought, well maybe we could record in here — even though it's not a studio. That's kind of how the project started. Then in the middle of that, I started talking with my friend who works over at BFM Jazz and she said, "Hey, do you have anything that we can put out?" So that sort of sealed the idea that we'd finish and we'd actually make this into a project. That was the impetus of it. In the end, actually I played on two other pianos that were also basically free, from friends and from favors and things like that. Because we had this mobile way of recording, and since my friend is used to that-

something that's got some character than a pristine piano that doesn't have any quirks. In fact I also prefer smaller pianos sometimes because I feel that I play them better. So mine is not a small piano, but it certainly isn't a concert grand. I wrote a particular song on my friend's spinet piano when we were just hanging out and it was just a kind of thing where that particular music would not have come out of a big nine-foot Steinway. There was just a quality in it that led me to this piece of music and it is one of my favorite things that I've written so it's an interesting thing about instruments.

**JJ:** How has the distribution and marketing working out for you with the BFM label?

**LG:** I maintain ownership of the master. I haven't signed on for anything more than this. They are quite effective so far, in terms of marketing. Their PR person, Chris DiGirolamo, has been really excellent. The album showed up on the "Favorites" on the jazz page of iTunes. I've never had that before, since I've been making records, or since there has been iTunes. Almost

**“hearing [Jim Hall] play in such an egoless way, and approach improvisation and accompanying, just as much texturally as musically ... influenced me ... the way he is so thoughtful as a musician and so humble in terms of the role that he plays in an ensemble.”**

that's the way he works ... he's got the really good high quality mobile unit ... that's the way we went about it. It was sort of a guerrilla-style recording. But in terms of committing to doing something like that .... in terms of the whole studio sort of thing, it was pretty natural because I've been doing quite a bit of work at home anyway. I've been preparing demos for people, and I even scored a commercial recently. I did it mostly here in my little office because now it's becoming easier and easier — depending on the kind of project you're doing. To approach things like that, gives you a lot of freedom and a lot more time. So it was kind of a refreshing way to go about it. In a way now that I've done that, I'll probably like to do the opposite next time and have a bigger budget and record in a beautiful studio. Who knows? These days it seems like the people who are thinking outside the box are coming up with some interesting, fresh approaches. There's something about a slightly imperfect piano that I have always liked. In fact I've always felt that I would rather record on

twice a week or so I get another email that another review is going to come out. So they are being very proactive about it. Their distribution seems good and they are slowly getting other quality records out there. I've been very happy with them actually. It would be nice if I could come to them with a concept and they could put some initial production money behind it. But we're in a strange place with the music business.

**JJ:** What is the foundational philosophy behind the association?

**LG:** The few people behind this jazz aspect of BFM are really jazz lovers, and are very much hopeful. They're very much interested in the artists benefiting from it. So we'll see what happens.

**JJ:** Who are the artists who have made a significant impact on your style or perspective?

**LG:** Well, I mean initially the people who really

led me into all of this as a pianist were Oscar Peterson, Bill Evans, Keith Jarrett, and all of Miles Davis' piano players, and not just piano players obviously. Over the years that list has grown too long to even mention and it's also expanded way beyond jazz. I mean way before I was into jazz I was very much influenced by some of the artists I covered in this new record like The Beatles, Joni Mitchell and Brian Wilson, so some of those early non-jazz influences are coming through with this too. All of the people with whom I have been touring are influences — Jim Hall, John Scofield. Take Jim Hall for example, with whom I was playing in the early to mid 90s. I met him when he was one of my teachers at the New School. Certainly when he asked me to go on the road with him, he was even more of a mentor. Just by example, hearing him play in such an egoless way, and approaching improvisation and accompanying, just as much texturally as musically ... influenced me ... the way he is so thoughtful as a musician and so humble, in terms of the role that he plays in an ensemble. He's so much about making a beautiful, lyrical statement and being supportive as a player, rather than always shining or being so obviously in the forefront. In terms of the important of sound on one's instrument, he is maybe the greatest example of all the people I've played with. When you hear one note of Jim Hall and you know it's Jim, and it's such an amazingly beautiful sound. That's when I started to think about the importance of that. One of my own peers, Peter Bernstein, with whom I grew up, has been an influence, and a great voice on an instrument by someone of my generation. When I met him, we were in high school. We met at the Summer Jazz Program at Eastman in 1984. He turned me on to Duke, Monk, Bird, Mingus, Jaco and the importance of going back. He understood how much one can gain by the thoroughness of one's listening. He is both a peer and a mentor. He was always pursuing his own voice and exploring harmony, and is one of the great harmonic minds of my generation.





## Frank Kimbrough

By Joe Patitucci

**JJ:** Talk about your most current album, *Rumors*, and how that developed from concept to completed work of art - the compositions, personnel, etc.

**FK:** The session that produced *Rumors* took place with less than one day's notice - I got a call from Jimmy Katz telling me that he had 4 hours of studio time available the next day, so I called bassist Masa Kanaguchi and drummer Jeff Hirshfield. We recorded the next morning with no rehearsal, and little or no conversation about the music. We recorded 18 takes - 16 tunes, all first takes except two tunes that required a second take. 24 hours after Jimmy called; the CD was in the can. We picked the music we liked, that made the best program, and the album was done. All of the tunes are originals except one that I adapted from a composition by the Catalan composer Federico Mompou.

**JJ:** Could you discuss your work and association with the Jazz Composers Collective and associates such as Ben Allison, Ted Nash?

**FK:** The Jazz Composers Collective started with four guys combining their mailing lists and each guy throwing seventy five bucks into a shoebox, and took it from there - for thirteen years. It was a non-profit organization, which helped in applying for grants, producing our concerts and tours, and publishing our newsletter. It put us all on the map. We were all leaders, and we were all sidemen - the Collective helped us all define those roles and try out different things as composers - it was a great support system for each of us, as players and as composers.

**JJ:** A few years ago you recorded a Herbie Nichols Project. Could you talk a little bit about Nichols and your motivation for focusing on his music?

**FK:** Herbie Nichols' recordings were all out of print when I heard his music on a WKCR birthday broadcast in 1985. I taped the broadcast, and was so taken with it that I started transcribing the tunes the next day. Six years or so later I took the tunes to sessions with the musicians that later formed the Collective, and as the Collective developed, we decided that Herbie's music would make a great project. His music was unknown to most people at the time, and we felt that the music needed to be heard. We recorded 3 CDs - two for Soul Note, and one for Palmetto. We also toured quite a bit in the US and Europe.

**JJ:** There have been a proliferation of tribute albums that, in the recent past, producers and record labels

have apparently imposed upon artists to do (with the mindset that well known past artists might help sell more albums), and certain artists have chosen to do - by comparison to the 60s and 70s and earlier when there were far fewer of those. Could you comment on this phenomena - the upside and down from an artistic perspective, and business one?

**FK:** I think in general that tribute albums are a bad idea, but I think that recording another composer's music because you love it and think you can bring something new to it can be a good idea. From an artistic perspective, it can be an enriching experience. Lovano's recent recording of Charlie Parker's music comes to mind - it's a great, imaginative project. If a producer thinks of it, run the other way as fast as possible - it'll never work. I never ever begin any musical endeavor from a business perspective...that would come later.

**JJ:** You've recorded and performed with Maria Schneider's Orchestra for some time. Could you talk about the dichotomy between working with a big band, or hers in particular, and how that works for you as an improviser by comparison to a small group setting?

**FK:** I usually prefer to work in small group settings, but Maria's music is undeniable. Her music is incredibly rich, and being in her band has introduced me to many wonderful people that I probably wouldn't have met otherwise. The lesson here is that it's always in one's best inter-



**JJ:** Over the past few years, the jazz world has been a contracting niche. There is more and more supply being created - speaking of recordings - but supply doesn't create demand. It's always the other way around. What ideas do you have - given your activity as a sideman and leader - about the challenges impacting interest in this music and what might be done?

**FK:** I hate to say this, but after 30 years in New York, and 25 years since my first recording was released, I don't care so much about the record business any more. The onus is always on the artist - we write the music, assemble the musi-

*“....recordings are not the most important thing in life. What's important is who you touch - Ornette [Coleman] said it very well - ‘There are many ways to receive, but only one way to give, and that's in person.’”*

est to work with people with a true generosity of spirit. Half the guys that were there when it began 20 years ago are still there - how often does that happen? It's practically a family, so whether we're traveling or in the studio, it's always a pleasure. There's a lot of love in the band. She writes with the players in mind; sometimes she'll just turn me loose - solo - nothing written out, and let me do my thing. Other times I may not have a solo at all, and that's fine with me because the quality of the music and players in the band is so amazing.

cians, pay for the recording sessions, and give the music away to a record company - our only hope for compensation is through royalties from the record companies or from broadcasts. Record companies manage never to pay royalties, and performing rights organizations in this country are a joke, and then some jerk rips your recording and puts it on the internet as a free download the day it's released. I have no plans to release a new recording any time in the near future. It's a shame, but I have no enthusiasm for it right now. I'm hoping that my feelings will

*(Continued on page 32)*

## Richard Sussman

By Eric Nemeyer

**JJ:** Discuss your association with Hank Jones and how that developed?

**RS:** My Association with Hank began with my winning the ASCAP Jazz Composition Award in 2008 in honor of Hank Jones. This led to the composition of "Ivories Tower" (originally for big band & premiered by the Chicago Jazz Ensemble led by Jon Faddis), as well as subsequent arrangements of "Ivories Tower" and several of Hank's originals performed by the Metropole Orchestra at The Hague Jazz Festival in May, 2009, with Hank Jones as the featured soloist. For some reason Hank took a liking to my arrangements and called me to help him organize, edit, and prepare his original tunes for publication in a Hank Jones Songbook. The songbook was completed and is now available on Universal Music, through Hal Leonard. Part of the plan was to follow up the song book with a studio recording in June of 2010 for Universal for 3-4 horns, guitar, Hank, bass, & drums. Hank wanted me to write the arrangements for the session & help him contract the musicians. I was just starting to work on those charts when Hank got sick & passed away in May of last year. Despite the pain of Hank's passing and the fact that we never got to complete the recording part of the project, I feel extraordinarily privileged and fortunate to have had this opportunity to

human beings. He had a great sense of humor & his mind was sharp as a nail – he always had a quick comeback or one-liner ready, and a wealth of amazing stories about jazz. I feel blessed and honored to have had the chance to work closely with Hank for this brief time & to get to know him as a person. I'm grateful to now have the opportunity to perform some of his incredible original compositions, and to keep his spirit alive through his music.

**JJ:** Could you share some words of wisdom or advice that Hank might have offered that made a significant impact on you, your creative or artistic perspectives?

**RS:** Just being around his joyful spirit and love for music was worth 10 degrees in music. One musical thing that stands out - all of that inner voice leading, suspensions, subtle altered tones and voicings we associate with Hank's playing – to him, those were all part of his original tunes & everything had to be notated precisely on the lead sheets. I really learned a lot about voice leading and subtle shadings of chords through this experience.

*"I think the important thing for any artist is to learn to trust your own instincts and follow your heart. Be careful about taking advice from someone who may have a very different agenda from yours...."*

work closely with Hank as an arranger. During this time, I had a chance to study Hank's music closely. What I discovered was that the most pervasive quality I found in his music, in addition to the sophistication and elegance we all know about, was an incredible joyfulness and playfulness in almost everything he did. I had the rare opportunity to rehearse with Hank on numerous occasions, going over the details of his tunes – which are gems! I treasured those rehearsals with Hank. Each one was like a lesson! What I learned about Hank Jones in the brief time I knew him was that not only was he one of the greatest Jazz Masters of all time, but also one of the most gracious, generous, humble, and kind human beings I've ever met. He loved music deeply, but he also loved & respected his fellow

**JJ:** As a pianist who is performing a tribute to Hank Jones in July at The Kitano, could you take a few moments to give an overview of Hank's improvisational and compositional styles?

**RS:** Hank was a pianist's pianist and master of many styles, and even at the age of 91 he still had his chops and he heard everything! One of my favorite recordings is "Kids" the duo with Lovano recorded live at Dizzy's just a few years ago. I think Hank's real roots was the stride style of the 30's – people like Fats Waller, Teddy Wilson, and Art Tatum – and he often reverted back to that when playing solo. He once told me it was hard for him to adapt to bebop when he first got to New York in the 40s – but he

sure nailed it! When I won the ASCAP commission to write a piece honoring Hank I spent a few months just listening to his CDs from different periods. I identified three main stylistic areas: First the sophisticated, elegant harmonic concept I mentioned above, with lots of passing chords and quick modulations; Second the beautiful, lush, lyrical side he brought to ballads; and Third – he was a funky cat – he could really play the blues. So "Ivories Tower" turned into a kind of mini suite with a slow, lush intro, then a funky/bluesy section, then finally an AABA tune with Hank's harmonic language. During the piano solo I had the band drop out for 16 bars so he could do his stride thing which was wonderful.

**JJ:** You've had ample experience with an array of internationally renowned stylists in the jazz world including Lionel Hampton, Buddy Rich, Steve Slagle, Randy Brecker, Lee Konitz, Blood Sweat & Tears, Houston Person, and others. Could you share any observations or conversations - humorous or dramatic or interesting - with one or more of these artists that has influenced you and your artistic and creative approach?

**RS:** Well that's a tough one too. I've got lots of stories, but I think the best thing I could say is I've learned something from every great artist I've been fortunate to work with and still try to always stay open to that. One thing I've gotten from working with Houston the past few years is – he once told me one of his credos was "Play music that the people want to hear". In other words, for me that meant it's OK to play the blues – which I love to do. Coming up in the late 60s & 70s, that often didn't seem like the "hip" thing to do. I haven't had a conventional career.

*(Continued on page 40)*





## Sumi Tonooka

By Eric Nemeyer

**Jazz Inside:** Your upcoming release is a solo piano project. What is the premise of this forthcoming

album and what kinds of preparation did you undertake for this recording?

**Sumi Tonooka:** Playing solo gives me the opportunity to explore the full range of the instrument without anything else in the way. It is a challenge because of all that you have to confront. The piano is an amazing instrument. It is harmonic, melodic and percussive. The dynamic range is immense. It's like having a whole orchestra at your fingertips. There are 88 keys to deal with, pedaling, tone and touch. I have been working quite steadily on a solo piano concept over the years and have not recorded solo until now. Artistically speaking, the preparation really has been about living life, all of it, not only musically but personally as well. I believe as artists we draw on the richness of our lives and what and who we are and bring that to our expression. I have been at this for a long time, and there is a lot to be said for just sticking with it and working hard. I am a pianist composer, so I wanted to share my originals as well as recognize my influences and the rich history of the jazz solo piano traditions of the past. I initially went into the

think so much about so many things and that can really get in the way, but in order to improvise and play well you have to be fully present, relaxing, letting go and giving all you have right then and there. You cannot be anything other than what you are. So you have to fully accept yourself too, with all of your flaws and various opinions, and just play. The biggest challenge in doing this, was just deciding to do it ready or not. I produced the concert, hired the engineer, got myself together, tried not to think about it too much and just went out and played. At this point in life I just want to enjoy and really embrace the moment and give it my best. I have put a lot of time into this instrument, a lot of hours, days and years and it adds up. There is a lot to be said for just sticking with it and working hard.

**JJ:** What kinds of preparation and ideas did you and Erica Lindsay discuss in the creation of your current recording "Initiation"? Talk about the finished product.

**ST:** Erica and I performed many times in Albany at a club called Justin's. We were able to get familiar with each other musically and getting comfortable with each other's music. I noticed that her compositions brought out a different side of me, and mine did for her as well. I think our differences, and the combination of who we are musically, are part of the strength of "Initiation". One of the most important discussions and decisions was choosing who was going to be in the rhythm section. She had a long standing musical kinship and rapport with Bob Braye, the drummer, very similar to my relationship with Rufus Reid. We had a gig at a festival upstate and were lucky enough to get them both together for that performance. It was instant chemistry, very palpable and exciting. There was no question that we wanted them on the date. Most jazz aficionados know about Rufus Reid, he is a true master of the bass and is now bringing his genius to composition as well. I think though, that Bob Braye is not as well known, he is under recorded. But his caliber as a drummer is rare and very obvious on this recording. He was sick and in pain during the session but it did



not stop him from playing his best. He died the following January. We miss him dearly but are so happy to have his music so alive in these recordings. Other than that, it was choosing the material. We wanted to present the CD as a colored band, two bandleader composers, and wanted the music to reveal our range as players too. I think the music is very honest. We had some time to play and go over the music but I think both Erica and I come from a place of wanting there to be freedom for each player to bring themselves to the material and trusting that it will happen. We were in this beautiful home studio in Woodstock, my hometown at the time, and it was in the country with mountains and trees. We had a whole week to ourselves to record and play our own music, we had Rufus and Bob, we had good food and wine, what could be better.

**JJ:** Could you tell us about two or three of your favorite recordings or solo piano recordings and how they inspired you?

**ST:** As a child, the music that inspired me to want to play piano came from people like Thelonius Monk, Fats Waller and Boogie Woogie pianists like Meade Lux Lewis and Marylou Williams with whom I studied with in my late teens. This music made me happy and still does. It is rhythmically ecstatic and joyous. So, no question, one of my first to mention here would be the recording that inspired me initially as a very young person, *Solo Monk*. He does a version of "I'm Confessin'" by Eubie Blake that

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*"I believe as artists we draw on the richness of our lives and what and who we are and bring that to our expression."*

studio to record, and quickly realized that there is something that happens "live" that is hard to capture in the studio. Jazz is such a "live" art form. The audience is very much a part of the moment. Everything is really on the line. The fact that it is an event adds an extra element of the unknown. It was daunting and fear producing but I wanted to try it. My friend and mentor, the brilliant pianist and composer Kenny Barron once told me that a recording is just a snapshot of a moment in time. It captures a living process. So with that view I have decided to release this music as an evening recorded live in concert, part one, devoted to the jazz standards and masters who inspire me and part two, original compositions that reflect my musical development to this point.

**JJ:** What kinds of challenges did you experience in doing this solo piano recording by comparison to walking into a venue to play and solo over your originals and standards live for one or more sets?

**ST:** I have the tendency to be in my head and

(Frank Kimbrough — Continued from page 29)

change, but recordings are not the most important thing in life. What's important is who you touch — Ornette said it very well — “There are many ways to receive, but only one way to give, and that's in person.” I'm teaching at Juilliard these days, and I've realized that the students I work with are my legacy...I'm handing down what was handed down to me, and that's real, and it's reciprocal — the students are very inspiring, so I get a lot out of it too.....every day I'm there is a blessing. Maybe this generation can figure it out.

**JJ:** You've had ample experience working with an array of artists. Could you share any observations

or conversations - humorous or dramatic or interesting - with one or more of these artists that has influenced you or made an impact on your artistic or creative approach?

**FK:** When we were on the road, Dewey Redman always reminded us to tip the maid — that's the stuff that's important!

**JJ:** What have you discovered about human nature in your career in the music business?

**FK:** Most musicians that I know are good, caring people. Musicians practice preventative medicine — we excite, we console, we manipulate peoples' emotions (hopefully in a good way), we relieve stress, we help heal battered psyches. Playing music is a way of life - not simply a business transaction, and certainly not

just a “show”.

**JJ:** What do you do to recharge your batteries in the face of the hustle and bustle of our contemporary world?

**FK:** I try to live simply, and try to avoid stress. I walk a lot, take public transportation, and haven't driven a car since 1978. I don't have a cell phone or an iPod. I have nothing against technology, but all these gadgets that are supposed to bring people together usually do nothing of the sort — what I see around me is distracted people trying to figure out how to operate their latest toy, and ignoring the people they're actually with. If I'm with you, then I'm with YOU. Without all those distractions, life can be pretty good!

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(Sumi Tonooka — Continued from page 31)

made me laugh out loud as a kid. The entire record really tickled my funny bone. Not that his music is trite in the slightest, there is no doubting his genius. What I think I love most though, is Monk's sound on the instrument, so very particular to him, his conception and originality, especially rhythmically. A relatively recent solo recording I have been listening to is Abdullah Ibrahim's “Senzo”, I love the sound and the fact that you can really hear the drum in Abdullah's playing. There is a deep sense of spirituality and soulfulness in his music. You can also hear the influence of Duke Ellington and Monk in his music. Another pivotal solo recording for me is Keith Jarrett's “Facing You”. This recording really struck me because of its originality. It is personal and intimate, joyous and fearless.

**JJ:** Could you share some words of wisdom or advice that one or more of your mentors or influential artists with whom you have played made a significant impact on you, your creative or artistic perspectives?

**ST:** I once had my classical teacher Susan Starr yell out to me right in the moment of playing (a scholarship audition at Philadelphia College Of Performing Arts) “Sumi, BREATHE!!!” I mean I must have looked and sounded like I was getting ready to pass out if she felt compelled to yell that out at me. I watched my mother die of a disease that literally took her breath and I promised myself that I would never take my breath, which is life, for granted. I know it sounds so simple and elemental but I try as best as I can to be aware that I can breathe and be grateful for it. Mary Lou Williams at my first lesson with her told me that “you have to go through the muck and the mud to play the blues.” That statement means more to me now in midlife than it ever could have in my “know it all youth”. But having weathered through some deep mud and muck, I can say that the dirt counts for something and I try to remember that I can bring all of it to the artistic palette.

**JJ:** Could you talk about ARC, your involvement in this collective, how you've benefited, and how it is functioning to broaden the audience - the demand side - for jazz.

**ST:** The digital age and reality of what that means has tumbled us into a new paradigm that has not quite settled into what it is going to be, it's a vortex of change and we are all trying to find ground. We are living in a time where a lot of people can download music for free and think that you should not have to pay for music. The impact of this is palpable. I remember a conversation I had with Brian Camillo (Artist Share) where he said the whole conception of Artist Share came about when he realized that the digital age had changed permanently the notion of what it means to earn money as musician, performer and composer. He spent a lot of time brainstorming the question “what does the musician have that is most valuable if not their music as a commodity, or in other words what can't be stolen or downloaded illegally and his answer was the actual creative process of the musician. So his idea was to engage the audience or your fans and the people who love your music to become active in supporting your process. He designed the Artist Share software with that in mind, Now a days that new model and way of thinking (and I am not at all clear if Brian was the first but he certainly was the first that I knew of) is very in vogue with organizations like Kickstarter and other models set up to help musicians, writers, inventors, visual artists, filmmakers, etc. fund their own creative projects. The beauty of this is that we are no longer tied to the dictates of the traditional label and business model and that there is much more room for creativity to flourish in a new way.

ARC has grown quickly because of the need to have a place where musicians can stand together to support each other in our efforts to own, produce, market and sell our own music. We have Chris Burnett in Kansas City at the helm who is driving the vision of the label and keeping on top of the internet, our website and the new business model. Everyone produces and owns 100% of their product. Right now it is a subscription model where each member pays a small fee every month to be a part of the platform that helps to push all of our material out there in every conceivable way. A big part of our focus is “branding the name and logo” to make ARC identifiable. We pool our resources to pay for

promotion and marketing in ways we see are working the best. These days, musicians have to come up with new models as music professionals. I know that my trio CD, *Long Ago Today*, was the first release on ARC and it was through my association with Erica Lindsay and her friendship with Chris Burnett that we all found ourselves in a position to join forces and support each other in the birthing of ARC. I think it would be fair to say that we are in awe of how this seed of an idea has flowered. I am in the process of using Kickstarter to help raise funds to finish the solo piano project, to mix, master, release, promote and market. The process is new to me and there are aspects of it that I have to work through. I would like to share though, that I got into some trouble the other night while doing research on the site. I saw so many wonderful projects that I got very excited about and ended up backing a few. I said to myself I better get out of here because I came here to try and raise money not spend it. But my point is that it works both ways, as a backer and as a creator, it's exciting to be a part of something you believe in and helping to see it come to fruition.

**JJ:** What have you discovered about human nature via the music business?

**ST:** To be honest I am still learning about both. Obviously the music business can be brutal at times. To deal with the reality of the business you need tenacity, fortitude, strength, positivity, endurance, repetition, focus and drive.

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

**ST:** I stay active by working on my physical fitness. I allow myself time to go to Buddhist meditation retreats and teachings. I practice mindfulness and awareness. I have a meditation practice that I do as daily as possible. I also am currently taking salsa dancing classes. I run, hike, swim and get out in nature. I spend time with friends and family. I practice learning new things and staying curious. I read. I recognize the need to nurture and to do something to help someone else on an ongoing basis. I like to watch the sunset. I love the ocean and try to spend time there when I can.

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## Christian Scott

Interview By Shannon Effinger



**JJ:** What was the inspiration behind the new album *Ninety Miles*?

**CS:** It started off with the record label being like, “Would you like to do an album with David Sánchez and Stefon Harris?” And for me, of course I was 100% game. And that turned into “What about doing the album in Havana?” I had been maybe six or seven times before, so I spent a lot of time in Havana and I loved it. It reminds me so much of New Orleans so I couldn’t see a reason not to do it. One thing led to another and we ended up being there.

**JJ:** How was the collaboration between you and the Cuban musicians, Rember Duharte and Harold López-Nussa, on this album?

**CS:** These guys are awesome! When we were making the record, it was the same as if I were in the studio with guys from the 7th Ward in New Orleans. It’s the same character, they just speak Spanish. For me, I felt like I was in New Orleans, so I had a great time!

**JJ:** Are the songs on the album your original compositions or collaborations between you and the other musicians?

**CS:** It’s more of a mix of things. At the time that we were working on most of the music for the [*Ninety Miles*] album, I was actually writing music for my next CD, which is going to be a double CD that’s almost 20 songs.

**JJ:** Is there a title for this forthcoming album yet?

**CS:** I’m actually changing my name to Christian aTunde Adjuah. The album is gonna be called *Christian aTunde Adjuah/Christian Scott*. Each album will represent the name change. *Christian aTunde Adjuah* is the first album, which is more conceptual music from my band that sort of ties itself into more Diaspora music from West Africa, the Caribbean, as well as Afro-Native American—the music culture of New Orleans which I grew up in. And the *Christian Scott* album will be more tied into the stuff that you’ve heard from my band sufficiently. I’ve been so immersed into dealing with this new record—my personal new record. There’s a lot that goes into changing your name. So I’ve been concentrating on making sure that this was something that once people heard it, they would know that there was a landmark, like a pillar was being thrown down. I haven’t really been doing too much work on the *Ninety Miles* stuff, other than just doing the performances and working on the music.

**JJ:** You’ve talked a bit about your background

growing up in New Orleans, which I’m sure was a big influence that led you to become a musician, but what inspired you to pick up the trumpet?

**CS:** That one’s easy. My uncle is also saxophonist Donald Harrison. He was and still is the coolest guy on Earth. When I was a kid, Donald made this record called *Indian Blues*, a hybrid album of the Afro-Native American culture in

African and Native American ancestors. So when Donald made this album, I fell in love with music because I could hear how the music related to who I was on more than one level. Since he wasn’t making music with Terence Blanchard anymore, I started to play the trumpet and I ended up being in Donald’s quintet. So fast forward, here I am now. It all started with *Indian Blues* which among most historians or ethnomusicologists in Louisiana is probably the most

*“I think you need people that will say ‘these are the things that define us at this time’ and ‘this is something that I enjoy and wouldn’t you like to enjoy it as well.’ But you also need folks that say ‘that’s been done before’ and ‘I’m going to try and find something different’ because at the end of the day, that is more in line with the spirit of the pioneers of this music.”*

New Orleans. The colloquial term is black Indians or Mardi Gras Indians, which we don’t really go by but it’s what has become socially accepted. Donald is a “Big Chief” and his father, my grandfather, was the chief of all the different tribes in New Orleans. When you’re a baby, you’re taught these traditions that date back to the 1780s. Over the course of the next 200 years, the mixing of [African and Native American] bloodlines led to this huge subculture and after the Emancipation Proclamation, this subculture moved back into the city limits of New Orleans and set up camp at all of the different areas within New Orleans and started tribes. For most of the problems that happened in New Orleans, before people would go to the police or the city council, they would go and find their Big Chief. And the chief would try and fix whatever the problem was in the neighborhood. For two days a year, Mardi Gras Day and St. Joseph’s Night, the tribes masquerade and pay homage to their

important album that a Louisiana native has made in the last fifty years.

**JJ:** There’s a storyline on the HBO series *Treme* that is loosely based on the making of *Indian Blues*.

**CS:** Well the character “Albert Lambreaux” is a hybrid of my grandfather and Donald. And his son, “Delmond Lambreaux,” is a hybrid of Donald and me. My quintet was on the first episode of this season’s *Treme*. But Delmond was playing along with our quintet because they were trying to make the correlation in the beginning of this season that this character is loosely based on me. In fact, the first solo from that episode [“Rewind That”] was actually off of the first record that I ever did with Donald. What’s happening now on *Treme* is that they’re telling the story of what happened with *Indian Blues*

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(Christian Scott — Continued from page 33)

through these characters, but basically, it's just the story of what happened with little Donald and my grandfather.

**JJ:** In this season's *Treme*, there have been ongoing discussions on the differences between New Orleans jazz and modern jazz. How real are these debates for you being a jazz musician from New Orleans?

**CS:** I've always been thrown in the middle of that argument. I come from a traditional New Orleans family within the black Indian culture. They're folk singers and the rhythmic palette for that music, according to most historians, is the predecessor to the rhythms that created jazz. So for me, being immersed in that culture since birth, of course I look at the culture on one level and say that there are certain aspects of the tradition that need to be coveted. This is the viewpoint that I have because at the end of the day, everything that I do, some younger person is gonna come up and either emulate or say that

they don't want to do that. I always look at things from the perspective of an elder making sure that the young ones are getting the things that they need. My music is about as conceptual as jazz music gets these days and for me, there's that weird duality to it. But I think that at this juncture, is not really important to draw lines. I think that they are both necessary. I think you need people that will say "these are the things that define us at this time" and "this is something that I enjoy and wouldn't you like to enjoy it as well." But you also need folks that say "that's been done before" and "I'm going to try and find something different" because at the end of the day, that is more in line with the spirit of the pioneers of this music.

**JJ:** As a jazz musician, how do you continue to look ahead and sound original?

**CS:** Everyone acts like it's the hardest thing to be fresh and be new, but at the end of the day, you're the first "you" that ever was! The most unique thing that I ever experienced is being me.

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(Performance Reviews — Continued from page 44)

joined in on Lovano's tender homage "I'm All For You", from his 2004 release by the same name that featured Hank Jones. The quartet sounded great and Mance's playing was clean, articulate and tasteful — on more than one occasion that evening he amazed the audience with his deft touch.

The surprise of the evening was trumpeter and winner of the Jon Faddis Music Merit Award, 27 year old Max Darché. He played expertly on an upbeat "Love For Sale" and then eased on into the blues where he held his own in a playful exchange of call and response with his mentor giving us a glimpse into the bright future of jazz.

The night ended jubilantly with the band in full throttle swinging hard on Monk's "Rhythm-A-Ning." Mance pulled out all the stops and Lovano felt right at home on this cooker as all players took turns exchanging ripping riffs. You didn't have to know Hank Jones personally to feel his presence manifested on that stage. Everyone who came to the concert took something of Hank home with them. The musicians generously shared their memories and gave something to the audience in the name of Hank Jones. Judging by the resounding ovation, it was love.

## Eyal Vilner

Fat Cat  
March 16, 2011

**PERSONNEL:** Yaala Ballin (Vocals); Andrew Gould, Masahiro Yamamoto (Alto); Asaf Yuria, Lucas Pino (Tenor); Jonah Parzen-Johnson (Baritone); Cameron Johnson, Mat Jodrell, Takuya Kuroda, Itamar Borochoy (Trumpet); Matt Musselman, Stafford Hunter, Javier Nero, Alvin Walker (Trombone); Yonatan Riklis (Piano); Tal Ronen (Bass); Keith Balla (Drums); Eyal Vilner (Compositions, Arrangements, Alto, Clarinet, Leader).

By Dan Adler

It's hard enough to keep a steady working quartet going in New York, but don't tell that to Eyal Vilner (<http://eyalvilner.com>). This phenomenal young Israeli musician, still in his twenties, is out there leading a big band of some of the best players in the city. A recent graduate of the New School (2009), he has already featured his band at some of the finest venues in New York including Small's, Dizzy's Club, Iridium, and on this particular night I caught them downtown at the Fat Cat jazz club.

Vilner wrote all the arrangements (some freshly written that same week) and conducted the band through two long sets of standards and originals. Opening with an energetic "Lover, Come Back To Me", Vilner cued in various band members to trade solos before picking up the alto sax and demonstrating his own cool relaxed soloing style. The next segment featured the vocal magic of Yaala Ballin (<http://yaalaballin.com>) - an Israeli female vocalist who has been active on the New York scene for the last few years. Ballin's vocal style fit in perfectly with Vilner's rich arrangements. Her singing style is somewhat reminiscent of Billie Holliday, with that perfect balance of power, warmth and fragility, and a wonderful sense of melody and relaxed swing. Ballin led the band through "Remember" and a great version of "The Nearness Of You" which also featured a memorable bass solo by Tal Ronen.

Vilner's arranging style brings together many influences. At times, he features beautifully harmonized saxophone, trumpet and trombone sections, and at other times he breaks down the band into smaller components and gives you a feeling that many things are going on at the same time. Vilner's use of woodwinds was especially unique on his original "Your Eyes", which started as a duo of himself on clarinet with Tal Ronen on bass, and then, after a section with the whole band and an Alto solo, Vilner switched back to clarinet and had an ensemble section for 3 clarinets and a bass clarinet. Some of Vilner's

I've never been anyone else and as far as I know, I only get one shot at being me—seeing through these eyes, listening through these ears and becoming who it is that I want to be at every moment. So if you actually approach playing music from the stance that you want to refine yourself and be who you are, it's going to be fairly easy to create music that sounds like who you are. But you also need to take ownership of your music. What bothers me most about this new generation of jazz musicians is that they've more or less accepted the type of musical insincerity that's requisite of them surviving. So when you have an entire generation of musicians that are willing to accept these things just so that they can eat, it's going to be a problem because no one is putting their neck on the line. We're not even dealing with how you inspire young people to be great and to come up with new things, but we're just dealing with the fact that you're not even man enough to say that this is your music.

arrangements and compositions feature meter shifts and changing keys, but always tastefully executed and always melodic and true to the spirit of the classic big band genre. Vilner's conducting style is also very entertaining to watch. He has the intended sound of the entire band in his head, and you can see him motioning each section, indicating the dynamics, and always giving clear signals to the soloists. Vilner also introduces an interactive element to keep the band on its toes. As one of the many fine soloists is tearing it up in front, Vilner walks over to the trumpet or trombone section, sings them a little phrase and then has them play it behind the soloist. You really get the feeling that he is using the band as "his instrument", and that includes improvising parts of the arrangements on the spot. Some of the other highlights were a "tenor sax battle" between Asaf Yuria and Lukas Pino on "From This Moment On". Vilner's own intricate composition "New One" was a great vehicle for a Baritone solo by Jonah Parzen-Johnson and an astonishing trumpet-with-plunger solo by Mat Jodrell. Vilner's surprising arrangement of Bud Powell's "Un Poco Loco" which featured Andrew Gould on alto and Takuya Kuroda on trumpet was a powerful wrap-up to the first set. Ray Bryant's "Tonk" opened the second set and featured a superb piano solo by Yonatan Riklis, whose clear and confident comping kept the band swinging the whole time. Yaala Ballin came back in the second set for "Isn't It a Lovely Day" and a great version of "I Wish I Knew" which also featured Itamar Borochoy on trumpet. The band closed with "Woody N You" and another Vilner original blues "The Rabbit", on which Vilner allowed each band member to take a chorus. Vilner's band has just completed recording its first CD, to be released later this year. In the meantime, if you are a fan of the traditional big band genre, and want to hear someone truly stretching the envelope, keep an eye out for performances by this wonderful band by visiting Vilner's Website.

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## Vladimir Tarasov

Interview & Photo by Ken Weiss

*Russian-born Vladimir Tarasov (b. 1947) is arguably the greatest percussionist that country has produced. After settling in Soviet-controlled Lithuania in 1968, he forged his fame as a member of the legendary Ganelin Trio (known early on as the Ganelin-Tarasov-Chekasin Trio); a "free jazz" band that combined highly structured music with grand intensity, gravity and humor. The group created quite a stir in the West in the early '80s after smuggled tapes of their performances was released by Leo Records and the trio became the first Soviet-era "Russian" band to tour Western Europe. The trio was active between 1971 – 1986, disbanding once pianist Slava Ganelin immigrated to Israel. Since then, Tarasov has branched out to become an acclaimed sound installation artist, in addition to writing music, authoring books, performing, often in a solo setting, composing music for orchestra, film and theater, and working with various symphony, chamber and jazz orchestras throughout the world. This interview took place on 6/28/10 in New York City while Tarasov was in town to perform at the Vision Festival.*

**Jazz Inside:** How often do you perform in America these days?

**Vladimir Tarasov:** I am here today to play in the Vision Festival. The first time I played here was in 1986 together with [Slava] Ganelin and [Vladimir] Chekasin. We had a nice, big tour here with our trio. We were Russian musicians that came by an agreement with Gorbachev and Reagan, and we were so happy to have the chance to introduce our music here in the United States. After that, I've played here many times. I have a really nice friendship with the great drummer Andrew Cyrille, who I play a lot of duos with. I've done a lot of things with [bassist] Mark Dresser, [saxophonist] Larry Ochs and many other great American musicians.

**JJ:** How active is the Lithuanian jazz scene these days?

**VT:** It's kind of like all of East Europe. When we got freedom from the communist regime, it became much more open for the young people. I can see the problem with this too, because when we lived in the closed situation, for us, jazz was the music of freedom. It gave us a way to say something during the '60s and the beginning of the '70s, when jazz wasn't commercial music like now. Lithuania is a small country and I have a beautiful studio there. We have a new generation of musicians such as Liudas Mockunas, who's a very good saxophonist who studied in Copenhagen with teachers from Berklee. The young musicians are traveling now and have

more opportunities to train and play.

**JJ:** I read a review of one of your recordings and the reviewer referred to you as "The 'Old Man' of jazz in Lithuania," any comments on that title?

**VT:** No, no. There are musicians much older than me. Lithuania has a history for music back to the '20s and '30s.

**JJ:** I think he was referring to your importance and influence as a jazz musician and the fact that you still live in Lithuania.

**VT:** It was our trio that was important. Yes, I still live in Lithuania, and I continue to do something for the young musicians. I can also say that there are now a number of good young musicians that I can look forward to playing with because the level of teaching has improved greatly in the country. Now that the gate of freedom is open, many teachers from the United States and Europe have come to Lithuania for master classes and made a difference.

**JJ:** Was there much of a drummer tradition in Russia for you?

**VT:** I was very impressed by Russian drummer Ladislav (Lacy) Olah (1911 – 1989). He was a Hungarian gypsy who lived in Moscow. He was a big band leader and a great drummer.

**JJ:** What was your early jazz experience and exposure growing up in the North Russian town of Archangelsk?

**VT:** It was a very traditional way. When I was 4 or 5-years-old, I heard a song of Louis Armstrong's and I just fell in love to the sound of his voice and the jazz music. I lived near the port so there were a lot of connections with the foreigners. I played in the big band of the International Seaman's Club when I was 14-years-old. We played, of course, Count Basie and Duke Ellington stuff, but we also played the music of Ornette Coleman by forming a quintet from members of the orchestra. He already had an influence there in '62 when he put out his *Town Hall* recording. We had a lot of interest in Albert Ayler and John Coltrane, it was great. My biggest influence came when I heard the Voice of America Jazz Hour by Willis Conover. I told him this story after I became friends with him after many years. I told him how we listened all the time, and we heard the music of Coltrane, and although we didn't clearly know what he was doing, it provoked us to find our way for the music. There were no scores, but what I could



always get were the records when they came out. All the ships came in from Norway and Scandinavia and I could buy the latest records from the seamen, sometimes one week after they were released.

**JJ:** How did it work that you were able to buy these records? Did you have to go to a special marketplace?

**VT:** This was absolutely illegal. Don't forget, that was the Soviet Union. It was not allowed to have any contact with a foreigner but I was a member of the orchestra with the Seaman's Club which owned the place that mixed in foreigners and the KGB winked. I got the new Schwann jazz record catalog every month and told the seaman what records to bring me and they would hide them under their shirts. It was kind of a black market. What was interesting was that because I didn't make it a business and sell anything, they left me alone. The Archangelsk port was well-known for business, prostitutes and drugs, and the KGB who were working at the International Seaman's Club knew that I only get records so they never even checked me. I mean they checked but they only found John Coltrane's *Expressions* under my shirt. They teased me and said, "OK, when will you invite us to listen to music?" This jazz music also influenced the contemporary music there too in the '60s. We hated this communist regime and for us, the music was part of our freedom. I moved to Vilnius [Lithuania] to join a big band there and when the Ganelin-Tarasov-Chekasin Trio played in a very famous café in Vilnius called Neringa and we had all the [artistic] public come out including the poets, writers, painters and actors. They all came to us and liked the music. Poet Josef Brodsky always came to hear us when he was in Vilnius and he wrote poems about this café.

**JJ:** Which albums were especially important to you?

**VT:** Oh, there were so many albums. I think it was Arturo Toscanini who, when he conducted a provincial orchestra in someplace like Minnesota, was asked what he thought of the musicians in the orchestra. Were they good or bad? He said, "I don't understand the question, bad musicians don't exist at all. What exist are good musicians or no musicians." I started to play jazz in '61, there was so much good music that you couldn't count the number of good musicians playing. I liked the Miles band at that time, and of course Ornette Coleman, Albert Ayler, John Coltrane, and Pharoah Sanders. It was a great time, Charles Mingus, Sun Ra, Horace Silver. What Ornette was doing with his double quartet with Don Cherry was amazing.

**JJ:** When was the first time you saw any of those musicians perform live? Obviously, you had to leave the country.

**VT:** Yes, it was with our trio. Our trio wasn't allowed to leave the country; they didn't give us the chance to get out. Things started to change after Willis Conover started to play a little of our music on the Radio Voice of America and the BBC. The culture changed because the Soviet regime didn't say our music didn't exist anymore. They needed to put us out because we started getting invitations to play. We got invited to play in West Berlin at the Philharmonie in 1972 from Joachim Berendt, who was a great journalist, art critic and good friend of ours. He invited us to the same concert that Miles Davis played. Miles played one part and we played the second part. When [Berendt] wrote his letter to the Culture Minister of the Soviet Union, he got an answer that said, "But this trio does not exist." [Laughs] By '76, we were playing a lot of concerts in the Soviet Union. People wanted to hear us, and we were always on the radio in the rest of the countries. They finally sent us out to Warsaw and other Soviet countries and Helsinki, Finland. In 1980, we finally came to West Berlin and we toured plenty up until 1986, when Slava Ganelin moved to Israel.

**JJ:** You are best known for your association

with the Ganelin-Tarasov-Chekasin Trio. How did you first connect with Slava Ganelin?

**VT:** In 1968, the best jazz big band in the Soviet Union was in Lithuania, the Lithuanian National Philharmonic. They came to Archangelsk then and invited me to work with them. They just took me from Archangelsk. Jonas Cijunelis was the conductor of the band and he told me, "Listen man, you cannot stay in that town." I already had a problem with the local KGB because I had a lot of foreign friends so I moved to Vilnius, but soon they took out all the orchestras there because there was too much jazz. So I went to work with the Lithuanian National Radio and TV Orchestra, the State Brass Band Trimitas and the Lithuanian National Symphony Orchestra. I met Slava Ganelin in Vilnius and we played together as a duo from '69 to '71, before we met Chekasin. We played 3 years as a duo in Café Neringa

**JJ:** Vladimir Chekasin joined you and Ganelin after 3 years, was it that difficult to find an appropriate third member or was the plan to stay as a duo for a few years?

**VT:** Yeah, it took a long time. It's a really interesting story, by the way. We couldn't even find a contrabass player from that country, which had 250 million people at that time. We didn't find a contrabass player that thought like us, there were a lot of players doing jazz standards but we didn't need that. We didn't find one so we just played as a duo. After a few years, when we played in Sverdlovsk, which today is called Ekaterinburg, someone from the jazz club said, "Listen, we have a completely crazy guy who plays saxophones at the Army Officer's house during dances. Chekasin was playing dance music of things like John Coltrane without any tempo, completely free. We saw what he was doing and it was great, so we asked him if he could come to Vilnius and he was there in one week. It was big business. Remember this was Russia, and he was almost in Siberia and we were in the west part of Russia, so he came.

**JJ:** He couldn't get there fast enough!

**VT:** Yes. [Laughs]

**JJ:** The Ganelin-Tarasov-Chekasin Trio although poorly recognized in America, was very influential across Europe. What type of feedback from other musicians regarding your influence on them have you gotten over the years in regards to the unique form of free jazz the trio made?

**VT:** I think in Europe we did influence some people including contemporary composers. But you know, music is very personal, if you change the piano player or saxophone player, the sound would be very different. It would not sound like our band. Nobody played like us, we got a very personal sound that no one else got.

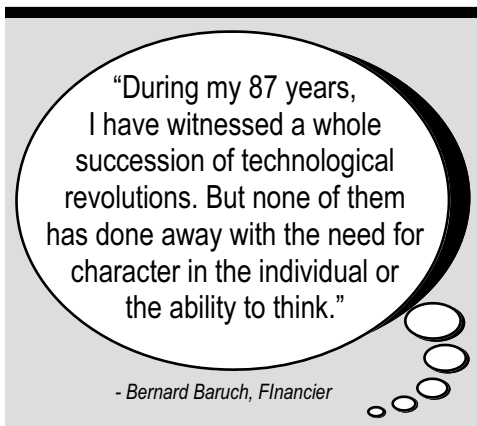
**JJ:** Guitarist Kurt Rosenwinkel was recently interviewed in another publication and the one band that he mentions seeing live while in high school that influenced him was the Ganelin trio. He said they, "Had a wonderful effect on me."

**VT:** I'm so happy to hear that, that's very nice, yeah. I remember when we played in West Berlin and Don Cherry listened to our music and he loved it. I love that Americans who grew up with the contemporary arts accept our music, and also that the classical musicians like our music. I still play a lot with the chamber orchestras and the symphonies, which I think is just great. Some classical composers wrote special scores for me and classical orchestras. It is good to combine the energy from the jazz musicians and the form from the classical musicians, which I think is the basis for contemporary improvised music today.

**JJ:** I have to point out that in America, the trio is greatly under recognized. The music just never easily got to this country. It had to be smuggled out of the Soviet Union and was released by Leo Records which has always had poor distribution here. Is that your impression?

**VT:** Yes, of course. Leo [Feigin of Britain's Leo Records] did a great thing for our trio [by getting our music out of the Soviet Union]. We came here in '86 and they made fun of us because we didn't play American standards, we even didn't play American contemporary music. We felt we didn't need to play like Ornette Coleman or John Coltrane. Some people liked us, some people hated us. Here's what I can tell you about what I like in art - I can say this honestly because for the last 20 years I have also worked with visual art and I have had many exhibitions - we have to be so happy that art is so different and that there is enough space for everyone. Unfortunately, many artists think that art needs to be only like what they are doing at that moment. If he plays like that, everybody needs to play like that, if he made this kind of painting, everyone needs to paint like that. We need to accept the differences. I am very happy that I am a drummer because drums are our only authentic instrument today; all the other instruments were built by human beings. Drums originally were stone to stone, stick to stick, it hasn't changed. Drums are a very spiritual instrument. Look at someone like Milford Graves, it's in his blood. Over a 2-year span, I made three expeditions to Azerbaijan to find one of the first, that we know of, stone drums from 10,000 years ago in the Paleolithic period. I found them in Gobustan, a small village in Azerbaijan. It's next to Baku, you don't know, it's far away. I drove around in the mountains there with an Azerbaijan artist named Ali and we found it, it was just super. As soon as I touched it, it immediately answered me.

This is the end of Part One of the interview with Vladimir Tarasov. Part Two will be continued in the August issue of *Jazz Inside Magazine*.



## Sasa's Lounge

*Guitarist Arnold Strickland & Sabrina DeVanna  
Talk About Their Inviting Upper West Side Venue*

By Eric Nemeier

**Jazz Inside:** What inspired you to create Sasa's Lounge?

**Arnold Strickland:** The concept has morphed since its first inception, notably back on the beach in Campo Marino Italy, but as of now the concept of Sasa's Lounge is a mix of what my soulmate Sabrina DeVanna, aka Sasa, and her sister-in law Federica Bridda wanted to create. With me being involved as a jazz musician and my expertise in the music business, it's become what we are about individually, artistically, creatively, emotionally and spiritually. Sabrina and Federica always wanted to open a Lounge of some sort, so that's where the vibe started.

**JJ:** How did the two of you, Arnold and Sabrina, get together on this concept?

**AS:** It all starts with the love of my life, my bambina, Sabrina! She is the genius brain-child behind this! There would be no Sasa's Lounge without her!! I'm telling you, her sheer tenacity and business savvy makes it all possible and keeps us afloat! Sometimes I don't know how she does it! Let me go back... about 7 years ago, Sabrina would take me to the Aperitivo's in Rome, Milan and in certain part of the region of Puglia Italy, so the basic theme comes from those experiences. Although none of those Aperitivo's had music, and certainly not the music of jazz. Being a jazz musician, I never really thought about being a part of a club. I, just like most musicians, just want to play their axe, do many gigs and shed! But once Sabrina proposed the idea to me of opening a Club, of course I knew it would be difficult, but I thought.. hmmm- we just might be able to do this and I could develop the music side of the business! Federica was on board immediately and became an integral part of the creation of Sasa's Lounge. Even though she has never been to America, she does whatever she can from Rome to help. We usually communicate with her and her husband Vito via Skype. Everything really has been one day at a time.

**Sabrina:** Arnold has been with me during the entire process of creating the Lounge, from the days in Rome, Milan and Puglia, the day we opened, until now. This June 2011, we will celebrate our one year anniversary! During all this time we always wanted to put together great jazz music, art shows and events. Who better than Arnold with his great guitar talent and his extraordinary knowledge of music to create a jazz venue! Together, we're a great team!

**JJ:** How do you envision Sasa's Lounge distin-

guishing itself from other jazz venues in New York?

**AS:** Well first off, we are the first Italian aperitivo lounge in New York, and from what we've researched so far, more than likely, the first in the United States. Not only is the look unique and hip, but people enjoy a unique food experience. Sabrina has created a fantastic menu! From a music perspective, we would like to have Duo's, Trio's and Quartet's you might and might not see at other venues. I would like to see everything from the main stream to the experimental. Also, we have art exhibitions that feature many up and coming artist. For us, the sky is the limit!!

**JJ:** What were some of the challenges you experienced as you were preparing to open?

**AS:** Wow, we have survived many challenges already and we're sure we have many more challenges ahead! I can surely say, opening any venue in Manhattan is extremely challenging, especially for first timers like us! I'm sure if we were the proprietors of a well known music venue, we could probably open a place within a year tops! But being first timers, we had our hands full right from the start! We've had the spot for almost 3 years, but have been officially open for one year. Sabrina and I run everything totally by ourselves and for now have no employees. We are learning day by day! Sabrina developed the basic concept of the business and acquired all the finances to build the Lounge. Then there is the business plan, then there is having and/or finding the money to not only acquire a spot, then tear down and rebuild the entire place from the ground up. Do the construction, submit plans to the City of New York for approval, acquiring city planning permits, hiring architects, lawyers, plumbers, electricians, carpenters, the alarm company, and much more. One particular challenge was acquiring a liquor license!! MAN!! That was one of the most difficult things we had to do!! Since Federica is also part owner, we also had to deal with different authorities in Italy to get the license! Then we had to meet certain deadlines or lose thousands of dollars!! Now this is really where Sabrina's genius comes into play! She handled all of that literally, by herself! Even during the demolition,

she was even helping the contractors tear down the old walls!! Of course I was there to help when needed!! Though she would always run ideas by me to get an opinion, she makes the final determination business-wise, which is why it is appropriately called Sasa's Lounge! Once the Lounge was up and running and we got the liquor license, that's when I started to develop the music side of the business. Oh man, I've had so much support and love from fellow musicians, it's really been amazing! People like Nora McCarthy and Jorge Sylvester helped us by providing me with their fantastic personal contacts! Nasheet Waits performed with me for a gig and he wouldn't even take the money afterwards! What!! Greg Lewis gave me a Drum kit for the Lounge! Richie Goods also comes all the way from up state and always performs for not the kind of money he demands, but does it as a personal favor to me! My friend actress and jazz singer, Deborah Bowman from the show *Ugly Betty*, also performed gratuitously to help get us off the ground and will be back once she finishes her five month tour! Other people that have supported us and graced the Lounge so far have been Miles Griffith, Num Amen Tehu, Winard Harper, Reuben Wilson, Wayne Escoffery, Frank Lacy, Ugonna Okegwo, Jeremy Clemons, Stacy Dillard, Lenny Stallworth, Floyd King, Eric McPherson, Carol Escoffery, Willis Wilson, Bruce Cox, David Lee Jones, Mark Gross, Keith Gamble, even musicians from Italy like Giuseppe Mazza... man so many cats!! And Jazz Inside for being so very supportive! Eric I must say, with your words of encouragement once you





discovered we had opened and doing this interview is extremely huge for us! Sabrina and I thank you, the musicians, people, everyone! We appreciate the love and can't do it without the support of all of you! Believe me, it wasn't and isn't easy, and requires day to day, day to night involvement! We've had many laughs, tears, fears and joys along the way, but it has all been worth it and so far a great, worthwhile experience.

**JJ:** Could you discuss the programming you currently have and how you are seeking to develop it?

**AS:** Currently, I am leading different groups on Thursdays and Fridays nights. Mostly featuring Richie Goods or Ugonna Okegwo on bass or Greg Lewis on Hammond B3 Organ, with different drummers like Eric McPherson, Winard Harper, Jeremy Clemons, Brazilian Percussionist Luiz Santos and others. I've also been in contact with Jonathan Blake, Bruce Cox and the most sampled drummer in music history, Mike Clark. They have expressed interest in performing with my trio at the Lounge. God willing, it will happen once we can solidify the dates. On Sundays we feature jazz vocalists. So far, we've been graced with the musings of Miles Griffith and the actress from the show *Ugly Betty*, Jazz singer, Deborah Bowman. Starting in June, we will have a World music night led by Burning Spear's percussionist, Num H.S Amun Tehu. We are looking to expand to Mondays and Tuesdays with other jazz groups from New York and Europe sometime this summer.

**JJ:** What are your hours of operation?

**Sabrina:** Our hours of operation are from 4pm to 4am, everyday, closed on Mondays for now.

**JJ:** Tell us about the menu and some of the unique creations patrons may savor.

**Sabrina:** I created our menu based on my mother, who is a fantastic cook and both of my grandmother's receipts. Our dishes are typical from the south of Italy and our products are imported from Italy as well. Lots of people love our unique paninis, in house marinated seafoods, high-end meats like bresala and great cheeses. The typical aperitif in Italy consists of alcoholic cocktails like Campari, Vermouth, Negroni or non-alcoholic Italian sodas like San Bitter, which we have, but we also have great Italian wines, other wines from around the world, grappas, lemoncello, high-end whiskeys as well as a full bar. The concept of an aperitivo is at a certain time, usually from 7 to 9pm, all this great Italian tapas-like food comes out the entire two hours, no charge, you just pay a little more for the drinks you have. We have that, but every once in a while we might serve a New Orleans style seafood gumbo or my home-made pizzas!! We do this in a unique, hip setting and have jazz music! Perfecto! Arnold recently told me that a very famous jazz club in Rome is now starting to

also have aperitivo hours this summer on a trial basis, but we are the first to do this in NYC and in America everyday, and in a Jazz venue! The Sasa's Lounge experience!

**JJ:** What kinds of hours does it require to operate Sasa's Lounge, and perhaps you could shed some light on the myriad details that go into bringing the venue to life each day?

**AS:** Basically, from the time we wake up, till the time we go to bed, there is always something that needs to be done. Since we officially opened in June 2010, it has only been myself and Sabrina that run the day to day operation of the Lounge. Sabrina is responsible for the choices of the foods, the food distributors and managing the everyday business affairs. We both usually decide on the beverages for the Lounge, either from the Food and Wine shows we attend, or from direct interaction with the many distributors. On rare occasions, a distributor might not have the right product or the delivery is not on time from the importer. At that point, Sabrina might have to change the menu or create a different recipe on the spot. We have to clean, fix things, move musical instruments from our basement to the Lounge, organize and make sure that patrons can enjoy the Sasa's Lounge experience. I am solely responsible for booking artists, creating the programming, setting up the bandstand, creating Facebook event pages, managing our other websites, we share the bartending duties, and a myriad of other things! Again, a lot of hard work!

**JJ:** Sabrina, talk a little about your background and inspiration that drove you to pursue this path.

**Sabrina:** Since early age I was exposed to my family's food business. For over 15 years the business thrilled to offer selected gourmet products from the south of Italy. However, I also grew up in a family involved with art and above all with antiquity. At the age of twenty I started a program of textile conservation and in 1995 I moved in Switzerland where I studied and got my degree as textile conservator at the Abegg Foundation. I worked all around the world preserving cultural history. I moved to New York and in 2002 I started working at the Cathedral of Saint John the Divine. In 2003, I met the love of my life, Arnold, in Central Park when he was dance roller blading. We became inseparable and 8 years later still madly in love! After work I would cook Italian food for Arnold and my new NYC friends. One day I decided to create a lounge to offer my cooking skills, my in depth knowledge of great Italian wines and spirits in a hip and funky setting. I was also able to use my knowledge in conservation to restore the old ceiling and the brick walls. Thanks to my love for art, I was able to conceptualize the decor of the lounge, with its many colors, unique Asian furniture and creative lightings. I also manage the art exhibitions for the Lounge and interact with the artist. The Lounge has become one of

my passions and I will nourish it and want to see it flourish. Who knows maybe we will open another spot in Italy next!!!

**JJ:** Arnold, what were some of the first jazz recordings that inspired you to develop your interest and skills as a jazz player and composer?

**AS:** My playing has been shaped by jazz recordings but also other genres, so any question like that would have to included other music, especially the music of Jimi Hendrix, JS Bach via Andre Segovia to name a few. But jazz-wise, Joe Henderson's *Mode for Joe*, Kevin Eubanks' *Opening Night*, Joe Pass *Virtuoso*, many early George Benson recordings, Wynton Marsalis' *Think of One*, Alan Holdsworth, Herbie Hancock's *Inventions and Dimensions* also Herbie's *Empyrean Isles*, many John Scofield recordings, Tony Williams' *Emergency* and the other Lifetime CD's, Jaco Pastorius' *Jaco*, everything Miles Davis, John Coltrane's *Giant Steps*, and as much music as I could absorb.

**JJ:** How did your experience in the academic environment at Berklee support or challenge your creative pursuits?

**AS:** Berklee College of Music was truly one of the greatest experiences of my life! I can say it's one of the reasons I am who I am. The concepts Berklee hipped me to were life changing. Studying improvisation, composition, arranging, and performances from some of the best, like Billy Pierce, Donald Brown and Bill Scism. Being in a 24 hour environment of music, having access to so much music and meeting so many people who were like-minded, all going after the same goal – Jazz, were a few of the best things about going to an institution like Berklee. When I was there the focus in every class, every playing situation, every interaction, was the music of jazz, which for me was ideal. And even with all of your class work, you still had to find time to shed 8 hours a day! A place that is part of that experience, just a few blocks away from Berklee, is a jazz club called Wally's. Wally's in a way became my Berklee night school - at least 5 hours shed - where I literally applied my improvisational studies till 4am! I would play with Roy Hargrove, Antonio Hart, Jeff Parker, Sam Newsome, Matthew Garrison, Delfayo Marsalis, Mark Gross and so many other cats who are now the cream of the crop of today's working jazz musicians. Just being around all those great players inspired me to shed like there was no tomorrow! I would recommend going to Berklee to anyone that wants to pursue a career being a musician.

**JJ:** Tell us about some of the influential artists with whom you have played or recorded, and some of the words of wisdom or advice that they offered or that you picked up in your experiences with them.

**AS:** I would first have to start with Ramsey Lewis. When I was a student at Berklee out on

summer break, I got a chance to go to Chicago and play with Ramsey while simultaneously living in his mansion with a few other students, via son Kelly, who is a drummer and was a fellow student. Ramsey was the very first world famous musician I played with. I spent 2 weeks there and it was invaluable in so many ways. I remember Ramsey saying to me in a deep stare, "Arnold, don't be afraid to embrace all styles of music." When I heard those words from one of the greatest jazz artists, it confirmed what I already felt. He also hipped me to Andre Segovia's autobiography. Ramsey schooled me to Segovia's struggles to make the guitar an accepted instrument in classical music and what all that hard work and dedication for your instrument entailed. Very profound lesson indeed. Beaver Harris was the first of the musicians I played with when I first came to NYC. He just dug me and took me under his wing. I learned a lot about comping and rhythm from Beaver. I remember Roy Hargrove saying to me, "How did you hook up with Beaver"!? Roy was a big fan of Beaver! His concept was 360 degrees of music. He also told me to embrace all styles of music as a jazz musician. He called me one day and said, "I want to pass down all of my music and concepts to you!" I was speechless and honored. A week or so later, he passed this earth. I learned a lot from him. Roy, whom I attended Berklee with, and consider a great friend once said to me on the bandstand, "Arnold playing out can be playing in!" It made perfect sense to me the way he put it! I sometimes think about that to this day! Reuben Wilson, the Father of SoulJazz, also imparted much knowledge on me! I played with him at a jazz club in Harlem every Wednesday for about 3 years. Most of the time James Carter was there firing it up! Reuben told me to listen to the bassline harmonies of his lefthand and to play certain chords rhythmically based on that. For sure it was eye opening. I would be remised if I didn't mention one of my greatest mentors, the late great guitarist Melvin Sparks, who just past about 2 months ago. My very first gig fresh out of Berklee when I moved to NYC was subbing for him for the first half of his gig at the Cotton Club in Harlem. He proceeded to hand me my proverbial head on a platter! I asked him for lessons after the gig, and he said he didn't teach any, but had been asked many times. About 2 years later he called me out of the blue and said he wanted to pass down all of his knowledge to me! I immediately got on the Metro North and went to his house! Every Saturday or so, I was there for about 3 years! Melvin was best friends with George Benson. They were born on the same day and George helped Melvin get this first New York big gig with Jack McDuff, when he was about 20 years old. Melvin told me, he and George use to follow Grant Green around from gig to gig and he was their mentor. The very first time I went to Melvin's house he said, "I'm going to show you exactly what Grant showed me and George!!" Unbelievable! I really felt I was a part of the history of jazz guitar because of him. I learned much from Melvin.

**JJ:** Talk about some of the artists you know who you'd like to see appear at Sasa's Lounge as

things grow.

**AS:** Personally, I would love to see my favorites, like Ron Carter, John Scofield, George Benson, Reuben Wilson, Brian Blade, and many others! I would also like to provide a platform for the underground, the avant-garde, the experimental jazz artist - jazz we don't really get to hear enough of, even in NYC.

**JJ:** As one of the proprietors who is a musician, what kinds of advantages will that experience and those connections provide for you in running and developing the business?

*"I believe it is very important to maintain your integrity and stay grounded no matter how successful you become in life. As my Mom told me, "Don't forget where you come from!"*

**AS:** To be honest, we are so new at this that the many possibilities haven't been explored just yet! I can say without a doubt, being able to interact with great musicians, musically, in our own place is more than I can ask for! It's such a privilege! Also, to have a platform for my group Strick9 to perform publicly, whenever we want is very important for me! Business-wise, the store Whole Foods wants to collaborate with us, and we are still in talks. I'm also talking to booking agents from other venues in Europe and making some great connections musically. I think another great advantage is that when we open another venue, we will have the experience and knowledge to do so and try to avoid the pitfalls if possible.

**JJ:** Talk about your group Strick 9 that appears weekly at Sasa's Lounge.

**AS:** Yes! *I love this band!* It's really some high

energy, cutting edge music and I am so very proud to be a part of it! Strick9 has only appeared once at the Lounge since we started the music two months ago. Strick9 is a project that was originally from my organ trio work around 2000. The first band members was Greg Lewis, who is a well known New York City Hammond B3 Organist and Eric Allan on drums, who before Strick9 and again recently, was in the Wallace Rooney sextet. All of us were influenced by the first Tony Williams Lifetime Trio, the band that featured John McLaughlin and Larry Young. That particular group most definitely pushed the envelope of what an organ, guitar,

drum trio was. I wanted to venture into that realm. Trying to push the boundaries like our heroes was and is not easy. We struggled with the concept sound wise, compositionally and creatively, but made some inroads. Around 2003, Eric left the group to perform again with Wallace. I went through many drummers and it just wasn't happening. Then in 2004, the great Nasheet Waits became a part of the band. Musically and conceptually for me he was the perfect fit! Nasheet is a drummer of the highest order as most of us already know from his work with Jason Moran, Fred Hersch and others. He is so creative and can go in so many different directions, it's absolutely amazing! On that note, Greg is also a great organist who is now finally starting to get his due! His CD, *Organ Monk*, is really getting some great reviews. He has been with me from the start, and like Nasheet, has helped develop the concept of the music. We have mostly molded the concept in Nasheet's studio in the West Village for a good 6 years



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*(Sasa's Lounge, Strickland — Cont'd from page 39)*  
now. The concept grew and is still growing. We all believe strongly in each other as artists and we are all really great friends, which is so cool! We recorded one CD so far called *Invasion of the Booty Snatchers* and another one is on the way this year, 2011. Everyone is working with other projects but we try to hit whenever we can. We will be back at the Lounge, hopefully in late June or sometime in July. Stay tuned!

**JJ:** What have you each discovered about human nature from your experiences on the bandstand, and in business?

**AS:** On the music side, I didn't realize how many musicians want to open their own club!! Haha! Well, I guess it's a natural thing to want to have your own place to perform anytime you want and hire great talent you might not see elsewhere. For the most part people have been very supportive and come by and congratulate both Sabrina and I. But sometimes I don't think they really know just how hard it is to build a music venue in NYC, on the Upper West side of Manhattan from the ground up! It takes so much more than you can realize! Lucky for me I have Sabrina who brilliantly put this together! I would have never been able to do this and still play my axe! I've also discovered that many people in the jazz community can be very giving and really want to see us succeed! For instance, we are on the same cross streets as another jazz venue. A lot of musicians I know will stop by after their gig there, give us congratulations and support us by having food, drinks and generally patronizing the Lounge. Sabrina and I greatly appreciate that. Also, being on the bandstand in your own spot gives me a great sense of pride. Watching it all slowly grow, in the greatest city- New York

City- makes me think that Sabrina and I are in some way making jazz history, especially if we can keep it going! It's a real blessing.

**JJ:** How do you balance the drive of the ego for power, fame, recognition, financial success and or security - if those play a role for you - in relation to your creative drive, and the humility necessary to be a student of one's craft to ensure lifelong growth?

**AS:** Interesting question. The Italian lounge jazz venue life is new to me and Sabrina, but almost all my life I've played the guitar and been involved with music. In turn, I have to shed as much as possible, be humble to the music and my instrument, create and develop my ideas for Strick9 and other projects, teach my classes for CUNY and The School of Rock, maintain my Skype lessons to my students in Japan, do gigs and so on. I think every musician wants to be recognized for his or her craft and find ways to improve their situation, but success can come on many different levels. I told myself when I was a teenager, that if I could just learn to be a master of jazz guitar, I would be happy and feel successful. I still feel that way today. When Sabrina and I first met, she was a textile conservator working in the textile lab at the Cathedral of St John the Divine in Manhattan and I was Arnold Strickland the jazz guitarist. But now, we also have a business that we want to be successful. Sabrina and I never spoke or thought about having power, we just want to have a great life and love the family we have together.

**JJ:** What do you do to decompress after working the club and making music all week?

**AS:** I feel fortunate to be able to do what I love, being a jazz musician, and also to be a part of Sabrina's dream to own and run her own lounge. On our off day, if I'm not working on my music, and weather permitting, I'll ride my custom Cannondale Freeride bike or blade in Central Park or cruise my Sector Nine Longboard around the city. Luckily for us we have two apartments on the same block as the Lounge!! That makes a huge difference in how we can decompress even while we are working at the Lounge! I can go upstairs while we are open sometimes and work on some music. If we get busy or if Sabrina needs me, I can just go downstairs! Having that luxury makes it so much easier in our lives to run the Lounge. Sometimes we might even relax in the Lounge! Lock the door, turn on the music and just chill by ourselves! I love when we do that! Sometimes we will order in and do a Blockbuster night all night long!

**JJ:** Are there things that I haven't prompted you for that you would like to share with our readers?

**AS:** Yes, there are no guarantees in life, so you might as well try to do what you love.

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

**AS:** Yes, I believe it very important to maintain your integrity and stay grounded no matter how successful you become in life. As my Mom told me, "Don't forget where you come from!"

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*(Richard Sussman — Continued from page 30)*  
I've jumped around a lot - from straight ahead jazz gigs to rock & pop gigs & TV work, as well as studying contemporary classical techniques. Now I'm trying to integrate it all into something cohesive that will have musical integrity and be my voice, and yet still be accessible and be something that people will enjoy hearing.

**JJ:** With your extensive experience teaching jazz studies, on the faculty of Manhattan School of Music, could you talk about how your role as educator has impacted your music and creative pursuits?

**RS:** It keeps me young! I'm constantly inspired by the amazing creativity and energy of the students at MSM & Purchase (where I also teach). I always ask them what I should be listening to - including current pop music. That's how I discovered Aphex Twin & Square Pusher. To me it's all just music.

**JJ:** The creative side of jazz—composing music, playing, improvising—will be strong as long as there are people who want to create, which is why we're all here, and why people will make music and art in the future. The business side of the jazz world is a contracting market. What are

your views on how the business side is intersecting with the creative side --- and how this is and or will impact jazz education and career prospects for the future?

**RS:** I think there will always be an outlet for true creativity - and an audience for it - and the business will somehow adapt to that. I heard the same thing when I was growing up in the 60s. Regarding jazz education - I think it's important for jazz programs to stay on top of current trends, including the use of technology and incorporation of elements from pop music. Otherwise, jazz education runs the risk of becoming "academicised" and getting stuck churning out great players who may not really be well prepared for the current market place. There will ALWAYS be a demand for good, creative, live music, and it's important for the conservatories and music schools to stay open to and adapt to current artistic and sociological trends.

**JJ:** What have you discovered about human nature in your career in the music business?

**RS:** Hah! Same as what you'd discover in any business. There are some good apples & some bad ones, but deep down we're all the same - with our strengths & weakness, insecurities,

idiosyncrasies, etc. I think the important thing for any artist is to learn to trust your own instincts and follow your heart. Be careful about taking advice from someone who may have a very different agenda from yours (e.g., business people), which may distract you from attaining your true creative goals.

**JJ:** What do you do to recharge your batteries in the face of the hustle and bustle of our contemporary world?

**RS:** Well, now there's another great question & some of my answers might not be suitable for print. I love to travel, love natural beauty, checking out new cities & cultures, etc. I also have a real passion for deep sea fishing especially off the west coast of Mexico - like Los Cabos, but don't get to do it as often as I'd like because of the expense. What really recharges my batteries most often? Listening to music - especially going out to clubs & concerts - going for long drives in the country, Montauk, the Hudson Valley, lying in the sun in my back yard, & grilling up some barbecue shrimp & scallops with hot sauce!

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# Performance Reviews

## Rondi Charleston

Joe's Pub  
May 26, 2011

**PERSONNEL:** Rondi Charleston, vocals; Dave Stryker, guitar, musical director; Brandon McCune, keys; Ed Howard, bass; Anthony Pinciotti, drums; Mayra Casales, percussion; Featured guests: Lynne Arriale, piano and SNL's James Genus, electric bass.



By Nora McCarthy

Kicking off her national tour, the much lauded jazz vocalist and songwriter, Rondi Charleston, was in good form as she joyously celebrated the release of her new jazz CD, *Who Knows Where The Time Goes*, on Motemá Music at Joe's Pub on May 26, 2011.

Charleston is the epitome of today's contemporary singer, intelligent, multi-faceted, and dedicated. An opera singer, former investigative reporter for ABC's Prime Time with Diane Sawyer, wife and mother, Rondi has led a very successful, interesting and full life to date. It is from this well spring of empirical knowledge that she draws her inspiration from that manifest the stories behind her music.

Backed by an exceptional group of renowned jazz musicians that featured the illustrious James Genus, the brilliant Lynne Arriale, who is also Rondi's song writing partner, and the distinctive Dave Stryker, her musical director, Charleston radiated polish, poise and personality on her opening number, an up tempo rendition of the Jobim Bossa Nova classic "Wave" -complete with an obbligato shout chorus with Stryker ala Tania Maria.

Her bouncy interpretation of the Frank Loesser Jazz Standard, "I Hear Music" was driven by the superb percussionist Mayra Casales while Ms. Charleston engaged in a playful conversation with the rhythm section eliciting a confirmation of applause from the audience. Rondi's reinvention of the beautifully pensive 1967 folk classic "Who Knows Where The Time

Goes", written by Judy Collins, also the title track of her CD, was the pivotal piece around which her show revolved. She laced her golden threads of time, life, passion and love through Stryker's transformative arrangement of this timeless song giving it a lovely jazz patina.

James Genus has played with many of the super greats in the jazz world for the past twenty plus years and his energetic funky solo and incredibly seasoned chops put the Brazilian flavor in "Everything That You Were Meant To Be", the English translation by Charleston of Milton Nascimento's, "Tudo Que Você Podia Ser", which she also sung in Portuguese. The song soared and again, the audience heartily approved.

Staying in the "feel good" Brazilian mode this time with a Samba treatment to the Stevie Wonder beauty "Overjoyed", a song that immediately commands goose bumps for this listener, Rondi sang it "just for fun" sharing with the audience a memory of her brother and respectfully acknowledging its composer. She stayed within the bounds of the original arrangement and ended with a few bars of scat improvisation. Another nice touch was the Percy Mayfield blues, circa 1950, "Please Send Me Someone To Love". Its prayer-like lyrics and universal message mirrors the same awareness Ms. Charleston conveys in her lyrics regarding today's social issues. As the set progressed, the image of the singer behind the songs began to emerge revealing a woman with a deeply committed and caring soul.

The basis of all good song writing is the ability to tell a story – Rondi's original compositions aptly demonstrates an inherent natural ability to touch people where they live – she is an excellent communicator whose lyrics are vividly visual, poignant, inspiring and, accessible which gives her songs a commercial appeal as well. Her vocals on her original compositions, "The Land of Galilee", "Your Spirit Lingers", "Dance of Time", and "Song For the Ages", were rich and vibrant and sung with conviction. It was on her original songs that Ms. Charleston shined the brightest and was most connected to the music.

The band opened up jubilantly on Bobby McFerrin's "Freedom Is A Voice", collectively singing the lyrics in Zulu with Rondi rising to a resounding crescendo and raising the spirits of everyone in the room before exiting the stage. Then joined in duo by Lynne Arriale, Ms. Charleston concluded her performance with her social anthem, "Song For The Ages", and tied the final golden threads of her stunning performance into a beautiful bow of "better things to come".

## Dizzy Gillespie Alumni Big Band

Blue Note Jazz Club  
May 19, 2011

**PERSONNEL:** Jimmy Heath, tenor sax; Eric Alexander, tenor sax; Antonio Hart, alto sax & flute; Mark Gross, alto sax; Gary Smulyan, bari-

tone sax; Claudio Roditi, trumpet & flugelhorn; Roy Hargrove, trumpet, flugelhorn & vocals; Diego Urcola, trumpet; Greg Gisbert, trumpet; Frank Greene, trumpet; Jason Jackson, trombone; Steve Davis, trombone; Michael Dease, trombone; Douglas Purviance, bass trombone; Cyrus Chestnut, piano; Yotam, guitar; Lewis Nash, drums; Roberta Gambarini, vocals.

By Shannon Effinger

It's a full house tonight at the Blue Note for it is indeed a special occasion. Not only do we get to hear musicians like Roy Hargrove, Cyrus Chestnut and the great Jimmy Heath all on the same stage together, but these musicians came out tonight to honor their mentor, friend and colleague, the late, great Dizzy Gillespie. This all-star big band comprises of 15+ musicians who are all in different stages of their careers—from emerging artist to living legend—and who have all been directly (or indirectly) impacted my Dizzy's contribution to jazz.

Hargrove takes the helm tonight as band-leader of the Dizzy Gillespie All-Star Big Band and it's only fitting that he starts things off with one of Dizzy's most popular songs, Tadd Dameron's "Hot House." After a rousing build up from the horn section, Hargrove continues to build on that high energy in his trumpet solo, followed immediately by the cool tenor sax of Jimmy Heath. Hargrove's playing is sadly limited in the next few songs, but he more than makes up for this in his role as leader as it gives ample room for the other fine musicians to shine.

Pianist Cyrus Chestnut tackles a Thelonious Monk piece right out the gate. Then Hargrove directs the horn section to come in on the upswing, which allows Chestnut to really take off. Instead of playing the piece in complete "Monk form," with flat fingers and "off" notes that are somehow always on, he adds flourishes of Monk's influential style but it is mainly Chestnut's melodic touch on the piano that we hear in this piece. Steve Davis then delivered a robust trombone solo giving it the right amount of volume and body.

Now Hargrove picks up the flugelhorn on "I Remember Clifford," a tune written by tenor sax legend Benny Golson in memory of the late trumpeter Clifford Brown, who died in a car accident at just 25. Although this tune has been widely covered by musicians like Arturo Sandoval and, of course, Dizzy Gillespie, Hargrove should really consider recording this song as well. It's a simple piece of music that's void of any unnecessary flourishes and Hargrove fully understands that as he captures the quiet beauty of this piece. "I Remember Clifford" has become a signature standard for most trumpet players, like Hargrove, who have been greatly influenced by the bebop sound.

However, the standout song in tonight's set is "Without You, No Me," an original composition from Jimmy Heath. Hargrove brings in both the horn section and Lewis Nash on drums to open this piece. It's not only wonderful to see

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Heath give his stamp of approval as he sways and smiles to the exotic rhythms, but to then hear Heath tackle an engaging solo on tenor sax makes it even more special. Dizzy Gillespie was highly regarded as a founder of both Afro-Cuban jazz and bebop, making Heath's wonderfully hybrid composition especially fitting for tonight's performance.

Hargrove wisely chose fewer trumpet solos in this performance for he had a much greater task at hand in leading these fine musicians here tonight. Although I've had the pleasure of seeing the Dizzy Gillespie All-Star Big Band last year, the line-up of musicians always slightly rotates which not only offers different interpretations of timeless jazz classics from Dizzy and other greats, but also allows for a unique experience every time.

## Marcus Goldhaber

Opia Restaurant & Lounge, NYC  
May 30, 2011

**PERSONNEL:** Marcus Goldhaber, voice; Jon Davis, piano; Phil Palombi, bass; Marcello Pelliceri, drums.

By Nora McCarthy

In this world of ordinary singers and underrated treasures, I'm glad there is Marcus Goldhaber. Marcus is a jazz singer and songwriter reminiscent of a time in American music referred to as the "Golden Age of Jazz". His classic style is patterned off of singers like Frank Sinatra, Mel Torme, Nat King Cole, and Chet Baker and his songwriting is in the style of the Great American Songbook. I had the pleasure to hear Marcus and the Jon Davis Trio in the elegant setting of the Opia Restaurant and Lounge in the Renaissance Hotel on 57<sup>th</sup> Street over the Memorial Day weekend. The Opia is a great room for singers, complete with a baby grand piano, wonderful atmosphere, plush seating and a great view of the stage; a real listening room. It was the perfect platform for Marcus' polished, sophisticated and entertaining show. His choice repertoire embodies the nostalgia of a bygone era and combines it with a fresh modern hipness that breathes new life into the term "jazz singer".

Backed by a well oiled trio led by premier jazz musician pianist Jon Davis, Goldhaber worked the room with confidence and ease. Tabbed down in a suit and tie, the handsome singer possesses the poise of someone who is far greater than his years – his youthful appearance, charm and wit combined with his finely tuned delivery is evidence that he not only loves what he does, but that he has worked hard at honing his craft. He is the total package: singer, raconteur, and entertainer. What motivates him clearly is his desire to touch all of those who have come to hear him and according to the raucous applause after every number, he does so quite handily.

Jon Davis' powerful playing, vast repository of chops and masterful solos, one after the other, added just the right amount of intensity against the honey-toned vocals of Goldhaber. Not just an ordinary accompanist and singer, Jon and Marcus are more like a racehorse and jockey who work closely together for a winning performance.

The two nicely chiseled sets were an eclectic mix of classic vintage material, Goldhaber's original compositions and select jazz jewels that spanned several decades and styles from the 1920's to present day and included beauties like Hoagy Carmichael's "New Orleans", Fats Waller's "Honeysuckle Rose"; the poignantly wistful, "I'll Be Seeing You", composed by Sammy Fain in 1938, Harold Arlen's "I've Got A Right To Sing The Blues", and the inimitable, "Guess Who I Saw Today", (Elisse Boyd / Murray Grand, 1952). Though other great song stylists like Carmen McRae, Edyie Gorme, Chris Connor and more recently Janis Siegel have recorded this song, I think most people would agree that it belongs to the one and only Nancy Wilson. Not an easy song to tackle for that very reason and certainly one that many singers don't even dare to attempt. But Marcus showed on more than one occasion this evening his fearless



approach to singing by embracing his own truth and consequently managed to steal this one as well with his sincere treatment in how he ended the piece. I found the entire band possessed that sincere quality and was impressed with their versatility and ability to capture the essence of this timeless material. The arrangements were superbly stylized to fit each composition's nature to a tee whether straight ahead jazz, swing, blues

or tango, however, my personal favorite was a smokin' version of "Caravan" in 7.

Each member of the group brought outstanding musicianship to the performance as well as personality. When it was time to cook they cooked but one got the sense that they were "in show" and not in a "full out heat" leaving you wanting more which was thrilling in and of itself. The underlying fire was supplied by the unique and melodic drumming of Marcello Pelliceri who took several strong solos in particular on "Exactly Like You" and an upbeat version of "I'd Rather Be Blue" composed in 1928 by Fred Fisher with words by Billy Rose associated with the legendary singer, comedienne, actress Fanny Brice.

Bassist Phil Palombi's mellifluous tone and harmonic embellishments were beautifully orchestrated. His playing solid and certain while he deftly laid it down with an experienced soulful touch. In the second set, he and Marcus introduced "No Moon At All" (an obscure classic written by Redd Evans in 1957) with a cool duo conversation before the rest of the band joined in allowing Marcus to stretch out into an improvised solo which revealed yet another side of his jazz.

Marcus is an impressive composer and lyricist. His composition, "I Want To Know", is a hit in this listener's opinion and reminded me of the songs English singer-songwriter-musician Nick Drake wrote back in the late '60's early '70's. Goldhaber included 6 original compositions in his performance and they were all delightful. He gives credit for his broad repertoire and love of a good melody to his parents, specifically his mother who played the piano and passed on the music through the melodies she taught him in childhood. The significance of giving our children music in this fashion cannot be overstated. It is a great tradition and Marcus is not only proof of its legacy but a link in its progression. His touching dedication of, "Wrap Your Troubles in Dreams", to his now deceased Grandfather was yet another example of how deep Goldhaber's personal relationship is with the music he sings.

To understand the scope of any artist is to understand where he/she comes from. Marcus' music comes from a place of love, family and an appreciation of great music. These roots are what give Marcus Goldhaber's music its luster and credibility. Every one of his songs takes on an added dimension of meaning. His anecdotes are beguiling and his "living room" approach is welcoming and friendly and that intimacy then crosses over into his delivery of the lyrics, those he writes and those he interprets with a smooth, soft, supple voice that sits comfortably in the ear of the listener. No strain, no affectations – Goldhaber doesn't need to belt to be heard. He understands subtlety and allows the music, especially the melody, speak for itself. With his good intonation and phrasing, "big ears" and control over dynamics Marcus is making his place among the best singers out there today ... in this difficult business and small niche market that is not such

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an easy feat, but Goldhaber has the goods – talent and heart. When a singer delivers a song having gained an understanding of how to properly use their instrument, they can be considered an accomplished vocalist. But at the end of the day what does it all mean if the singer failed to touch your soul. When I go to hear someone sing, they may not sing perfectly, or hit every note. They may have deviated from the arrangement or forgotten a lyric, or dropped a bar or two. And afterwards, I may not remember every song they sang, every nuance, or every anecdote but I always remember how they made me feel. Did they touch my soul? Were they honest? Were they true? Did they show me their humanity? That's what makes a great singer in my estimation and that's what makes Marcus Goldhaber a great and deserving singer. He has a story to tell and his heart sings.

*Marcus will be back at the Opia on Monday, July, 25<sup>th</sup> for two sets – 7:30 and 9:00pm. No cover.*

## Pan Jazz Festival 2011

Frederick P. Rose Hall  
Jazz at Lincoln Center  
June 18, 2011

**PERSONNEL:** Hugh Masekela, Etienne Charles, Boo Hinkson, Rashid Lanie, Victor Provost, Arturo Tappin, Leon Foster Thomas and more; Hosted by Miss Universe, Wendy Fitzwilliam; Artistic Director, Brian MacFarlane. [www.panjazz.com](http://www.panjazz.com)

Covering this year's Pan Jazz 2011 Festival had a deeper significance for me. When my father, who was Trinidadian, died when I was just six years old, the link to my Caribbean heritage had also been severed. Though over the years I have become privy to the culture through the food and parades (mainly via Eastern Parkway in Brooklyn), I have never been exposed to Trinidadian culture in any true familial way. So when I had the opportunity to chat with this year's headliner, the renowned South African trumpeter Hugh Masekela, who was gracious enough to sit down with me after a three-plus hour long sound check prior to the concert, he not only talked about his life and career during apartheid in South Africa, but he also spoke at length about how African people all over the world have been separated from their culture. "We need heritage restoration in our lives," said Masekela. "If you go to India, there's no doubt that they're Indian and one of the biggest industrial powers in the world. But when you go there, you meet their culture first."

Now in its 7th year at the Frederick P. Rose Hall of Jazz at Lincoln Center, the Pan Jazz 2011 Festival was a full-on interactive experience for the senses. The vibrant costumes from Trinidad designer Brian MacFarlane, whose works will be featured at the 2012 Olympics in London, live drumming and dancing, and complimentary pre-

concert "Taste of the Caribbean Festival," with foods from local New York City eateries such as Soco Restaurant, Spoonbread and Sugaracane were all wonderful ways of introducing aspects of the Caribbean to a much wider audience. But according to Masekela, it is the music that tells the real story of our culture. "The world knows America through the music that was pioneered here by African-Americans. Argentina is famous because of the tango. In Brazil, it's the samba and the Caribbean, it's the salsa. They're all African-oriented. So Africans have never had to look for music and they've never had to write it either. It's just in the bones."

Masekela was joined by musicians from different parts of the Caribbean as they performed specially arranged selections from his musical career spanning over five decades. Opening the concert with "Pata Pata" was a wonderful rousing tribute to the late "Mama Africa" herself, Miriam Makeba, as Masekela wined his body down to the floor and up with ease. But it was the marriage between Africa and the Caribbean that stood out most during the concert. Steel pannists Victor Provost and Leon Foster Thomas helped bring the melody out to the forefront, adding a new texture to many of Masekela's hits including "Mama," "Stimela (Coal Train Song)" and "Bring Him Back Home," an anthem that helped to free Nelson Mandela. When asked about his writing process for "Bring Him Back Home," Masekela emphasized that he was merely a "vessel." "He [Mandela] sent me a letter from prison encouraging me to do the work that I was doing when I was in Botswana and I was blown away. With tears in my eyes, I went to play at the piano. My wife came out and said, 'I don't know that song. When did you write it?' I didn't write it. Nelson Mandela sent it."

In 2010, ESPN ran a 10-part series called *Umlando—Through My Father's Eyes*, which aired during the coverage of the FIFA World Cup in South Africa. It documents both Masekela's return to the places where he grew up and guiding his son through these places as it was his first trip to South Africa. As he discussed the significance of this shared experience between a father and son (ironically during Father's Day weekend), Masekela also shared his thoughts on the apartheid government that he lived under. "Apartheid was not only racist, but it was also stupid. Economically, it just impoverished large areas that are now trying to recover. But it's going to take maybe 100 years to repair the destruction that apartheid caused in Africa. It didn't only affect South Africa, but it affected the whole continent." Hugh Masekela is living proof that you're never too old (or too young) to rediscover your heritage.

## "A Night in Treme"

The Musical Majesty of New Orleans with Donald Harrison, Jr. Quintet, Mardi Gras Indians, Cyrille Neville

Jazz Standard, June 24, 2011



Donald Harrison

Photo © Eric Nemeyer

**PERSONNEL:** Donald Harrison, Jr., alto saxophone, vocals; Detroit Brooks, guitar; Zaccai Curtis, piano; Max Moran, bass; Joe Dyson, drums; Cyril Neville, percussion, vocals; Shaka Zulu, Indian; Athanase Johnson, Indian; Norwood Johnson, percussion, vocals.

By Shannon Effinger

"We're gonna play some New Orleans music for you. But first, we're gonna play some other stuff." And if any musician could back that up, it would be none other than the great alto saxophonist Donald Harrison. As part of a limited three-night engagement at the Jazz Standard, Harrison is at the helm of this arsenal of (mostly) New Orleans musicians as they give us just a taste of what the Crescent City has to offer. This special "Night in Treme" performance not only highlights the wonderful music of the hit HBO series, as music plays an integral role in getting to know the characters on the show, but as Harrison has done throughout his career, it also honors the traditional music and culture of New Orleans—the music that has given birth to almost every genre to come out of the 20th century.

In the 1980s, Harrison first came to prominence as one of the original "Young Lions" with Art Blakey and the Jazz Messengers, alongside Terence Blanchard and Kenny Garrett. But when he recorded the album *Indian Blues* in 1991, it was perhaps the first record to combine jazz with the traditional sounds of the Afro-Native American (Mardi Gras Indian) culture in New Orleans. In my recent interview with trumpeter Christian Scott, Harrison's nephew, Scott credits this album as one of the seminal influences that led him to become a jazz musician. "I fell in love



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with music because I could hear how the music related to who I was on more than one level,” said Scott. Harrison helped nurture the talents of many young musicians including Scott, Christian McBride and the late rapper The Notorious B.I.G. Although Harrison may often take a hybrid approach to music, each genre is never shortchanged for as both a player and composer, he understands that they each share core African rhythms.

Harrison starts the second set off with “The Blues That You Can Use.” His approach on alto sax is a lyrical one, very mellow as he lingers in the groove, which is followed nicely by the cool sounds of Detroit Brooks on guitar. As he tackles the Frank Loesser tune “If I Were A Bell,” which has been inextricably linked to Miles Davis, Harrison forgoes the “bell-like” opening of the piece. He instead approaches the entire song as “straight ahead” bebop, in the manner of Charlie Parker, with full gusto. Harrison’s sped up alto sax doesn’t shortchange the beauty of the melody, especially on the elevated chords, as you can hear every single note of the popular standard quite clearly. He instead gives us a different take of the song in a way that we haven’t heard before. “Jazz musicians can play faster than that,” Harrison says to the already impressed crowd. He opens “Cherokee” rather “Bird-like” again as he balances both control and timing with the free-spiritedness of the tune. And soon Harrison completely lets loose like a wild animal on the improvisation. There’s great timing and support from Harrison’s youthful rhythm section, notably drummer Joe Dyson.

When the great Cyril Neville, the youngest of the four Neville Brothers, walks onto the stage with his bass drum and searing vocals, he along with Harrison’s vocals transported all of us to a New Orleans house party, “Ain’t no party like a New Orleans party,” both Neville and Harrison sang with total confidence. And when Mardi Gras Indians Athanase Johnson and Shaka Zulu appeared on stage in their gorgeous blue and green feathered suits, the normally staid crowd was actually jumping around and dancing, which is perhaps a first at the Standard! Harrison could have easily taken the credit for bringing the audience to their feet. But he instead took the time to give credit where credit was due: “This music would not be alive today without the “old time” music...the music of the Mardi Gras Indians!”

## Remembering Hank Jones Tribeca Performing Arts Center May 5, 2011

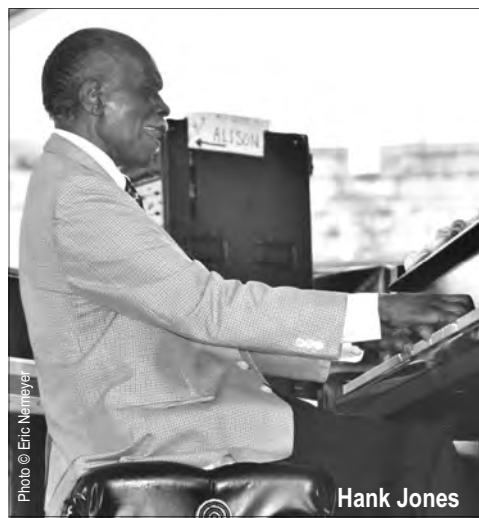
**PERSONNEL:** Junior Mance, Joe Lovano, Jon Faddis, Steve Turre, George Mraz, Winard Harper, Special Guest: Frank Wess.

By Nora McCarthy

The nicely attended tribute to the great American jazz pianist, bandleader, arranger, and

composer Hank Jones took place at the Tribeca Performing Arts Center on May 5. It was a warm, inviting, genuinely joyful and reflective evening of music performed by two of Hank’s contemporaries: Frank Wess, and Junior Mance, and some of his favorite musicians: George Mraz, Jon Faddis, Joe Lovano, Steve Turre, and Winard Harper. They gathered in love, respect and honesty of spirit in a true reflection of the man they came to honor.

Hank Jones was remembered this night by more than a few of his favorite people and things. The audience was filled with friends, fans of all ages and students. A bouquet of red roses, Hank’s favorite flower, symbolically rested on a stool at the side of the stage throughout the performance; a gift from his devoted friends and fans.



Executive Director of The Tribeca PAC, Linda Harry and Jack Kleinsinger, Founder of Highlights in Jazz, New York’s longest running Jazz concert series now in its 38th year, spoke of the contribution and close association Jones had with the series having performed there four times.

One by one the musicians representing several generations of jazz royalty were introduced and took their places on stage. International Jazz Hall of Fame inductee, Junior Mance, and Frank Wess, 2007 NEA Jazz Master Award winner, brought the history, the wisdom, and the truth to the performance this night. The band, some of whom were also once members of Thad Jones/Mel Lewis Orchestra, all had worked with Hank Jones and brought something meaningful and personal to share. The concert was nicely prepared and presented with humor, consummate artistry, professionalism, showmanship and heart.

The band continuously reconfigured throughout the evening: from quintet to solo and everything in between. Opening the concert with the familiar Charlie Parker jazz blues, “Billie’s Bounce”, the band comfortably warmed up while referencing Hank’s association with Charlie Parker. The song list was a mix of familiar standards, blues, bebop, and ballads. A favorite

of Hank’s: “The Very Thought of You”, was played on the flute lovingly and wistfully by Frank Wess. The sound he got out of his flute was brushed with emotion. His melodic lines were articulate and perfectly placed like the sweeping strokes of a violin’s bow. He recounted a heartfelt memory to the audience beforehand about the last time he saw Hank and how he played that song for him in the hospital the day he died which made it all that more poignant. Wess’ distinct, richly tempered tenor and signature phrasing embodied the spirit and essence of Dexter Gordon’s “Fried Bananas”. It was a delight to hear. The importance of witnessing a musical moment like that cannot be overstated and hearing Frank and Junior together was a blessed experience.

Junior Mance shone brilliantly throughout the night and especially on his solo piece “Blue Monk” that he sanctified with elements of gospel in the language of the blues inspiring hoots and howls from the audience when he repeatedly tickled the sweet spots with his right hand while his left hand worked the bass line into a tasty stride accompaniment.

Faddis’ impeccable tonal precision and superb dynamics were ever present throughout his performance but his impromptu duo with Junior Mance on “My Man” was an earful of creativity. His crystalline tone, flurries of well placed notes just nicely bent at times and his lyrical expression so skillfully applied was second only to the remarkable control and range of his stratospheric register.

A highlight of the evening was trombonist Steve Turre’s innovative version of Mongo Santamaria’s “All Blues” that he played on an assortment of various sized sea shells. Well known for his experimentation and implementation of the shells in his work, it perfectly balanced out the versatile set of musical bridges.

The dapper Joe Lovano dazzled with his endless vocabulary of bebop that flowed effortlessly from his tenor. Suited and adorned in one of his famed “lids”, this evening a fedora, he pressed into the rhythm that emanated upward from his feet like an electrical current into his horn on a moderate tempo version of the lesser known beauty Thad Jones’ “Consummation” that he played in trio with George Mraz and Winard Harper. George Mraz played flawlessly anchoring the revolving pieces around him with carefully crafted harmonic tethers. Given his understated sensitivity and melodic voice, full range of sound and masterful execution, it is easy to see why he was Hank’s favorite bassist. Winard Harper danced all over his drum and reminded me of the late Billy Higgins with his high level of creative input, stellar stick work and driving energy. He swings hard and has a full arsenal of chops he’s developed over his innate sense of natural timing that he used to orchestrate each composition. Pulling from many sources he built very visual and unique rhythmic constructions over each song he played. The trio expanded into a swinging quartet when Mance  
*(Continued on page 34)*

# Clubs & Venues

**55 Bar**, 55 Christopher St. (betw 6th & 7th Ave.), 212-929-9883, www.55bar.com  
**92nd Street Y**, 1395 Lexington Ave, New York, NY 10128 212.415.5500, www.92ndst.org  
**Aaron Davis Hall**, City College of NY, Convent Ave., 212-650-6900, www.aarondavishall.org  
**Alice Tully Hall**, Lincoln Center, Broadway & 65th St., 212-875-5050, www.lincolncenter.org/default.asp  
**Allen Room**, Lincoln Center, Time Warner Center, Broadway and 60th, 5th floor, 212-258-9800, www.lincolncenter.org/default.asp  
**American Museum of Natural History**, 81st St. & Central Park W., 212-769-5100, www.amnh.org  
**Arthur's Tavern**, 57 Grove St., 212-675-6879 or 917-301-8759, www.arthurstavernnyc.com  
**Arts Maplewood**, P.O. Box 383, Maplewood, NJ 07040; 973-378-2133, www.artsmplewood.org  
**Avery Fischer Hall**, Lincoln Center, Columbus Ave. & 65th St., 212-875-5030, www.lincolncenter.org  
**Backroom at Freddie's**, 485 Dean St. (at 6th Ave.), Brooklyn, NY, 718-622-7035, www.freddysbackroom.com  
**BAM Café**, 30 Lafayette Ave., Brooklyn, NY, 718-636-4100, www.bam.org  
**Bar 4**, 7 Ave and 15th, Brooklyn NY 11215, 718-832-9800, www.Bar4.net  
**Bar on Fifth — Jazz at the Bar on Fifth**, Music every night 8:00 PM - 11:00 PM, No cover charge, one drink minimum The Bar on Fifth at the Setai Fifth Avenue Hotel, 400 Fifth Avenue, New York, NY, 212-695-4005 www.capellahotels.com/newyork/  
**Barbes**, 376 9th St. (corner of 6th Ave.), Park Slope, Brooklyn, 718-965-9177, www.barbesbrooklyn.com  
**Barge Music**, Fulton Ferry Landing, Brooklyn, 718-624-2083, www.bargemusic.org  
**B.B. King's Blues Bar**, 237 W. 42nd St., 212-997-4144, www.bbkingblues.com  
**Beacon Theatre**, 74th St. & Broadway, 212-496-7070  
**Birdland**, 315 W. 44th St., 212-581-3080  
**Blue Note**, 131 W. 3rd St., 212-475-8592, www.bluenotejazz.com/newyork  
**Bluestone Bar & Grill**, 117 Columbia St., Brooklyn, NY, 718-403-7450, www.bluestonebarandgrill.com  
**Bourbon Street Bar and Grille**, 346 W. 46th St, NY, 10036, 212-245-2030, contact@bourbonny.com, contact@frenchquartersny.com  
**Bowery Poetry Club**, 308 Bowery (at Bleecker), 212-614-0505, www.bowerypoetry.com  
**Brooklyn Public Library**, Grand Army Plaza, 2nd Fl, Brooklyn, NY, 718-230-2100, www.brooklynpubliclibrary.org  
**Café Carlyle**, 35 E. 76th St., 212-570-7189, www.thecarlyle.com  
**Café Loup**, 105 W. 13th St. (West Village), between Sixth and Seventh Aves., 212-255-4746  
**Café Mozart**, 308 Mamaroneck Ave., Mamaroneck, NY  
**Café St. Bart's**, 109 E. 50th St. (at Park Ave.), 212-888-2664, www.cafestbarts.com  
**Café Steinhof**, 422 Seventh Ave. (14th St., Park Slope S.), Brooklyn, NY, 718-369-7776, www.cafesteinhof.com  
**Carnegie Club**, 156 W. 56th St., 212-957-9676, www.hospitalityholdings.com  
**Carnegie Hall**, 7th Av & 57th, 212-247-7800, www.carnegiehall.org  
**Cecil's Jazz Club & Restaurant**, 364 Valley Rd, West Orange, NJ, Phone: 973-736-4800, www.cecilsjazzclub.com  
**Charley O's**, 713 Eighth Ave., 212-626-7300  
**Chico's House Of Jazz**, In Shoppes at the Arcade, 631 Lake Ave., Asbury Park, 732-774-5299  
**Cleopatra's Needle**, 2485 Broadway (betw 92nd & 93rd), 212-769-6969, www.cleopatrasneedle.com  
**Cobi's Place**, 158 W. 48th (bet 5th & 6th Av.), 516-922-2010  
**Copeland's**, 547 W. 145th St. (at Bdwy), 212-234-2356  
**Cornelia Street Café**, 29 Cornelia St., 212-989-9319, www.corneliastreetcafe.com  
**Creole Café**, 2167 Third Ave (at 118th), 212-876-8838, Crossroads at Garwood, 78 North Ave., Garwood, NJ 07027, 908-232-5666  
**Cutting Room**, 19 W. 24th St, Tel: 212-691-1900, www.thecuttingroomnyc.com  
**Destino**, 891 First Ave. & 50th St., 212-751-0700  
**Detour**, 349 E. 13th St (betw 1st & 2nd Ave.), 212-533-6212, www.jazzatdetour.com  
**Division Street Grill**, 26 North Division Street, Peekskill, NY, 914-739-6380, www.divisionstreetgrill.com  
**Dizzy's Club Coca Cola**, Broadway at 60th St., 5th Floor, 212-258-9595, www.jalc.com  
**The Ear Inn**, 326 Spring St., NY, 212-226-9060, www.earinn.com  
**eighty-eights**, 1467 Main Street, Rahway, NJ, 732-499-7100  
**El Museo Del Barrio**, 1230 Fifth Ave (at 104th St.), Tel: 212-831-7272, Fax: 212-831-7927, www.elmuseo.org  
**The Encore**, 266 W. 47th St., 212-221-3960, www.theencorenyc.com

**Fat Cat**, 75 Christopher St. (at &th Ave.), 212-675-7369, www.fatcatjazz.com  
**FB Lounge**, 172 E. 106th St., New York, 212-348-3929, www.fondaboricua.com  
**Feinstein's at Loew's Regency**, 540 Park Avenue (at 61st Street), NY, 212-339-4095, feinsteinsattheregency.com  
**Five Spot**, 459 Myrtle Ave, Brooklyn, NY, 718-852-0202, www.fivespotsoulfood.com  
**Flushing Town Hall**, 137-35 Northern Blvd., Flushing, NY, 718-463-7700 x222, www.flushingtownhall.org  
**Frank's Cocktail Lounge**, 660 Fulton St. (at Lafayette), Brooklyn, NY, 718-625-9339, www.frankscocktailounge.com  
**Freddy's Backroom**, 485 Dean St., Brooklyn, NY 11217, 718-622-7035  
**Galapagos**, 70 N. 6th St., Brooklyn, NY, 718-782-5188, www.galapagosartspace.com  
**Garage Restaurant and Café**, 99 Seventh Ave. (betw 4th and Bleecker), 212-645-0600, www.garagerest.com  
**Glen Rock Inn**, (Glen Rock, New Jersey) 222 Rock Road, Glen Rock, NJ 07452, 800-400-2362  
**Greenwich Village Bistro**, 13 Carmine St., 212-206-9777, www.greenwichvillagebistro.com  
**Harlem Tea Room**, 1793A Madison Ave., 212-348-3471, www.harlemtearoom.com  
**Havana Central West End**, 2911 Broadway/114th St), NYC, 212-662-8830, www.havanacentral.com  
**Highline Ballroom**, 431 West 16th St (between 9th & 10th Ave. www.highlineballroom.com, 212-414-4314.  
**Hopewell Valley Bistro**, 15 East Broad St, Hopewell, NJ 08525, 609-466-9889, www.hopewellvalleybistro.com  
**Iridium**, 1650 Broadway (below 51st St.), 212-582-2121, www.iridiumjazzclub.com  
**Jazz 966**, 966 Fulton St., Brooklyn, NY, 718-638-6910  
**Jazz at Lincoln Center**, 33 W. 60th St., 212-258-9800, www.jalc.org  
**Frederick P. Rose Hall**, Broadway at 60th St., 5th Floor  
**Dizzy's Club Coca-Cola**, Reservations: 212-258-9595  
**Rose Theater**, Tickets: 212-721-6500  
The Allen Room, Tickets: 212-721-6500  
**Jazz Gallery**, 290 Hudson St., Tel: 212-242-1063, Fax: 212-242-0491, www.jazzgallery.org  
**The Jazz Spot**, 375 Kosciuszko St. (enter at 179 Marcus Garvey Blvd.), Brooklyn, NY, 718-453-7825, www.thejazz.8m.com  
**Jazz Standard**, 116 E. 27th St., 212-576-2232, www.jazzstandard.net  
**Joe's Pub at the Public Theater**, 425 Lafayette St & Astor Pl., 212-539-8778, www.joespub.com  
**John Birks Gillespie Auditorium** (see Baha'i Center)  
**Jules Bistro**, 65 St. Marks Place, Tel: 212-477-5560, Fax: 212-420-0998, www.julesbistro.com  
**Kitano Hotel**, 66 Park Ave., 212-885-7000 or 800-548-2666, www.kitano.com  
**Knickerbocker Bar & Grill**, 33 University Pl., 212-228-8490, www.knickerbockerbarandgrill.com  
**The Knitting Factory**, 74 Leonard St., Tel: 212-219-3132, www.knittingfactory.com  
**La Lanterna** (Bar Next Door at La Lanterna), 129 MacDougal Street, New York, 212-529-5945, www.lalanterna.com  
**Le Grand Dakar Cafe**, 285 Grand Ave, Clinton Hill, Brooklyn, http://nymag.com/listings/restaurant/le-grand-dakar/  
**Le Madeleine**, 403 W. 43rd St. (betw 9th & 10th Ave.), New York, New York, 212-246-2993, www.lemadeleine.com  
**Lenox Lounge**, 288 Lenox Ave. (above 124th St.), 212-427-0253, www.lenoxlounge.com  
**Les Gallery Clemente Soto Velez**, 107 Suffolk St. (at Rivington St.), 212-260-4080  
**Linn Restaurant & Gallery**, 29-13 Broadway, Queens, Astoria, New York, www.linnrestaurant.com  
**Live @ The Falcon**, 1348 Route 9W, Marlboro, NY 12542, www.liveatthefalcon.com  
**Living Room**, 154 Ludlow St. (betw Rivington & Stanton), 212-533-7235, www.livingroomny.com  
**The Local 269**, 269 E. Houston St. (corner of Suffolk St.), NYC Makor, 35 W. 67th St. (at Columbus Ave.), 212-601-1000, www.makor.org  
**Merkin Concert Hall, Kaufman Center**, 129 W. 67th St. (betw Broadway & Amsterdam), 212-501-3330, www.ekcc.org/merkin.htm  
**Metropolitan Room**, 34 West 22nd Street New York City, NY 10012, 212-206-0440, www.metropolitanroom.com  
**MetroTech Commons**, Flatbush & Myrtle Ave., Brooklyn, NY, 718-488-8200 or 718-636-4100 (BAM)  
**Miles Cafe**, 212 E. 52nd St., New York, NY 10022, 212-371-7657  
**Mirelle's**, 170 Post Ave., Westbury, NY, 516-338-4933  
**Mixed Notes Café**, 333 Elmont Rd., Elmont, NY (Queens area), 516-328-2233, www.mixednotescafe.com  
**Mo-Bay Uptown**, 17 W. 125th St., 212-876-9300, www.mobayrestaurant.com  
**Moldy Fig Jazz Club**, 178 Stanton St., 646-559-2553 www.MoldyFigJazzClub.com

**Montauk Club**, 25 Eighth Ave., Brooklyn, NY, 718-638-0800, www.montaukclub.com  
**Museum of the City of New York**, 1220 Fifth Ave. (between 103rd & 104th St.), 212-534-1672, www.mcny.org  
**Musicians' Local 802**, 332 W. 48th St., 718-468-7376 or 860-231-0663  
**Newark Museum**, 49 Washington Street, Newark, New Jersey 07102-3176, 973-596-6550, www.newarkmuseum.org  
**New Jersey Performing Arts Center**, 1 Center St., Newark, NJ, 07102, 973-642-8989, www.njpac.org  
**New School Performance Space**, 55 W. 13th St., 5th Floor (betw 5th & 6th Ave.), 212-229-5896, www.newschooledu.  
**New School University-Tishman Auditorium**, 66 W. 12th St., 1st Floor, Room 106, 212-229-5488, www.newschooledu  
**New York City Baha'i Center**, 53 E. 11th St. (betw Broadway & University), 212-222-5159, www.bahainyc.org  
**Night of the Cookers**, 767 Fulton St., Brooklyn, NY, Tel: 718-797-1197, Fax: 718-797-0975  
**North Square Lounge**, 103 Waverly Pl. (at MacDougal St.), 212-254-1200, www.northsquarejazz.com  
**Nublu**, 62 Ave. C (betw 4th & 5th St.), 212-979-9925, www.nublu.net  
**Nuyorican Poet's Café**, 236 E. 3rd St. (betw Ave. B & C), 212-505-8183, www.nuyorican.org  
**Oak Room at The Algonquin Hotel**, 59 W. 44th St. (betw 5th and 6th Ave.), 212-840-6800, www.thealgonquin.net  
**Orbit**, 2257 First Ave. (at 116th St.), 212-348-7818, www.orbiteastharlem.com  
**Orchid**, 765 Sixth Ave. (betw 25th & 26th St.), 212-206-9928  
**Parlor Entertainment**, 555 Edgecomb Ave., 3rd Floor (betw 159 & 160 St.), 212-781-6595, www.parlorentertainment.com  
**Parlor Jazz**, 119 Vanderbilt Ave. (betw Myrtle & Park), Brooklyn, NY, 718-855-1981, www.parlorjazz.com  
**Perk's**, 535 Manhattan Ave, New York NY 10027, 212-666-8500  
**Performance Space 122**, 150 First Av., 212-477-5829, www.ps122.org  
**Priory Restaurant & Jazz Club**: 223 W Market St., Newark, NJ 07103, 973-639-7885  
**Proper Café**, 217-01 Linden Blvd., Queens, NY 11411, 718-341-2233, jazz Wednesdays  
**Prospect Park Bandshell**, 9th St. & Prospect Park W., Brooklyn, NY, 718-768-0855  
**Prospect Wine Bar & Bistro**, 16 Prospect St. Westfield, NJ, 908-232-7320, www.l6prospect.com, www.cjayrecords.com  
**Puppets Jazz Pub**, Puppet Jazz Bar, 481 5th Avenue, NY 11215, 718-499-2622, www.PuppetsJazz.com  
**Red Eye Grill**, 890 Seventh Ave. (at 56th St.), 212-541-9000, www.redeyegrill.com  
**Richie Cecere's Restaurant and Supperclub**, 2 Erie Street Montclair, NJ 07042, 973.746.7811, www.richiececer.com  
**Ridgefield Playhouse**, 80 East Ridge, parallel to Main St., Ridgefield, CT; ridgefieldplayhouse.org, 203-438-5795  
**Rockwood Music Hall**, 196 Allen St, New York, NY 10002 212-477-4155  
**Rose Center** (American Museum of Natural History), 81st St. (Central Park West & Columbus), 212-769-5100, www.amnh.org/rose  
**Rose Hall**, 33 W. 60th St., 212-258-9800, www.jalc.org  
**Rosendale Café**, 434 Main St., PO Box 436, Rosendale, NY 12472, 845-658-9048, www.rosendalecafe.com  
**Rustik**, 471 DeKalb Ave, Brooklyn, NY, 347-406-9700, www.rustikrestaurant.com  
**St. Mark's Church**, 131 10th St. (at 2nd Ave.), 212-674-6377  
**St. Nick's Pub**, 773 St. Nicholas Av (at 149th), 212-283-9728  
**St. Peter's Church**, 619 Lexington (at 54th), 212-935-2200, www.saintpeters.org  
**Salon at Rue 57**, 60 West 57th Street, 212-307-5656, www.rue57.com  
**Savoy Grill**, 60 Park Place, Newark, NJ 07102, 973-286-1700  
**Schomburg Center**, 515 Malcolm X Blvd., 212-491-2200, www.nypl.org/research/sc/sc.html  
**Shanghai Jazz**, 24 Main St., Madison, NJ, 973-822-2899, www.shanghaijazz.com  
**Showman's**, 375 W. 125th St., 212-864-8941  
**Sidewalk Café**, 94 Ave. A, 212-473-7373  
**Silvermine Tavern**, 194 Perry Ave. Norwalk, CT 06850, 203-847-4558, www.silverminetavern.com  
**Sista's Place**, 456 Nostrand Ave. (at Jefferson Ave.), Brooklyn, NY, 718-398-1766, www.sistasplace.org  
**Skippers Plane Street Pub Restaurant & Jazz Club**, 304 University Ave. Newark NJ 07102 (Across from Essex County College), 973-733-9300, www.skippersplanetstreetpub  
**Small's**, 183 W. 10th St. (at 7th Ave.), 212-929-7565, www.fatcatjazz.com  
**Smith's Bar**, 701 8th Ave, New York, 212-246-3268  
**Sofia's Restaurant - Club Cache'** [downstairs], Edison Hotel, 221 W. 46th St. (between Broadway & 8th Ave.), 212-719-5799  
**South Gate Restaurant & Bar**, 154 Central Park South, 212-484-5120, www.154southgate.com  
**South Orange Performing Arts Center**, One SOPAC

# Clubs & Venues

Way, South Orange, NJ 07079, [sopacnow.org](http://sopacnow.org), 973-313-2787  
**South Street Seaport**, 207 Front St., 212-748-8600, [www.southstseaport.org](http://www.southstseaport.org).

**Spoken Words Café**, 266 4th Ave, Brooklyn, 718-596-3923  
**Stanley H. Kaplan Penthouse**, 165 W. 65th St., 10th Floor, 212-721-6500, [www.lincolncenter.org](http://www.lincolncenter.org)

**The Stone**, Ave. C & 2nd St., [www.thestonenyc.com](http://www.thestonenyc.com)

**Sugar Bar**, 254 W. 72nd St., 212-579-0222, [www.sugarbarnyc.com](http://www.sugarbarnyc.com)

**Swing 46**, 349 W. 46th St. (betw 8th & 9th Ave.), 212-262-9554, [www.swing46.com](http://www.swing46.com)

**Symphony Space**, 2537 Broadway, Tel: 212-864-1414, Fax: 212-932-3228, [www.symphonyspace.org](http://www.symphonyspace.org)

**Tea Lounge**, 837 Union St. (betw 6th & 7th Ave), Park Slope, Brooklyn, 718-789-2762, [www.tealoungeNY.com](http://www.tealoungeNY.com)

**Terra Blues**, 149 Bleecker St. (betw Thompson & LaGuardia), 212-777-7776, [www.terrablues.com](http://www.terrablues.com)

**Theatre Row**, 410 W. 42nd, 212-714-2442, [www.theatrerow.org](http://www.theatrerow.org)

**Tito Puente's Restaurant and Cabaret**, 64 City Island Avenue, City Island, Bronx, 718-885-3200, [titopuentesrestaurant.com](http://titopuentesrestaurant.com)

**Tonic**, 107 Norfolk St. (betw Delancey & Rivington), Tel: 212-358-7501, Fax: 212-358-1237, [tonicnyc.com](http://tonicnyc.com)

**Town Hall**, 123 W. 43rd St., 212-997-1003

**Triad Theater**, 158 W. 72nd St. (betw Broadway & Columbus Ave.), 212-362-2590, [www.triadnyc.com](http://www.triadnyc.com)

**Tribeca Performing Arts Center**, 199 Chambers Street, 10007, [info@tribecapac.org](http://info@tribecapac.org), [www.tribecapac.org](http://www.tribecapac.org)

**Trumpets**, 6 Depot Square, Montclair, NJ, 973-744-2600, [www.trumpetsjazz.com](http://www.trumpetsjazz.com)

**Turning Point Cafe**, 468 Piermont Ave. Piermont, N.Y. 10968 (845) 359-1089, <http://www.turningpointcafe.com/>

**Village Vanguard**, 178 7th Avenue South, 212-255-4037, [www.villagevanguard.net](http://www.villagevanguard.net)

**Vision Festival**, 212-696-6681, [info@visionfestival.org](http://info@visionfestival.org), [www.visionfestival.org](http://www.visionfestival.org)

**Watchung Arts Center**, 18 Stirling Rd, Watchung, NJ 07069, 908-753-0190, [www.watchungarts.org](http://www.watchungarts.org)

**Watercolor Café**, 2094 Boston Post Road, Larchmont, NY 10538, 914-834-2213, [www.watercolorcafe.net](http://www.watercolorcafe.net)

**Weill Recital Hall at Carnegie Hall**, 57th & 7th Ave, 212-247-7800

**Williamsburg Music Center**, 367 Bedford Avenue, Brooklyn, NY 11211, (718) 384-1654 [www.wmcjazz.org](http://www.wmcjazz.org)

**Wolf & Lamb**, 10 East 48th Street, New York, NY 10017

**Zankel Hall**, 881 7th Ave, New York, 212-247-7800

**Zebulon**, 258 Wythe St., Brooklyn, NY, 11211, 718-218-6934, [www.zebuloncafeconcert.com](http://www.zebuloncafeconcert.com)

**Zinc Bar**, 82 West 3rd St., 212-477-8337, [www.zincbar.com](http://www.zincbar.com)

**Zorzi**, 1 East 35th Street, 212-213-9167, [www.zorzi-nyc.it](http://www.zorzi-nyc.it)

## RECORD STORES

**Barnes & Noble**, 1960 Broadway, at 67th St, 212-595-6859

**Colony Music Center**, 1619 Broadway. 212-265-2050, [www.colonymusic.com](http://www.colonymusic.com)

**Downtown Music Gallery**, 13 Monroe St, New York, NY 10002, (212) 473-0043, [www.downtownmusicgallery.com](http://www.downtownmusicgallery.com)

**J&R Music World**, 13 Monroe Street, 212-238-9000, [www.jr.com](http://www.jr.com)

**Jazz Record Center**, 236 W. 26th St., Room 804, 212-675-4480, [www.jazzrecordcenter.com](http://www.jazzrecordcenter.com)

**Norman's Sound & Vision**, 67 Cooper Sq., 212-473-6599

**Princeton Record Exchange**, 20 South Tulane Street, Princeton, NJ 08542, 609-921-0881, [www.prex.com](http://www.prex.com)

**Rainbow Music 2002 Ltd.**, 130 1st Ave (between 7th & St. Marks Pl.), 212-505-1774

**Scotti's Records**, 351 Springfield Ave, Summit, NJ, 07901, 908-277-3893, [www.scotticd.com](http://www.scotticd.com)

## MUSIC STORES

**Manny's Music**, 156 W. 48th St. (betw. 6th and 7th Ave), 212-819-0576, Fax: 212-391-9250, [www.mannysmusic.com](http://www.mannysmusic.com)

**Drummers World, Inc.**, 151 W. 46th St., NY, NY 10036, 212-840-3057, 212-391-1185, [www.drummersworld.com](http://www.drummersworld.com)

**Roberto's Woodwind & Brass**, 149 West 46th St. NY, NY 10036, 646-366-0240, Repair Shop: 212-391-1315; 212-840-7224, [www.robertoswoodwind.com](http://www.robertoswoodwind.com)

**Rod Baltimore Intl Woodwind & Brass**, 168 W. 48 St. New York, NY 10036, 212-302-5893

**Sam Ash**, 160 West 48th St, 212-719-2299, [www.samash.com](http://www.samash.com)

**Sadowsky Guitars Ltd**, 2107 41st Avenue 4th Floor, Long Island City, NY 11101, 718-433-1990, [www.sadowsky.com](http://www.sadowsky.com)

**Steve Maxwell Vintage Drums**, 723 7th Ave, 3rd Floor, New York, NY 10019, 212-730-8138, [www.maxwelldrums.com](http://www.maxwelldrums.com)

## SCHOOLS, COLLEGES, CONSERVATORIES

**92nd Street Y**, 1395 Lexington Ave, New York, NY 10128 212.415.5500; [www.92ndst.org](http://www.92ndst.org)

**Brooklyn-Queens Conservatory of Music**, 42-76 Main St., Flushing, NY, Tel: 718-461-8910, Fax: 718-886-2450

**Brooklyn Conservatory of Music**, 58 Seventh Ave., Brooklyn,

NY, 718-622-3300, [www.brooklynconservatory.com](http://www.brooklynconservatory.com)

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

**Columbia University**, 2960 Broadway, 10027

**Drummers Collective**, 541 6th Ave, New York, NY 10011, 212-741-0091, [www.thecoll.com](http://www.thecoll.com)

**Five Towns College**, 305 N. Service Rd., 516-424-7000, ext. 163, Dix Hills, NY

**Greenwich House Music School**, 46 Barrow St., Tel: 212-242-4770, Fax: 212-366-9621, [www.greenwichhouse.org](http://www.greenwichhouse.org)

**Juilliard School of Music**, 60 Lincoln Ctr, 212-799-5000

**LaGuardia Community College/CUNI**, 31-10 Thomson Ave., Long Island City, 718-482-5151

**Lincoln Center — Jazz At Lincoln Center**, 140 W. 65th St., 10023, 212-258-9816, 212-258-9900

**Long Island University** — Brooklyn Campus, Dept. of Music, University Plaza, Brooklyn, 718-488-1051, 718-488-1372

**Manhattan School of Music**, 120 Claremont Ave., 10027, 212-749-2805, 2802, 212-749-3025

**New Jersey City University**, 2039 Kennedy Blvd., Jersey City, NJ 07305, 888-441-6528

**New School**, 55 W. 13th St., 212-229-5896, 212-229-8936

**New York University-Jazz/Contemporary Music Studies**, 35 West 4th St. Room#777, 212-998-5446, 212-995-4043

**Princeton University-Dept. of Music**, Woolworth Center Musical Studies, Princeton, NJ, 609-258-4241, 609-258-6793

**Queens College — Copland School of Music**, City University of NY, Flushing, 718-997-3800

**Rutgers Univ. at New Brunswick**, Jazz Studies, Douglass Campus, PO Box 270, New Brunswick, NJ, 908-932-9302

**SUNY Purchase**, 735 Anderson Hill Rd., Purchase, NY 914-251-6300, 914-251-6314

**Turtle Bay Music School**, 244 E. 52nd St., New York, NY 10022, 212-753-8811, [www.tbms.org](http://www.tbms.org)

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## Howard Alden

**I REMEMBER DJANGO**—Arbors Records, Arbors Jazz. *Who Cares?; Up Jumped You With Love; I Remember Django; Jubilee Stomp; Insensiblement; Between the Devil and the Deep Blue Sea; Nuages; Bernado; For Django; Nagasaki; I'm Confessin' That I Love You; I'm Forever blowing Bubbles/ I'll See You in My Dreams; Tears.*

**PERSONNEL:** Howard Alden, Matt Munisteri, guitar; Anat Cohen, clarinet, saxophone; Warren Vache, cornet.

By Bob Gish

Who doesn't remember Django? Certainly all guitarists remember the great, immortal Gypsy wonder, Django Reinhardt—a man who could do more with a burned and disfigured hand than most totally whole-handed strummers. Howard Alden, another legendary guitarist, re-

members him and pays tribute to him in this fine collection of tunes, all done in the style and with the tonalities of Django's music and guitar.

Most guitarists also remember the 1999 Woody Allen movie, *Sweet and Lowdown*, with its authentic Django-like soundtrack, which Alden labored on, and tutored Sean Penn's hand positions and movements. Penn worked hard to perfect his role of a dashing, danger flirting Django clone, finding misadventure and romance in his picaresque peregrinations.

Alden's talented authenticity is aided by his appropriation of a Selmer/Maccaferri-style 7-string acoustic guitar which does the Django sound proud. In addition, Alden is accompanied by a stellar lineup of musicians including Matt Munisteri, Jon Burr, Anat Cohen and Warren Vache, an assemblage who similarly know and communicate the spirit of the Djangoesque style.

A bonus feature is the liner note commentary of Phyllis Kessel, wife of another great guitarist, the late Barney Kessel—making Mrs. Kessel a person who, over time, has heard just about all that any guitar or guitarist can achieve.

The CD takes its title from Barney's composition, "I Remember Django", and includes another of Kessel's tunes, "Bernado". Both swing into and out of history and tradition with perfection. The two Django compositions, the classic "Nuages", and the somewhat lesser known "Tears, take one into that eternal moment

only music can provide.

Other stalwarts in the composer ranks include Harry Warren, George Gershwin, Duke Ellington, Harold Arlen, and Fats Waller.

All too soon people will be remembering Howard Alden and his legacy, his prodigious role in keeping the flame and fame of the jazz guitar alive. For know, through Alden's talents we can remember Barney Kessel, the list of fine composers mentioned above, and the man at the heart of it, Django.



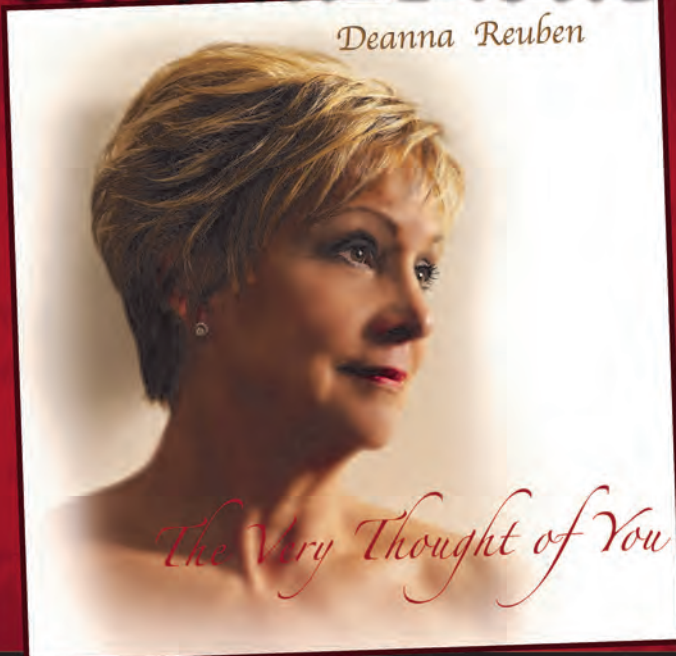
## Bruce Arnold

**ART OF THE BLUES**—Muse-ee.com. *Cat Feet; Castles; Indifferent; If Seven Were Three; In and Out; Three and Fro; Sassy; Hocket; Dark Matter; Maze; Inquisitive; Down Home.*

**PERSONNEL:** Bruce Arnold, guitar; Dean Johnson, bass; Tony Moreno, drums.

By Bob Gish

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# CD Reviews

Nothing ordinary about the blues, man. And there's nothing ordinary about Bruce Arnold's take on the blues—which is just one way of saying Arnold's playing, his feel for the blues, his technique, his tone, his rhythmic variations are all quite exceptional—refined yet fine! It doesn't take a village or a big band to play the blues either—proved here quite adeptly by this artful trio of Arnold, Johnson, and Moreno, a firm that lays down the law only to break it in their own sweet, no sweat way.

The remarkable thing about Arnold's rendering of the blues is his sophistication—nothing twangy or amped or funky about these blues. . . the way one might come to expect a T-Bone Walker or B.B. King style of things. Arnold's and Company's is a kind of gentrified blues, a suburban, intellectual kind of blues, if you will, but still with whiffs and colors of both country and city and the "ear." Hearing this trio is testimony to the ubiquitous presence of blues inflections in all of jazz and the novelty of truth.

You know this is a kind of precious (not in the bad sense at all) blues when you hear it and confirm it when you read, not just hear, Arnold's intent: "I have applied the structural rhythmic and harmonic ideas that I have been working with...to the Blues form. These structures deal with small three note groups and the superimposition of time fields over a basic pulse. I've used

the unit of a half step and a minor 3<sup>rd</sup> as my motif, and composed twelve tunes, one in each key."

Yes indeed! Not exactly a Muddy Waters or Robert Johnson approach. Heady stuff it is, but proof that the blues not only can take experimentation, it demands it. And Bruce (Almighty) Arnold is the man to take it beyond bounds.



## Brian Conigliaro

**THE ECONOMICS OF LOVE** - *Hurry Up & Wait Productions. hurwproductions@suscom.net. Her Love is Merciless; Moondance; The Economics of Love; Agua de Beber; Yardbird Suite; Oleo; Along the Watchtower; Josie; Statesboro Blues; What's Wrong With That; Wici Wacki Woo; They All Laughed; Fine Madness.*

**PERSONNEL:** Brian Conigliaro, guitar, voice,

harmonica; Chris Parker, drums; Kevin Callaghan, bass; John Arucci, drums.

By Bob Gish

Some people can do it all. Brian Conigliaro is such a guy. He's adept at guitar, harmonica, and, most especially, at singing. His cover of the classic "Moondance" is worth the price of the entire CD. So too with "They All Laughed," done complete with real laughs. His is not an especially beautiful voice in the bell canto sense. His approach to the guitar is not Segovia's. And his harmonica riffs are not those of Toots Thielemans. Conigliaro's talent is the best kind, making him who he is: authentic, hip, supremely groovy and gritty in just the right proportions.

He doesn't just do covers, albeit exceptionally well in all instances, he brings forth his own creations as in the "Economics" title track, "What's Wrong With That," and "Fine Madness" which prove him a poet as well. No need to regret his or the listener's economies here. Best to let it all out and Conigliaro does just that with some of the best tuneful and inventive guitar work you'll hear, testifying, figuratively speaking, that he can indeed rub his stomach and pat his head at the same time. The tones he gets from his guitar match the timbre and phrasing of his voice. Catchy, funky stuff, man!

And if you think "Moondance" says it all, skip to "Agua de Beber," done here in a live performance and in a way that should resurrect old Jobim from the great beyond. Who needs Portuguese when you can scat like Mr. Conigliaro? And while you're sipping like the "sipster" you are, grooving on his singing, his facile guitaristics intrude bringing even more pleasure. You just can't get enough of this fellow! Like more solo guitar? Well, there's his take on Sonny Rollins' "Oleo" or Charlie Parker's "Yardbird Suite." Spell it *sweet* here and do it in unison!

Need more than Be-bop? Try Conigliaro's versions of songs by Bob Dylan or Steely Dan. Speaking of Dylan, enter the harmonica on Steely Dan's "Josie" (and "Statesboro Blues") rather than on Dylan's "Along the Watchtower." All of which shows you what a discriminating contrarian Conigliaro is.

All through this recording, many of the tracks recorded live in front of an admiring audience, there's a vitalism, a spark that's missing from so many run of the mill CDs. What it adds up to is a compulsion, a kind of "Close Encounter" pull to seek out Conigliaro's club dates and get in the swim of things with him and his trusty trio while you're alive and groovin'.

## Bob Gluck

**RETURNING** - FMR Records FMR CD292-0710. *Lifeline; Returning; Time; That's All You Got?; By a Field; There's No There There; Ver-*

(Continued on page 50)



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*tigal; Something Quiet.*

**PERSONNEL:** Bob Gluck, piano; Michael Bisio, bass; Dean Sharp, drums.

By Eric Harabadian

The Bob Gluck Trio is a group versed in classic jazz but tends to lean toward the experimental side of the idiom. They open the disc with a track called "Lifeline." This is a very open and somewhat intangible kind of piece. Gluck establishes a basic chromatic sounding type of chord melody and then all bets are off. The band goes into collective avant garde mode and really explores the recording space. Gluck approaches the acoustic piano with a Monk/Cecil Taylor kind of inventiveness and really pushes the band to creative excellence here. The title track "Returning" follows with a somewhat exotic Middle Eastern or Mediterranean kind of flavor. Bisio plays an ostinato type figure as Sharp responds in kind going toe to toe with Gluck's keyboard punctuations. The band also employs a nice balance of space and silence here. They segue nicely into "Time" featuring cacophonous bursts of sound and energy. Occasionally, bits of piano melody and consonant notes sift through. The playfully titled "That's All You Got?" is loose and open, with Gluck interjecting stride and blues motifs and recognizable melody above the fray. "By A Field" is explosive and dynamic as it puts the emphasis on the piano. Gluck plays unbridled and romantic as the rhythm section share the freedom of mixing solo play and group improvisation together in a seamless whole. The curiously titled "There's No There There" is next and has more of a recognizable groove to the casual ear. Gluck plays an intrepid and provocative melody that slithers out of his keyboard while Bisio and Sharp lay down a shuffle in time. "Vertigal" calls attention to nuance from all concerned. Sharp really steps out here displaying all aspects of the drum kit. Gluck switches from light to dark tonal colors and delves into deep chord choices and ideas. "Something Quiet" is a group composition and simply reflects the title. It is a nice tune to end the disc on and spotlights Sharp's wonderful brush work and Gluck's delicate touch and feel.

This is an interesting record and a nice change from the standard fare.

## Dick Griffin

**TIME WILL TELL** – Ruby Records.  
www.DickGriffin1.com. *Could It Be the Blues; Home Song; For the Love in My Heart; Let's Take a Chance; Time Goes By; Time Goes By; Mind Over; My Fantasy; Time Will Tell.*

**PERSONNEL:** Dick Griffin, trombone; James Spaulding, alto sax, flute; George Cables, piano; Cecil McBee, bass; Victor Lewis, drums.



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# CD Reviews



By Mark Keresman

Dick Griffin is one of those fellows with very few albums to his credit yet jazz fans can't help but to have heard him as he's played with darn near everybody since the mid-1960s. A miniscule list thereof: Rahsaan Roland Kirk, Charles Mingus, George Benson, Sun Ra, and Joey De Francesco. Here, Griffin leads and scores.

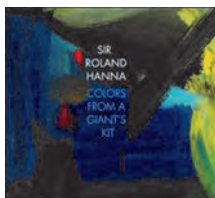
Griffin has a big, wide, almost throaty-sounding, blues-infused, warm yet muscular sound on the long horn. Griffin is also a composer, and *Time Will Tell* is all originals—and some deserve to be “discovered” and covered by others. Stylistically it's hard bop—nothing surprising, true, but it's hard to not keep being “surprised” at how wonderful-sounding George Cables is on a consistent basis. The percolating “Home Song” could almost be a hit single (if mainstream radio still played instrumentals like they did in the '60s and '70s...but I digress), as it has a snappy, catchy, the-sun-is-shining melody and a truly infectious, upbeat groove. The solos are pretty spunky, too, with James Spaulding sneaking in a high-energy shriek and George Cables waxing lyrically (as is his wont). The groove continues with “Let's Take a Chance,” although Spaulding seems a wee bit out of tune here (also on “Mind Over” as well). It's almost hard to believe that “Time Goes By” isn't (yet) a standard—it has that dreamy, old-school feel as sure as any American Songbook classic. Griffin's rough, slightly sputtering; almost burlesque-like tone disrupts the reverie...or does it? Think of those stories: Gruff but good-hearted fellow meets up-town classy gal. “My Fantasy” is a lovely, yearning ballad with some serenely beautiful flute from Cap'n Spaulding and some deep-voiced “singing” from Griffin. The ‘bone and flute interact on the lilting, slightly Latin-flavored closer “Time Will Tell”—Cables' keys sparkle here, too. Victor Lewis is a bit subdued but not in any negative sense—he's got a seemingly effortless sense of swing driving the festivities. Cecil McBee is rock-solid, as always.

When it comes to cats pushing the envelope on the long horn, Griffin is among the preeminent. If you like it smooth, he's not for you—if you like the edge (without forgoing lyricism or swing), Griffin is your guy. Hear him.

## Roland Hanna

**COLORS FROM A GIANT'S KIT**—IPO Recordings, Inc. [www.iporecordings.com](http://www.iporecordings.com). Col-

ors *From a Giant's Kit*; Natalie Rosanne; *A Story, Often Told But Seldom Heard*; *Robbin's Nest*; *My Romance*; *Blues*; ‘Cello; *Moment's Notice*; *Lush Life*; *20<sup>th</sup> Century Rag*; *Naima*; *Chelsea Bridge*; *In A Mellow Tone*; *Cherokee*.

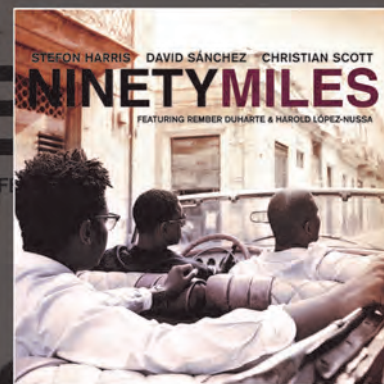


**PERSONNEL:** Roland Hanna, piano

By Bob Gish

Throughout his illustrious career Sir Roland Hanna played along side many superlative musicians and fronted many celebrated ensembles. In the instance of this CD the listener is privileged to hear solo Roland Hanna as he interprets fourteen tunes, five of them original compositions, including the title track, “Colors From A Giant's K”.

There's virtuosity galore, and impressive color and texture, bringing one at times to forget this is only one person, playing one piano. Hanna's compositions are noteworthy but not nearly as memorable as his arrangements and



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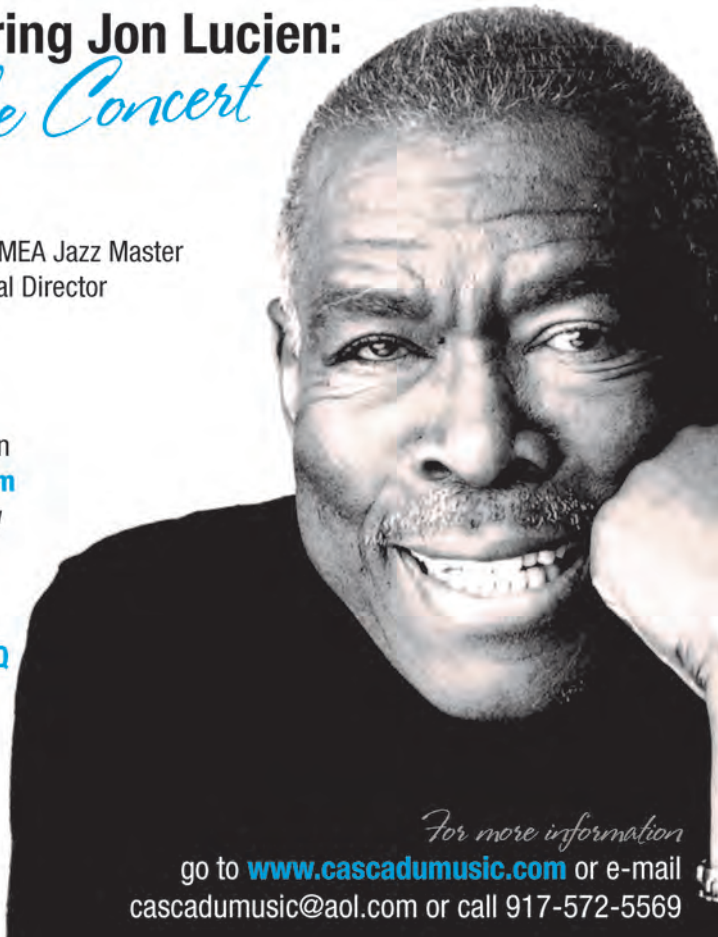
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performances on “My Romance”, “Lush Life”, “Naim”, and “Chelsea Bridge”.

Countless quotations are at his fingertips and some sustained long enough to qualify as medleys. “My Romance”, for example begins with the melody of “Scarlet Ribbons”, and that motif is woven throughout the main ballad in the most beautiful of ways with rushing, cascading extended chords, including echoes of “Moon River”.

“Lush Life” begins with a verse sounding much like “Full Moon” and “Empty Arms”, while “Naima” opens with a wave-like pedal-point tremolo, evoking the sprites of the sea. In a word, each song contains within it a plethora of other songs, each one blending and flowing with natural ease into the other one.

Hanna knew his piano, and he knew his music. Most of all he knew himself and offers us an inspirational insight into musical genius and virtuosity, colors from a giant.

## Scott Hamilton

**MIDNIGHT AT NOLA’S PENTHOUSE**—Jazz Arbors Records. Arbors Records, Inc., 2189 Cleveland Street, Suite 225, Clearwater, FL 33765. *Wonder Why; A Garden in the Rain; This Can’t Be Love; A Time for Love; Come Back to Sorrento; All My Tomorrows; Big Butter and Egg Man; It’s All in Your Mind; All God’s Children Got Rhythm; In the Middle of a Kiss.*



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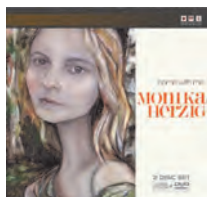
**PERSONNEL:** Scott Hamilton, saxophone; Rossano Sportiello, piano.

By Bob Gish

Not all duos click, whether because of the mismatch of instruments or the sensibilities of the musicians. Some duos, however, hit it right on and who really knows the reason why? Probably, in this instance, it’s because of two masters of their art, with expertise gained over years of practice and performance—two veterans, as it were, who know the tricks and turns of the trade so that ultimately they play as one.

Glance at the list of tunes and you know these are the kinds of songs Hamilton and Sportiello love to play, ballads mostly, but ranging across the years since the first jazz recording in 1917. Not that this duo has been around physically since that auspicious date! Spiritually they’ve been there though, and they carry the traditions touched on into the present and future.

*A Garden in the Rain*, and *All My Tomorrows* are two of this listener’s favorites, capable of bringing on something akin to goose bumps, or, more politely, a warming of the heart and an immense feeling of gratitude for the magic of the moment.



## Monika Herzig

**COME WITH ME** - OWL Studios OWL00136, *The Pianists Say; Come With Me; Ole; Blowing in the Wind; Italian Taxi Ride; What is This Thing Called Love?; Heavy Burden; Still Crazy After All These Years; Paradise On Ice; Georgia.*

Personnel: Monika Herzig, piano; Peter Kienle, guitar; Tom Clark, saxes and flute; Carolyn Dutton, violin; Joe Galvin, percussion; Kenny Phelps, drums; Frank Smith, bass; Steve Davis, drums ( on DVD only).

By Eric Harabadian

This is a really nice two disc package put together by Herzig and the folks at Indianapolis-based OWL Studios. It is a well-conceived and personal studio CD accompanied by a taut and comprehensive DVD documentary by Susanne Schwibs on the German-born pianist—her over-

all background, an introduction to her band and her innovative philosophies on music. You are seeing more of this extended content with releases now and it just gives the listener additional insight into the artist.

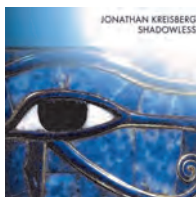
The audio portion alone is kind of a musical travelogue, of sorts, where the engaging and approachable Herzig takes you on a musical journey of diverse delights. “The Pianists Say” is a Herzig original that responds to the fact that she is an instrumental artist. Her “voice” is her piano and she immediately captivates the listener with her intense dialogue with Clark’s soprano sax. Melodies weave in and out in a modern post-bop manner. The title track “Come With Me” features Dutton’s wonderful and definitive string work. This is a semi-classical feeling ballad, with a free mid-section that drifts from bluesy to pastoral. “Ole” follows another path and is reminiscent of “Spain” by Chick Corea. There is a nice flute solo by Clark and the rhythm section is lively and effervescent. Herzig and company delve into some enduring pop standards as well such as Bob Dylan’s “Blowin’ in the Wind.” This certainly is not a tune one thinks of among the typical jazz repertoire but Herzig puts a unique on it and makes it her own. After that we’re off to Rome for an “Italian Taxi Ride.” This one swings light but relentless at the same time. Dutton seems to summon the spirits of Joe Venuti and Stephane Grappelli in her playing and the result is a rousing piece that is traditional sounding but modern and playful as well. “What is This Thing Called Love?” has been done by many and is given a romantic and tango-type feel here. Herzig’s beautifully stated comping and tonal clusters come into play nicely on this one. Both Clark and Kienle are spotlighted on the fusion-oriented piece “Heavy Burden.” Their sax and guitar solos burn with a smoldering intensity that is subtle and builds. Herzig also tackles another modern pop icon, with Paul Simon’s “Still Crazy After All These Years.” The song is basically about nostalgia and reconnecting with an old friend. Herzig nails those wistful sentiments perfectly with this fine instrumental adaptation. “Paradise on Ice” has a smooth lounge-y samba feel to it, with some unexpected tags attached to the primary melodic themes. Kienle plays some inspired acoustic guitar here. The album concludes with a fine and faithful solo rendition of Hoagy Carmichael’s “Georgia.” Herzig pulls out all the stops here employing healthy measures of stride, blues and romantic stylings. Highly recommended!

## Jonathan Kreisberg

**SHADOWLESS**—NFN, New For Now Music. [www.jonathankreisberg.com](http://www.jonathankreisberg.com). *Twenty One; Stir the Stars; Shadowless; Zembekiko; Long, Like a Mercury Day; The Common Climb; Defying Gravity; Nice Work If You Can Get It.*

**PERSONNEL:** Jonathan Kreisberg, guitar; Will Vinson, saxophone, piano; Henry Hey, piano; Matt Penman, bass; Mark Ferber, drums; Rich Stein, tambourine.





By Bob Gish

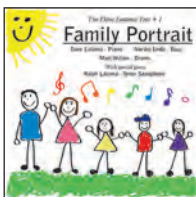
Notwithstanding this CD's *Shadowless* title, Jonathan Kreisberg's quintet casts a long shadow. The chemistry, as they say, between the players is good, made palpable through each instrument, each musician. All but two of the tunes are of Kreisberg's composing, and, as the last cut indicates, old standard that it is, that adds up to "nice work if you can get it."

The fourth track, "Zembekik" is based on traditional Greek melodies and adds a kind of nice Metaxa flavor to the collection, qualifying for best in show with its implied visual effects of exoticism and dance.

Electric guitars are notorious for offering a myriad of tonalities and effects, be they intended or unintended. The tone of Kreisberg's guitar is reliably splendid throughout, with effects, when they come (e.g., "The Common Climb"), serving more to augment than replace flawless technique and sensibility. Also making the tune a stand out is the unison line playing between guitar and sax, underscored emphatically by Mark Ferber's sticks.

"Defying Gravity" is at once ethereal and earthly, the shortest, slowest, yet paradoxically the most sustained piece in the collection. It's heard as if it's some kind of aural illusion, here yet there, ended yet continuing.

All of which takes us back to Gershwin's "Nice Work if You Can Get It". And as workers in the musical garden, whether harvesting the plenty of straight-ahead jazz or fusion, Kreisberg and his mighty men get it and give it big, long-shadow fellows all.



## Dave Lalama

**FAMILY PORTRAIT** — self-released. [available via CD Baby & Amazon] Nofrey & Jennie; Thank You; No Evidence (4tet); October; Ballerina; St. Thelonious; Simple Things; Things Borrowed; Patio de Juego; Evansville; Flow; No Evidence (trio).

**PERSONNEL:** Dave Lalama, piano; Noriko Ueda, bass; Matt Wilson, drums; Ralph Lalama, tenor sax.

By Mark Keresman

Dr. Dave Lalama is a jazz educator and has performed/recorded with big band biggies Mel Lewis, Buddy Rich, and Woody Herman, and is also a member of the Joe Ascione Trio. *Family Portrait* is the good doctor helming a trio with occasional assists from his brother Ralph on tenor sax.

Brother Dave has a brisk mainstream bop-based style reminiscent of fellow travelers Cedar Walton, George Cables, and Larry Willis—melodious, swinging, and tasteful with a strong Thelonious Monk influence (angular approach, occasionally blunt, economical) and even a bit of J.S. Bach (listen to the solo in "Ballerina"). All tunes are originals, the standouts being the wistful ballad "Simple Things" (Hank Jones would likely approve) and the punchy Monk tribute "St. Thelonious." On the former, Lalama utilizes space as a master, letting the pauses between notes speak loudly as the notes themselves—without being mawkish, this tune has a late-night/last-round feel as palpable as Sinatra's version of "One For My Baby" (from *Only The Lonely*). On the latter, the lads tip their collective/figurative fedora to the master Monk, Lalama jabbing like a boxer or Don Rickles making with the zingers and bro Ralph swinging elliptically in the manner of Monk saxists Charlie Rouse and Johnny Griffin.

The classic Bill Evans trios get their due, too, via "Evansville," where Lalama evokes the

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By Bob Gish



You can't resist or deny the baritone sax, not to mention the bass clarinet. There's just something irresistible about their respective tonalities that make you wonder why you don't here more of these fascinating instruments in jazz contexts, be they traditional or free jazz. And when you hear Brian Landrus hold forth on one or both of these somewhat neglected reeds you naturally relish what you hear yet yearn for more prominence for them. Landrus, however, is just the player to bring more attention and more accolades to the two beautiful B's.

The eight tracks offered here do indeed "traverse" many planes, many tonalities, and many textures. The context for all the tunes remains constant and rewarding in the sensitive backgrounds, responses, and solos of Michael Cain's piano and Lonnie Plaxico's acoustic bass. Nothing hyped or revved up here—no hyper-mania or hogging of time or attention. In part, it's due to Billy Hart's rhythmic constancy in that his drum kit gets ample and admired use throughout, with emphasis on his sustained solo on "Creepin'".

Landrus claims individual compositional credit for half of the tunes (as well as arranging credits)—the other half (exclusive of "Body and Soul") were composed jointly with Cain. Kindred spirits seem to always find a pairing and so it is here, both in the music and the musicianship. Plaxico's solos on "Creepin'", "Lydian 4" and "Body and Soul" are indeed for sharing friends—and for the closeness of the muses.

The inspirational interplay between J. Green's standard "Body and Soul" and Landrus's "Soul and Body" is but one shining moment among many. Landrus's solo baritone virtuosity displayed on "Soul and Body" resonates down to the base of one's spine—traversing both the spiritual and the physical only to be reinforced by a smoky-jazz segue into the lush strains of Green's familiar yet ever new melody.

Old or new or in between, the Brian Landrus Quartet delivers and does so with brilliance.

## Vince Lewis



**JAZZ MUSINGS**—Vince Lewis Music, [www.vincelewis.com](http://www.vincelewis.com). *Poor Butterfly; Nancy With the Laughing Face; I'm Glad there is You; When I Fall in Love; I Remember You; Old Folks; A Quiet Thing; I've Grown Accustomed to Her Face; Stars Fell on Alabama; Polka Dots and Moonbeams;*

*People; Serene.*

**PERSONNEL:** Vince Lewis, guitar.

By Bob Gish

Vince Lewis never disappoints, whether at a club, in the classroom, or now we know, at home or in the studio playing, ostensibly, for himself. **Jazz Musings** results in an intimate, beautifully delivered grouping of a dozen familiar tunes made heavenly fresh—all of them nourished with caring hands and heart.

All in all, what you have here is a splendid, solo, soulful guitarist musing and playing his way through some of his favorite tunes, played no doubt hundreds of times since he first picked up the guitar.

Here it's as if the listener is privy to a private concert, where both Lewis and his audience are lost in the music, unaware of any subsidiary or collateral motive than just the wonderful chords and melodies emanating from a perfectly set up and balanced guitar and audio system.

Lewis testifies, "Being at home and relaxing with one of my instruments remains the greatest pleasure in my life." Pleasure, as we know, is contagious and any one who listens to this CD will revive from the disappointments and anxiety of everyday living for an hour of pure pleasure.

The CD is dedicated to guitar greats Herb Ellis and Jimmy Wyble. Such an honor will no doubt be reciprocated by Lewis's students—and future generations of players and listeners who recognize greatness when they hear it.

classy eloquence and economy of Evans without overdoing it—in fact, it sounds a tad Monk-ish in spots. "Flow" has an old school-type bebop theme with perhaps a Latin tinge and more than a bit of confident swagger—drummer Matt Wilson gets to shine here. Lalama and Wilson have a playful duel, the latter coaxing some thunder-and-lightening from his kit. Sinewy-toned bassist Noriko Ueda is mostly the center of gravity but does a solid job of it.

While *Family Portrait* has a companionable tone, ace musicianship, and lots of heart, I wish the gents had pushed the envelope some—not necessarily "out" jazzdom, but simply taken a few more chances, like the Bach "tribute" in "Ballerina." Not to damn this fine disc with faint praise, but as good as this is, it sounds like two dozen or so similar mainstream piano trio sessions from the past few years. (Before you send the hate mail, I must para-quote Jim Hall, who said in a blurb that many jazz albums sound...similar. [So there.]

## Brian Landrus

**TRAVERSE**—BlueLandRecords.com. *Traverse; Lone; Soul and Body; Creeper; Gnosis; Lydian 4; Body and Soul; Soundwave.*

**PERSONNEL:** Brian Landrus, baritone saxophone, bass clarinet; Lonnie Plaxico, acoustic bass; Michael Cain, acoustic piano; Billy Hart drums.





## Mook Loxley

**HOT SAUCE** — Indigoreco@aol.com. *Shotgun; Get Out My Life; Sally Go 'Round the Roses; Hi Heeled Sneakers; Cannibus Funk; CC/Jenny Take a Ride; Midnight at the Oasis; Who Do Ya Love; Cookin'; Nine Inch; Bad Boy; Bad Romance; Hot Sauce Jam.*

**PERSONNEL:** Mook Loxley, Hammond organ; Jon Bivona, Gene Pino, Al Fritsch, guitar; Chuck Bonfante, drums; Eileen Flanagan, vocals.

By Bob Gish

Funkadelic, man! This is one groovy, funky, cool CD. Mr. Mook has his way and the listener's too with this baker's dozen of Loxley's Hammond organ delights. Don't dare to sit still while listening to these big boss beauties. Movement is the order of the day be it rock, reel, shake, twist, slither...well, you get the idea.

You may not think you've heard these tunes before but you have—way down deep, you've heard them, felt them with their primal, bluesy rhythms and tonalities. Even the titles are groovy and that's all just surface stuff.

This is the kind of jazzy music that gets so down it's up! No way can you just yawn and zone out here. Take the comparatively more familiar-punster track, "Hi Heeled Sneakers". Such a beat! Such a sneak up and blast you from kingdom come rhythm. You'll feel the changes section to section.

Or take "Nine Inch", a kind of techno-rocket blast, "cymbalic" track just made for major tom-tom orbiting. Then there's "Cannibus Funk", a swinging, monkey-girl tune that you either recognize or you don't and either way you won't care when you tune in to Gene Pino's guitar (also heard steady and clear on "Who Do You Love"). Nothing can beat the jazzy licks heard here, stoned or clear-headed. As always, however, on all the tracks it's the great skin-stick sounds of Chuck Bonfante that under gird Mr. Mook Loxley, the man in all cases responsible for the arrangements.

"Midnight at the Oasis" wins the day as an exemplary cover with Al Fritsch taking over on guitar and Loxley keeping everyone focused. Joe Bivona picks up his guitar on "Bad Romance" and "CC/Jenny Take a Ride", and an indispensable role he fills with his spirited chording.

Advertised vocals are hard to find, but never mind. Each listener will supply their own or pay the prototypic fool's price. You gotta sing and swing to this one!



## Jean-Michel Pilc

**ESSENTIAL** - Motema Music MTM-61, J&G; *Caravan; Someday My Prince Will Come; Take the A Train; Waltz No. 3 in A Minor/Three Four Too; Essential; Too Young to Go Steady; Etude Tableau No. 1; Etude Tableau No. 2; Etude Tableau No. 3; Etude Tableau No. 4; Etude Tableau No. 5; Etude Tableau No. 6; I Remember You; Scarborough Fair; Sam; Blue In Green; Mack the Knife.*

**PERSONNEL:** Jean-Michel Pilc, solo piano.

By Eric Harabadian

Pilc has had quite an illustrious and varied career as a music director for Harry Belafonte, prodigious sideman/session player and as a clinician and educator. In this setting he plays pure improvisational solo piano over two nights at the Union County Performing Arts Center in Rahway, New Jersey.

The pianist possesses a technique that seems to intersect where traditional jazz, classical and a touch of the avant garde meet. And his program displays a set mixed with original compositions as well as standard fare. He begins with one of his own pieces "J&G" that appears deceptively simple in its brevity and structure. It is a serene and pensive piece that is a signature of Pilc's style. He infuses a lot of his work with space and leaves room for development and growth. This brings us to the Ellington classic "Caravan." From the first note you realize this ain't your parent's version! The piano master summons sounds out of the grand instrument that suggests percussion or acoustic guitar. He combines that with thunderous bass runs that lead into the main theme. Pilc reinvents the piece and, in doing so, enhances as well as embellishes. Another standard in the jazz oeuvre is "Someday My Prince Will Come." As you by now might suspect, Pilc's performance of the tune here is anything but typical. He opens with dissonant chords that intermingle with more consonant harmonies for dramatic effect. Once the theme is stated he veers off on improvised sections within sections that literally take the listener on an aural roller coaster ride. Another Duke Ellington gem is, of course, "Take the A Train." Again, always respectful of tradition, Pilc retains the tune's stride-filled bouncy groove, but employs many tricks up his sleeve as well, such as re-harmonization, alternate themes, key modulations and so forth. His classical side is reflected brilliantly in his collage of Chopin's "Waltz No. 3 in A Minor" with his own "Three Four Too." This serves as a nice experiment and dovetails smoothly from one style of music to the other. Two other covers of note include one popularized by Simon and Garfunkel called "Scarborough Fair" and the Kurt Weill classic



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“Mack the Knife.” The former finds Pilc taking the familiar waltz-like pulse of the song and playing two different themes in counterpoint atop it. The latter is the pianist at his most Monk-like. He plays around with the melody, timing and tempo but always resolves back to the main theme.

Jean-Michel Pilc is an amazing artist in the way he can deconstruct a tune and rebuild it into something completely new and fresh. And, he does not alienate the listener but rather re-introduces them to familiar terrain via a road less traveled. Enjoy the journey!

### Bobby Sanabria & Manhattan School of Music Afro Cuban Orchestra

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**PERSONNEL:** Bobby Sanabria, conductor; Manhattan School of Music Afro Cuban Orchestra.

By Bob Gish

Bobby Sanabria is a legendary Latin percussionist, arranger, conductor, and teacher, and all-around jazz artist. His career is that of an autodidact, excelling as he does in all of these areas, in addition to hard and fast mentoring, collaborations, and friendships.

Sanabria, as is well known, directs the Afro-Cuban Jazz Orchestra at the Manhattan School of Music, and his students turn out highly polished and indeed professional sounding concerts and recording such as this live tribute to Tito Puente.

Puente (1921-2000) remains iconic in the jazz community and especially the Latin jazz community, for his prowess on the timbales, vibes, and marimba. Thus, this is a double-barreled blast of greatness; a triple blast if one adequately acknowledges the accomplished young musicians heard here, along with Sanabria's conducting and Puente's jaw-dropping compositions and arrangements, not to mention his spirit, his *duende*.

It's a well-deserved tribute in all respects, resonating with excitement, energy, and pride, insuring that the spirit of Tito Puente lives on not just in the respect Sanabria holds for him but in the engagement and dedication of the orchestra.

It's more than synchronicity that “puente” means bridge in Spanish, for this CD represents a bridge from one generation to another and from the at times relegated tributary of Latin jazz to the jazz mainstream, a concourse to which it rightfully lays full claim. Moreover, the bridge extends to include all kinds of rhythms, cha-cha-cha, mambo, salsa, standards, you name it.

Sanabria, a maestro of the clave in his own right, provides listeners with a wonderful jour-

ney through the phases of Puente's career, and reaffirms once again that jazz belongs to all—and is as eternal as it is encompassing.



### Sera Serpa

**MOBILE**—Inner Circle Music. [www.innercirclemusic.com](http://www.innercirclemusic.com). *Sequoia Gigantis; Ulysses's Costume; Pilgrimage to Armanath; Ahab's Lament; If; Traveling with Kapuszinsky; Sem Razao; Gold Digging Ants; Corto; City of Light, City of Darkness.*

**PERSONNEL:** Sara Serpa, voice; Andre Matos, guitar; Kris Davis, Fender Rhodes; Ben Street, bass; Ted Poor, drums.

By Bob Gish

One might think of this as a kind of musical “books on CD” event. The writings of Steinbeck, Homer, V.S. Naipaul, Melville, E.E. Cummings, Herodotus, and other authors are the inspirational bases for Serpa's vocalizing-- the total effect being much more successful than such a description might sound.

Serpa's voice is ubiquitous; however, the guitar of Andre Matos and the Fender Rhodes of Ben Street share precious moments, with and without electronic effects—proof in totality that the human voice is indeed a beautiful, spiritual instrument.

Not all listeners will relate to either the concept or the execution of *Mobile*, in its explained definition of easy and free, flexible and fluid movement. The listening experience involved is indeed something like following the movements of a sculptured, constructed mobile suspended from some sequestered ceiling.

Yoga enthusiasts could well stretch and meditate to all the tracks. Others might well prefer to read the allusive texts themselves, sans Serpa. Those purists, however, would be missing out on what might best be described as a grouping of transcendental moody and moving meditations.

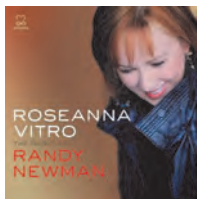
### Roseanna Vitro

**THE MUSIC OF RANDY NEWMAN** - Motema Music MTM-63, *Last Night I Had a Dream; Sail Away; If I Didn't Have You; Everytime it Rains; Baltimore; In Germany Before the War; Mama Told Me Not to Come; I Will Go Sailing No More; Feels Like Home; Losing You.*

**PERSONNEL:** Roseanna Vitro, vocals; Mark Soskin, piano; Sara Caswell, violin; Dean Johnson, bass; Tim Horner, drums; Special Guests: Steve Cardenas, guitar; Jamey Haddad, drums.

By Eric Harabadian

Just like the composers from the earlier



realms of the 20th century like George and Ira Gershwin and Cole Porter, singer-songwriter/pianist Randy Newman has become kind of a modern poet laureate for the baby boomer crowd. But, while Newman has been tremendously successful as a composer for stage, screen and record, his delivery has not always been his strong suit. Just as another contemporary, Bob Dylan, Newman has developed a vocal performance style that is endearing and remains uniquely his own. The beauty of an artist like Roseanna Vitro is that she is a consummate vocalist and interpreter of song. She is able to take the essence of the irony, beauty and cadence of Newman's words and ideas and give them a whole new life and vision.

Highlights of this interpretive release begin with "Last Night I Had a Dream." The lyrics are ironic and surreal and backed by Soskin's samba-type arrangement. Vitro goes from soft to sassy and Caswell plays off her vocal gymnastics very well. "Sail Away" is a song about the origins of slavery in America and Vitro delivers it with a poignancy that far exceeds the original recording. Soskin's extensive arrangement, paired with the leader's sublime performance, give this a rich and resonant gospel quality. "If I Didn't Have You" from the film *Monsters, Inc.* is done here as a nice samba ballad. There is a sweet and happy vibe that is accentuated by Caswell's buoyant string work. "Everytime it Rains" is romantic and expressive infused with a tender and smoldering passion. Both Soskin and Caswell trade strong solos here. "Baltimore" is a song for the ages that addresses urban decay and rising above one's own personal adversity. Vitro is inspiring in the chorus and paints vivid imagery with the words as Soskin takes an extended and well-placed solo spot. Perhaps one of Newman's best known rock/pop tunes is the one popularized in the late '60s/early '70s by Three Dog Night called "Mama Told Me Not to Come." Vitro and company certainly rival the spirit of that version but kick it up a notch with some down and dirty swing. Soskin is lithe and literate in his comping and solos as Vitro shifts into high gear on some scat. Perhaps one of the disc's more standout and somewhat somber moments can be found in the closer "Losing You." It is a reflective and heart-wrenching ballad that truly resonates in your soul and psyche. The band plays empathically and it is a beautiful conclusion to an amazing and worthwhile album.



"Throughout the centuries, there were men who took first steps, down new roads, armed with nothing but their own vision."

- Ayn Rand

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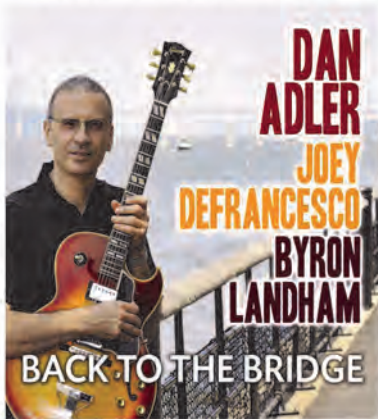
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# Noteworthy Performances



**John Beasley** [www.JazzStandard.com](http://www.JazzStandard.com)  
Jazz Standard: 7/27

Veteran pianist-composer John Beasley gained invaluable early bandstand experience on the road with jazz elders Freddie Hubbard and Miles Davis. He has since performed with Christian McBride, John Patitucci, and Dianne Reeves, along with serving as Music Director for Steely Dan and Queen Latifah. This year, his recording *Positootly!* earned

a Grammy nomination for Best Jazz Instrumental Album. At the Jazz Standard, July 27th, he reconvenes his rhythm section of Jeff "Tain" Watts and James Genus to play music from *Positootly!* along with Antonio Hart on sax and Rashawn Ross on trumpet. [www.johnbeasleymusic.com](http://www.johnbeasleymusic.com)

**Oran Etkin** [www.Motema.com](http://www.Motema.com)  
Central Park Summerstage Kids, 3pm, 7/10, Timalooloo City Winery: 7/17 - Oran Etkin - Klezmer Brunch, 10.am



Oran Etkin has been described as a "great clarinetist" and "excellent improviser" by New York Times' Ben Ratliff and as a "Woodwind Maestro" by PRI's *Atropop Worldwide*. Etkin's *Kelenia*, which bridges the sounds of his native Israel with the music of Mali and the modern jazz of New York, won "Best World Music Album" at the Independent Music Awards. On *Wake Up Clarinet*, Etkin turns the spotlight on his innovative "Timalooloo" method for enriching the innate musicality of young children. Etkin's method effortlessly conveys sophisticated concepts in a fun musical language that kids of all ages can understand.

**The Cookers** [www.newarkmuseum.org](http://www.newarkmuseum.org)  
Newark Museum, Newark, NJ: 7/7



For more than 40 years, The Newark Museum has presented all-star lineups of jazz greats during its annual Jazz in the Garden Summer Concert Series in the Alice Ransom Dreyfuss Memorial Garden, adding new musicians to the impressive list of past performers. Thursday concerts are among the most popular, and are held rain or shine. Jazz in the Garden offers its audience an opportunity to enjoy wonderful music in a magnificent and serene museum setting. The Cookers include Billy Harper, Cecil McBee, George Cables, Eddie Henderson, and Billy Hart all came up in the mid '60s (A period that found the dimensions of hard bop morphing from their original designs) and David Weiss and Craig Handy.



**Fourplay** [www.BlueNote.net](http://www.BlueNote.net)  
Blue Note: July 26-31

One of the premier jazz ensembles, Fourplay is celebrating 2011 with hitting the two decade mark, new blood – guitarist Chuck Loeb, and the Grammy nominated October 2010 release, *Let's Touch The Sky*. With original members Bob James (keyboards), Nate East (bass/vocals), and Harvey Mason (drums/perc), *Let's Touch The Sky* debuts Loeb and includes guest vocalists Anita Baker and American Idol winner Ruben Studdard. The project is the follow-up to the Grammy nominated 2008 release, *Energy*.

**Claudia Acuna** [www.JALC.org](http://www.JALC.org)  
Dizzy's Club Coca Cola: 7/26-8/31



Hailing from Chile, vocalist Claudia Acuña moved to New York in 1995. Among her influences, she counts not only her native music, but American stylists such as Sinatra, Erroll Garner, Sarah Vaughn and others. In addition to having released several albums as a leader, including her debut album, *Wind from the South*, in 1999, she has been featured on records with George Benson, Joey Calderazzo, Avishai Cohen, Tom Harrell, Antonio Hart and others. Claudia is signed to the Cambridge, Massachusetts-based record label, Marsalis Music. (Cover of 2009 album release by Claudia Acuna shown above)

**Jane Bunnett & Hilario Duran** [jazzstandard.net](http://jazzstandard.net)  
Jazz Standard, 7/13, 7:30 & 9:30 PM



Saxophonist/flutist Jane Bunnett and pianist Hilario Duran - two of the most acclaimed modern explorers of Cuban music - celebrate the release of their stunning new Alma Records CD *Cuban Rhapsody* with this special NY concert. Both are virtuoso players, arrangers, composers, and bandleaders and have earned Grammy nominations and Juno Awards. Their shared musical history and close personal friendship now spans 21 years, and this empathy is at the heart of their performances and of *Cuban Rhapsody*, the Cuban equivalent of the Great American Songbook.



**Michael Feinberg** [www.BlueNote.net](http://www.BlueNote.net)  
Blue Note, 7/16, 12:30 AM

Since moving to NYC in 2009, bassist and composer Michael Feinberg has become one of the premier young artists on the New York scene. He has proven himself both as a sideman-playing with the likes of Ira Sullivan, Slide Hampton and Jonathan Batiste-and as a bandleader. His latest album, "With Many Hands," earned wide critical acclaim and has firmly situated Feinberg as a leading creative force among a protean group of young improvisers in their mid-20s, players raised on hip hop, international grooves, resurgent singer/ songwriters and indie rock. Check out his fearless, creative and rock solid musicianship.



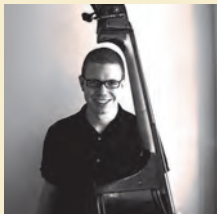
**Rene Marie** [www.JazzStandard.com](http://www.JazzStandard.com)  
Jazz Standard: 7/7-7/10

Rene Marie's revolutionary yet deeply personal patriotism soars from sea to shining sea on her latest tour-de-force, *Voice of My Beautiful Country*. With searing honesty, impeccable artistry and bold musical risk-taking (the key characteristics of her remarkable vocal career), Rene Marie and her loyal touring ensemble apply their substantial improvisational chops to define the very cloth from which America is cut.

**Mr. Ho's Orchestrotica** [www.barbesbrooklyn.com](http://www.barbesbrooklyn.com)  
Barbes: 7/16, 8:00 PM



Brian "Mr. Ho" O'Neill is a composer, vibraphonist, and multi-percussionist whose *Orchestrotica* brings us exotic and intoxicating music. This concert celebrates the release of the group's first quartet CD "Third River Rangoon," which the Boston Globe calls "a perfect cocktail of mid-century 'space age bachelor pad' music deliciously accented with chamber, jazz, classical, and world music" It's a fresh, original and modern exploration of chamber, jazz, classical, and world sounds inspired by the escapism of the 1950s exotica genre - all part of Mr. Ho's "Exotica for Modern Living Series" which includes the extraordinary 2010 big-band release "The Unforgettable Sounds of Esquivel."



**Dan Loomis** [www.CorneliaStreetCafe.com](http://www.CorneliaStreetCafe.com)  
Cornelia Street Café: Saturday, 7/2, 9:00 PM

A fresh presence on the New York music scene, Dan Loomis has quickly become one of the most in-demand bassists of his generation. Called "a forceful and creative bass player" (*Cadence*), Dan has created a stir with both his powerful bass playing and his vision as a composer/bandleader. Dan's first album 'I Love Paris' marked Dan's arrival in New York, and it earned him quite a welcome, called 'one of the top new releases.' by the noted jazz historian Scott Yanow. Dan recently reformed his quartet with a hand-picked cast of New York's most exciting young improvisers. Together they delve into a new crop of soulful, forward-leaning compositions from the young bassist.



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