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JUNE 2010

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CELEBRATION**



Miguel Zenon

Steve Wilson

Mindi Abair, Igor Butman,
Justin Janer, Brian Landrus,
Tim Ries, Jaleel Shaw, Myron
Walden, Steve Slagle

McCoy Tyner

Performing June 23 in Central Park,
Part of CareFusion NY Jazz Festival June 17-26

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Credit: Ken Weiss

Cover: McCoy Tyner
Feature begins on page 6

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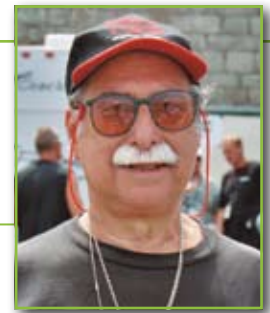
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Spotlight on Jon Faddis and Allan Harris

by Ira Gitler



Lately I've been reading complaints from a few different parties about tribute performances honoring individual jazz giants or one of the great combos of the past. This is like saying why listen to Bach, Debussy or Stravinsky anymore. I first heard the phrase, "Jazz is America's Classical Music" from master pianist Billy Taylor many years ago. When I asked him recently how he came up with it, he revealed that it was the basis of his thesis written at the University of Massachusetts and that he had to prove it to the committee judging him. (P.S. The verdict was positive.)

So whether it is a classical ensemble or a jazz group playing acknowledged gems from the past, it is the quality of the performance that gives it validity. Such a concert took place in Zankel Hall on April 27 when the Jon Faddis Quartet paid homage to three of the greatest and most influential trumpeters in history – Louis Armstrong, Dizzy Gillespie and Miles Davis.

With a strong trio of pianist David Hazeltine, bassist Todd Coolman and drummer Dion Parson behind him and a full house in front of him it was a well-balanced, no intermission program that kept its audience fully engaged. After a one-chorus introduction of Armstrong's theme, "When It's Sleepy-time Down South," Jon tackled one of Pops' all-time

burners, "Swing That Music." replicating Louis' incremental climb to a climax.

Then he moved to Gillespie, his inspiration and mentor, whose language is second nature to him. Tucking a cup mute into his bell he slowed the tempo and changed the mood to Diz's serene "Con Alma." Hazeltine, whose bop chops stood him in good stead through the first solo chorus on "Swing That Music," used a single-line and two-handed figurations in elaborating in "Con Alma."

His cup mute changed for a Harmon, Jon summoned the essence of Miles Davis for "Summertime" and the Gil Evans groove of *Porgy and Bess*. More Armstrong followed via "Struttin' With Some Barbecue" and "It's A Wonderful World" before a U-turn to "Fiesta Mojo" from Diz's *Jambo Caribe* LP.

A final piece of Gillespiana was just that, "Toccata," the fifth and last movement of Lalo Schifrin's *Gillespiana Suite*, an excitingly rhythmic piece in which Coolman got a chance to reveal his blues soul.

A special guest, trumpeter Lew Soloff, a close friend from Faddis' early days in New York, joined him for vibrant version of Victor Feldman's "Seven Steps to Heaven," a number strongly connected to Davis.

Then came a harking back to a duet on "Memories of You" that Jon first played cold with its then

93-year-old composer, Eubie Blake, at a Dick Gibson Colorado Jazz Party when he was 23. Here it was with Hazeltine and the two certainly stirred some memories.

The evening roared to a close with Faddis' "Teranga," a Senegalese word that stands for hospitality and brotherhood. Parson, a solid contributor all evening, really got an opportunity to stand out here. Faddis soared to a crescendo and then eased down to close and a tumultuous ovation. Even producer George Wein was smiling.

It's no secret that for quite some time there has been a paucity of male jazz singers. In that time, going back toward the beginning of the new millennium, only one new man has caught my ear. His name is Allan Harris. I had heard his name but I didn't I didn't begin to pay attention until he did a couple of sets with Tommy Flanagan and Tootie Heath at Sotheby's when that famed auction house was running a weekly, early evening jazz series for a while. Then I lost track of him until he appeared at Jazz at Lincoln Center's Allen Room with pianist Eric Reed and some other good players. Now, a couple of years later he has matured exponentially, not only as a jazz singer but as a convincing, versatile vocalist. This was evident at the Metropolitan Room in mid-May. Harris started off with a blues, armed with a guitar, backed by Dan Kaufman, piano; Paul Beaudry, bass; and Jerome Jennings, drums. Then, comfortably but with infectious swing, he moved down "On the Street Where You Live."

There was some of that Nat Cole smoky velvet in his delivery but more so, without being overdone in the ensuing "Non Dimenticar" (that included a midway "Pretend" interlude) and "L.O.V.E."

Strapping the guitar back on he emerged as a Black cowboy in the old West via a cycle of songs under the title *Cross That River*, the first about hard times and a second that was a tender love song. He then switched to a new Gibson, electrified, for some funky blues with wailing twangs that had me calling him "B.B. Prince."

When he closed with a quasi-spiritual (lower case "s") called "I Do Believe," a hopeful song talking about how things *should* be, ending with some affecting falsetto pleas, I was moved but saddened because it's 2010. Stephen Holden, in writing about Allan, drew a comparison with Sinatra's "The House I Live In" to "I Do Believe." I was in high school in the mid-1940s when Josh White and then Sinatra recorded it. More than sixty years between these songs and there are too many people out there that still haven't gotten it.

Maybe Allan Harris will awaken a few more of them. I know I'm ready to listen to him no matter what genre he's gracing.

New CDs: I'm copping to not having enough time to listen to all the CDs I get but I'll try to mine a few nuggets for July. Meanwhile, as promised last issue, I fully endorse the June CD release of the happily married pianists, Bill Charlap and Rene Rosnes entitled *Double Portrait* (Blue Note). ■

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McCoy Tyner

By Dimitry Ekshtut

Born in 1938 in Philadelphia, Tyner became a part of the fertile jazz and R&B scene of the early '50s. His parents imbued him with a love for music from an early age. His mother encouraged him to explore his musical interests through formal training. At 17 he began a career-changing relationship with Miles Davis' sideman saxophonist John Coltrane. Tyner joined Coltrane for the classic album "My Favorite Things" (1960), and remained at the core of what became one of the most seminal groups in jazz history, The John Coltrane Quartet. The band, which also included drummer Elvin Jones and bassist Jimmy Garrison, had an extraordinary chemistry, fostered in part by Tyner's almost familial relationship with Coltrane. From 1960 through 1965, Tyner's name was propelled to international renown, as he developed a new vocabulary that transcended the piano styles of the time, providing a unique harmonic underpinning and rhythmic charge essential to the group's sound. He performed on Coltrane's classic recordings such as *Live at the Village Vanguard*, *Impressions* and Coltrane's signature suite, "A Love Supreme". In 1965, after over five years with Coltrane's quartet, Tyner left the group to explore his destiny as a composer and bandleader. Among his major projects is a 1967 album entitled *The Real McCoy*, on which he was joined by saxophonist Joe Henderson, bassist Ron Carter and fellow Coltrane alumnus Elvin Jones. His 1972 Grammy-award nomination album *Sahara*, broke new ground by the sounds and rhythms of Africa. Since 1980, he has also arranged his lavishly textured harmonies for a big band that performs and records when possible. In the late 1980s, he mainly focused on his piano trio featuring Avery Sharpe on bass and Aaron Scott on drums. Since then he has continued leading outstanding groups and recording critically acclaimed records. Some of his bandmates have included Michael Brecker, Joe Lovano, Christian McBride, and Jeff "Tain" Watts. He also recently released an album with guitarists Bill Frisell, Marc Ribot, John Scofield, Derek Trucks, and Bela Fleck. Learn more about McCoy Tyner at www.mccoytyner.com.



Credit: John Abbott

*Performing June 23 in Central Park,
Part of CareFusion NY Jazz Festival June 17-26*

Jazz Inside: Can you talk a little bit about growing up in Philadelphia?

McCoy Tyner: Well, it's a wonderful city. I was born in Philadelphia. It was just a wonderful place to grow up. Very neighborly – the neighbors are wonderful. I lived in West Philly. I grew up very near my elementary school, junior high school, and high school. I went to Martha Washington Elementary School and went to Sulzberger Junior High School and West Philly High. My mother was a beautician – she did hair. A lot of her clients were right there in the neighborhood. As a matter of fact, my mother was so busy. She was very popular. People liked to get their hair done there in the shop. Sometimes people would cook food and send it over to my mother because they knew that sometimes she would be so overwhelmed with her work. I just loved growing up there. It's a great city. It was I think second to New

York. It wasn't like Chicago or L.A. or anything like that. They called it the City of Brotherly Love. That's the name that somebody gave to Philadelphia. Benjamin Franklin I think. I took piano lessons from some of my mother's clients. Three neighbors who were my mother's clients and all three of them had pianos. So before she bought me a piano, they never turned me down – they wanted a good hair-do.

JJ: Your career started in that hair salon, basically.

MT: Yeah, it started in the hair salon. She bought me a piano eventually. I used to practice when she had

people in there doing their hair. I had an R&B band in the beginning. We'd be in there jamming, and my mother said, "Ahh, go ahead!" I think she loved music anyway, so she was really happy to see me playing music. Even though she was busy with clients, it didn't matter to her. So it would be ladies out of the dryer patting their feet to the music. I owe a lot to my mother.

JJ: Were your parents musicians? Did they play any instruments or sing?

MT: Oh, my mother didn't play any instruments but she loved to sing. She would take me to Sunday

Continued on Page 8

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school, and then we'd stay for the sermon from the pastor. So I would go to Sunday school of course. She loved music. I would listen to the great voices of the choir in the church. We weren't super religious, you know, that kind of thing, overwhelmed, talking about it all the time, but you didn't have to, 'cause she lived it. I miss my mama. But it was just wonderful. I had a nice little band there, guys who had heard about me in the neighborhood.

JJ: How old were you around that time?

MT: When I started playing piano, I was thirteen. So when I was fifteen I had an R&B band.

JJ: At what point did you start to discover jazz?

MT: There were some musicians that lived in the neighborhood that loved jazz – and not just musicians. I mean, guys that hung out on the corner. That's why I wrote the little "Blues on the Corner". The funniest guys hung out on the corner. They loved Bird and Dizzy. And then my hero, Bud Powell, he grew up in Willow Grove [in Montgomery County, PA, ten miles north of Philadelphia]. Bud moved around the corner. He had been to New York, he had played with Bird, and he came back to Philly and he moved right around the corner from me. It was ironic – here's my hero, and he moves right around the corner. He would walk by. I'd see him – he could peep into the shop, listening to the music. He lived right around the corner!

JJ: Did you spend any time with him, hanging out or taking lessons?

MT: Well, no, but he inspired me. He played my piano. He was my hero like that in terms of piano playing. I loved his playing. I loved Monk too. Matter of fact, I had a nickname. Guys used to call me "Bud Monk". Those two guys were very, very influential.

JJ: Did you take any kind of formal lessons or did you just learn by playing with people?

MT: No, I studied Bach, Beethoven. I had a book of European classic composers. Bach, Beethoven, many other composers. I studied that. I had a great teacher, and he told me to do that.

JJ: What was it about Bud Powell and Monk in particular that appealed to you so much? What did you like about their playing?

MT: I think Bud was a very dynamic pianist - very captivating when you heard him. Not only his technique but his ideas were phenomenal. Great ideas. Monk, I liked his originality too. The sound they got out of the instrument really defined what they were. The sound was very important and the approach to the instrument and the power that you can get. The piano is such a dynamic instrument. It's wonderful to play it. When I had a chance to hear Monk, I went to New York because my aunt lived there – my father's sister. So I had a chance to see Monk live. Growing up there, the musicians were very, very serious about music. Most of them were older than me. I was playing R&B, and then they convinced me, "Have you heard Bud Powell? He's right around the corner. Have you heard Thelonious?" I had their recordings. So I had some great influences growing up.

JJ: At what point did you make it out of Philadelphia and move up to New York?

MT: The thing is, I got a lot of my inspiration and training right there in New York. I practiced every day. After a certain amount of time... I liked to go up there and visit my aunt but then again, I moved to New York and moved to Brooklyn. I would go down and visit my mother. I had gotten married. I married a young lady from North Philly. Then eventually we moved to New York, the Brooklyn area.

JJ: How did you find the music scene in New York? Was it a lot more competitive or exciting being in New York?

MT: A lot of musicians came to New York. There were places to play, a lot of clubs. The Village Vanguard. Max Gordon, he was the owner of the Village Vanguard. It was like downstairs, the Vanguard, in the West Village. That was a very popular place. But I would go down and visit my mother. Eventually I bought a car and I would drive down.

JJ: When did you initially meet John Coltrane? Was it in New York or back in Philly?

MT: He was born in North Carolina – High Point, North Carolina. But he moved to Philly. He was quite naturally older than me. I knew about him because I had heard him on Miles' recordings. He would come home – say he came home on a sabbatical and stayed in the building for a while. It was wonderful meeting one of my heroes - guys that I admired. He was from that generation of Bud Powell and Monk. He wasn't situated in New York. Well he was situated in New York, but he would come back to Philly.

JJ: At what point did you decide to come together and start a group?

MT: I was working locally in Philly with Calvin Massey. Calvin Massey was a trumpet player and he was around John's age. He had been in New York too but he came back to Philly. Cal formed a band. He heard me, and he asked me if I would like to join his band. I said, "Well, I've got some idea of my own." He liked to write music. My sister-in-law at the time, she was a singer. She sang in Cal's band. They were from North Philly. My ex-wife was too. It just sort of blossomed like that. Then John came back to Philly to stay. He wanted to get himself together.

JJ: What kind of an influence did Coltrane have on you as a bandleader, player, or composer?

MT: He was with Miles twice. He came home on sabbatical back to Philly. I was playing with Cal Massey's band. Cal was a very good friend of John's. I knew John, but Benny Golson called me. He and Art Farmer were going to form a band, and they called it the Jazztet. I worked with them for a while. Benny's from North Philly. I met John before I got involved with Benny because my ex-wife's sister, my sister-in-law, was very close to John's wife, Naima. It got to be a real family thing. It was really nice. I look back on it and my life sort of took shape pretty well. I kind of knew what I wanted to do.

JJ: It sounds like everybody was within arms reach.

MT: Yeah. Jam sessions were all the time. Somebody would call a jam session in North Philly. They knew I was having jam sessions in my mother's beauty shop. The word would get out. Then some guys would have jam sessions in North Philly. It was a combination of a lot of things. It was kind of a close-knit community. Probably still is, I imagine. I don't go down too much now. I'm just glad I grew up when I did and in Philly. Like I said, I took frequent trips to see my aunt here in New York. I asked my aunt once, "How do you live here?" I love New York, but I was asking like comparing it to Philly. All the traffic and all these people. But I love it here now. I've been here a while.

JJ: You've worked with some well-known producers like Bob Thiele and Orrin Keepnews.

MT: John had a deal with Impulse, which was a subsidiary of ABC. What happened is Bob Thiele had approached John about doing some recordings. He had already done some things with other labels,



but Bob liked John's playing and wanted to produce him. And then, Bob came to me and said, "Don't you think it's about time to do some things on your own?" I said, "Yeah, okay." He was familiar with my playing because of my work with John.

JJ: What was it like branching out on your own as a leader? Was your approach any different?

MT: I would do some gigs when I was with John on the side. I was technically in his band. But eventually I went out on my own. But I did do some recording on my own. Bob really liked my playing. He recorded my first album under my name.

JJ: How did the rest of Coltrane's group come together?

MT: Jimmy's from Philly and Elvin's from Detroit. Before Elvin joined the band, John told me about Elvin. He said, "I have this guy named Elvin Jones." I heard of Hank [Jones, Elvin's older brother] because Hank had been recording already. Pete La Roca had worked with us for a while. Elvin came in the band and he was such a wonderful guy. He protected me. He told me, "If anybody messes with you, you tell me." I was the youngest guy in the band. They treated me like a young brother. So I had plenty of protection. If I needed a back-up, I had a lot of guys to choose from in that band. They were so good.

JJ: What kind of dynamic did the group have off the bandstand?

MT: We were like brothers. It was a very close-knit thing. Sometimes we'd have rehearsals, not all the time, but we'd have it if John had written something, he would bring it in. But that was before Bob Thiele approached me about recording on Impulse. Eventually Bob asked me if I'd like to do my own thing in terms of recording. Yeah, hey man, I would like that. It sort of evolved that way. We were really friends. They protected me. I was the youngest guy. I can't believe it and I'm 70 years old – I was the youngest. But I didn't have to worry about it because those guys took care of me.

JJ: When you put groups together now, do you find yourself drawing on your experiences being the youngest guy in the band in terms of how you relate to your sidemen who are now looking up to you?

MT: It's the right thing to do. They usually have heard of my records. If I hear them and I like what they're doing, they've appeared with other well-known artists, I would maybe wander down to the club and see what they were doing. If I really liked them I would approach them. Wayne Shorter and I were a little tight like that. But he was with Miles a while. But anyway, it was a real brotherhood kind of feeling. We knew that we were all in the same situation.

JJ: Were you or the other members in the band aware of the kind of impact you were having or would have further on?

MT: The band was very influential. We would attract a lot of people. Once we made "My Favorite Things", that record. And then I was recording some things of my own. It was a combination of all that together. People responded. During that time, people came out more. They would come to jazz clubs. I'm not saying they don't do it now, but it was a normal thing to go on the weekend, take your girlfriend or wife, and go hear some music – real music. John was always practicing. During the breaks, he would go back in the dressing room and you could hear him a little bit in the club. He was always working on these cycles. He was a very studious person. He was always working on something. That's why he did "Giant Steps", "Countdown", all those tunes. They were cycles.

JJ: How did you react when he brought those tunes in for the very first time? Was it something that was a little strange and unfamiliar or did you latch on and understand what he was trying to do there right away?

MT: Oh yeah, it wasn't a difficult thing at all. And even to articulate, that was really helpful, because the chords were sometimes one beat or two beats long. You had to be able to articulate.

JJ: Did Coltrane influence you to practice more and be disciplined in your own approach to your instrument?

MT: Once I got an apartment in New York and got a piano, I would practice. Then I started composing a lot of my own tunes. And I wrote some things before I left Philly. There was a different thing going on. Musicians were a lot closer. I'm not saying they're not close now. But at that time, jam sessions in Philly in the neighborhoods – North Philly, West Philly, South Philly. The Heath brothers were in South Philly. Michael Brecker was from Philly too. We were close because he loved John's playing as well, so we had some gigs together.

JJ: You're playing at the CareFusion Jazz Festival New York in July with Francisco Mela, Esperanza Spalding, and Ravi Coltrane. What is it like for you playing with this younger generation of musicians?

MT: John treated me like a younger brother, so I feel very close to Ravi. I don't see him that much, but when I do... We get along very well. I look at him and he reminds me of his father. My goodness. He's not trying to copy his father. There aren't too many tenor players that haven't been influenced by John. It's not a thing where he's trying to sound like his father. It's just a thing that he knows a lot of his father's tunes. So we play "Giant Steps" and "My Favorite Things". We get along pretty well. We'll play my tunes, some of his, and some of John's – a mixture.

JJ: You have a long history with the Newport Jazz Festival. Can you talk about your experiences playing at Newport over the years?

MT: The guy who runs that is George Wein. George
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plays piano. He plays pretty good. He'll break out some ragtime and stride kind of stuff. I don't know how old George is now. He did a great job with that festival. There were other festivals he started, not just that. It was good knowing him. He did a lot for the music. He made sure the music got out there, kept the festival going.

JJ: Do you find it to be a different experience playing in a New York jazz club as opposed to doing these large festivals outdoors or overseas in Europe? Is there a difference in terms of how you approach it?

MT: I don't change at all. You accept me as I am. A small club is very intimate, so it's a different kind of thing. But you know that when you're asked to do these festivals. There are a lot of people there and they want to hear the music, they like the outdoors.

JJ: What are your experiences playing overseas?

MT: Great. Japan is phenomenal. I've been to Japan 50 times. They're very hospitable, number one. They put you in a nice hotel. Not that the other people don't, if you have that kind of arrangement. I tell them what I want – a suite, this and this. I'm not gonna stay in a flophouse. I like myself a lot better than that. We lay down what I want, what I need. I fly first class. I don't change my demands because I'm working with this guy or that guy.

JJ: Are there any musicians nowadays that you really love to play with or who inspire or influence you?

MT: Influence me? I think that's the other way around. A lot of the guys are young guys. I don't mind having a young guy that I can tell is really serious about what he's doing. Based on the fact that I hear something in their playing and they like what I'm doing. Maybe in a way, I'm kind of like a teacher, inspiring people. They listen to my recordings and they memorize the melodies to some of these tunes. They don't know them all because I've written a lot of tunes. I've done 80-some recordings.

JJ: What do you think of the more modern crop of tenor players, like Joe Lovano?

MT: I like Joe. Personally, he's wonderful too. Very serious. What a nice guy. Really warm. And he takes the music seriously.

JJ: What is your take on the state of affairs in the jazz world today?

MT: Well, I have to look at it from an individual point of view. My popularity obviously is up. They love this music. They consider me one of the pioneers, I guess. I'm not as old as Thelonious, but I've been around for a while. I've made about 80 recordings. I've traveled a lot. Like I said, I've been in Japan 50

times. I've been in Europe a lot over the years. Thailand, Paris, Italy, I've been all over. I'm very thankful for the fact that the people find some validity in what I'm doing. Europe is very receptive to the music. I wouldn't say Japan isn't, they love the music too. But just about all of Europe – Italy, France, Germany – when I do tours of Europe, it's usually covering those major spots. Sometimes smaller countries. I like going there. Japan is a long ride though. Fourteen hours from New York. All these places, I usually do a tour.

JJ: You recently recorded a solo album. How is it different for you in terms of your approach or preference for playing solo as opposed to playing with a group?

MT: I think it's very good. You don't have a bass player, you don't have a drummer, and you're playing by yourself, so you have to keep the time if you're doing something that requires that. If you're playing a ballad, it's different. Either way it's a certain freedom that you have – you can change the tempo, you can change the rhythm. It's a very unique situation. When I listen to some of the old guys do stride playing, a lot of stuff is going on with the left hand, and the right hand is doing something else. I think it's good. It's sort of a tradition for pianists, going way, way back. Some guys don't pay it any mind, but I do. I was really happy that I could at least represent myself a little bit with this concept. ■



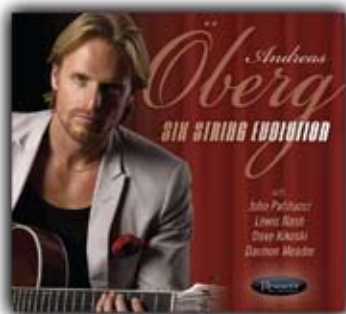
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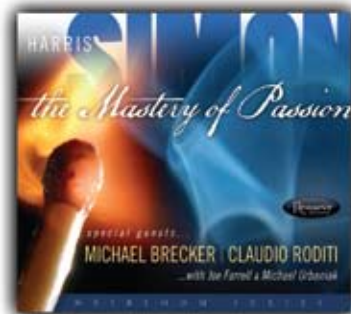
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Steve Wilson

By Gary Heimbauer

A native of Hampton, Virginia, Wilson began his formal training at age 12. Playing saxophone, oboe, and drums in school bands, he also played in various R&B and funk bands throughout his teens, and went on to a year-long stint with singer Stephanie Mills. He then decided to major in music at Virginia Commonwealth University in Richmond, affording him opportunities to perform and/or study with Jimmy and Percy Heath, Jon Hendricks, Jaki Byard, John Hicks, Frank Foster and Ellis Marsalis. In 1987 he moved to New York and the following year toured the US and Europe with Lionel Hampton. Becoming a first-call choice for veteran and emerging artists alike, Wilson was the subject of a New York Times profile "A Sideman's Life",



With improvising I'm conscious of using space, material from the given tune, and what the other musicians are playing. I liken it to being a chef, or a quarterback or point guard – use what you have around you and be able to see the whole field.

highlighting his work with Ralph Peterson, Jr., Michele Rosewoman, Renee Rosnes, Marvin "Smitty" Smith, Joanne Brackeen, The American Jazz Orchestra, The Mingus Big Band, The Smithsonian Jazz Masterworks Orchestra, Leon Parker, and Buster Williams' Quintet "Something More". In 1996 he joined the acclaimed Dave Holland Quintet, and from 1998-2001 he was a member of Chick Corea's Grammy winning sextet "Origin". Wilson continues to tour with the Steve Wilson Quartet and Generations. He performs in duo with his long-time friend and colleague Lewis Nash, in Musical Dialogue with Lewis Nash and Steve Wilson. He is also a touring member of the Grammy winning Maria Schneider Jazz Orchestra, The Buster Williams Quartet, and Mulgrew Miller's Wingspan, and is on the faculty at The Manhattan School of Music, SUNY Purchase, and Columbia University.

Orrin Evans, and Ugonna Okegwo, which we hope to record this year. I've been touring with Christian McBride & Inside Straight for the last 2 years. I've been maintaining my tenures with Buster Williams & Something More, Maria Schneider, and Mulgrew Miller & Wingspan. Also I'm on faculty at SUNY Purchase and Manhattan School of Music.

JJ: Thanks again for taking the time to speak with us. Please start by telling us about some of the current activities that you are excited to be involved in and your new CD with Bruce Barth!

JJ: You do a lot of touring, most recently with Christian McBride and Inside Straight to the Far East! Do you think that playing in many different parts of the world and experiencing these other cultures has an effect on your point of view, as a person and a musician? How so?

SW: Bruce Barth and I have just released "Home" which was recorded live in Columbia, MO. It was our first duo recording after twenty-three years of working together in various situations including each other's projects. What makes this unique is that it was performed for an audience of about 50-60 people in a beautiful living room with a beautiful piano, so the setting was very informal and intimate. I've launched a new quartet, "Wilsonian's Grain" with Bill Stewart,

SW: Ellis Marsalis told me years ago that it's more important to have a worldview as opposed to a view of the world. Your music is what you bring to it by way of life experience. Having the opportunity to travel and interact with other cultures broadens one's mind and perspective. It's affirmation that we are a part of a world community and being in touch with that deepens our sensibilities.

JJ: How was the recent tour with Inside Straight? What were some of the highlights?

SW: The Asia tour was interesting with stops in Jakarta, Bangkok, and Singapore. It was my first time to those cities. We arrived and left Bangkok just as the political unrest was starting, though we were never in any danger. I was surprised to find real fans,

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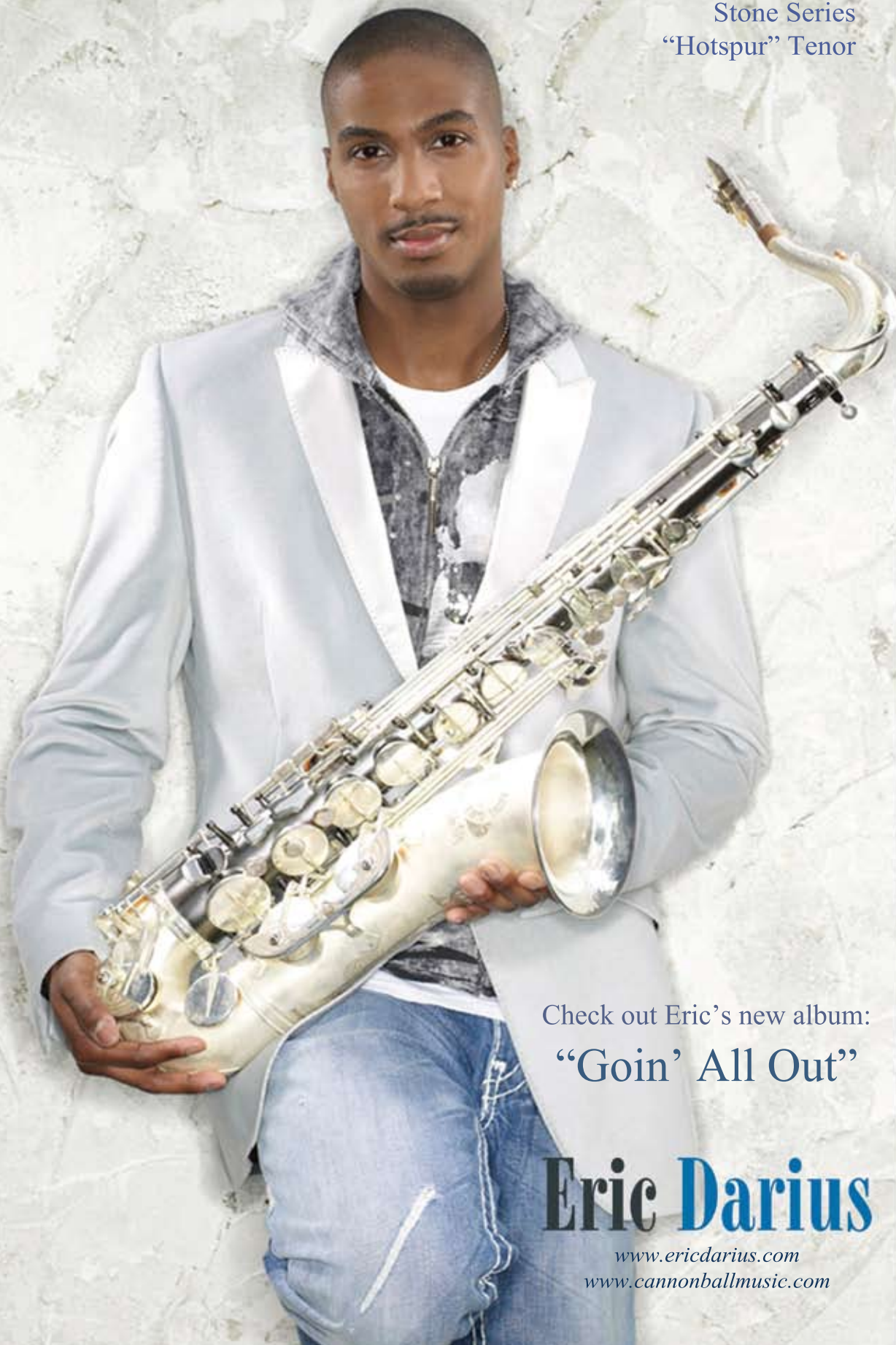
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Miguel Zenón

By Gary Heimbauer

Grammy Nominee and Guggenheim and MacArthur Fellow Miguel Zenón was born and raised in San Juan, Puerto Rico. There, he studied classical saxophone at the famed Escuela Libre de Musica. Although Zenón was exposed to jazz while in high school, it wasn't until he began his studies at the Berklee School of Music that his formal jazz training began. After graduating from Berklee, Zenón received a scholarship to attend Manhattan School of Music and in 2001, he received a Masters in Saxophone Performance. In his relatively short, but rather illustrious career, Zenón has performed and/or recorded with a quite a diverse array of artists including: Charlie Haden, David Sanchez, The Village Vanguard Orchestra,

heralded Downbeat Magazine. It also received two Grammy Nominations, for "Best Latin Jazz Album" and "Best Improvised Jazz Solo".

JJ: Hi Miguel. I know that you are very productive and prolific person so please start by telling us about some of the things you are currently involved in that you are excited to be doing.

MZ: I'm currently focusing my attention on studying the music of great Puerto Rican songwriters – people like Rafael Hernandez, Pedro Flores and Sylvia Rexach, among others. My plan is to arrange this music and hopefully work this out into my next recording.

"In Puerto Rico there is a deep connection with folklore and traditional music, almost to the point that it is part of everyday life. I feel that in the USA everything revolves about popular music and pop culture in general. Having said that, I've been living in NYC for about 10-11 years and there really is no place like it in terms of music and culture in general. I feel like it's the Mecca for jazz music and that just being here makes me better at what I do – it really doesn't compare with anything else."

Bobby Hutcherson, Bob Moses and Mozamba, The Eather Orchestra, Guillermo Klein y Los Guachos, The Mingus Big Band, Jerry Gonzalez & The Fort Apache Band, Ray Barretto, and Steve Coleman, among others. The Saxophonist and Composer has released four recordings as a Leader. "Esta Plena", his latest release as a leader, creates a bridge between elements of "Jazz Music" and "Plena Music" from Puerto Rico. It was unanimously heralded as one of the best Jazz releases of 2009 by publications such as The Village Voice, The Chicago Tribune, The Philadelphia Enquirer and Jazz Times, as well receiving a 5 Stars review on the

I'm also putting together a project that will bring jazz concerts (for free) to rural areas in Puerto Rico, where people have very limited exposure to this type of music. The first concert will probably take place in early 2011.

JJ: In the bio created for your CD *Esta Plena*, you are quoted as saying "The folkloric root is so essential in music. It's the purest music. It's not music played by trained musicians but music played by regular people. This is music from the people. This is music that can start a party anywhere. It's simple and basic, and accessible, but at the same time, it's so deep. That's what we want to do with this record: try to keep the music out, in the street." As a highly trained jazz musician, how do you manage to delve deeper and deeper into your craft, but still ensure that you can move people who know nothing about music other than the way it makes them feel?

MZ: There's really no way to achieve this on purpose. My hope is that by being honest about what we do musically, the listener will be able to hear through everything and "see" this honesty. Of course when



you're dealing with music that has a clear folkloric root (as in the case of Plena) it is much easier for people to find a connection, because of the purity of the music.

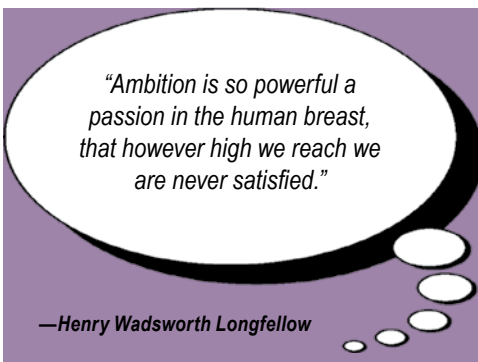
JJ: From what I understand, you didn't really get into jazz until college, but you play with such spontaneous fire, that one would think improvisation was always at the root of your musical identity. When did your musical spirit catch fire to the world of improvisational music and jazz? Was there a moment when the enormous power of this music showed itself to you in all its glory, or was it a love that gradually developed?

MZ: Because I was classically trained, the thing that attracted me to jazz initially was the concept of improvisation. My first performing experiences were playing dance (salsa, meringue) and traditional music. Of course improvisation is a big part of these styles of music as well, so I wasn't necessarily alien to the concept, but there was a depth to the language of jazz that I hadn't experienced yet, so many more possibilities and roads seemed to open up at the time.

JJ: Your playing embodies so many different styles and elements. How do you go about assimilating your own personal musical language and voice? Does this happen naturally, or do you have to deliberately set out to create this voice and style of yours?

MZ: Even though a personal style is something that we all strive for as musicians, it is not something that you look for, at least not me. I guess I went through a few stages. The first one was to blatantly copy and try to emulate the players that I liked, most of them what you could call "modern players." After a while I realized that it would be wiser to check out the players that they checked out, so I started going backwards and checking out older players and more of the tradition. This helped me canalize all this information in my own way and moved me towards a voice that would be a combination of all these influences. Eventually I

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Wilson Continued from Page 12

followers, and knowledgeable musicians in all of these places.

We just finished a West Coast tour including stops at Kuumbwa in Santa Cruz and Yoshi's in Oakland. They are both like a home away from home with the warm enthusiastic vibe and the people, and a drive along Highway 1 always makes it a highlight.

JJ: Can you talk about your recent project with Pete Malinverni, performing with the Leipzig String Quartet, Haydn's "Seven Last Words of Christ," along with other material? What unique challenges and rewards did this experience provide for you? What was it like?

SW: The Leipzig's manager proposed the idea of jazz interludes in between the seven movements and initially I was unsure if it could work. The challenge was to have something contrasting to but not an antithesis of the Haydn, which is entirely adagio and meditative. The first person I thought of was Pete because of his work with sacred music in addition to his stellar jazz playing. Pete composed a few interludes based on the Haydn themes, and what he came up with was perfect. They were jazz themes for sure but you could still hear the beauty and logic of Haydn's lines, and the interplay of sax and piano was just enough not to offset the delicate and beautiful sound

of the Leipzigs. We added Ellington's "Heaven" and "Solitude" to the program. The performance was so well received that we all decided to develop this further, and we have at least two engagements booked for next year.

JJ: I know that you played drums as a youngster. Do you think this has had an effect on your approach to the saxophone? Do you still play drums, or practice rhythms on a percussion instrument? If so, do you think that it is important for all non-drummers to get their rhythm together by practicing on a percussion instrument so that they can focus exclusively on time?

SW: I wanted to be a drummer initially but never took lessons so I don't have any real drum skills, but I know how they function. Conceptually, in this music we really are drummers first. Rhythm is the key ingredient that gives our music the energy and drive, and indeed its identity. I impress upon all of my sax and non-drummer students that they must learn how to play and develop a relationship with the ride cymbal – that is the gyroscope that guides our time and rhythmic feel. Likewise drummers have to be able to hear melody and chord changes to play in context.

JJ: From your perspective, what kinds of changes have you witnessed in the music and the culture, particularly in NY, over the past couple decades, for better and for worse?

SW: What is most troubling is the dumbing down of our pop culture where mediocrity is celebrated. As a country we have too little or no knowledge of our own history, so the result is an unenlightened potential audience that we don't have. Among young musicians a mastery of the blues, swing, and the cultural roots of our music dissipates it seems with every year that goes by. The "jazz industry" effectively dismantled the apprenticeship system during the 1980-90's, so consequently we have younger players who didn't and won't get the opportunity to learn their craft and acumen from their elders. Too many leaders who haven't been followers isn't a good thing. How can one nurture if they haven't been nurtured? Armstrong, Ellington, Monk, Bird, and Trane were all apprentices before they were leaders.

SW: How do you go about assimilating inspiration into music? What is the compositional process like for you, whether it is spontaneous composition (improvisation) or sitting down to work out something?

Inspiration comes from different sources – people, places, events, nature, spirituality, etc. Most of my compositions are portraits of those inspirations. I compose intermittently so it's usually a drawn out process. It might take me months to finish a tune, but occasionally I can crank one out in one session. It's like a muscle – if you don't work it constantly it takes

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Mindi Abair

By Gary Heimbauer

Saxophonist/vocalist/songwriter Mindi Abair has been surrounded by talented musicians her entire life. Her paternal grandmother was an opera singer, and her father was a saxophonist and B3 player in a blue-eyed soul group called The Entertainers – a gig that kept the whole family on the road for several years throughout the early '70s. By the time the band broke up and the Abairs put down roots in St. Petersburg, Florida, five-year-old Mindi had already demonstrated musical aspirations of her own by taking up the piano. She made the switch to saxophone in the fourth grade, and took part in every band program available in elementary, middle and high school. After a year at the University of North Florida, she transferred to Berklee, where she graduated magna cum laude with

to get the right parts down. But this time I was really inspired to just get some great musicians in a room and play off each other. I wanted to make a really organic record that the listener felt like he/she was in the room while we were playing, and at the end of the day, something that I wanted to listen to and vibe to. I chose James Gadson to play drums. He's played on just about every Bill Withers hit out there, as well as Herbie Hancock, Bob Dylan... everyone. He's 71 years old, and his groove is just insane. I did a "Playing for Change" video with him a few years ago, and when I started writing for this record and really feeling the vibe of what I wanted, I knew he was the guy. I tracked him down in an old blues club in Santa Monica called Harvelle's. I went down and talked to



"I love to get together with friends to write. It's a really social experience for me. I'll call up and say, "Want to grab some pancakes and write a song?" I usually get a yes. A lot of times we'll "write the song that's in the room". I like to do that... just take whatever's on our minds or whatever comes out and make something of it. It's organic and real that way. And you never know what's going to happen!"

a degree in woodwind performance. She has toured the world with people such as John Tesh, Bobby Lyle, Jonathan Butler, the Backstreet Boys, Duran Duran, Adam Sandler, and many, many others while continuing to release her own music. Her latest CD is

JJ: Mindi, please begin by telling us about your new CD "Mindi Abair in Hi-Fi Stereo." How does it compare to some of your previous releases?

MA: This CD was inspired by hours of pulling out old records and remembering why I loved them so much. I always get together with my friends to write music, and it's interesting to see where our heads are at for a certain record... what we gravitate towards musically. I wrote with my friend Wayne Rodrigues for this record, and he has every wall of his studio lined with old records. I just started pulling records down and dropping the needle. In a while, we had stacks of records around us and we were just jamming to it all. Ramsey Lewis's *The In Crowd*, Archie Bell and the Drell's *Tighten Up*, Watt's 103rd Street Band, Junior Walker, King Curtis. Every record made me smile. Every record made me want to dance. It was all just fun music. And it struck me too how simple it all was. It was just musicians in a room jamming and playing off each other and creating a vibe. I've made thoughtful records. I've made really produced records. I've spent months producing records and having players come in and overdub and work hours

him before his gig and explained the spirit of the record... old soul... bring your old ratty drum kit and let's just make some great music together. He was into it! I hired my friend Reggie McBride on bass. We've played together on and off for so many years in different situations. He's played for everyone from Aretha Franklin to Rickie Lee Jones and Keb' Mo'. And Cassandra O'Neal played a lot of organ on this. She's MD'd for Macy Gray and Mary J Blige, played with Prince and many others, but she's a church player first and foremost. I met her when we played as an all girl band C.O.E.D. with Sheila E. I just knew I had to get her on a record at some point, and this was it! I sat there with every note she played and just smiled and grooved. She just made my day in the studio! And my friend Randy Jacobs played guitar. I'm such a fan. He's got an intensity to his playing... a Detroit intangible funkiness. We've played together for so many years, but I've never gotten him on a record. It was time. My friend Lalah Hathaway sang "It's A Man's Man's Man's World". We've been friends since college, and even then I'd stand on stage with her and be stunned at what came out of her mouth—she's an angel, as a vocalist and a person. I called her and told her about my idea for a twist of a little woman power on James Brown's "It's A Man's Man's Man's World". She was into it, as long as we did it as a duet, which

was a genius idea. I love playing off of her and just riffing. She's such a musician, and is so deep with melodic structures and thoughts. She's inspiring. David Ryan Harris added his vocals to mine and his amazing guitar work to his song "Be Beautiful". I originally recorded this song for PRVCY "United We Cure", a CD that many artists contributed music to. PRVCY is a jeans company that is woman owned and gives a portion of their proceeds to fight breast cancer. They were nice enough to let me use this song on my CD as well. It's a great anthem for women—believe, belong, be beautiful. Be free, be strong, be beautiful. I love playing it.

JJ: Wow, sounds like you had a lot of fun with this record. What other activities are you involved in currently that you are excited about?

MA: I started playing saxophone in the 4th grade in school band and only had a handful of lessons from that time to the time I went to college. I'm definitely a product of the school band system, and over the past few years it's become really important to me to give back and try to keep the possibility of music education in schools a reality. I'm an artist ambassador for Campbell's Labels for Education and the Grammy Foundation. They partnered up this past year to get more funding and awareness for music programs across the country. They're doing some amazing things. Earlier this year I played a concert for GRAMMY in the Schools Live that was a part of Grammy Week in Los Angeles. The Grammy Foundation brought in kids from all across the country who had taken part in the Grammy camps and were a part of band programs that were recognized for their excellence. I gave them my music and rehearsed with them for an afternoon and basically showed them what it was like to be in my band. They were incredible. It was a really inspiring day to be a part of. I just went to a school in Chicago and spoke to a few classes, played some music with them, and it was

<http://mindiabair.com>

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Igor Butman

By Eric Nemeyer

Igor Butman, saxophone virtuoso and bandleader, is Russia's number one jazz personality today. Born in 1961 in Leningrad (now St. Petersburg), Igor Butman started playing the clarinet at the age of 11. In 1976 he entered the Rimsky-Korsakov College of Music, where during his second year he dropped classical clarinet for jazz saxophone. In the mid-eighties Igor started playing in renowned Soviet jazz bands: Oleg Lundstrem's Big Band, and "Allegro", and soon after that received wide recognition in the USSR. Igor became known as the best tenor saxophonist, placing first in the Soviet Critics' polls and recorded some albums for the "Melodiya" label. After Igor Butman immigrated to the USA in 1987, he went on to Major in Performance and Composition at Berklee College of Music. While he was

from US: Peter Bernstein-guitar, Sean Jones- trumpet, James Burton-trombone and Kathy Jenkins-vocals. Also at this moment I am preparing a speech for the meeting with Russian President Dmitri Medvedev on problems in Russian Culture and how we musicians and especially Jazz musicians could help in changing the image of Russia and Russian people for better in the world. I will be talking about creating Jazz centers similar to JALC and of course I've gotten a lot of good advice from great musician and my dear friend Wynton Marsalis.

J1: Congratulations on your new label – "Butman Music"! What kinds of artists and CDs can we expect to hear on this label?

"I remember I am playing a solo on "All The Things You Are" in a very fast tempo and then hearing Pat Metheny's road manager is whispering in my ear that they need a few more steaks and a bottle of vodka. I took out my mouthpiece, gave a waitress a sign and continued to play. It was the best pause I've ever did in my solos. Pat was great and so was Lyle Mays and the other guys from the group. On the next day lady interpreters who were working with Pat Metheny's group were telling me that they didn't know if it was good or not that Pat and the musicians were calling me 'that bad motherf@#%er.' "

still in the USSR, Igor was invited to tour with Dave Brubeck, Chick Corea, Pat Metheny, Gary Burton, Louis Bellson, and Grover Washington Jr. so, by the time Igor arrived in the United States he already had friends among the US' most respected Jazz artists. In 1998, a great trumpet player Wynton Marsalis invited Butman to be a guest soloist with the Lincoln Center Jazz Orchestra, and soon after he and Marsalis combined their respective groups to tour Russia. Since then Butman has played with some of the biggest names in the business and acts as abridge between the USA and Russian for Jazz. In 2009, Butman Launched his own record label—"Butman Music." Visit him on the web at www.igorbutman.com.

J1: Igor, thanks again for taking the time to share your time with us. Why don't you begin by talking about some of the things you are doing now that you are excited about and what is on the horizon for you?

IB: We've just did a very nice concert in Moscow's International House of Music where we have performed a new piece by our great arranger and composer Nick Levinovsky that was based on music of Rimsky-Korsakov "Sheherazade" with special guests

IB: We would love to present the best Russian talents in jazz who live either in Russia or outside of the motherland as well as international talents. I know that we could create some of the greatest music having an amazing musical history in Chaikovsky, Musorgsky, Rimsky-Korsakov, Glinka, Shostakovich, Prokofiev and Stravinsky. Many of the greatest American composers have Russian heritage. So we would like to keep our history going in Jazz music as well. Also we have been combining Russian talents with some great American talent and this is one of our ways to get into Western and Eastern markets. So far we have five releases and are ready to launch five more. Stylistically we won't be putting borders and will look into creativity and excitement.

J1: Can you talk about how jazz was received/perceived in your country before the information age and the many political changes? When you were young, how did you first discover jazz, and was it easy to find like-minded individuals who shared your passion?



IB: There were moments in our history when we had as much jazz as any country in Europe or even more. People remember Sydney Bechet coming to Russia and many others. But many people remember times when officials wanted to bend saxophones, jazz was anti-soviet music and you could go to jail by playing or listening to that kind of music. My father, an amateur jazz drummer had introduced me to jazz by playing Louis Armstrong and Leningrad Dixieland Jazz Band records and was talking to me about how it would be great to become a great jazz musician like Benny Gutman (Goodman) who is similar to my last name. My first contemporary recordings I'd received from my saxophone teacher, a great saxophone player himself—Gennady Golstein. It was *The Immortal Charlie Parker and Cannonball Adderley in San Francisco*. It was pretty easy to find young jazz musicians in my college where as soon as I'd started playing saxophone I'd joined the college jazz orchestra. Very soon I'd become the loudest and speediest saxophonist in college and then in Leningrad and then in USSR. One of my partners since college trumpeter Alexander Berenson is a Butman Music artist. I would love to record Eugene Maslov who was the first artist on Mack Avenue records and a member of my quintet back in soviet days.

J1: Can you talk about the current state of jazz music in your country?

IB: It is totally different than it was before in the soviet era. We are now an open country where we have many jazz festivals and concerts in different cities. Many great artists are coming to perform in Moscow and other cities from all over the world. We have many colleges where they teach and learn to play jazz. I see many young people at the concerts who are interested in jazz music.

J1: Historically speaking, you are thought of as someone who has created a bridge for jazz between

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www.igorbutman.com

Justin Janer

By Eric Nemeyer

Justin Janer is a Los Angeles based alto saxophonist and composer. He received his Master's Degree from Manhattan School of Music in New York City and at only 25 years old, has won many awards including 2009 Latin Jazz Saxophonist of the Year, 2nd place Winner in the 2008 North American Saxophone Alliance Jazz Competition, Outstanding Soloist Award from Downbeat Magazine, Best College Saxophonist at the Reno Jazz Festival, and most notably, was awarded the Hispanic Scholarship Fund - McNamara Creative Arts Project Grant. Justin Janer has just released his debut album entitled "Following Signs" and performs regularly with his quartet in the Los Angeles area.

JJ: Hi Justin. Why don't you start by telling us about

"Music is my identity. It is who I am. The thing about music that inspires and drives me forward everyday is that it is my way to unravel all the tension and pressures in life. When I play, I just play. Especially now that I am a little older, when I am playing I just let go and let the music take me where it wants to go."

your new CD and any other things that you are excited to be involved with currently?

JJ: My new CD is called *Following Signs*. It is my debut recording as a leader and was made possible by the Hispanic Scholarship Fund – McNamara Creative Arts Project Grant. This grant is for Hispanic students like myself who want to pursue an art project in any medium. I am very honored to be chosen for this award, and am very proud of my Puerto Rican heritage. I recorded this CD right after I finished my Master's Degree at Manhattan School of Music, and the music is inspired by all the intense concepts that I learned there, especially the ideas of Dave Liebman. The album features seven of my original compositions and one arrangement of the Disney song, "Alice in Wonderland." The instrumentation on the disc varies from trio, quartet, and quintet, and showcases the playing of Ambrose Akinmusire on trumpet, Fabian Almazan on piano, and Ruben Samama on bass, among others. The music explores many intricate textures and creates very deep artistic moods. It was really exciting for me to do a project like this because I had to put everything together myself, and had to learn what it takes to create a fully professional CD. I had the privilege of recording the album at Systems Two Studios in Brooklyn. That place is one of the most amazing studios in the world and the personnel there are outstanding. Also, it was a dream for me to record with Ambrose. I have always admired his playing because he is one of the most creative and original musicians on the scene right now. It was a lot of fun to spar with him on these tracks. Currently,

I am excited to be playing with my Quartet in Los Angeles, which includes some of my favorite jazz musicians on the West Coast: Charles Altura on guitar, Ryan McGillicuddy on bass, and Gene Coye on drums. We are performing regularly in the Southern California area. Also, I just got back from a tour with Big Bad Voodoo Daddy and look forward to playing with them again in the future.

JJ: I know you moved here to go to Manhattan School of Music but then moved back to LA. Both from the perspective of a musician, and a human being, what differences do you find here, for better and for worse? How does it compare to the West Coast for you?

JJ: New York and Los Angeles are both great cities. For me, New York was a great place to live while going to school. I could just concentrate on practicing and going to classes rather than stressing out about how I could manage to afford living in such an expensive city. In New York, as we all know, there was an overwhelming atmosphere of great music, and it was very easy to find exceptional players. I find that Los Angeles also has great players, but you have to search for them, whereas in New York you can catch a great concert almost any night of the week. Also, the jazz scene in Los Angeles is very small, which leads to a lot of camaraderie. Everybody knows each other and it is very easy to meet new people and start bands together. New York is a very beautiful city, and I truly enjoyed experiencing the change of seasons, especially snow! I love Los Angeles because of the beaches. I love to surf and it was so hard for me to be out of the water for months at a time. I chose to move back to Los Angeles because I simply love it here. Musically, it is easier to get gigs in LA. Trying to book gigs in New York is terrible. Also, the cost of living in Los Angeles is a lot cheaper than New York. In LA I can afford a nice apartment in a good area, unlike New York where I was paying \$650 to rent a living room in not so desirable neighborhood.

JJ: Can you talk about your experience playing in the Manhattan School of Music Afro-Cuban Jazz Orchestra, directed by Bobby Sanabria? Congratulations on the Grammy Nomination.

<http://justinjaner.com/Home.html>



JJ: Thank you. I loved playing in that band! It was so much fun and very exciting to be a part of. Bobby Sanabria is a truly amazing person, and I learned so much from him. He put so much of his own time and devotion into our band because he really believed in us. Besides just playing music, he taught us about the history of the music, the importance of understanding the clave relationships in different styles of Latin music, and also taught us about the key historical figures of the music such as Mario Bauza and Machito and the Afro-Cubans. Bobby Sanabria possesses a fiery passion that comes through in everything he does. That band was so much fun because we got to play some really great concerts. Also, we always dressed up in tuxedos with white bowties, which I thought was hip. I played lead alto in that band and had to really blast through the ensemble because we were very loud due to all the percussion instruments and drum set. I once got the opportunity to perform with Bobby's professional big band outside of school and was blown away by the musicality and energy of that band.

JJ: What is it about this music that continues to inspire you and drive you forward day after day and year after year?

JJ: Music is my identity. It is who I am. The thing about music that inspires and drives me forward everyday is that it is my way to unravel all the tension and pressures in life. When I play, I just play. Especially now that I am a little older, when I am playing I just let go and let the music take me where it wants to go. I love the connection that music brings in people too; the unspoken bond. Music is also a great challenge that will keep you stimulated throughout your entire life.

JJ: What are some of your short-term goals, and what is your ultimate goal as a musician? What is that star that you are reaching for?

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Tim Ries

By Gary Heimbauer

Saxophonist, composer, arranger and producer Tim Ries received degrees from both The University of North Texas (BM) and The University of Michigan (MM). He has had a unique and varied career, which began in 1983 with the great Maynard Ferguson. Since that time, his performing and recording credits include a who's who of jazz, rock and pop icons: The Rolling Stones (touring from 1999 to the present), Stevie Wonder, Paul Simon, Donald Fagen, Michael Jackson, Blood, Sweat and Tears, Lyle Lovette, and jazz greats Red Garland, Donald Byrd, Hank Jones, Phil Woods, Tom Harrell, Chico Hamilton, Michael Brecker, Joe Henderson, Tony Bennett, Dave Liebman, Al Foster, John Patitucci, Danilo Perez and Maria Schneider. Tim has released seven CDs as a leader. His last two discs, The Rolling Stones Project (Concord) and Stones

*The University of North Texas will be in November 2010, to name a few. I have been playing a lot recently with a fantastic pianist from Budapest named Kalman Olah and his trio. I met them nearly 20 years ago and it is nice to have an association with a group that I have known for so long. In fact, as I write this, I'm in Budapest to play a concert and tour with them. I've also been producing CDs, other than my own, for a wonderful Mexican singer Magos Herrera. Last year she released *Distancia* on Sunnyside and this spring I'm arranging and producing her next release. Also, I produced a CD for pianist/organist and accordionist Ron Oswanski that will come out in the fall 2010. I have a gig coming up at the Jazz Standard on June 29th, 2010 with a band that I recorded with 10 years ago for the Criss Cross label. The CD was*



“As a composer, like an improviser, I am still at the early stages; like an infant. The more I find out the more I realize just how far I have to go. Even as a child I would watch my father, a trumpet player, sit at the piano and improvise and write music. It impressed me so deeply. When he would finish I would sit down and try to capture that same spirit. I didn't know anything except that it made me feel very good. After receiving two degrees and studying music composition, the music that still strikes a chord for me is the simple melody and rhythm. It is the basis for all folk music.”

World (Sunnyside), are his versions of Stones tunes arranged in the jazz and world music genres. Both CDs have drawn rave reviews across the globe. Guest artists featured on these CDs include: all four Rolling Stones, Norah Jones, Sheryl Crow, Milton Nascimento, Bill Frisell, John Scofield, Jack DeJohnette, Lisa Fischer, Bernard Fowler, Larry Goldings, Eddie Palmieri, Brian Blade, flamenco dancer Sara Baras and fado singer Ana Moura. Tim is currently an assistant professor of jazz studies at the University of Toronto and shares his time between New York and Toronto.

JH: Tim, please start by talking about some of the things that are currently happening in your career that you are excited about.

TR: Since the end of the last Stones tour I've been teaching for the last three years at the University of Toronto—very talented students and faculty. I still live in the NYC area and commute to Toronto a few times a semester. I've also been doing a lot of Rolling Stones Project gigs in a quintet, sextet and big band format throughout the US, Canada and Europe. Some of the big bands have been: The Metropole Orchestra in Holland, Kluvers in Denmark, Norrbotten in Sweden, DePaul University in Chicago and

*called Universal Spirits and the group will be, as was on the recording: Scott Wendholt on trumpet, Ben Monder on guitar, Scott Colley on bass and Billy Drummond on drums. We haven't played this music since the CD release a decade ago. I'm also very excited about a new release that will be coming out this fall, 2010 of original music. The musicians are: Jack DeJohnette, Bill Frisell, Larry Goldings, Gregoire Maret on harmonica, James Genus and Scott Colley on bass, my daughter Jasia on vocals and violin, my wife Stacey Shames on harp and percussionists Gonzalo Grau and Mauro Reffosco. The CD will be called *Life Changes*.*

JH: Tim, you have been the first call sax man for some of the most talented and dynamic musicians/composers in both the pop/rock world and the jazz world. What are some of the similarities and differences between Michael Jackson and Michael Brecker, or Paul Simon and Joe Henderson, Chico Hamilton and Lyle Lovette, John Scofield and Sheryl Crow, Brian Blade and Norah Jones? Have you noticed similar traits in these very different individuals that share star power and musical genius?

TR: It's not an easy question because, of course, they are each very unique people and incredibly talented musicians and composers with very different personalities. Some of them, like Michael Brecker whom I knew very well, was one of my biggest influences and became a dear friend as well as neighbor. I miss him everyday. He was like a Buddha. Or, Brian Blade, who I also know well and have played with in numerous bands over the years, I can say honestly that they are two of the nicest people on the planet besides their incredible musical talents. Norah Jones is also so sweet. She is very humble and so easy to work with. Scofield also is totally down to earth and a guy who you would love to hang with and talk about music and have a few beers. Sheryl Crow, amazing, very giving of her time and talent and really very nice. I respect Paul Simon very much for continually reinventing himself, and for enlisting great musicians from around the world in his bands. He is very driven. My first gig when I moved to NY was with Chico Hamilton. It was great playing with his band. He was relaxed and easy to work with. Joe Henderson, what can I say? A genius—one of my heroes. To hear him so many times on recordings, see him live and then get to record and play with him was a dream. Lyle Lovett was really nice, had a great band and let them play. Lots of fun. Michael Jackson I really didn't know. On the gig we never really had any face-to-face chats. Just saw him on stage and then he was whisked off. I wasn't a regular member of his touring band. He was one of a kind. When I was a child I loved watching and listening to him. As far as similar traits, they were all very nice to me and wanted me to just be me. I think that is the best lesson. Allow the people that you pick for your music to be free to be themselves and to bring in their ideas and concepts.

JH: What is the secret of the Rolling Stones to be able to stay together this long and be as youthful as they are despite all the Rock Star stories of excess?

TR: Music keeps you young. A good example is Hank Jones. He just recently passed away. However, he was

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<http://timries.com>

Brian Landrus

By Eric Nemeyer

Brian Landrus is a composer, baritone saxophonist, bass clarinetist, and bass flutist. He was born in Reno NV, and currently lives in Brooklyn NY. Landrus has quickly become one of the most in demand low woodwind players in NYC. Brian has a very unique soloistic voice on baritone saxophone and bass clarinet. He has performed and recorded with Michael Cain, George Garzone, Frank Carlberg, Rakalam Bob Moses, John Lockwood, Allan Ferber, Peter Epstein, Jason Palmer, Nir Felder, Rudy Royston, Ken Schaphorst Orchestra, Maria Schneider Orchestra, Nicholas Urie, Rob Mosher, Ayn Inserto Orchestra, The Temptations, The Four Tops, Martha Reeves, and many others. Landrus' recent recording "Forward" is out of Cadence Jazz Records.

playing jazz gigs when I was 14 and played my first big show a couple days after turning sixteen with The Coasters and The Drifters. After that I had weekly jazz gigs and played with every major artist that came through the Reno/Tahoe area. Many great musicians moved to Reno from the east coast in the early '60s because there was so much show work and many of those cats still live there and they helped me tremendously. I also earned my Bachelor's in music at The University of Nevada in Reno. Boston is a beautiful place. I lived there for three years but I spent so much time shedding that I don't think I explored it as much as I could have. NEC was one of the most important experiences in my life. I studied composition and performance so I had the opportunity to write for the



“Many aspects of my life changed when I began practicing Buddhism. I’ve been a vegetarian since I was twelve but I hadn’t realized I was Buddhist until about six years ago. Meditation has helped me tremendously. Unnecessary thoughts such as self doubt disappear and I am left with clarity. Self doubt seems to be a huge problem in life and leads to many ego driven issues.”

JJ: Brian, we were prompted to talk with you when we saw your new album come into the office with a really heavyweight cast on it. Can you talk about this new CD?

BL: The CD “Forward” was a culmination of my time in Boston. I’m very blessed to have worked with and learned from many brilliant musicians while living there and working on a couple Master’s degrees at the New England Conservatory. I got very close to Michael Cain, George Garzone, Rakalam Bob Moses, and Allan Chase. I also really love Bob Brookmeyer, Danilo Perez, Jerry Bergonzi, and Frank Carlberg although they aren’t on this record. It was such an inspiration to play with all of them that I wanted to make a recording with them, especially since some of them had never worked together and I thought it would be beautiful to put them together. I wrote the music for the album with all of them in mind. It was a very special event, and certainly changed me. We continue to work and record together.

JJ: You are from Reno, went to school in Boston and now reside in New York. Can you talk about what each of these locations has been like from the perspective of a musician or just in general?

BL: Growing up in Reno was very colorful. It’s kind of like the wild west out there and I used to get in a lot of trouble. I could’ve become a boxer or a musician – there was a time when I wasn’t sure. I learned a lot in Reno and had many opportunities there. I started

big band while playing in it for my whole time there. I always knew that Boston was a temporary stop on my journey. I recently found a writing assignment that I had written for English class when I was thirteen and the subject was “Where will you be in twenty years”. I wrote that I’ll be a jazz musician living and playing in NYC. Moving here was always in my future, it was just a matter of when. It’s the most incredible city in the world and I don’t ever see myself moving anywhere else. I love the passion that comes from all of the artists here. I love all the gigs I do because I never know who I’ll meet – endless inspiration.

JJ: You’ve accomplished a lot in your years and have managed to play with some of the biggest names in the business. Can you talk about some of the real turning points in your career where you felt you catapulted to another level? Maybe because of a mentorship or playing with a genius? Or has it always been a steady climb for you with no particular moments of big change?

BL: I feel that I’ve been influenced by every person in my life. I owe everything to my wonderful family. There is no way they could be more supportive. There is a huge list of musicians who’ve helped me by giving me a chance. Bob Brookmeyer is a dear friend who I’ve learned very much from. His insight as a human and musician greatly influences me. He

is a very special man. Michael Cain is also someone who has helped me grow exponentially. Michael and I share the love for the importance of groove and making music that feels good. We just made a new quintet record together that he co-produced with me. He’s a beautiful cat. George Garzone helped me with freedom. He encouraged me to play what I hear, not what I think I should hear. Jerry Bergonzi and Danilo Perez both pushed me to the next level by focusing on my weaknesses. Rakalam Bob Moses and I played duets together for hours and I’ve learned a lot from him. It’s always been a steady climb technically, but mentally a single spoken phrase has changed my depth of understanding.

JJ: What is it about this music that continues to inspire you and drive you forward day after day and year after year?

BL: The endless possibilities. All the incredible musicians I want to play with. The growing fluidity I feel after every day of practice. The feeling of creating and collaborating with new artists. Knowing that this is just the beginning.

JJ: What is your ultimate goal as a musician? What is that star that you are reaching for?

BL: My goal is to keep evolving and growing. As long as I stay on this path I’m sure I will keep moving in a positive direction. I love that people enjoy listening to music that I’m involved in creating.

JJ: What do you think it takes for someone to achieve the level of success you have as a professional musician? What are the necessary ingredients?

BL: Develop and embrace your own voice, wherever that takes you. I am very lucky that I knew at an early age what I was going to do in my life. I’ll never forget the day that I realized I was here to play music. I was

<http://brianlandrus.com>

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Jaleel Shaw

By Gary Heombauer

As a teen, Jaleel performed, jammed and sat in at the many clubs in Philadelphia, honing his chops and developing strong relationships with the many great musicians that Philadelphia had to offer as well as the musicians that came to Philadelphia from New York City. Upon graduating from high school, Jaleel received a full tuition scholarship to Berklee College of Music in Boston, Mass. He attended Berklee for four years and earned a dual degree in Music Education and Performance in 2000. After graduating from Berklee, Jaleel received a scholarship to attend the Manhattan School of Music in New York City, where he received his Masters in Jazz Performance in May, 2002. During his time at the Manhattan School of Music, Jaleel was recruited by both the Mingus Big Band and Count Basie

there are audiences that are with you throughout the whole show, responding to almost every note. It's very interesting. Playing with Mr. Haynes has been amazing. He's always full of energy and surprises me on every performance. It's amazing how he is so spontaneous and full of fresh ideas. To me he is still one of the most modern drummers today. I learn a great deal about the history of this music from his great stories, but more simply by being on the bandstand with Roy. The first thing I noticed when I first started playing with Roy is: As modern and fresh as he sounds, I hear the history of this music in his playing every time we play. Roy Haynes has played with everyone from Louis Armstrong, Charlie Parker, and John Coltrane to Wayne Shorter, Chick Corea, and



“If there was anything I’d change about the New York scene, it would be the way the venues operate. I think NY seems a little bit cliquish to me. Some of the venues here seem to have the same artists on rotation. Meanwhile there are so many great artists – young and old – that are yet to be heard.”

Orchestra. He appears on two Grammy Nominated CD’s by the Mingus Big Band – “Tonight at Noon” and “I Am Three”. A year after finishing his graduate studies, Jaleel joined Temple University as a part-time private lesson and ensemble instructor. From Temple Jaleel joined the New School University in NY, teaching private saxophone lessons. After being in New York for 5 years, Jaleel’s debut CD “Perspective” was released in June 2005 to rave reviews. In the Fall of 2005, Jaleel joined world renown drummer Roy Haynes’ Quartet and recorded the Grammy Nominated CD “Whereas” with the group for the Dreyfus Label. Today Jaleel continues to perform primarily in 3 groups – The Roy Haynes Quartet, the Mingus Big Band, and his own Quartet and Quintet.

JJ: Hi Jaleel. First, can you talk about the tour you are currently on with Roy Haynes? How have the various locations been treating you? And please tell us all, what is it like playing and hanging out with the super-human legend of the drums, Roy Haynes? You must have learned so much about the history of this music...

JS: We are now in the middle of a five week tour celebrating Mr. Haynes 85th birthday. So far we've been to Finland, Germany, The Netherlands, Spain, and Italy. We're in Paris for a couple days now and from here we go to the UK, Sweden, Norway, and Denmark before heading back home. Every audience is very different. There have been some shows where the audience is basically quiet the whole show, holding their response until after the last song. Then

Nicholas Payton. He's also played with all the vocalists and seems to know the lyrics to every song. So, I've learned the importance of not only learning the lyrics, but also the right melodies to the pieces we play. I've also learned a great deal about time. One of the first things I started to think about when I joined the band is how the drummer is not responsible for the time and that I shouldn't lean on him for it. I have to have my own beat going on inside me. Roy always talks about how John Coltrane had amazing time. That's something I've definitely been reaching for since joining the band.

JJ: Can you talk about what other projects and activities you have been involved in as of late and what you have planned for the near future?

JS: I've been performing with the Mingus Dynasty and Big Band (which was actually my first gig in NY) and with both my quartet and my trio lately. My trio features Dwayne Burno and Johnathan Blake on drums. My Quartet features Ben Williams, Johnathan Blake on drums, and I've been using Aaron Goldberg and Lawrence Fields on Piano.

I've also been doing museum commissions these days. In March I wrote music based off of Himalayan art for the Rubin Museum that featured my trio and on June 27th I'll be presenting music based on some of the exhibits at the Brooklyn Museum. That group will feature vibraphonist Steve Nelson, Dwayne

Burno on bass, and Johnathan Blake on drums. I started my own recording label in 2007 and I'm hoping to record another CD featuring one of my groups very soon. Other than that, I've been working with a lot of drummers. I've been playing with groups led by Johnathan Blake, EJ Strickland, Matt Slocum, and Nate Smith. I've also been playing with Bassist Ben Williams' group.

JJ: You are a native of Philly where so many strong and soulful players have come out of. Can you talk about the scene you were involved in there when you were coming up compared to the Boston world that you were a part of while at Berklee, and finally the New York area? What is it that you love/don't love about each of the locations you have lived/worked in?

JS: This is a question I've been asked frequently. I think Philadelphia was a great place to come up musically and culturally. Looking back, I feel as though it's really the City Of Brotherly Love. I had mentors like Bootsie Barnes, Grover Washington Jr., Shirley Scott, Byard Lancaster, Alfie Pollitt, and John Blake Jr. I also had great instructors in Rayburn Wright and Robert Landham. A couple years after I started playing jazz, I started participating in an outstanding youth ensemble that was led by a great Jazz instructor named Lovette Hines. When I was just joining the ensemble, musicians like Christian McBride and Joey DeFranco were just leaving to start their careers. Mr. Hines group is responsible for a lot of the musicians that have come out of Philly in the past 30 years.

Boston was more of the same to me. I had great instructors in teachers like Andy McGhee, Billy Pierce, Phil Wilson, and all the other great instructors there. These guys really cared about my development and helped tremendously. There were also many great musicians studying at Berklee while I was there. So I was always inspired. To me NY is the Mecca for jazz music. I don't think there is any other city in the world that inspires me like NY. Most of the great students

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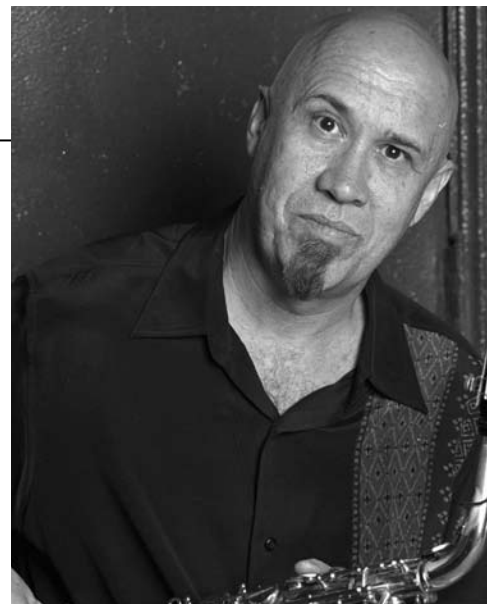
Steve Slagle

By Eric Nemeyer

New York City is Steve Slagle's home, but he has traveled all over the world with the saxophone and this music. Most recently he recorded "Keeper" (Stryker/Slagle Band) and his inspiration comes from a combination of the great community in music and something that's just within. Currently, he is working on a book exploring the relationship between composition and playing, while performing with his own band and Joe Lovano's Nonet. It seems to him that new songs make new sounds that make new songs all over again. That and the right reed, and he is good. Visit Steve at www.steveslagle.com.

JJ: Steve, can you begin by talking about some of the things you've are currently involved with that you are excited about? I know you are set to release a brand

SS: I feel blessed (or at least lucky) when I think back on some of the heavies I got to play with at a young age and in some cases it was the tail end of an era – I was the next to last alto player to play with Machito and his Afro-Cuban Orchestra when I first came to NYC and was 24 yrs old. I find some of my younger students don't even know of Machito and the Afro-Cubans (even though Bird and Cannonball and Dizzy all played with him – and all my students SAY they know them!) – but this was a great (possibly the greatest) Cuban-jazz band in NYC. Although these guys, like Mario Bauza are all passed now, what they left us is still fertile ground and I'm happy to have played a year straight with Machito. Although he had eight gigs a week for a year, I do not have one



"If you are playing real music it doesn't as much matter 'where' you play but 'what' you play. And of course in the end it's not as much the question of 'is it good music' but 'who is it good for?' On our new recording I wrote a kind of slow ballad for my father who was in the hospital in critical condition at the time. Although he never got to hear it to tell the truth those notes helped ME thru the pain of it all. That's just one example of the power of music, and how far it reaches, or how close it comes."

new CD with the Stryker/Slagle Group. Can you tell us about this CD?

SS: The new songs on *Keeper* from the Stryker/Slagle Band are a lot of what we will be playing this summer. We recorded them when they were still real fresh and recently written and they are signs of the times for us. It's funny to me that there is always this doomsday talk about the record industry but that hasn't stopped us from working to get new music out there. The new horizon to me is always a new song and a new recording – I think this is our best, although *The Scene* last year had a lot of memorable songs on it too!

JJ: Going back a few years, I feel compelled to ask you about some of your earliest professional experiences, which must have been mind-blowing for a young musician. At 18, you were recruited to play with musical genius Stevie Wonder. And shortly thereafter, when you moved to NYC, you took up what once was Charlie Parker's spot as lead alto for Machito and the Afro-Cuban Orchestra, as well as getting into stints with Lionel Hampton, Woody Herman and Cab Calloway. I'm sure you were all eyes and ears at this point. Can you talk about some of the things you picked up and experienced in these situations? Any great anecdotes, words of wisdom, or lessons by example, that you can share with us?

recording of myself with the band (if anyone does from that period of late 70's please let me know!). Lionel Hampton was the first complete freak jazz instrumentalist and band leader that I ever worked for and although I wouldn't say it was an easy gig at the time, it was a once in a lifetime experience, traveling all over the world. A lot of great players came through the band during just my time playing lead alto with him and all would agree that Lionel was something else! The ONLY musician he put above himself – and he told me this – was Louis Armstrong, so you know the spirit he exuded! At the end he had a nurse that traveled with him who carried a little black bag – after a while alone in his dressing room with her he'd bolt out of the room and say "LET'S PLAY GATES!" Who knows what was in that bag? I have a picture of Cab Calloway on my website holding my saxophone and kind of admiring it – he said things like, "Oh yes, I remember little John Coltrane."! He was quite the gentleman with an incredible history of jazz under his belt and a pleasure to work for.

JJ: As a composer and arranger, you found a great outlet as Ray Barretto's musical director in 1988 and then arranger and lead alto man for the Mingus Big Band in '91. You've also arranged for Joe Lovano

(whose CD that you were on won a Grammy) and the VJO. Can you talk about the challenges and rewards of these different experiences? Each of these groups has such a different sound.

SS: Ray Barretto called me years after I had been with Machito's Afro-Cuban Orchestra. But he had heard me with them. With Ray I got to be very close and he was an influence and inspiration for me 'til this day. I miss his spirit in music and incredible drumming and he was one of the first band leaders to encourage my writing and let me compose and arrange a lot of the songs we performed in the early 90's; some never recorded. Maybe also I was just more ready for that kind of situation (it was three-horn writing mostly). I've since grown to feel that the songs are as important as the solos – or it's a full circle. Also I just loved his rhythm so that in itself was an inspiration to write and play for. We also traveled all over the world and I went right from Barretto's band to playing and arranging for the Mingus Big Band which was just starting then. I do remember Ray coming to see me first with them and saying, "Why are you doing this? You should start your own band!" But at the time that was easier said than done for me and I learned a lot getting deeper into Mingus music and all that comes with being the 'defacto leader' of MBB which a few of us out there have had to do. It's a mixed blessing because no one can lead what isn't theirs to begin with but on the other hand, it was a great opportunity to arrange for what was then a pretty steady group of great players. Mingus and Carla Bley are two great composers that I learned first hand from and try to carry on in my own way (The present day composer refuses to die!). Joe Lovano and I have been friends for so long and in fact he came in Carla Bley's band at the end of my time with her and I played in Woody Herman's band with him (borrowing his father's tenor at the time!). Now he is one of the big leaders and I work in his nonet (We in fact will do Dizzy's this June and I wrote a new chart for

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www.steveslagle.com

Myron Walden

By Gary Heimbauer

JJ: I recently saw you play at Newport with the Brian Blade Fellowship and was moved by the performance. Brian is my favorite contemporary drummer, and that band is one of the best around. Can you talk about what the experience has been like for you, playing with Brian?

MW: Playing with Brian has been the best musical experience of my career. His giving nature as a human being has taught me how to care for those in your band. He is the most thoughtful individual I have encountered. Brian's approach to appreciating and making music has helped broaden my musical palette. His masterful use of dynamics, textures, sparsity, suspense and in the moment creativity has

shown that when you open yourself and embrace the moment, beauty can and will show itself. Now that I am taking my musical vision to the world as a leader, I often reflect on what I've witnessed and experienced being a member of Brian Blade Fellowship. Fellowship represents the ideal in band interaction and connection for me. Brian has helped shape my understanding of what it means and what it takes to be a leader of a band. My goal is to evoke the same kind of dedication and team work from the individuals I hire to bring my compositions to life.

selfes (soprano, alto and tenor saxophones and bass clarinet) have their own idiosyncrasies. As I explore them I'm able to further expand my range of expression, but the sound I try to bring forth on every instrument is the same: open, broad, lush, emotional and honest. My previous recordings were primarily on alto, and by including the other horns, I am able to express things musically that seemed unnatural for me on the alto, like having air present in my sound and staying in the low register of the horn. My previous CDs feature me almost exclusively on alto saxophone and that was the voice that I presented in music. I was focused on playing a specific way and rarely deviated. Looking back at "Like A Flower Seeking the Sun" and some of the work with the Apex proj-

"My dream is fulfilled when I play with artists who strive to paint pictures through their instruments. What I am looking for is beyond technique, wizardry or acrobatics. I love to be with artists who bring life through their instruments, and who are more concerned with the feeling and intent of the sound that emanates from their instrument than with impressing the audience or other musicians with fanfare."

JJ: Can you tell us about your new CDs—*Momentum*, *In this World*, and *Countryfied*? How do these discs differ from each other, and from your previous work?

JJ: There is great range among the compositions I write for each of my bands and among each project's sound and personality—*Momentum* (jazz, harmonic movement), *In This World* (meditative and sensual) and *Countryfied* (bluesy and earthy). Each project is distinct, reflecting different aspects of me and different voices within me. I feel each expression deeply, as evidenced by the number of CDs I've released from each project and as foretold by the number of not yet recorded compositions I am writing in each of those voices. I've been trying to get my sound to be a sonic representation of my life, and life doesn't come at you just one way. On top of that, the instruments them-

ect, there are snippets of the variety I am now bringing forth, but now I feel that each facet, each voice is much more developed and therefore distinct.

JJ: Can you talk about what it was like being a part of the straight ahead jazz revival of the early '90s in New York City that is sometimes referred to as the "young lions" era? How does that time compare for a young musician in NYC to the 2000's, and 2010's in your opinion?

MW: This is news to me! I didn't realize that that time was given a name or that it was a revival of sorts. I think when one is as focused, as we all were back then, you don't spend too much time contemplating what this means to the future or how this will be represented in history. We were focused on doing the best we could. I remember that time with great fondness, but I'm also glad I'm not practicing in the Small's refrigerator any more or looking for a quiet spot to take a nap between the all day rehearsals and the gig happening later! I think that although much has changed in the music business, less has changed in how a young musician comes up. You shed, you show up for sessions and you play your heart out. You play your heart out because you are moved, because you know every moment is a chance to learn and because



you never know when your big break will come and you'll be hired. I remember that right before I started a solo, a fellow member of the band whispered to me "Ray Barretto's in the audience and he came to check you out." A week later I was playing with Ray. The being ready and playing with full commitment has not changed. There's more variation and less structure in the music business nowadays, and managers, booking agents, record contracts are less of a factor. All artists, young and more established, need to be more attentive to the business and apply the same energy and creativity to getting the music out to an audience as we do to making the music itself.

JJ: I really like the story of you hearing Charlie Parker around the age of twelve or thirteen and your Uncle saying, "Tell it Bird!" Can you talk about what it was that you heard in that music that moved you so much? Was it something indescribable, or did you know exactly why that music was so powerful?

MW: I did not grow up in a family of musicians. There was no exposure to live music and there was no expectation of music lessons or anything of the kind. Music was present in my household because my family liked to dance, the hustle, the roll and the dances of the day. It was also a very traditional environment in that children were seen but not heard. I think what inspired me almost more than the music itself, was my Uncle's response—he notion that there was this thing, this force, this expression that through its beauty and pureness, commanded respect and attention. It's difficult to recreate the moment, but I believe the power for me was in the idea that if I could express such beauty, I would have a voice that would be heard.

JJ: How do you go about assimilating inspiration into music? What is the compositional process like for you, whether it is spontaneous composition (improvisation) or sitting down to work out something?

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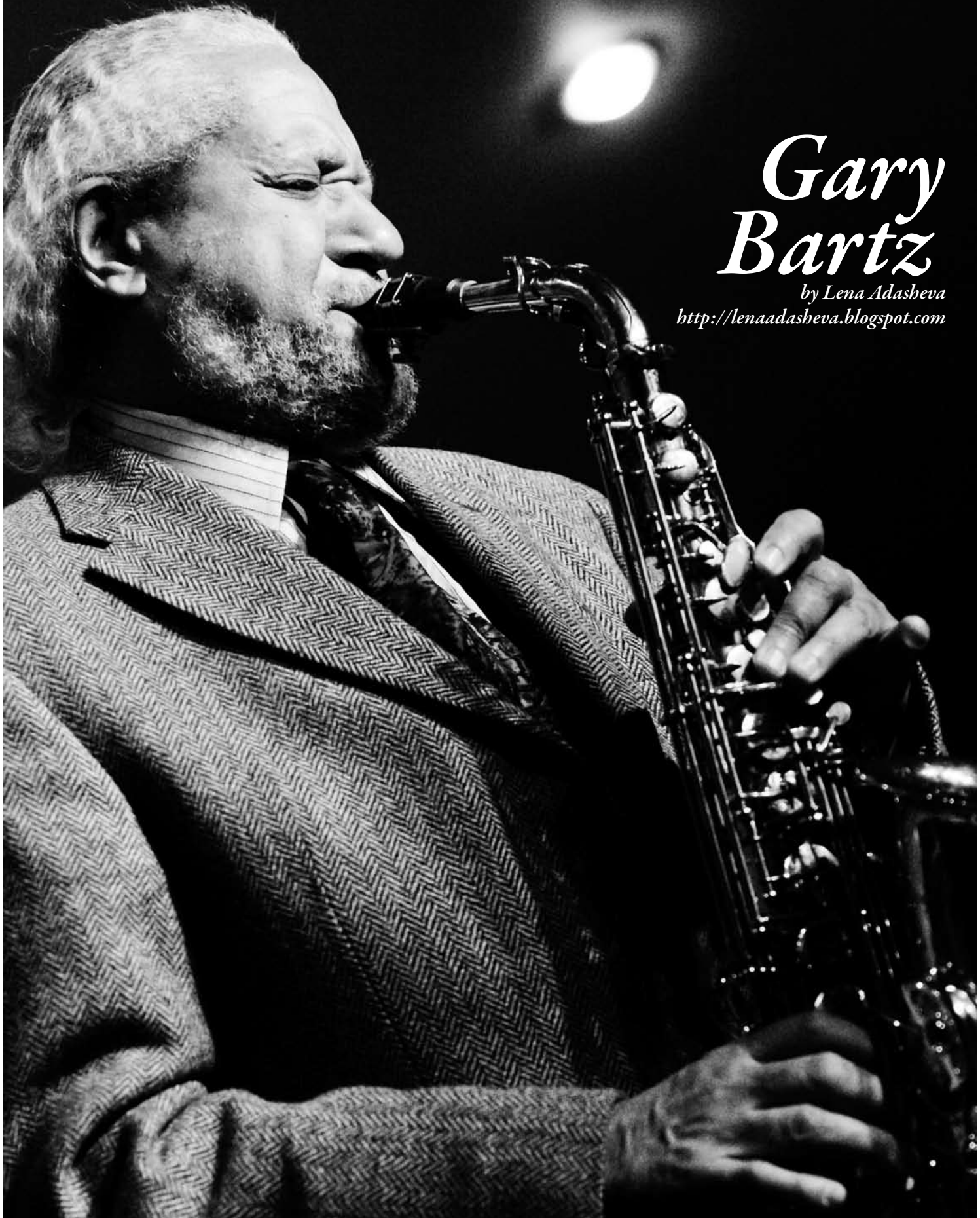
<http://myronwalden.com>

Monthly Photo Showcase

*Gary
Bartz*

by Lena Adasheva

<http://lenaadasheva.blogspot.com>



Sue Mingus

By Layla Macoran

Jazz Inside had the honor of speaking with Sue Mingus immediately before the weekly residency performance of the Mingus Dynasty at Jazz Standard. This particular evening marked the official release date of *Mingus Big Band: Live at Jazz Standard*. On this exceptionally rain-soaked night, Mrs. Mingus warmly talked about the CD, and the characteristics of a Mingus musician.

JJ: So tell me about the CD. Is this the sixth CD for the Orchestra?

SM: No, I think it's the tenth. We've done 5 or 6 with the Mingus Dynasty and then the big band we did ten. And then Epitaph.

"I think a certain kind of musician is attracted to this music. It can be an obstacle course. You have to enjoy a challenge and a risk. As many people have said, it's demanding music. You have to read like a classical musician, improvise like a jazz musician, play in the ensemble and frequently have the personality and an individuality that you want to express."

JJ: What stands out about this particular album?

SM: Well it's got all the energy of the Mingus Big Band. We have three bands and they all bring something different to the music. We have the smallest, original repertory band which is called the Mingus Dynasty and we have the big band which is doubled. It's probably the best known because we had a residency for a dozen years at the Fez. And then we have this musical focus more on composition - Mingus Orchestra, with instrumentation that's both jazz and classical, and unique in that sense. There are instruments you don't find very often in jazz - the bassoon, French horn, bass clarinet. We had a harpist, Edmar Casteneda who played with us a few times. They focus on different aspects of Mingus music. Charles left an enormous legacy of compositions. He drew on all kinds of music - extended classical forms to Latin music, bebop, and everything of course was steeped in the blues. This particular album celebrates a seminal year in the annals of jazz. 1959 saw a number of extraordinary albums come out in the jazz world. Coltrane, Miles Davis, Dave Brubeck. Mingus had three albums. Because this was an album that was recorded on New Year's Eve at the beginning of 2009 it was exactly 50 years since these albums came out. So we decided to celebrate those albums, and the material on this new CD is taken from two Columbia albums *Ah Um* and *Mingus Dynasty* and one Atlantic album, *Blues and Roots*.

JJ: Last week, he also would have turned 88 years old.

SM: Hard to imagine. One year for every piano key somebody mentioned!

JJ: How do you think he would feel about so many people loving his work and honoring his work?

SM: I don't think he'd be surprised. I think he knew who he was. He always said, oh the world does not perceive him as that but he was first and foremost a composer. In his lifetime, he was celebrated as a virtuoso bass player, and a band leader, and a personality onstage. For a period he was called 'Jazz' Angry Man'. He spoke out about what he considered the faults in society and he used his stage as a soapbox to speak out. He was known for that. In the sixties there was some-



musician said if you look left you're going to get lost because they're not just playing off the ink as they say, off the written music. But a lot of things happen very spontaneously with sections coming in, and another section coming and it's completely off the page. That's what makes it for the musicians special and exciting.

JJ: When you started reaching out to musicians was there an initial hope that they would really embrace the music and be able to feel free to express themselves?

SM: Well I think a certain kind of musician is attracted to this music. It can be an obstacle course. You have to enjoy a challenge and a risk. As many people have said, it's demanding music. You have to read like a classical musician, improvise like a jazz musician, play in the ensemble and frequently have the personality and an individuality that you want to express. That's a lot of things to expect from one musician. Not every musician covers the waterfront, and when I put bands together each week I try to balance those whose strong suit may be excellent reading and others who aren't so great as readers but have an exceptional voice of their own.

JJ: Has there ever been a week when you put a band together and you thought, "That's it! You got it."

SM: Luckily there are so many musicians now that if [they] learn this music that for a long time was considered to be very unapproachable, difficult music - largely because it was new, and with new music, your ears have to grow up to it. Nobody could play Stravinsky in the beginning and now a first year music student [can]. So this music now has become much more familiar to our ears and many more people are playing his music than they did in his lifetime which is natural when you leave a large body of composition like this. So I don't think Charles would be surprised that his music is living on, but as I say the exceptional

<http://mingusmingusmingus.com/SueMingus>

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Muhal Richard Abrams

By Brad Farberman

From his work with the AACM to his more than twenty recordings as a leader, Muhal Richard Abrams has blazed a unique and uncompromising path in music. Busy as ever at seventy-nine years old, the pioneering pianist and composer has been at the forefront of the sound scene since the 1950s.

Born in Chicago, Illinois, on September 19, 1930, Abrams didn't begin playing piano until he was almost seventeen years old. But he made up for lost time: by the late 1950s, Abrams was gigging with visiting performers like Max Roach and Sonny Stitt, and forming relationships with Chicago-based musicians like Bob Cranshaw and Walter Perkins. But by the early 1960s, Abrams's tastes had turned from bebop to a more individual style.

"I think one has one's own voice when they're born," explains Abrams. "I think developing personal approaches to a craft comes from study and research. Seeking and searching. And transferring information that you get from those practices into your own particular approach."

In 1961, Abrams started the Experimental Band, a group that eventually blossomed into the hugely influential AACM. Founded in 1965 by Abrams, Steve

"We found that being dependent on others for a fuller plate, however well meaning they may be, just wasn't enough. And it wasn't enough so much because of what other people weren't doing, it wasn't enough because of what we weren't doing. It had nothing to do with anybody else."

McCall, Jodie Christian, and Phil Cohran, the still-extant Association for the Advancement of Creative Musicians is "a collective of musicians and composers dedicated to nurturing, performing, and recording serious, original music," according to its website. The organization was established out of necessity.

"It's a case that you feel that you need to have a fuller plate," says Abrams on the founding of the AACM. "And we found that being dependent on others for a fuller plate, however well meaning they may be, just wasn't enough. And it wasn't enough so much because of what other people weren't doing, it wasn't enough because of what we weren't doing. It had nothing to do with anybody else. We had aspirations, and goals that we wanted to reach, so we had

to create a forum for building and working towards those goals and aspirations. You just go and you say, 'Well, I'll build my own house.' 'Cause I want a house with 3,000 rooms in it. So I have to build one if I want a house like that."

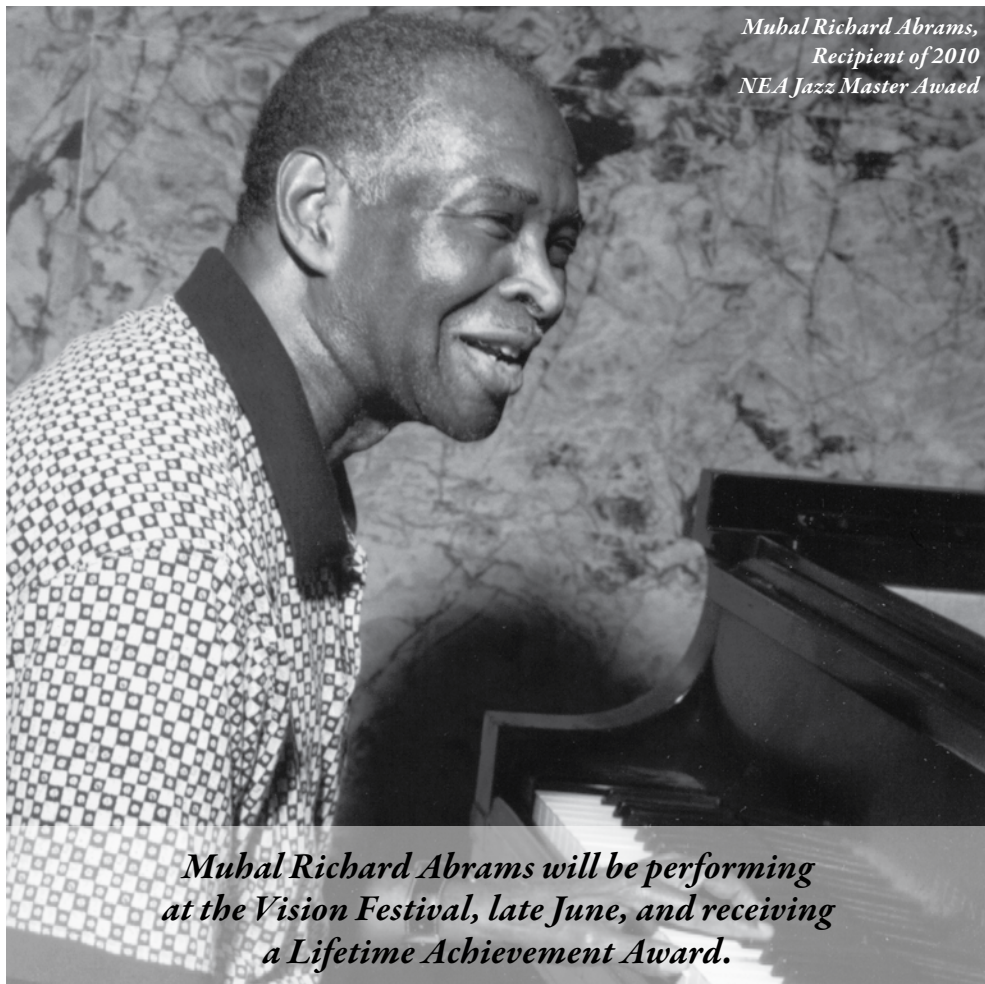
In 1968, Abrams released *Levels and Degrees of Light*, his first album as a leader. Featuring Leroy Jenkins, Thurman Barker, Anthony Braxton, and others, the recording merely hinted at what Abrams was capable of; over the next forty years, the pianist would work and record with ensembles of all shapes and sizes, and compose for symphonies, string quartets, and even solo saxophone. He finds writing for one of these groups no different than writing for any of the others.

"It's the same musical process," says Abrams. "You take your experience and you approach the particular structure that you want to produce for the particular project. If it's a quartet, then you produce a musical situation that would be appropriate from your point of view at the time. There's no formula. It's all new. When it arrives, it's new, so you design a scenario for that ensemble. And for me, I just design it from scratch. Because it's a golden opportunity to try and create something that I haven't encountered before. I may have encountered that particular size group, but each occasion has to have a different design. That's the fun in it. The creativity in it. The infinitive in it. The improvisation, if you will."

Above all else, the longtime New York City resident (he's lived here since 1975) and 2010 NEA Jazz Master stresses that in order to move ahead musically, one must be always working and studying. Abrams refers to this routine as "a constant search and a constant research."

"Everything counts," says Abrams. "Your whole experience counts. It comes to a sum total at any point in your existence. Tomorrow, there'll be another sum total, because the thing that happens today will be added to tomorrow. As long as you're here in a physical existence, practicing the craft, then it's a constantly changing proposition. You learn something new everyday. And that process has not changed as far as my procedures have been going. It's pretty much a constant book of changes."

Abrams will perform at the Vision Festival on June 24. He'll play solo at 7PM, and with a trio including Harrison Bankhead and Ari Brown at 10PM. ■



*Muhal Richard Abrams,
Recipient of 2010
NEA Jazz Master Award*

Photo by Alan Nahigian

Muhal Richard Abrams will be performing at the Vision Festival, late June, and receiving a Lifetime Achievement Award.

www.visionfestival.org

Billy Terrell

By Gary Heimbauer

There is no part of the music business in which Billy Terrell hasn't been involved in during a career that has spanned more than four decades. Since being discovered as a singer by New York TV dance-party host Clay Cole in 1963, Billy won acclaim as a vocalist, composer, arranger and record producer. Despite a stellar career in the music business, Billy has found time to find success in other fields. For more than twenty years, he has toured the country as a stand-up comic. And as a successful businessman, Billy has overseen a number of companies involved in music marketing. In the spring of 2008, Billy and Laurus Creative have expanded with the formations of Premium Music Solutions, LLC. The entity specializes in the development of theme/title driven CD/DVD products, online marketing/distribution and catalog representation worldwide. Below are excerpts of an extended interview we did with Billy. Look out for the full version in our quarterly issue, and on our website. Visit Billy at www.premiummusicsolutions.com.

JJ: Billy, please begin by telling us about your new company Premium Music Solutions and whatever else you've been doing. I know how busy you have always been since your career began.

BT: Well, Premium Music Solutions is a company I formed a little over a year ago. We're in Cherry Hill, New Jersey, and after 47 years in the business—I started back when I was eighteen, I realized the change with the internet and how things are working and the lack of retail, and plus I've been getting back to more organic music since 2002 or 2003. I really got interested more in the jazz world and my last five projects have all charted, in jazz. It puts me back—I started when it was all live musicians and it was so great. This Braden, Rapp and Strayhorn Project CD is actually my 52nd chart record, and it's great because it gives me an opportunity to work with live musicians in that organic feel, so what I'm doing in addition to the Braden/Rapp which is the Strayhorn tribute, is I'm planning on a series of tributes done with a different twist. My next one coming up is actually Larry Carlton paying tribute to the sound of Philadelphia—to Gamble and Huff. And I have Paul Shaffer playing on the record, and Tommy Burns, Billy Joel's guitar player and music director on the date, so it's a really great project and Larry Carlton is the perfect guy for it because he's played on so many hip records and it will actually be Larry Carlton and friends and we'll probably call it the Philadelphia Project but it's a tribute to the sound of Philadelphia and the great songs of Gamble and Huff and so on. I'm going to continue along these lines with picking composer catalogs that haven't really been beaten to death, and like Braden and Rapp, put together great



Billy Terrell with Mark Rapp, Don Braden

“What I want to basically do is partner with a lot of great jazz acts that do sell a good amount of product at their gigs and just take their stuff for digital distribution and help promote them and manage the whole thing so they don't have to worry about it and share revenue with them—this way they can just be musicians and sell from the stage and I'll do the rest.”

combinations of talented musicians who already have fan bases in their own right and I'll give them the freedom to really stretch their arrangements and stretch themselves individually in the songs. And that is the magic of the Strayhorn project because Mark Rapp, Don Braden, Sachal Vasandani, Gerald Clayton, Rene Hart, five of the six people in the ensemble all did special arrangements on the songs that they felt fit their style. And at the end of the day, we wound up with a very, very cohesive and very unique product and it's so fresh and I think that's why this record has taken off so fast, because it's just completely fresh. It's not just another simple re-hashed song you know. These really sound like new songs. So I'm going more in that direction.

JJ: Will this group with Braden and Rapp be touring now, or did they before hand?

BT: Absolutely, as individuals yes, but we are just starting to get it moving. They did the thing at Barnes and Noble in New York which was very successful. We just did Feinstein's at the Regency this week and Blanc De Chine during the APAP conventions, that high end clothier out of Hong Kong that has a New York store. They endorsed the group and gave them clothing for the album and to perform in and they threw a big party for us and it was one of the best showcases, according to the reviews. Out of the hundreds at APAP a few weeks ago, this was the best one. So we are getting a lot of interest around the world at the festivals and everything and we are working now to get a team in the field that can move the act in areas and the jazz clubs around the country where we are getting the airplay. Right now we're getting airplay across the country so I don't think we'll have too much trouble putting a good run together.

<http://billyterrell.com>

And I have interest now from WLIW in New York. They're the station that did the Chris Botti special and they're showing interest in doing a Braden/Rapp special. And then I've been very successful the last several years putting music on QVC, the home Shopping Network and now Shop NBC in Minneapolis is interested in working with me on a music program so it's another great way to reach a much broader audience and sell products between that and the internet and of course the live concert sales.

JJ: Now as a managing partner of Premium Music Solutions, what exactly does that entail as far as your involvement with the artists and these projects?

BT: Well I run the company and what I did is I brought in my catalog, a pretty extensive catalog that I own. I've produced between two and three thousand commercially released records over the years and as with most producers/writers/arrangers/publishers back in the day, we all wound up with product that record labels didn't pick up on or that didn't do that great because it didn't get exposure etc. so I wound up with a very good catalog of material that I digitized and through my distribution deal, now we're out with 420 online retailers—iTunes, Amazon, etc. What I'm doing is thematically releasing this product digitally through Premiummusicsolutions.com—it's like a village. We have Café Noir, like a nightclub you go into—A virtual club for our blues and jazz and I have a Jersey Diner for my vintage stuff, because I produced a lot of Frankie Avalon records, the Angels, Diane Renay, stuff with them going back to the seventies and early eighties and a lot of this stuff has never been available digitally, and some was never available period, so I'm basically running the show. I have a wonderful assistant who also does a lot of great graphics, a very good intern and we're developing very, very innovative ways to get the word out on this product and all through themes and that's basically it. Then as far as working with artists, in addition to the ones I'm going to produce, like Braden and Rapp, and I also produced Tony DeSare who's with Telarc/Concord. I produced his three records, but what I'm going to do going forward, I've developed a great little system here for Jazz artists that have a fan base that are not with record labels that put their stuff out on their website, and they sell from the stage, but they have a good little fan base and my philosophy is I want to reach out to as many as I can and cut a deal with them because I am a bigger company and I was able to sign on with an aggregator which is forcing this material out to 400 digital retailers; and I have the infrastructure to manage it properly and the resources to do publicity and radio. What I want to basically do is partner with a lot of great jazz acts that do sell a good amount of product at their gigs and just take their stuff for digital distribution and help promote them and manage the whole thing so they don't have to worry about it and share revenue with them—this way they can just be musicians and sell from the stage and I'll do the rest, and I'll take a percentage of the sales but basically they will have a company behind it that has the time and energy and resources working for them. We can get them out

to 420 retailers around the world and we also have good foreign contacts and territorial licensing. I think CD Baby is fine but CD Baby/iTunes and that, when you put stuff on there as an independent artist, you are on the front page that week, and then you are on your own, where here, you won't be on your own. That is the difference and I think that formula is going to really fly. There is no point in really being with record labels any more.

JJ: Right. This all is very 2010.

BT: This is 2010. It's changing and the other thing is that there are great innovative ways of marketing, you know, like the digital download cards. I'm working on some programs with them. I'm working on offering brand recognition on the site, because the site is very entertaining and we're going to the visual mode next because I got the rights back to Temples of Rock which is the two hour documentary that I partnered with Clear channel and a production company on in 2003 and the Travel Channel gave us 407,000 dollars to produce it and it aired many, many times. It's a two hour documentary on the landmarks of Rock and Roll, from Sun records to CBGB's, Whiskey a Go Go, the Fillmore, and the Cavern, ad Motown, etc. and that visual content is gonna be available online free, just to watch it, and in turn, I'll get all those eyes and while they're on the site, they can check out these different products and become familiar with

these artists that are really good, that are working on the circuit. But they're not getting enough exposure to build a much larger fan base and that's really where I'm going and of course working with magazines like Jazz Inside is a good idea—running ads and coordinating with the people that are really dedicated to the music, and that's basically the routine. And so far it's showing a lot of promise.

JJ: Are you still involved in writing music and comedy and some of the other things you are known for?

BT: Well I'm not writing as much as I used to because I'm really very busy on the business side, but when I get inspired, I do. I've had a lot of records out there. I've had 52 on the charts and written for a lot of people, my catalog is nice. Next year though, I plan on doing a lot more writing. As far as comedy goes, I was working out there 200 nights a year for years and I think last year I did 28 dates. This year, I'll probably do 20 or 25 special shows—fundraisers. I'll probably go back and do Atlantic City with one of the acts down there in the summer and I do country clubs, fundraisers and a handful of comedy clubs where I've built up a following and they like to have me come through. ■

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a while to loosen up and function fully. With improvising I'm conscious of using space, material from the given tune, and what the other musicians are playing. I liken it to being a chef, or a quarterback or point guard – use what you have around you and be able to see the whole field.

JJ: What is it about this music that continues to inspire you and drive you forward day after day and year after year?

SW: What I learned (particularly) from working with Dave Holland and Chick Corea is to not rest on your laurels. Every time these guys play they are looking for the next chapter, the next thing, and they challenge their bands to do the same. They don't allow you to get complacent, so I try to bring that into whatever I'm doing as a leader or sideman. I'm still discovering a lot of "old music" and amazed by how "new" it sounds. There is so much that I'll never get to all of it in this lifetime, so there's more than enough for me to learn and experience. And there are so many musicians I've yet to work with.

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focused my attention on trying to find my "holes" or "deficiencies" in terms of the tradition, and on slowly filling those holes. In terms of finding my own voice, I'm not really sure if I have, but I'm pretty clear in terms of the general direction I want to go.

JJ: What was the experience like as the recipient of a MacArthur Grant and the Guggenheim fellowship in the same year?! How did you take advantage of these two honors?

MZ: They were both coming from very different places...the Guggenheim Fellowship was something that I applied for specifically to support a research that culminated in the making of *Esta Plena*. It was a long application process which involved many steps. The MacArthur was something that (almost by definition) came out of nowhere and was totally unexpected. This fellowship has, of course, opened a lot of doors for me and given me a lot of freedom....in many ways this fellowship is supporting the project in Puerto Rico (the free concerts) that I mentioned earlier.

JJ: Can you talk about the relationship between music and life that you experienced in the culture of Puerto Rico? How does it compare to that of New York and the USA?

MZ: In Puerto Rico there is a deep connection with folklore and traditional music, almost to the point that it is part of everyday life. I feel that in the USA everything revolves about popular music and pop culture in general. Having said that, I've been living in NYC for about 10-11 years and there really is no place like it in terms of music and culture in general. I feel like it's the Mecca for jazz music and that just

JJ: What is your ultimate goal as a musician? What is that star that you are reaching for?

SW: I have no ultimate goal other than to keep evolving, expanding my creative and collaborative opportunities, and to never retire. The goal is the pursuit itself.

JJ: What do you think it takes for someone to achieve the level of success you have as a professional musician? What are the necessary ingredients?

SW: Well everyone defines success differently but for me it's passion, preparation, humility, flexibility, versatility, patience, and confidence. One has to have a respect for "the music" and whose shoulders we stand on; as well as an appreciation for different kinds of music so that one understands how to be relevant in any given situation.

JJ: In order to lose yourself in the moment, and tap into pure creativity, do you have to practice this the same way you would practice scales? Have you done other things in your life outside of music to make you better able to fully express your creative self?

being here makes me better at what I do – it really doesn't compare with anything else.

JJ: How do you go about assimilating inspiration into music? What is the compositional process like for you, whether it is spontaneous composition (improvisation) or sitting down to work out something?

MZ: My compositional process is very systematic. I usually have a pretty clear idea of what I want the final process to be like in terms of form or shape before I start the writing process. I start with a few ideas in mind (be it rhythmic, harmonic, melodic or in terms of form) and then I fill up the spaces, adding what I feel is needed. In terms of improvisation, there is a lot of thought and work put in before hand, but when it comes to the actual process I try to make it as much about "reacting to the music" as possible. Basically I'm trying to build up a language and internalize it to the point where I'll feel more and more comfortable with time.

JJ: What is it about this music that continues to inspire you and drive you forward day after day and year after year?

MZ: All the possibilities. I also get a lot of inspiration from my piers.

JJ: What is your ultimate goal as a musician? What is that star that you are reaching for?

MZ: To keep getting better – to not get comfortable with a good situation and get stuck, but instead to keep moving forward.

JJ: What do you think it takes for someone to achieve the level of success you have as a professional musician? What are the necessary ingredients?

SW: Because of my busy schedule these days my practice is mainly for technical maintenance and enhancement, and then learning new music for whatever gig that I'm preparing for. On the occasion of extended practice sessions I'll save that last 10-20% for the "creative process" utilizing the new material or techniques that I've worked on. Beyond checking out music or other artistic mediums I've not consciously done other things to enhance my creative self. I will probably have to start working out on at least a semi-regular basis – for the mind and body, as I'm coming up on the "second half".

JJ: Does it get easier or harder as you get older? Why so?

SW: The stress of flying with security, airline policies, crowds, and carrying my instruments has made traveling so much more difficult than it should be, mentally and physically. Bus tours are the way to go when possible. As an improviser getting older has gotten easier because I don't have any agendas. It's about being in the moment – connecting with the collective energy of the ensemble and the audience, playing my best, telling a story, make a melody, and have some fun. ■

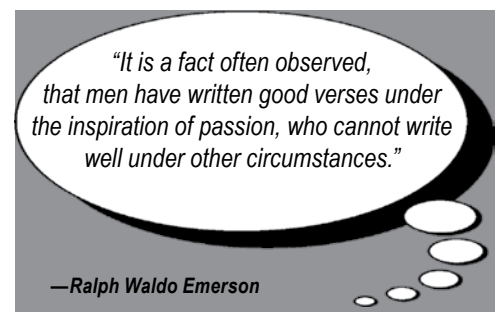
MZ: I guess you have to have a certain amount of talent, but even more than that, it is a lot more about focus, trust and hard work.

JJ: In order to lose yourself in the moment, and tap into pure creativity, do you have to practice this the same way you would practice scales? Have you done other things in your life outside of music to make you better able to fully express your creative self?

MZ: There are ways to practice creativity up to a certain extent – kind of training yourself to react to specific situations, but most of that stuff is learned on the bandstand by playing with other people and reacting to what they do. In terms of things outside of music, I feel that having good relationships with friends and loved ones helps to keep me grounded.

JJ: Does it get easier or harder as you get older? Why so?

MZ: Easier in the sense that you gain experience as you go on, and that helps you deal with things a little better. It's harder in the sense that you get busier and have a lot less time to do certain things. ■



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amazing. I love seeing the new generation of music come up the ranks.

JJ: Mindi, I know you probably get this a lot, but it is an important topic that is of interest to many people. As an attractive woman playing jazz saxophone, what are the advantages and disadvantages? What becomes easier and what becomes harder for you, than if you were a man?

MA: I was really lucky as a child to get great advice. My band instructor in 4th grade opened a bunch of instrument cases on the floor of the band room and told us to look over the instruments and choose one that appealed to us, and to sit down with it. She told us we could play anything, and if we practiced enough, we'd be great at it. I believed her! And thankfully, no one told me it was odd for a girl to play a saxophone until it was too late. It was already what I loved and what I was attached to. When I got into college at Berklee College of Music, my saxophone teacher Joe Viola constantly told me to start my own band... every time I walked through his door he'd start in on me. He told me to be myself, find my own voice, keep writing my own music, and develop that. He didn't want me to try to be someone else, a trap that many people fall into. He told me, "There's already a David Sanborn. There's already a John Coltrane. There's already a Wayne Shorter. Go be yourself, and do what you do." Wise words. I was definitely a woman in a man's world, and I went through phases of finding myself in that world. In college I wore men's suits to every gig I did for a few years, because I noticed at first that people weren't taking me seriously watching me up there in a skirt. I really wanted to be taken seriously as a saxophonist. I came into my own more once I moved to LA, and I grew to be more comfortable in my own skin. I realized I didn't have to be one of the guys to be respected. And the more I played and got out there with my band, the more I realized that if you go and prove yourself as a player, it doesn't matter what you look like... black, white, woman, man. It's a level playing field. The toughest part is just getting past the hurdle of stereotypes. Women aren't expected to be great jazz instrumentalists stereotypically. A perfect example of that was when I was touring with Jonathan Butler years ago. I walked on stage in the middle of the first song to join him for the melody and then take the solo at the end of the song. My parents were in the audience, and as I walked out on stage, the woman sitting next to my mother remarked "Now, what is that skinny little white bitch doing up there?" My mom cringed. As I played, though, the woman listened and by the end of the song she stood up and screamed at the stage "You go, you skinny little white bitch. You can play!" I've always walked into concerts knowing I have to prove myself and get past what people expect. I look at that as a great quest.

JJ: You've played in so many different settings, with superstars as diverse as Duran Duran, the Backstreet Boys, and Josh Groban. How did these "larger than life" experiences on the road with these acts affect your personal perspective, musicianship, and career?

MA: All I ever wanted to be was an artist playing and recording my own music. It didn't happen immediately for me. I made so many demos and played everywhere they'd let me and really worked for it, but instead I started getting hired for other people's tours, and that's how I made a living for many years. I toured with everyone from John Tesh to Bobby Lyle, Jonathan Butler, Adam Sandler, Duran Duran, The Backstreet Boys, Mandy Moore, and Teena Marie. On my off time I'd work on my own music. People always say it's the "journey". That was my journey, and I didn't know it going in, but each one of these artists taught me invaluable lessons as a musician and a person. When Bobby Lyle hired me, I was just out of college and so green. The guys in his band were icons to me... Al McKay on guitar, Alphonso Johnson on bass, Ricky Lawson on drums. Those guys showed me the ropes and really showed me a new level of what was expected musically ... how to listen, how to interact, how to really push the boundaries musically. On the other hand, Adam Sandler called me for his summer tour to sing and play saxophone. I had come out of Berklee as a well educated, thoughtful player, used to considering what substitution would be appropriate to play over which II-V change in the song. All Adam wanted to do was rock out and have fun. I learned a lot from him... it's not always about being "heady". Sometimes it's just about getting out there, not thinking about it and having fun with what you're doing. The Backstreet Boys was a life experience for sure. I played keyboards, percussion and saxophone for them for a year on their Millennium tour. It was at the height of their popularity, and we were playing to 60,000 people a night. It was incredible. They really let me be who I was, and experiment with who I was. I had pink hair, blue hair... you name it.. and got to play sax solos every time they changed clothes, which was a lot. I would run around the stage playing, and just have a blast. That was the first time I realized in a larger sense that women aren't really represented or featured that much as instrumentalists. I started receiving thousands of emails from girls and/or their mothers saying that it was really inspiring to see a woman up there playing.

JJ: When you were in LA, you would often perform for free just to get yourself out there, and even played on the street for a while. Can you talk about how this experience affected you? If you are playing for 20,000 dollars as a festival headliner or on the street to passerbys, is it the same when you pick up your horn or is there a distinct difference?

MA: When I graduated from college, I packed up everything I had in my Honda CRX and drove to LA. I got a waitress job to pay the rent, and went around to clubs to try to sit in and meet people. I didn't realize how hard it really is to break into the business in LA. Everyone had their first call guys for their bands. They didn't want to try someone new and take a chance. I tried to get my band booked in clubs or restaurants, and they all wanted to make sure I had a huge following before they'd book me. I didn't! I ended up kind of "taking it to the streets"

to get noticed. I gave up my waitress job (I wasn't very good at it). I figured I should do what I do and put myself out there as a player, whether someone was hiring me or not. I'd go to 3rd Street Promenade in Santa Monica and play...put my case out...and just go for it. I paid the rent for quite a few months doing that. Playing on the street is very different than playing anywhere else. People watch you from two feet away, circle you, talk to you. It's the most intimate of all situations as a player. There's no stage, no lighting, no boundaries between you and your audience. It taught me a lot about relating to people and playing to people and being a part of the whole experience of what's surrounding you. I moved from that to playing in coffee shops and then clubs ... to the 6 or 7 people that'd come to see me every night. My career was definitely a grass roots campaign! Playing huge arenas and festivals can have a lot of anonymity attached to it. I can't see everyone's faces. I can't reach out and touch them. It's a sea of people. It's always a very different energy when you play to thousands of people, than when you play to people you can reach out and touch and feel their every emotion as you play. They're both incredibly fun... it's just a different experience. I still go out with my guitarist and do acoustic shows... it's fun to relive that feeling of being "unplugged" and intimate. But I think the variety of experiences I've had playing in different situations has definitely shaped who I am as a performer.

JJ: I know that when you were in college, you were very much into more exploratory and improvisational styles, such as that of John Coltrane and Cannonball Adderley, but you have become known for your smooth jazz style. Do you still find an outlet to play in more straight ahead and improvisational settings?

MA: I never thought of myself or labeled myself as a specific genre of musician when I was coming up the ranks. I never really thought about it. I grew up listening to my grandmother sing opera and sitting in on my dad's rock band rehearsals. As a kid I listened to Earth Wind and Fire and Stevie Wonder and a lot of rock n' roll ...The Rolling Stones, the Police, etc... and then found more traditional jazz players like Cannonball Adderley or Miles Davis. I never came from one neatly packaged musical place. When I write, I think all of those influences come into play. I write soulful songs or use a lot of pop-based rhythms and harmonic changes because that's what I grew up with. I love listening to Coltrane play, but I always gravitated towards his less experimental and more accessible records... my favorite of his being "My Favorite Things". I always loved jazz, but was never the traditionalist. In concert, we usually pull out a few standards... "Work Song" and "Summertime" are favorites of mine live. I like to make them my own, though, and put my stamp on them. As a sax player, I love Cannonball's playing because he has a huge sound, and such a soulfulness to his playing... you can just feel him almost talking to you as he plays. His records range from funky to more tra-

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ditional. He mixed it up for sure stylistically. I love Miles Davis's playing because he can make you feel something with one note. I aspire to be that type of player... I want a big sound, and I want to be able to emote and make the horn an extension of myself, and then integrate that into the music I write. I know the styles will change through the years for me... I always want to morph and change and keep myself interested. Who knows what the future will hold for me. I just go with my heart, see what I'm inspired by and see what comes out. This new record, *Mindi Abair in Hi Fi Stereo* is pretty improvisational and organic. It's more of a soul record... I'm not trying to change the world on this record or explore anything too deep, we were all just playing off each other and having fun.

JJ: Is Adam Sandler a funny in person as he is on TV?

MA: Adam Sandler is pretty much exactly the same guy as you see on the screen. He's a sweetheart and so easy going. He'll be very quiet, but then say something really, really funny. Last month I recorded and then shot a scene on stage for his new movie "Just Go With It". Some really funny stuff happens in the scene. I'll save that for when you see the movie. I'm playing basically myself... a sax player in a wedding band! The band was great, and unlike most movie sets, we made sure everything was live and working on stage during the shoot so we could just jam in between takes. Adam was up there rocking out! If he wasn't so funny, I know that he'd be a guitarist and singer for a living. He loves playing, and he's really good. No, really. We played everything from Bob Marley to ACDC. And all the guys in the band were friends or had worked with Adam in different ways for years. I love that. We had a blast, and the crew was dancing and singing along. He really just enjoys life and soaks in every moment with the people around him. I have to say that one of the things I admire most about him is that he keeps his friends so close. When I met Adam for the first tour we did together, he was living with a lot of his friends from college. He built his own empire with all his friends, and uses them to produce, write, direct, and act on all of his films. I took that cue from him. I made my first 4 records with my best friend from college, Matthew Hager, producing, and I've kept my same live band since the beginning, with few changes. You'll

see a lot of the same people writing on my records and playing. It's a family for me.

JJ: How do you go about assimilating inspiration into music? What is the compositional process like for you, whether it is spontaneous composition (improvisation) or sitting down to work out something?

MA: I love to get together with friends to write. It's a really social experience for me. I'll call up and say, "Want to grab some pancakes and write a song?" I usually get a yes. A lot of times we'll "write the song that's in the room". I like to do that... just take whatever's on our minds or whatever comes out and make something of it. It's organic and real that way. And you never know what's going to happen! I write a lot of different ways, though. I always hear music in my head and I'll write melodies down on cocktail napkins or airplane boarding passes... whatever's around. Lately I've been singing ideas into my phone and then waiting to get home to then go to the piano and voice out the changes and create the whole picture as I heard it in my head.

JJ: What is your ultimate goal as a musician? What is that star that you are reaching for?

MA: My ultimate goal has always been to be able to write and record and perform my own music. I never aspired to huge fame and fortune. I just really love to play. As long as I get to keep doing what I'm doing and get to make music with my friends and keep growing and exploring musically, I'm really happy.

JJ: What do you think it takes for someone to achieve the level of success you have as a professional musician? What are the necessary ingredients?

MA: Everyone I know got into the music business because they loved to play. We all loved music, and we couldn't see ourselves doing anything else with our lives. It does take more than love, though, to become a professional musician. I learned a really great lesson early on from my father when I was auditioning in high school for the Florida All-State Jazz Band. I was practicing like crazy for my audition, which consisted of playing a few standards and improvising over them. I was always the person in my school band that would take the solos, not because I knew what I was doing, but because I loved to play and I was brazen enough to stand up there and just go for it.

It was a little different with this audition. Somehow I lost my mojo, and I got intimidated. I went in and talked to my dad and told him that I wasn't going to audition. I figured there were so many guys that were going to be leaps and bounds ahead of where I was at the time. Why even try? He told that it was OK, and that if I wanted to quit, I could. Well, his reverse psychology worked well on me. I didn't want to quit! So I went for it. I auditioned. And I won the 1st chair alto saxophone for the Florida All-State Jazz Band. I came bouncing in to my dad announcing that I'd won 1st chair, and he said "You've learned a really important lesson today. Sometimes it's not the most talented people that succeed. Sometimes it's just about going out there and putting yourself on the line and believing in yourself and doing what you do. It's those people who then have the chance to succeed." Wise words. And I think that's the way to create a career as a musician. I go out and do what I do and have fun with it. There are people who can play faster, higher, ...whatever... there always will be ...but it's not about comparing yourself and getting intimidated by the competition. It's about doing what you do and putting it out there.

JJ: In order to lose yourself in the moment, and tap into pure creativity, do you have to practice this the same way you would practice scales? Have you done other things in your life outside of music to make you better able to fully express your creative self?

MA: Really interesting question. I think life in and of itself gives you things to draw on musically and creatively. It's not all about just sitting in a practice room and becoming a great player. It's about getting out there and living life so you have something to emote and write about and convey. I remember someone asked me when I got to LA, "What do you have to say as an artist?" I had no idea what they meant. I know now that creativity and artistry is a lot of just tapping into your own experiences and having the courage to put those into your lyrics or your playing or your music. I loved artists who I felt gave a piece of themselves to me at a concert. I loved when someone sang a song and I felt like I knew them better and/or related to them more at the end of the song. When Bruce Springsteen plays a concert, he gives you so much of himself... his words, his energy, his sweat, his love. That to me is the courage to be creative and let that out... whether it's writing or playing or performing in your living room or a studio or in an arena. ■

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the USA and Russia. Can you talk about this role of yours, and how you were able to accomplish this?

IB: I remember every time it was a great experience when I was meeting an American musician and the music we were creating together. I wanted to share this joy with my fellow jazz lovers in Russia. I knew that there was a need for real jazz in Russia and I had convinced people from different companies to help to bring some of the best jazz musicians to Russia. Plus many of my New York and Boston friends

wanted to come to Russia because of curiosities and finding new fans. Many times musicians have trusted my word and with all the scariness were coming and performing and were having the best time of their lives. Russian audiences are great and as Pat Metheny has said, have the lowest percentage of bullshit and can appreciate great musicianship.

JJ: Can you talk more about your experience as artistic director for "Le Club"?

IB: Many people in Moscow have tried to open a jazz

club. Clubs had jazz on Wednesdays or Thursdays or other days and for different reasons were not successful musically and financially. I had a very good experience of playing in clubs in Boston and New York. I was watching how the club owners run their business and handle relations with musicians and jazz fans. I was noticing how musicians were creating their mailing lists and recruiting new fans. Everything was part of the business. I've also believed that big names in Jazz could draw a very good crowd in Moscow and people will be willing to pay good money to see their

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favorite musicians. I had to work with sponsors as well and for a long time I had great relations with Philip Morris and Hennessy who have sponsored bringing such great artists as Joe Zawinul, Ray Brown, Ivan Linz, The Brecker Brothers, Roy Hargrove, Kenny Garrett and many others. It is a very hard business and I had to be on both sides of it being a musician and understanding all needs and problems and a club owner and artistic director dealing with some artists that don't understand anything besides how to put a few scales and patterns together.

JJ: Can you talk about your experiences playing with such legendary musicians as Dave Brubeck, Pat Metheny, Gary Burton, Wynton Marsalis, Louis Bellson and Grover Washington Jr.? How did these experiences impact your musicianship and the direction of your career?

IB: Chick Corea and Gary Burton were the first jazz stars that I met in my life. It was a concert at American Consulate in Leningrad in 1982. I went to Chick and said that there are a few musicians that would love to play one blues so they will have something to tell their grandchildren in the future about that. It really was fantastic. Chick had said that they had about two hours before their train and he and Gary would love to play a jam session and not only one blues. In about five minutes we deliver the drums and bass. I had my alto sax and we had played for two hours straight. Then it was Grover Washington Jr. who came to Russia as a part of Chataqua institute for the peace conference. Unfortunately his concert was canceled in Leningrad and Grover invited me to come to Riga, Latvia where my adventures began. Because I was not on the list of the guests for the concert and all the activities were controlled by KGB, it was practically impossible to get in. But Mark Taplin, a cultural Attaché of the American Embassy had offered his help and went to talk to Grover. When he came back he said that Grover would not play a note if Igor Butman won't be in the hall. I went inside and got into Grover's dressing room and there were his three amazing saxophones. I forgot to say that Grover had never heard me play, and he offered for me to try his soprano. I'd played a few notes and Grover had picked up his tenor and we played an incredible duo. Five minutes later CBS cameras were there and I became a star and friend of a great musician and human being. We have played together all the times Grover was in the USSR. We were friends till

Grover's sudden death. I'd called him a week before he died and we went through our memories—laughing. Dave Brubeck was next who came to Leningrad and Moscow with official concerts. We'd met at a jam session at Union of Composers in Moscow. After I had played a solo Dave had jumped out of his piano chair to shake my hand. I was thrilled and almost lost my mind. I went to the airport to meet Pat Metheny and his group. Then me and Pat went for a walk on a beautiful day and we were talking about music, politics, books, history and so forth. I've mentioned that there will be a great jam session with Russian cats and he said that that will be fine, but we will have to provide food for his musicians and stuff. I remember I'm playing a solo on "All The Things You Are" in a very fast tempo and then hearing Pat Metheny's road manager is whispering in my ear that they need a few more steaks and a bottle of vodka. I took out my mouthpiece, gave a waitress a sign and continued to play. It was the best pause I've ever did in my solos. Pat was great and so was Lyle Mays and the other guys from the group. On the next day lady interpreters who had worked with Pat Metheny's group were telling me that they don't know if it is good or not that Pat and the musicians were calling me the bad motherf@#%er.

JJ: I know Bill Clinton was a big fan of yours. Did you actually have dinner with Putin and Clinton?!

IB: I have performed several times for President Bill Clinton. But the first time was in 1995 when he came for the 50th anniversary of a victory in World War II. We had to perform one composition but after we'd played my "Nostalgie" we were asked to play some more. After the performance I was invited to join the presidents for the dinner where the chief of KGB had poured me a full glass of vodka. It is a Russian tradition if you do something good that they will award and salute you with vodka. The second time I performed for Bill Clinton when Vladimir Putin was the president and that was a special Jazz concert for the American president and may be the first official jazz concert on such a high level. Later Bill Clinton had described this event in his book "My Life," and I think it was one of the best concerts I've ever played. I have performed for Bill Clinton a few more times and I'm very honored that such great man considers me his favorite jazz musician.

JJ: What is a typical day in the life of Igor Butman like?

same way you would practice scales? Have you done other things in your life outside of music to make you better able to fully express your creative self?

JJ: When performing, I don't worry about things like channeling my creativity; I just play and see what happens. As Lee Konitz says, "Play note to note." The way that I practice creativity in my playing is by constantly listening to current recordings of myself and evaluating them. I try to find those little gems of creative thought in the music and attempt to identify things I like about my playing. I believe this is a great way to find one's own voice. By listening to yourself and finding the individuality in your playing, you can

IB: It is always different. Sometimes I'm a normal lazy guy and sometimes like today I wake up at 8:30 am then practiced for about two hours then went to my big band rehearsal from 11 am to 3pm then I had a meeting with one of our sponsors than had a corporate gig with my big band from 7pm-10pm then had a nice dinner with Nick Levinovsky and his wife where we had a long talk of what we will do next and which directions we should go. We did not succeed and haven't found anything and probably will talk tomorrow.

JJ: What is the greatest compliment that you have ever received as a musician?

IB: You are bad motherf@#%er.

JJ: Even though you had already attained a level of success as a musician, you decided to get a degree from Berklee. Can you talk about what went into this decision and what that experience was like for you?

IB: Berklee was a great experience and I knew that there were so many things I did was by intuition but I wasn't sure. I've met so many great players and great teachers. I've learned a lot about every aspect in life there and some English.

JJ: What is it that inspires you to continue playing this music day after day and year after year?

IB: The magic of music is what inspires me every day. I feel I can make people happy by playing music. When I've played for presidents I was inspired by the idea that if they will enjoy our music they will want to understand each other better and will reduce nuclear missiles even more and won't be stubborn as they could be with other important issues.

JJ: What do you think it takes for someone to achieve the level of success you have as a professional musician? What are the necessary ingredients?

IB: Love for music and people and hard work.

JJ: Does it get easier or harder as you get older? Why so?

IB: I think it is easier because you are more experienced, but it is also harder because you are more experienced! It is harder to make yourself do something that you have been doing for so long. ■

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JJ: Well, let's see. Some of my short-term goals as a musician are to play one solid concert a month at a good venue with my own band. I also really want to play festivals and book a tour. I have always wanted to do a west coast tour from San Diego to Seattle. Also I would love to travel to Europe and play some concerts in Germany again. My ultimate goal as a musician is to have a long and healthy life playing music. I really admire Lee Konitz, because he is still playing great and sharing his knowledge with younger generations.

JJ: In order to lose yourself in the moment, and tap into pure creativity, do you have to practice this the

begin to understand what it is that you have to say on your instrument. In my writing, as well as in my playing, I try not to listen to the same players that I like too much. I fear I will start to sound just like them. I try to have a broad range of influences. My biggest influence is actually The Beach Boys. I have read Brian Wilson's autobiography and am constantly inspired by his musical diversity over many decades. I also love the ingenious creativity in his arrangements and orchestrations. Everything you do in your life comes through in your music. Right now I am really into vintage single-speed and fixed gear conversion bicycles. I'm sure this is inspiring me and helping me to express my creative self in some way. Surfing has also helped me to express my creative self. ■

Ries Continued from Page 20

playing and touring and still practicing into his 90's. The same is true with James Moody, Jimmy Heath and Slide Hampton. They continue to develop and improve. Musicians never retire. You retire when you die. Same with the Stones, they have never once said: "this is our last tour". The media said it. They love to perform. Basically, as a player, if you can still perform then that is what you do. It is the high. It keeps us all going and wanting more. It is better than any drug. I hope the Stones are healthy and playing for another 20 years. I know that lots of fans would agree with me.

JJ: You have toured the world with so many people and I'm sure you've met thousands and thousands of people from all over the world. How have these experiences affected your outlook and frame of reference as both a musician and a human being? Can you provide any specific anecdotes from the road?

TR: Whenever I travel to a new country or city, meet new musicians and play with them, it is a learning experience. Sometimes you don't speak the same language but it isn't necessary. The music is the common bond. It doesn't matter if you play jazz, classical, rock, Brazilian, Fado, flamenco or whatever world music classification you want to label it, it's all music. I love being able to play many different genres. My compositions and my playing are influenced by my many travels and encounters with hundreds of musicians. As a human being it has greatly influenced me. I think that all the world leaders should be musicians. There would never be any wars, just jam sessions. Musicians are interested in equality not dominance. The best anecdote from the road would have to be the last tour with the Stones. I got the chance to record the CD of my dreams. My last release was called *Stones World* and has 75 guest artists from 16 countries, and is sung in 9 languages and was recorded on 5 continents. It could have never happened without the Stones tour and their blessing and participation. Meeting and recording with some of my favorite world musicians and collaborating with them was like getting a doctorate in music, anthropology and socioeconomics.

JJ: This question might be redundant after the last one so feel free to move on from this topic, but: Do you think it is important for people to travel? Why so?

TR: Absolutely. Without having traveled and experienced the many countries and cultures and people of the world it would have been hard for me to be so open as a person and a musician; at least I hope I am. I remember my first trip to Europe. It was with the One O'clock band from North Texas in 1981. We went to Switzerland. An amazing and eye opening experience. It gave me another perspective and a definite desire to travel more. I've been hooked ever since.

JJ: How do you go about assimilating inspiration into music? What is the compositional process like for you, whether it be spontaneous composition (improvisation) or sitting down to work out something?

TR: Music is like a religion to me. The best players are definitely tapped into something that is not of this earth. Sure, you have to spend many hours a day for many years to develop technique on your instrument but then comes the x factor. It comes from listening and imitating the giants of the music that came before you, then playing with your friends and hopefully developing your own sound and style. Then, with any luck, playing with the giants and legends that inspired you to further your development. As a composer, like an improviser, I am still at the early stages; like an infant. The more I find out the more I realize just how far I have to go. Even as a child I would watch my father, a trumpet player, sit at the piano and improvise and write music. It impressed me so deeply. When he would finish I would sit down and try to capture that same spirit. I didn't know anything except that it made me feel very good. After receiving two degrees and studying music composition, the music that still strikes a chord for me is the simple melody and rhythm. It is the basis for all folk music.

JJ: What is it about this music that continues to inspire you and drive you forward day after day and year after year?

TR: You never arrive. There is always something to work on, a new key to practice, a new rhythmic structure, another solo to transcribe, another song to write, a new instrument to learn how to play. It is really a great life. To be able to create a new composition or improvise daily and to be in touch with the inner self is not to be equaled. I would not trade it for any amount of money. Searching, trying, being spontaneous.

JJ: What is your ultimate goal as a musician? What is that star that you are reaching for?

TR: I want to continue to grow spiritually and musically. Not only is it important for me to play music at a high level with the best players in the world, but also, I want to make a difference in the world. Music can do that. I'd like to help others, young players, which I'm doing by teaching. Musicians can play together with no issues with people from different faiths, countries, races and ideologies. We leave the politics to the government and we create lifelong friendships that can hopefully alter the world problems. It isn't easy, however, I have to make the attempt. That is my ultimate goal as a musician; to bring about change and acceptance and peace. It is a tall order.

JJ: What do you think it takes for someone to achieve the level of success you have as a professional musician? What are the necessary ingredients?

TR: First, try to get along with people. If you can do that, it shows that you can create music together. That is the goal really, to bring your talent to the stage with other like-minded individuals and work as a unit, a band, an ensemble. It takes work, and a lot of it. It takes knowing the right people and being in the right place at the right time. I guess a bit of luck you might say. Or, maybe it's written in the stars and we are just fulfilling our destiny.

JJ: In order to lose yourself in the moment, and tap into pure creativity, do you have to practice this the same way you would practice scales? Have you done other things in your life outside of music to make you better able to fully express your creative self?

TR: Yes, you do have to practice in a creative way. Beyond learning your instrument there needs to be that element of experimentation always. Whenever you play you have to be open to the possibility of the music going in any direction at any moment and go there with it. One group that does it maybe better than any right now is Wayne Shorter's *Quartet*. I studied Tai Chi for a few years and it had, and still has, a great influence on my music and my life. My 3 children have been a great source of inspiration. As I mentioned before, music is very spiritual for me. I feel that I am in a trance-like state when I am playing at my best.

JJ: Does it get easier or harder as you get older? Why so?

TR: Unfortunately, it is definitely harder. After playing music for 40 years it would seem like it would become easier. It is still fun. I still love it. Perhaps it is because I know that I am looking at the second part of my life and I have so many things that I want to do so well and there just isn't time for everything.

JJ: Many musicians talk about finding their own sound, which isn't very common. Some of the music's legends are literally recognizable in three seconds, others in 20 seconds or a couple minutes, and the vast majority haven't achieved a recognizable sound (excluding when they are imitating someone else's sound) unless it is to their band-mates and avid followers. From the perspective of a master musician, what do you think it takes to get your own sound? Does having your own sound have to be the priority, or is it a by-product of some other priority?

TR: Well, first of all, thank you for the kind words, but I am still a student and not yet a master musician. Hopefully one day. As a student of the music, I feel it is of the utmost importance to develop your own sound and identity. When I was at North Texas, Donald Byrd came for a year to teach and he started a band that I was in. At that time I was transcribing Trane, Wayne and Sonny Rollins. He would let me stretch during rehearsals. One day, after a rehearsal, he told me it was time to start transcribing myself because that is what Trane had done. Even when I was very young I never wanted to sound like anyone. That's not exactly true. As a very young boy I was in love with Louie Armstrong. I used to try to imitate his singing and speaking voice. My father used to laugh so hard and he would have me do it when guests came to the house. It takes many years to develop this identity and many, or most, never attain this goal. There are many factors. One main reason is that there aren't as many bands where you can play and stretch six nights a week for nine months a year with amazing players. That is when it can happen. Lots of playing time with great players and listening to one another. Leaving space, something that is a very rare thing indeed. ■

Landrus Continued from Page 21

thirteen and listening to Bird with my teacher Frank Perry. There has never been any question since. I practice 3-6 hours a day and have for many years, and I don't see that changing. There have been many days when I didn't want to shed, but pushed through because I knew I had to. I have routines that I practice daily until I master them. This takes weeks, months, or years. I try not to move on until it's mastered. Tone is the most important thing we have and I shed long tones every day on baritone, bass clarinet and bass flute to keep improving my tone. Listening as much as possible is also very important to me. I try to surround myself by

Shaw Continued from Page 22

that were at Berklee while I was there are in New York now. If there was anything I'd change about the New York scene, it would be the way the venues operate. I think NY seems a little bit cliquish to me. Some of the venues here seem to have the same artists on rotation. Meanwhile there are so many great artists – young and old – that are yet to be heard – same with the festivals and labels. More chances need to be taken with new and unsung artists. The only way this music is going to continue to grow is if more people are given opportunities. As for the cliques... In Philly, the free cats were cool with the straight ahead cats and vice versa. There seems to be less interaction like this in New York. I also think there is a generation gap with the scene. I'd like to see more younger players playing with older players and vice versa.

JJ: After getting your degree in Music Ed. and Performance from Berklee and then your Masters in Performance from Manhattan School of Music you quickly began giving back by teaching at Temple, and then The New School. What is your take on Jazz Education? What do we need more of and what do we need less of in Jazz Ed. Programs at all levels?

JS: I personally think every jazz program should include the history of the music, as well as the business of this music. I can't say how much studying and researching all the masters of the past has helped me. I feel like it's extremely important to me and has helped me develop my sound. I think history in general is very important for any kind of development – personal, cultural, and political. The music business is extremely challenging. And I think it's very important to have an understanding of booking, management, and the recording industry. I also think some of these programs should be a little less lenient. I remember having students that would complain about the amount of work that I'd give them. I would always tell those students that they should be working as if they were in medical or law school, and that the difference is you make more money and your almost guaranteed a job as a lawyer or doctor. But I think my biggest concern is how and if jazz is being taught in grade schools. When I look out into my audience, I rarely see people my age and younger. I've realized that this music isn't being taught in schools and there are so many children that haven't been exposed to it.

musicians that will push my limits. Everything I just said has been the scientific side and I believe there is a massive spiritual component. You have to believe in yourself enough to allow yourself to be you.

JJ: In order to lose yourself in the moment, and tap into pure creativity, do you have to practice this the same way you would practice scales? Have you done other things in your life outside of music to make you better able to fully express your creative self?

BL: Many aspects of my life changed when I began practicing Buddhism. I've been a vegetarian since I

I feel as though this is extremely important based on the fact that jazz is one of America's first art forms. It's our music, so shouldn't we learn about it?

JJ: What is your teaching philosophy in a nutshell?

JS: I think I would simply say learn the past to understand the present and determine your future.

JJ: How do you go about assimilating inspiration into music? What is the compositional process like for you, whether it is spontaneous composition (improvisation) or sitting down to work out something?

JS: I tend to compose in spurts. Usually an idea comes when I'm walking down the street or in the shower – and almost always when I don't have time to write anything down. So I usually end up calling my voicemail and singing that idea there. Then when I have time, I go back and write it down and try to add anything else I may think is needed. I still have a bunch of messages of ideas that I've had over the past year or so. I'm inspired by many things. Usually I write based off of emotions or personal experiences. Sometimes it's purely based off of inspiration from music or a movie.

JJ: What is it about this music that continues to inspire you and drive you forward day after day and year after year?

JS: It's the simple fact that so much has happened with this music and there are so many great musicians from the past and present that I discover all the time. I love being introduced to an artist that I never really checked out or heard of; or maybe an old recording or bootlegged recording of an artist that I'm into. And that goes for all music. Not only jazz.

JJ: What is your ultimate goal as a musician? What is that star that you are reaching for?

JS: My goal is simply to continue to be inspired and creative. I don't ever want to stop progressing as a composer or saxophonist. I guess I'm always trying to improve myself. I want that feeling to stay forever. I'd also like to someday be able to tour with my group and continue to record.

JJ: What do you think it takes for someone to

was twelve but I hadn't realized I was Buddhist until about six years ago. Meditation has helped me tremendously. Unnecessary thoughts such as self doubt disappear and I am left with clarity. Self doubt seems to be a huge problem in life and leads to many ego driven issues.

JJ: Does it get easier or harder as you get older? Why so?

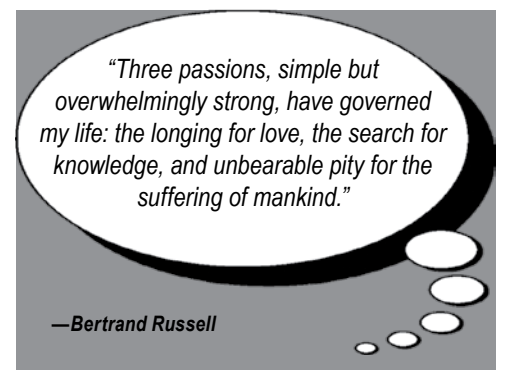
BL: Life's getting easier. I'm comfortable with who I am and where I'm headed. With continued dedication and love everything will happen that needs too. ■

achieve the level of success you have as a professional musician?

JS: My level of success... hmm.. Well, I guess success differs from person to person. It depends on what your personal goals are. I think success is doing what you love, being happy and achieving your goals. And that takes sacrifice and discipline – which means staying in to practice when you really want to go out in the sun or out to hang with your friends. I think it's also about making sure you make the right decisions, which can include what you practice, what gigs you take and don't take, and the people you surround yourself with. All of these decisions and steps help us determine our path and influence us. The older I get, the more careful I am in these decisions.

JJ: In order to lose yourself in the moment, and tap into pure creativity, do you have to practice this the same way you would practice scales? Have you done other things in your life outside of music to make you better able to fully express your creative self?

JS: I think creativity is definitely something that has to be developed. With the great composers like Duke Ellington, Thelonious Monk, and Wayne Shorter, it's so very clear that they developed their writing by being consistent. I believe writing can get easier the more you do it. But it's like practicing. You have to be disciplined to do it as much as possible if not every day. I never really try to force myself to do things outside of music to help my creativity. But I do try to do things that I like to do. I guess my inspiration comes from doing things I like and being around good people. ■



Slagle Continued from Page 23

this great group). Since I play alto and Joe of course tenor we have had a certain thing together for quite awhile. Personally I have loved the sound of alto and tenor sax together for such a long time – maybe going back to when I was a kid and listening to records. So now I write with that sound in mind, as Joe has also been a guest on two of the Stryker/Slagle recordings. We can phrase lines together written or not without even thinking about it. You can't learn that in school – that comes from lifetimes. Joe is a great spirit to work with!

JJ: What is it about this music that continues to inspire you and drive you forward day after day and year after year?

SS: The same thing that inspired me from the beginning, still inspires me now – passion, the feeling of the blues and soul that comes out in music! That keeps you going way more than one lifetime! Also there is always something new to play or write – we never keep playing the same in any situation I have been in. It's not really like the pop thing of playing the same song over and over – we never do that – this music keeps evolving.

JJ: What is your ultimate goal as a musician? What is that star that you are reaching for?

SS: Just to be one member of a large family – the family of musicians which is a part of all the family of all artists. If you are playing real music it doesn't as much matter 'where' you play but 'what' you play. And of course in the end it's not as much the question of 'is it good music' but 'who is it good for?' On our new recording I wrote a kind of slow ballad for my father who was in the hospital in critical condition at the time. Although he never got to hear it to tell the truth those notes helped ME thru the pain of it all. That's just one example of the power of music, and how far it reaches, or how close it comes.

JJ: What do you think it takes for someone to achieve the level of success you have as a professional musician? What are the necessary ingredients?

SS: With teaching I often think about this because I hear really great starting players and wonder – what's the factor that makes the big difference? In the end I think that along with alot of work and some talent it is lifestyle – especially related to the music that you play. In our music that has alot to do with pure creativity and in a moment's notice. It's a certain mindset that cannot be taught, it just has to be there. You know it when you see it....and it's as quick as the snap of a finger.

JJ: In order to lose yourself in the moment, and tap into pure creativity, do you have to practice this the same way you would practice scales? Have you done other things in your life outside of music to make you better able to fully express your creative self?

SS: See, I don't really practice scales! I might practice

songs that are around a scale possibly but then all the 12 tones and more are friends so you just have to find a way to fit them in! Sometimes if you have a break and clear your mind out with something else it can start you up fresh again. I like playing flute a lot as it gets me away from just saxophone and reeds. To me it is more like a trumpet player's head. My father was a painter and we used his painting on the cover of our new recording *Keeper* (Panorama Records). So you look at the painting and it has nothing to do with the music....or maybe it does? Also sometimes I write lyrics to my songs – which is a whole other trip, way easier said than done. Now I have to find the singer!

JJ: Does it get easier or harder as you get older? Why so?

SS: Well, that's a good question and old man Slagle will try to answer! What was the question again?! Really, the only thing that makes it easier is that you have done it a long time. Reeds, for one, are the same as the first day I played! But that's the life of a sax player. Writing music still demands a big 'cutting floor' as some stuff hits it – hard! But the rewards come greater or mount up, although my bank account doesn't seem to! But you do seem to hit the mark more often the longer you go at it.

JJ: Many musicians talk about finding their own sound, which isn't very common. Some of the music's legends are literally recognizable in three seconds, others in 20 seconds or a couple minutes, and the vast majority haven't achieved a recognizable sound (excluding when they are imitating someone else's sound) unless it is to their band-mates and avid followers. From the perspective of a master musician, what do you think it takes to get your own sound? Does having your own sound have to be the priority, or is it a by-product of some other priority?

SS: One of my first obsessions, before I really had learned the saxophone was just the idea of 'sound' and how do you get it. So hand in hand with learning to play the instrument to me was the individuality of sound. For one thing there were so many I listened to early on who had their own sounds. When asked my influences it would be quite a lot of players before me, not just a couple. Also the saxophone as an instrument is like the human voice – just like a singer, so each real voice is unique. I know it took me a long time to get to this on the alto sax (and the other instruments I play) but somewhere in about the 90's it started to be there. (I think you can hear it on some of the recordings. and from then on.) At first I thought that recording engineers had to know what to do, which of course is a big thing, but now I know that it's just your own voice coming out, one way or the other. Some times it's captured better than other times but that's it – your voice. How you project it 'live' is also tricky because it's not so much a matter of volume, but it's the way you put the air through the horn and 'speak'. ■

Walden Continued from Page 24

MW: I get inspiration from everyone and everything I encounter. I am both very sensitive and very analytical, so I am constantly relating experiences and observations to my art. When something moves me, I try to find what is unique about it—the mood, the flow, the emotion or the intent—and relay that in some form of musical expression which can be translated to some combination of harmony, rhythm and melody. The rapidity of movement in either three entities or the vastness of space present is also another variation that is employed to best capture and portray the inspiration. As a language, music is rich with facets for expression that parallels life. When I compose, the song finds me, it comes when it's ready and when it comes, I've learned to submit to its will. There have been times when it comes like an avalanche and I can barely stay ahead of the flow. In those times I rely on notation shorthand and musical memory to get it all. In recent years I've been listening to a more varied selection of music. At one time my sound had a singular feel, and the compositions were such that they allowed for a way of improvising based mainly on the chords. I made a conscious decision to do so. Recently, though, I realized I wanted my sound to be fuller and more of a sonic representation of my life, based more on what I lived and how I felt than on what I studied. So, although the song finds me, I dedicate myself to preparing for it and being attentive when it arrives.

JJ: What is it about this music that continues to inspire you and drive you forward day after day and year after year?

MW: My dream is fulfilled when I play with artists who strive to paint pictures through their instruments. What I am looking for is beyond technique, wizardry or acrobatics. I love to be with artists who bring life through their instruments, and who are more concerned with the feeling and intent of the sound that emanates from their instrument than with impressing the audience or other musicians with fanfare. I love the notion that one could play a ballad about a "lost love" and have an audience all weeping by mid-song as the audience envisions the pain that lover feels when they're left alone. I believe that as a musician, one can convey sentiments and paint pictures more convincingly when your abilities and intentions are in line. First and foremost, what keeps me moving is giving voice to feeling. Secondly, I'm motivated by the legacy of music. There is a lot of history to digest, and as a professional musician it is imperative that one spends time listening. After listening and learning from the various eras and styles of music that coexisted and evolved from one to another and reflecting on their signature characteristics, you are better able to share and participate in fruitful and creative collaborations. The gifts and legacies of those who came before me also motivates me.

JJ: What is your ultimate goal as a musician? What is that star that you are reaching for?

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Eric Nemeier's Jazz Inside NEW YORK SUMMER FESTIVAL GUIDE

LOCAL • REGIONAL • NATIONAL • INTERNATIONAL

MAY & JUNE – Local and Regional

Washington DC Jazz Festival: June 5-13

Washington, D.C.

June 5th & 6th: Marc Cary Focus Trio. **June 8th:** A Tribute to Oscar Peterson: Marian Petrescu Quartet with Special Guest Andreas Öberg. **June 9th:** Uri Gurvich Quartet "The Storyteller": Co-presented with the Washington Jewish Music Festival. **June 10th:** special tribute to NEA Jazz Master James Moody featuring the Dizzy Gillespie All-Stars and special guests Regina Carter, Roy Hargrove, NEA Jazz Master Kenny Barron and Roberta Gambarini, Gordon Chambers. **June 11th:** Poncho Sanchez Latin Jazz Band and Edmar Castaneda. **June 11th & 12th:** Dizzy Gillespie All-Stars featuring Cyrus Chestnut, John Lee and Willie Jones III. **June 12th:** Claudio Roditi Quartet (Brazil) & the Eddie Palmieri Latin Jazz Band, Dianne Reeves and the Roy Hargrove Big Band, with special guest Roberta Gambarini. **June 13th:** Paquito D'Rivera: The Jelly Roll Morton Latin Tinge Project: Paquito D'Rivera, Michael Philip Mossman, Akua Dixon & Quartette Indigo and Pernelle Saturnino. www.capitaljazz.com

New Jersey Jazz Festival: June 4-5

Madison, NJ (Drew University)

June 4th: Harry Allen's Four Others: A Tribute to Woody Herman's Four Brothers, George Gee Swing's Orchestra: A Tribute to Count Basie, Madame Pat Tandy Jazz Ensemble, Frank Vignola's Hot Club – A Tribute to Django Reinhardt and to Les Paul, Marty Napoleon – Solo Piano, Bucky and John Pizzarelli and The Statesmen of Jazz featuring Rebecca Kilgore, Harry Allen, Aaron Weinstein, Larry Fuller, Martin Pizzarelli, Tony Tedesco, Aaron Weinstein/Joel Cohn Duo, Cecil Brooks III's CBIII Band. www.njjs.org

CareFusion New York Jazz festival: June 17-26

New York, NY

June 17th: Keith Jarrett, Gary Peacock, Jack DeJohnette, Craig Taborn, Sun Ra Arkestra, Marshall Allen, Ralph Hamperian's Tuba D'amour, Bill Ware, John Mcneil, Seabrook Power Plant, Mostly other people do the killing. **June 18th:** Roy Hargrove, Claudia Acuña, Ambrose Akinmusire, Gerald Clayton, Lage Lund, Pedro Martinez, Kendrick Scott, Ben Williams, Miguel Zenón, Queens Jazz Orchestra, Jimmy Heath, John Ellis, Alphabet Soup, Arturo O'farrill, Randy Johnson. **June 19th:** Chris Botti, Eric Revis, Mike Stern, Bitches Brew Revisited, Howard Alden, Anat Cohen, Marion Felder, Ayana Lowe, David Ostwald, Benny Powell, Randy Sandke, Hazmat Modine, Slavic Soul Party!, Drumheads, Victor Bailey, Alex Blake. **June 20th:** Winard Harper, Anthony Coleman, Cooper Moore, Peter Evans. **June 21st:** Esperanza Spalding, Anat Cohen, Benefit Band, Ben Perowsky Quartet, Darcy James Argue's Secret Society, John Tchicai. **June 22nd:** João Gilberto, Jon Faddis, Howard Alden, Gene Bertoncini, Russell Malone, Romero Lubambo, Eddie Palmieri, Francisco Mela **June 23rd:** James Moody, Punch Brothers, Julian Lage, McCoy Tyner, Ravi Coltrane, Esperanza Spalding, Francisco Mela, Stanley Clarke, Hiromi, Chris Potter, Wake up!, James Spaulding, Michael Wimberly, Larry Roland. **June 24th:** Jack DeJohnette, Herbie Hancock, Terence Blanchard, Ron Carter, Bill Cosby, Dave Holland, Joe Lovano, Wallace Roney, Wayne Shorter, James Cotton, Shemekia Copeland, Taj Mahal, Pinetop Perkins, Sheila Jordan, Jay Clayton, Matana Roberts, Jeff Tain Watts, Jason Moran, Mary Halvorson, Ron Miles, Revive da Live, Nicholas Payton, Talib Kweli, Nicholas Payton. **June 25th:** Henry Butler, Osmany Paredes, Gretchen Parlato, Kat Edmonson, Jason Lindner, Ambrose Akinmusire. **June 26th:** Pedro Martinez, Gema y Pável, Anat Cohen. www.nycjazzfestival.com

Central Pennsylvania Friends of Jazz Festival:

June 10th, 11th, 12th, & 13th

Harrisburg, PA

Notable Performers: Patti Austin, The DIVA Jazz Orchestra, Tia Fuller Quartet, The Hot Club of Detroit with special guest Anat Cohen, The Helen Sung Quartet and many more. www.pajazz.org

Dupont Clifford Brown Festival: June 14-20

Wilmington, DE

June 15th: John Pizarelli Swing 7, Champion Fulton Trio. **June 16th:** Jerry Gonzalez and the Fort Apache Band, Omar Sosa Afreecanos Quartet. **June 17th:** Ravi Coltrane Quartet. **June 18th:** Marcus Miller, Christian Scott, Crittenden, USAF Satellite Jazz Ensemble. **June 19th:** Chick Corea Freedom Band, Pyeng Threadquill, Fostina Dixon and Winds of Change, Jose Carmona, Mark Williams Quintet, Tony Williams Ensemble. www.cliffordbrownjazzfest.com

Freihofer's Jazz Festival: June 26-27

Saratoga Springs, NY

Hot Steamed Jazz Festival: June 25-27

Essex, CT

Galvanized Jazz Band with Jane Campedelli, Sugarfoot Youth Jazz Band, Bob Seeley, Dan Levinson with James Langton's new York All-Star Big Band, Bolcom and Morris, Kevin Dorn's The Big 72, Cangelosi Vards, Firecracker Jazz Band, Three Benny Opera, Annette St. John, Festival All Stars with Ray Skalski ft. Randy Reinhardt and Phil Flanigan. www.hotsteamedjazz.com

Newark Museum – Jazz in the Garden: July 1-29th

Newark, NJ

July 1: Louis Hayes Quintet **July 8:** Carrie Jackson and Brandon McCune; **July 15:** The Heath Brothers; **July 22:** Dominick Faranacci **July 29:** Allan Harris. www.newarkmuseum.org

Jersey Shore Jazz & Blues Festival 2010: June 5-6

Red Bank, NJ

June 5: Fat Back, Eryn Shewell, Dean Shoty Los Tres Amigos, Goldenseal, The Fins, Smokin' Joe Kubek, Outside the Box, Ray Rodriguez Y Swing, Moose and the Bulletproof, Sandy Sasso, Sonny Kenn, Voodudes, JSJBF Youth Project Showcase, Rhythms of the Blues, The Nocturnes Big Band, Billy Henry Trio, Norman Taylor, Gary Cavico & Stone Blue, The Northbound Traveling Minstrel Jug Band, TJ Wheeler Solo; **June 6:** TJ Wheeler, Swingadelic Featuring Gina Fox, Billy Hector, Grupo Yuri, Soul Project, John Pizzarelli, Vel Johnson, Matt Wade, The Sandy Mack Band, The Incinerators, Saron Crenshaw, Chuck Lambert, Quincy Mumford Band, Maternathu, Cool Papa Bell and the Runnings, Tri-City Jazz, 6 Sensational Saxophonists, Jet Weston & His Atomic Ranch Hands, Jobonanno & The Godsons of Soul, T.J. Wheeler & the Whole Dang Fangle Youth Project. www.jerseyshorefestival.org

Rochester International Jazz Festival: June 11-19

Rochester, NY

Jeremy Pelt Quintet, Russell Malone Quartet, Herbie Hancock, John Pizzarelli with The Woody Herman Orchestra, Scott Hamilton/Harry Allen Quintet, and many others. www.rochesterjazz.com

Syracuse Jazz Fest: June 25-27

Syracuse, NY

Notable Performers: Natalie Cole, Boz Scaggs, Jeff Lorber Fusion, Michael Kaeshammer, Kim Jordan, Richard Bona, Richie Havens, Gil Scott-Heron. www.syracusejazzfest.com

Vision Festival XV: June 20-30

New York, NY

June 20: Poetry & Music. **June 21st:** Bradley Farberman Ensemble, Darius Jones Trio, The Lowest Common Denominator, Crackleknob, Little Huey's Sextet, Roy Campbell Trio. **June 22nd:** Frank London's Kali Krew ft. Deep Singh, Celestial Funk Band. **June 23rd:** The Blues Escaped, Stomp It!, Ron Brown's New Quartet, Broken Flowers, In Order to Survive. **June 24th:** Muhai Richard Abrams Solo, Fred Anderson/Chad Taylor Duo, Lifetime Trio, Muhai Richard Abrams/Ari Brown/Harrison Bankhead. **June 25th:** The Fay Victor Ensemble, The Sabir Mateen Ensemble, Jayne Cortez & the Firespitters, Wordmusic, John Blum & Jackson Krall, Hill Greene Solo. **June 26th:** Areni Agabian Trio, Lorenzo Sanguedolce Quartet, Go-Zee-Lah, Reggie Nicholson's Percussion Concept, Borah Bergman Solo, Ned Rothenberg's Sync, Open loose, A Bass Choir – Tribute to Sirona, John Ferris, Thulani Davis & Joseph Jarman Duo, The Young Fogeys. **June 27th:** York College Blue Notes, New School Students & Graduates, Brooklyn College Jazz Band, North/South Clarinet Ensemble, Breuklen Tek Orkestra, Billy Bang's Spirit Sir One, David S. Ware Trio, Peace Out Trio, Patrick Brennan Solo, Dom Minasi Solo. **June 28th:** The Stone Quartet, Touch the Earth II, Mike Reed's People, Places & Things, Azares, Zack Sherzad's Solo Flow of Expression. **June 29th:** By Any Means, Inside Out, Drum Tribute for Rashied Ali, Trialogues, Jazzhag Tour. **June 30th:** William Parker's Southern Satellites, Akron/Extended/Family. www.visionfestival.org

West Oak Lane Jazz and Arts Festival: June 18-20

Philadelphia, PA

Notable Performers: Al Jarreau, George Duke, Dave Sanborn, Joey DeFrancesco, Oliver Lake, Preservation Hall, Sonny Fortune, The Dirty Dozen Brass Band. The festival will also host many art demonstrations, magicians and a packed schedule of other performers. www.westoaklanefestival.com

JUNE – National & Canada

Capital Jazz Fest: June 4-6

Upper Marlboro, MD

June 5th: B.K. Jackson, Althea Rene, Lin Rountree, & Phaze II, Marcus Johnson, "G & Lee" featuring Lee Ritenour & Gerald Albright, Basia, Esperanza Spalding, Brian Culbertson, Ledisi, Johnny Gill, Laura Izibor, Down to the Bone with special guest Hil St. Soul, The Family Stone, Raphael Saadiq, Cameo. **June 6th:** "Catch A Rising Star" featuring Brian Simpson, Tom Braxton, U-Nam, & The Urban Jazz Coalition, The Jeff Lorber Fusion featuring Eric Marienthal & Jimmy Haslip, David Benoit, Rachele Ferrell, Nick Colionne & Eric Darius, Kenny G, "Soul Sista Serenade" featuring Ann Nesby, Elisabeth Withers, & Angela Johnson, Naturally 7, Patti LaBelle, Mint Condition, Patrice Rushen & Friends featuring Doc Powell, Ndugu Chancler, Eric Marienthal, & Freddie Washington, The Brand New Heavies. www.capitaljazz.com

Festival International de Jazz de Montréal: June 25 – July 6

Montreal, Canada

Notable Performances: Desmarais, John Zorn, Smokey Robinson, Wanda Jackson, Vijay Iyer, Marcus Miller. www.montrealjazzfest.com

Vail Jazz Festival & Party: June-September

Vail, CO

Ann Hampton Callaway, Jeff Clayton, John Clayton, Bill Cunliffe, Wycliffe Gordon, Jeff Hamilton, Tamir Hendelman, Christopher Luty, Tony Monaco, Lewis Nash, Ted Rosenthal, Terell Stafford. www.vailjazz.org

TD Canada Trust Toronto Jazz Festival: June 25-July 4

Toronto, CA. www.tojazz.com



92nd Street Y Jazz in July Summer Festival July 20-29, 2010

TURNING UP THE HEAT FOR 25 YEARS

with one-of-a-kind performances featuring the brightest stars in jazz.

TUE, JUL 20, 8 PM HOORAY FOR HOLLYWOOD: STARRING SONGS FROM CLASSIC HOLLYWOOD MOVIES

Carol Sloane, vocals / Ken Peplowski, clarinet & tenor sax / Byron Stripling, trumpet
John Allred, trombone / Bill Charlap, piano
Ted Rosenthal, piano / Sean Smith, bass
Lewis Nash, drums

WED, JUL 21, 8 PM PICTURE OF HEATH: A TRIBUTE TO LIVING LEGEND JIMMY HEATH

Jimmy Heath, tenor sax / Jeremy Pelt, trumpet / Steve Wilson, alto sax / Steve Davis, trombone / Bill Charlap, piano
Jeb Patton, piano / David Wong, bass
Lewis Nash, drums

THU, JUL 22, 8 PM PREZ & LADY DAY: THE LEGENDARY PARTNERSHIP OF LESTER YOUNG AND BILLIE HOLIDAY

Mary Stallings, vocals / Frank Wess, tenor sax
Harry Allen, tenor sax / Warren Vaché, trumpet / Bucky Pizzarelli, guitar / Bill Charlap, piano / Peter Washington, bass
Dennis Mackrel, drums

TUE, JUL 27, 8 PM THE SONG IS YOU: JEROME KERN, THE FIRST STANDARD-BEARER

Sandy Stewart, vocals / Bill Easley, tenor sax
Jon Faddis, trumpet / Jon Gordon, alto sax
Bill Charlap, piano / Renee Rosnes, piano / Peter Washington, bass / Kenny Washington, drums

WED, JUL 28, 8 PM POSTCARD FROM BRAZIL

Maucha Adnet, vocals / Phil Woods, alto sax
Erik Friedlander, cello / Bill Charlap, piano
Renee Rosnes, piano / Reg Schwager, guitar
David Finck, bass / Duduka Da Fonseca, drums

THU, JUL 29, 8 PM BALLADS & BLUES: AN EVENING OF ROMANCE AND SOUL

Freddy Cole, vocals / Houston Person, tenor sax / Jeremy Pelt, trumpet / Bill Charlap, piano / Pat Bianchi, organ / Paul Bollenback, guitar / Peter Washington, bass / Kenny Washington, drums

MON, JUL 26, 8 PM JAZZ PIANO MASTER CLASS

Bill Charlap, piano / Ted Rosenthal, piano
Sean Smith, bass / Kenny Washington, drums
Participants to be announced.

Catch Every Note! Tickets start as low as \$20.

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Visit www.92Y.org/Jazz or call 212.415.5500
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92Y

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The Jazz in July series at 92Y is partially endowed by a generous gift from Simona and Jerome A. Chazen.

Telluride Jazz Celebration: June 6-8

Telluride, CO
Notable Performers: Stanley Clarke Band featuring Hiromi | Dianne Reeves | "Guest of Honor" Toshiko Akiyoshi, The Greyboy Allstars | Dr. Lonnie Smith | Larry Coryell w/ Karl D. | Lew Tabackin | Charlie Hunter, Jackie Ryan | Dan Hicks & the Hot Licks | Chuchito Valdes | Raul Midón | Gospel Hummingbirds, Eric Krasno & Chapter 2 w/ Adam Deitch & Nigel Hall | Dmitri Matheny | Crescent Super Band, Bob Montgomery-Al Hermann Sextet | Hazel Miller | Telluride All-Stars | Chico State Jazz Xpress. www.telluridejazz.com

JULY – Local & Regional

Belleayre Music Festival: July 3 – September 4

Highmount, NY
Ricky Skaggs & Kentucky Thunder, Patti LuPone, Joseph Arthur and Meghan Wolf, Belleayre Festival Orchestra Plays Romantic Classics, Charlie Daniels Band, Javon Jackson Quintet, Regina Carter, John Scofield/Joe Lovano Quartet, Patti Austin, America, Belleayre Festival Opera, Children's Free Opera Theatre, Aaron Neville Quintet. www.belleayremusic.org

Greater Hartford Festival of Jazz: July 16-18

Hartford, CT
Notable Performers: The Christine Spero Group, Layla Angulo Group, Ace Livingston, Elan Trotman, Lao Tizer, Nobuki Takamen, Iris Ornig, Hartford Symphony Orchestra Jazz and Strings Present "Focus- A Tribute to Stan Getz" Featuring Joel Frahm. www.hartfordjazz.com

Jazz In July at the 92nd Street Y: July 20-29

New York, NY
Events: Hooray for Hollywood, Picture of Health: Celebrating Living Legend Jimmy Heath, Prez & Lady Day: The Legendary Partnership of Lester Young & Billie Holiday, Jazz Piano Master Class, The Song is You: Jerome Kern, The First Standard-Bearer, Postcard from Brazil, Ballads & Blues: An Evening of Romance and Soul. www.92y.org

Jazz PA 2009 Summer Jazz Celebration: July 23-24

Bellafonte, PA
Notable Performers: Wycliffe Gordon, Russ Kasso, Jay Leonhart, Dennis Mackrel, Arthur Goldstein, The Tarnished Six, State High Jazz Band. More to be announced. www.jazzpa.com

JULY – National

Cathedral Park Jazz Festival: July 16-18

Portland, OR
July 16th: Linda Hornbuckle, Lloyd Jones. July 17th: Ben Darwish, Peter Piazza, Dave Captein, The Bobby Torres Ensemble w/ Louis Conte. July 18th: Tahoe Jackson, Thera Memory ft. Asha Memory, Chris and Mel Brown, Karrin Allison. www.cpjazz.com

Centrum's Jazz Port Townsend: July 25th-August 1st

Port Townsend, WA
"At its core, Jazz Port Townsend is a weeklong workshop where people from all over the world come to live and learn with some of the finest jazz musicians playing today." www.centrum.org

Fillmore Jazz Festival: July 3-4

San Francisco, CA
July 4th: Wayne De La Cruz and the Big Trio, Sam Reider Large Ensemble, Marcus Shelby Orchestra, Crystal Monee Hall, Farzad, Jazztronauts, Spencer Day, Tia Carroll & Hard Work, Saint John Coltrane A.O.C. featuring vocalist Ann Mack, Lavay Smith, Bobbie Webb & the Smooth Blues Band featuring Fillmore Slim, Fromagique with Bombshell Betty, Blue Diamond Phillips, Jack & Jill Contest, DJ Burnie. July 5th: Spaceheater, Bayonics with Big Brooklyn, Red, Lloyd Gregory, Kim Nalley, Supertaster ft. Karyn Paige, Green & Silver Quintet, Joe Bagale, Bautista, Consonance, Vinyl, Bay Area Blues Society & the Caravan of All Stars ft. Chick Willis, Sila – The Afro Funk, Fromagique with Bombshell Betty. www.fillmorejazzfestival.com

Iowa City Jazz Festival: July 2-4

Iowa City, IA
United Jazz Ensemble, U.S. Army Blues, Bob Washut Dream Band, Equilateral, Public Property, Gabriel Espinosa, Roswell Rudd, Koplant No, Lake Street Dive, Paul Smoker Notet, Dr. Lonnie Smith. www.icjazzfest.com

Jazz In July: July 12-23

Amherst, MA
The Jazz in July All-Star Concert featuring master jazz saxophonist, Vincent Herring and collaborations between the nationally and internationally known 2010 Jazz in July week one faculty (Jeff Holmes, piano, trumpet; Catherine Jensen-Hole, voice; Jake Epstein, saxophone; Chip Jackson, bass; Genevieve Rose, bass; Steve Johns, drums; Greg Caputo, drums; Geri Allen, piano; Bob Ferrier, guitar; Tim Atherton, trombone; Bruce Diehl, saxophone). www.jazzinJuly.com

Jazz in the Valley: July 30-31

Ellensburg, WA
Alma Villegas Quintet, Barney Mclure's B3 Quartet, BIG, Brent Edstrom Trio, David Friesen

Quintet, Gail Pettis Trio, Greta Matassa, Susan Pascal, Jake Bergevin & The Javatown Swing Orchestra, John Moawad's All Star Big band, John Sanders & Gypsy Reeds, Strings & Skins, John Hamar Trio ft. Kelly Ash, Kolvane, Lenny Prince Quintet, Little Bill & The Bluenotes, Mary McPage, Michael Powers Group, Nancy King & Steve Christofferson, Nick Vigarinos's Meantown Blues, Open Country Joy, Randy Oxford Band, Ranger & The ReArrangers, Sidewalk Stompers, Son Jack jr. & Miachel Wilde, too Slim & the Taildraggers, Total Experience Gospel Choir. www.jazzinthevalley.com

Mammoth Lakes Jubilee: July 14-18

Mammoth Lakes, CA
Bill Allred's Classic Jazz Band, Steve Lucky and the Rhumba Bums, Cornet Chop Suey, Titan Hot 7 • Ivory & Gold, Jazz Camp Youth Band, Midiri Brothers Septet, The Professors • Jennifer Leitham Trio, Sherri Colby's New Orleans Racket Makers, Louis Ford & His New Orleans Flairs, Scott Martin's Latin Soul Band, Tom Hook with the Black Dogs, Sue Palmer's Motel Swing Orchestra, Tom Rigney & Flambeau, Side Street Strutters, Brady McKay's Bunch, Temple of Folly & Yve Evans, Terry Myers Big Band, Wally's Warehouse Waifs, Pieter Meijers **Quartet featuring** Banu Gibson and John Cuzzu, We-3 • Jas'm • P B & J, Flashback • Gator Beat. www.mammothjazz.org

Satchmo Summer Fest: August 5-8

New Orleans, LA
Schedule coming soon. www.fqfi.org/satchmosummerfest

Sioux Falls Jazz & Blues Festival: July 15-17

Sioux Falls, SD
Shannon Curfman, Marcia Ball, Davina & The Vagabonds, Trombone Shorty & Orleans Avenue, Los Lobos, Johnson-McKinney Quintet, Short Fuse, Dotsero, Homemade Jamz' Blue Band, Yellowjackets, Los Lonely Boys, Corey Stevens, Blues Bashers, Soulcrate Music, The Kickback, We All Have Hooks for Hands, Polyphase, Trey Lane, Lunar Funk Theory, Houdek, Elisabeth Hunstand and Take Two, Lazer Rocket Arm, Pasque, The Public Domain Tune Band, Kickin' Analog, Jazzed. www.siouxfallsjazzfest.com

JULY – International

Aarhus International Jazz Festival: July 10-17

Aarhus, Denmark. www.jazzfest.dk

Atlantic Jazz Festival: July 9-17

Halifax, Nova Scotia. www.atlanticjazzfestival.ca

Kongsberg Jazz Festival: July 7-10

Kongsberg, Norway. www.kongsberg-jazzfestival.no

KoSA Int'l Percussion Workshops & Festival:

July 27-August 1

Montreal, Canada
Notable Performances: Memo Acevedo, Marcus Santos, Cindy Blackman, Mark Zonder, Mario DeCiutiis, Bill Bachman, Dom Famularo, Paul DeLong, John Beck, Aldo Mazza, Allan Molnar, Liberty Devitto, Anders Astrand, Lou Robinson, Jim Royle, Jeff Salisbury, Rick Van Horn, Glen Velez, & more. www.kosamusic.com

43rd Montreux Jazz Festival: July 2-17

Montreux, Switzerland. www.montreuxjazz.com

North Sea Jazz Festival: July 10-12

Rotterdam, Netherlands. www.northseajazz.com

Stockholm Jazz Festival: June 10-12

Stockholm, Sweden
Missy Elliot, Kool & The Gang, Jasmine Kara, John Scofield, Bob Stenson, Wayne Shorter Quartet, The Brand New Heavies and Gretchen Parlato & more. www.stockholmjazz.com

Souillac En Jazz: July 20-25

Souillac, France
North Gospel Quartet, Dee Alexander Quartet, Tigran Hamasyan, Stefano Bollani, Enrico Rava new quintet, and more. www.souillacenjazz.net

Umbria Jazz: July 9-18

Perugia, Italy. www.umbriajazz.com

AUGUST – Local & Regional

Caramoor Jazz Festival: August 6-8

Katonah, NY
Mulgrew Miller Trio, Roswell Rudd's Trombone Tribe, Clarice Assad Sonidos Latinos, Spoken Hand Percussion Orchestra, World Vibraphone Summit, Brad Shepik's Human Activity Suite, Elio Villafranca Quintet feat. Pat Martino Sonidos Latinos, Chuchito Valdes Big Band, Second Line pause, Chick Corea's Freedom Band. www.caramoor.org

Charlie Parker Festival: August 28-29

New York, NY
Jazz pianist McCoy Tyner's tops Saturday's bill, which also features artist Jason Moran. Heading the program on Sunday is James Moody and vocalist Catherine Russell. www.cityparksfoundation.org

George Wein's CareFusion Newport Jazz Festival:

August 6-8

Newport, RI
Notable Performances: Chick Corea Freedom Band, Christian McBride, Ahmad Jamal, Jamie Cullum, Anat Cohen, Darcy James Argue's Secret Society, Grace Kelly, Ben Allison Band, and more. www.jazzfestival55.com

Historic Lewiston Jazz Festival: August 27-28

Lewiston, NY
Notable Performers: Colleen Williams, & the Bobby Jones Trio, Curtis Stigers. www.lewistonjazz.com

AUGUST – National

Detroit International Jazz Festival: September 3-6

Detroit, MI
Performers Include: Mulgrew Miller, Branford Marsalis, Maria Schneider, Roy Haynes, Terence Blanchard. www.detroitjazzfest.com

Long Beach Jazz Festival: August 13-15

Long Beach, CA
Joe Sample, Wayne Henderson, Wilton Felder, Dave Koz & Johnathan Butler, Ronnie Laws, Tom Scott, Chante Moore, Paul Jackson Jr. & Jason Mile, Melanie Fiona, Shilts, Poncho Sanchez, Al Jarreau & George Duke, Marcus Miller, Christian Scott, Laura Izibor, Al Williams Jazz Society, others TBD. www.rainbowpromotions.com

Markham Jazz Festival: August 20-22nd

Markham, Ontario, Canada
Information yet to be posted. www.markhamjazzfestival.com

Mt. Hood Jazz Festival: July 30-31

Gresham, OR
Information yet to be posted. www.mthoodjazz.org

Orange County Classic Jazz Festival: August 5-8

Costa Mesa, CA
Crazy Rhythm Hot Society Orchestra, Fryer/Barnhart International Jazz Band, Tom Hook & The Black Dogs, Le Jazz Hot, Paris Washboard, Titanic Jazz Band, Neville Dickie, Mike Henebry Orchestra, Ivory & Gold, Midiri Brothers Sextet, Tom Rigney and Flambeau, Wally's Warehouse Waifs, Firecracker Jazz Band, High Sierra Jazz Band, Jerry Krahn Quartet, Night-blooming Jazzmen, Titan Hot 7, Yerba Buena Stompers. www.oc-classicjazz.org

AUGUST – International

Jazz Festival Willisau: August 26-30

Willisau, Switzerland. www.jazzwillisau.ch

Oslo Jazz Festival: August 25-29

Oslo, Norway. www.oslojazz.no

Red Sea Jazz Festival: August 23-26

Eilat, Israel. www.redseajazzeilat.com

Sildajazz: August 11-15

Haugesund, Norway. www.sildajazz.no

Zomer Jazz Fiets Tour: August 27-28

Groningen, Netherlands. www.zjft.nl

SEPTEMBER – Local and Regional

COTA Jazz Festival: September 10-12

Delaware Water Gap, PA. www.cotajazz.org

Long Beach (Long Island, NY) Jazz Festival:

Long Beach, NY
Hasn't been updated since 2009. www.longbeachjazzfest.com

Lake George Jazz Festival: September 18-19

Lake George, NY
Sept 18: Daniel Kelly Trio, David Amram Quartet ~ the first 80 years, The Randy Newman Project **Sept. 19:** Sharel Cassidy Quintet, Buster Williams Quartet with Stefon Harris, Samuel Torres Group ~ Yaoundé. www.lakegeorgearts.org

SEPTEMBER & OCTOBER – National

Anacortes Jazz Festival: October –

Details to be Announced

Hasn't been updated since 2008

Anacortes, WA. www.anacortes.org

Catalina Island Jazztrax Festival: Sept 30-Oct 17th

Avalon, CA
Notable Performers: Craig Chaquico, Nick Colionne, Mindi Abair, Drew Davidson, Marcus Anderson, Eric Darius, Greg Adams, Everette Harp, and more. Three Weekends of Jazz!
www.jazztrax.com

Jazz By The Boulevard Music and Arts Festival:

September 10-12

Fort Worth, TX
Performers to be announced. www.fortworthjazz.com

Monterey Jazz Festival: September 17-19

Monterey, CA
Notable Performers: Harry Connick, Jr., Somi, Roy Hargrove, Fred Hersch Trio, Les McCann, Marcus Roberts, Angelique Kidjo, Diane Reeves, Les Nubians, and more. www.montereyjazzfestival.org

Sedona Jazz Festival: October 2nd

Sedona, AZ
Performances to be Announced. www.sedonajazz.com

Summit Jazz: October 1-3

Denver, CO
Dan Barrett, Eddie Erickson, Colin Gieg, Jeff Hamilton, Rebecca Kilgore, Randy Reinhart, John Sheridan, Howard Alden, Ehud Asherie, Don Grove, Jon-Erik Kellso, Ken Pelpowski, Frank Tate, Antti Sarpila, Jeff Barnhart, Nicki Parrott, John Cocuzzi, Danny Coots, The Jim Cullum Jazz Band, Titan Hot Seven, High Sierra Jazz Band, Alan Frederickson Jazz Ensemble, Ivory & Gold Trio. www.summitjazz.com

West Coast Jazz Party & Brunch Cruise:

July 7-August 25th

Irvine, CA
Jeff Hamilton Trio, The Harry Allen Quartet, The Houston Person Quartet, Ernie Andrews Quartet, The Graham Dechter Quartet, The Ken Peplowski Quartet, The Byron Stripling Quartet, The Dena Derosé Trio. www.westcoastjazzparty.com

Ziegler Kettle Moraine Jazz Festival: September 10-11

West Bend, WI
Alex Bugnon, Chielì Minucci & Special EFX, RnR, Dotsero, Craig Chaquico, Spyro Gyra, Jeff Lorber Fusion. www.kmjazz.com

SEPTEMBER & OCTOBER – International

Guelph Jazz Festival: September 8-12

Guelph, Ontario Canada
We showcase a wide variety of performers from around the world and from our own backyard, some of whom have played the Festival before and others who will be visiting for the first time. We encourage you to learn more about them using our bios, web links, and music player. Complete information regarding 2010 performers will be added to the website in June. www.guelphjazzfestival.com

Rimouski Festi Jazz International: September 2-5

Rimouski, Quebec Canada. www.festijazzrimouski.com ■

Calendar of Events

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

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

NEW YORK CITY

- Tues 6/1, 6/8, 6/15, 6/22, 6/29: **Annie Ross** at **Metropolitan Room**. 9:30pm. 34 W 22nd St. (Bet. 5th & 6th Ave.) 212-206-0440. www.metropolitanroom.com.
- Tues 6/1: **Jocelyn Medina** with **Kristjan Randalup, Evan Gregor & Ziv Ravitz** at **Miles' Café**. \$10 cover; \$7 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com
- Tues 6/1-Wed 6/2: **Jason Lindner** with **Panagiotis Andreou & Mark Guiliana** at **Zinc Bar**. 9:30pm, 11:00pm & 1:00am. 82 W. 3rd St. 21-477-8337. www.zincbar.com
- Tues 6/1-Thurs 6/10: **Nellie McKay** at **Feinstein's @ Loews Regency**. 8:30pm. Tribute to Doris Day. No shows on June 6 & 7. Two shows on June 5 & 10. 540 Park Ave. @ 61st St. 212-339-4095. <http://feinsteinsattheregency.com>
- Tues 6/1: **Will Vinson** with **Lage Lund, Aaron Parks, Orlando LeFleming & Kendrick Scott** at **55 Bar**. 10:00pm. 55 Christopher St. 212-929-9883. www.55bar.com.
- Tues 6/1, 6/8, 6/15, 6/22, 6/29: **Marc Devine** at **Tagine**. 8:30pm. No cover or min. 57 9th Ave. @ 40th St. 212-564-7292. www.taginedining.com
- Tues 6/1: **Jazz for Curious Listeners** at **National Jazz Museum in Harlem**. 7:00pm. Free. "Loren Schoenberg." 104 E. 126th St., Suite 2C. 212-348-8300. www.jazzmuseum.inharlem.org
- Tues 6/1, 6/8, 6/15, 6/22, 6/29: **Joel Frahm Trio** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Wed 6/2: **Janice Friedman & Trifon Dimitrov** at **Sofia's Restaurant**. 7:00pm. No cover. 46th St. (Bet. 7th & 8th) www.janicefriedman.com
- Wed 6/2: **Francois Moutin** at **55 Bar**. 10:00pm. 55 Christopher St. 212-929-9883. www.55bar.com.
- Wed 6/2: **Jeremy Udden's Plainville** at **Bryant Park Fountain Terrace**. 6:00pm. Free.W. 41st St. & 6th Ave. 212-768-4242. www.nycgovparks.org. www.nycjazzfestival.com
- Wed 6/2, 6/9, 6/16, 6/23, 6/230: **Joel Frahm Trio** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Wed 6/2, 6/16, 6/23: **Allan Harris** at **Metropolitan Room**. 9:30pm. \$15; \$20 at door. 34 W 22nd St. (Bet. 5th & 6th Ave.) 212-206-0440. www.metropolitanroom.com.
- Thurs 6/3: **Ellery Eskelin** with **John Hébert & Tyshawn Sorey** at **55 Bar**. 10:00pm. 55 Christopher St. 212-929-9883. www.55bar.com.
- Thurs-Fri 6/3-6/4: **Marc Devine** at **Hawaiian Tropic Zone**. 729 7th Ave. 212-626-7312. <http://hawaiiantropiczone.com>
- Thurs 6/3: **Jaleel Shaw** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com. www.jaleelshaw.com
- Thurs 6/3: **Brian Lynch** at **Zinc Bar**. 9:30pm, 11:00pm &

- 1:00am. 82 W. 3rd St. 21-477-8337. www.zincbar.com
- Thurs 6/3: **Craig Harris** at **National Jazz Museum in Harlem**. 6:30pm. Free. "Harlem Speaks." 104 E. 126th St., Suite 2C. 212-348-8300. www.jazzmuseuminharlem.org
- Fri 6/4-Sat 6/5: **Musica Nueva 3: Latin Jazz across the Americas** at **Peter Jay Sharp Theatre, Symphony Space**. 8:00pm. Includes **Michele Rosewoman, Bill Ware, Edmar Castaneda, DJ Logic & Vijay Iyer**. \$35; \$30 members; \$20 students & seniors; \$40 day of show. 2537 Broadway @ 95th St. 212-864-5400. www.symphonyspace.org.
- Fri 6/4: **Who Knows?** Featuring **Richie Nagan, Perry Robinson & Mark Whitecage** at **Yippie Museum Café**. 7:00pm. \$10. 9 Bleecker St. (Bet. Bowery & Elizabeth St.) 212-677-5918. www.yippiemuseum.org
- Fri 6/4: **Yotam Silberstein** at **The Bar Next Door**. 7:30pm, 9:30pm & 11:30pm. \$12 per set. 129 MacDougal St. 212-529-5945. lalanternacaffe.com. yotamsilberstein.com
- Fri 6/4: **Seung-Hee** with **Adam Kolker, David Cook, Ikew Sturm & Jordan Perlson** at **Miles' Café**. \$10 cover; \$7 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com
- Fri 6/4: **Brian Mitchell** with **Zev Katz & Shawn Pelton** at **55 Bar**. 10:00pm. 55 Christopher St. 212-929-9883. www.55bar.com.
- Sat 6/5: **Michael Marcus** at **Hawaiian Tropic Zone**. 729 7th Ave. 212-626-7312. <http://hawaiiantropiczone.com>
- Sat 6/5: **Sara Serpa** with **Andre Matos, Kris Davis, Pascal Niggenkemper & Colin Stranahan** at **Miles' Café**. \$10 cover; \$7 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com
- Sat 6/5: **Mike Moreno** at **The Bar Next Door**. 7:30pm, 9:30pm & 11:30pm. \$12 per set. 129 MacDougal St. 212-529-5945. www.mikemoreno.com.

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Artist Sets: \$20-35
7:30PM & 9:30PM plus
11:30PM Fri & Sat
After Hours sets: \$10-20
Student rates available

Every Thursday:
\$5 After Hours Sets

JUN 1-6

WYCLIFFE GORDON & FRIENDS

w/ Anat Cohen, Terell Stafford, Eric Reed, Aaron Diehl, David Wong, Rodney Green & Kenny Washington
After Hours: The Fall

JUN 5

THE RHYTHM ROAD: AMERICAN MUSIC ABROAD PRESENTS

Chen Lo & The Liberation Family (12PM)
Little Joe McLerran Quartet (2PM)
(Free Admission. Seating is first-come, first-served. No tickets required.)

JUN 7 MONDAY NIGHTS WITH WBGO

MARIAN PETRESCU QUARTET

w/ Stefan Oberg, Marco Panascia & Joel Rosenblatt
Hosted by WBGO's Gary Walker

JUN 8-13

JOE LOVANO NONET

After Hours: Eli Yamin & You Can't Buy Swing

JUN 14

STAN TRACEY TRIO

JUN 15 CD RELEASE PARTY

JOSÉ JAMES & FRIENDS

After Hours: TK Blue & 'Bluebird'
w/ Benito Gonzalez (6/15-6/19)

JUN 16

CYRUS CHESTNUT QUARTET

w/ Stacy Dillard, Gerald Cannon & Willie Jones III

JUN 17-20

21ST CENTURY BAND

W/ DION PARSON & RON BLAKE

Plus Special Guest Nicholas Payton

JUN 19

THE RHYTHM ROAD: AMERICAN MUSIC ABROAD PRESENTS

Charlie Porter Quartet (12:30PM)
The Student Loan (2:30PM)
(Free Admission. Seating is first-come, first-served. No tickets required.)

JUN 21 CAREFUSION JAZZ FESTIVAL

DARCY JAMES ARGUE SECRET SOCIETY

Co-Presentation with the CareFusion Jazz Festival

JUN 22-27 CD RELEASE PARTY

CYRUS CHESTNUT / ERIC REED QUARTET

w/ Dezron Douglas & Willie Jones III
After Hours: The Olatuja Project

JUN 28

JALC BAND DIRECTORS ACADEMY FACULTY QUINTET

JUN 29-JUL 4

ELIANE ELIAS QUARTET SALUTES BRAZIL

w/ Marc Johnson, Rubens de La Corte & Rafael Barata
After Hours: The Antonio Madrugá Trio



photo by Chuck Stewart

jazz
at Lincoln Center
Frederick P. Rose Hall
Columbus Circle, NYC

- Sun 6/6, 6/13, 6/20, 6/27: **Peter Mazza at The Bar Next Door.** 8:00pm & 10:00pm. \$12 all night. 129 MacDougal St. 212-529-5945. lalanternacaffe.com. petermazza.com
- Sun 6/6: **Kristen Lee Sergeant at Tagine.** 8:30pm. No cover or min. 57 9th Ave. @ 40th St. 212-564-7292. www.taginedining.com
- Sun 6/6: **Sean Smith with John Ellis, John Hart & Russell Meissner at 55 Bar.** 9:30pm. 55 Christopher St. 212-929-9883. www.55bar.com.
- Sun 6/6: **Roz Corral with Roni Ben-Hur & Santi Debriano at North Square Lounge.** 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. www.northsquareeny.com.
- Mon 6/7: **Bernal/Ennis/Eckroth at The Bar Next Door.** 8:30pm & 10:30pm. \$12. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Mon 6/7, 6/14, 6/21, 6/28: **Ron Affif Trio at Zinc Bar.** 11:00pm. 82 W. 3rd St. 21-477-8337. www.zincbar.com
- Mon 6/7: **Local 269. Andrea Wolper, Adam Caine, Fung Chern Hwei and Ken Yamazaki** perform "Objects in Mirror: Improvisations with Compositions & Text" @ 7:00pm. Hilliard Greene, Kris Davis, Joachim Badenhorst, Michael Wimberly & Paul Harding @ 10:00pm. 269 W. Hudson St. @ Suffolk. 212-228-9874. www.myspace.com/rucmnyc.
- Mon 6/7: **Kathryn Holtkamp Quartet at Miles' Café.** \$10 cover; \$7 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com
- Mon 6/7, 6/14, 6/21, 6/28: **Melissa Jean with Tomek Miernowski, Willem Delisfort & Lawrence Leathers at Perks.** 8:00pm. Free. 553 Manhattan Ave. www.melissa-jeanmusic.com
- Mon 6/7: **Peter Straub at National Jazz Museum in Harlem.** 7:00pm. Free. "Jazz for Curious Readers." 104 E. 126th St., Suite 2C. 212-348-8300. jazzmuseuminharlem.org
- Tues 6/8, Wed 6/9, Thurs 6/10: **Duduka Da Fonseca with Anat Cohen, Vic Juris, Helio Alves & Leonardo Cioglia at Zinc Bar.** 9:30pm, 11:00pm, 1:00am. 82 W. 3rd St. 21-477-9462. www.zincbar.com. www.dudukafonseca.net
- Tues 6/8: **Marta Topferova with Ben Monder, Adam Levy, Ugona Okegwo & Adam Cruz at 55 Bar.** 7:00pm. 55 Christopher St. 212-929-9883. www.55bar.com.
- Tues 6/8: **Marianne Sullivan Group at Miles' Café.** \$10 cover; \$7 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com
- Tues 6/8: **Nicholas Payton at National Jazz Museum in Harlem.** 7:00pm. Free. "Jazz for Curious Listeners." 104 E. 126th St., Suite 2C. 212-348-8300. jazzmuseuminharlem.org
- Wed 6/9: **AlexStein/Matt Brown Quintet at Zinc Bar.** 7:30pm. 82 W. 3rd St. 21-477-8337. www.zincbar.com
- Wed 6/9: **Janice Friedman with Sari Kessler & Debbie Kennedy at Bar Luna.** 7:00pm. No cover. Amsterdam bet. 84th & 85th. www.janicefriedman.com
- Thurs 6/10: **Sheryl Bailey with Ron Oswonski & Ian Froman at 55 Bar.** 7:00pm. 55 Christopher St. 212-929-9883. www.55bar.com.
- Thurs 6/10: **Mark Devine at Hawaiian Tropic Zone.** 729 7th Ave. 212-626-7312. http://hawaiiantropiczone.com
- Thurs 6/10: **Andre Matos with Frank LoCrauto, Thomas Morgan, Nick Falk & Aaron Krusiki at Miles' Café.** \$10 cover; \$7 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com
- Thurs 6/10: **Adam Niewood at The Bar Next Door.** 8:30pm & 10:30pm. \$12. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com. www.niewood.com
- Thurs 6/10: **Melissa Stylianou with Jamie Reynolds, Pete McCann, Gary Wang & Rodney Green at The Plaza outside St. Peter's Church.** 12:30pm. Free. Lexington Ave. (Bet. 53rd & 54th St.) saintpeters.org. melissastylianou.com
- Fri 6/11: **Craig Harris 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. www.jazzmuseuminharlem.org
- Fri 6/11: **Jazz Patrol with Nick Stefanacci, Roy Suter,**

- Tony Ventura & EJ Braverman at Miles' Café.** \$10 cover; \$7 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com
- Fri 6/11: **Marcus Strickland at The Bar Next Door.** 7:30pm, 9:30pm & 11:30pm. \$12 per set. 129 MacDougal St. 212-529-5945. lalanternacaffe.com. marcusstrickland.com
- Fri 6/11: **Greg Diamond at Hawaiian Tropic Zone.** 729 7th Ave. 212-626-7312. http://hawaiiantropiczone.com
- Sat 6/12: **2010 NYC Undead Jazz Festival at Sullivan Hall. Pyeng Threadgill @ 8:00pm. Love Trio with Ilhan Ersahin, Kenny Wollesen & Jesse Murphy @ 9:00pm. Ben Perowsky Band @ 10:00pm. Marc Cary with Earl Travis & Sameer Gupta @ 11:00pm. Superhuman Happiness @ midnight. Burnt Sugar The Arkestra Chamber @ 1:00pm. Josh Roseman Unit @ 2:00am. \$20; \$25 at door. 214 Sullivan St. (Bet. Bleecker & W. 3rd St.) 866-468-7619. www.cegmusic.com/sullivan_hall. undeadjazzfest.com**
- Sat 6/12: **Akiko Pavolka with Nate Radley, Matt Pavolka & Bill Campbell at Miles' Café.** \$10 cover; \$7 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com
- Sat 6/12: **Kenny's Castaways. Ben Wendel Group @ 6:40pm. Uri Caine Ensemble @ 7:40pm. Ralph Alessi @ 8:40pm. Dan Weiss/Miles Okazaki @ 9:40pm. Tony Malaby @ 10:40pm. Ari Hoinig/Tim Lefebvre/Jean Michel-Pilc @ 11:40pm. Fight the Big Bull @ 12:40am. Alan Ferber Nonet @ 1:40am. 2010 NYC Undead Jazz Festival. 157 Bleecker St. (Bet. Sullivan & Thompson). 212-979-9762. kennyscastaways.net. undeadjazzfest.com**
- Sat 6/12: **Jacqueline Hopkins with Hilliard Greene, Elise Wood, Caroline Taylor & Shanelle Jenkins at Drom.** 7:00pm. \$10. 85 Ave. A. 212-777-1157. dromnyc.com.
- Sat 6/12: **(le) poisson rouge. Graham Haynes @ 6:20pm. Matthew Shipp @ 7:20pm. Dave Douglas @ 8:20pm. Bernie Worrell @ 9:20pm. \$25; \$30 for 2-day pass. 2010 Undead Jazz Festival. 158 Bleecker St. 212-505-FISH. www.lepoissonrouge.com. www.undeadjazzfest.com**
- Sat 6/12: **Mauricio de Souza at Hawaiian Tropic Zone.** 729 7th Ave. 212-626-7312. http://hawaiiantropiczone.com
- Sat 6/12: **Jacám Manricks at The Bar Next Door.** 7:30pm, 9:30pm & 11:30pm. \$12 per set. 129 MacDougal St. 212-529-5945. lalanternacaffe.com. jacammanricks.com
- Sun 6/13: **2010 NYC Undead Jazz Festival at Sullivan Hall. Electric Kulintang with Susie Ibarra & Roberto Rodriguez @ 7:00pm. Steve Coleman with Jonathan Finlayson, Mioles Okaza, Tim Albright, David Millares, Thomas Morgan & Marcus Gilmore @ 8:00pm. Roswell Rudd & LaFayette Harris @ 9:00pm. Ben Allison with Erik Deutsch, Michael Blake, Brandon Seabrook, Gerald Cleaver & Steve Cardenas @ 10:00pm. Nir Felder @ 11:00pm. Thirteenth Assembly with Taylor Ho Bynum, Jessica Pavone, Mary Halvorson & Tomas Fujiwara @ midnight. Gerald Cleaver with Jeremy Felt, JD Allen, Andrew Bishop, Ben Waltzer & Chris Lightcap @ 1:00pm. \$20; \$25 at door. 214 Sullivan St. (Bet. Bleecker & W. 3rd St.) 866-468-7619. www.cegmusic.com/sullivan_hall. www.undeadjazzfest.com**
- Sun 6/13: **ABC No-Rio.** 7:00pm. \$5 suggested donation. With Morgan Kraft, Lex Samu, Blaise Simula & Tom Shad; Ben Miller, James Ilgenfritz & Andrew Drury. 156 Rivington.
- Sun 6/13: **(le) poisson rouge. John Hollenbeck @ 10:20pm. Tim Berne @ 11:20pm. \$25; \$30 for 2-day pass. 158 Bleecker St. 212-505-FISH. www.lepoissonrouge.com. www.undeadjazzfest.com**
- Sun 6/13: **Emilio Teubal with Moto Fukushima, Franco Pinna & Sam Sadigursky at Miles' Café.** \$10 cover; \$7 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com
- Sun 6/13: **Mark Murphy & Vinny Valentino at Metropolitan Room.** 7:00pm & 9:30pm. 34 W 22nd St. (Bet. 5th & 6th Ave.) 212-206-0440. www.metropolitanroom.com.
- Sun 6/13: **Melissa Stylianou with Jamie Reynolds & Gary**

- Wang at North Square Lounge.** 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. www.northsquareeny.com.
- Sun 6/13: **Kenny's Castaways. Josh Sinton @ 6:40pm. Endangered Blood @ 7:40pm. New Mellow Edwards @ 8:40pm. Dave King/Tim Berne/Craig Taborn @ 9:40pm. Bill McHenry Quintet @ 10:40pm. Happy Apple @ 11:40pm. 2010 NYC Undead Jazz Festival. 157 Bleecker St. (Bet. Sullivan & Thompson). 212-979-9762. www.kennyscastaways.net. www.undeadjazzfest.com**
- Sun 6/13: **Jim Campilongo & Adam Levy at 55 Bar.** 6:00pm. 55 Christopher St. 212-929-9883. www.55bar.com.
- Sun 6/13: **Gabriele Tranchina with Joe Vincent Tranchina, Bobby Sanabria, Santi Debriano & Renato Thoms at Feinstein's @ Loews Regency.** 8:30pm. 540 Park Ave. @ 61st St. 212-339-4095. http://feinsteinsattheregency.com
- Mon 6/14: **Scot Albertson with Daryl Kojak, Cameron Brown, Anthony Pinciotti & "Sweet" Sue Terry at Barnes & Noble.** 6:00pm. Free. 1972 Broadway @ W. 66th St. www.scotalbertson.com
- Mon 6/14: **Patti Wicks at Metropolitan Room.** 7:00pm. 34 W 22nd St. (Bet. 5th & 6th Ave.) 212-206-0440. www.metropolitanroom.com.
- Mon 6/14: **Ben Kono with Pete McCann, Mike Holober, John Hebert, Ted Poor & Heather Laws at Miles' Café.** \$10 cover; \$7 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com
- Mon 6/14: **Juancho Herrera at The Bar Next Door.** 8:30pm & 10:30pm. \$12. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com. www.juanchoherrera.com
- Mon 6/14: **Davy Mooney with Jon Cowherd, Linda Oh & Greg Ritchie at 55 Bar.** 7:00pm. 55 Christopher St. 212-929-9883. www.55bar.com.

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- Mon 6/14: **François Bourassa** with **André Leroux, Guy Boisvert & Philippe Melanson** at **Zinc Bar**. 82 W. 3rd St. 21-477-8337. www.zincbar.com
- Tues 6/15: **Roberta Piket** with **Daryl Johns & Steve Johns** at **Miles' Café**. \$10 cover; \$7 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com
- Tues 6/15: **Nicholas Payton** at **National Jazz Museum in Harlem**. 7:00pm. Free. "Jazz for Curious Listeners." 104 E. 126th St., Suite 2C. 212-348-8300. jazzmuseuminharlem.org
- Tues 6/15: **Samuel Torres Sextet** at **Zinc Bar**. 9:30pm, 11:00pm & 1:00am. 82 W. 3rd St. 21-477-8337. www.zincbar.com
- Wed 6/16: **Deborah Latz** with **Daniela Schaechter, Oleg Osenkov & Elisabeth Keledjian** at **Miles' Café**. \$10 cover; \$7 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com
- Wed 6/16 & 6/23: **Allan Harris** at **Metropolitan Room**. 9:45pm. 34 W 22nd St. (Bet. 5th & 6th Ave.) 212-206-0440. www.metropolitanroom.com.
- Wed 6/16: **Zinc Bar**. **Mark Murphy @ 8:00**. **Misha Piatiorsky Septet @ 9:30pm, 11:00pm & 1:00am**. 82 W. 3rd St. 21-477-8337. www.zincbar.com
- Wed 6/16: **Melissa Stylianou Quintet** at **55 Bar**. 7:00pm. No cover. 55 Christopher St. 212-929-9883. www.55bar.com. www.melissa.stylianou.com
- Thurs 6/17: **Patti Wicks** at **Metropolitan Room**. 9:45pm. 34 W 22nd St. (Bet. 5th & 6th Ave.) 212-206-0440. www.metropolitanroom.com.
- Thurs 6/17: **Keith Jarrett, Gary Peacock & Jack DeJohnette** at **Carnegie Hall, Stern Auditorium, Perelman Stage**. 8:00pm. \$40-\$90. CareFusion Jazz Festival event. 57th St. & 7th Ave. 212-247-7800. www.carnegiehall.org. www.nycjazzfestival.com
- Thurs 6/17: **Dave Smith** with **Dan Pratt, Nate Radley, Gary Wang & Quincy Davis** at **Miles' Café**. \$10 cover; \$7 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com
- Thurs 6/17: **Alex Hoffman** at **Hawaiian Tropic Zone**. 729 7th Ave. 212-626-7312. http://hawaiiantropiczone.com
- Thurs 6/17: **Andrea Wolper Trio** at **55 Bar**. 7:00pm. 55 Christopher St. 212-929-9883. 55bar.com. andreawolper.com
- Thurs 6/17: **Greg Diamond** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com. www.gregdiamondmusic.com
- Thurs 6/17: **Paquito D'Rivera** at **National Jazz Museum in Harlem**. 6:30pm. Free. "Harlem Speaks." 104 E. 126th St., Suite 2C. 212-348-8300. www.jazzmuseuminharlem.org
- Fri 6/18: **Toru Y amashita Trio** at **Miles' Café**. \$10 cover; \$7 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com
- Fri 6/18: **Michael Blanco & David Cook** at **The Bar Next Door**. 7:30pm, 9:30pm & 11:30pm. \$12 per set. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com.
- Fri 6/18: **Patti Wicks** at **Metropolitan Room**. 7:30pm. 34 W 22nd St. (Bet. 5th & 6th Ave.) 212-206-0440. www.metropolitanroom.com.
- Fri 6/18: **Roy Hargrove, Claudia Acuna, Ambrose Akinmusire, Lage Lund, Pedro Martinez, Kendrick Scott, Ben Williams & Miguel Zenon** at **Peter Jay Sharp Theatre, Symphony Space**. 8:00pm. \$15. CareFusion Jazz Festival event. 2537 Broadway. 212-864-5400. www.nycjazzfestival.com
- Fri 6/18: **Anthony Braxton 12+1tet** at **(le) poisson rouge**. 5:30pm. \$35; \$45 at door. 158 Bleecker St. 212-505-FISH. www.lepoissonrouge.com.
- Fri 6/18: **Loren Stillman & Russ Lossing Duo** at the **Rubin Museum of Art**. 7:00pm. \$18 in advance; \$20 at door. "Harlem in the Himalayas." 150 W. 17th St. 212-620-5000. www.rmany.org. www.jazzmuseuminharlem.org
- Fri 6/18: **Mauricio de Souza** at **Hawaiian Tropic Zone**. 729 7th Ave. 212-626-7312. http://hawaiiantropiczone.com
- Fri 6/18: **Afro-Cuban Jazz Dance Night** at **The Dwyer**. 7:00pm. \$20. 258 St. Nicholas Ave. @ W. 123rd St. www.jazzmuseuminharlem.org
- Fri 6/18-Sat 6/19: **Encounter of Colombian Musicians in New York** at **El Museo del Barrio**. With **Hector Martignón, Samuel Torres, Ricardo Gallo-Tierra de Nadie, Carlos Renjifo-Citizens of the World, Sebastián Cruz, Lucía Pulido, La cumbiamba eNeYe & Harold Gutiérrez**. 6:00pm-midnight. \$25; \$30 at door; \$20 student with ID; \$15 children. 1230 E. 5th Ave. @ 104th St. 212-831-7272. www.elmuseo.org
- Sat 6/19: **Jacob Fred Jazz Odyssey** at **92Y Tribeca**. 9:00pm. \$12; \$15 at door. 200 Hudson St. @ Canal. 212-601-1000. www.92y.org. www.jfjo.com
- Sat 6/19: **Kirk NuRock & Miles Griffith Duo** at **Miles' Café**. \$10 cover; \$7 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com
- Sat 6/19: **Greg Diamond** at **Hawaiian Tropic Zone**. 729 7th Ave. 212-626-7312. http://hawaiiantropiczone.com
- Sat 6/19: **Jake Saslow** at **The Bar Next Door**. 7:30pm, 9:30pm & 11:30pm. \$12 per set. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com. www.jakesaslow.com
- Sat 6/19: **Piano Extravaganza** at **National Jazz Museum in Harlem**. Noon. Free. 4 hours of live piano jazz: **Dick Katz Memorial Concert Series**. 104 E. 126th St., Suite 2C. 212-348-8300. www.jazzmuseuminharlem.org
- Sat 6/19: **Chris Botti** at **Carnegie Hall, Stern Auditorium, Perelman Stage**. 8:00pm. \$40-\$90. CareFusion Jazz Festival event. 57th St. & 7th Ave. 212-247-7800. www.carnegiehall.org. www.nycjazzfestival.com
- Sun 6/20: **Roz Corral** with **Eddie Monteiro** at **North Square Lounge**. 12:30pm & 2:00pm. No cover or min.

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WED JUNE 2

MIMI JONES BAND

SAM NEWSOME - SEAN HARKNESS - MARG CARY - JUSTIN FAULKNER

THU-SUN JUNE 3-6

JACKY TERRASSON TRIO

BEN WILLIAMS - JAMIRE WILLIAMS

MON JUNE 7

MINGUS BIG BAND

★ MINGUS ★ MONDAYS ★

TUE JUNE 8

AVISHAI COHEN'S TRIVENI

OMER AVITAL - NASHEET WAITS

WED JUNE 9

GILAD HEKSELMAN QUARTET

MARK TURNER - MATT PENMAN - MARCUS GILMORE

THU-SUN JUNE 10-13

MIGUEL ZENON & "ESTA PLENA"

LUIS PERDOMO - HANS BLAWISCHNIG - HENRY COLE - JUAN GUTIERREZ - OBANILU ALLENDE - HECTOR "TITO" MATOS

MON JUNE 14

MINGUS ORCHESTRA

★ MINGUS ★ MONDAYS ★

TUE JUNE 15

ELIO VILAFRANCA QUARTET

GREG TARDY - LUQUES CURTIS - FRANCISCO MELA

WED JUNE 16

MALIKA ZARRA

THU-SUN JUNE 17-20

RICHARD BONA GROUP

MON JUNE 21

MINGUS BIG BAND

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CAREFUSION JAZZ FESTIVAL "NEW YORK IS NOW"

TUE JUNE 22

FRANCISCO MELA'S CUBAN SAFARI

ELIO VILAFRANCA - URI BURVICH - NIR FELDER - LUQUES CURTIS - MAURICIO HERRERA

WED JUNE 23

CHRIS POTTER QUARTET

STEVE NELSON - SCOTT COLLEY - PAUL MOTIAN

THU JUNE 24

JASON MORAN

WITH MARY HALVORSON & RON MILES

FRI JUNE 25

AMBROSE AKINMUSIRE QUINTET

MARK TURNER - JASON MORAN - HARISH RAGHAVAN - JUSTIN BROWN

SAT JUNE 26

ANAT COHEN: BLACK, SILVER & BLUE

KEVIN HAYS - PETER WASHINGTON - LEWIS NASH

SUN JUNE 27

TOMASZ STANKO QUINTET

MON JUNE 28

MINGUS DYNASTY

★ MINGUS ★ MONDAYS ★

TUE JUNE 29

TIM RIES QUINTET

SCOTT WENDHOLT - BEN MONDER - SCOTT COLLEY - BILLY DRUMMOND

WED-SAT JUNE 30-JULY 3

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TICKETWEB

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- 103 Waverly Pl. @ MacDougal. 212-254-1200. www.northsquareny.com.
- Sun 6/20: **Patti Wicks** at **Metropolitan Room**. 9:30pm. 34 W 22nd St. (Bet. 5th & 6th Ave.) 212-206-0440. www.metro-politanroom.com.
 - Sun 6/20: **ABC No-Rio**. 7:00pm. \$5 suggested donation. With **Francesca Ferrando & Mark Zebra Warshow**, plus **Riddimic Harmony** with **David Pleasant**. 156 Rivington.
 - Sun 6/20: **Winard Harper Group** at **The Schomburg Center for Research in Black Culture**. 3:00pm. \$15. CareFusion Jazz Festival event. 515 Malcolm X Blvd. 212-491-2200. www.nycjazzfestival.com
 - Sun 6/20: **Gathering on the Tribes** at **Local 269**. 2:00pm. 285 E. 3rd St., 2nd Floor. Poetry words & music. Vision Festival XV tickets \$5 @ door. 212-228-9874. visionfestival.org
 - Mon 6/21: **Quinsin Nachoff** with **Russ Rossing, Matt Pavolka & Jeff Davis** at **Miles' Café**. \$10 cover; \$7 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com
 - Mon 6/21: **Nancy Harms** with **Paul Bollenback & Michael O'Brien** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com. www.nancyharms.com
 - Mon 6/21: **Jazz Talks** at **The Jerome L. Greene Performance Space**. 7:00pm. \$15. Jazz festival musicians discuss the art of jazz. CareFusion Jazz Festival event. 44 Charlton St. @ Varick. 646-829-4400. www.thegreene-space.org. www.nycjazzfestival.com
 - Mon 6/21, 6/28: **Felix Pastorius** at **Zinc Bar**. 9:00pm. 82 W. 3rd St. 21-477-8337. www.zincbar.com
 - Mon 6/21: **Sarah DeLeo** at **Brandeis High School Garden**. 4:00pm. Free. Make Music New York Day Event. Corner of Amsterdam Ave. & 84th St. www.sarahdeleo.com
 - Mon 6/21: **Local 269**. **Bradley Farberman Band** @ 7:30pm. **Darius Jones Trio** @ 8:30pm. **Lowest Common Denominator** @ 9:30pm. **Crackleknot** @ 10:30pm. Vision Festival XV. 269 E. Hudson St. @ Suffolk St. 212-228-9874. www.myspace.com/rucmanyc. www.visionfestival.org
 - Mon 6/21: **Campos Plaza Playground**. **Little Huey's Sextet** @ 3:30pm. **Roy Campbell Trio** @ 5:00pm. Free. Vision XV & NYCHA Manhattan south Year End Festival. 13th St. (Bet. Ave. A & B). www.visionfestival.org
 - Tues 6/22: **Orrin Evans** at **National Jazz Museum in Harlem**. 7:00pm. Free. "Jazz for Curious Listeners." 104 E. 126th St., Suite 2C. 212-348-8300. www.jazzmuseumin-harlem.org
 - Tues 6/22: **Rob Garcia** with **Noah Preminger & Dan Taffer** at **Miles' Café**. \$10 cover; \$7 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com
 - Tues 6/22: **Jon Faddis** with **Howard Alden, Gene Bertocini, Romero Lubambo & Russell Malone** at **Peter Jay Sharp Theatre, Symphony Space**. 8:00pm. \$15. CareFusion Jazz Festival event. 2537 Broadway @ 95th St. 212-864-5400. symphonyspace.org. nycjazzfestival.com
 - Tues 6/22: **João Gilberto** at **Carnegie Hall, Stern Auditorium, Perelman Stage**. 8:00pm. \$35-\$95. CareFusion Jazz Festival event. 57th St. & 7th Ave. 212-247-7800. www.carnegiehall.org. www.nycjazzfestival.com
 - Tues 6/22: **Drom**. **Frank London's Kali Krew** @ 8:00pm. **Celestial Funk Band** @ 9:00pm. \$20 at door. Vision Festival XV. 85 Ave. A. 212-777-1157. www.dromnyc.com. www.visionfestival.org
 - Wed 6/23: **Punch Brothers** featuring **Chris Thile & Julian Lage Group** at **Town Hall**. 8:00pm. \$59, \$48 & \$25. CareFusion Jazz Festival event. 123 W. 43rd St. 212-840-2824. www.the-townhall-nyc.org. www.nycjazzfestival.com
 - Wed 6/23: "An Evening in New Orleans" at **Leonard Nimoy Thalia, Symphony Space**. With **Evan Christopher, Terri Wilson, Eli Yamin, Ari Roland, LaFrae Sci, John Allred, Ricky "Dirty Red" Gordon & Calvin Booker**. 8:00pm. \$15. CareFusion Jazz Festival event. 2537 Broadway @ 95th St. 212-864-5400. www.symphonyspace.org. www.nycjazzfestival.com

- Wed 6/23: **James Moody** at **Carnegie Hall, Zankel Hall**. 8:30pm. \$36-\$46. 85th Birthday Party with **Renee Rosnes, Todd Coolman, Adam Nussbaum, Randy Brecker, Paquito D'Rivera & Roberta Gambarini**. CareFusion Jazz Festival event. 57th St. & 7th Ave. 212-247-7800. www.carnegiehall.org. www.nycjazzfestival.com
- Wed 6/23: **Tortoise & Aethereal Bace** at **(le) poisson rouge**. 8:00pm. \$22; \$25 at door. Part of CareFusion Jazz Festival. 158 Bleecker St. 212-505-FISH. www.lepoissonrouge.com. www.nycjazzfestival.com
- Wed 6/23: **McCoy Tyner** with **Ravi Coltrane, Esperanza Spalding & Francisco Mela**, plus **the Stanley Clarke Band** featuring **Hiroimi** at **Central Park SummerStage**.

- 7:00pm. Free. CareFusion Jazz Festival event. 212-NEW-YORK. www.nycgovparks.org. www.nycjazzfestival.com
- Wed 6/23: **Abrons Arts Center. 2010 Vision Benefit Opening Ceremony** with **Patricia Nicholson Parker, William Parker, Matthew Shipp, Roy Campbell Jr., Hamid Drake, Rob Brown, Lewis Barnes & Jason Kao Hwang** @ 7:00pm. **The Blues Escaped** @ 7:30pm. **Stomp It!** @ 8:30pm. **Rob Brown's New Quartet** @ 9:00pm. **Broken Flowers** @ 10:00pm. **In Order to Survive** @ 10:30pm. **KiddJordan** @ midnight. \$25 per night; \$150 for 7-night pass to Abrons Arts Center. 466 Grand St. visionfestival.org
- Thurs 6/24 **Jaimeo Brown** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12. 129 MacDougal St. 212-529-5945. www.



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- lalanternacaffe.com. www.myspace.com/jaimeobrown
- Thurs 6/24: **Rebecca Shrimpton with Kelly Roberge, Alexei Tsiganov, Rick McLaughlin & Austin McMahon at Miles' Café.** \$10 cover; \$7 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescfe.com
 - Thurs 6/24: **James Cotton, Pinetop Perkins & Taj Mahal at Rose Theater at Frederick P. Rose Hall in Lincoln Center for the Performing Arts.** 8:00pm. \$35, \$65, \$85 & \$100. CareFusion Jazz Festival event. Broadway at 60th St. 212-721-6500. www.jalc.org. www.nycjazzfestival.com
 - Thurs-Fri 6/24-6/25: **Marc Devine at Hawaiian Tropic Zone.** 729 7th Ave. 212-626-7312. http://hawaiiantropiczone.com
 - Thurs 6/24: **Herbie Hancock at Carnegie Hall, Stern Auditorium, Perelman Stage.** 8:00pm. \$35-\$100. 70th birthday celebration with **Terence Blanchard, Ron Carter, Bill Cosby, Dave Holland, Joe Lovano & Wayne Shorter.** CareFusion Jazz Festival event. 57th St. & 7th Ave. 212-247-7800. www.carnegiehall.org. www.nycjazzfestival.com
 - Thurs 6/24: **CareFusion New York Jazz Festival late Night Jam Sessions at City Winery.** 11:00pm. \$15. 155 Varick St. 212-608-0555. www.citywinery.com. www.nycjazzfestival.com
 - Thurs 6/24: **Revive Da Live Big Band with Nicholas Payton Talib Kweli at (le) poisson rouge.** 7:00pm. \$22; \$25 at door. Part of CareFusion Jazz Festival. 158 Bleecker St. 212-505-FISH. lepoissonrouge.com. nycjazzfestival.com
 - Thurs 6/24: **Jay Clayton & Sheila Jordan with Cameron Brown & Jack Wilkins at Leonard Nimoy Thalia, Symphony Space.** 7:30pm. "From Freebop to Bebop." \$15. CareFusion Jazz Festival event. 2537 Broadway @ 95th St. 212-864-5400. symphonyspace.org. nycjazzfestival.com
 - Thurs 6/24: **Abrons Arts Center. Lifetime Achievement Award for Muhai Richard Abrams.** Muhai Richard Abrams @ 7:00pm. Fred Anderson & Chad Taylor @ 8:00pm. Lifetime Trio @ 9:00pm. Muhai Richard Abrams, Ari Brown & Harrison Bankhead @ 10:00pm. Hamid Drake @ midnight. \$25 per night; \$150 for 7-night pass to Abrons Arts Center. 466 Grand St. www.visionfestival.org
 - Fri 6/25: **Gene Ess with Greg Tardy, Thomson Kneeland & Gene Jackson at Miles' Café.** \$20 cover; \$7 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescfe.com
 - Fri 6/25: **Gary Lucas with Ernie Brooks, Billy Ficca, Jason Candler, Joe Hendel, Dusty Wright & Alexandra Lash at Bowery Poetry Club.** 8:00pm. 308 Bowler (Bet. Houston & Bleecker) 212-614-0505. www.bowerypoetry.com. www.garylucas.com
 - Fri 6/25: **Paul Bollenback at The Bar Next Door.** 7:30pm, 9:30pm & 11:30pm. \$12 per set. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com. paulbollenback.com
 - Fri 6/25: **Henry Butler & Osmany Paredes at Harlem Stage Gatehouse.** 7:30pm. \$15. CareFusion Jazz Festival event. 150 Convent Ave. @ W 135th St. 212-281-9240, ext. 19. www.harlemstage.org. www.nycjazzfestival.com
 - Fri 6/25: **Abrons Arts Center. Fay Victor Ensemble @ 7:00pm. Sabir Mateen Ensemble @ 8:00pm. Jayne Cortez & Firespitters @ 9:00pm. Amiri & Amina Baraka Wordmusic @ 10:30pm. Hamid Drake @ midnight.** \$25 per night; \$150 for 7-night pass to Abrons Arts Center. 466 Grand St. www.visionfestival.org
 - Fri 6/25: **Cesaria Evora with Lura at Carnegie Hall, Stern Auditorium, Perelman Stage.** 8:00pm. \$40-\$85. CareFusion Jazz Festival event. 57th St. & 7th Ave. 212-247-7800. www.carnegiehall.org. www.nycjazzfestival.com
 - Fri 6/25: **Underground Theater at Abrons Arts Center. Panel Discussion: Free Music & the Recording Industry of the Internet Age @ 6:00pm. Stations #2014 First Intersection @ 7:45pm. John Blum & Jackson Krall @ 8:45pm. Hilliard Greene @ 10:15pm. Jason Kao Hwang @ midnight.** \$25 per night; \$150 for 7-night pass to Abrons Arts Center. 466 Grand St. www.visionfestival.org
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- son rouge.** 7:00pm. \$18; \$25 at door. 158 Bleecker St. 212-505-FISH. www.lepoissonrouge.com.
- Fri 6/25: **Gretchen Parlato & Kat Edmonson at Leonard Nimoy Thalia, Symphony Space.** 8:00pm. \$15. CareFusion Jazz Festival event. 2537 Broadway @ 95th St. 212-864-5400. www.symphonyspace.org. nycjazzfestival.com
- Sat 6/26: **Leonid Fedorov, Vladimir Volkov, John Medeski, Marc Ribot & Ches Smith at (le) poisson rouge.** 7:00pm. \$25; \$30 at door. 158 Bleecker St. 212-505-FISH. www.lepoissonrouge.com.
- Sat 6/26: **Mamiko Taira & Toru Dodo at Miles' Café.** \$10 cover; \$7 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescfe.com
- Sat 6/26: **Abrons Arts Center. Areni Agbabian Trio @ 2:00pm. Lorenzo Sanguedolce Quartet @ 3:00pm. Go-Zee-Lah @ 4:00pm. Reggie Nicholson's Percussion Concept @ 7:00pm. Borah Bergman @ 8:00pm. Ned Rothenberg's Sync @ 9:30pm. Open Loose @ 10:30pm. A Bass choir @ 11:30pm.** \$25 per night; \$150 for 7-night pass to Abrons Arts Center. 466 Grand St. visionfestival.org
- Sat 6/26: **Freddie Bryant at The Bar Next Door.** 7:30pm, 9:30pm & 11:30pm. \$12 per set. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com. freddiebryant.com
- Sat 6/26: **Underground Theater at Abrons Arts Center. Amiri Baraka @ 5:30pm.** "Corporate Control of the Arts: Censorship & Commercialism." John Ferris @ 8:45pm. Thulani Davis & Joseph Jarman @ 9:15pm. The Young Fogeys @ 10:15pm. Josh Roseman @ midnight. \$25 per night; \$150 for 7-night pass to Abrons Arts Center. 466 Grand St. www.visionfestival.org
- Sat 6/26: **Mauricio de Souza at Hawaiian Tropic Zone.** 729 7th Ave. 212-626-7312. http://hawaiiantropiczone.com
- Sat 6/26: **Pedro Martinez with de'Adre Aziza, Ihsan, Maria Isa, Nine Rodriguez & DJ Cato at Harlem Stage Gatehouse.** 7:30pm. \$15. CareFusion Jazz Festival event. 150 Convent Ave. @ W 135th St. 212-281-9240, ext. 19. www.harlemstage.org. www.nycjazzfestival.com
- Sun 6/27: **Vanderlei Pereira at Riverside Church.** 2:00pm. Free. 2:00pm. Brazilian music & jazz. 91 Claremont Ave. 212-348-8300. www.jazzmuseuminharlem.org
- Sun 6/27: **Marianne Solivan with Rick Germanson at Tagline.** 8:30pm. No cover or min. 57 9th Ave. @ 40th St. 212-564-7292. taginedining.com. marianneholivanjazz.com
- Sun 6/27: **Abrons Arts Center. York College Blue Notes @ 1:00pm. New School Students & Graduates @ 2:00pm. Brooklyn College Jazz Band @ 3:00pm. North/South Clarinet Ensemble @ 6:00pm. Breuklen Tek Orkestra @ 7:00pm. Billy Bang's Spirit of Sir One @ 8:00pm. David S. Ware Trio @ 9:30pm. Peace Out Trio @ 10:30pm.** \$25 per night; \$150 for 7-night pass to Abrons Arts Center. 466 Grand St. www.visionfestival.org
- Sun 6/27: **Underground Theater at Abrons Arts Center. Panel Discussion with Connie Crothers, Jason Kao Hwang & Matthew Shipp: The Economy's Effect on the Individual Artist @ 4:30pm. Stefania Errore's Flowers Are/Music Is @ 7:45pm. Patrick Brennan @ 8:00pm. Dom Minasi @ 9:30pm. Roy Campbell @ 11:30pm.** \$25 per night; \$150 for 7-night pass to Abrons Arts Center. 466 Grand St. www.visionfestival.org
- Sun 6/27: **Roz Corral with Paul Meyers & Santi Debriano at North Square Lounge.** 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. www.northsquareny.com.
- Mon 6/28: **Shayna Steele at The Bar Next Door.** 8:30pm

- & 10:30pm. \$12. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com. www.shaynasteele.com
- Mon 6/28: **Abrons Arts Center. The Stone Quartet @ 7:00pm. Touch the Earth II @ 8:30pm. Mike Reed's People Places & Things @ 10:00pm.** \$25 per night; \$150 for 7-night pass to Abrons Arts Center. 466 Grand St. www.visionfestival.org
- Mon 6/28: **Underground Theater at Abrons Arts Center. Station #3667 A Different Intersection @ 8:00pm. Jean Carla Rodea-Azares @ 9:15pm. Zak Sherzad @ 10:00pm. Kali Z. Fasteau @ midnight.** \$25 per night; \$150 for 7-night pass to Abrons Arts Center. 466 Grand St. www.visionfestival.org
- Tues 6/29: **Andrea Wolper & Tony Romano at Silverleaf Tavern.** 6:30pm. No cover. 70 Park Ave. andrewolper.com
- Tues 6/29: **JD Walter at Zinc Bar.** 9:30pm, 11:00pm & 1:00am. 82 W. 3rd St. 21-477-8337. www.zincbar.com
- Tues 6/29: **Orrin Evans at National Jazz Museum in Harlem.** 7:00pm. Free. "Jazz for Curious Listeners." 104 E. 126th St., Suite 2C. 212-348-8300. www.jazzmuseuminharlem.org
- Tues 6/29: **Abrons Arts Center. Stations #9969 3rd Intersection @ 7:00pm. By Any Means @ 7:30pm. Inside Out @ 8:30pm. Drum Tribute for Rashied Ali @ 10:00pm.** \$25 per night; \$150 for 7-night pass to Abrons Arts Center. 466 Grand St. www.visionfestival.org
- Tues 6/29: **Michael Blake with Landon Knoblock, Michael Bates & Greg Ritchie at Miles' Café.** \$10 cover; \$7 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescfe.com
- Tues 6/29: **Underground Theater at Abrons Arts Center. Trialogues @ 9:15pm. Jazzhag Tour 2010 @ 9:45pm. Tony Malaby @ 11:00pm.** \$25 per night; \$150 for 7-night pass to Abrons Arts Center. 466 Grand St. visionfestival.org
- Wed 6/30: **(le) poisson rouge. Slowest Runner @ 7:00pm. William Parker's Southern Satellites @ 8:00pm. Akron/Xtended/Family @ 10:00pm.** \$22; \$25 at door. Closing Party of Vision Festival XV. 158 Bleecker St. 212-505-FISH. www.lepoissonrouge.com.
- Wed 6/30: **Oscar Perez Nuevo Comienzo with Stacy Dilard, Greg Glassman, Anthony Perez & Greg Ritchie at Zinc Bar.** 7:00pm. \$10 cover. 82 W. 3rd St. 21-477-8337. www.zincbar.com. Oscarpereznuevo.com
- Wed 6/30: **Shoko Amano Group at Miles' Café.** \$10 cover; \$7 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescfe.com
- Wed 6/30: **Oxford University Jazz Orchestra at Bryant Park Fountain Terrace.** 6:00pm. Free.W. 41st St. & 6th Ave. 212-768-4242. www.nycgovparks.org.

BROOKLYN

- Tues 6/1: **Jesse Stacken with Eivind Opsvik & Jeff Davis at Korzo.** 9:30pm. \$7 cover per set. 667 5th Ave. (Bet. 19th & 20th St.) 718-285-9425. www.korzorestaurant.com.
- Wed 6/2: **Hilliard Greene with Linda Ipanema at MetroTech.** Noon. Willowby & Adams. www.hilliardgreene.com
- Thurs 6/3: **Jennifer Holiday at MetroTech Commons.** Noon. Free. Flatbush & Myrtle Ave. 718-636-4100. www.bam.org
- Thurs 6/3: **TALAT at Tea Lounge.** 9:00pm & 10:30pm. No cover; \$5 donation per set encouraged. 837 Union St., Park Slope. 718-789-2762. tealounge.com. talatmusic.com
- Fri 6/4: **Wu Li at Tea Lounge.** 9:00pm & 10:30pm. No cover; \$5 donation per set encouraged. 837 Union St., Park Slope. 718-789-2762. tealounge.com. originalwuli.com
- Sat 6/5: **Rubens de la Courte at Tea Lounge.** 9:00pm & 10:30pm. No cover; \$5 donation per set encouraged. 837 Union St., Park Slope. 718-789-2762. www.tealounge.com. www.rubensdelacorte.com
- Sun 6/6, 6/13, 6/20, 6/27: **Stephane Wrembel at Barbés.** 9:00pm. CareFusion Jazz Festival event. 376 9th St. @ 6th Ave. 347-422-0248. www.barbesbrooklyn.com. www.nycjazzfestival.com

- Mon 6/7: **Ted Kooshian's Standard Orbit Quartet** at **Bargemusic**. 8:00pm. \$20; \$10 student. Fulton Ferry Landing, at the foot of the Brooklyn Bridge. 718-624-2083. www.bargemusic.org.
- Mon 6/7: **Joshua Shneider Band** at **Tea Lounge**. 9:00pm & 10:30pm. No cover; \$5 donation per set encouraged. 837 Union St., Park Slope. 718-789-2762. www.tealoungeny.com. www.joshuashneider.com
- Tues 6/8: **Mara Rosenbloom Quartet** at **Korzo**. 11:00pm. \$7 cover per set. 667 5th Ave. (Bet. 19th & 20th St.) 718-285-9425. www.korzorestaurant.com.
- Wed 6/9: **Mike Rood Communion** at **Tea Lounge**. 9:00pm & 10:30pm. No cover; \$5 donation per set encouraged. 837 Union St., Park Slope. 718-789-2762. www.tealoungeny.com. www.mikerood.com
- Wed 6/9: **Nora Jones** at **Prospect Park Bandshell**. 8:00pm. Free. Celebrate Brooklyn! Opening Night Gala. CareFusion Jazz Festival event. 95 Prospect Park West. 718-965-8951. prospectpark.org. nycjazzfestival.com
- Thurs 6/10: **Blood Vission** at **Tea Lounge**. 9:00pm & 10:30pm. No cover; \$5 donation per set encouraged. 837 Union St., Park Slope. 718-789-2762. www.tealoungeny.com. www.myspace.com/benstapp
- Thurs 6/10: **Bryan and the Haggards** with **Bryan Murray, Jon Irabagon, Jon Lundbom, Moppa Elliott & Danny Fischer** at **Zebulon**. 9:30pm. No cover. 258 Wythe Ave. 718-218-6934. www.zebuloncafeconcert.com.
- Fri 6/11: **Ben Stapp & Zosimos Collective** at **Tea Lounge**. 9:00pm & 10:30pm. No cover; \$5 donation per set encouraged. 837 Union St., Park Slope. 718-789-2762. www.tealoungeny.com.
- Sat 6/12: **Stephanie Rooker Septet** at **Tea Lounge**. 9:00pm & 10:30pm. No cover; \$5 donation per set encouraged. 837 Union St., Park Slope. 718-789-2762. www.tealoungeny.com. www.stephanierooker.com
- Sun 6/13: **Torben Waldroff** at **Brooklyn Lyceum**. 9:00pm & 10:30pm. \$10. 227 4th Ave. 718-857-4816. www.brooklynlyceum.com. www.waldorff.com
- Sun 6/13: **Red Hook Jazz Festival** at the **Urban Meadow**. 1:00pm. Free. CareFusion Jazz Festival event. Mother Cabrini Park. President St. (Bet. Van Brunt & Columbia St.) 212-NEW-YORK. nycgovparks.org. nycjazzfestival.com
- Mon 6/14: **Alan Ferber Band** at **Tea Lounge**. 9:00pm & 10:30pm. No cover; \$5 donation per set encouraged. 837 Union St., Park Slope. 718-789-2762. www.tealoungeny.com. www.alanferbefr.com
- Tues 6/15: **The Thirteenth Assembly** with **Mary Halvorson, Jessica Pavone, Taylor Ho Bynum & Tomas Fujiwara** at **Korzo**. 9:30pm. \$7 cover per set. 667 5th Ave. (Bet. 19th & 20th St.) 718-285-9425. www.korzorestaurant.com.
- Wed 6/16: **Jon Diaz** at **Tea Lounge**. 9:00pm & 10:30pm. No cover; \$5 donation per set encouraged. 837 Union St., Park Slope. 718-789-2762. www.tealoungeny.com.
- Thurs 6/17: **Ralph Hamperjan's Tuba D'Amour, Bill Ware & John McNeil** at **Puppets Jazz Bar**. CareFusion Jazz Festival event. 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com. www.nycjazzfestival.com
- Thurs 6/17: **Russ Flynn Band** at **Tea Lounge**. 9:00pm & 10:30pm. No cover; \$5 donation per set encouraged. 837 Union St., Park Slope. 718-789-2762. www.tealoungeny.com. Myspace.com/russflynnmusic.com
- Thurs 6/17: **Seabrook Power Plant and Mostly Other People Do the Killing** at **Zebulon**. CareFusion Jazz Festival event. 258 Wythe Ave. 718-218-6934. www.zebuloncafeconcert.com. www.nycjazzfestival.com
- Fri 6/18: **Beatbox Guitar** at **Tea Lounge**. 9:00pm & 10:30pm. No cover; \$5 donation per set encouraged. 837 Union St., Park Slope. 718-789-2762. www.tealoungeny.com.
- Fri 6/18: **Dr. Lonnie Smith Trio & JG Thirlwell's Steroid Maximus** at **Prospect Park Bandshell**. 7:30pm. CareFusion Jazz Festival event. 95 Prospect Park West. 718-965-8951. www.prospectpark.org. www.nycjazzfestival.com

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- Fri 6/18: **Alphabet Soup, Arturo O'Farrill & Randy Johnston** at **Puppets Jazz Bar**. 481 5th Ave., Park Slope. CareFusion Jazz Festival event. 718-499-2622. www.puppetsjazz.com. www.nycjazzfestival.com
- Sat 6/19: **Barbés. Hazmat Modine @ 8:00pm. Slavic Soul Party!** @ 10:00pm. CareFusion Jazz Festival event. 376 9th St. @ 6th Ave. 347-422-0248. www.barbesbrooklyn.com. www.nycjazzfestival.com
- Sat 6/19: **Mike Stern Trio** at **Prospect Park Bandshell**. 7:30pm. Free. "Bitches Brew Revisited." CareFusion Jazz Festival event. 95 Prospect Park West. 718-965-8951. www.prospectpark.org. www.nycjazzfestival.com
- Sat 6/19: **The Funky Fritters** at **Tea Lounge**. 9:00pm & 10:30pm. No cover; \$5 donation per set encouraged. 837 Union St., Park Slope. 718-789-2762. www.tealounge.com. www.thefunkyfritters.com

- Sat 6/19: **Drumheads, Victor Bailey & Alex Blake** at **Puppets Jazz Bar**. CareFusion Jazz Festival event. 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com. www.nycjazzfestival.com
- Sun 6/20: **Cooper Moore and Peter Evans** at **Zebulon**. CareFusion Jazz Festival event. 258 Wythe Ave. 718-218-6934. www.zebuloncafeconcert.com. nycjazzfestival.com
- Sun 6/20: **Barbés. Anthony Coleman @ 8:00pm. Damaged by Sunlight** with **Anthony Coleman, Ashley Paul, Brad Jones & Satoshi Takeishi @ 10:00pm**. CareFusion Jazz Festival event. 376 9th St. @ 6th Ave. 347-422-0248. www.barbesbrooklyn.com. www.nycjazzfestival.com
- Mon 6/21: **Chris Jentsch Group** at **Tea Lounge**. 9:00pm & 10:30pm. No cover; \$5 donation per set encouraged. 837 Union St., Park Slope. 718-789-2762. www.tealounge.com. www.chrisjentsch.com
- Mon 6/21: **John Tchicai** at **Zebulon**. CareFusion Jazz Festival event. 258 Wythe Ave. 718-218-6934. www.zebuloncafeconcert.com. www.nycjazzfestival.com
- Mon 6/21: **Barbés. The Benefit Band** with **Jim Black, Oscar Noreiga, Chris Speed & Trevor Dunn @ 8:00pm. Ben Perowsky** with **Chris Speed, Trevor Dunn & Ted Reichman @ 10:00pm**. CareFusion Jazz Festival event. 376 9th St. @ 6th Ave. 347-422-0248. www.barbesbrooklyn.com. www.nycjazzfestival.com
- Tues 6/22: **Tim Berne + Los Totoposat Korzo**. 9:30pm. \$7 cover per set. 667 5th Ave. (Bet. 19th & 20th St.) 718-285-9425. www.korzorestaurant.com.
- Wed 6/23: **Choros Com Chocolate** at **Tea Lounge**. 9:00pm & 10:30pm. No cover; \$5 donation per set encouraged. 837 Union St., Park Slope. 718-789-2762. www.tealounge.com. www.catherinebent.com
- Wed 6/23: **Wake Up Downtown Collective** with **James Spaulding, Michael Wimberly & Larry Roland** at **Zebulon**. CareFusion Jazz Festival event. 258 Wythe Ave. 718-

- 218-6934. www.zebuloncafeconcert.com. www.nycjazzfestival.com
- Thurs 6/24: **Victor Wooten** at **MetroTech Commons**. Noon. Free. Flatbush & Myrtle Ave. 718-636-4100. www.bam.org
- Thurs 6/24: **Glenn White Quintet** at **Tea Lounge**. 9:00pm & 10:30pm. No cover; \$5 donation per set encouraged. 837 Union St., Park Slope. 718-789-2762. www.tealounge.com. www.glennwhite.net
- Thurs 6/24: **Orquesta Buena Vista Social Club** featuring **Omara Portuondo** at **Prospect Park Bandshell**. 7:30pm. CareFusion Jazz Festival event. 95 Prospect Park West. 718-965-8951. www.prospectpark.org. nycjazzfestival.com
- Mon 6/28: **JC Sanford Band** at **Tea Lounge**. 9:00pm & 10:30pm. No cover; \$5 donation per set encouraged. 837 Union St., Park Slope. 718-789-2762. www.tealounge.com. www.jcsanford.com
- Fri 6/25: **Douglas Bradford** at **Tea Lounge**. 9:00pm & 10:30pm. No cover; \$5 donation per set encouraged. 837 Union St., Park Slope. 718-789-2762. www.tealounge.com. Myspace.com/dougbradford
- Sat 6/26: **Brooklyn Tea Party** at **Tea Lounge**. 9:00pm & 10:30pm. No cover; \$5 donation per set encouraged. 837 Union St., Park Slope. 718-789-2762. tealounge.com.
- Tues 6/27: **Julie Spencear & Gernot Blume** at **Korzo**. 9:30pm. \$7 cover per set. 667 5th Ave. (Bet. 19th & 20th St.) 718-285-9425. www.korzorestaurant.com.
- Mon 6/28: **Tessa Souter** at **Bargemusic**. 8:00pm. \$20; \$10 student. Fulton Ferry Landing, at the foot of the Brooklyn Bridge. 718-624-2083. www.bargemusic.org.
- Wed 6/30: **Andres Jimenez 7 el Dilemastronauta** at **Tea Lounge**. 9:00pm & 10:30pm. No cover; \$5 donation per set encouraged. 837 Union St., Park Slope. 718-789-2762. www.tealounge.com. Myspace.com/dilemastronauta

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- Wed 6/30: **Oscar Perez Nuevo Comienzo** with **Stacy Dillard, Greg Glassman, Anthony Perez & Greg Ritchie** at **Zinc Bar**. 7:00pm. \$10 cover. 82 W. 3rd St. 21-477-9462. www.zincbar.com. www.oscarperezmusic.com

BRONX

- Tues 6/22: **Eddie Palmieri y La Perfecta II** at **Soundview Park**. 7:00pm. Free. CareFusion Jazz Festival event. City Parks SummerStage. Morrison Ave. & Lafayette Ave. 212-NEW-YORK. nycgovparks.org. nycjazzfestival.com

QUEENS

- Fri 6/18: **Queens Jazz Orchestra** directed by **Jimmy Heath** at **Flushing Town Hall**. 8:00pm. \$40; \$32 members. CareFusion Jazz Festival event. 137-35 Northern Blvd. 718-463-7700, x222. flushingtownhall.org. nycjazzfestival.com
- Sat 6/19: **Howard Alden, Anat Cohen, Marion Felder, David Ostwald & Randy Sandke** at **Louis Armstrong House Museum**. 6:00pm. \$15. Includes a bowl of red beans and rice. Limited to first 250 ticket buyers. CareFusion Jazz Festival event. 34-56 107th St., Corona. 718-478-8274. www.louisarmstronghouse.org. www.nycjazzfestival.com

NEW JERSEY

- Thurs 6/3: **Charlie Apicella & Iron City** at **Trumpets**. 7:30pm. \$10. 6 Depot Square, Montclair. 973-744-2600. www.trumpetsjazz.com.
- Thurs 6/3: **Alex Wintz Trio** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Fri 6/4: **Emmet Cohen** at **Fazioli Piano Loft** at **Union County Performing Arts Center**. 8:00pm. Live recording session. 1601 Irving St., Rahway. 732-499-8226. www.ucpac.org
- Fri 6/4-Sat 6/5: **New Jersey Society Jazzfest** at **Drew University**. \$50, \$65 at gate. Students \$10; free for 16 and under. With **Bucky John & Martin Pizzarelli, Harry Allen, Rebecca Kilgore, Frank Vignola, Cecil Brooks III Band, George Gee Band, Aaron Weinstein & Joe Cohn, Madame Pat Tandy Band & Marty Napoleon**. In the **Dorothy Young Center for the Arts**, Route 124 (Madison Ave.), Madison. 800-303-6557. www.njjs.org
- Sat 6/5: **Jean Michel-Pilc** at **Fazioli Piano Loft** at **Union County Performing Arts Center**. 8:00pm. Live recording session. 1601 Irving St., Rahway. 732-499-8226. www.ucpac.org
- Sun 6/6: **Joshua Breakstone** at **The Sushi Lounge**. 7:00pm. No cover. 8 Schuyler Place, Morristown. 973-539-1135. www.joshuabreakstone.com
- Tues 6/8: **John Zweig & Steve Freeman** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. shanghaijazz.com.
- Thurs 6/10: **Tomoko Ohno** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Thurs 6/10: **Ted Curson** at **Trumpets Jam Session**. \$10, \$5 min. 6 Depot Square, Montclair. 973-744-2600. www.trumpetsjazz.com.
- Fri 6/11: **Steve Wilson Trio** with **Orrin Evans** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Thurs 6/12: **TK Blue** at **Trumpets**. 7:30pm. \$15, \$12. 6 Depot Square, Montclair. 973-744-2600. www.trumpetsjazz.com.
- Wed 6/16: **Nicky Parrott & Rossano Sportiello** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Thurs 6/17: **Swingadelic** at **Princeton Shopping Center**. 6:00pm. 301 N. Harrison Rd., Princeton. www.artscouncilofprinceton.org
- Thurs 6/17: **Bob Wylde & Mike Richmond** at **Harvest Bistrot**. 8:00pm. 252 Schraalenburgh Rd., Closter. 201-750-9966. www.harvestbistrot.com

- Fri 6/18: **Tony DeSare** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Fri 6/18: **Antoinette Montague** with **Mike Long Band** at **Trumpets**. 6 Depot Square, Montclair. 973-744-2600. www.trumpetsjazz.com. www.antoINETTEMontague.com
- Sat 6/19: **Champion Fulton** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Thurs 6/19: **Enrico Granafel Quartet** at **Trumpets**. \$15; \$12. 6 Depot Square, Montclair. 973-744-2600. www.trumpetsjazz.com.
- Sat 6/19: **Joshua Breakstone & Earl Souls** at **Lounge Zen**. 7:30pm. No cover, no min. 254 Degraw Ave., Teaneck. 201-692-8585. lounge-zen.com. joshuabreakstone.com
- Sun 6/20: **Carrie Jackson Trio** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Tues 6/22: **John Zweig & Steve Freeman** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Wed 6/23: **Bucky Pizzarelli & Jerry Bruno** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Wed 6/23: **John Ehlis Band** with **John Tchicai** at **Trumpets**. \$10; \$5. 6 Depot Square, Montclair. 973-744-2600. www.trumpetsjazz.com.
- Thurs 6/24: **Betty Liste singers' jam session** at **Trumpets**. 7:30pm. \$10; \$5. 6 Depot Square, Montclair. 973-744-2600. www.trumpetsjazz.com.
- Fri 6/25-Sat 6/26: **36th Annual Jazz Record Collectors' Bash** at **Hilton Woodbridge**. Doors open @ 8:00am. \$20 2 days; \$10 Saturday. 120 Wood Ave. S., Iselin. 516-681-7102. www.hiltonwoodbridge.com. www.jazzbash.net
- Fri 6/25: **Ronny Jordan** at **Trumpets**. 8:30pm. \$30; \$35. 6 Depot Square, Montclair. 973-744-2600. www.trumpetsjazz.com.
- Fri 6/25: **Jerry Vivino** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Sat 6/26: **Bob Baldwin** at **Trumpets**. 8:30pm. \$30; \$35. 6 Depot Square, Montclair. 973-744-2600. www.trumpetsjazz.com.
- Sat 6/26: **Bob Wylde & Mike Richmond** at **Lounge Zen**. 7:30pm. No cover, no min. 254 Degraw Ave., Teaneck. 201-692-8585. www.lounge-zen.com.
- Wed 6/30: **Frank Basile Quintet** at **Trumpets**. 7:30pm. \$10; \$5. 6 Depot Square, Montclair. 973-744-2600. www.trumpetsjazz.com.

...AND BEYOND

- Thurs 6/3: **Rashanim Unplugged** with **Jon Madof, Shanir Ezra Blumenfranz & Mathias Kunzli** at **The Falcon**. 8:00pm. 1348 Rt. 9W, Marlboro, NY. liveatthefalcon.com
- Fri 6/4: **Peter Madsen** with **Gerald Cleaver & Andy McKee** at **Firehouse 12**. 8:30pm & 10:00pm. \$18, \$12. 45 Crown St., New Haven, CT. 203-785-0468. http://firehouse12.com
- Fri 6/4: **Luis Bonilla** with **Ivan Renta, Bruce Barth, Robert Sabin & John Riley** at **The Falcon**. 8:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
- Sun 6/6: **Scot Albertson & Jerry Scott** at **Christ Church**. 6:00pm. \$25. Benefit for Christ Church & Christian Community Action Program for the Homeless. Emerson St. & Gregory Blvd., East Norwalk, CT. 203-866-7442. www.chrischurcheastnorwalk.org. www.scotalbertson.com
- Fri 6/11: **Rebecca Martin & Larry Grenadier** at **The Falcon**. 8:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
- Fri 6/11: **Myron Walden** with **Darren Barrett, Eden Ladin, John Davis & Yasushi Nakamura** at **Firehouse 12**. 8:30pm & 10:00pm. \$18, \$12. 45 Crown St., New Haven, CT. 203-785-0468. http://firehouse12.com
- Sat 6/12: **Ben Allison** with **Steve Cardenas, Brandon Seabrook, Michael Blake, Erik Deutsch & Gerald Cleaver** at **The Falcon**. 8:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com

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- Sat 6/12: **Gary Lucas** at **Tarrytown Music Hall**. 8:00pm. Solo score accompany a screening of "The Golem." 13 Main St., Tarrytown, NY. 877-840-0457. www.tarrytownmusicall.org. http://garylucas.com
- Fri 6/18: **The Falcon**. **Rafiq Bhatia Collective** at 7:00pm. **Dave Liebman** with **Vic Juris, Tony Marino & Marko Marcinko** at 8:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
- Sat 6/19: **The Falcon**. **Bob Meyer Project** at 7:00pm. **Joe Fiedler** with **Josh Roseman, Ryan Keberle & Bob Stewart** at 8:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
- Sun 6/27: **Bob DeVos** with **Dan Kostelnik, Steve Johns & John Richmond** at **Turning Point Café**. 8:00pm. \$15. 468 Piermont Ave., Piermont. 845-359-1089. www.turningpointcafe.com. www.bobdevosjazzguitar.com ■

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June 11 & 12: Lenox Lounge All-Stars featuring
Max Lucas, sax; Benny Powell, trombone;
Bryce Sebastian, bass

June 18 & 19: Allyson Williams, Vocalist

June 25 & 26: Danny Mixon Quartet featuring Lysle
Atkinson, bass; James Stewart, sax; George Gray, drums

Zebra Room - 3 Shows 9:00 p.m. 10:30 p.m. 12:00 midnight
\$20.00 cover per set plus 2 drink minimum per set unless otherwise noted.
Show Times & Cover Subject To Change.
Call the Lenox Lounge to confirm schedule, for more info and/or reservations.

Every Sunday: Jazz Vocalist JAM Session
w/LaFayette Harris Trio
7:00 p.m. to 11:00 p.m.
\$10.00 cover plus 2 drink minimum

Every Monday: Patience Higgins & Sugar Hill Quartet
9:30 p.m. to 2:30 a.m.
\$10.00 cover plus 2 drink minimum

Every Wednesday: Nathan & Max Lucas Organ Trio
8:00 p.m. 9:30 p.m. 11:00 p.m.
\$5.00 cover

Every Thursday: Blues and R&B
8:00 p.m. 9:30 p.m. 11:00 p.m.
\$5.00 cover

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- 1 Tues LIAM SILLERY'S OUTSKIRTS:
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- 2 Wed JOACHIM BADENHORST TRIO/
SIMON JERMYN'S TROT A MOUSE
- 3 Thurs RIBS & BRISKET REVUE
- 4 Fri DOUGLAS YATES-KENNY BROOKS
- 5 Sat JOHN MCNEIL-BILL MCHENRY
GROUP
- 6 Sun DAN TEPFER/MARK TURNER DUO
- 7 Mon AMRAM & CO
- 8 Tues MARIO PAVONE
- 9 Wed MARIO PAVONE
- 10 Thurs MICHAEL BATES'S OUTSIDE
SOURCES
- 11 Fri TWO MILES A DAY
- 12 Sat TWO MILES A DAY
- 13 Sun JANE IRA BLOOM TRIO
- 14 Mon SERIAL UNDERGROUND
- 15 Tues RICARDO GALLO'S TAUOM
- 16 Wed THE SONGWRITER'S BEAT
- 17 Thurs BEN MONDER-BILL MCHENRY/
THE CELLAR AND POINT
- 18 Fri MARK HELIAS TRIO
- 19 Sat LITTLE RED SUITCASE;
RYAN BLOTNICK QUARTET
- 20 Sun THE OCTOBER TRIO +
INGRID JENSEN/ABBASI-TARRY TRIO
- 21 Mon MORRISON MOTEL
- 22 Tues WILL MCEVOY'S MUTASM
- 23 Wed JOEL HARRISON/
ANUPAM SHOBHAKAR
- 24 Thurs JIM BLACK TRIO
- 25 Fri MALABY/MOTIAN/SANCHEZ
MONDER
- 26 Sat GLOBAL MOTION
- 27 Sun "HELLO-GOOD BYE" TOM CHANG
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- 28 Mon DU YUN
- 29 Tues ELEVATION - LIVE CD RECORDING
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Calendar of Events

JUN	Birdland 315 West 44th Street (betw. 8th & 9th Aves.) 212-581-3080 www.birdlandjazz.com	Blue Note 131 W Third St. (betw. 6th & MacDougal) 212-475-8592 www.bluenote.net	Cecil's Jazz Club 364 Valley Rd. West Orange, NJ 07052 973-736-4800 www.cecilsjazzclub.com	Cleopatra's Needle 2485 Broadway (betw. 92nd & 93rd St.) 212-769-6969 cleopatrasneedleny.com
1 - Tue	Stacey Kent	Alice Smith	Bruce Williams Jam Session	Robert Rucker 3
2 - Wed	David Ostwald Band; Stacey Kent	Alice Smith	Mid-Week Mellow Out	Singer's Open Mic
3 - Thu	Stacey Kent	Dee Dee Bridgewater	Blues Jam Session	Dan Furman 3
4 - Fri	Birdland Big Band; Stacey Kent	Dee Dee Bridgewater; Jef Lee Johnson Band	Cecil Brooks III Band	Thom Mitchell 4
5 - Sat	Stacey Kent	Dee Dee Bridgewater	Cecil Brooks III Band	Martin Kelly 4
6 - Sun	Hilary Kole; Chico O'Farrill Band	Dee Dee Bridgewater	Pam Purvis & Bob Ackerman	Open Mic
7 - Mon	Janis Siegel, Laurel Masse & Lauren Kinhan; Jim Caruso	Fabrizio Sotti 3	Cecil's Big Band	Roger Lent 3
8 - Tue	Emilio Santiago & Marcos Valle	John P izzarelli 4	Bruce Williams Jam Session	Robert Rucker 3
9 - Wed	David Ostwald Band; Emilio Santiago & Marcos Valle	Joe Alterman 3; John Pizzarelli 4	Mid-Week Mellow Out	Singer's Open Mic
10 - Thu	Emilio Santiago & Marcos Valle	John P izzarelli 4	Blues Jam Session	Steve Elmer 3
11 - Fri	Birdland Big Band; Emilio Santiago & Marcos Valle	Dave Brubeck; Lakecia Benjamin		Mamiko Watanabe 4
12 - Sat	Emilio Santiago & Marcos Valle	Dave Brubeck; Will Bernard		Lance Murphy 4
13 - Sun	Hilary Kole; Chico O'Farrill Band	Dave Brubeck	Pam Purvis & Bob Ackerman	Open Mic
14 - Mon	Beka Gochiashvili 3; Jim Caruso	Max Weinberg Band	Cecil's Big Band	Roger Lent 3
15 - Tue	Ronnie Scott's @ Birdland	Dizzy Gillespie All-Star Big Band	Bruce Williams Jam Session	Robert Rucker 3
16 - Wed	David Ostwald Band; Vijay Iyer 3	Dizzy Gillespie All-Star Big Band	Mid-Week Mellow Out	Singer's Open Mic
17 - Thu	Vijay Iyer 3	Dizzy Gillespie All-Star Big Band	Blues Jam Session	Michika Fukumori 3
18 - Fri	Birdland Big Band; Vijay Iyer 3	Dizzy Gillespie All-Star Big Band; Cole Williams	Dave Stryker	Stein Brothers 4
19 - Sat	Vijay Iyer 3	Dizzy Gillespie All-Star Big Band; Sveti	Dave Stryker	Alex Hoffman 4
20 - Sun	Hilary Kole; Chico O'Farrill Band	Dizzy Gillespie All-Star Big Band	Pam Purvis & Bob Ackerman	Open Mic
21 - Mon	Christine Ebersole; Jim Caruso	Alex Sipiagin 4	Cecil's Big Band	Roger Lent 3
22 - Tue	Bobby Hutcherson 5	Jane Monheit	Bruce Williams Jam Session	Robert Rucker 3
23 - Wed	David Ostwald Band; Bobby Hutcherson 5	Jane Monheit	Mid-Week Mellow Out	Singer's Open Mic
24 - Thu	Sergio Salvatore; Bobby Hutcherson 5	Jane Monheit	Blues Jam Session	Burt Sckoff 3
25 - Fri	Birdland Big Band; Bobby Hutcherson 5	Jane Monheit; Sam Kininger		Ken Simon 4
26 - Sat	Bobby Hutcherson 5	Jane Monheit; Sam Kininger		Waldron Mahdi Ricks 4
27 - Sun	Hilary Kole; Chico O'Farrill Band	Jane Monheit	Pam Purvis & Bob Ackerman	Open Mic
28 - Mon	Jim Caruso	Reggie Washington	Cecil's Big Band	Roger Lent 3
29 - Tue	Lew Tabackin & Toshiko Akiyoshi 4	Fourplay	Bruce Williams Jam Session	Robert Rucker 3
30 - Wed	David Ostwald Band; Lew Tabackin, Toshiko Akiyoshi 4	Fourplay	Mid-Week Mellow Out	Singer's Open Mic

JUN	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	Dizzy's Club Coca Cola Broadway at 60th St., 5th Fl 212-258-9595 www.jazzatlincolncenter.com/dccc	Dizzy's Club After Hours Broadway at 60th St., 5th Fl 212-258-9595 www.jazzatlincolncenter.com
1 - Tue	Liam Sillery 5		Wycliffe Gordon 8	The Flail
2 - Wed	Joachim Badenhorst 3; Simon Jermyn 4	Trivia	Wycliffe Gordon 8	The Flail
3 - Thu	Ribs & Brisket Revue	Spencer Reed Blues Jam	Wycliffe Gordon 8	The Flail
4 - Fri	Douglas Yates & Kenny Brooks	Mike Collins 4	Wycliffe Gordon 8	The Flail
5 - Sat	John McNeil-Bill McHenry Band	Five Play	Chen Lo ; Little Joe McLerran 4; Wycliffe Gordon 8	The Flail
6 - Sun	Dan Tepfer & Mark Turner		Wycliffe Gordon 8	
7 - Mon	David Amram 5		Marian Petrescu 4	
8 - Tue	Mario Pavone 6		Joe Lovano 9	Eli Yamin & You Can't Buy Swing
9 - Wed	Mario Pavone 6	Trivia	Joe Lovano 9	Eli Yamin & You Can't Buy Swing
10 - Thu	Michael Bates 4	Jesse Green Jazz jam	Joe Lovano 9	Eli Yamin & You Can't Buy Swing
11 - Fri	Two Miles a Day	Michele Bautier	Joe Lovano 9	Eli Yamin & You Can't Buy Swing
12 - Sat	Two Miles a Day	Grace Kelly	Joe Lovano 9	Eli Yamin & You Can't Buy Swing
13 - Sun	Oren Neiman Band; Jane Ira Bloom 3	Davey Lanta	Joe Lovano 9	
14 - Mon	Composers Collaborative: Serial Underground		Stan Tracey 3	
15 - Tue	Ricardo Gallo 3		Jose James & Jef Neve	TK Blue
16 - Wed	Songwriter's Beat	Trivia	Cyrus Chestnut 4	TK Blue
17 - Thu	Ben Monder & Bill McHenry; The Cellar and Point	Spencer Reed Blues Jam	21st Century Band	TK Blue
18 - Fri	Mark Helias 3	Clay Jenkins 3	21st Century Band	TK Blue
19 - Sat	Little Red Suitcase; Ryan Blotnick 4	Eric Doney & Zach Brock	Charlie Porter 4; The Student Loan; 21st Century Band	TK Blue
20 - Sun	October 3; Abbasi/Tarry 3	Gaptime Ensemble	21st Century Band	
21 - Mon			Darcy James Argue Secret Soci- ety	
22 - Tue	Will McEvoy		Cyrus Chestnut/Eric Reed 4	Olatuja Project
23 - Wed	Joel Harrison/Anupam Shobhakar 5	Trivia	Cyrus Chestnut/Eric Reed 4	Olatuja Project
24 - Thu	Jim Black 3	Jesse Green Jazz Jam	Cyrus Chestnut/Eric Reed 4	Olatuja Project
25 - Fri	Malaby/Motian/Sanchez/ Monder	SFNY 4	Cyrus Chestnut/Eric Reed 4	Olatuja Project
26 - Sat	Global Motion	Hod O'Brien & Step- hanie Nakasian with Veronica Swift	Cyrus Chestnut/Eric Reed 4	Olatuja Project
27 - Sun	Ton Chang 4; Poul Weis Band	Abigail Riccards 2	Cyrus Chestnut/Eric Reed 4	
28 - Mon	Du Yun		Band Directors Academy Faculty 5	
29 - Tue	Elevation		Eliane Elias 4	Antonio Madrugá 3
30 - Wed	Elevation		Eliane Elias 4	Antonio Madrugá 3

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- RANDY JOHNSTON - GUITAR**
- LEW TABACKIN - TENOR SAX/FLUTE**
- MIKE DIRUBBO - ALTO/SOP SAX**
- FRANK KIMBROUGH - PIANO**
- SAYURI GOTO - PIANO**
- DANIELA SCHAECHTER - PIANO**
- JIM ROTONDI - TRUMPET**
- BENNY POWELL - TROMBONE**
- STEVE SWELL - TROMBONE**
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JUN				
1 - Tue	Valery Ponomarev Band; Andrew Atkinson 3	Mike Clark-Tim Ouimette Band	Stephan Crump 3	Steve Cardenas 3
2 - Wed	Iris Ornig 4; Justin Lees 3	Cosmosomatics		Mimi Jones Band
3 - Thu	Champion Fulton 3; Evan Schwam 4	Eldar		Jacky Terrasson 3
4 - Fri	Hide Tanaka 3; Kevin Dorn	Eldar; Steve Husted & 11:11	Tony Malaby 4	Jacky Terrasson 3
5 - Sat	Larry Newcomb 3; Chris Massey; Virginia Mayhew 4	Eric Johnson & Les Paul 3 & Anton Fig; Outlaw Collective	Tony Malaby 4	Jacky Terrasson 3
6 - Sun	John Colianni 5; David Coss 3; Marsha Heydt 4	Dennis Angel Band; Eric Johnson & Les Paul 3 & Anton Fig	Walter Smith 5	Jacky Terrasson 3
7 - Mon	Howard Williams Band; Ben Cliness 4	Eric Johnson & Les Paul 3		Mingus Big Band
8 - Tue	David White Band; Paul Francis 3	Jeff Beck		Avishai Cohen 3
9 - Wed	Dan Rieser 3; Anderson Brothers	Jeff Beck		Gilad Hekselman 4
10 - Thu	Nick Moran 3; Stein Brothers		Sam Newsome 5	Miguel Zenón 7
11 - Fri	David White 5; Tim Price & Ryan Anselmi	Chihiro Yamanaka 3	Sullivan Fortner	Miguel Zenón 7
12 - Sat	Gypsy Jazz Caravan; Fuku- shi Tainaka 3; Daylight Blues Band	Marc Devine 3	Fabian Almazan	Miguel Zenón 7
13 - Sun	Lou Caputo 4; David Coss 3; Nueva Incarnacion			Miguel Zenón 7
14 - Mon	Howard Williams Band; Michael O'Brien 3	Chris Barron & Les Paul 3; Erik Telford Collective		Mingus Orchestra
15 - Tue	Lou Caputo Band; Jean Caze 3	Lina Koutrakos		Elio Villafranca 4
16 - Wed	Bernal/Eckroth/Ennis; An- drew Hadro 5	David Weiss 5		Maliika Zarra
17 - Thu	Mark Devine 3; Alan Chau- bert 3	Charles Tolliver Band	Craig Taborn Band	Richard Bona 6
18 - Fri	Austin Walker 3; Kevin Dorn	Charles Tolliver Band	John Ellis 11	Richard Bona 6
19 - Sat	Iris Ornig 4; Mamiko Watenabe 3; Barry Cooper 7	Charles Tolliver Band	Eric Revis 4	Richard Bona 6
20 - Sun	John Colianni 5; David Coss 3; Ryan Anselmi 4	Charles Tolliver Band		Richard Bona 6
21 - Mon	Howard Williams Band; Kenny Shankear 4	Albert Lee & Les Paul 3		Mingus Big Band
22 - Tue	David White Band; Kurt Bacher 4	Nils Landgren Funk Unit		Francisco Mela 6
23 - Wed	Dan Rieser 3; Jean Caze 3	Ed Palermo Band		Chris Potter 4
24 - Thu	Rick Stone 3; Bryson Kern 3	Pat Martino	Matana Roberts 6	Jason Moran, Mary Halvorson & Ron Miles
25 - Fri	David White 5; Dre Barnes	Pat Martino; Mavis "Swan" Poole & Soul Understated	Jason Lindner 11	Ambrose Akinmusire 5
26 - Sat	David Bennett Cohen; Cham- pian Fulton 3; Akiko Tsuruga	Pat Martino; Adam Larson 5	Gema y Pavel	Anat Cohen 4
27 - Sun		Pat Martino		Tomas Stanko 5
28 - Mon	Howard Williams Band; Mark Devine 3	Les Paul 3		Mingus Dynasty
29 - Tue	Steven Oquendo Band; Andrew Atkinson 3	Terese Genecco Band		Tim Ries 5
30 - Wed	Mauricio DeSouza 3; Brent Cantor 3	Carol Fredette		Larry Goldings 3



JUNE 2010—JAZZ VESPERS
Sundays at 5:00 — Free — All are welcome!

- 6 **Loren Stillman, Ryan Ferreira,
Chris Dingman, Ike Sturm, Ted Poor**
- 13 **Dotti Anita Taylor Group**
- 20 **Geoffrey Keezer/Ron Blake Duo**
- 27 **Fabian Almazan Trio**

MIDTOWN JAZZ AT MIDDAY
Wednesdays at 1:00 — Suggested Donation: \$7

- 2 **Holli Ross, singer
Gene Bertoncini, guitar**
- 9 **Arturo O'Farrill, piano**
- 16 **Cleve Douglass, singer
Tony Romano, guitar**
- 23 **Victor Prieto, accordion
Peter Slavov, bass
Eric Doob, drums**
- 30 **Eddie Monteiro, accordion
Rich De Rosa, drums
Vinnie Corrao, guitar**

JAZZ ON THE PLAZA
Thursdays at 12:30 p.m. — Free

- 10 **Melissa Stylianou Quintet**
 - 17 **Sean Smith Quartet**
 - 24 **Nadje Noordhuis Quintet**
- Sponsored by Midtown Arts Common*

JUN	Joe's Pub 425 Lafayette St. 212-539-8778 www.joespub.com	Kitano 66 Park Avenue (at 38th St.) 212-885-7119 www.kitano.com	Lenox Lounge 288 Lenox Avenue (above 124th St.) 212-427-0253 www.lenoxlounge.com
1 - Tue	BRO		Joey Morant
2 - Wed	Happy Ending Series; Sachal Vasandani	Marlene Verplanck 4	Nate Lucas Organ Trio
3 - Thu	DanceNow; Brazzaville	Daniel Smith 4	Good Home Cookin'
4 - Fri	DanceNow; The Civilians; Clinton Curtis	Frank Kimbrough/Scott Robinson	Barbara King
5 - Sat	Sharron Matthews; DanceNow; Federico Aubele	Frank Kimbrough/Scott Robinson	Barbara King
6 - Sun	Jesse Winchester; Sharron Matthews		La Fayette Harris Jazz Open
7 - Mon	John Davis; Maria Neckam		Patience Higgins and the Sugar Hill Quartet
8 - Tue	KaiserCartel; Stateless:a		Joey Morant
9 - Wed	Emily Greene; Toby Lightman	Chris McNulty 3	Nate Lucas Organ Trio
10 - Thu	Losers Lounge; Sunny Jain	Bill Cantrall 5	Good Home Cookin'
11 - Fri	Losers Lounge	Barry Harris 3	Lenox Lounge All-Stars- Max Lucas, Benny Powell, Bryce Sebastian, Michael Max Fleming, Jackie Williams; Danny Mixon
12 - Sat	Losers Lounge	Barry Harris 3	
13 - Sun	Sing Me to Sleep; Andy Friedman & Jim Avett; Maria Gadu		La Fayette Harris Jazz Open
14 - Mon	Sally Seltmann; Trapper's Greatest Hits		Patience Higgins and the Sugar Hill Quartet
15 - Tue	Cathy Grier; Geoffrey Gurrumul Yunupingu		Joey Morant
16 - Wed	Mary Gauthier; Get the Blessing	Taeko Fukao 4	Nate Lucas Organ Trio
17 - Thu	Beth Nielsen Chapman; Justin Currie	Scot Albertson 5	Joe Roy Jackson Blues Band
18 - Fri	Robyn Stecher; Elysian Fields; Kimberly Nichole	Joe Locke/Geoffrey Keezer	Allyson Williams
19 - Sat	Sofia Rei Koutsovitis; Hanne Hukkelberg	Joe Locke/Geoffrey Keezer	Allyson Williams
20 - Sun	Ross & Val Show; Jonathan Groff		La Fayette Harris Jazz Open
21 - Mon	Make Music New York; Paul Curreri & Devon Sproule; Sara Watkins		Eric Wyatt Jam Session
22 - Tue	Adrian Belew; Antoine Bleck		Joey Morant
23 - Wed	Broadway Impact Summer Series; Villagers	Tony Middleton 4	Nate Lucas Organ Trio
24 - Thu	Peter Salett; Maiysha	Joseph Perez 6	Cody West Johnson Band
25 - Fri	Leonid Fedorov; Lady Rizo; Toh Kay	Vic Juris/Mark Soskin	Danny Mixon Quartet -Lyle Atkinson, James Stewart, George Gray
26 - Sat	Kristina Train; Kistehen; This Year's Girls	Vic Juris/Mark Soskin	Danny Mixon Quartet -Lyle Atkinson, James Stewart, George Gray
27 - Sun	John Carlin; Shem Guiborry; Carla Rhodes		La Fayette Harris Jazz Open
28 - Mon			Eric Wyatt Jam Session
29 - Tue	Ilhan Ersahin; World Record Appreciation Society		Joey Morant
30 - Wed	The Unthanks; Our Hit Parade	Barbara King 4	

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1 - Tue	Sacha Perry 3; David Bixler 5; Ken Fowser, Behn Gillece	Yuko Fujiyama 4; Scott Tixiear 5	John Benitez 3	Paul Motian 5
2 - Wed	Spike Wilner; Mike Moreno 4; Brian Charette 3	Ned Rothenberg; Cyro Baptista 4	Featured Artist Night	Paul Motian 5
3 - Thu	Brent Canter 3; Anthony Wilson 9; Dwayne Clemons 5	Okkyung Lee 4; Lotte Anker 3	Melssa Aldana	Paul Motian 5
4 - Fri	Leron Thomas 4; Jim Snidero 4; Lawrence Leathers	Hank Roberts; Herb Robertson 5	Featured Artist Night	Paul Motian 5
5 - Sat	Mike Longo 2; Jim Snidero 4; Stacy Dillard 3	Mark Feldman & Sylvie Courvoisier	Featured Artist Night	Paul Motian 5
6 - Sun	Marion Cowings 4; Spike Wilner; Alex Stein 4	Lotter Anker 3; Sirius String 4	Featured Artist Night	Paul Motian 5
7 - Mon	Avi Rothbard; Ari Hoenic 4; Spencer Murphy 3	Tyshawn Sorey	C. Curtis & Marcos Valera 5; Anicha 4; Jim O'Mahony 3	Vanguard Jazz Orchestra
8 - Tue	Danny Fox 3; Pete Rende 4; Ken Fowser & Behn Gillece	Jacques Demierre 4; Oscar Noreiga 5	Solange Prat	Wayne Escoffery 4
9 - Wed	Peter Bernstein; Joe Sanders 4; Dan Aran 4	Sylvie Courvoisier 3; Ben Perowsky 4	Featured Artist Night	Wayne Escoffery 4
10 - Thu	Ehud Asherie; Alan Ferber 9; Carlos Abadie/Joe Sucato 5	Mike Formanek & Mark Feldman; Mike Formanek 4	Featured Artist Night	Wayne Escoffery 4
11 - Fri	Scott Reeves 5; Eli Degibri 4; Eric McPherson	Jim Staley; Jamie 4	Featured Artist Night	Wayne Escoffery 4
12 - Sat	Poetry; Nick Hempton 4; Eli Degibri 4	Mark Feldman & Sylvie Courvoisier 4; A Long Way	Featured Artist Night	Wayne Escoffery 4
13 - Sun	M. Lerman; Ruth Brisbane 4; Joe Magnarelli; Alex Stein 4	John Zorn	Featured Artist Night	Wayne Escoffery 4
14 - Mon	Ilya Luschtak; Ari Hoenic 4; Spencear Murphy 3	Tim Sparks	Ben Dobay; Rich Savage	Vanguard Jazz Orchestra
15 - Tue	Jon Mayaer 3; Grant Stewart 4; Ken Fowser, Behn Gillece	Erik Friedlander 3; G. Cleaver/William Parker/Craig Taborn	Jonghun Song	Fred Hersch 3
16 - Wed	Ehud Asherie; Mark Turner 4; Mark Ackerman 3	Tim Berne 4; Mark Helias & William Parker	Featured Artist Night	Fred Hersch 3
17 - Thu	Brooks Hartell; Mark Turner 4; Alex Hoffman	Elery Eskelin 4; Zeena Parkins	Featured Artist Night	Fred Hersch 3
18 - Fri	Bobby Selvaggio 5; E.J. Strickland 5; Lawrence Leathers	Sylvie Courvoisier 3 & 4	Featured Artist Night	Fred Hersch 3
19 - Sat	Poetry; Fabio Morgera 5; E.J. Strickland 5; Jeremy Manasia	Sylvie Courvoisier 5; Tamo Tuma & Elliott Sharp	Featured Artist Night	Fred Hersch 3
20 - Sun	Marion Cowings 4; Spike Wilner; Alex Stein 4	Angelica Sanchez & Gustavo Aguilar; Jim Black 3	Featured Artist Night	Fred Hersch 3
21 - Mon	Hans Glawischnig / G. Hekselman; A. Hoenic 3; S. Murphy	Medeski Martin & Wood	Nicky Schrire	Vanguard Jazz Orchestra
22 - Tue	Helen Sung 3; John Mosca 5; Ken Fowser & Behn Gillece	Marty Ehrlich 4; Tomas ulrich 3	Patrizia Ferrara; Colony	Kurt Rosenwinkel 4
23 - Wed	Jimmy Bruno; Steve Slagle 4; Simona Premazzi 3	Craig Taborn; Zach Brock 3	Featured Artist Night	Kurt Rosenwinkel 4
24 - Thu	Ned Goold 3; Sunny Jain 4; Carlos Abadie/Joe Sucato 5	Uri Caine 3; Thomas Morgan	Greg Diamond	Kurt Rosenwinkel 4
25 - Fri	Owen Howard 5; Rick Germanson 5; Eric McPherson	Mephista	Featured Artist Night	Kurt Rosenwinkel 4
26 - Sat	Dwayne Clemons 5; Rick Germanson; Jeremy Manasia	Masada String 3	Featured Artist Night	Kurt Rosenwinkel 4
27 - Sun	Michela Lerman; Ruth Brisbane 4; Dave Schnitter 5	Karl Berger; Mark Dresser	Featured Artist Night	Kurt Rosenwinkel 4
28 - Mon	Rale Micic; Jaz Sawyer 4; Spencer Murphy	Sylvie Courvoisier	Rising Stars Showcase	Vanguard Jazz Orchestra
29 - Tue	Larry Ham 3; Mike Kanan 4; Ken Fowser & Behn Gillece	Greg Cohen; Andrea Parkins	Featured Artist Night	J.D. Allen 4
30 - Wed	Spike Wilner; Adam Birnbaum 3; Corin Stiggal & Raphael D'Lugoff 3	Stephanie Stone 3; Jeff Lederer 4	Featured Artist Night	J.D. Allen 4

Lisle Atkinson's Neo Bass Ensemble, June 11, Symphony Space

On June 11, the NEO Neo Bass Ensemble takes you on an exploration of the bass thru the jazz spectrum, in a performance at Peter Norton Symphony Space/Leonard Nimoy Thalia Theater, 2537 Broadway at 95th Street, New York, NY 10025-6990, phone: 212.864.5400. Tickets are \$25; Members \$21; Students, Seniors \$20. Featured Special Guest Bassists include Ron Carter, Richard Davis, Michael Fleming, and Sam Gill, with Leon Atkinson, guitar and Norman Simmons, piano.

Inspired by the knowledge that the double bass can do lyrically what any other instrument can do, the Neo Bass Ensemble takes the double bass beyond its traditional accompanying role to featuring the bass as "lead" instrument with a unique "bass choir" inner core utilizing bow technique to put the full range of the double bass on display: from lead instrument, harmonic front line, solo and rhythm section. Witness special guest bassists Ron Carter, Richard Davis and Michael Fleming - all original Bill Lee New York Bass Violin Choir members - reunite with fellow Bass Violin Choir member, Lisle Atkinson and core Neo-Bass Ensemble bassists to form what truly promises to be a bass extravaganza.

Founded in 1983 by Lisle Atkinson and his wife, Karen Anduze Atkinson, the Neo Bass Ensemble is a superb ensemble that has performed at such noted venues as Symphony Space, Merkin Hall, Manhattan Center, The Hartford Connecticut Jazz Festival and The Lake George Jazz Festival. Previous versions of the Neo Bass Ensemble have included such great supporting players as Al Harewood, the late Jamil Nasser, Akua Dixon, Newman Baker, Andy Bey and others.

Carefusion Jazz Festival New York Presents Seven Free Concerts and 27 Events Priced At \$15 or Less All Around NYC, June 17-26

With 47 concerts at 22 venues, the CareFusion Jazz Festival New York covers the city June 17 - 26 with some of the best in jazz. Of the 47 events, seven are free and 27 are priced at \$15 or less.

"We are pleased to present this diverse line-up of established and rising stars at some of the area's most exciting venues, most of which agreed to lower their tickets to \$15 or less." said George Wein, CEO of New Festival Productions, LLC and producer of the CareFusion Jazz Festival New York. "In addition to making music more accessible, the festival is featuring jazz throughout the boroughs while highlighting not only hundreds of great musicians but also the New York City jazz scene."

For more information and a complete listing of the CareFusion Jazz Festival New York - sponsored

by CareFusion, a leading global medical device company - please see the updated schedule below or log on to www.nycjazzfestival.com.

Jazzmobile's Summerfest Returns To New York Series Brings Top Artists to Neighborhoods Across the Five Boroughs

New York's oldest continuous - and mostly free - summer jazz festival will swing into neighborhoods across the city this summer for 40 concerts featuring an eclectic mix of artists. The summer program kicks off on June 21. Highlights of this year's Summerfest include the Harlem International Jazz Festival, from July 5 through July 9; the "Great Jazz on the Great Hill" concert in Central Park on Saturday, July 10; and the popular Jazzmobile Jazz Vocal Competition, July 26. For more information about Jazzmobile and the Summerfest schedule visit www.jazzmobile.org.

CareFusion Jazz Festival New York Schedule of Events

THURSDAY, JUNE 17

Ralph Hamperian's Tuba d'Amour / Bill Ware Group / John McNeil Quartet, Puppets Jazz Bar / 6pm, 9pm & 12am / \$15

Sun Ra Arkestra directed by Marshall Allen, The Studio Museum in Harlem / 7:30pm / \$15 Public; \$10 Members, Seniors, Students

Keith Jarrett, Gary Peacock, Jack DeJohnette (Presented by Absolutely Live Entertainment, LLC in partnership with Carnegie Hall)

Stern Auditorium/Ronald O. Perelman Stage at Carnegie Hall / 8pm / \$40 - \$90

Craig Taborn, Jazz Gallery / 9pm & 10:30pm / \$15 Public; \$10 Members

Seabrook PowerPlant / Mostly Other People Do The Killing

Zebulon / 9pm & 10:30pm / FREE

FRIDAY, JUNE 18

Alphabet Soup with Zack O'Farrill & Adam O'Farrill / Arturo O'Farrill Quartet / Randy Johnston Trio, Puppets Jazz Bar / 6pm, 9pm, & 12am / \$15

The Jazz Gallery All-Stars with Roy Hargrove, Claudia Acuña, Ambrose Akinmusire, Gerald Clayton, Lage Lund, Pedro Martinez, Kendrick Scott and Ben Williams, Peter Norton Symphony Space / 8pm / \$15

Queens Jazz Orchestra directed by NEA Jazz Master Jimmy Heath, Flushing Town Hall / 8pm / \$32 - \$120

John Ellis "The Ice Siren", The Jazz Gallery / 9pm & 10:30pm / \$15 Public; \$10 Members

SATURDAY, JUNE 19

An Evening in Louis Armstrong's Garden: **Howard Alden, Anat Cohen, Marion Felder, Anya Lowe, David Ostwald, Benny Powell, Randy Sandke**, Louis Armstrong House Museum / 6pm / \$15

The Drumheads with Ben Monder, Jaime Affoumado, Diego Voglino / Victor Bailey Group / Alex Blake Quartet, Puppets Jazz Bar / 6pm, 9pm & 12am / \$15

Bitches Brew Revisited with Graham Haynes, James Blood Ulmer, Marco Benevento, DJ Logic, Antoine Roney, Lonnie Plaxico, Cindy Blackman, Adam Rudolph / Mike Stern Trio (A performing arts program of BRIC/Media/Bklyn), Celebrate Brooklyn! Performing Arts Festival at Prospect Park Bandshell / 7:30pm / FREE

An Evening with Chris Botti with Special Guest Nikki Yanofsky (Presented in partnership with The Bowery Presents and Carnegie Hall), Stern Auditorium/Ronald O. Perelman Stage at Carnegie Hall / 8pm / \$40 - \$90

Hazmat Modine / Slavic Soul Party!, Barbès / 8pm & 10pm / \$15

Eric Revis Quartet, The Jazz Gallery / 9pm & 10:30pm / \$15 Public; \$10 Members

SUNDAY, JUNE 20

Father's Day Celebration: **Winard Harper Group**, The Schomburg Center for Research in Black Culture / 3pm / \$20, \$16 members

Anthony Coleman Plays Jelly Roll Morton and Anthony Coleman, **Anthony Coleman (Solo) / Anthony Coleman's Damaged By Sunlight**, Barbès / 8pm & 10pm / \$10

Cooper Moore Trio / Peter Evans Quintet, Zebulon / 9pm & 10:30pm / FREE

MONDAY, JUNE 21

Jazz Talks: Festival Musicians Discuss the Art of Jazz featuring Anat Cohen & Esperanza Spalding and Special Guests

The Jerome L. Greene Performance Space @ WNYC / 7pm / \$10

Darcy James Argue's Secret Society, Dizzy's Club Coca-Cola / 7:30pm & 9:30pm / \$20

Skirl Records Presents: The Benefit Band / Ben Perowsky Quartet, Barbès / 8pm & 10pm / \$10

John Tchicai Group, Zebulon / 9pm & 10:30pm / FREE

TUESDAY, JUNE 22

Eddie Palmieri Y La Perfecta II, SummerStage Soundview Park / 7pm / FREE

Francisco Mela's Cuban Safari, Jazz Standard / 7:30pm & 9:30pm / \$15

The Genius of João Gilberto (Presented in partnership with Carnegie Hall), Stern Auditorium/Ronald O. Perelman Stage at Carnegie Hall / 8pm / \$35 - \$95

Jon Faddis with Howard Alden, Gene Bertoncini, Romero Lubambo, Russell Malone, Peter Norton Symphony Space / 8pm / \$15

Continued on Page 56

Around Town Continued from Page 55

WEDNESDAY, JUNE 23

McCoy Tyner Quartet featuring Ravi Coltrane, Esperanza Spalding and Francisco Mela / **Stanley Clarke Band** featuring Hiromi, Summer Stage Central Park Mainstage / 7pm / FREE

James Moody with Renee Rosnes, Todd Coolman, Adam Nussbaum with Special Guests Randy Brecker, Paquito D'Rivera, Roberta Gambarini (Presented by Absolutely Live Entertainment, LLC in partnership with Carnegie Hall), Zankel Hall at Carnegie Hall / 8:30pm / \$36 - \$46

New York Is Now Series: Chris Potter Quartet, Jazz Standard / 7:30pm & 9:30pm / \$15

Punch Brothers featuring **Chris Thile / Julian Lage Group** (Produced by boomBoom Presents & Simon Rentner), The Town Hall / 8pm / \$25 - \$59

Clarinet Road - A New Orleans Celebration: Evan Christopher & Friends, Leonard Nimoy Thalia @ Peter Norton Symphony Space / 8pm / \$15

Tortoise / Aethereal Bace, (le) Poisson Rouge / 8pm / \$22 in advance; \$25 at the door

Wake-up! / **James Spaulding, Michael Wimberly, Larry Roland, Zebulun** / 9pm & 10:30pm / FREE

THURSDAY, JUNE 24

Revive Da Live Big Band featuring Nicholas Pay-

ton & Talib Kweli / **Nicholas Payton Sextet**, (le) Poisson Rouge / 7pm / \$22 in advance; \$25 at the door

New York Is Now Series: Jason Moran with Mary Halvorson and Ron Miles, Jazz Standard / 7:30pm & 9:30pm / \$15

Herbie Hancock, Seven Decades: The Birthday Celebration, **Herbie Hancock with special guests India.Arie / Terence Blanchard / Ron Carter / Bill Cosby / Jack DeJohnette / Dave Holland / Joe Lovano / Wallace Roney / Wayne Shorter / Plus Others, Stern Auditorium/ Ronald O. Perelman Stage at Carnegie Hall / 8pm / \$35 - \$100**

From Bebop to Freebop: Sheila Jordan / Jay Clayton, Leonard Nimoy Thalia @ Peter Norton Symphony Space / 8pm / \$15

Jazz at Lincoln Center Presents Blues Summit: James Cotton & Friends with Taj Mahal, Hubert Sumlin, Pinetop Perkins, Shemekia Copeland and More, Rose Theater at Jazz at Lincoln Center / 8pm / \$35 - \$85

Matana Roberts' COIN COIN, The Jazz Gallery / 9pm & 10:30pm / \$15 Public; \$10 Members

Tribute to Herbie Hancock: Late Night Jam Session hosted by Jeff "Tain" Watts and featuring some of NYC's finest musicians, City Winery / 11pm / \$15

FRIDAY, JUNE 25

Habana Harlem™ presents: Henry Butler / Osmany Paredes, Harlem Stage Gatehouse / 7:30pm / \$15

New York Is Now Series: Ambrose Akinmusire Quintet, Jazz Standard / 7:30pm, 9:30pm & 11:30pm / \$15

Gretchen Parlato / Kat Edmonson, Leonard Nimoy Thalia @ Peter Norton Symphony Space / 8pm / \$15

Jason Lindner and the Breeding Ground, The Jazz Gallery / 9pm & 10:30pm / \$15 Public; \$10 Members

Saturday, June 26

New York Is Now Series: Anat Cohen: Black, Silver & Blue, Jazz Standard / 7:30pm, 9:30pm & 11:30pm / \$25

Habana Harlem™ presents: Pedro Martinez Project, Harlem Stage Gatehouse / 7:30pm / \$15

Gema y Pavel with Jazz Cubano, The Jazz Gallery / 9pm & 10:30pm / \$15 Public; \$10 Members

The 1st Annual NYC Undead Jazzfest

Modeled off of their Winter Jazzfest, Boom-Boom Productions have revived the same two-day, many-artist, multi-venue formula.

For two Summer nights, one ticket will give jazz fans access to Le Poisson Rouge, Kenny's Castaways and Sullivan Hall - three clubs with distinctly different aesthetics, reputations and histories, and all uniting to celebrate the many identities of jazz being created today in New York City.

As founders and producers of Undead, Brice Rosenbloom and Adam Schatz are on a mission to shake the tired image of jazz as a music of the past, a historical footnote, and worst of all, expensive. Jazz is a music of the people, and hinged on the exciting force of improvisation. The music can take on so many vibrant forms, each bringing a listener to a new place of enjoyment, euphoria and overall sonic stimulation. All of the 30+ groups participating in this festival bring improvisational personality, compositional agenda and unique ideas to the table. They have been consciously united for these two nights to centralize the jazz adventures that occur on a nightly basis in New York, and bring it all to a climax at three Greenwich Village clubs within one block of each other.

Undead Jazzfest is as much a festival for the fans of jazz's developing history, as it is for those who have always wanted to know more about the music but do not know where to start. The festival takes place at Three West Village Venues: Le Poisson Rouge, 158 Bleecker Street; Sullivan Hall, 214 Sullivan Street; Kenny's Castaways, 157 Bleecker Street. Single-Day Festival Passes are available to the General Public for \$25. Two-Day Full-Festival Passes are available to the General Public for \$30. For more information visit www.undeadjazzfest.com

Vision festival XV - June 20-30 - Multiple Performances at Seven Venues

The 15th Annual Vision Fest - billed as "The Creative Option," takes place June 20 through 30, 2010 and features scores of performances at seven different venues. Muhal Richard Abrams will be honored with a Lifetime Achievement Award. Among the many artists performing at the ten-day event are Bradley Farberman, Darius Jones, Roy Campbell, Patricia Nicholson Parker, William Parker, Matthew Shipp, Roy Campbell, Jr., Hamid Drake, Kidd Jordan, Muhal Richard Abrams, Fay Victor, Sabir Mateen, Hill Greene, David S. Ware, Dave Burrell, Marilyn Crispell and many others.


The list of venues at which the sounds of the festival can be heard include: Gathering of the Tribes (285 East 3rd St, 2nd Floor); Campos Plaza Playground (13 Street between Ave A & Ave B); The Local 269 (269 E. Houston St., at Suffolk St.); Drom (85 Avenue A between B & C); Abrons Arts Center (466 Grand Street); Clemente Soto Velez Cultural Center (107 Suffolk Street), Le Poisson Rouge (158 Bleecker Street).

Ticket prices and availability and pricing is as follows. Tickets at the Abrons: \$25/night, \$20/night students, seniors and members at the door only; \$150 for seven-night pass to the Abrons Art Center; Tickets at Clemente Soto Velez \$7 at the door only; Tickets at Tribes \$5 at the door only; Tickets at The Local 269; \$10 per set, 15 for two sets, \$20 for the night at the door only; Tickets at Drom, \$20 per night at the door only; Tickets at Le Poisson Rouge on June 30-\$25.

For more information, visit <http://www.visionfestival.org/> ■

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Andy Bey Trio at Jazz Standard

Joe Martin, bass and
Vito Leszczak, drums
May 16, 2010

By Yaz Orno

Andy Bey is 70 years old and proudly says that he is going to be 71 in October. He sounds great. His original voice comes through, yet he never forgets to tip his hat to the great vocalists that are his influences. To name a few: Billy Eckstein, Johnny Hartman, Joe Williams, Lou Rawls, Oscar Brown Jr., and more. But don't misinterpret ... Andy Bey is an original. The set started with an Andy Bey original titled, "Some Folks Like To Play Games With Your Brain". The song is steeped in the Lou Rawls School of blues and soul. The second tune, also an original titled, "Lullaby Of The Demons" steeped in the Les McCann School of grooves like "Compared To What".

Bey's piano playing is highly rhythmic and the solos are short spurts of percussive melody (another great pianist playing on the Jazz Standard's Steinway B - not sure if it is the piano or the way it is miked, but the metallic upper mid range of the piano sound for a musician like Andy Bey is a no no). Andy Bey's voice is resonant, smooth as silk with a gravel pit bottom. He could sing the phone book and you would love it. Joyous! One highlight of the set was when Andy Bey got up from the piano and sang an Ellington medley accompanied by the very fine bass playing of Joe Martin and the sensitive and adroit drumming of Vito Leszczak. When he went into, *Satin Doll*, Bey had the audience in the palm of his hand. His appreciation of the lyric should be a study for most of today's upcoming vocalists. "Sophisticated Lady" at the ultra-slow temp was delicious and haunting and closing with "Take The 'A' Train" with a stellar scat solo into *Scrapple* was kick ass. Another highlight was the encore dedicated to the great Lena Horne - Gershwin's "Someone To Watch Over Me". Andy Bey - keep doing it!!!! ■



Andy Bey

Walden Continued from Page 36

MW: To use my music to bring forth and paint a picture that reflects the full range of what I feel and hear inside. I care about and enjoy the audience, but my first priority is to get to the essence, the mood and the spirit that's inside of me into the composition and into playing. I remember once talking with Nat Adlerley and, speaking with his heart and from his experience living music, he said "it's not about the destination, it's about the journey". I didn't understand what he was saying at the time, but I listened and tried to digest his insight. As I'm a little older now I'm beginning to see what he meant—there really is no end point, no "you've arrived". My goal is to be attentive to the environment and life's experiences so I can contribute to a heightened artistic expression.

JJ: What do you think it takes for someone to achieve the level of success you have as a professional musician? What are the necessary ingredients?

MW: Desire, belief in one's self, the ability to critically listen to yourself and to music, the discipline and focus to commit to personal growth, and the ability to see the unseen.

Without a burning need for self expression through this art form and without a dedication to the music, the path is simply too difficult. One can forever find someone whose path looks easier, but to succumb to that comparison is deflating. You have to believe in yourself and be willing to continue the pursuit. Critical listening is also key, and it cuts both ways. It's okay to give credit to and appreciate other artists. I'm met with surprise when I contact another artist to tell them how I enjoyed their work. I think it is rare that specific, thoughtful compliments are given by fellow musicians. Conversely, if you're listening to yourself or collaborating with another, you have to be honest about what's not working, even as you try to inspire. And nothing great comes from little effort. I wish it weren't so, but this level of expression requires hard work.

JJ: In order to lose yourself in the moment, and tap into pure creativity, do you have to practice this the same way you would practice scales? Have you done other things in your life outside of music to make you better able to fully express your creative self?

MW: The moment of pure creativity is fundamentally different from the disciplined practice of fundamentals. To call forth the fullest possible voice in one's music requires the development of both. There have been instances where an artist has achieved a high level of harmonic information and technique, but whose playing does not convey feeling. On the other hand you can have an artist who is full of passion, but who cannot bring forth the music with harmony and technique. I'm not sure which instance I would prefer to find myself in, but it is the blending of the two that provides the most freedom to tap

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Walden Continued from Page 57

into pure creativity. One has to consciously develop the technical and nurture the feeling. It is a commitment. That commitment comes from the same place as practicing scales, comparing reeds or mouthpieces, long tones, etc. It is a commitment to putting your-

self in the optimum environment in regard to tools, mental space, information and whatever else that would allow the expression of what lies within us as artists to come out.

JJ: Does it get easier or harder as you get older? Why so?

MW: As I get older some things get easier and some things get harder. For one, you have more responsibilities and commitments so your time is stretched. The good thing is that, hopefully, you have the experience to get to the heart of the matter quicker and not waste time you don't have. ■

Mingus Continued from Page 26

thing is how well it is living on and how these musicians step right into the feeling of the music and the raw spirit of it, and bring it to life.

JJ: Is there any artist that hasn't been part of the band yet that you would like to approach?

SM: Oh I don't think I even have time to look around and yearn for what is near! You know luckily we have so many good musicians that I don't feel a lack or a need necessarily. I'm sure there are marvelous musicians out there that would be a perfect fit. These musicians that play the music are also busy, most of them have bands of their own and they play in other bands. They do tours, they record with other people - which is why we don't have a fixed band. We have a changing membership, which some people can think is negative. I think it keeps the music constantly fresh

because we're changing the members of the band all the time. And we can do this just because these repertory bands have been playing now for almost thirty years. So we have a pool of musicians that know it and if one of our favorite tenor players isn't there another wonderful tenor player will be available. It's not always perfect, but on the whole we're able to keep the music afloat with musicians that know and are esteemed and are just first rate players.

JJ: After this CD are there plans for the next one?

SM: No, I plan to never do another CD with the collapse of the music industry. Who knows what the future holds? It seems to be performances-emphasized more than recording, and we lucked into this because it was a broadcast by National Public Radio here on New Year's Eve, so we had the recording at hand and available. It was natural to do a collaboration with the Jazz Standard. We have this wonderful residency,

we love the club. It's the first time since we were at Fez that it feels as if we found a home and family. The audiences know the music; you can sense there's knowledge of music. They know what they've come to hear, which isn't true always when you play in a club. We all appreciate that - the warmth and hospitality of the club. So we feel we've come home, and to collaborate together on this CD felt like a natural.

JJ: Well thank you for taking the time to talk.

SM: I appreciate your interest. This is what keeps the music alive - people writing about it.

JJ: It's important.

SM: You can have the best thing in the world, and if people don't know about it you're going to die in the vine! ■

Jazz Improvisation Continued from Page 61

your sound. If Paul Desmond had Ornette Coleman's harsh and strident tone, he may not have developed the lyrical style for which he was known. The fact of the matter is, that if you're going to play fewer, more sustaining notes, you are going to want them to be warm and melodious - which incidentally is what personified Desmond's approach.

For more extreme instances of sound-centered playing, free-improvised music is a good place to start. When we listen to free players like Albert Ayler and Anthony Braxton, and not so free, but open players like Pharoah Sanders and Billy Harper, we hear improvisation based more on emotion and sonic

sensationalism than a typical jazz-lines-oriented vocabulary. This approach can sound non-Western and primitive at times, with players making "noises" that sometimes sound environmental and animalistic. However, if you're just learning to improvise, listening to these types of players may not be how you learn to navigate your way through chord changes. Instead they are great resources for studying how to convey raw human emotion and hearing sounds that go beyond the original scope of your instrument.

As students of jazz we often feel that it's acceptable to borrow other people's concept of sound, just until we can find our own, of course. And why not? You can't copyright a sound. It may not be copyright infringement; it is, however, a type of artistic plagia-

rism. As artists, we never want to lose sight of how important it is to have our own sound that is as unique and interesting as the things we play. We don't want to become musical dispensers of licks, ii-V-I patterns and transcribed solos. Many people have expressed to me that when they listen to the radio, they can't tell who's who. This is my point. If the listeners are familiar with your music, they should know who you are just from the way you play the melody.

When I read the "Blindfold Test" in *Downbeat* magazine, I often notice that the person being tested sometimes has difficulty identifying modern players. And, in all fairness, musicians participating may not have grown up listening to some of these players, so they may not be as familiar with their music as they are with players like Keith Jarrett and John Scofield. But on the other hand, I've probably listened to two John Scofield records in my life, but I still know his sound, even if others are imitating it. They both are great examples of getting beyond the theory, notes, and harmony and learning to embrace music's mystical and spiritual sides - the unexplained and the unexplainable - what Wayne Shorter refers to as "the unknown." This will help the 'real you' prevail.

In the popular 1970 TV game show, "Name that Tune," contestants tested their knowledge of music by bidding against each other, competing to identify a tune hearing the fewest notes. And the contestant who made the strongest case would say, "I can name that tune in..." Now wouldn't it be great as musicians if contestants from a game show like this would be so confident in our personal sounds that they would have no hesitation saying, "I can name that player in two notes." ■

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Montreal Jazz Festival

By Layla Macoran

The 31st edition of the Festival International de Jazz de Montreal opens June 25 to July 6. The Festival looks to continue the tradition of being bigger and better every year. Presented by TD in collaboration with Rio Tinto Alcan, jazz fans will be thrilled with the incredible diversity of concerts taking place over twelve days.

The event kicks off with the Opening Gala, starring Lionel Richie and Cassandra Wilson, and ends with none other than the legendary pianist Dave Brubeck. Between these huge concerts are extensive series to satisfy everyone from the casual listener to the die-hard jazz head.

Laurent Saulnier, the Vice President of Programming, gave us a little insight into the event (see interview). This year there are more performances to choose from due to new concert series. Better yet, there are also additional new venues to host these shows. The Chapelle historique du Bon-Pasteur will host *Piano solo*, a series entirely devoted to the masters of that unique instrument. In the Théâtre de Nouveau Monde, it's a Spanish celebration with the *El Duende Flamenco* series presented by Air France spotlighting the music, singing and dancing of the genre. The Musée d'Art contemporain is transformed into a live music venue thanks to the new *Musique au MAC* series, and romantics can look forward to sublime musical dinner cruises aboard the *Bateau-Mouche*, starring Paulo Ramos for six evenings. All this in addition to the regular spectacular Montreal has been known for since 1980.

A special exhibition, *We Want Miles: Miles Davis vs. Jazz* will be shown at The Montreal Museum of Fine Arts. The multimedia retrospective traces the life and career of the musical icon. The exhibition-performance is divided into eight thematic and chronological periods, each covering the life and work of Davis and highlighting his strong influence on other art forms. The periods range from his birth to his last major concert in Paris shortly before his death in 1991. Many photographs taken by major names in the art world will be shown publicly for the first time, along with artwork by Davis and Jean-Michel Basquiat, Mati Klarwein and sculptor Niki de Saint Phalle. The Festival contributed a few pieces, which will no doubt evoke the trumpet master's memorable concerts.

The Montreal Guitar Show returns for a fourth year. From July 2nd to 4th, the MGS will be welcoming nearly 150 exhibitors, including over 130 acoustic and electric luthiers and manufacturers of high end accessories. In addition to the exhibition, where the dream instrument can be bought on the spot—the *Guitarissimo The Gazette* series will take place. This will be a must for all guitar worshippers. A closing concert featuring guitarists from CandyRat Records will cap the series in the Théâtre Jean-Duceppe.

For more information and a complete schedule of events at the Montreal Jazz festival, visit Montreal-

“A special exhibition, We Want Miles: Miles Davis vs. Jazz will be shown at The Montreal Museum of Fine Arts. The multimedia retrospective traces the life and career of the musical icon. ... Many photographs taken by major names in the art world will be shown publicly for the first time, along with artwork by Davis...”

JazzFest.com or call 1-888-515-0515 (United States and Canada)

Montreal Museum of Fine Arts' current exhibition, We Want Miles: Miles Davis vs. Jazz.

INTERVIEW WITH LAURENT SAULNIER

Laurent Saulnier is the Vice President of Programming for the Montreal Jazz Festival. He gave Jazz Inside a little insight to the workings of this festival, which has been verified as one of the world's largest music festivals.

JJ: How has the Montreal Jazz Festival impacted the jazz scene in Montreal, and in Canada overall?

LS: From the beginning, it was important for us to support our local and National artists. We've put together the Grand Prix du Jazz, which is given every year at the Festival. We also award the Oscar Peterson award each year to commemorate the contribution of a Canadian musician to jazz in this country and the quality of his art. Not to mention we always have a series “Jazz d'ici” (jazz from here) which is a great window for local artists. The Festival has also allowed international artists to tour the country and the continent. It has happened many times that an artist invited to perform at the Festival would use this opportunity to tour North America.

JJ: How important, in your opinion, are festivals to the future of this music?

LS: Very much so... in the past years, we've been able to observe a sort of “Festivalization” of culture. People have realized that these events generate a lot of attention for artists, cities and countries. They are great elements of development for artists as much as they promote up-and-coming artists or solidify well known names. With more and more people traveling to visit festivals, they've also become vital agents to develop tourism.

JJ: In a recent interview (Festival founder) André Ménard noted that you've been trying to get Joni Mitchell to participate since the Festival's inception. Are there any others that are on your list?

LS: Haha ! That's more of a fantasy than anything else! I don't know... perhaps Eric Clapton? Neil Young?

JJ: Tell us about the Festival's connection to the

LS: Miles has performed at the Festival many times. It made great sense to have an association between the Festival and this exhibition. André Ménard gave a conference during the opening weekend of the exhibition. We also took this opportunity to present entire concerts of Miles performing at the Festival.

JJ: As this year's festival gets underway, do you have any thoughts on 2011 and beyond?

LS: We'll start by going through 2010 first! The entire downtown area is changing with the development of the Quartier des Spectacles so we're always eager to see how we'll adapt our site and outdoor activities.

JJ: If a person is coming to the Festival for the first time, what show would you recommend as the ‘must see’ performance?

LS: The best Festival experience one can have is to arrive on the site on any given day at any given time, pick up the program and explore our outdoor shows! There's more than 25 free concerts to enjoy daily and the Festival's outdoor site is an experience in itself. That's the essence of the event. And if you want to see some indoor concerts, why not take the opportunity to see local artists like Nikki Yanofsky, or the Christine Jensen Jazz Orchestra, or Ron Di Lauro who will perform Porgy and Bess as performed by Miles Davis... and a little Sonny Rollins never hurt anyone! ■

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George Wein and the CareFusion New York Jazz Festival – June 17 – 26, 2010

By Gary Heimbauer

New York jazz fans have plenty to celebrate this summer. As we all know, 2009 was a year of economic disaster and the shock waves were felt from top to bottom and in every industry. This meant less attendance at jazz clubs, lower pay and less opportunities for musicians, clubs shutting down, and jazz festivals closing shop – even the most prestigious of them all – George Wein's JVC Newport and New York Jazz Festivals. Almost at the last minute, a corporate angel appeared in the form of CareFusion: a global company serving the health care industry with products and services that help hospitals measurably improve the safety and quality of care. They were able to keep the Newport Jazz Festival running for 2009, but for the first time in 37 years, the New York Festival was cancelled – however, for 2010 it is back and better than ever. CareFusion is now saving both lives and livelihoods, by sponsoring both of George's historic festivals.

It may sound like some cliché press release for me to have said it is “back and better than ever,” but I have a lot to support that claim. For one, in addition to venues like Carnegie Hall, Town Hall and Symphony Space, the festival is now all over the city's boroughs, in a wide variety of small and affordable clubs. This includes Flushing Town Hall, Soundview Park, Jerome L. Greene Performance Space at WNYC, Dizzy's Club Coca Cola, Puppets Jazz Bar, and Zebulon in Brooklyn, Crotona Park in the Bronx, City Winery, Harlem Stage Gatehouse, The Jazz Gallery, Jazz Standard, (Le) Poisson Rouge, Louis Armstrong House Museum, Music Hall of Williamsburg, Peter Norton Symphony Space, Prospect Park Bandshell, Schomburg Center for Research in Black Culture, and the Studio Museum in Harlem.

Ticket prices at these venues will be more affordable for festival goers than in previous years – they will now be able to see a variety of shows in a night for \$20 dollars or less. In fact, of the 47 events, 27 are \$15 dollars or less, and seven are free. And even better, perhaps the biggest event of the festival falls into the free category – The McCoy Tyner Quartet featuring Ravi Coltrane, Esperanza Spalding and Francisco Mela followed by the Stanley Clarke Band featuring Hiromi at the Central Park Summer Stage starting at 7PM on June 23rd.

In the past, the festival programming was dominated by well established super-stars playing in the bigger venues almost exclusively. This year George has not deprived us of a fair share of the biggest and the best, but he is equally enamored by the lesser known (to most) acts. Wein, as many would agree, feels that we are in a jazz renaissance of sorts and he is more energized than he has been in years. “It is like a baby getting a little bigger each year. It's just growing and growing, but not growth in a business sense. It's just a natural enlargement of the base of who is interested in jazz. And I can feel that happening for the first time in years. That's why I'm excited about what I'm

“Wein ...feels that we are in a jazz renaissance of sorts and he is more energized than he has been in years. ‘It is like a baby getting a little bigger each year. It's just growing and growing, but not growth in a business sense. It's just a natural enlargement of the base of who is interested in jazz. And I can feel that happening for the first time in years.’”

doing. I really am. I'm going to be 85 and I'm just like a kid right now. I haven't had this kind of feeling in a long, long time,” says Wein in a recent interview with Jazz Inside, after talking about his recent experience at the New York Winter JazzFest. George spent much of those nights at Bleeker Street's Kenny's Castaways and Le Poisson Rouge, and he has been making the hang this year more than he has for a long time to make sure he is booking the right people – the people that represent what is happening now!

Wein also puts trust in a select group of friends and associates. “I have friends who tell me about groups, and I also have critics I pay attention to. Nothing is just in your own head. You're influenced by everything around you. Somebody tells me you've got to hear this guy Darcy James Argue. I say, ‘Who the hell is Darcy James Argue?’ I go down and I hear the group – it's fantastic. I love it. So I put them in the festival (June 21 at Dizzy's Club Coca Cola). So I mean it's not just my going out, it's a matter of people hiping me to what's going on too, people I trust.”

Wein and his team also recognize that much of the great music being made is part of a particular club's scene, so many of the acts are playing at their regular stomping grounds, or the clubs are showcasing an all-star array of their regular acts. Brooklyn's Zebulon will be showcasing unique groups such as Seabrook Powerplant, Mostly Other People Do the Killing, Cooper Moore Trio, Peter Evans Group, John Tchicai, Wake-Up Downtown Collective and the Charles Gayle Trio.

Puppets Jazz Bar, also in Brooklyn, will feature Ralph Hamperian's Tuba D'Amour, Bill Ware Group, John McNeil, Alphabet Soup, Zack and Adam O'Farrill, Arturo O'Farrill Quartet, Randy Johnston Trio, The Drumheads, Victor Bailey Group and the Alex Blake Quartet. Le Poisson Rouge will be showcasing Tortoise & Aethereal Bace, Revive Da Live Big Band with Nicholas Payton and Talib Kweli as well as the Nicholas Payton Sextet (not a typo).

Jazz Standard undoubtedly contends for ‘the place to be’ title with acts like Francisco Mela's Cuban Safari, Chris Potter, Jason Moran with Mary Halvorson and Ron Miles, Ambrose Akinmusire, and Anat Cohen. The music exhibition at the Jazz Gallery will include Craig Taborn, John Ellis, Eric Revis Quartet, and Matana Robert's Coin Coin. As

a tribute to Herbie Hancock, the City Winery will host a Late Night Jam Session. Barbes in Brooklyn is featuring Hazmat Modine, Slavic Soul Party, Anthony Coleman, Damaged by Sunlight, the Benefit Band and the Ben Perowsky Quartet.

Scattered around the city's concert halls and cultural institutions will be Bitches Brew Revisited, Queens Jazz Orchestra directed by Jimmy Heath, Henry Butler, Osmany Paredes, Pedro Martinez Project, Jazz Talks, Evan Christopher, John Allred, Ari Roland and Eli Yamin, Sheila Jordan, Jay Clayton, Gretchen Parlato, Kat Edmonson, Howard Alden, Anat Cohen, Marion Felder, David Ostwald and Randy Sandke, Eddie Palmieri y La Perfecta II (free at Soundview Park in the Bronx!), Winard Harper Group, and Sun Ra Arkestra w/ Marshall Allen.

Surely one of the “not to be missed” shows of the festival is Herbie Hancock's 70th birthday celebration at Carnegie Hall that will include special guests Terence Blanchard, Bill Cosby, Joe Lovano and Wayne Shorter with other ‘guests to be announced’! Other festival highlights include Carnegie Hall performances by Keith Jarrett, Gary Peacock and Jack DeJohnette; Chris Botti; and Joao Gilberto. At Peter Norton Symphony Space will be The Jazz Gallery All-Stars with Roy Hargrove, Claudia Acuna, Ambrose Akinmusire, Lage Lund, Gerald Calyton, Ben Williams with Pedro Martinez, and Jon Faddis with Howard Alden, Gene Bertocini, Russell Malone and Romero Lubambo. The last venue on the list is Town Hall which will feature the Punch Brothers with Chris Thile, and young guitar guru Julian Lage with his Group.

Even though Wein comes from a generation of the past, he is a musician and an artist, and his mission is the same now as it was then – to help create great opportunities for jazz musicians and audiences, and to expand the presence of the music in our culture. He wants to be a part of what is happening, and as he said in a recent interview, from a financial standpoint, he will be lucky to break even this year. He just wants to make sure he is doing what he is capable of doing and what he knows needs to be done.

The website for the festival is phenomenal this year with a comprehensive breakdown of the scheduling, various guides, free music samples and much, much more. You can see for yourself at www.nycjazz-festival.com ■

“A Sound-Centered Approach to Jazz Improvisation”

By Sam Newsome

Our sound is the first thing that people hear – therefore, why isn’t it always our first priority when we play? Imagine a top fashion model being more concerned with her voice than her body, or a writer being more concerned with his choice of font than his story. You would probably think that they have their priorities in all of the wrong places. The same can be said of a musician. If you are more concerned with what you’re going to play than how it’s going to sound, you too may have your focus in the wrong area.

One thing that all great jazz musicians have in common is the ability to tell stories with their sound. Sidney Bechet, Johnny Hodges, Louis Armstrong and Miles Davis – they moved people just as much with their sounds as they did with their ideas, if not more. When we think of John Coltrane, his technical virtuosity and harmonic innovations usually come to mind. But one of the most distinctive things about his playing was his concept of sound – the non-robust, edgy tone, with little vibrato, which was a far cry from many of his contemporaries. I’m a firm believer that if you want to have an original vocabulary you have to start with an original sound.

I’m reminded of a story told by an older gentleman hanging out back stage (after a gig I was doing with Terence Blanchard several years ago). Describing the magnetism of John Coltrane’s sound, he said that Coltrane was warming up, practicing scales in the basement of the club where he was to perform one night. Apparently his sound was traveling through the air vents, which carried it outside onto the street, just in front of the club. So as people outside began to take notice, they began forming a crowd around the vent. And before you knew it, many people had even begun to leave the club to come and see what the commotion was all about; it was as though Coltrane was some type of pied piper, hypnotizing people with the sound. Finally the club owner in a panic, rushed down the stairs to tell Coltrane to stop playing, exclaiming that no one was going to be left in the club, because they were all following his sound outside. To think that someone’s sound could have such an impact on people just passing by, really brings to light its importance.

The distinction between sound and ideas leads me to realize that there are, in fact, two schools of thought when it comes to improvisation. Whether consciously or unconsciously, many players seem to have either an idea-centered approach or a sound-centered approach. Even though these two approaches overlap, they produce very different results.

First, let’s start with idea-centered playing. This is when a player first realizes the idea, and the sound produced is a by-product of implementing the idea. In other words, you think of something to play, and

“Whether consciously or unconsciously, many players seem to have either an idea-centered approach or a sound-centered approach. Even though these two approaches overlap, they produce very different results.”

your sound is what’s heard as a result of trying to play it. There are a few advantages to this approach. One, you are playing something that’s well rehearsed, so the execution of the idea is often precise and accurate. Two, you have the comfort of knowing that the idea will serve a particular function melodically, harmonically, and rhythmically.

However, a disadvantage of idea-centered playing is that it might sound forced. It might work melodically, harmonically, and rhythmically, but not musically. While I was a student at the Berklee College of Music, I attended numerous jam-sessions, knowing what lick I was going to play, on which tune and chord. Like many developing players, I figured why practice it if you’re not going to play it – even if the situation doesn’t call for it. I was allowing pre-conceived ideas to determine my playing.

Approaching music in this way can make us sound uncommunicative, isolated, and technical. By technical I’m referring to improvisation that sounds premeditated rather than inspired. Technique in this instance is not a means to an end. It is the means and the end. Just as a side note: If you notice someone’s technique apart from their music, it means they haven’t figured out how to integrate ideas and sound as a single musical entity.

In a sound-centered performance, the primary focus is on sound production, and the ideas heard are a by-product of the various ways in which you manipulate the sound. One advantage to this approach is that now you are maximizing each note, fully exploring its timbre and textural possibilities before moving on to the next note. Your ideas now take on a more vocal quality. With your sound at the forefront, listeners can now tune into its subtleties – which, by the way, is how listeners will ultimately come to recognize you. This is what we remembered about Thelonious Monk. Even though he had a great command of the piano, he never used technique to play a lot of notes. Instead, he used it to play each note with a personal sound and distinctive rhythm.

These two different approaches first dawned on me a few years ago after attending a concert at the old Iridium Jazz Club (when it was a hip, chic place, with a modern décor, located in the Lincoln Center area). That night featured two bands. One led by tenor saxophonist Dewey Redman, and the other by an up-and-coming tenor saxophonist, who will be referred to as “The Young Tenor Player.” Both players

sounded great that night. However, listening to them one after the other, I noticed there was something distinctly different about their approaches.

At first, I thought it might have been a generational difference – with Dewey being in his sixties at the time, and “The Young Tenor Player” being in his early thirties. Then, I thought maybe it was a stylistic difference. Dewey’s style was a bluesy-tough-Texas tenor, laced with flurries of Ornette Coleman-isms, and “The Young Tenor Player’s” style was coming straight out of the hard bop era, paying much homage to 1950s Rollins and Henderson. Then it dawned on me that the difference was this: Dewey was leading with his sound, while “The Young Tenor Player” was leading with his ideas --or licks, for lack of a better term.

When I listened to Dewey’s playing, because his approach was sound-centered, his ideas sounded more inspired by what was happening musically. He never played something technical just for the sake of playing something technical. Even when he played fast flurries of notes – passages that would be perceived as technical if they were attempted by others – it sounded more like an abstract form of sound manipulation, part of a much broader melodic and musical statement, than well-rehearsed licks which fit perfectly over the changes. Players who play this way tend to leave listeners more inspired because what they play is more spontaneous and organic in nature, which tends to engage the listener – which probably holds true for the players who are accompanying them, too.

Even though “The Young Tenor Player” had a very nice sound, it seemed to always take a backseat to his ideas. This is very common among modern players. My theory is that the enormous quantity of music readily available through CDs, iTunes, books, and Youtube, not to mention live performances, pressures us to think that we need to play everything, all the time. Lester Young probably had a handful of influences on his instrument, whereas today’s player probably has a dozen or more – making it possible for them to have a lot of ideas to play, but at the expense of clarity and perhaps originality.

This, by the way, is where focusing on the sound helps. Since not all ideas are a good aesthetic match with every type of sound, knowing your sound will help you to know which ideas are a good match for

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Pizzarelli wrote the book (literally) on infusing Freddie Greene's abbreviated chord rhythms into greater accessibility for guitarists. Such mastery is boldly apparent on all thirteen tunes proving that every great vocalist both needs and exceeds themselves with such accompaniment. Then, of course, there's Mr. Pizzarelli's well-known and frequent sidekick, Ken Peplowski, whose tenor sax and clarinet solos are comparable to vintage wine. "I Haven't Got Anything Better to Do" finds these two cohorts at the top of their well-seasoned form – Peplowski taking a long solo set against Pizzarelli's strong chording.

Pizzarelli's solo on "Why Don't You Do Right," is exemplary of how to construct just the right message and technique of this great old tune. Peplowski knows the ins and outs of obbligato playing as part of the teamwork of a fine trio backing a fine, knowledgeable vocalist. Steve LaSpina's bass work, including his adept, tasteful bowing and soloing is a perfect match for the work at hand in Bobby Troup's "The Meaning of the Blues."

One might not think of Dave Frishberg's cleverness in the same context as Carol Sloane's singing – until you hear "Zoot Walks In," a tribute to Sloane's friendship with Zoot and punctuated by Peplowski's tenor solo in memoriam. Aaron Weinstein's fine violin work and another fine solo by LaSpina complete the reminiscence.

There's a sad yet pleasing elegiac feel to the vocals, arrangements, and instrumentation on these renderings. It's not so much sadness for times past, and passing, for youth now in a closing chapter, but a melancholy celebration of victories won and a spirit for relishing the moments and times to come with CD # 38!



JOHN STEIN/RON GIL

TURN UP THE QUIET – Whaling City Sound WCS 051. *A Weaver of Dreams; Be My All; Detour Ahead; My Flaming Heart; Love Dance; Our Love Will See Us Through; Medley-If It's Magic, Too Shy to Say; Medley-Something In Your Smile, I'll Be Easy To Find; So This Is Love; In A Sentimental Mood; Gentle Rain; My Foolish Heart; When I Fall In Love; Wonder Why.*

PERSONNEL: John Stein, guitar, acoustic bass; Ron Gill, vocals; Gilad Barkan, piano.

By Layla Macoran

Turn Up the Quiet is all about finding the beauty in those silent moments in a song. Stein and Gill's fourteen year collaboration is apparent in the clean and crisp arrangements of every track on the album. Each knows how the other works, so phrasing flows easily. WGBH-FM radio host Gill can turn a stan-

dard into something golden. His voice is not delicate, but true. It speaks sincerely to the heart. Stein has the touch – a bond with the guitar that only comes from deep spiritual dedication to those strings. Playing a collection of songs so sweetly is a sign of pure musical intelligence.

The songs are ripe for such a gentle interpretation. Works from Ivan Lins, Billy Strayhorn, Bart Howard and Duke Ellington are treated with reverence and charm. A medley of Stevie Wonder tunes – "If It's Magic" and "Too Shy to Say" caught this reviewer's attention, simply because one tends to hold those songs near. Gill serves them well, giving the lyrics of hope and love a deeper maturity and sensitivity.

"Gentle Rain" is as soft as a little drizzle on a warm day, which was probably the plan. A standout is a lovely Stein solo on "My Foolish Heart." For the first two and a half minutes, the listener is treated to that simmering sound, followed by Gill's easy vocal.

One should never take for granted the elegance of the quiet that can say so much. *Turn Up the Quiet* amplifies this point to the maximum, with pleasing results.



THE TRIO

"LIVE" @ CHARLIE O'S – Fuzzy Music PEPCD016. www.fuzzymusic.com. *Put Your Little Foot Right Out; Afternoon in Paris; Ghost of a Chance; How Deep Is the Ocean?; Blood Count; Charlie's Blues; Lament.*

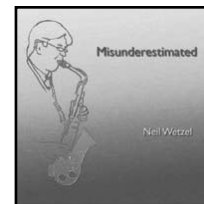
PERSONNEL: Chuck Berghofer, bass; Terry Trotter, piano; Peter Erskine, drums.

By Matt Marshall

As its title indicates, this piano trio offering was recorded live at Charlie O's Jazz Club in Valley Glenn, Calif. It's an easy-going, piano-driven set, punctuated here and there by some heavy strikes from drummer Peter Erskine. Bassist Chuck Berghofer is also given plenty of room to shine, whether soloing melodically or supplying prominent, rhythmic support. Pianist Terry Trotter kicks off most tunes with solo choruses that set the mood for a given song, achieving especially emotive turns on the ballads, "Blood Count" and "Lament." The group's formula is straight-ahead and becomes routine in spots, but overall makes for an enjoyable, if not groundbreaking, record.

NEIL WETZEL

MISUNDERESTIMATED – Hot Apple Spider Productions. www.neilwetzel.com. *Day Gig; An Inconsequential Life' Jangled' First Dance; Jumpin' the Shark; Shades; Don't Know; Her Touchy; Misunderestimated; Rosalita d'el Fuego*



PERSONNEL: Neil Wetzel, alto sax; Tony Marino, bass; Tony DeSantis, trumpet, flugelhorn; Emma Kummrow and Robert Martin, violin; Tony Pirolo, cello; Cameron Mac Manus, trombone; Tom Lawton, keyboard; Gary Rissmiller, drums; Bob Shuster, trumpet; Ruth Frasier, viola; Tony Gairo, baritone sax; Hector Rosado, percussion.

By Bob Gish

Thirteen blackbirds make a unique pie – or so they say. And thirteen topnotch musicians led by Neil Wetzel make one heck of an atypical but very tasty CD quite good enough to set before any real or virtual king.

Wetzel leads the flock as the high-wire sax songbird, accompanied by a couple of trumpeters who herald and underscore much of what is heard. One of that duo, namely, Bob Shuster, composed and arranged a goodly number of the tunes, chalking up some of the credit for the novelty and success of the project. He solos on several of his tunes but shares part of the pie selflessly with Tony DeSantis. The title track is a case in point with DeSantis presenting Shuster's composition royally. Enter also on "Misunderestimated" the romping trombone of Cameron MacManus.

In addition to Wetzel and his brassy trumpeter and trombone pals, what makes this offering such a pleasing endeavor is the stand out drumming of Gary Rissmiller and the percussion effects of Hector Rosado. Tom Lawton's Fender Rhodes augments the compelling uniqueness of tunes such as "Rosalita d'el Fuego" and "An Inconsequential Life" as do his piano solos taken on many of the other tunes, including a long chorus on "Jangled" in which he effects the tonalities of the title with atonal aplomb.

Then there's the prominence of Tony Marino's bass and his, in turn, sterling solo on "Jangled" as well as yeoman rhythmic contributions throughout. It's not everyday one hears the baritone sax, alas, yet longings are fulfilled here by Tony Gairo in "Shades," a dreamy ballad with just the right orchestration to accommodate Bari. Then there's the addition of strings in romantic renderings such as "First Dance," a moonlit composition reminiscent of "Moonlight in Vermont," striking a similar "you and me and moonlight" mood.

Strings are utilized again for that romantic touch in "Her Touch" with Wetzel reeding away against the velvet background provided by violins, viola, and that ever so mellow cello of Tony Pirolo.

Never to be misunderstood, underestimated or *Misunderestimated*, Wetzel's solo debut CD is more in the tradition of Bird than for the birds. In any consideration, it's good cooking. ■

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ecdotes, opinions and explanations from his two ex wives, Dizzy Gillespie, Roy Haynes, Jay McShann, and Frank Morgan among others.

The story begins with his music, starting in his teenage years with anecdotes from his first wife. You will see and hear historic footage of Louis Armstrong, Lester Young, Ben Webster, Count Basie, Art Tatum, Gene Ammons, Monk, Lucky Thompson, sounds and photographs of early jazz heroes that Parker learned from, and of course footage of Parker himself.

The story is told in a beautiful light, by the very people that loved him in real life. It tells of the many struggles, but ultimately, the immortal triumph that is Charlie Parker's music.



**SARAH VAUGHAN:
THE DIVINE ONE –
EUROARTS 2057128**

Sarah Vaughan: The Divine One begins with the climax of a televised live performance of "Foggy Day in London Town" filmed in the late sixties, complete with a 50 piece orchestra. The breathtaking power of this woman is immediately displayed before the story begins. You'll then hear from her daughter Paris Vaughan who provides first hand anecdotes and insights about her mother. Following this are various performance clips of Vaughan interspersed by interviews with Roy Haynes, George Gafney, and Joe Williams who express their adulation for this great woman, and make it clear from a musician's standpoint exactly what made Vaughan so remarkable. The performance clips range from 1951 to the late 80's.

Following this is an interview with Sarah's mother Ada Vaughan who talks about her daughter's upbringing in the church with actual footage from the church she attended. She tells a story of how the choir teacher told her, "I can't teach your daughter because she knows more than me!" There is also interview footage from Sarah herself. Like the other videos, this one comes with 100s of rare photographs that help narrate Vaughan's incredible story.

Billy Eckstine talks about his discovery of Sarah, hearing this young girl at a talent show singing "Body and Soul." "It was a voice I hadn't heard. It's hard to describe, it's just something I had never heard." Her mother tells of the experience from her point of view. Following this we see a performance of the Divine One playing piano and singing on "Once In A While". Speaking of her many musical abilities, Eckstine says, "She came well equipped."

Along with the footage of Sarah are performances of the Eckstine Band, Charlie Parker, Gene

Ammons, and so much more, that is relevant to Vaughan's place in history. You will also see footage of Sarah singing "the Nearness of You," "Cherokee." Speaking for herself, Sarah says, "I pattern what I do after horns. I listen to them and if I can't do it the way they do it, then I can twist it around." From a drummer's perspective, Roy Haynes talks about how exciting it was to play with her and how she was as loose an unpredictable as an instrumentalist. Following this we see a very dramatic performance of "the Shadow of Your Smile" with superb sound quality shot sometime in the late 50s or early 60s.

The various and legendary interviewees talk about how she just hung out and did all the things the boys in the band would do, and somehow consistently gave perfect performances night after night. She may have been divine, but she was in no way a diva or prima-donna. She was laid back, easy going and lived like her band mates. Nevertheless, she had no patience for musicians who couldn't keep up with her prodigious talent. Gaffney talks about her temperament and Joe Williams talks about how private she was. Marty Paich, her arranger talks about sitting back and watching a sports game or a movie with her, and when it came time for the music, she'd tell him, "well you know what do." "And then we'd go to a rehearsal completely unprepared, but in two minutes, she'd have it cold." Gaffney says, "You could feel her voice in the floorboards when we'd play. She could fill a house without a microphone." Through these interviews, a complete picture emerges.

Sarah's daughter explains how her mom used to say, "I'd go on stage looking like Lena Horne and I'd come off looking like Sarah Vaughan." She talks about how at the end of her career, image became so important in the industry and she wasn't able to get some of the opportunities she wanted. Her daughter continues, "She was the strongest woman I knew... She was different people with different people."

Other performances include "Day In, Day Out," "Somewhere Over The Rainbow," "Someone to Watch Over Me," and "Misty."

The portrait painted of Sarah through her own performances and stories from those who knew her best is as complete as I could imagine. The directors seemed to know how to edit it in a way that shows all sides to this woman who was given a gift from God – *The Divine One*.



**THE STORY OF JAZZ –
MEDICI ARTS 2078495**

This DVD should be required viewing for every Jazz or American Music History class at any level.

Some may argue that it only presents a superficial overview, but there is so much depth in the first hand accounts of the interviewees, the audio examples, the photographs and the video clips and performances, that, in a sense, it provides something more complete than a stack of books can ever do. In 98 minutes, it takes us from Africa, Congo Square, the blues, ragtime, and the birth of jazz in New Orleans, to early swing, bebop, cool jazz, hard-bop, and free-jazz. The story is not told through some narration by a historian, but through the people who know it best – the musicians: Wynton Marsalis, Dizzy Gillespie, Tony Bennett, Lester Bowie, Dave Brubeck, Joe Williams, Buck Clayton, Illinois Jacquet, Zilner Randolph, Bud Freeman, Randy Weston, Carmen McRae, Billy Taylor, Jay McShann, Roy Haynes, and Billy Eckstine among others. Of course, words can only tell so much about music, so many points are made clear through performances footage by legends such as Miles Davis, John Coltrane, Louis Armstrong, Billie Holiday, Ella Fitzgerald, Charlie Parker, Dizzy Gillespie, Duke Ellington, Count Basie, Thelonious Monk, Ben Webster, Bud Powell, Sarah Vaughan, and Charles Mingus.



**COUNT BASIE:
SWINGIN' THE BLUES –
EUROARTS 2057148**

At beginning of this priceless portrait of a true 'Master of American Music', Basie is performing live with his orchestra to a crowd of enthusiastic dancers. As the music pans in and out, a round table discussion and interviews with some of the great associates of Basie's ensues, including Harry "Sweets" Edison, Albert Murray, Claude Williams, Earle Warren, Heywood Henry, Jay McShann, Jimmy Lewis, Illinois Jacquet, and Buddy Tate. They talk about Basie's deep swing and the sound of his group. The discussions and topics vary from addressing Basie the man, to Basie the band, with discussions and examples of the contributions of Lester Young, Jo Jones, Freddie Green, Jimmy Rushing, Billy Holiday and the many other greats who played with him – the members of the "Swingingest band in the land."

"Count Basie was the most economical piano player that ever lived," says Sweets Edison. "He used space so beautifully," says Joe Williams. Like the other videos, hundreds of historic photographs and audio clips are used in conjunction with the narration, performances and interviews to tell the story

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of Count Basie and the music he played. There are plenty of interview clips and performances with Basie himself along with footage of Joe Williams, Jimmy Rushing, Judy Garland, Lester Young, "Lock-jaw" Davis, Al Grey, and many others.



BLUESLAND: A PORTRAIT IN AMERICAN MUSIC – EUROARTS 2057168

"Bluesland" is a fascinating documentary that will leave no doubts about what the blues means, where it came from and who the people were who were best able to express it. It traces the expansive landscape of the music, from the Mississippi Delta to Louisiana, Texas, Kansas City, and Chicago. Helping to tell the story are Albert Murray, Robert Palmer, Willie Dixon, Son House, B.B King and Big

Joe Turner. It expands on the vision of the blues by showing its relationship to jazz, and American popular music, by getting into the music of Louis Armstrong, Duke Ellington, Count Basie, the rhythm and blues of Louis Jordan and Dinah Washington and the Rock and Roll of Chuck Berry and Elvis. It also features an amazing array of photographs and audio and video clips.

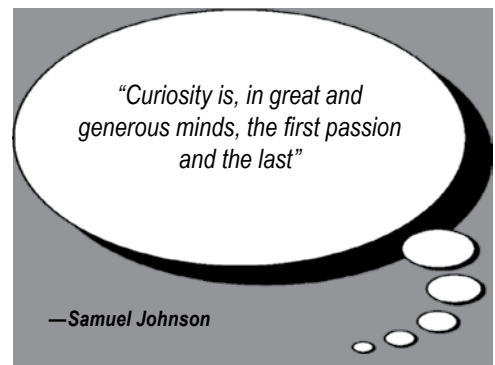
Performances include those by Bessie Smith, Son House, Jimmy Rushing, Big Bill Broonzy, Sonny Boy Williamson, Muddy Waters, Big Joe Turner, T-Bone Walker, B.B King and many others.



LADY DAY: THE MANY FACES OF BILLIE HOLIDAY – MEDICI ARTS 2057098

Produced in 1990, this documentary gives a complete portrait of Billie Holiday's life and art,

achieved by an extensive amount of interviews with the people that knew her best – her fellow musicians, friends and associates, along with plenty of performance footage and photographs. Some of the interviewees include Carmen McRae, Annie Ross, Buck Clayton, "Sweets" Edison, Mal Waldron, Milt Gabler, Albert Murray and many others. This documentary gets into the biography of the woman as much as it does her music. You will see plenty of performance footage of Billie along with Louis Armstrong, Benny Goodman, Lester Young, Ben Webster, Artie Shaw, Bessie Smith and many others. Lots of quotes are taken from her autobiography and narrated by an actress playing Billie. ■



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Noteworthy Performances



Ted Kooshian Quartet www.bargemusic.org
Bargemusic: Mon 6/7

Kooshian has led an exciting career, beginning as a cruise ship pianist in his mid-twenties which allowed him to travel the world, and eventually settling in New York in 1987. Since then he has been working as a freelance musician, doing jazz gigs, recording, Broadway shows, Off-Broadway shows, cabaret concerts, a few tours, and some teaching. Some of the people he has worked with over the years are Aretha Franklin, Chuck Berry, Toni Braxton, Marvin Hamlisch, Sarah Brightman, and "Blood, Sweat, and Tears." Aside from his own groups, he is a member of several bands that play frequently in New York.

Chip White Ensemble www.bahainyc.org
Baha'i Center: Tues 6/08

Born on December 21, 1946, New York City native and always in demand drummer Chip White has performed and/or recorded with a variety of artists, including Carman McCrae, Jaki Byard, the Jazzmobile CETA Big Band, Candido, John Abercrombie, Frank Wess, Frank Foster, Frank Vicari, John Faddis, Chet Baker, Bill Hardman, Junior Cook, Claudio Roditi, Dave Liebman, James Moody, Tom Waits, Kim & Marion, Enrico Rava, Jimmy McGriff, Mulgrew Miller, Gary Bartz, John Hicks, Walter Bishop Jr., Ronnie Matthews, Al Grey, Benny Powell, Teddy Edwards, Craig Handy, Klaus Ignatzek, Houston Person and Etta Jones, Irene Reid, and Savion Glover.



Joe Lovano Nonet w/Lewis Nash www.jalc.org
Dizzy's Club Coca Cola: Tues 6/8 – Sun 6/13

If you don't know about saxophonist Joe Lovano, you probably are just starting to become interested in this music called jazz, and Lovano is the perfect starting point. He is one of our living legends, but is still always at the forefront of the music, bringing it forward year after year with his innovative groups. For this gig, he will be joined by his nonet, including young superstar bassist Esperanza Spalding and the phenomenal drummer Lewis Nash.



Gilad Hekselman Quartet www.jazzstandard.net
Jazz Standard: Wed 6/9

Gilad Hekselman is a young Israeli jazz guitarist who has been playing from his heart and soul since the day he arrived in New York just a few years ago. But as the days, months and years pass, his ability, technique and confidence just keep getting stronger, while he remains as deep and creative as can be – a lethal combination that will leave you dumbfounded. He will be joined by a group of respective stars – Mark Turner on tenor, Matt Penman on bass and Marcus Gilmore on drums.



Sam Newsome and Lucian Ban www.jazzgallery.org
Jazz Gallery: Thurs 6/10

Newsome and Ban will be performing "The Romanian American Jazz Suite." Composed and arranged by Romanian pianist Lucian Ban and American soprano saxophonist Sam Newsome, this suite is a collection of jazz adaptations of Romanian folk songs and original compositions written in the style of Romanian folk music. The piece, resulting from the prestigious Artslink Projects Award from CEC Artslink (a New York-based granting organization which fosters collaborations between artists living in the US and in Eastern and Central Europe), debuted at the 2005 Bucharest Jazz Festival. The group has since performed several tours throughout Eastern and Western Europe and the US.

Larry Goldings Trio www.jazzstandard.net
Jazz Standard: Wed 6/30 – Sat 7/3

One of the finest organ jazz trios to emerge in the past 20 years is back at Jazz Standard. We're talking about that heavyweight of the Hammond B-3, Larry Goldings, along with scintillating guitarist Peter Bernstein and that little old groove-digger Bill Stewart on drums. This is the group that cut *Big Stuff* for Warner Brothers in 1996, so don't be surprised if they bring "Ida Lupino" and Duke Ellington's "Purple Gazelle" out of storage for a serious workout. [-jazzstandard.net](http://jazzstandard.net)



Arturo O'Farrill Quartet www.puppetsjazz.com
Puppets Jazz Bar: Fri 6/18

Arturo O'Farrill – pianist, composer, educator and winner of the Latin Jazz USA Outstanding Achievement Award for 2003, was born in Mexico and grew up in New York City. In 2002, Mr. O'Farrill created the Afro Latin Jazz Orchestra for Jazz at Lincoln Center due in part to a large and very demanding body of substantial music in the genre of Latin and Afro Cuban Jazz that deserves to be much more widely appreciated and experienced by the general jazz audience. His debut album with the Orchestra "Una Noche Inolvidable" earned a GRAMMY award nomination in 2006.



Blues Summit: James Cotton & Friends www.jalc.org
JALC Rose Theater: Thu 6/24

Blues are the true facts of life expressed in words and song," according to the late great blues icon Willie Dixon. Find out for yourself what the blues are all about in this special concert showcasing the greatest living blues harmonica master, James Cotton, and an all-star line-up of contemporary giants including the 96-year-old legend Pinetop Perkins and the ever-eclectic Taj Mahal. In two distinct sets, one electric and the other unplugged, Cotton will be joined by reigning blues diva Shemekia Copeland, guitarist and Howlin' Wolf alumnus Hubert Sumlin, plus Willie "Big Eyes" Smith, Darrell Nulisch, David Maxwell, and others.



Pat Martino www.iridiumjazzclub.com
Iridium: Thurs 6/24 – Sun 6/27

Martino began playing guitar when he was twelve and by tenth grade, he dropped out of school to devote himself to music completely. In Philadelphia he would often chat with John Coltrane, who would treat the youngster to hot chocolate as they talked about music. A few decades ago, Martino suffered from a brain aneurysm and had to relearn how to play his instrument, quickly regaining his stature as one of the greatest ever. With a distinctive, fat sound and gut-wrenching performances, he represents the best not just in jazz, but in music. He embodies thoughtful energy and soul.

J.D. Allen Quartet www.villagevanguard.com
Village Vanguard: Tues 6/29 – Sun 6/04

Hailed by the New York Times as "a tenor saxophonist with an enigmatic, elegant and hard-driving style," J.D. Allen is one of the most thoughtful jazz saxophonists on the scene today. The Detroit native has performed, recorded, and toured with legends Lester Bowie, George Cables, Betty Carter, Louis Hayes, Ron Carter, Jack DeJohnette, Frank Foster Big Band, Winard Harper, Butch Morris, David Murray, Wallace Roney, and contemporaries Cindy Blackman, Orrin Evans, Marcus Gilmore, Russell Gunn, and Me'shell N'degeocello, Dave Douglas among others. Catch him at Vanguard with a pianiless group featuring Jeremy Pelt on trumpet, Gregg August on bass, and drummer Rodney Green.



DEEPER PERSPECTIVES:

HONESTY

In a competitive world where comparisons are constantly being made between ourselves and others, and where conformity can often mean both psychological and physical survival, living an honest life can be difficult. In varying degrees, much of what becomes the truth for us as individuals is the result of internalizing other peoples' truth, or the status quo of the particular culture or subculture we are engulfed by – what remains is what makes us unique. Those who are able to transcend influence and regard for the values of those around them can be more honest than others, and a pre-requisite to doing away with all that, is the ability to first acknowledge its existence – one must see the truth before one can express it.

The truth is a powerful thing. It can be ugly, it can be beautiful, and it can be both – like Thelonious Monk may have mused to himself when he titled his song “Ugly Beauty.” It can turn one’s world upside down if one is not prepared to handle it, or strong enough to live it, or it can be the thrust of greatness and ingenuity.

Individuals who live the truth at all times can be polarizing figures. They are often both loved and hated – they repulse and attract people. Often they can be admired for what they do, but be extremely difficult to get along with in everyday life activities, because they are non-conformists unwilling to adopt the

superficial cunning that is required to maintain amicable acquaintanceships and business relationships.

These people act as mirrors, exposing the absurdity or meaninglessness that often predominates so much of our behavior. All of their actions, words, and movements contain such weight, that we are instantly made aware of the triviality of the things that we often allow to completely dominate our lives. We are left feeling bare and disoriented in their presence, and an emptiness overcomes us, as we realize that so much is lacking in our own relationship with ourselves and the world. If that is not the effect, then something like, “That guy’s an A-hole,” or “What a wackjob,” might be the other reaction – people will do anything possible to guard themselves from the lies upon which they are so dependent, or to keep the water away from the castles of sand they’ve spent so many years building.

We posed a few questions related to honesty to various jazz artists and they were asked to answer either one or all. If you’d like to comment or contribute to this section, please email me at gary@jazzinsidemagazine.com. Next month’s theme will be “Humor.”

–Gary Heimbauer, Associate Editor

Billy Drummond – www.billydrummonddrums.com:

JJ: Throughout your life and career, how has the quality of ‘honesty’ been a factor for you?

BD: I think that being a musician that is striving to be the best that he/she can be is all about honesty. I am extremely critical of myself and very aware of my strengths and shortcomings in regards to my playing and performances. Honesty is truth, and what comes out in your playing is who you are. It mirrors your personality in many ways – sometimes it’s very emotional and heartfelt and that’s when you can touch the listeners and move them; inspire them. Personally, I would like to be a force for that type of good – make the listener feel something through my playing, and the performance that I am part of. As a musician, waking up every day and sitting down at my instrument is all about honesty. When I have not been spending honest time with my instrument, my playing is an honest result of my not practicing or playing. I know it first, the other musicians may know it second, and the listener knows it after them. The drums have been with me ever since I can remember and every one that knows me or has ever known me puts me and the drums together. It’s been a constant in my life that has kept me on track and honest with myself and others. Of course I have dealt with people in my life being dishonest in one way or another, and sometimes you can brush it off, sometimes it takes time to put it behind you. That’s part of living in this world with people. We all have to deal with that sort of thing in our everyday lives. I’m just so thankful that I have music, and the drums, to have helped me be honest with myself and others. Being a musician striving to be the best one can be, is an honest yet simple endeavor that can be used as guide to being a better human being first. That’s what I’m after. It’s a lifelong work in progress.

Tony Romano – www.tonyromanomusic.com:

JJ: How has the quality of honesty been a factor in your development as a musician?

TR: As musicians, I think we all go through periods of self-evaluation, which can sometimes be a pretty tough thing. From time to time I have reflected on a Jim Hall interview I read years ago (which I’ll paraphrase) where he said he loved Wes’ playing and wanted to play like him, but he realized he couldn’t, so he had to find his own way of doing things. For me, that level of honesty he had about himself as a player really stuck with me. I mean if Jim Hall, hands down one of the true greats of jazz guitar could say that, well, then it was good enough for me. In that same interview Jim Hall recalled asking Wes about if he practiced a lot, and Wes replied, “I never practice my guitar. From time to time I just open the case and throw in a piece of raw meat”. It doesn’t hurt to have a sense of humor as well.



Peter Eldridge – www.petereldridge.com:

JJ: Throughout your life and career, how has the quality of ‘honesty’ been a factor for you?

PE: As I was first approaching the idea of being a singer (I was first a piano player as a kid and back then the idea of singing absolutely terrified me), I don’t know if ‘honesty’ played a big part – for a lot of beginning vocalists it was more imitation, trying on hats originally worn by the great singers and seeing if perhaps I could do something similar to what they were doing. This is all part of the learning process I know, and completely necessary when you’re getting started. But I knew I had really begun my journey as a jazz singer when the imitation began to wear away and my own concept of time, phrasing, feel, emotion and interpretation came into play – and as these factors grew so did the honesty. I was using the lyric in a very different way than the versions of the songs I had heard up until then. The words meant something different to me and that was what I focused on. I was trying to make the song mine, basing what I was doing on my own life experiences and not pretending to be someone else. In almost any kind of music, I think honesty is the ultimate goal – often attempted but not always achieved. Sometimes it’s not from the lack of trying; it’s more from getting in one’s own way, whether technically or interpretively, or just (dare I say) being ‘young’. But I find the ‘honesty factor’ to be especially true in jazz, which I know is what ultimately drew me to it. There is just no way to be a real jazz musician and hide behind anything – there are too many creative and spontaneous elements to consider. In classical singing the vocalist is, more often than not, following the very specific demands of the composer – length of phrases, where to breathe, dynamics, tempo, emotional context, etc. But in jazz singing the vocalist is really ‘driving the bus’ and can personalize a song however he or she wants to, as long as the lyric intent and melody of the particular song is respected – changing the harmonic palette is embraced and even encouraged! I love to compare a song like Ellington’s “Prelude to a Kiss” to an art song by composers like Schumann or Poulenc. They are similar in their intimacy and directness. But the dividing line makes itself known very quickly after that. Schumann and Poulenc want you to sing the song with their instructions. With Ellington you can make it your own. While obviously there are rules and parameters in jazz like there are in any art form, there is also all this incredible freedom of expression and interpretation. And once the terror of actually singing had subsided for me, then came the potential for some real honesty. The most honest voices are the ones that make the listener feel like they get to know the singer a little, that their singing is just an extension of who the vocalist really is as a human being – while you may never actually meet them, or never say a word to them after the concert or gig is over, you feel like you’ve had a real connection, like you had dinner together and shared parts of your lives with each other. A lot of singers don’t do that, but I think the ones who do are the ones who continue to have a career because people are so hungry for that experience. To me that’s a jazz singer – an honest singer creating ‘in the moment’ with their complete heart and soul, hopefully swinging their ass off. I never stop trying to be as honest as I possibly can, and certainly still have moments when I don’t attain that magical state of being, but honesty is always the goal. And I don’t agree with the folks who say that the only real jazz singers out there are the ones who improvise. The truth is in the phrasing, their rhythmic sensibility, and being able to make a lyric mean something a little different every single time its sung, depending on how the vocalist feels about life and themselves and the world around them in that moment.

JJ: Has the ability to be honest with both yourself and others been something automatic, or have you had to overcome certain fears and insecurities, or experience certain events, to get there? If it is the former, why do you think this has been something so easy for you, and if it is the latter, what steps have you taken to become a more honest person, or what events had to happen for you to become this way?

PE: I think this question goes hand in hand with the first one. I think for a lot of singers (myself included) there are a lot of insecurities to be overcome: fear of failure (or fear of success! That can actually be a big one for people), fear of the audience not liking what you’re doing (thus trying too hard), acceptance of who you are as person (the ‘warts and all’ concept) and being vulnerable in front of an audience, however large or small. Those are big hurdles to jump over, but that’s when the real stuff starts to happen - when you are comfortable inside your own skin and just releasing each phrase in a grounded yet spontaneous way.

JJ: Do you think that there is a relationship between success as a musician and the quality of honesty? Please describe this relationship and provide an example or two.

PE: Honesty really resonates with people. If you go listen to a jazz musician who is perhaps doing something more avant-garde or less ‘accessible’, the listener can still tell that the artist performing honestly believes in what he or she is doing, and they will happily go along for the ride, even if they don’t necessarily understand what’s going on musically. The emotion in the music is palpable and direct and while not always easy to decipher, it is still transcendent and soul-giving. Just as kids can tell (and be very direct) when they think a grown-up is not being honest with them, an audience can tell without a word being spoken if the musician really believes in what he or she is doing.

JJ: Do you believe honesty can hurt people, and that it is important to develop an ability to deceive? Why so?

PE: Better to hurt someone with an honest eye, than to deceive someone with a smile on your face.





PAUL CARR

STRAIGHT AHEAD SOUL – PCJ Music, P.O. Box 6744, Silver Spring, MD 20916 www.paulcarrjazz.com. *Side Yard Tracks; Dreams of You; Straight Ahead Soul; Scrappy; Love Wants to Dance; Light and Lovely; Healing Song; Between Worlds; Blessed Assurance/We've Come This Far by Faith.*

PERSONNEL: Paul Carr, tenor and soprano sax; Bobby Broom, guitar; Allyn Johnson, piano; Michael Bowie, bass; Lewis Nash, drums; Sam Turner, percussion; Chelsey Green, viola; Lori Williams, vocals.

By Bob Gish

What a lineup of musicians and tunes! What musicianship all around. Paul Carr

Scores big on this project. Bobby Broom and Carr are indeed kindred spirits, at times seeming almost to be playing the same instrument. Sax and guitar usually do go hand in hand. Here, however, it's not just a clasp, it's and solid handshake. Such camaraderie goes all around the group, also embracing viola and vocals.

Soul and jazz are notoriously close friends too, and here it's hard to tell where soul ends and jazz begins and merges. All in all, the sound of the project is more jazz than soul, at least not soul in its most authentic manifestations.

Broom testifies too this dramatically on "Dreams of You," with extended runs and arpeggios seldom heard in traditional soul or blues guitarists. Carr leans into that texture and dynamic too with clear and powerful voice leading.

Michael Bowie and Lewis Nash deserve their own respective accolades for keeping all hands linked and secure. Allyn Johnson's piano, notably on the title track, but throughout, provides the rhythmic scaffolding for Carr's and Broom's standout soloing, an artist never to shrink into the shadows as his own kind of compelling soloist.

Carr's Houston, Texas roots and influences are apparent and pervasive, bringing to the fore his church, inner city, down-home impressions. Broom's Chicago "feel" is just as prominent, combining a Southern city, Midwestern city (especially Chicago's south-side) ambiance with every note.

Things slow down and soften up a bit on "Love Wants to Dance," allowing Carr to sing forth with deep feeling, prompting Broom to tone down too and enhance the romantic groove in their own kind of special collaborative dance.

Michael Bowie and Nash share the spotlight with Johnson on the bluesy "Light and Lovely,"

bringing Eddie Lock Jaw Davis back into memory's ken and allowing Carr to properly pay tribute to the legendary sax man.

The final tracks move into the regions of gospel and church hymns and spirituals, most especially with Lori Williams's background vocals on "Betweern Worlds," and Chelsey Green's interwoven viola strains on "Blessed Assurance/We've come This Far by Faith."

Be assured of one thing: Carr's sensibility for and rendering of these soulful tunes in straight-ahead jazz style spells nothing less than salvation.



BILL CARROTHERS

JOY SPRING – Pirouet Records 3046. Web: www.pirouetrecords.com. P.O. Box 151725, Munich, Germany 80050. *Junior's Arrival; Joy Spring; Jacqui, Gerkin for Perkin; Delilah; Gertrude's Bounce; Jordu; Daahoud; Time; Powell's Prances; Tiny Capers; I Remember Clifford*

PERSONNEL: Bill Carrothers, piano; Drew Gress, acoustic bass; Bill Stewart, drums; Jason Seizer, producer; Christoph Stickel, mastering

By Alex Henderson

For someone who died so young and died so long ago, Clifford Brown has had an amazingly long-lasting impact on jazz. The hard bop trumpeter was only 25 when, on June 26, 1956, he was killed in the same car crash that claimed the life of pianist Richie Powell (Bud Powell's younger brother and one of Brown's colleagues in the Clifford Brown/Max Roach/Quintet), but his influence certainly didn't end with the 1950s. Freddie Hubbard, Lee Morgan, Carmell Jones, Woody Shaw, Donald Byrd, Arturo Sandoval, Blue Mitchell, Wynton Marsalis, Brian Lynch, John Swana and Roy Hargrove are among the countless trumpeters Brown influenced – and 54 years after his death, Brown's 1950s recordings are still considered essential listening if one has even a casual interest in hard bop trumpet playing (while Miles Davis and Chet Baker were the gold standard for cool jazz on the trumpet, Brown's big, full-bodied tone was the essence of hard bop). But one doesn't have to be a trumpeter to celebrate Brown's legacy; Bill Carrothers' *Joy Spring*, in fact, is a pianistic tribute to the ill-fated icon. There is no trumpet playing whatsoever to be found on *Joy Spring*; this is strictly an acoustic piano trio date, and Carrothers is joined by Drew Gress on upright bass and Bill Stewart on drums. *Joy Spring* is hardly the first time a jazz improviser has paid homage to Brown, but this 2009 recording/2010 release is a definite departure from many of the previous Brown tributes.

Quite often, Brown tributes (whether they take place on a stage or in a recording studio) end up with horn arrangements that recall either the Clifford Brown/Max Roach/Quintet or Art Blakey & the Jazz Messengers (which Hubbard, Morgan and other Brown-influenced trumpeters were a part of), but again, there are no horns at all on *Joy Spring* – just piano, bass and drums – and Carrothers' trio isn't going for a 1950s-like hard bop sound. Rather, *Joy Spring* usually favors more of a post-bop type of pianism, occasionally venturing into mildly avant-garde territory (mildly being the operative word) and drawing on direct or influences that range from Thelonious Monk to Bill Evans to Paul Bley. This is not an album that goes out of its way to be accessible; Carrothers' pianism is angular and decidedly cerebral on five Brown pieces ("Daahoud," "Joy Spring," "Junior's Arrival," "Tiny Capers" and "Gerkin for Perkin"), four pieces by Richie Powell ("Time," "Powell's Prances," "Jacqui" and "Gertrude's Bounce") and pianist Duke Jordan's "Jordu" (a standard that Brown helped to make famous). Carrothers also includes tenor saxophonist Benny Golson's ballad "I Remember Clifford," which was written in memory of Brown. But most of the songs on *Joy Spring* are from Brown's repertoire, and there is never any doubt that Carrothers salutes the trumpeter on his own stubbornly individualistic terms; *Joy Spring* is about interpretation, not emulation. This is not an easy album to absorb, but like a lot of complex, challenging music, *Joy Spring* reveals more and more of its richness with each listen.



BILL CHARLAP AND RENE ROSNES

DOUBLE PORTRAIT–Blue Note 509996 3147 24. *Chorinho; Double Rainbow; Ana Maria; The Saros Cycle; My Man's Gone Now; Dancing In The Dark; Inner Urge; Little Glory; Never Will I Marry.*

By Layla Macoran

What do you say about two master pianists playing superbly? Charlap and Rosnes develop rapport from the first notes of "Chorinho" and never lose touch. A highlight is Wayne Shorter's "Ana Maria." The nearly nine-minute track is the first exercise in which both just romp around and enjoy.

According to the scientific studies, the Saros Cycle is an eighteen year period in which lunar and solar eclipses repeat. As a composition, Rosnes-penned "The Saros Cycle" imitates the light and dark of the sun and moon with acute accuracy.

"My Man's Gone Now" is appropriately torchy, and "Dancing in the Dark" has a bounce to go with

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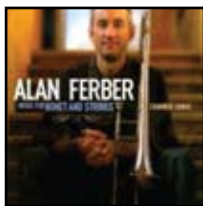
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the swing, "Inner Urge" finds the two locked in a twenty finger duel. It's a playful interaction that no doubt is further enriched by their personal connection. As "Little Glory" begins, the frolicking battle becomes a sentimental conversation.

Double Portrait, in the very capable hands of Charlap and Rosnes, is a sunny walk in the park for the husband and wife team. It should be interesting to see how they continue to grow as musical collaborators.



ALAN FERBER

MUSIC for NONET AND STRINGS – Sunnyside Communications, Inc. *The River; Interlude; Paradox; Magnolia; Fables; Ice Caves; Union Blues; Sedona; In Memoriam.*

PERSONNEL: Alan Ferber, trombone; Scott Wendholt, trumpet; Jon Gordon, alto and soprano saxophones; Jon Ellis, tenor saxophone; Douglas Yates, bass clarinet; Nate Radley, guitar; Bryn Roberts, piano; Matt Clohesy, bass; Mark Ferber, drums; Sack Brock, Olivia De Prato, Sara Caswell, Leena Waite, violin; Corrina Albright, Victor Lowrie, viola; Jody Redhage, Maria Jeffers, cello; Ike Strum, bass; JC Sanford, conductor.

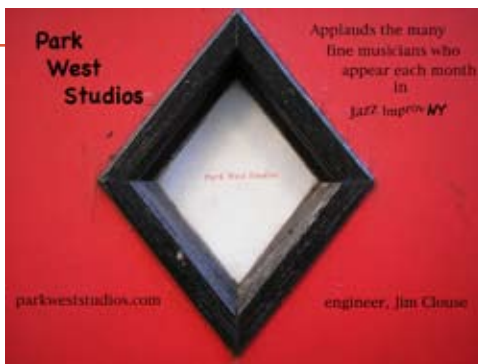
By Bob Gish

Don't ... I say, "do not" miss listening to this beautifully conceived and performed CD! For here is a true convergence, not just of classical music and jazz, but also of the musical ideal, pure and simple. Ferber assembles a wonderful group of musicians, all playing at the top of their form, through a garland of songs arranged to the last detail with the utmost creativity.

If a prediction is allowed, this boldly imagined, promotionally understated project is destined for the highest of accolades and lasting status as a classic of its kind.

The combination of nine plus nine could only perhaps be matched by adding yet another nonet, but what's here is more than sufficient regardless of what criteria of relevance are used to evaluate, to score the aesthetic achievement realized.

Five horns and four rhythm section players make up what Ferber conceptualizes as an "elastic chamber ensemble." What Ferber wanted to enhance with strings is the capability of hearing one performer where every voice is easily heard, yet closely dependent on its allies. Such is the nature of ensemble playing. Ferber's voice is most saliently heard, as a trombonist, that is, on "Magnolia," a tune as lovely as its namesake. "Union Blues" is another platform for Ferber, shared here with Douglas Yates' eerie bass clarinet, and Mark Ferber's wondrous drum solo.



Never underestimate the lyrical qualities, and, in Ferber's hands, the quiet yet throbbing tones of the trombone – and don't understate its odd compatibility with other instruments.

The addition of a string ensemble to a more or less traditional jazz ensemble adds increased texture and dynamics to the undertaking, as if all the sounds of the world are maybe, just maybe, attainable – at least if comprehended as some kind of cosmic ideal. Only by thinking of the linkages and laminations, the correspondences between music and painting, between seeing and hearing can the fused, synaesthetic quality of Ferber's assembly of instruments, melodies, and rhythms be comprehended.

Each song is unique unto itself, requiring an almost limitless utilization of styles and textures, so that the listener seems, with the musicians, to transcend the mundane aspects of physical instruments into the abstractions of sound's own domain, of music's special, ethereal realm.

It would be futile to choose a best or even a favorite tune from the set. What must be labeled premiere is the entire enterprise, one destined to be cited and praised for quite some time.



BUTCH HARRISON

WHAT IT IS – Butch's Blues; Dreamin'; All the Love; What it Is; Freak-N-You; So Afraid of Love; Slip Away; Party Over Here; When You Touch Me; When You smile.

PERSONNEL: Butch Harrison, trumpet, flugelhorn, trombone, keyboards, vocals; Paul Richardson, keyboards; Lonnie, Williams, alto sax; Michael Eads, guitar.

By Bob Gish

"It is what it is," they say. And in the case of Butch Harrison's CD, *WHAT IT IS*, well, what it is, is good – very good. From the first track you know you're in for some soulful playing, some really fine trumpet, trombone, and flugelhorn tones. The vocalizing is inevitable, anticipatory and well worth the expectations. Harrison's overall persona is cool and

stylish. That's to say his personal and musical preferences are suave and groovy.

His CD cover photo shows him decked out in a white suit, accented by a black pocket handkerchief and a gold-buckled belt – a hipster in the best sense of the word, with a smile on his face, a horn in both hands, and both arms stretched out as if to say, "Man, Butch is here and what it is, is what it is – big time!" It's a perfect photo, countered only by a picture of him laughing hard and deftly holding two horns in one hand.

He's the kind of guy, the kind of presenter and performer one would like to hear live and then hang out with and talk truths. No poser, this guy! In addition to his great horn playing, there's his singing (and his talking in a kind of jazzy, sophisticated soulful rap style). His deep, baritone tonalities crop up forcefully on the second track, "Dreamin'," and the texture of what he sings and how he sings it, falsettos included, underscore the multiple talents, the scope and range, of the man.

Music creates all kinds of moods and that's more of a truism than a cliché in that the overall mood of this recording places one in a Z convertible, cruising down to Santa Barbara or Montecito with the top down, sun on skin, and the Pacific out there wide and wondrous to the west. I mean, this recording is a dreamer's delight that can take you from coast to coast, from city to city – as long as there's a lover (real or imagined) involved.

Love is a pervasive theme to all the tunes and Butch deserves the credit for presenting it, framing it in such a vitalistic way. Not only are his performance, playing and singing, vitalistic (i.e., fostering the life force), but also at the root of it is his talent as a composer/philosopher in that all of the songs, except two or three, were written by Harrison. The message of "What it Is" is universal brotherhood and sisterhood and ecological awareness. Right on!

This CD is destined for radio play, and lots of it. That's a gain. The real loss, however, would be in not having it on your i-pod, in not having it handy at those special times when the mood is right, or almost right, in need of just a little nudge from Harrison's brand of love and loving. Marvin Gaye must be smiling too!



BRIAN HOGANS

EVIDENCE OF THINGS TO COME – Turn-around Records. *Mind Tricks; Evidence of Things to Come; Knights' Domain; Eccentricity; God's Love (Redeeming); Balance; The Dark Room; Reminiscent Moments; Peaceful Surroundings; Cloud Nine (Obsession); Cloud Nine (Inward Struggle); Cloud Nine (Resolution).*

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john stein & ron gill

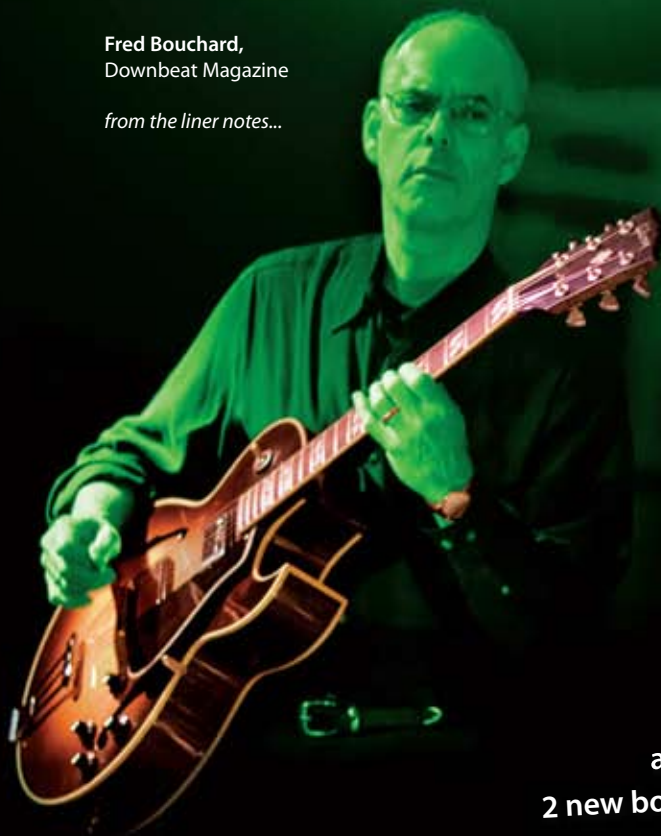
with gilad barkan

turn up the quiet

When we need to move on "from too much talk" (as composer Ivan Lins tells us in his tune Love Dance), there's nothing like quiet music and a warming lyric to shush up our noisemakers (inside & outside) and educe romantic notions from musicians and listeners alike. Ron Gill and John Stein find their love of fine songs turn them to dancing with words, lofting pretty chords, & capturing passionate ideas about togetherness. Collaboration – so often a tricky treat, a windy street – they negotiate openhandedly with wit and diplomacy.

Fred Bouchard,
Downbeat Magazine

from the liner notes...



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PERSONNEL: Brian Hogans, saxophone; Aaron Goldberg; Luques Curtis; Obed Calvaire; Alex Wintz; Tammy Sheffer; Brandee Younger.

By Layla Macoran

The strongest point of *Evidence...* is the sense of the familiar. It has the finesse of fusion and funk, with all the trimmings. This is an excellent album to simply appreciate the power of a good song. When something is this smooth and unadorned, you can value the openness of sound and how well a piano can complement a saxophone, or the gentility of brushes against the skins. Perhaps it's a romantic view of listening, but why not? "Mind Tricks" is a scorcher with piano just dominating from 4:51 to 6:10. A kick-fire opener. "Evidence of Things to Come" has lively Moody-esque moments from Hogans that carry from beginning to end. "Knights' Domain" is the first of several lovely duets with vocal and sax. It's not clear who is doing the silky singing, but it enriches the entire album. In "God's Love (Redeeming)" that ethereal vocal soars with fearlessness.

There is nothing as appealing as a graceful tone floating in a melody such as "Peaceful Surroundings." As the summer months move closer, what a great way to unlock the doors and bring in the fresh air of new music. *Evidence...* is the first good mellow CD of the summer.



JUSTIN JANER

FOLLOWING SIGNS – www.JustinJaner.com. *Bright New Day; Following Signs; Alice in Wonderland; Fidelity; Song for Suji; Loss; California Sky; Bump.*

PERSONNEL: Justin Janer, alto saxophone; Ambrose Akinmusire, trumpet; Fabian Almazan, piano; Sebastian Cruz, guitar; Ruben Samama, bass; Michael W. Davis, drums; Will Clark, drums.

By Layla Macoran

"It is obvious that we can no more explain a passion to a person who has never experienced it than we can explain light to the blind."

—T.S. Eliot

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The average age of this group is twenty-six. The level of sophistication and elegance of *Following Signs* far exceeds that number. From the opening notes of "Bright New Day" one can tell Janer may be smarter than your average bear.

"Bright New Day" is one of the most vibrant songs heard in a while. All energy and light—a powerful way to start a great listening experience. Janer possesses a strong command of the instrument, further enhanced by choosing the right team. Nearly anything Ambrose Akinmusire plays is bright and electric. No exceptions here. A prime example can be found on "Alice in Wonderland". He reaches for the ceiling without fear. Sebastian Cruz makes an appearance in "Fidelity". His contribution is a slow, seductive guitar that slinks in and out of the shadows of Samama's steady bass.

"Song for Suji" finds Janer and Akinmusire cradled gingerly by Almazan as they play superbly off each other's vibe. "Loss" is a smaller trio sound, but no less engaging. The richness of Davis on drums and Samama provide Janer with all the background he needs to move the song forward. Instead of playing out, the trio invites the listener into the fold. "California Sky" is fueled by the driving force of a percussive showcase by Davis. "Bump" is just climatic passion in the form of sax and trumpet. The sounds are surreal coming from Akinmusire and Janer, as the old folks say, just blows it out of the park.

When the album closes, and there is that immediate silence for contemplation, one thought will enter your mind: Isn't comforting to know that jazz, thankfully, has a bright future?



BEAT KAESTLI

INVITATION – Chesky Records. The New York Sessions. www.BeatKaestli.com. *Day in Day Out; It Could Happen to You; Invitation; My Foolish Heart; The Island; My Romance; The Nearness of You; Moonlight in Vermont; I've Got You Under My Skin.*

PERSONNEL: Beat Kaestli, vocals; Billy Drummond, drums; Jay Leonhart, bass; Paul Meyers, guitar; Joel Frahm, saxophone; Kenny Rampton, trumpet.

By Bob Gish

Here's a pleasing garland of standards sung by Beat Kaestli with appropriate tenderness and accompanied by the optimum instrumentation of soft sounding guitar, bass, and drums – accented by brass and reeds at crucial spots.

Kaestli's smooth voice fits perfectly with this small ensemble. In many instances all he needs is a walking bass, some brushes, and minimalist guitar work. "It Could Happen to You," is an exemplary case in point. Kaestli's tenor voice is made all the more salient by Jay Leonhart's bass and Paul Meyers' guitar, not only in accompaniment to the lyrics but in their respective soloing.

As grooves go, or moods, a likely descriptor of each and every track is "seductive," or alluring, or, indeed, "sexy." And fittingly so, in that such is the theme of the title track: "Invitation." Lovers emit such attractions, such feelings of temptation and tension longing for resolution. Such is what the lyrics of most of these tunes project, as do Kaestli's passionate tonalities – along with Joel Frahm's responsive soprano sax solo on this archly thematic titular track. And, again, the contributions of Meyers' mellow guitaristics and Billy Drummond's distant (yet all the more prominent) drum hits. Drummond especially augments the rhythmic intimacy of the arrangements.

Lovers, of love and of music, won't be able to resist the amorous energies of such tender, moving lyrics as "My Foolish Heart," "My Romance," "The Nearness of You," "Moonlight in Vermont," and "I've Got You Under My skin." The sexiness of the tenor saxophone is underscored in Frahm's touching solo on "My Foolish Heart," where once again Leonhart's bass carries the major texture of the tune.

A rose may be a rose and a cigar a cigar; however, a guitar is never just a guitar.

Take "Island," for instance, a tune much in the vein of "Flamingo," where the soft touch of a nylon-string, acoustic guitar just slightly amplified brings all the exotic ambiance of the metaphorical island into close proximity. Some voices are ideal companions to such soft strumming and chord melodies. Kaestli's is the voice for just this, not unlike Kenny Rankin or Chet Baker or, at least in phrasing, Sue Raney.

The final four tracks of the recording are so perfectly beautiful that one will never again hear these oh so familiar tunes in the same way. Vocalists should not only listen to Kaestli's phrasing, breathing, volume, and enunciating, but they might also recommend to their accompanists that here is a superb example of how most times less is more and that lyrics are due as much respect as melody and harmony.

Headliners are only as good as their sidemen make them. Take a listen to "Moonlight in Vermont," as rendered here (and all the other tracks as well), and you'll hear what I mean. Bassists especially take note!

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GREGORY GENERET

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Bass Trombone & Tuba: Jack Jeffers

Alto Sax & Flute: David Glasser &
Tia Fuller (Soprano Sax)

Tenor Sax & Flute: Patience Higgins &
Jay Brandford (Alto Flute)

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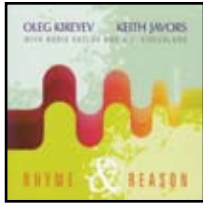
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OLEG KIREYEV AND KEITH JAVORS

RHYME AND REASON – Inarhyme Records 1003. Web: www.inarhymerecords.com. *Rhyme and Reason*; *Sierra Nicole's Bossa*; *Springtime*; *Happenstance*; *What Is Love*; *Chinatown*

PERSONNEL: Oleg Kireyev, tenor saxophone, producer; Keith Javors, piano, producer, executive producer; Boris Kozlov, acoustic bass; E.J. Strickland, drums; Alessandro Perrotta, engineer; Scott Yanow, liner notes

By Alex Henderson

Although Russian tenor saxophonist Oleg Kireyev has been recording since 1989 and has almost a dozen albums in his catalogue, only a few of his CDs have been available on American labels. The excellent *Mandala*, a 2004 recording that the New York City-based Jazzheads Records released in 2008, helped him acquire some new followers in North America – and Kireyev's visibility in the United States may continue to increase thanks to this post-bop CD. There is a lot of U.S. participation on *Rhyme and Reason*, which finds him co-leading an acoustic quartet with American pianist Keith Javors; rounding out this half-Russian, half-American group are Moscow-born Boris Kozlov (known for his work with the Charles Mingus ghost band) on upright bass and Miami native E.J. Strickland (brother of tenor man Marcus Strickland) on drums. In contrast to all the Kireyev albums that were recorded in Russia with Russian musicians and came out on Russian labels, *Rhyme and Reason* was recorded in a New Jersey studio in 2009 and has been released on a Philadelphia-based label (Javors' own Inarhyme Records). Clearly, the North American market is a high priority for Kireyev, and it isn't hard to see why he hit it off with Javors when the two of them first started working together in 2008. Kireyev and Javors both get a great deal of inspiration from acoustic post-bop; Kireyev's tenor playing owes a lot to modal explorers like Wayne Shorter, John Coltrane, Joe Henderson and Yusef Lateef, while Javors' pianistic inspirations

include, among others, McCoy Tyner, Herbie Hancock, Kenny Barron and Cedar Walton. There is no doubt that musically, Kireyev and Javors (who serves as executive producer) have a lot of common ground – and the two of them are very much in sync on an album that consists of three Kireyev pieces (“Chinatown,” “What Is Love” and “Springtime”) and three Javors pieces (“Happenstance,” “Sierra Nicole's Bossa” and the title track).

Rhyme and Reason is a very different album from *Mandala*, which had a strong world jazz perspective and incorporated elements of both Middle Eastern and East European music (including Balkan and Moldavian). There are world influences on *Rhyme and Reason* as well, but they are a lot more subtle – whereas on *Mandala*, they really jumped out at you. Also, *Mandala* used some electric instruments (including electric bass and electric guitar) and sometimes ventured into rock-influenced territory; world jazz, post-bop and fusion were all part of the picture on *Mandala*, while *Rhyme and Reason* is acoustic post-bop all the way. But if this 54-minute CD seems somewhat conservative compared to the more ambitious *Mandala*, that doesn't mean that Kireyev's collaboration with Javors isn't rewarding. From the Brazilian-flavored “Sierra Nicole's Bossa” to the dusky “Happenstance,” *Rhyme and Reason* is solid. Kireyev's rapport with Javors is as strong on the contemplative “What Is Love” as it is on the mildly funky “Chinatown,” which is the closest this album comes to soul-jazz. Kireyev has been well known in East European jazz circles for a long time – and if this session with Javors helps him to continue increasing his visibility in the United States, that is definitely a good thing.



THOMSON KNEELAND

MAZURKA FOR A MODERN MAN – weltschmerzrecords.com. thomsonkneeland.com. *Ashlayah*; *Hyperion*; *Mazurka for a Modern Man*; *Dithyramb*; *Moja Tesknota*; *Libretto*; *Nebuchadnezzar*; *Rhapsody*; *Crus Bifurcatus*.

PERSONNEL: Thomson Kneeland, acoustic bass; Take Toriyama, Mike Connors, drums, percussion; Nate Radley, guitar; David Smith, Jerry Sabatini, trumpet; Loren Stillman, alto saxophone; Evan Harlan, accordion; Eric Bindman, violin, viola.

By Bob Gish

Everyone may not realize it but the mazurka is much needed these days. Or so is the verbal and musical assertion of the Thomson Kneeland quartet as heard here. The mazurka, confused with the polka more times than not, has pretty much fallen out of favor – and undeservedly so.

Kneeland and company do their part, each and all, to reprise that popularity. All the tunes are metered, be they lively or subdued, and in keeping with the Polish heritage of the dance. There's the 3/4 rhythm, there's the repetition, there's the unison playing of trumpet, saxophone, and guitar. There's the ever heavily accented second beat accomplished with flair by Take Toriyama.

The mazurka isn't always rendered in a lively dance tempo though, as “Hyperion” (one of the longest tracks) illustrates – featuring as it does the plangent lines of David Smith's trumpet. Here, as in all the cuts, Nate Radley's haunting guitar shines forth like a beacon for the lost. And Kneeland's phlegmatic (in the best sense of the word) sounding bass underscores the sadness of the melody and the rhythm.

The title track again features David Smith in an extended trumpet solo on another slowly paced tune, augmented by Radley's building chord strikes and Toriyama's cymbals and sticks – all leading to an increasingly frenzied feel well known to any modern man or woman in a cacophonous age of anxiety.

And so it goes – in a collection of mostly original songs composed by Kneeland (featured as bassist throughout, but perhaps most saliently in “Dithyramb” and “Moja Tesknota,” a traditional Polish song in its origin).

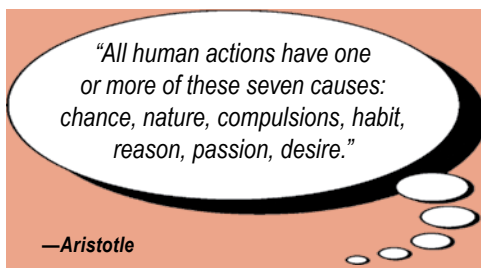
Assuredly, the mazurka isn't always frenzied, as this recoding testifies; however, its tensions and resolutions are much suited to our times and for our modern predicaments as Kneeland attests and proves.



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PERSONNEL: Jeff Lorber, keyboards; Jimmy Branly, percussion/drums; Tom Timko, sax; Steve



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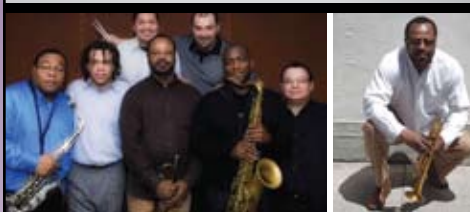


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Jankowski, trumpet; Jens Wendelboe, trombone; Teddy Mullet, trumpet; Paul Jackson, Jr., guitar; Irene B, vocals; Jimmy Haslip, bass; Randy Brecker, flugel horn; Vinnie Colaluta, drums.

By Bob Gish

What can go wrong with a lineup of topflight musicians headed up by the illustrious Jeff Lorber of smooth jazz fame? Nothing!

What can be assumed from a group/project entitled Jeff Lorber Fusion? Is now really a different time for how it is defined? Moreover, are there sub-categories and mutual categories so ubiquitous that intrinsic differences of musical genre fade away?

Such questions as these come to mind when listening to Lorber's latest recording. Is such analysis really worthwhile or merely as comedic as Polonius's tongue-twisting classifications of comedy-tragedy-history, and ultimately as deadly as sequestering oneself behind an arras?

Lorber's compositions with their quirky titles do, admittedly, invite a certain New Age tedium; however, the music soon whisks away toxic idols of the mind, opening the listener up to the rewards of tolerance and an ecumenical, eclectic spirit of acceptance.

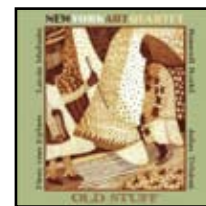
Those purists who attack smooth jazz giants such as Kenny G in favor of Kenny Garrett paint with a very wide brush. Those who disrespect Joe Sample, David Benoit, Paul Brown, Lee Ritenouer,

and, yes, Jeff Lorber, miss out on some very hip, very accomplished sounds. Ah, yes, if it smacks of condescension even to make such an assertion, apologies are willingly offered.

What projects like this prove is that musically speaking most jazz listeners are in a post-prejudice era and listen with a post-prejudice ear. The sound Lorber and his fusionists achieve is the best of its kind and expands the possibilities of where technology is taking music – the old becoming new, the modern becoming post modern, etc.

All of the musicians are top drawer but special mention should be made of the bass solos of Jimmy Haslip (e.g., "Black Ice") and the soulful vocals of Irene

B, two contributors who, in large part, give the special distinction to this project that truly identifies it.



NEW YORK ART QUARTET

OLD STUFF – Cuneiform Records Rune 300. www.cuneiformrecords.com. *Rosmosis; Sweet Smells; Old Stuff; Pannonica; Kvintus T; Pá Tirsdag; Old Stuff; Cool Eyes; Sweet V; Karin's Blues; Kirsten.*

PERSONNEL: John Tchicai, alto sax; Roswell Rudd, trombone; Finn von Eyben, bass; Louis Moholo, drums.

By Matt Marshall

During their year and a half as a band in the mid-1960s, the New York Art Quartet released only two records, their self-titled debut in 1964 and *Mohawk* in 1965. This new release captures a somewhat different quartet than that heard on either of those first

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two albums. Leaders and co-founders John Tchicai (alto sax) and Roswell Rudd (trombone) remain, but are joined by a new bassist and drummer, Tchicai's fellow Dane, Finn von Eyben, and South African Louis Moholo, respectively. Culled from two shows the band played in Copenhagen in October 1965, the album offers a listen to some of the last music Tchicai and Rudd would make together.

Firmly planted within the avant-garde, the group's music nevertheless retains tuneful underpinnings. Von Eyben, especially, delights with highly melodic solos throughout. And the approach of both horn players bears an affinity for Dixieland, their music waltzing, moping, dancing with a distinct New Orleans flavor. Tchicai often favors a repeated honking of single notes, much in the vein of his contemporary, Albert Ayler (whose music, also, was deeply involved with New Orleans' anthems).

The title track, which is offered up twice – once from each show – opens with a delightful “falling” horn duet – a swooping fanfare that melts into a punching hard-bop theme, before the free improvisation begins. Moholo's drumming is prominent on both renditions, his cymbals releasing a steady sheet of shimmering metal, while his snare snaps out instructions.

The only cover tune on the record is a take at Thelonious Monk's “Pannonica,” which moves the quartet into its most melodic space, resettling them into a 1940s club atmosphere. From here, they work their way back – out – to freedom, coursing a Miles Davis / Wayne Shorter path in “Kvintus T,” before closing the first show with an all-out free-for-all in “Pá Tirsdag.”

Kicking off with “Old Stuff,” the second show, recorded ten days after the first, while certainly experimental, plays out in a rather more mournful, bluesy fashion. The New Wave New Orleans funeral march. “Karin's Blues” finds the band once again touching on the more traditional hard-bop form, if in a more ragged, stretched and pulled manner. “Kirsten” closes the record with a stirring, desperate cry for love (or some other primal, perhaps drug-addled, need).

Old Stuff reminds us just how inventive was the experimental music that emerged in the 60s. And its 45-year-old music challenges by still sounding fresh and illuminating today.



ONE FOR ALL

INCORRIGIBLE – Jazz Legacy Productions, LLC, www.jazzlegacyproductions.com. *Bewitched, Bothered, and Bewildered; Petite Ange; Voice; Incorrigible; Blues for Jose; Spirit Waltz; Back to Back; So Soon.*

PERSONNEL: Jim Rotondi, trumpet and Flu-

gelhorn; Eric Alexander, tenor sax; Steve Davis, trombone; David Hazeltine, piano; John Weber, bass; Joe Farnsworth, drums.

By Bob Gish

A six-pack of musketeers who have years of togetherness behind them can come up with a very big, boisterous sound. And so it is with *One For All* and *Incorrigible*. “All for one!” is the companion phrase, of course, and the entire recording is a kind of, “You take the baton, Renaldo!” in that all solos take on the needed interdependent turns of a relay race – for some considerable distance, one might add, demanding both endurance and speed.

Other than “Bewitched, Bothered, and Bewildered,” which gets the CD off to a flying start, all the tunes are original, composed by respective band members, each projecting their own individuality under the canopy of the group's special sound.

“Petite Ange,” composed by Hazeltine is a spicy Latin tune that features the nimble trumpeting of Jim Rotondi and the equally facile abilities of Eric Alexander's sax. “Voice” is a plangent compositional tribute to Freddy Hubbard with Rotondi again doing the honors, both as composer and main soloist – here on flugelhorn. John Webber more than carries his weight on this piece, as he does throughout.

The title track, composed by Alexander, is a tour de force of unison playing, featuring Rotondi and Alexander but with the forceful walking bass of Webber and the chording of David Hazeltine, companions who in many ways are the super glue of the assembly.

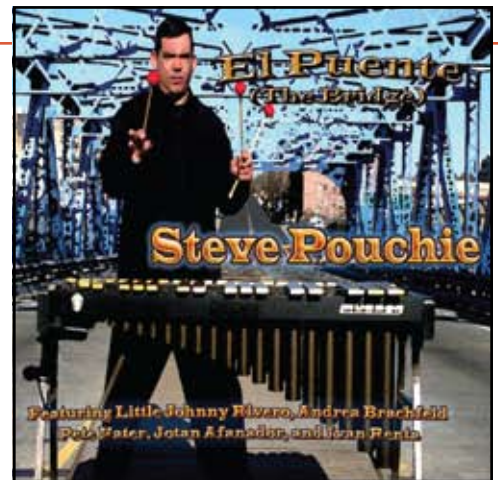
“Blues for Jose” is a personal favorite, with just the right groove, and just the right spirit of collegiality. Steve Davis claims ownership of a couple of the compositions, including “Spirit Walk” and “So Soon.” Davis, however, shines equally on “Blues for Jose,” bringing forth all the quirky and indispensable legacy of the trombone in the history of jazz past, passing, and we hope, to come.

It takes more than one star to make up a constellation, more than one sidekick to force a victory. Here the victory is claimed by all – and deservedly so!



JEAN-MICHEL PILC

TRUE STORY – Dreyfus Jazz FDM 46050 369502. www.disquesdreyfus.com. *The Other Night; Relic; PBH Factor; A Brief History of Time; High Sky – The Elegant Universe; Mornings With Franz; Kingston, NY; Try To Remember; B.B.B.; My Heart Belongs To Daddy; True Story – Scene 1; True Story – Scene 2; True Story – Scene 3; True Story – Scene 4; True Story – Scene 5.*



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PERSONNEL: Jean-Michel Pilc, piano; Billy Hart, drums; Boris Kozlov, bass.

By Matt Marshall

Fueled by a classical sensibility and skill, pianist Jean-Michel Pilc tells a story here (many of them, actually) that's not only true, but steeped in a time-honored wisdom and grace. How appropriate, then, for Pilc to include on the album a piece entitled "A Brief History of Time." Surely, there's a nod in that to the cosmology of Stephen Hawking and his wonderful book that shares the title with Pilc's tune. (And how nice for a musician to honor and delve into a work of science as opposed to falling into the easy, seemingly automatic trap of equating music with spiritualism and religion.) Pilc enforces his outlook by following that piece with "High Sky – The Elegant Universe." But "A Brief History of Time" seems a fine summation of Pilc's playing on the album as a whole, as if the pianist were evolving before our very ears, hitting the notes, the phrases, of Bach next to those of Monk in a deeply satisfying and affecting amalgamation to rattle time.

He channels Andrew Hill on the standout "PBH Factor," tapping into Hill's *Time Lines* explorations that have been begging – musically, dramatically and, okay, spiritually – for continuance since Hill's passing. Like "Time Lines," "PBH Factor" is a highly intelligent piece – a bit like audible mathematics – that nevertheless boogies with a quick step. It satisfies on all levels.

"High Sky – The Elegant Universe" opens in turbulence – the force of leaving the atmosphere, perhaps? Drummer Billy Hart taps steadily, clock-like, a feeling enforced by bassist Boris Kozlov. All along, Pilc scatters and pounds notes, restless. Things settle then. And the pianist enters a soft, melancholy space recalling the *Gymnopédie* trilogy of his countryman, Erik Satie, before fright enters with a jarring pounding of the keys.

The shift is always on – from track to track, to be sure – but often within a single piece, as well. Whether in a hard, jumping piece like "B.B.B." or a lilting ballad like "Mornings With Franz," Pilc and his trio are never satisfied with staying put, but stick and jab and move, making quick alterations or building a change, say, through aggressive classical rolls (again, melding the classical with the new).

The various pieces lead up to the five-part suite, "True Story." (Or, since Pilc has designated these parts "scenes," perhaps it is more appropriate to speak of the whole as a "play.") The opening scene is dark, driven by a biting, terror-inducing repetition of a single piano note, followed by deep-end figures. With a creepy bass and drum webbing, the tune recalls that most pop of fright fest anthems, the theme from the horror flick, *Halloween*. Scene 2 bespeaks quiet meditation, yet with a simmering heart of anxiety that emerges as full-on suspense and a tangling jungle of fear in Scene 3. In Scene 4, we're thrust back to sharply chiseled marble, its base, however, shaken by a deep rumbling. Scene 5 offers a resolution, then, in a cyclical theme that crescendos, before fading uneventfully. It's a brief, 15-minute play that roots time

and existence in horror and carnal, if often thought-driven, anxiety. And it presents a stirring close to a wondrous album.



AVERY SHARPE

AVERY SHARPE TRIO LIVE – JKNM Records 89898. P.O. Box 177, Amherst, MA 01004. Web: www.jknmrecords.com, www.averysharpe.com. *Blues on the Corner; Morning Glow; Oh No!; Morning; I Understand; Dragon Fly; My Favorite Things.*

PERSONNEL: Avery Sharpe, acoustic bass, executive producer, mastering; Onaje Allan Gumbs, piano; Winard Harper, drums, percussion; Steve Schwartz, producer; Alan Mattes, engineer, mastering; Maurice Robertson, photography

By Alex Henderson

Some jazz musicians are so highly regarded and in such demand as sidemen that they end up neglecting their recording careers as leaders; Avery Sharpe is a perfect example. Anyone who has spent a lot of time listening to McCoy Tyner's post-1970s output has no doubt heard the upright bass playing of Sharpe, who played with that acoustic piano icon extensively in the 1980s and 1990s and is also known for his productive associations with tenor saxophonists Yusef Lateef and Archie Shepp. But as impressive a résumé as Sharpe (who turns 55 in 2010) has as a sideman/accompanist, one cannot help but wish that over the years, he had done a lot more recording as a leader – and those who enjoy seeing Sharpe in the driver's seat will welcome the arrival of *Avery Sharpe Trio Live*, which was recorded in October 2008 in the Fraser Performance Studio of Boston's WGBH-FM. On this live-in-the-studio CD, Sharpe leads the same cohesive post-bop trio he led on his November 2008 recording *Autumn Moonlight*; Onaje Allan Gumbs is on acoustic piano, and Winard Harper (brother of trumpeter Philip Harper) is on drums and percussion. Actually, Gumbs and Harper were playing on Sharpe's albums before 2008; both of them appeared on 2003's *Dragon Fly* and 2007's *Legends and Mentors* (a fine tribute to Tyner, Shepp and Lateef – the three heavyweights who have given Sharpe the most exposure as a sideman). So Sharpe, Gumbs and Harper have a lot of experience playing together, and it shows; the trio never fails to sound cohesive on this release. It is evident that Sharpe, Gumbs and Harper enjoy a strong musical bond whether they are turning their attention to the Tyner standard "Blues on the Corner," Lateef's "Morning" (which the tenor man first recorded for his *Jazz Mood* album on Savoy back in 1957) or Richard Rodgers & Oscar Hammerstein's "My Favorite Things" (which is performed in an impressionistic fashion and avoids sounding

like John Coltrane's famous 1960 recording of that *Sound of Music* standard). The disc also contains one of Gumbs' compositions (the contemplative "Morning Glow") and three pieces by Sharpe: the cerebral "Dragon Fly," the angular "Oh, No!" and the hypnotic solo-bass offering "I Understand," which finds Gumbs and Harper laying out and Sharpe playing unaccompanied for almost six minutes. But the absence of piano and drums on "I Understand" is the exception rather than the rule for *Avery Sharpe Trio Live*; this is a trio album more often than not, and it is an obvious example of good, insightful teamwork – the sort of teamwork that comes about when musicians really understand one another on a musical level. Like *Autumn Moonlight*, *Avery Sharpe Trio Live* isn't quite as essential as the excellent *Legends and Mentors* – which is easily one of Sharpe's best and most interesting albums – but it's still an enjoyable addition to the veteran bassist's catalogue, which one hopes will become much larger in the future. – Alex Henderson



CAROL SLOANE

WE'LL MEET AGAIN – Arbors Records, 2009. ARCD 19400. *Exactly Like You; Something to Remember You By; Anytime, Anyday, Anywhere; I Haven't Got Anything Better to Do; If You Could Love Me; Why Don't You Do Right; The Meaning of the Blues; Zoot Walks In; Where Are You?; Spring Will Be a Little Late This Year; A Cottage for Sale; I Never Loved Anyone; We'll Meet Again.*

PERSONNEL: Carol Sloane, vocals; Ken Pellowski, clarinet and sax; Bucky Pizzarelli, guitar; Steve LaSpinna, bass.

By Bob Gish

What to expect from Carol Sloane at this stage of her long and illustrious career?

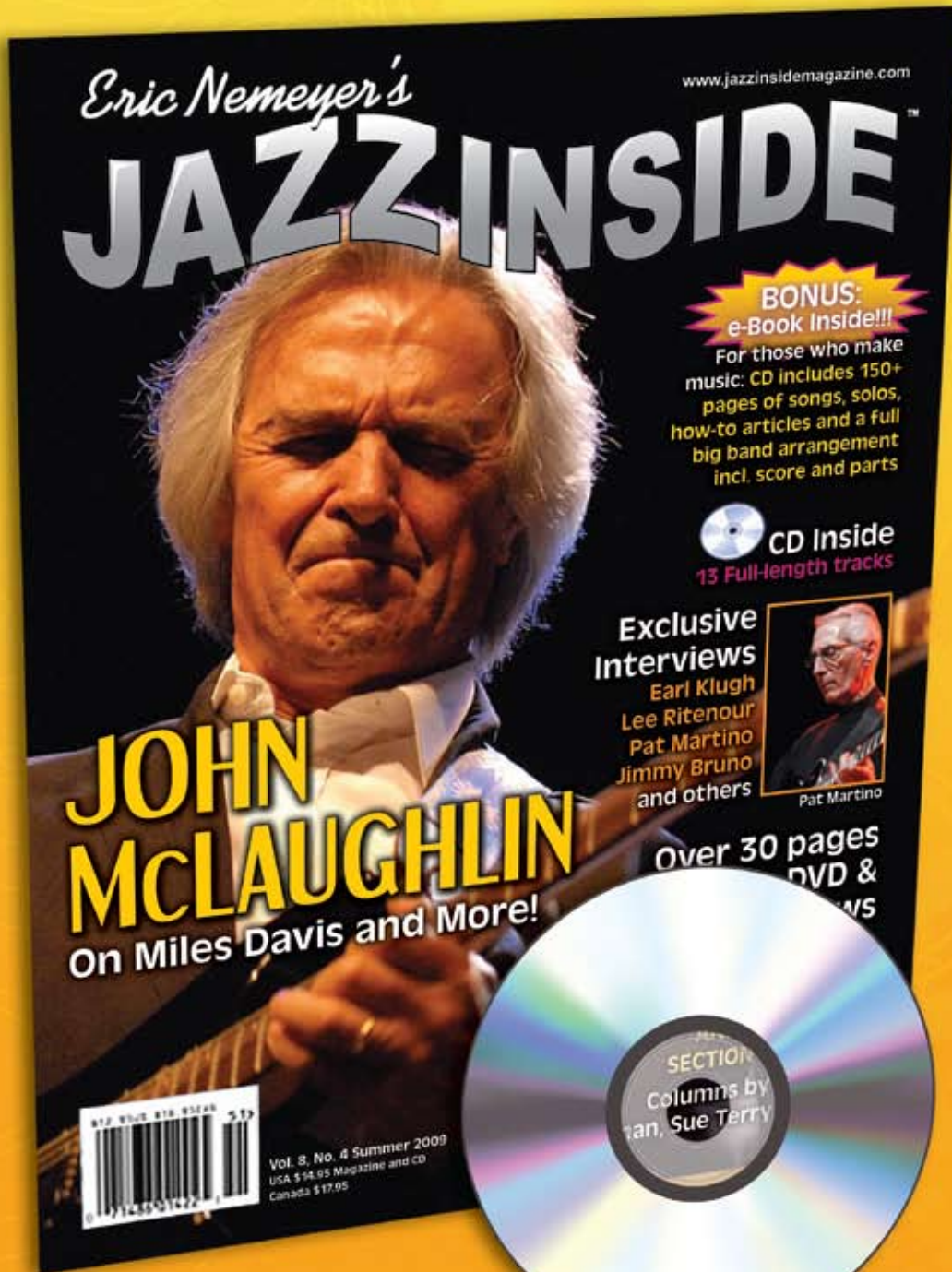
Quality, yes. Expertise, sure. Mellifluous beauty, oh, yes. Ms. Sloane has much to be proud of over the years of her singing and recording with most of the jazz greats of the last half century – this being her thirty-seventh CD!

Tradition can be heard on each and every track of this more or less nostalgic collection of standards that just about everyone will recognize. Listeners too will recognize her stalwart accompanists in the work of other legendary veterans, to wit Bucky Pizzarelli who still has the chops, whether as soloist or when providing soft chording behind Sloane's vocals. (The ubiquitous, "Senor Siete," guitarist, Howard Alden may be heard as well, most notably wonderful version of "Something to Remember You By.")

Continued on Page 62

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Masters of American Music: A Must-Watch Digitally Re-mastered DVD Collection

By Herbie Y. Gamura

The *Masters of American Music* series was the first historical documentary produced about jazz. Instead of being narrated by today's historians and critics, it is told through over 80 interviews with musicians, friends and family of the people that are the subjects of the video. These interviewees who give their first hand accounts include Roscoe Mitchell, Rashied Ali, Alice Coltrane, Tommy Flanagan, Jimmy Heath, Wayne Shorter, Thelonious Monk III, Ben Riley, Billy Taylor, Orin Keepnews, Randy Weston, Willie Dixon, B.B. King, Billy Eckstine, Roy Haynes, Joe Williams, Sweets Edison, Illinois Jacquet, Buddy Tate, Dizzy Gillespie, Frank Morgan, Chan Parker, Carmen McRae, Buck Clayton, Tony Bennett, Wynton Marsalis, Lester Bowie, Jay McShann and many, many more! All of the documentaries were either broadcast or sold on VHS in the 80's and 90's co-produced by Toby Byron/Multi-prises in association with Beta Film, Munich and VideoArts Japan. For the first time, they are now available on DVD from EuroArts and Medici Arts.



THE WORLD ACCORDING TO JOHN COLTRANE – EURO ARTS 2057108

I had already owned the VHS of this documentary for about ten years, which was one of the first jazz related purchases I'd ever made (I was seventeen at that time). Immediately after I'd heard a *John Coltrane Greatest Hits* record, I had to know everything I could about this man, and this video gave me all the essential information. What makes this entire series both indispensable and irreplaceable, is that the story of the music and its practitioners are told through the people who knew it best – the musicians themselves, their friends, family members, and the people on the inside – writers, record producers, managers, etc. and many of the people that you will see speaking are no longer with us.

The DVD begins with mention of Coltrane's birthplace and roots, but it gets right down to business at the start of Coltrane's musical career – his discovery of bebop in his teens, etc. Within minutes we hear from Jimmy Heath and Wayne Shorter, talking about his contributions and development. The narrator connects the dots between interviews. We also

hear from Roscoe Mitchell, Alice Coltrane, Tommy Flanagan, La Monte Young and Rashied Ali. After they describe something about the man, we hear a musical example accompanied with photographs, and there are four full length performances – “Impressions” with Eric Dolphy, McCoy Tyner, Jimmy Garrison and Elvin Jones on the Jazz Casual Show; “So What” with Miles Davis; a festival performance of “My Favorite Things” with the classic quartet and “Alabama”, also with the classic quartet. There are various other performance clips throughout.

When the story makes its way to the music of the East and its influence of Coltrane, the DVD provides video and audio of Ravi Shankar in performance and also footage of saxophonist Roscoe Mitchell with dervish musicians in Morocco's Sahara desert in 1990, the year this DVD was released.



THELONIOUS MONK: AMERICAN COMPOSER – MEDICI ARTS 2057118

Released in 1991, *Thelonious Monk: American Composer* is as revealing as the *Straight No Chaser* documentary from a few years ago. Right from the beginning we see a performance of “Blue Monk” from what looks to be the mid to late fifties as Count Basie sits at the piano watching Thelonious. Following this, Barry Harris, Billy Taylor and Randy Weston describe the characteristics of Monk's music and how it differed from and made use of what came before it. The directors were able to open up the abandoned space that was Minton's Playhouse (where Monk served as house pianist in the 40s) and bring a grand piano into it for the musician interviewees to make use of when giving musical examples.

After a stride demonstration from Weston we hear from producer Rudy Van Gelder, who talks about the influence of James P Johnson on Monk. Hundreds of rare photographs are made use of throughout the video, often accompanied by rare and relevant audio recordings. Following this we hear personal stories and biographical information from the very articulate and insightful Thelonious Monk Jr. as well as Monk Sr.'s sister. She tells of how Monk put down the trumpet in his youth because of

Bronchial issues and decided to try the piano instead, which she was trying to learn at the time. This is just one of many revealing stories. A second full length performance is also of “Blue Monk” – this time a few years later, perhaps around the early sixties, followed by a performance of “Epistrophy.”

Ben Riley also participates in an interview talking about what it was like being Monk's drummer. The story then gets into Thelonious's relationship with Pannonica Rothschild and John Coltrane, etc. Hearing Barry Harris talk about how Monk was able to transform a standard is very revealing. He talks about a day that Monk refused to play his own songs at the Vanguard and he played all standards, “and that's when everyone knew the truth about Monk! No matter what he played, it sounded like Monk!”

Randy Weston talks about spending nine hours in Monk's apartment and asking him questions for a whole hour without getting a single response – so he stopped asking questions. A month later he returned and Monk played piano for him for two hours straight. For him it was like a spiritual master teaching his disciple without words and getting beyond explanations. Following this are performances of “Round Midnight,” “Bolivar Blues,” and “Well, You Needn't” in various clubs and group formats interspersed with interviews and photographs.

This DVD provides so many things to the viewer and the historic archives of this music. There are rare interviews with very candid and relaxed legends of the music, interviews with Monk's family and friends, rare photographs and audio clips, and almost a half hour's worth of performance footage – in short, it is a must-have!



CELEBRATING BIRD: THE TRIUMPH OF CHARLIE PARKER – MEDICI ARTS 2057078

Produced in 1987, this documentary is an absolute must for anyone with even a passing interest in jazz. After all, Charlie Parker is one of the co-founders of the modern jazz music that countless musicians have since learned and developed. You will hear an-

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