

Eric Nemeyer's Jazz Inside™

The Mind, Body & Spirit of Jazz In New York & Way Beyond

WWW.JAZZINSIDEMAGAZINE.COM
JUNE 2011

Interviews

Sean Jones, Dom Minasi,
Joey Stuckey, Steven Bensusan,
Amina Claudine Myers,
Milton Nascimento

SAX LOVERS CELEBRATION

Steve Wilson, Jim Snidero,
Lars Dietrich, Curtis MacDonald
Mark Weinstein, Lou Caputo

Venue Spotlight

Sasa's Lounge

SUMMER JAZZ FESTIVAL GUIDE

with features on Blue Note Jazz Festival,
Freihofer's Jazz Festival

Plenty of CD Reviews

Comprehensive Directory of
NY Club, Concert & Event Listings

Eliane
Elias

The Jazz Music Dashboard — Smart Listening Experiences

www.loucaputo.com



www.dickgriffin1.com





www.susiemeissner.com




www.motema.com



Like Us  facebook.com/JazzInsideMedia

Follow Us  twitter.com/JazzInsideMag

Watch Us  youtube.com/JazzInsideMedia

IN ITS 11TH YEAR THE JAZZ CRUISE IS CLEARLY... THE GREATEST JAZZ FESTIVAL AT SEA!

80% Sold: Book Now!
Do Not Miss This Boat!

Ernie Adams
John Allred
Shelly Berg
MUSIC DIRECTOR

Don Braden
Carmen Bradford Trio
Randy Brecker
Bill Charlap Trio
Pete Christlieb
Clayton Brothers
Quintet
Anat Cohen
Freddy Cole Quartet

Jerry Dodgion
Kurt Elling Trio
John Fedchock
BIG BAND DIRECTOR

Benny Golson
Wycliffe Gordon
Jeff Hamilton Trio
Scott Hamilton Quartet
Ann Hampton-Callaway
Quartet

Heath Brothers
Tommy Igoe Sextet
Tom Kennedy
Joe La Barbera

Jay Leonhart
Andy Martin
Butch Miles
Bob Millikan

Dick Oatts
Ken Peplowski
Houston Person Quartet
Bucky Pizzarelli

John Pizzarelli Quartet
George Rabbai
Ted Rosenthal
Renee Rosnes

Bobby Shew
Gary Smulyan
Terrell Stafford
Kirk Whalum Quartet
Jennifer Wharton
Rodney Whitaker
Rickey Woodard

Holland America m/s Westerdam

• Ft. Lauderdale

• Aruba

• Curacao

• Half Moon Cay

• Jan. 29

• Feb. 5

• 2012



THE JAZZ
CRUISE

TOLL-FREE US & CANADA
888.852.9987
TOLL-FREE INTERNATIONAL
800.852.99872
THEJAZZCRUISE.COM



THE JAZZ CRUISE IS THE WORLD'S LARGEST SHOWCASE
OF INTERNATIONALLY RECOGNIZED STRAIGHT AHEAD JAZZ MUSICIANS.

Samba meets Jazz workshops

**Jazz, Brazilian & Afro-Cuban
Instrumental & Vocal**

Artistic Directors
RONI BEN-HUR & NILSON MATTA

Faculty
ARTURO O'FARRILL, STEVE WILSON
AMY LONDON, GILAD

**Master Classes, Ensembles
Concerts, Jams**

Personalized Attention
Spectacular Oceanfront Venue - All Levels
SambaMeetsJazz.com 888.435.4003

Bar Harbor, Maine

July 24-30, 2011 and
July 31 -August 6, 2011

Paraty, Brazil

Winter 2012



Roni Ben-Hur



Nilson Matta



Arturo O'Farrill



Amy London



Steve Wilson



Gilad

Eric Nemeyer's Jazz Inside™

Jazz Inside Magazine

ISSN: 2150-3419 (print) • ISSN 2150-3427 (online)
June 2011 – Volume 2, Number 11

Cover Design by Shelly Rhodes

Cover photo of Eliane Elias by Bob Wolfenson

Publisher: Eric Nemeyer

Editor: Gary Heimbauer

Advertising Sales & Marketing: Eric Nemeyer

Circulation: Robin Friedman, Susan Brodsky

Photo Editor: Joe Patitucci

Layout and Design: Gail Gentry

Contributing Artists: Shelly Rhodes

Contributing Photographers: Eric Nemeyer, Joe Patitucci, Ken Weiss.

Contributing Writers: John Alexander, Chuck Anderson, Al Bunschaft, Curtis Davenport, Bill Donaldson, Shannon Effinger, Dimitry Ekshut, Robert Gish, Ira Gitler, Eric Harabadian; Gary Heimbauer; Rick Helzer; Mark Keresman; Jan Klincewicz; Ronald Lyles; Matthew Marshall; Nora McCarthy; Joe Patitucci; Ken Weiss.

ADVERTISING SALES

212-887-8880

Eric Nemeyer – advertising@jazzinsidemagazine.com

Jazz Inside™ Magazine

Eric Nemeyer Corporation

MAIL: P.O. Box 30284, Elkins Park, PA 19027

OFFICE: 107-A Glenside Ave, Glenside, PA 19038

Telephone: 215-887-8880

Email: advertising@jazzinsidemagazine.com

Website: www.jazzinsidemagazine.com

SUBSCRIPTION INFORMATION

Jazz Inside™ (published monthly). To order a subscription, call 215-887-8880 or visit Jazz Inside on the Internet at www.jazzinsidemagazine.com. Subscription rate is \$49.95 per year, USA. **Please allow up to 8 weeks for processing subscriptions & changes of address.**

Advertising in Jazz Inside™ Magazine (print and online)

Jazz Inside™ Magazine provides its advertisers with a unique opportunity to reach a highly specialized and committed jazz readership. Call our Advertising Sales Department at 215-887-8880 for media kit, rates and information.



Cover: Eliane Elias
Feature begins on page 6

EDITORIAL POLICIES

Jazz Inside does not accept unsolicited manuscripts. Persons wishing to submit a manuscript or transcription are asked to request specific permission from *Jazz Inside* prior to submission. All materials sent become the property of *Jazz Inside* unless otherwise agreed to in writing. Opinions expressed in *Jazz Inside* by contributing writers are their own & do not necessarily express the opinions of *Jazz Inside*, Eric Nemeyer Corporation or its affiliates.

SUBMITTING PRODUCTS FOR REVIEW

Companies or individuals seeking reviews of their recordings, music books, videos, software and other products are requested to send **TWO COPIES of each CD or product** to the attention of the Editorial Dept. *All materials sent become the property of Jazz Inside, and may or may not be reviewed, at any time.*

COPYRIGHT NOTICE

Copyright © 2011 by Eric Nemeyer Corporation. All rights reserved. No part of this publication may be copied or duplicated in any form, by any means without prior written consent. Copying of this publication is in violation of the United States Federal Copyright Law (17 USC 101 et seq.). Violators may be subject to criminal penalties and liability for substantial monetary damages, including statutory damages up to \$50,000 per infringement, costs and attorneys fees.

CONTENTS

CLUBS, CONCERTS, EVENTS

- 19 Calendar of Events, Concerts, Clubs
- 12 **SUMMER JAZZ FESTIVAL GUIDE**
- 38 Directory of Clubs, Venues, Music and Record Stores, Schools & Universities, and more
- 60 Noteworthy Performances

COLUMNS

- 4 Apple Chorus by Ira Gitler

FEATURE

- 6 Eliane Elias by Eric Harabadian
- 15 Blue Note Jazz Festival — Interview with Steven Bensusan

INTERVIEWS

- 30 Dom Minasi - Inside Out, Outside In: A Conversation With Guitarist Dom Minasi, by Nora McCarhy
- 33 Amina Claudine Myers by Ken Weiss
- 34 Sean Jones
- 35 Joey Stuckey

SAX LOVERS' CELEBRATION

- 42 Lou Caputo
- 43 Lars Dietrich
- 44 Curtis MacDonald
- 45 Jim Snidero
- 46 Mark Weinstein
- 47 Steve Wilson

PERFORMANCE REVIEWS

- 29 Harlem Shrines Jazz Festival; Roy Haynes; Kermit Ruffins

CD REVIEWS

- 50 Hot New CDs

MusicMarketingDotCom

**For The Link Building, Traffic Driving, List-Development,
& Social Media To Power Your Business & Your Future**

Straight Up Professionals Helping Discerning Industry Companies and Artists Get The Advantage With Comprehensive Internet Marketing, Advertising & Publicity Solutions

CALL TODAY to start your campaign & accelerate your results: 215-887-8880

107-A Glenside Ave Glenside, PA 19038
www.MusicMarketingDotCom.com

LIKE US

www.facebook.com/JazzInsideMedia



FOLLOW US

www.twitter.com/JazzInsideMag



WATCH US

www.youtube.com/JazzInsideMedia



THE NATIONAL JAZZ MUSEUM IN HARLEM

VISITORS CENTER: OPEN M-F 10 AM - 4 PM
104 E. 126th Street, #2C, New York, NY 10035
(Take the 2/3/4/5/6 train)
WWW.JMIH.ORG

THE NATIONAL JAZZ MUSEUM IN HARLEM PRESENTS

Harlem Speaks

A SPECIAL SERIES HONORING HARLEM HEROES

6/9: MICHAEL CARVIN
Drummer

6/23: SONNY FORTUNE
Saxophonist



TIME: 6:30 - 8:30 pm

PRICE: Free

LOCATION: The NJMH Visitors Center, 104 E. 126th Street, #2C

harlem in the himalayayas

PRESENTED BY THE RUBIN MUSEUM OF ART WITH THE NATIONAL JAZZ MUSEUM IN HARLEM

ALL-ACOUSTIC JAZZ COMBOS **BOX OFFICE** 212.620.5000 X344
FRIDAYS AT 7 PM **ADMISSION** \$18 ADVANCE \$20 AT DOOR

June 3: Festival of New Trumpet Music: Honoring Bill Dixon
June 17: Craig Taborn, solo piano

TICKETS: www.rmanyc.org/harleminthehimalayas

RUBIN MUSEUM OF ART • 150 WEST 17TH STREET • NEW YORK NY 10011 • TEL 212.620.5000 X344 • WWW.RMANC.ORG



JAZZ FOR CURIOUS LISTENERS

Free classes celebrating Harlem and its legacy

TUESDAYS 7:00 - 8:30 P.M.

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

Attend any individual class.

TUNING IN TO TREMÉ:

Hosted by Larry Blumenfeld with special guests

6/7: Secrets of Congo Square

6/14: A City Built on Culture

6/21: Running from the Law (and Foolish Ordinances)

6/28: Taking it to the Streets - Brass Bands and Indians

JAZZ AT THE DWYER

6/10: 7pm:

The Jason Marshall Organ Trio

258 St. Nicholas Avenue at W. 123rd Street
212 222-3060 | info@DwyerCC.org | \$15

Come Dance!

SATURDAY PANELS

12 PM - 4 PM
FREE

June 11:

New Orleans on Film

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

Jazz for Curious Readers

June 20:

Roger Pryor Dodge,
Hot Jazz and Jazz Dance

6:30 - 8:30 pm | FREE

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



Special Event June 26 | 2-4:30 PM | FREE

The Riverside Theatre | NY Family Arts Festival

A Swing Dance

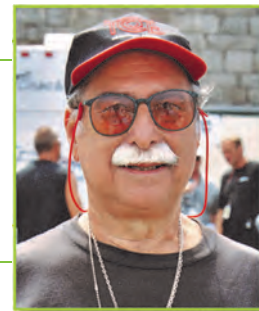
with Jonathan Batiste and NJMH All Stars

91 Claremont Avenue | RSVP: 212-870-6784



Diz Lives!

By Ira Gitler



Back in the heyday of the big, swing (as they were called) bands there were any number of great orchestras. To me, a pre-teen, falling in love with jazz was through the stack of my older brother's 78s, the *Make Believe Ballroom* record program on WNEW and eventually the late-evening broadcasts, called "remotes," that beamed performances by bands performing in ballrooms and clubs across America into your radio.

I was a baseball fan who could tell you the names, numbers and current batting averages of the starting lineup of the New York Giants but also the names of the men in all the sections of the Count Basie band.

It had been often said that there was nothing like hearing one of the topflight bands in person. I found out about it at age twelve, one Sunday afternoon, when my brother took me along on a date he had with a girlfriend to the Brooklyn Strand. The stage-show was emceed by the great dancer, Bill "Bojangles" Robinson and the featured big band was led by Jimmie Lunceford. I was familiar with many of his recordings but seeing and hearing was a double delight; the band was entertaining, the trumpet section

throwing their instruments up in the air and catching them in unison and the trombones making side to side to side choreographed movements while playing. With all that the music was superbly played.

I heard many of the great bands after that but I had never experienced the particular brand of power that can be created by a big band until Dizzy Gillespie opened at the Spotlite Club on New York's famed 52nd Street with his orchestra in 1946. It was not that this prodigious sound was hurting the collective ear. Rather the audience was being uplifted by the energy being put forth by the instrumental coalescence of musicians — united within a sound imbued with the message, "Yes, we really feel it and mean it."

On Saturday night, May 21, listening to the Dizzy Gillespie Alumni Band stirred memories of that '46 *gestalt* for me. Every time this band performs it carries the message of Dizzy, a genius ahead of his time who is relevant for the ages. He didn't sit around, like many of today's dry-soul imposters who are driven to be "different." It was natural for Diz to be different.

Roy Hargrove, the brilliant trumpeter who leads the band, is a natural with an innate love of music. He developed by studying academically but also by playing in the time-tested furnace of the jam session and being smart enough to gravitate toward astute models. He has reached maturity without loss of his youthful passion.

Tadd Dameron's "Hot House" (arranged by Dennis Mackrel) was a perfect opener with burning solos by Jimmy Heath on tenor, Justin Robinson, alto, and Hargrove. Then Roy handled the vocal on Dizzy's "I'm Beboppin' Too" with the band serving as a glee club. Heath's Afro-Cuban tribute to Gillespie, "Without You, No Me." Jimmy conducted with some appropriate choreography and Claudio Roditi donated the rich sound and spinning lines of his rotary-valve trumpet for several choruses before Heath picked up on his tenor.

All the section work was superb throughout the set with various soloists emerging for various stimulating solos. Besides Heath and Robinson, the saxes boasted Mark Gross, alto; Sharel Casity, tenor; and Gary Smulyan, baritone. The trombones Jason Jackson, Michael Dease, James Burton and the redoubtable Doug Purviance on bass 'bone. The powerful trumpet section held Frank Greene (lead), Diego Urcola, Greg Gisbert and Roditi. Rhythm consisted of Cyrus Chestnut, piano, John Lee, bass; Yotam Silberstein, guitar; and Lewis Nash, always a force, but really rattling the roof at the end of Heath's arrangement of Kenny Dorham's "Una Mas."

Vocalist Roberta Gambarini, a true jazz singer, gets better every time I hear her. From her sensitive handling of the Tadd Dameron

classic "If You Could See Me Now" to her take on "Morning of the Carnival" ("A Day in the Life of a Fool) and hard-boppin' scat in Dizzy's "Blue 'N Boogie" she proved that versatility doesn't hamper the thrush.

Hargrove has long been a class interpreter on the ballad idiom and his flugeling of Benny Golson's "I Remember Clifford" was a poignant reminder.

The closer was Gillespie's and Gil Fuller's "Things To Come," the very number that bombarded myself and the other patrons of the Spotlite on that night in 1946. The Alumni Band really cut loose with solos for all the trumpets and Nash riding a crest of his own creation.

Diz Lives!

Some of you may remember that many months ago back in 2010, I wrote about a small jazz group led by a guitarist name Ian Duerr that I heard in Central Park. There are so many musicians trying to make it in the Big Apple and necessity often causes them to take on all kinds of gigs in order to survive. I recently heard from Ian who explained that he "hasn't been playing in the park that much due to the weather, so I have been doing more indoor gigs."

These include guitar with the Ochon Jewell Trio at the Fig and Olive, in the meat packing district, and leading his own trio at Ristorante Asselina in Park Avenue South.

Ian is also a pianist and, as such, he has been soloing at "Michael's, a very good Italian restaurant in Brooklyn" and some other bars in that Borough.

One night he was asked to play "As Times Goes By" several times, which he says reminded him of playing ocean liner lounge gigs. He continues to work on his own music and hopes the weather improves so he can play outdoors again. "There is something magical about working in the park that you can't get from indoor gigs," he says. "Regular people are by chance witnessing us pour out our souls and their reactions are more rewarding than money can be, especially the reaction of young children who seem to discover music for the first time."

CD of the Month: Bill Evans—*The Sesjun Radio Shows* (Out of the Blue). More on this and the Stan Kenton DVD—*Artistry in Rhythm—Portrait of A Jazz Legend*.



COME VISIT
Louis Armstrong

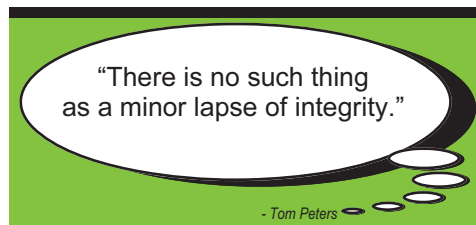
National Historic Landmark

Guided House Tours

Tues–Fri, 10–4; Sat–Sun, Noon–4
Closed Mondays



34-56 107th Street, Corona • Queens, NY 11368
718-478-8274 • www.louislamstronghouse.org



FEINSTEIN'S
at
LOEWS REGENCY®

THE NIGHTCLUB OF NEW YORK®



\$40 SEATS
**MARYLYN
MAYE**
NOW THRU JUNE 4



ALL NEW SHOW
**BARBARA
COOK**
JUNE 7 - 18

Wednesday \$20 Late Night Jazz Upper East Side's Only Jazz Spot*



**NICKI
PARROTT**

JUNE 1



**VIRGINIA
MAYHEW**

JUNE 8



**JON & LYNN
AND
THE GIANT CICADA**

JUNE 15



**AKIKO
TSURUGA
ORGAN QUARTET**

JUNE 22



**DARYL
SHERMAN
TRIO**

JUNE 29

SCOTT SIEGEL PRESENTS

11 O'clock Numbers at 11 O'clock Now thru June

A BRAND NEW REVUE OF BROADWAY'S MOST FAMOUS SONGS. THURSDAY NIGHTS AT 11 PM

MUSICAL DIRECTOR: JOHN FISCHER



DRAMA DESK NOMINEE
**CHRISTINA
BIANCO**



BROADWAY
BY THE YEAR STAR
**CAROLE J.
BUFFORD**



AWARD-WINNING
VOCALIST & DIRECTOR
**SCOTT
COULTER**

Dinner & Drinks 6 pm | Show 8:30 pm | *Tax & fee applies
212.339.4095 | FEINSTEIN SAT LOEWS REGENCY.COM | TICKETWEB.COM
LOEWS REGENCY HOTEL, PARK AVENUE AT 61ST STREET

Eliane Elias

Interview By Eric Harabadian

World renowned Brazilian-born jazz pianist/vocalist Eliane Elias has been a prodigious exponent of an improvisational medium that has incorporated various elements of jazz, pop, soul and her country of origin since the mid-1980s. She has released over 20 albums culminating in her latest release for Concord Picante entitled *Light My Fire*. This new recording is a concept album in the sense that the majority of material explores all matters of the heart. There are re-worked classics by The Doors, Stevie Wonder and Paul Desmond mixed with four key compositions by Elias herself that span the gamut from cool and relaxed to spirited and joyful. With a stellar cast of players that includes such luminaries as guitarist/vocalist Gilberto Gil, bassist Marc Johnson, trumpeter Randy Brecker, guitarist Oscar Castro-Neves and drummer Paulo Braga among others, this is a monumental work and a crowning achievement in the Brazilian chanteuse's already impressive oeuvre.

JJ: As a lover of Brazilian jazz and a fan, in my opinion this is some of your best work. The album creates a mood which is very intoxicating and really draws you in.

EE: Thank you, that's wonderful! I'm really pleased with this album. The process of making the album took on a life of its own. They all do, but this one more than the others. The way the music unfolded makes this a special one, so thank you!

JJ: You've been known to be very multi-cultural and diverse in your approach to music in the past. Would you say your current album is a culmination of your past experience?

EE: This record does bring many elements of

"I always tell young musicians, especially the ones who are born here ... you speak the language ... If you want something, really go for it! It is all possible!"

things I've done before but there were a few other aspects I wanted to bring to this record as well. I wanted to bring something cool and sexy but at the same time have some nice grooves and rhythms that would go beyond what I've done with bossa nova. But in terms of Brazil, I wanted to include other elements of Afro-Brazilian music and elements from the north too. I knew this record was going to feature my voice as well as my compositions, of which I co-wrote four, and when I started choosing material for this record, the songs seemed to have a certain force. The songs—in terms of what they speak about—speak of love in a very large capacity. It could be

a love between two people, love to a nation, of life; it's speaking about that in different ways. But all that is surrounded by romantic love, which is passionate and sensual. The music is also surrounded by the colors in the arrangements that brought something interesting and different to this recording. There were many people who worked on this record. There are colors to the record created by the way the instruments were utilized - not every instrument would be playing at once. Sometimes there would just be percussion, with guitar and voice. And that would be joined by bass and then piano would come in. Like on the song "Light My Fire" there is electric guitar, percussion and bass but it is very open. Using beautiful colors on this record really came out nice as a concept. And the fact that I grew up in Brazil, the music is in my DNA and in my blood. Growing up there I was listening to music in different regions of the country. I was exposed to jazz as a young girl. My mother played classical music and had an amazing collection of records. I devoted myself to that vocabulary as a child. And then I was exposed to all the international hits as well.

Good music is good music so I tried to record and bring something of my own to these tunes. I wanted to make them personal and mix it all up.

JJ: How did you go about assembling all the material for this recording? Did you consult with others or was it more about your decisions?

EE: In choosing the material I mostly worked with Marc Johnson, who is my co-producer. This is the most fun of the recording process for me. I



Photo by Bob Wolfenson

Hear Eliane's new CD *Light My Fire* on Concord. She is appearing at Dizzy's Club, NYC May 31 - June 5

keep lists of tunes and when I hear something, depending on the type of project I'm doing, I use the songs. But for this record, knowing that I was going to sing and play and also bring some of that live element of what I do, I wanted to blend that with music that would go beyond just bossa nova. When I write my own tunes I always tend to go toward passion or romance or love. When I wrote "What About the Heart" it just came out so naturally and effortlessly. The lyrics to "Stay Cool" are ones I had for a while. But I had to find the right project for it that would have a sensual element and go nicely with a song like "Light My Fire." And with "Light My Fire" I put my hand on the piano and started playing really slow. Everyone is used to hearing it really fast but I heard it slow and sexy—very intimate. So the record started taking shape. As I said, the album took on a life of its own.

JJ: I watched your promotional video for this new project and the studio looked like it was a fun environment to work in.

EE: It was very nice! The studio can be a place where people can be a little anxious, uptight or self-conscious. Whatever goes down is there for posterity. But it was really joyful and we used first takes on most everything. We were really on a high with this record.

Visit www.ElianeElias.com

JJ: You really do examine all aspects of love on this new album—most notably track 3, “Aquele Abraco,” written by the great Gilberto Gil that deals with his political exile from Brazil and extension of love to his fellow man and track 5, “Isto Aqui O Que E”, (Silver Sandal) that speaks to the resiliency of the Brazilian people in times of hardship. You express some very diverse sentiments of love.

EE: That’s really great that you picked up on that and are sensitive to such things! “Aquele Abraco” was a tune that Gilberto Gil wrote when he was in exile and sent out of the country. And before that he was in jail for several months. He talks about different people and different places in Rio de Janeiro and that he sends his love and it continues to be beautiful. And the message is to send love to those that have even forgotten him. The other tune, “Isto Aqui O Que E”, had me in tears and gave me butterflies. The lyric is about a Brazil that sings and is happy and will never give up in times of hardship. I was thinking about opening the record with this song because it was a song about love to country and love to the people.

JJ: There is almost a spiritual quality to the songs as well.

EE: Yes, that’s the idea.

JJ: You sing in various languages, with English and Portuguese often being the most prominent. Is there a process you go through in deciding what language is most apropos for an original composition or cover song?

EE: I have a bonus track where I sing “My Cherie Amour” in French. The lyrics were actually written by my daughter, Amanda Brecker, who is fluent in French, along with a French writer. It came out really cool. I’ve also recorded songs in the past in Spanish and Italian. There’s a tune which is the closer on the new record called “What About the Heart.” It’s a tune that has Portuguese and English lyrics. To me it is important to have a balance—English being the universal language. But it really depends on the song and the sound of the language. Portuguese is such a melodic and beautiful sounding language that I try to balance it out. But getting back to “What About the Heart”; it has a subtitle Bate Bate (pronounced baht-chi baht-chi) which means “beat beat.” It’s the sound of a beating heart. And it talks about a relationship that has become complacent. People are putting all types of things first each day and they are forgetting, maybe, the essence of their relationship. The lyrics talk about turning off the cell phone and let’s light a candle and put on some music and try and get it all back again. At the end it is all about the heart.

JJ: I saw an online interview where you talked about Brazilian vocalists having a certain intimacy to their phrasing and approach to singing. Can you expand on this?

EE: Yes, you know the approach for a lot of Brazilian music is an intimate approach. There is a rhythmic way of phrasing that goes a little over the bar line and has color to it. It’s not about power. I try to being that sense of intimacy to this record.

JJ: I’d like to ask you a few questions about your background. What was it like performing in Brazil as a child on TV and radio?

EE: I was considered a child prodigy. I would play Brazilian music and jazz and I was called to be on television and I was also interviewed on the radio. There was no pressure as a child to do these things. I would feel very nice about it. I knew at a very young age that I loved this music and this is what I wanted to do. I was blessed by God with a gift but talent alone is not enough. There has to be the love and the hard work too. And I was always very hard working and devoted to the music. I had a little record player and I would listen to people like Art Tatum, Bill Evans, Oscar Peterson, Bud Powell....I would put the needle down and transcribe their solos. I was a really good writer. I can’t tell you the

(Continued on page 8)



Take Graduate Courses for Salary Increments in Music, Music Technology or Childhood Education

July 5 - August 12

- Affordable On-Campus Housing & Tuition
- One Week Classes
- NCATE Accredited
- Financial Aid Available
- Scholarships Available

Transfer Enrollment Days Every Wednesday During The Summer

Call us at 631.656.2110 or view the summer Catalog online at www.ftc.edu

It's Not Too Late To Apply For The Fall Semester!

Open House
Saturday, June 11 at 1pm

Five Towns College V.E. TOWNES

631.656.2110

305 N. Service Road Dix Hills, New York 11746

www.ftc.edu

• AUDIO RECORDING TECHNOLOGY • COMPOSITION/SONGWRITING • MUSIC TEACHER EDUCATION • MUSIC BUSINESS • MUSIC PERFORMANCE • MUSICAL THEATRE • MUSIC TECHNOLOGY • MUSIC HISTORY

 www.facebook.com/fivetownscollge



Mandolin Brothers of Staten Island, the best guitar shop in NY and probably the universe!

— Tim Brookes, *Guitar: An American Life*
 629 Forest Ave. • Staten Island, NY 10310
 718-981-8585 • mandolin@mandoweb.com
 www.mandoweb.com

feeling I had just being immersed in this music! And then people would hear my talent and recommend me for things. I knew this was what I wanted to do. Even at 15 years old I had already graduated and was directing the piano department at one of the best music schools in Sao Paolo. I was working so hard that I was never really a teenager. I had a kid's life until about 11 and then, forget about it, it was just like what I do now—throwing myself into the music!

JJ: So you've been basically on the same career path since you were in your teens?

EE: Yes, it's what I do every day. I want to bring joy to people and make a difference in their life.

JJ: Did you find it difficult coming up as a woman in the jazz world?

EE: No, I didn't because I was always respected since I was a kid. Of course, when I came to New York, I was not the pre-conceived idea of a jazz musician, being Brazilian, blond, female and white, you know? I wasn't what a lot of people expected, but the beauty of music is that it is a universal language. When I went down to play at a jam session or gave someone a cassette of my music, I got immediate respect. I never felt any prejudice.

JJ: Is there any advice that you'd like to pass on to those aspiring to make a career in music and jazz, in particular?

EE: I always tell young musicians, especially the ones who are born here—you're born here, you speak the language, you don't need a green card or anything! If you want something, really go for it! That's what I did and I didn't speak a word of English when I first came here to New York alone at 21. It is all possible!

JJ: What do you think about all the changes going on right now in the music industry and how is it working out for you?

EE: I'm doing very well right now. But I know the world is going through so much and the music industry is going through so much that it is important to stay positive. I always take things seriously and try to do the best for my fans and bring them something special. The music industry goes through phases, but I have always been a live performer and have travelled around the world. I will continue to make records and will be there for everybody and we should all continue. Unfortunately, I know there are many, many, many, many, many musicians that are not in a good situation right now but I hope things improve. And I think every artist has the opportunity, like I have, to bring world wide music to people. If we all stay firm and really bring great stuff to young people, to their homes, their lives, I think things will pick up for others. Just like the Brazilians—we can never give up, you know? Let's go for it!



Jazz Spotlight On Sinatra

NANCY BARELL

nbarell@nyc.rr.com
 www.live365.com/stations/nancyann3839

We play Frank Sinatra, jazz singers, and instrumentalists who have recorded the great standards. The program airs 24/7 all over the world, is over 6 hours long and is changed weekly. We feature the icons, the up and comers and the artists of today. Our concept is playing the great jazz standards and the standards from the great American songbook.

Artists, Music Businesses & Organizations:

Influence the jazz world and way beyond with your messages, photos and videos via Jazz NewsWire's **E-BLASTS & PRESS RELEASES ONLINE**

Internet Marketing For The Link-Building, Traffic-Driving, Lists & Leads to Power Your Business & Your Future

MusicMarketingDotCom.com * P.O. Box 30284 * Elkins Park, PA 19027, 215-887-8880

Visit

www.JazzNewsWire.com



MUSIC ON THE RISE THIS JUNE...

JUNE 13 / JOE'S PUB / 9:30 / \$12 MOTEMA WORLD JAZZ NIGHT



MALIKA ZARRA
MOROCCAN JAZZ

ORAN ETKIN
MALIAN JAZZ



IMA - BEST WORLD
MUSIC CD 2009

+ THE KOKO JONES BAND
AFRO LATIN SOUL JAZZ

"A wholly original sensibility." — AFROPOP WORLDWIDE

"Sets a new standard for world music." — NEW YORK TIMES

A BLUE NOTE JAZZ FESTIVAL EVENT JOESPUB.COM / 425 LAFAYETTE STREET / 212.539.8778



JUNE 14-19 / DIZZY'S CLUB COCA-COLA

10 COLUMBUS CIRCLE / JALC.ORG / 212.258.9580

**MONTY ALEXANDER CD RELEASE EVENT
HARLEM-KINGSTON EXPRESS**



"An outrageously good time." — WALL STREET JOURNAL



JUNE 17-18 / KITANO

KITANO.COM / 212.885.7000

**NILSON MATTA
RONI BEN-HUR
MOJAVE**

**CD RELEASE EVENT
WITH VICTOR LEWIS & CAFÉ**

"Scintillatingly addictive." — INSIDE WORLD MUSIC



JUNE 13 DIZZY'S CLUB COCA-COLA

10 COLUMBUS CIRCLE / JALC.ORG / 212.258.9580

**ROSEANNA VITRO THE MUSIC OF RANDY NEWMAN
CD RELEASE EVENT** WITH MARK SOSKIN, SARAH CASWELL, DEAN JOHNSON, TIM HUNTER

"Jazz fans who grew up listening to Randy Newman will be particularly interested in Roseanna Vitro's novel approach to his music. ★★★★★" — ALL MUSIC GUIDE

JUNE 5 / HIGHLINE BALLROOM

431 WEST 16 STREET / HIGHLINEBALLROOM.COM / 212.414.5994

GREGORY PORTER BLUE NOTE FESTIVAL DATE WITH KENDRA ROSS & ABBY DOBSON



MAKE THE MOTEMA CONNECTION JOIN THE EMAIL LIST AT MOTEMA.COM GET FREE MUSIC MONTHLY!

Milton Nascimento

By Joe Patitucci

(Photo Courtesy Jazz Forum Arts)



JJ: First, please share a little bit about what listeners might hear at your forthcoming performance in New York?

MN: At these concerts in the United States, we are going to play a little bit of the new material I am working on, a couple of very nice surprises, and also some of my classics that people everywhere like so much to hear. I enjoy very much playing in the U.S. It is where I recorded my first album outside of Brazil in 1968 - an album called *Courage*. Since then I feel very close to audiences and fellow American musicians as well.

JJ: Could you discuss the sources of inspiration that led you to pursue a life in music?

MN: Everything started in a small town called Tres Pontas in Southern Minas Gerais. Music began very early to me. I already played accom-

panist at age six, and professionally at age fifteen, playing in night clubs in this part of Brazil. Radio back then also played a big part in our musical formation - because all kinds of music, Cuban, French, Italian, Brazilian were popular and every radio station played very good foreign and Brazilian music.

Agostinho dos Santos sent three of my songs to an International Festival in Rio de Janeiro in 1967. They were all qualified to the finals and I was chosen the best singer and became nationally known. Only a few months after that, I was already in the U.S. recording an album with Eumir Deodato and Creed Taylor. Herbie Hancock and Hubert Laws also played on this album *Courage*.

JJ: What was the club scene like in Brazil in the 1960s, and what kinds of challenges and opportunities did you experience?

MN: From 1964 to 1984 Brazil lived terrible times under a military dictatorship. Young people were prosecuted and sent to prison, and many times killed. For us musicians, everything we did was censored. A lot of my friends were

JJ: What kinds of processes do you go through when composing?

MN: My process has always been very natural. It simply takes place without my knowledge. I do not choose a place or a time, and strangely enough I prefer noisy places - such as a house full of children running and playing. What I do not like is being alone when I am writing music.

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

MN: I recharge my batteries best when I meet new people and go to different places, when I make new friends. Like I said friendship is very dear to me. I never really gave up on doing the things I always did because of being famous. I like to meet people, regular people or other artists, new and old. I always enjoyed having people around me. Friendship to me is the source of everything, including inspiration for music. One thing I cannot tolerate is lies. I get out a lot in Rio, where I live. I enjoy going to the movies, concerts. I host jam sessions at my place also very often when I get a chance to meet new musicians. I also go to the beach a lot, for a swim or diving outside of Rio at less crowded beaches. This is also a favorite to me.

JJ: Listeners in the United States first got to become familiar with you on a wider basis when you recorded with Wayne Shorter on his album *Native Dancer*. How did your association with Wayne Shorter develop?

MN: I was playing in a small club in Rio in the early 70's and heard about the presence of Wayne's band at the time - the great Weather Report. To my surprise they showed up at my concert, and according to what Ana Maria, Wayne's wife at the time said, they had to cut short their own concert at another place in Rio to be able to see us perform. That scared me a little in the beginning. But after a few nights we were best friends, and a couple of years after I got a call from Malibu, California. It was Wayne asking when could I come to record an album. That was the birth of *Native Dancer*.

□ □ □

“Friendship to me is the source of everything, including inspiration for music. One thing I cannot tolerate is lies.”

dion at age six, and professionally at age fifteen, playing in night clubs in this part of Brazil. Radio back then also played a big part in our musical formation - because all kinds of music, Cuban, French, Italian, Brazilian were popular and every radio station played very good foreign and Brazilian music.

JJ: Talk about the kind of encouragement or support you experienced growing up?

MN: Aside from having very strong family ties and a lot of family support - in a stroke of luck and destiny, a very well know singer called

sent to exile. I chose to stay and face the dangers. I had to go against many obstacles to pursue a life in music with integrity.

JJ: What jazz artists and which jazz recordings inspired you earlier in your career?

MN: To me Miles Davis is God. I also listened a lot to Henry Mancini, Michel Legrand, Ray Charles, Tamba Trio, Tom Jobim, Vinicius de Moraes e Angela Maria. There were so many people to whom I owe respect and admiration that it would be hard to name them all - people who gave me precious advice in times of need.

It's My Party!

JUNE 9 9PM & 10:30PM SETS
290 Hudson Street, NYC | jazzgallery.org
ericavonkleist.com

Erica Kleist
von
and her band No Exceptions

CD RELEASE CONCERT & PARTY
THE JAZZ GALLERY





**Eliane Elias On Tour:
Dizzy's Club Coca-Cola
5/31-6/5**

**In Store Performance & Signing
Friday, June 3rd
12:30 PM**



PARK ROW, NYC JR.COM

23 Park Row
New York, NY 10038
(across from City Hall Park)
Phone: 212-238-9000



CPI-32761-02



Light My Fire wields this universal sound to explore the various corners of the human heart – from romance and passion to the shared joy of being alive and embracing everyone into the dance of life. Along with four compositions written or co-written by Elias herself, the album also includes covers of familiar works by songwriters as diverse as Jim Morrison and the Doors, pop icon Stevie Wonder and jazz saxophonist Paul Desmond, and features special guest Gilberto Gil. Elias weaves it all together into a cohesive whole by injecting each of the twelve songs with distinctly Brazilian grooves that alternate effortlessly between the fiery and passionate to the cool and sophisticated.



Eric Nemeyer's
Jazz InsideTM

**SUMMER
FESTIVAL
GUIDE**

Dave Brubeck

Photo © Eric Nemeyer

LOCAL ● REGIONAL ● NATIONAL ● INTERNATIONAL

JUNE - Local and Regional

Blue Note Jazz Festival: June 1 – 30, 2011

Notable Performers: McCoy Tyner Trio + Special Guest Savion Glover, Lee Konitz, Bill Frisell, Gary Peacock & Joey Barron+Francisco Mela, Chris Potter, Ben Monder, Uri Gurvich & Ben Street, Patti Austin, Bobby McFerrin, with the Yellowjackets, George Porter Jr & Runnin' Partners with Orgone, Aloe Blacc, Spontaneous Construction: Special Guests TBA, Chaka Khan, Manhattan Transfer, Dave Brubeck, Diane Schuur, George Wein & the Newport All-Stars, Chris Botti, Dee Dee Bridgewater, Nancy Wilson, Roberta Flack, Jon Hendricks & Annie Ross, Ron Carter Trio+ Tom Harrell and more.
www.BlueNoteJazzFestival.com

Central Pennsylvania Friends of Jazz Festival

June 17, 18 & 19, 2011, Harrisburg, PA, www.cpfj.org

**Capitol Jazz Fest: June 3-5, 2011
Columbia MD, Washington, D.C.**

June 3: DMS (feat. George Duke, Marcus Miller, & David Sanborn), Herbie Hancock

June 4: Catch A Rising Star Showcase Part I (feat. Antone Caldwell and Lynne Fiddmont), Phil Perry, Alex Bugnon, Hiroshima, Jonathan Butler, Boney James, Natalie Cole, Goapele, Soul II Soul, Will Downing, Mary Mary, Dwele, Larry Graham

June 5: Catch A Rising Star Showcase Part II (feat. Oli Silk and Kevin Whalum), Najee Michael Franks, Patti Austin, Take 6, R&R (feat. Rick Braun & Richard Elliot) Incognito feat. Maysa, Rahsaan Patterson, Oleta Adams, Ruben Studdard, Chuck Brown, Christette Michele, War
www.capitaljazz.com

Dupont Clifford Brown Festival: June 20-25, 2011

Wilmington, DE, www.cliffordbrownjazzfest.com

Freihofer's Jazz Festival

June 25 & 26, 2011

Saratoga Springs, NY

June 25: Notable Performers: Michael McDonald, Dee Dee Bridgewater, George Wein and The Newport All Stars, Jack DeJohnette Group, Eliane Elias, Bern Allison Band, Lionel Loueke Trio.

June 26: Notable Performers: Sing The Truth! With Angeli-que Kidjo, Dianne Reeves & Lizz Wright Celebrating The Legacies Of Miriam Makeba, Abbey Lincoln & Odetta, "A Night In Treme" (The Musical Majesty of New Orleans) w/ Donald Harrison Jr. & special guests, Sharon Jones & The Dap Kings, The Bad Plus, Tia Fuller Quartet, Pedrito Martinez Group.

www.spac.org/jazzfest

(Continued on Page 16)

Blue Note
JAZZ FESTIVAL
JUNE 1 - 30, 2011
NEW YORK CITY
WWW.BLUENOTEJAZZFESTIVAL.COM



**CITY-WIDE JAZZ FESTIVAL IN
HONOR OF THE BLUE NOTE'S 30TH
ANNIVERSARY**

**DAVE BRUBECK • BRIAN WILSON • CHRIS BOTTI • BOBBY MCFERRIN
CHAKA KHAN • NANCY WILSON • ROBERTA FLACK • YOUSSEUN'DOUR
MEDESKI, MARTIN & WOOD • THE ROOTS + RAKIM "PAID IN FULL"**

Milton Nascimento • Madeleine Peyroux • McCoy Tyner • Kathleen Battle
The Manhattan Transfer • Jon Hendricks & Annie Ross • Savion Glover
Bootsy Collins • Dee Dee Bridgewater • Eddie Palmieri • El Gran Combo
Jim Hall • Ron Carter • Jimmy Scott • Patti Austin • Bilal • Lee Konitz • Hiromi
Talib Kweli & Res • Gato Barbieri • Bill Frisell • The Yellowjackets • Joe Lovano
Diane Schuur • George Wein • Booker T • Dave Holland • Christian McBride
Roy Ayers & Pete Rock • Chrisette Michele • Alice Smith • Meshell Ndegeocello
Jonny Lang • Delbert McClinton • Eric Burdon • Johnny Winter • Larry Graham

Chris Potter • Questlove • Gary Bartz • Eric Krasno • Nikki Yanofsky • Albita • Carlos Varela • Al Kooper
Robert Walter • Marco Benevento • The Harlem Gospel Choir • Vinicius Cantuaria • Aloe Blacc
Duncan Sheik • Cowboy Mouth • Jonathan Batiste • George Porter Jr. • Steve Cropper • Gary US Bonds
Marc Ribot • Roomful of Blues • The Fabulous Thunderbirds • Tom Harrell • Simon Phillips • DJ Logic & Friends

ALSO FEATURING: Maya Azucena • Gary Peacock • Joey Baron • Francisco Mela • Anthony Jackson • Vinx
Conrad Herwig • Romain Collin • Derrick Hodge • Kendrick Scott • Andrew D'Angelo & Greg Saunier
Harry Allen • Eric Alexander • Frank Kimbrough • Gregory Porter • Kendra Ross • Abby Dobson • Dengue Fever
Mulgrew Miller • Russell Malone • Travis Sullivan's Bjorkestra • JC Hopkins Biggish Band • Malika Zarra
Nir Felder • Marvin Sewell • Liberty Ellman • Dave Fiuczynski • Spokinn Movement • Mental Notes
John Robinson • Ben Williams • Igmarr Thomas • Marcus Strickland • Raydar Ellis • The Suite Unraveling
Kilimanjaro • Dana Leong • Mamarazzi • Knights on Earth • Afuche • Smoota • Mark Rapp • Nation Beat

GET TICKETS AT WWW.BLUENOTEJAZZFESTIVAL.COM



MEDIA SPONSORS  **NBC NEW YORK** | **THE VOICE**

FREIHOFFER'S SARATOGA JAZZ FESTIVAL

JUNE 25&26

Free Parking!
Kids Free!
"It's All About
the Hang!"



SAT
JUN
25

Michael McDonald
Dee Dee Bridgewater
George Wein
& The Newport All Stars
Jack DeJohnette Group

Eliane Elias
Ben Allison Band
Lionel Loueke Trio

Hilary Kole
Downbeat Magazine
"Blindfold Test" with
Ben Allison

Steve Cardenas Trio
with Ben Allison & Rudy Royston
Marcus Strickland Quartet

SUN
JUN
26

Sing the Truth!
with Angelique Kidjo,
Dianne Reeves & Lizz Wright

"A Night in Treme"
Donald Harrison, Jr. Quintet
w/Mardi Gras Indians
& guest Cyril Neville

Sharon Jones
& The Dap Kings

The Bad Plus

Tia Fuller Quartet

Pedrito Martinez Group

David Binney

Matt Slocum Trio

Brian Mitchell Band

Rebecca Coupe Franks

Buy tickets today at

spac.org

SPAC Box Office: 518-584-9330
Saratoga Springs, NY



Milton Nascimento

Friday, June 24

Exclusive NY Area Appearance!

"One of the greatest musicians alive."
- Jon Pareles, *The New York Times*

Rose Theater in
Frederick P. Rose Hall
Home of Jazz at Lincoln Center
Broadway at 60th St., NYC

Presented By



Tix: CenterCharge 212-721-6500 www.jalc.org
Jazz at Lincoln Center Box Office, Broadway at 60th Street
(Ground Floor) Mon.-Sat. 10am-6pm; Sunday 12pm-6pm

Blue Note Jazz Festival

Steven Bensusan Discusses The First Annual BN Jazz Festival

By Eric Nemeyer

JJ: How did the idea for the inaugural Blue Note Jazz festival develop?

SB: Around January, we recognized there wasn't any big jazz festival going on in New York in June, and traditionally there has been. So, we decided it may be a great idea to celebrate the Blue Note [jazz club] 30th anniversary - put together a series of shows around town and see how that goes. And as we started booking it. It just grew and grew and grew!

JJ: With the Care Fusion or JVC sponsored New York Jazz Festival not returning, it obviously left a void for this year.

SB: Right, and for us it's an opportunity to brand this festival as an annual event and really try to get major sponsorship next year. We didn't even try to get sponsorship this year, we just decided that we were going to put on some great shows and sell some tickets. And between all the shows we have at the Blue Note, BB Kings and Highline Ballroom, in addition to the show at the Beacon, the show at the Town Hall, Summer Stage and Rose Hall - it goes on and on - it's a great opportunity for us.

JJ: Looks like you have a really impressive array of artists throughout the festival.

SB: We do. I mean it's diverse - from our traditional jazz artists like Dave Brubeck all the way to bands like The Roots and Medeski Martin and Wood playing in the festival.

JJ: You have some acts that are not traditionally associated with jazz - Brian Wilson of the Beach Boys, Eric Burdon of the Animals.

SB: Right. Brian Wilson is doing his "Reimagines Gershwin" project, so it kind of fits the theme, so we went with it. It's a special gig at the Highline for three nights and a lot of what we've presented at BB Kings fits the room itself as well like Eric Burdon. A Room Full Of Blues and Johnny Winter, and people like that - fit programs to the rooms that we were booking.

JJ: How many people do each of these venues accommodate?

SB: The Blue Notes seats about 200. The Highline when it's fully seated has 350 capacity but some shows are standing room shows, and then we are at 700 capacity. BB Kings when it's fully seated is 600 capacity and when it's standing, which we do have some standing shows in the festival, then that is at 1000.

JJ: How did you decide on the array of artists that you went about booking?

SB: We started booking a lot of the stuff at the Blue Note, BB Kings and Highline - programming that they traditionally present at the room. It did grow, so opportunities just started springing up and we jumped on it. We thought everything we brought there was a solid show that works by itself to sell tickets. The shows that we're presenting at the Mercury Lounge for example, are very much geared towards younger demographics. The shows that we're presenting at the Highline are as well. We do have some traditional acts in there as well. Like I said, it just kept growing and growing and opportunities kept coming to us, and so we kept booking more and more. I could have continued with booking even more - but we decided, alright enough is enough, let's present this correctly in June.

JJ: When we worked together a few years ago, when I created the Jazz Improv LIVE! Convention which was a multi-day event, you helped me gain an up-to-the-moment, clear understanding about the finances that various artists are being

across to people for the Blue Note Jazz festival.

SB: At the same time, there are some other outside shows and we have partnered with existing promoters - including Jazz Forum's Mark Morganelli for example for Milton Nascimento at Rose Hall. Another, Chris Botti traditionally plays at the Blue Note for the whole month of December and we are trying to figure out how to get him involved in the festival in June. Typically he plays at the Beacon and so we partnered with them on that show. In terms of finances, yeah, it's going to be expensive and we're hoping to make everything back. But it's not so much a problem as if I had to rent all the rooms.

JJ: I know this is a 30th anniversary branding of the Blue Note and a celebration. How do you envision that the Blue Note Jazz Festival will distinguish itself from among the numerous other summer festivals, and from the performances that are typically competing for the same jazz consumer dollars during the course of the month of June each year?

SB: Actually we're really just trying to brand it as an anniversary event to celebrate a lot of the musicians that have helped us over the years - artists like Nancy Wilson, Dave Brubeck, Chaka Khan and Chris Botti, and many others that have performed for us for a long time. We get McCoy Tyner and Savion Glover to perform in smaller club environments, The Blue Note as well as the Highline and the BB Kings are great for this.

“People can't replicate the live music experience And, so that is something that is doing well. It's not to say that there is definitely shrinking ... and that is a concern. Times are changing and we are adapting. When people go out and experience the music, that may not even result in record sales. But they'll come back and they'll have a good time.”

paid. It looks like there would be significant expenses upfront to put on the Blue Note Jazz Festival, which features multiple acts at multiple venues, virtually every day through June. How was that a concern?

SB: Well, it's a little bit different than a promoter who'd come in and try to present just a series of shows around town. Because we already own three of the venues that we are presenting in - there is a lot of risk in expense like you said - but not so much as if we had to go rent everything in the room.

JJ: Right. You've already got the venues so that you can adjust the branding to accommodate the flavor and the understanding that you want to get

Bobby McFerrin hasn't played in a club for a very long time - so this is a great opportunity for fans. That's how we'll distinguish ourselves with a lot of the shows.

JJ: The smaller venues make it a lot more intimate atmosphere than being in a big arena where you're millions of miles away from the stage.

SB: Exactly, and almost all of the artists that are performing in the festival have performed at the Blue Note at one time. I'm not talking about the Eric Burdon's of the world, but about McCoy and Madeleine Peyroux and Dave Holland and people like that who we are presenting. So, I think that that's one way that we are going to

(Continued on page 40)

(Continued from Page 12)

New Jersey Jazz Society Jazz Fest

June 11, 2011

College of Saint Elizabeth, Morristown, NJ
The Duke Ellington Legacy Band with Norman Simmons, Virginia Mayhew and Edward Kennedy Ellington II, The Winard Harper Sextet featuring Phillip Harper for a Harper brothers reunion, The Ken Peplowski Quartet, The Jay Leonhart Quartet with Joe Cohn and Harry Allen, and The Jazz Lobsters Big Band featuring tenor saxophonist/arranger Larry McKenna
www.njjs.org/jazzfest

2nd Annual Undead JazzFest

BOOM Collective & Search & Restore present the 2nd Annual New York City Undead Jazz fest (www.undeadjazz.com), June 23 though 26 2011. The festival runs for four days at eleven venues, in two boroughs and features more than 50 groups. The Undead Jazz Fest 2011 brings together an array of artists from the new jazz and improvised music communities in New York City. The presenters communicate that the festival is unique because it has no headliners, affordable tickets (about \$50 for a four day pass), unorthodox venues and no drink minimums. According to the promotional release, the Undead Jazz Fest aims to shake the public perception of what jazz can be today.

Undead JazzFest

June 23-26, 2011

New York City, Brooklyn
More than 50 different groups.
www.undeadjazz.com

Hot Steamed Jazz Festival

June 24, 25 & 26, 2011

Essex, CT
Galvanized Jazz Band, Sugarfoot Youth Jazz Band, Firecracker Jazz Band, Fete Manouche (Dan Levinson), Riverboat Ramblers, Wolverine Jazz Band, The Apex Project - A Tribute to Jimmy Noone (Dan Levinson), Heartbeat Dixieland Jazz Band, Ben Mauer's Vintage Jazz Band, Bob Seeley - Boogie-Woogie Stride Pianist, Funky Butt Jazz Band, Jazz Jesters Novelty Orchestra, Festival All Stars led by Jeff Hughes
More to be announced!
www.hotsteamedjazz.com

Newark Museum - Jazz in the Garden: Thursdays, June 30-July 28, 2011

Newark, NJ
June 30: Willie Jones III Quartet, **Date TBD:** Cecil Brooks III featuring "Hot Dog", **July 7:** The Cookers, **July 14:** Helen Sung, **July 21:** Dafnis Prieto, **July 28:** Gregory Porter
www.newarkmuseum.org

Jersey Shore Jazz & Blues Festival 2011

Red Bank, NJ
www.jerseyshorefestival.org

Rochester International Jazz Festival

June 11-19, 2011

Rochester, NY
Notable Performers: Chris Botti, Bill Frisell, Kevin Eubank, Tia Fuller, Cedar Walton Trio, Natalie Cole, Bill Charlap Trio, Lew Tabackin, The Jazz Passengers, Kenny Barron Trio,

Regina Carter, Ben Allison 3, The Spampinato Brothers, Elvis Costello & The Imposters, Ronnie Scotts All Stars, Bob Sneider & Friedns, k.d.lang & The Siss Boom Bang, Joe Magnarelli, John Escreet, Mambo Kings, Marcus Strickland, Jovino Santos Neto, Bela Flick & The Flecktones, Harold Dank Group, Grace Kelly Quintet, and many others.
www.rochesterjazz.com

Syracuse Jazz Fest: June 25-27, 2011

Syracuse, NY
Notable Performers: Average White Band, Felix Cavaliere's Rascals, Robert Cray Band, Sheryl Bailey and Vic Juris with Brian Charette Anthony Pinciotti and Lincoln Goines, Al Chez and the Brothers of Funk Big Band, Return To Forever IV
www.syracusejazzfest.com

Vision Festival XVI: June 6-11, 2011

New York, NY
June 5: Music and Politics: A Black Perspective, Blood Trio, The Group, Tchicai's Ascension Unending, Tony Malaby's Tamarindo Trio, Tony Malaby's Tamarindo Trio, David Henderson & Bob Marshall. **June 6:** Vocal Flight, Michaël Attias Spun Tree Quartet, Josh Roseman's Water Surgeons, Dawn of Midi, Tomas Fujiwara & The Hook Up. **June 7:** Amir ElSaffar's With/Between, Ted Daniel's International Brass Membrane Corps, Tomasz Stanko Quartet, The Films of Robert O'Haire and Jeff Burns, Stephanie Richards' WATERcolor, Jonathan Finlayson's Sicilian Defense. **June 8:** Peter Brötzmann's Quartet, Peter Brötzmann Duo, Pulverize the Sound, Peter Brötzmann's Quintet. **June 9:** Dick Griffin String Project, Evan Parker & Matthew Shipp, Shaman Project Excerpt, Kidd Jordan's Project, Raging Waters, Red Sands, The Pied Cow/a rip improvisation, 25 O'Clock Band. **June 10:** Emily Coates Dancers & Charles Burnham Violin, Paradoxical Frog, Planetary Unknown, Henry Grimes & Marc Ribot, documentary Rwanda 15, Action Theory, Jackson Krall Secret Music Society, Gerald Cleaver & Campos Youth Ensemble, AFRAZZ. **June 11:** Reut Regev R*Time Special Edition, Connie Crothers Quartet, Mystery Collective Spiritual Renaissance, Sonny Simmons & Francois Tusques, Billy Bang Tribute, Geraldine Eguiluz's Albedo Solo, Remi Alvarez Trio.
www.visionfestival.org

West Oak Lane Jazz and Arts Festival

June 17-19, 2011

Philadelphia, PA
Notable Performers: Chaka Khan, George Barron, Tia Fuller, Christian McBride, Eddie Palmieri Salsa Orchestra, Gerald Veasley, Jeffrey Osbourne, Peabo Bryson. The festival will also host many art demonstrations, magicians and a packed schedule of other performers.
www.westoaklanefestival.com

JUNE - National & Canada

Festival International de Jazz de Montreal

June 25 - July 4, 2011

Montreal, Canada
Notable Performances: Tony Bennett, Diana Krall, Dee Dee Bridgewater, Sade with John Legend, Brad Mehldau Solo, Newport All Stars, Lee Konitz & Dan Tepfer Duo, Return to Forever IV featuring Chick Corea, Stanley Clarke, Lenny White, Frank Gambale and Jean Luc Ponty, Joshua Redman - Brad Mehldau Duo, Anat Cohen Quartet, Hugh Masekela, Geri Allen and Timeline, k.d. lang & The Siss Boom Bang, Esperanza Spalding's Chamber Music Society, Kenny Werner- Solo piano, The Dave Brubeck Quartet, Dave Holland Duo with Kenny Barron, Evening With Peter Frampton, Grace Kelly with Phil Woods, Christian McBride & Inside Straight, Don McLean - America, Béla Fleck and the Flecktones, Kurt Rosenwinkel, Cyrus Chestnut Trio, Marianne

Faithfull.
www.montrealjazzfest.com

TD Canada Trust Toronto Jazz Festival

June 24 - July 3, 2011

Toronto, CA
Notable Performers: Dave Brubeck Quartet, Aretha Franklin, Jessye Norman, Average White Band, Youssou N'Dour, Robert Cray Band, Los Lonely Boys / Los Lobos, Molly Johnson / Legendary Count Basie Orchestra, Bela Fleck And The Flecktones, The Roots, Bootsy Collins, Nikki Yanofsky
www.tojazz.com

Telluride Jazz Celebration: August 5-7, 2011

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 -Sept 3, 2011

Highmount, NY
Notable Performers: k. d. lang, KJ Denhart, Ravi Coltrane Quartet, The Music of Miles Davis Celebrating 50 Years of "Kind of Blue" Jimmy Cobb's "So What Band" Featuring: Larry Willis, Buster Williams, Javon Jackson, Vince Herring & Eddie Henderson, Bela Fleck and the Flecktones - The Original Lineup
www.belleayremusic.org

Greater Hartford Festival of Jazz

July 15-17, 2011

Hartford, CT

Jazz In July at the 92nd Street Y

July 18-28, 2011

New York, NY
Events: Jazz Piano Master Class, Swing, Swing, Swing!, The Key Players, Summer Serenade: The Music of Benny Carter, True Blue: The Legacy of Blue Note Records, In His Own Sweet Way: Celebrating Dave Brubeck, Always: Irving Berlin.
www.92y.org

Jazz PA 2011 Summer Jazz Celebration

July 22-23, 2011

Bellafonte, PA
Performances by: Zeropoint Big Band, Arthur Goldstein Quartet, Magalodon, Billy Test Group, Kevin Supina's Supersell, Tarnished six Friedns Band, High School bands and more.
www.jazzpa.com

JULY - National

Cathedral Park Jazz Festival

July 15-17, 2011

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

Centrum's Jazz Port Townsend

July 24-31, 2011
Port Townsend, WA
www.centrum.org

Fillmore Jazz Festival: July 2 & 3, 2011

San Francisco, CA
www.fillmorejazzfestival.com

Iowa City Jazz Festival**July 1- July 3, 2011**

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

Jazz In July: July 11-22, 2011

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

Jazz in the Valley: July 29 - 31, 2011

Ellensburg, WA
www.jazzinthevalley.com

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

Castleton State College, VT
www.kosamusic.com

Mammoth Lakes Jubilee: July 13-17, 2011

Mammoth Lakes, CA
www.mammothjazz.org

Sioux Falls Jazz & Blues Festival

July 14-16, 2011
Sioux Falls, SD
www.siouxfallsjazzfest.com

JUNE / JULY - International**Aarhus International Jazz Festival: July 9-16, 2011**

Aarhus, Denmark
www.jazzfest.dk

Halifax Jazz Festival: July 8-16, 2011

Halifax, Nova Scotia
www.halifaxjazzfestival.ca

Kongsberg Jazz Festival: July 6-9, 2011

Kongsberg, Norway
www.kongsberg-jazzfestival.no

Montreux Jazz Festival: July 1-16, 2011

Montreux, Switzerland
Notable performers: B.B. King, Carlos Santana, Chick Corea, Christian McBride, Dave Grusin, Diana Krall, Esperanza Spaulding, George Benson, Herbie Hancock, John McLaughlin, Liza Minnelli, Leon

Russell, Marcus Miller, Natalie Cole, Paul Simon, Quincy Jones.
www.montreuxjazz.com

North Sea Jazz Festival**July 8-10, 2011**

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

Stockholm Jazz Festival**June 17-19, 2011**

Stockholm, Sweden
Angie Stone, David Sanborn feat. Joey De Francesco, Bilal, Andrea Triana & Goran Kajfes, and more.
www.stockholmjazz.com

Souillac En Jazz**July 19-24, 2011**

Souillac, France
Vocal Colors, Francesco Bearzatti Tinissima Quartet, Ibrahim Maalouf, Avishai Cohen, Ton Ton Hi Jazz Unit
www.souillacenjazz.net

Umbria Jazz: July 8-17, 2011

Perugia, Italy
www.umbriajazz.com

AUGUST - Local & Regional**Caramoor Jazz Festival**

August 5-7, 2011
Katonah, NY

Charlie Parker Festival: August 27-28, 2011

New York, NY
Jean 'Toots' Thielemans, James Carter, Tia Fuller, Cécile McLorin Salvant, Archie Shepp Quartet, Madeleine Peyroux, Anat Cohen, Gerald Clayton.
www.summerstage.org / charlie_parker_jazz_festival

Newport Jazz Festival

August 5-7, 2011
Newport, RI

Historic Lewiston Jazz Festival

August 26 & 27, 2011
Lewiston, NY
www.lewistonjazz.com

AUGUST - National / Canadian**Long Beach Jazz Festival**

August 12th-14th, 2011
Long Beach, CA
www.longbeachjazzfestival.com

Markham Jazz Festival

August 19-21, 2011
Markham, Ontario, Canada
www.markhamjazzfestival.com

Orange County Classic Jazz Festival

August 4-7, 2011, Costa Mesa, CA,
www.oc-classicjazz.org



92Y

Bill Charlap, artistic director



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

<p>Tue, Jul 19, 8 pm SWING, SWING, SWING! Marilyn Maye, vocals / Bucky Pizzarelli, guitar / Houston Person, tenor sax / Ken Peplowski, clarinet / Aaron Weinstein, violin / Bill Charlap, piano / Jay Leonhart, bass / Dennis Mackrel, drums</p>	<p>Tue, Jul 26, 8 pm TRUE BLUE: THE BLUE NOTE RECORDS LEGACY Randy Brecker, trumpet / Steve Wilson, alto sax / Eric Alexander, tenor sax / Dave Stryker, guitar / Renee Rosnes, piano / Bill Charlap, piano / Peter Washington, bass / Lewis Nash, drums</p>
<p>Wed, Jul 20, 8 pm THE KEY PLAYERS Kenny Barron, piano / Bill Mays, piano / Bruce Barth, piano / Bill Charlap, piano / Peter Washington, bass / Willie Jones III, drums</p>	<p>Wed, Jul 27, 8 pm IN HIS OWN SWEET WAY: CELEBRATING DAVE BRUBECK Dick Oatts, alto sax / Scott Wendholt, trumpet / Chris Brubeck, bass trombone / Bill Charlap, piano / Harvie S, bass / Terry Clarke, drums</p>
<p>Thu, Jul 21, 8 pm SUMMER SERENADE: THE MUSIC OF BENNY CARTER Mary Stallings, vocals / Phil Woods, alto sax / Jon Gordon, alto sax / Harry Allen, tenor sax / Jimmy Greene, tenor sax / Gary Smulyan, baritone sax / Bill Charlap, piano / Peter Washington, bass / Kenny Washington, drums</p>	<p>Thu, Jul 28, 8 pm ALWAYS: IRVING BERLIN Sandy Stewart, vocals / Sachal Vasandani, vocals / Jeremy Pelt, trumpet / Grant Stewart, tenor sax / Joe Locke, vibes / Bill Charlap, piano / Renee Rosnes, piano / Sean Smith, bass / Lewis Nash, drums</p>

Get Your Tickets Today!

Order online and save 50% on service fees.
Visit 92Y.org/Jazz or call 212.415.5500.

Jazz in July is partially endowed by a generous gift from Simona and Jerome A. Chazen.

The July 21 and 27 concerts receive support from NEA Jazz Masters Live, a program of the National Endowment for the Arts in partnership with Arts Midwest.

SHARE AND CONNECT   

92Y
Lexington Avenue at 92nd Street
An agency of UJA-Federation

jazzmobile
2011
Jazz
VOCAL
COMPETITION

calling all serious jazz singers

Jazzmobile, Inc. is pleased to announce the eighth annual "Jazz Vocal Competition." Jazz singers, who want to join in the fun and compete to become "the best of the best," are invited to audition to be a part of the competition.

AUDITIONS

THURSDAY, JUNE 16, 2011*

2:00 PM – 7:00 PM

AUDIATION LOCATION

THE HARLEM SCHOOL OF THE ARTS

645 ST. NICHOLAS AVENUE
(AT WEST 141st STREET)
NEW YORK, NEW YORK 10030

COMPETITION FINALS:

MONDAY, JULY 25, 6:00 PM

LOCATION TO BE DETERMINED

GRAND PRIZE

2011 "BEST OF THE BEST" JAZZY
AWARD
\$1,000 PRIZE

1ST RUNNER UP

\$500 PRIZE

MUST BE 21 YEARS OLD
TO ENTER COMPETITION

**FOR RULES, REGULATIONS &
REGISTRATION INFORMATION**

Visit www.jazzmobile.org or
call 866-628-5052.

*IF WE ARE NOT ABLE TO AUDITION ALL SINGERS REGISTERING BY 7:00 P.M., A SECOND DAY OF AUDITIONS WILL TAKE PLACE ON FRIDAY, JUNE 17TH, 2-5PM

**Satchmo Summer Fest
August 4-7, 2011**

New Orleans, LA

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

Telluride Jazz Celebration

August 5-7, 2011

Telluride, CO

Notable Performer: Paquito D'Rivera. **Additional Performers to be announced**
www.telluridejazz.com

AUGUST - International

Jazz Festival Willisau: August 24-28, 2011

Willisau, Switzerland
www.jazzwillisau.ch

Oslo Jazz Festival: August 15-20, 2011

Oslo, Norway
www.oslojazz.no

Red Sea Jazz Festival: August 22-25, 2011

Eilat, Israel
www.redseajazzeilat.com

Sildajazz: August 10-14, 2011

Haugsand, Norway
www.sildajazz.no

Zomer Jazz Fiets Tour: August 26-27, 2011

Groningen, Netherlands
www.zift.nl

SEPTEMBER - Local and Regional

COTA Jazz Festival: September 9-11, 2011

Delaware Water Gap, PA
www.cotajazz.org

Lake George Jazz Festival: September 17-18, 2011

Lake George, NY

Sept 17: *Osmany Paredes Quartet; John Ellis & Double-Wide; Grace Kelly Quintet, Don Byron Gospel Quintet.* **Sept.**

18: *Charles Cornell Quartet; Apex: Rudresh Mahanthappa & Bunky Green; Kyle Eastwood Quintet.*

www.lakegeorgearts.org

SEPTEMBER & OCTOBER – National

Catalina Island Jazztrax Festival

October 6-23, 2011

Avalon, CA

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

Detroit International Jazz Festival

September 2-5 2011

Detroit, MI

Dave Brubeck Quartet, Gary Burton, Scott Colley & Antonio Sanchez, Regina Carter, Paquito D'Rivera, Curtis Fuller, Dave Holland Octet, Vijay Iyer, Joe Lovano, Sun Ra Orchestra, and others.
www.detroitjazzfest.com

Jazz By The Boulevard Music and Arts Festival

September 30 & October 1, 2011

Fort Worth, TX, www.fortworthjazz.com

Monterey Jazz Festival: September 16-18, 2011

Monterey, CA

Notable Performers: Herbie Hancock, Sonny Rollins, Hiromi, Geri Allen, Joey DeFrancesco, and others.
www.montereyjazzfestival.org

Sedona Jazz Festival: October 7 & 8, 2011

Sedona, AZ, www.sedonajazz.com

Vail Jazz Festival & Party

September 1-5, 2011

Vail, CO, www.vailjazz.org



**Artists, Music Businesses & Organizations:
Influence the jazz world and way beyond with your
messages, photos and videos via Jazz NewsWire's
E-BLASTS & PRESS RELEASES ONLINE**

Internet Marketing For The Link-Building, Traffic-Driving, Lists & Leads to Power Your Business & Future

MusicMarketingDotCom.com * P.O. Box 30284 * Elkins Park, PA 19027, 215-887-8880

Visit www.JazzNewsWire.com



Calendar of Events

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

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

NEW YORK CITY

- Wed 6/1: **McCoy Tyner Trio** with **Savion Glover** at **Highline Ballroom**. 8:00pm. \$45. 431 W. 16th St. 212-414-5994. www.highlineballroom.com. <http://bluenotejazzfestival.com>
- Wed 6/1: **The Blue Vipers of Brooklyn** at **Tomi Jazz**. 9:00pm & 10:30pm. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. www.tomijazz.com.
- Wed 6/1: **Harmonie Ensemble New York**, **Steve Richman** conductor, with **Lew Tabackin** & **Lew Soloff** at **St. Peter's Church**. 1:00pm. \$10 donation. Premiere of "The Music of Peter Gunn," by **Henry Mancini**. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) www.saintpeters.org.
- Wed 6/1: **Torben Waldorff** at **Nublu**. 9:00pm. \$10. 62 Ave. C. 212-375-1500. www.nublu.net. www.waldorff.com
- Wed 6/1: **Joe Davidian Trio** & **Pascal Sabattier Quartet** at **Miles' Café**. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Wed-Sat 6/1-6/4: **Karrin Allyson** at **Birdland**. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080. www.birdlandjazz.com
- Wed 6/1: **Shane Endsley Band** at **Joe's Pub** 7:30pm. 425 Lafayette St. 212-539-8778. www.joespub.com.
- Wed 6/1: **Caffé Vivaldi**. **Manami Morita** at 7:15pm. **Inga Swearingen** at 8:30pm. **Melissa Aldana Trio** at 9:45pm. 32 Jones St. 212-691-7538. www.caffevivaldi.com.
- Wed 6/1: **University of the Streets**. **Dawoud Kringle** at 8:00pm. **Tom Chess' Bandit Hat Group** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
- Wed 6/1, 6/8, 6/15, 6/22, 6/29: **Jonathan Kreisberg Trio** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalantemacaffe.com.
- Thurs 6/2: **Dimitri Vassilakis** with **Jack Walrath**, **Theo Hill**, **Essiet Essiet** & **Sylvia Cuenca** at **Onassis Cultural Centre Atrium**. 7:00pm. 645 5th Ave. 212-486-4448. www.onassisusa.org. www.dimitriosvassilakis.com
- Thurs 6/2: **Nolafunk** with **George Porter Jr.** at **(le) poisson rouge**. 6:30pm. \$30; \$35 at door. 158 Bleecker St. 212-505-FISH. www.lepoissonrouge.com. <http://bluenotejazzfestival.com>
- Thurs 6/2: **Bobby McFerrin** & **The Yellowjackets** at **Highline Ballroom**. 8:00pm & 10:30pm. \$45. 431 W. 16th St. 212-414-5994. www.highlineballroom.com. <http://bluenotejazzfestival.com>
- Thurs 6/2: **University of the Streets**. **Yuko Okamoto Quartet** at 8:00pm. Benefit performance for Japan. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
- Thurs 6/2, 6/9, 6/16, 6/23, 6/30: **Lapis Luna** at **The Plaza Hotel's Rose Club**. 9:00pm. Vintage jazz & classic swing music. Fifth Ave. @ Central Park S. No cover. www.lapisluna.com
- Thurs 6/2: **Patti Austin** at **B.B. King Blues Club & Grill**. 8:00pm & 10:30pm. \$35; \$40 at door. 237 W. 42nd St. 212-997-4144. www.bbkingblues.com. www.bluenotejazzfestival.com
- Thurs 6/2: **Hyungjin Choi**, **Greg Diamond** & **Carl Fischer** at **Miles' Café**. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Thurs 6/2: **Khabu Young Doug** & **Nate Radley** with **Thomson Kneeland** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalantemacaffe.com.
- Fri 6/3: **Festival of New Trumpet Music** at the **Rubin Museum of Art**. 7:00pm. \$18 in advance; \$20 at door. "Harlem in the Himalayas: Honoring Bill Dixon." With **Taylor Ho Bynum**, **Stephen Haynes**, **Rob Mazurek**, **William Parker**, **Warren Smith**, **Stanton Davis** & **Wadada Leo Smith**. 150 W. 17th St. 212-620-5000. www.rmany.org. <http://fontmusic.org>
- Fri 6/3: **Aloe Blacc** at **Highline Ballroom**. 8:00pm. 431 W. 16th

JUNIOR MANCE

Hide Tanaka - Bass



CAFÉ LOUP

105 W 13th St New York (at 6th Ave.) NYC
Reservations: 212-255-4746

Appearing at Café Loup A Zagat Rated Restaurant

Every Sunday Night
6:30 to 9:30 PM
plus on the first
Sunday of each month
The Junior Mance Quintet

No Cover. Just Award Winning Jazz & Food

www.juniormance.com

Dizzy's Club *Coca-Cola*

live jazz nightly

JUNE 1-5

ELIANE ELIAS QUARTET

with Marc Johnson, Rafael Barata, Rubens de la Corte & Marivaldo Dos Santos

JUNE 6

ORRIN EVANS & THE CAPTAIN BLACK BIG BAND

JUNE 7-12 *STREAMS OF EXPRESSION*
JOE LOVANO NONET
WITH LEWIS NASH

JUNE 13

MONDAY NIGHTS WITH WBGO
ROSEANNA VITRO
& THE RNP BAND

JUNE 14

SOWETO KINCH QUARTET

with Femi Temowo, Graham Godfrey & Karl Rasheed-Abel

JUNE 15-19

MONTY ALEXANDER & HARLEM-KINGSTON EXPRESS

with Yotam Silberstein, Hassan Shakur, Joshua Thomas, Obed Calvaire, Karl Wright & Andy Bassford

JUNE 20

MATT RYBICKI SEXTET

with Ron Blake, Michael Dease, Freddie Hendrix, Christian Sands & Ulysses Owens

JUNE 21-26

BARBARA CARROLL

with Ken Peplowski, Jay Leonhart & Alvin Atkinson

JUNE 27

THE BAND DIRECTOR ACADEMY FACULTY BAND

with Terell Stafford, Ron Carter, Reginald Thomas, Rodney Whitaker & Alvin Atkinson

JUNE 28-JULY 3

KENNY GARRETT QUARTET

with Benito Gonzalez, Nat Reeves & Ronald Bruner



jalc.org/dccc

RESERVATIONS
212-258-9595/9795

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

AFTER HOURS SET
Tues-Sat after last artist set

Photo courtesy of The Frank Driggs Collection

JAZZ at the Turning Point Cafe

Piermont, NY

Within minutes of NYC, NJ, CT, Westchester,
Orange in Rockland. Easy, free parking.

An intimate setting ideal for jazz

Monday Jazz Sessions

Mondays • 8-11:30 pm

Hosted by Saxophonist John Richmond

w/ Bob Meyer, drums

Open session. All instrumentalists, vocalists, Patrons welcome!

Concert Series

7:30-10pm - one music charge - 2 sets- no minimum

Sunday June 5

Wallace Roney Sextet

Antoine Roney, Rashaan Carter

Kush Abadey, Arnold Lee

Sunday June 12

Clifton Anderson Quartet

Tadataka Unno, Dezron Douglas

Steve Williams

Sunday June 26

Adam Nussbaum -

Oz Noy - Jay Anderson

468 Piermont Avenue

Piermont, NY 10968

(845) 359-1089

www.turningpointcafe.com

www.johnrichmondjazz.com

St. 212-414-5994. www.highlineballroom.com. <http://bluenotejazzfestival.com>

- Fri 6/3: **Agachiko, Carlos Cuevas Trio & Craig Yaremkó Quartet** at **Miles' Café**. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Fri 6/3: **Matt Wilson, Terell Stafford, Gary Versace, Martin Wind & Candido** at **Tribeca Performing Arts Center**. 8:30pm. \$25, \$15 students & seniors. 199 Chambers St. 212-220-1460. www.tribecapac.org
- Fri 6/3: **Gary Negbaur** at **Tomi Jazz**. 8:00pm. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. www.tomijazz.com.
- Sat 6/3: **Larry Graham & Graham Central Station** at **B.B. King Blues Club & Grill**. 8:00pm. 237 W. 42nd St. 212-997-4144. www.bbkingblues.com. www.bluenotejazzfestival.com
- Sat 6/3: **Sveti** with **Marko Djordjevic, Eli Degibri & Desmond White** at **The Bar Next Door**. 7:30pm, 9:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com. www.svetimarko.com
- Sat 6/3: **Jane Stuart** with **Rave Tesar & Rick De Kovessey** at **New Leaf Restaurant**. 7:30pm. 1 Margaret Corbin Dr. 212-568-5323. www.nyrp.org
- Sat 6/4: **New York Jazz Academy Improvisation Workshop, Ross Kratter Band, Violette, Gian Tornatore, the Outlaw Collective & Daniel Bennett Group** at **Miles' Café**. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Sat 6/4: **Jane Getter, Nat Reeves & Mike Clark** at **The Bar Next Door**. 7:30pm, 9:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Sat 6/4: **Alon Nechustan** with **Franco Pinna, Robin Verheyen & Edward Perez** at **Tomi Jazz**. 8:00pm. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. www.tomijazz.com.
- Sat 6/4: **Swingadelic** at **Swing 46**. 8:30pm. 349 W. 46th St. www.swing46.com
- Sat 6/4: **University of the Streets. Tom Zlabinger & York College Big Band** at 8:00pm & 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
- Sun 6/5: **Dom Minasi & Blaise Siwula** at **ABC No Rio**. 7:00pm. \$7. In gallery/performance space. 156 Rivington St. 212-254-3697.

<http://abcnorio.org>

- Sun 6/5: **Vision Festival 16** at **Abrons Art Center. Main Stage** with **Blood Trio** @ 6:00pm, **The Group** (Tribute to Marion Brown & Billy Bang) @ 7:00pm, **Tchicai's Ascension Unending** @ 9:15pm, **Tony Malaby's Tamarindo Trio** @ 10:30pm. **Downstairs Theater** with panel discussion "Music & Politics: A Black Perspective" @ 4:00pm, **Stephen Haynes & Parrhesia** @ 7:45pm, **David Henderson & Bob Marshall** at 8:30pm. \$25 advance; \$30 at door; \$20 students seniors & members per night. \$150 for 7-night pass. 466 Grand St. @ Pitt St. 212-598-0400. www.visionfestival.org
- Sun 6/5: **University of the Streets. Deathblow** at 8:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
- Sun-Mon 6/5-6/6: **Jazz Composers Orchestra institute Readings** with **George Manahan**, conductor at **Miller Theatre**. 10:00am. Free. 2960 Broadway @ 116th St. 212-854-7799. www.milliertheatre.com
- Sun 6/5: **Michael Feinstein** with **Curtis Stigers & Leslie Uggams** at **The Allen Room, Lincoln Center**. 3:00pm. \$25. "I Got Rhythm: The Common Roots of Popular Song and Jazz." Broadway @ 60th St. 212-721-6500. www.jalc.org
- Sun 6/5: **Gregory Porter, Kendra Ross & Abby Dobson** at **Highline Ballroom**. 8:00pm. \$15; \$17.50 at door. 431 W. 16th St. 212-414-5994. www.highlineballroom.com. <http://bluenotejazzfestival.com>
- Sun 6/5, 6/12, 6/19, 6/26: **Harlem Gospel Choir Sunday Gospel Brunch** at **B.B. King Blues Club & Grill**. 1:30pm. \$40. 237 W. 42nd St. 212-997-4144. www.bbkingblues.com. www.bluenotejazzfestival.com
- Sun 6/5, 6/12, 6/19, 6/26: **Birdland Jazz Quartet** with **Bria Skonberg** at **Birdland**. 6:00pm. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080. www.birdlandjazz.com
- Sun 6/5, 6/12, 6/26: **Peter Mazza Trio** at **The Bar Next Door**. 8:00pm & 10:00pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Sun 6/5: **Wadada Leo Smith** with **Angelica Sanchez, John Lindberg & Pheeroan akLaff** at **(le) poisson rouge**. 7:30pm. \$18; \$22 at door; \$15 students. Event of Festival of New Trumpet Music. 158 Bleecker St. 212-505-FISH. www.lepoissonrouge.com. [www.fontmusic.org](http://fontmusic.org)
- Sun 6/5, 6/12, 6/19, 6/26: **Junior Mance & Hide Tanaka** at **Café Loup**. 6:30pm. No cover. 105 W. 13th St. @ 6th Ave. 212-255-4746. www.juniormance.com
- Sun 6/5: **Linda Presgrave Quintet, Kiyotaka & Francesco Giniglio Quartet** at **Miles' Café**. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Mon 6/6: **Vinicius Cantuaria & Bill Frisell** at **Highline Ballroom**. 8:00pm. \$25; \$30 at door. 431 W. 16th St. 212-414-5994. www.highlineballroom.com. <http://bluenotejazzfestival.com>
- Mon 6/6: **Jazz Guitar 2011** at **Mercury Lounge, Nir Felder** @ 7:00pm. **Marvin Sewell Group** @ 8:00pm. **Liberty Ellman** @ 9:00pm. **David Fiuczynski Group** @ 10:00pm. \$15. 217 E. Houston St. www.mercurylooungeny.com. www.bluenotejazzfestival.com
- Mon 6/6: **Vision Festival 16** at **Abrons Art Center. Main Stage** with **Vocal Flight** @ 7:00pm, **Michael Attias Spun Tree Quartet** @ 8:30pm, **Josh Roseman's Water Surgeons** @ 10:00pm. **Downstairs Theater** with panel discussion of "Imagining a Culture of Resistance & Radical Vision: Artists & Social Action" @ 5:00pm, **Dawn of Midi** @ 7:45pm, **Tomas Fujiwara & the Hook Up** at 9:15pm. \$25 advance; \$30 at door; \$20 students seniors & members per night. \$150 for 7-night pass. 466 Grand St. @ Pitt St. 212-598-0400. www.visionfestival.org
- Mon 6/6: **University of the Streets. Music Now Unit** at 8:00pm. **Naked Women** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
- Mon 6/6: **Chris McNulty** with **Paul Bollenback & Ugonna LOkegwo** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Mon 6/6: **Alicia Cruzado, & Isaac Darche Quintet** at **Miles' Café**. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Tues 6/7: **Vision Festival 16** at **Abrons Art Center. Main Stage** with **Amir ElSaffar's With/Between** @ 7:00pm, **Ted Daniel's International Brass Membrane Corps** @ 8:30pm, **Tomasz Stankó Quartet** @ 10:00pm. **Downstairs Theater** with two films, "Bill Dixon: Going to the Center" and "Joseph Daley: Earth-tones" at 7:45pm. **Stephanie Richards' WATER color** at 9:15pm. **Jonathan Finlayson's Sicilian Defense** at 10:45pm. \$25 advance; \$30 at door; \$20 students seniors & members per night. \$150 for 7-night pass. 466 Grand St. @ Pitt St. 212-598-0400. www.henrystreet.org. <http://fontmusic.org>
- Tues 6/7, 6/14, 6/21, 6/28: **Cecil Taylor** at **(le) poisson rouge**.

HAMMER KLAVIER TRIO

BORIS NETSVETAEV - PHILIPP STEEN - KAI BUSSENIUS

THURSDAY, JUNE 9 • 6-7:30PM • W/ AYAKO SHIRASAKI & MORE

SOLIDARITY CONCERT FOR JAPAN

GERMAN HOUSE, 871 UNITED NATIONS PLAZA, NY 10017

IN COOPERATION WITH THE JAPANESE AND GERMAN GENERAL CONSULATES

FRIDAY, JUNE 10 • 7-8:30PM • MILES' CAFE

SATURDAY, JUNE 11 • 1PM • CITY WINERY

JAZZ JOURNALISTS ASSOCIATION AWARDS GALA

SUNDAY, JUNE 12 • 5-7PM • SMALLS JAZZ CLUB

MONDAY, JUNE 13 • 10:30-2:30AM • GARAGE

EXPERIENCE THE CURRENT DYNAMISM OF GERMAN JAZZ
WWW.HAMMERKLAVIERTRIO.COM

PRESENTED BY



FRIENDLY SUPPORT BY



6:30pm. \$30; \$35 at door; \$25 students. 158 Bleecker St. 212-505-FISH. www.lepoissonrouge.com.

- Tues 6/7: **McCoy Tyner Trio** with **Gary Bartz & Bill Frisell** at **Highline Ballroom**. 8:00pm. \$35. 431 W. 16th St. 212-414-5994. www.highlineballroom.com. <http://bluenotejazzfestival.com>
- Tues-Sat 6/7-6/11: **Stacey Kent** at **Birdland**. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080. www.birdlandjazz.com
- Tues 6/7, 6/14, 6/21, 6/28: **Joel Frahm** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Tues 6/7: **University of the Streets. Adam Caine & Connie Crothers** at 8:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
- Tues 6/7: **Deborah Lutz** with **Jon Davis & Oleg Osenkov** at **Tomi Jazz**. 9:00pm. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. www.tomijazz.com.
- Tues 6/7, 6/21: **New School for Jazz and Contemporary Music Band** at **Hudson River Park, Pier 45**. 6:30pm. Free. "Jazz Stars of Tomorrow." West St @ Christopher St. www.newschool.edu/jazz. www.hudsonriverpark.org
- Tues 6/7, 14, 6/21, 6/28: **Annie Ross** at **The Metropolitan Room**. 9:30pm. 34 W. 22nd St. 212-206-0440. www.metropolitanroom.com.
- Tues 6/7: **Jason Taylor Quintet, Chantale Gagne Quartet & Jeff Denson Quartet** at **Miles' Café**. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Tues-Wed 6/7-6/8: **Michael Feinstein** with **Curtis Stigers, Leslie Uggams, Wynton Marsalis (June 7) & Barbara Carroll (June 8)** at **The Allen Room, Lincoln Center**. 7:30pm. \$75, \$95, \$120. "How Popular Standards Became Jazz Classics." Broadway @ 60th St. 212-721-6500. www.jalc.org
- Wed 6/8: **Mauricio de Souza & Bossa Brasil** at **Flute Bar**. 8:00pm. No cover, no min. 40 E. 20th St. @ Park Ave. 212-529-7870. www.flutebar.com. www.mauriciodesouzajazz.com
- Wed 6/8: **Vision Festival 16** at **Abrons Art Center. Main Stage** with **Peter Brötzmann Quartet @ 7:00pm, Peter Brötzmann & Jason Adasiewicz @ 8:15pm, Pulverize the Sound @ 9:00pm, Peter Brötzmann Quintet @ 10:00pm**. \$25 advance; \$30 at door; \$20 students seniors & members per night. \$150 for 7-night pass.

466 Grand St. @ Pitt St. 212-598-0400. www.visionfestival.org

- Wed 6/8: **University of the Streets. Ras Moshe Ensemble** at 8:00pm. **Francois Tusquesat** 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
- Wed 6/8: **JJ Sansaverino** and **Nu Jazz** at **S.O.B.'s**. 8:30pm & 10:00pm. \$12; \$15 at door. 200 Varick St. 212-243-4940. <http://sobs.com>
- Wed 6/8: **Duncan Sheik & The Watson Twins** at **Highline Ballroom**. 8:00pm. \$27.50; \$30 at door. 431 W. 16th St. 212-414-5994. www.highlineballroom.com. <http://bluenotejazzfestival.com>
- Wed 6/8: **Sean Smith** with **John Hart & Russell Meissner** at **55 Bar**. 7:00pm. 55 Christopher St. 212-929-9883. www.55bar.com.
- Wed 6/8: **Keren Ann** at **Bowery Ballroom**. 6 Delancey St. (Bet. Bowery & Chrystie St.) 212-533-2111. www.boweryballroom.com. www.kerenann.com
- Wed 6/8: **Compared to That Band, Patty Cronheim Band; Mark Miller Septet** at **Miles' Café**. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Thurs 6/9: **Vision Festival 16** at **Abrons Art Center. Main Stage** with **Dick Griffin String Project @ 7:00pm, Kidd Jordan's Project @ 9:00pm, Evan Parker & Matthew Shipp @ 10:00pm. Downstairs Theater** with "Innovative Music in Education" at 5:00pm, **Pied Cow @ 8:45pm, 25 O'Clock Band** at 9:15pm. \$25 advance; \$30 at door; \$20 students seniors & members per night. \$150 for 7-night pass. 466 Grand St. @ Pitt St. 212-598-0400. www.visionfestival.org
- Thurs 6/9: **University of the Streets. Mari Okubo Band** at 8:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
- Thurs 6/9: **Big Beat Quartet** with **Gilad Edelman, Marc Devine, Clovis Nicolas & Austin Harris** at **Tomi Jazz**. 9:00pm. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. www.tomijazz.com.
- Thurs 6/9: **Aline Almeida, Gerd Baier & Philipp Butbrod, Justin Kauffin** at **Miles' Café**. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Thurs 6/9: **Albita** at **B.B. King Blues Club & Grill**. 8:00pm & 10:30pm. "A Tribute to Celia Cruz." \$30; \$35 at door. 237 W. 42nd

Summer Jazz Workshops • Ensembles

Adults • Teens • Kids

NYC's Fastest Growing Jazz School!
Manhattan • Brooklyn • Long Island



NYJA

NEW YORK JAZZ ACADEMY

Now Registering! 718-426-0633

nyjazzacademy.com

- St. 212-997-4144. www.bbkingblues.com. www.bluenotejazzfestival.com
- Thurs 6/9: **John Tchical** at **Clemente Soto Velez Cultural Center**. 11:59pm. 107 Suffolk St. 212-260-4080. www.visionfestival.org
- Thurs 6/9: **Cowboy Mouth & Jonathan Batiste** at **Highline Ballroom**. 8:00pm. \$20; \$25 at door. 431 W. 16th St. 212-414-5994. www.highlineballroom.com. <http://bluenotejazzfestival.com>
- Thurs 6/9: **Nobuki Takamen** with **John Lenis & Yutaka Uchida** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Fri 6/10: **Jason Marshall Trio** at **Dwyer Cultural Center**. 7:00pm. \$15. 258 St. Nicholas Ave. 212-222-3060. www.dwyercc.org
- Fri 6/10: **Lisle Atkinson & Neo Bass** at **Leonard Nimoy Thalia**. 8:00pm. \$25. \$20 members & seniors; \$35 at door. "Music of Duke Ellington." 2537 Broadway @ 95th St. 212-864-5400. www.symphonyspace.org
- Fri 6/10: **Vision Festival 16** at **Abrons Art Center. Main Stage** with **Emily Coates Dancers & Charles Burnham @ 7:30pm, Paradoxical Frog @ 8:00pm, Planetary Unknown @ 9:30pm, Henry Grimes & Marc Ribot @ 10:30pm. Downstairs Theater** with documentary "Rwanda 15" at 6:00pm, **Action Theory @**

JAZZ STANDARD

"Jazz Venue of the Year" - ALL ABOUT JAZZ • "Best Jazz Club" - NEW YORK MAGAZINE & CITYSEARCH

TUE-WED MAY 31-JUNE 1

SEAN JONES GROUP

BRIAN HOGANS - ORRIN EVANS - LUQUES CURTIS - JOHN DAVIS (6/31) - OBEID CALVAIRE (6/1)

MON JUNE 13 & MON JUNE 27

MINGUS BIG BAND

MINGUS MONDAYS *MINGUS* MONDAYS

THU-FRI JUNE 2-3

DON BYRON IVEY-DIVEY TRIO

FEATURING GERI ALLEN - CHARLI PERSIP

TUE-WED JUNE 14-15

ANDY BEY SOLO

SAT-SUN JUNE 4-5

DON BYRON NEW GOSPEL QUINTET

DK DYSON - XAVIER DAVIS - BRAD JONES - PHEEROAN AKLAFF

THU-SUN JUNE 16-19 7:30PM & 9:30PM ONLY

JAMES FARM

JOSHUA REDMAN - AARON PARKS MATT PENMAN - ERIC HARLAND

MON JUNE 6

MINGUS ORCHESTRA

MINGUS MONDAYS *MINGUS* MONDAYS

MON JUNE 20 9:30PM ONLY

MINGUS DYNASTY

MINGUS MONDAYS *MINGUS* MONDAYS

TUE-WED JUNE 7-8

ADAM CRUZ & MILESTONE

FEATURING CHRIS POTTER - MIGUEL ZENON (6/7) - STEVE WILSON (6/8) STEVE GARDENAS - SCOTT COLLEY - EDWARD SIMON

TUE JUNE 21

PHRONESIS

IVO NEAME - JASPER HOIBY - ANTON EBER

THU JUNE 9

WARREN WOLF QUARTET

LAWRENCE FIELDS - KRIS FUNN - JOHN LANKIN

WED JUNE 22

PEDRO GIRAUDO ORCHESTRA

WILL VINGSON - TODD BASHORE - LUKE BATSON - CARL MARAGHI - JONATHAN PDWELL MIKI HIROSE - RYAN KEBERLE - MIKE FAHIE PLUS SPECIAL GUEST SOFIA TOSELLO

FRI-SUN JUNE 10-12 (9:30PM & 11:30PM ON JUNE 10)

AARON GOLDBERG TRIO

***** JAZZ FOR KIDS SEASON FINALE SUN JUNE 5. RETURNING IN OCTOBER! *****

THU-SAT JUNE 23-25

DONALD HARRISON, JR. QUINTET & THE MARDI GRAS INDIANS

PLUS SPECIAL GUEST CYRIL NEVILLE MARDI GRAS INDIANS ALL SHOWS EXCEPT 11:30PM FRI & SAT

TUE-WED JUNE 28-29

SACHAL VASANDANI

SUN JUNE 26

HAROLD LOPEZ-NUSSA TRIO

FELIPE CABRERA - RUY ADRIAN LOPEZ-NUSSA

THU-SUN JUNE 30-JULY 3

GERALD CLAYTON TRIO

JOE SANDERS - JUSTIN BROWN

PIANO BY STEINWAY & SONS

116 East 27 Street 212-576-2232 www.jazzstandard.com FEATURING BLUE SMOKE BARBECUE "NEVER A MINIMUM" ticketweb

- 8:45pm, **Jackson Krall Secret Music Society** at 9:15pm. \$25 advance; \$30 at door; \$20 students seniors & members per night. \$150 for 7-night pass. 466 Grand St. @ Pitt St. 212-598-0400. www.visionfestival.org
- Fri 6/10: **Joe Davidian Trio & Pascal Sabattier Quartet** at **Miles' Café**. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
 - Fri 6/10: **Dengue Fever** at **Highline Ballroom**. 9:00pm. 431 W. 16th St. 212-414-5994. www.highlineballroom.com. <http://bluenotejazzfestival.com>
 - Fri 6/10: **Matt Stevens, Ben Williams & Eric Doob** at **The Bar Next Door**. 7:30pm, 9:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com.
 - Fri 6/10: **Vision Festival 16** at **Campos Plaza Playground**. **Gerald Cleaver & Campos Youth Ensemble** @ 5:00pm, **AFRAZZ** @ 6:00pm. 13th St. bet. Ave. A & B. Free. www.visionfestival.org
 - Sat 6/11: **Medeski Martin & Wood, Josh Roseman & The King Froopy Allstars** and **Jim Black's Alasnoaxis** at **Central Park Summerstage**. 7:00pm. Free. Central Park, Rumsey Playfield. 212-360-2777. www.bluenotejazzfestival.com.
 - Sat 6/11: **New York Jazz Academy Improvisation Workshop**, **Mika Pohjola Band**; **Dee Cassella Quartet & Hal Weary Trio** at **Miles' Café**. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
 - Sat 6/11: **Gilad Hekselman & Orlando LeFleming** at **The Bar Next Door**. 7:30pm, 9:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com.
 - Sat 6/11: **Dom Minasi & Blaise Siwula** at **Dag Hammarskjöld Plaza**. 1st Ave. & E. 46th St.
 - Sat 6/11: **University of the Streets**. **Jane Ira Bloom Trio** at 8:00pm. **Bern Nix Trio** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
 - Sat-Sun 6/11-6/12: **David White Jazz Orchestra** at **The Producers Club**. 11:00pm both nights. \$15. 358 W. 44th St. 212-315-0069. www.producersclub.com. www.davidwhitejazz.com
 - Sat 6/11: **Gato Barbieri** at **B.B. King Blues Club & Grill**. 8:00pm. \$35; \$40 at door. 237 W. 42nd St. 212-997-4144.

- www.bbkingblues.com. www.bluenotejazzfestival.com
- Sat 6/11: **Vision Festival 16** at **Abrons Art Center**. **Main Stage** with **Reut Regev R*Time Special Edition** @ 6:00pm, **Connie Crothers Quartet** @ 7:00pm, **Mystery Collective** @ 8:30pm, **Sonny Simmons & Francois Tusques** @ 10:00pm, **Billy Bang Tribute** @ 11:00pm. **Downstairs Theater** with **Geraldine Eguluz** at 7:45pm, **Remi Alvarez Trio** at 9:45pm. \$25 advance; \$30 at door; \$20 students, seniors & members per night. \$140 for 7-night pass. 466 Grand St. @ Pitt St. 212-598-0400. www.visionfestival.org
 - Sun 6/12: **University of the Streets**. **Mike Serrano Latin Jazz Band** at 8:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
 - Sun 6/12: **Cory Cox, Max Johnson Trio, Thana Alexa Quintet & Mary Ragan Band** at **Miles' Café**. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
 - Mon 6/13: **Hip-Hop Jazz** at **Mercury Lounge**. **Spokinn Movement** @ 7:00pm. **Mental Notes** @ 8:00pm. **The Lee Morgan Story** with **John Robinson & Ben Williams** @ 9:00pm. **Igmar Thomas & The Cypher** with **Marcus Strickland & Raydar Ellis** @ 10:00pm. \$15. 217 E. Houston St. www.mercurylooungenc.com. www.bluenotejazzfestival.com
 - Mon 6/13: **Ronnie Scott's All Stars** with **Houston Person & Joe Wilder** at **Birdland**. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080. www.birdlandjazz.com
 - Mon 6/13: **Andrea Wolper** with **Ken Filiano & Michael Howell** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com.
 - Mon 6/13: **University of the Streets**. **Mikko Innanen Trio** at 8:00pm. **Joe Fonda, Peter Nilsson & Anders Nilsson** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
 - Mon 6/13: **Malika Zarra, Koko Jones** at **Joe's Pub**. 9:30pm. Motema Records Presents World Jazz. 425 Lafayette St. 212-539-8778. www.joespub.com. www.bluenotejazzfestival.com
 - Tues 6/14: **Elysian Fields** at **(le) poisson rouge**. 10:00pm. \$15. Post-show set from **Terry Waldo**. 158 Bleecker St. 212-505-FISH. www.lepoissonrouge.com.

- Tues 6/14: **Audrey Silver, Dara Tucker Band** at **Miles' Café**. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Tues-Sat 6/14-6/18: **Bill Charlap Trio** at **Birdland**. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080. www.birdlandjazz.com
- Tues 6/14: **University of the Streets**. **Jessica Jones Ensemble** at 8:00pm. **Landon Knoblock Trio** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
- Tues 6/14: **Travis Sullivan's Bjorkestra** and **JC Hopkins Big-gish Band** featuring **Andromeda Turre & DeWitt Fleming** at **Highline Ballroom**. 8:00pm. \$20; \$25 at door. 431 W. 16th St. 212-414-5994. www.highlineballroom.com. <http://bluenotejazzfestival.com>
- Tues 6/14: **Johnny Winter** at **B.B. King Blues Club & Grill**. 8:00pm. \$30; \$35 at door. 237 W. 42nd St. 212-997-4144. www.bbkingblues.com. www.bluenotejazzfestival.com
- Wed 6/15: **Shoko Amano** with **Norman Simmons & Paul West** at **Tomjazz**. 9:00pm. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. www.tomjazz.com.
- Wed 6/15: **KG Alumni Association of NY Jazz Night**, **Tom Tallitsch** at **Miles' Café**. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Thurs 6/15: **Meshell Ndegeocello** at **Highline Ballroom**. 9:00pm. \$25; \$30 at door. 431 W. 16th St. 212-414-5994. www.highlineballroom.com. <http://bluenotejazzfestival.com>
- Thurs 6/15: **Diane Schuur** at **B.B. King Blues Club & Grill**. 8:00pm & 10:30pm. \$45; \$50 at door. 237 W. 42nd St. 212-997-4144. www.bbkingblues.com. www.bluenotejazzfestival.com
- Thurs 6/15: **University of the Streets**. **Will Connell's Sadhana** at 8:00pm. **Dom Minasi Trio** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
- Thurs 6/15: **Melissa Stylianou** with **Pete McCann, Gary Wang & Rodney Green** at **55 Bar**. 9:00pm. 55 Christopher St. 212-929-9883. www.55bar.com.
- Thurs 6/16: **Mark Capron Trio** at **Cleopatra's Needle**. 7:00pm. 2485 Broadway. 212-769-6969. www.cleopatrasneedle.com
- Thurs 6/16: **Jimmie Vaughan & Friends** at **Rose Theater, Lincoln Center**. 8:00pm. \$35, \$65, \$80. Broadway @ 60th St. 212-721-6500. www.jalc.org
- Thurs 6/16: **Sharel Cassidy** with **Josh Ginsberg & Peter Mazza** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com.
- Wed 6/16: **Matt Renzi Trio, Cynthia Hilts Trio & Mirko Guerrini Quartet** at **Miles' Café**. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Wed 6/16: **Erik Friedlander** at **Joe's Pub** 9:30pm. 425 Lafayette St. 212-539-8778. www.joespub.com.
- Wed 6/16: **University of the Streets**. **Joelle-Leandre & Francois Houle** at 8:00pm. **Michael Dessen Trio** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
- Wed 6/16: **David Grisman & Martin Taylor** at **City Winery**. 8:00pm. \$35-\$50. 155 Varick St. @ Vandam. 130 E. 212-608-0555. www.citywinery.com.
- Wed 6/16: **Scot Albertson** with **Daryl Kojak & Arthur Lipner** at **Tomjazz**. 9:00pm. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. www.tomjazz.com.
- Thurs 6/17: **Shannon Baker/Erica Seguire Band, Jake Hertzog Trio, Napua Davoy** at **Miles' Café**. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Thurs-Sun 6/17-6/19: **Madeleine Peyroux** at **Highline Ballroom**. 8:00pm. \$35. 431 W. 16th St. 212-414-5994. www.highlineballroom.com. <http://bluenotejazzfestival.com>
- Fri 6/17: **Delbert McClinton** at **B.B. King Blues Club & Grill**. 8:00pm. \$45; \$50 at door. 237 W. 42nd St. 212-997-4144. www.bbkingblues.com. www.bluenotejazzfestival.com
- Fri 6/17: **Tom Dempsey** with **Ron Oswanski & Alvin Atkinson** at **The Bar Next Door**. 7:30pm, 9:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com.
- Fri 6/17: **Craig Taborn** at the **Rubin Museum of Art**. 7:00pm. \$18 in advance; \$20 at door. "Harlem in the Himalayas": Honoring Bill Dixon. 150 W. 17th St. 212-620-5000. www.rmanyc.org. www.jazzmuseumharlem.org
- Sat 6/18: **Caffé Vivaldi**. **Geni Skendo Quartet** at 7:15pm. **Emily Wolf** at 8:30pm. 32 Jones St. 212-691-7538. www.caffevivaldi.com.
- Sat 6/18: **University of the Streets**. **Electra Curtis Ensemble** at 8:00pm. **Carol Liebowitz & Nick Lyons** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
- Sat 6/18: **From Havana to Harlem: 100 Years of Mario Bauza** at the **Apollo Theater**. 8:00pm. With **Bobby Sanabria Band, Felipe**



JazzFest at Sea

THE ULTIMATE JAZZ CRUISE

featuring

The Jim Cullum Jazz Band

The Warren Vaché - John Allred Quintet

The Allan Vaché Swingtet

Our Special Guests include:

Bria Skonberg	Banu Gibson
John Sheridan	Terry Blaine
Rossano Sportiello	

October 22 - 29, 2011

7-nights of amazing jazz and fun departing from
New York to beautiful ports in Canada and New England!

Do you play an instrument?

The New Orleans Nighthawks Duo of John Skillman and Mike Evans leading our amateur JazzFest Jammers in organized jam sessions in which all are encouraged to participate!

If you're a fan of Traditional Jazz, Classic Jazz, Chicago Jazz, Swing, in fact just about style which emerged during the first half of the 20th century, plan to attend our JazzFest at Sea - one of the premier jazz cruises of the year!

Pricing starts at only \$1099 per person (includes taxes and fees)

*Pricing is per person, cruise only based on double occupancy. Must book with Cruise & Vacation Depot to attend jazz performances all of which are private. Fares and performers subject to change. Please be advised the performance venue is non-smoking for all guests. FL Seller of Travel #ST12636

1-800-654-8090

www.jazzfestatsea.com

- Luciano, Candido, David Amram, Jon Faddis, La Bruja & Charenee Wade. \$25, 35 & \$45. 253 W. 125th St. 800-745-3000. www.apollotheater.org. www.teatruststagefest.org
- Sat 6/18: **Pan Jazz 2011: Tales from the Silk Cotton Tree** at **Rose Theater, Lincoln Center**. 7:00pm. \$45, \$50, \$55, \$60, \$65, \$70. Broadway @ 60th St. 212-721-6500. www.jalc.org
 - Sat 6/18: **Chaka Khan at B.B. King Blues Club & Grill**. 8:00pm & 10:30pm. \$65; \$70 at door. 237 W. 42nd St. 212-997-4144. www.bbkingblues.com. www.bluenotejazzfestival.com
 - Sat 6/18: **Freddie Bryant with Patrice Blanchard & Willard Dyson at The Bar Next Door**. 7:30pm, 9:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
 - Sat 6/18: **Alex Levin Trio at Tomi Jazz**. 9:00pm. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. www.tomijazz.com.
 - Sat 6/18: **New York Jazz Academy Improvisation Workshop, Kavita Shah, Alexander Clough Trio & Charles Sibirsky at Miles' Café**. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
 - Sat 6/18: **New Tricks at Tomi Jazz**. 11:00pm. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. www.tomijazz.com.
 - Sun 6/19: **University of the Streets. Gitesha Diana Hernandez** at 11:30pm. Jazz brunch. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
 - Sun 6/19: **Carlos Varela at B.B. King Blues Club & Grill**. 8:00pm. \$30; \$35 at door. 237 W. 42nd St. 212-997-4144. www.bbkingblues.com. www.bluenotejazzfestival.com
 - Sun 6/19: **Davy Mooney with Matt Clohesy & Mark Ferber at The Bar Next Door**. 8:00pm & 10:00pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
 - Sun 6/19: **University of the Streets. Mike Serrano Latin Jazz Band** at 8:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
 - Sun 6/19: **Give It One at Miles' Café**. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
 - Mon 6/20: **The Fabulous Thunderbirds at B.B. King Blues Club & Grill**. 8:00pm. \$26; \$30 at door. 237 W. 42nd St. 212-997-4144. www.bbkingblues.com. www.bluenotejazzfestival.com
 - Mon 6/20: **Camila Meza with Pablo Menares & Aaron Goldberg at The Bar Next Door**. 8:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
 - Mon 6/20: **University of the Streets. Soothsayers** at 8:00pm. **Night Owl Trio** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
 - Mon 6/20: **This Is Jazz? Vol. 1 at Mercury Lounge. The Suite Unraveling @ 7:00pm. Kilimanjaro @ 8:00pm. Dana Leong @ 9:00pm. Mamarazzi @ 10:00pm**. \$15. 217 E. Houston St. www.mercurylooungenyc.com. www.bluenotejazzfestival.com
 - Tues 6/21: **Ninety Miles with Stefon Harris, David Sanchez & Christian Scott at S.O.B.'s**. 8:00pm. \$25. 200 Varick St. 212-243-4940. http://sobs.com
 - Tues 6/21: **Bob Rodriguez Trio, Sebastian Ammann Quintet at Miles' Café**. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
 - Tues 6/21: **University of the Streets. Brad Farberman's Stringful Souls** at 8:00pm. **Cristian Amigo Trio** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
 - Tues-Sat 6/21-6/25: **Ravi Coltrane Quartet at Birdland**. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080. www.birdlandjazz.com
 - Wed 6/22: **Roy Ayers & Pete Rock at Highline Ballroom**. 8:00pm. \$25. 431 W. 16th St. 212-414-5994. www.highlineballroom.com. http://bluenotejazzfestival.com
 - Wed 6/22: **University of the Streets. Centipede** at 8:00pm. **Larry Roland Ensemble** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
 - Wed 6/22: **Mamiko Taira with Toru Dodo, Steve Whipple & Tomoaki Kanno at Tomi Jazz**. 9:00pm. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. www.tomijazz.com.
 - Wed 6/22: **Deborah Latz & Jon Davis, Luiz Simas & Akshay Anantapadmanabhan, Eleni-Lydia Stamellou & Casimir Liberskiat Miles' Café**. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
 - Wed 6/22: **Les Doights De L'Homme at Drom**. 7:30pm. \$10. 85 Ave. A. 212-277-1157. http://dromnyc.com.
 - Thurs 6/23: **Robbyn Tongue Band, Eliane Amherd Quintet, Dave Kain at Miles' Café**. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
 - Thurs 6/23: **Eddie Palmieri & La Perfecta at B.B. King Blues Club & Grill**. 8:00pm. \$30; \$35 at door. 237 W. 42nd St. 212-997-

- 4144. www.bbkingblues.com. www.bluenotejazzfestival.com
- Thurs 6/23: **Chris Botti at the Beacon Theatre**. 8:00pm. \$40-\$85. 2124 Broadway. 212-465-6500. www.beacontheatre.com www.bluenotejazzfestival.com
- Tues 6/23: **2011 Undead Jazzfest at (le) poisson rouge**. With **Satoko Fujii, Marc Ribot, Tarbaby, Ceramic Dog, Escree/ Krants/Gilmore & the Dave Torn Trio**. \$25 single day; \$35 two day; \$50 festival pass. No min. 158 Bleeker St. 212-505-FISH. www.lepoissonrouge.com. www.undeadjazz.com
- Tues 6/23: **Alice Smith at Highline Ballroom**. 8:00pm. \$25. 431 W. 16th St. 212-414-5994. www.highlineballroom.com. http://bluenotejazzfestival.com
- Thurs 6/23: **Sebastian Noelle with Johannes Weidenmueller &**

- Dan Weiss at The Bar Next Door**. 8:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Thurs 6/23: **University of the Streets. Imp Quartet** at 8:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
- Thurs 6/23: **Undead Jazzfest 2011 at Sullivan Hall**. With **Amir Elsaftar, Hafez Modirzade, Francois Moutin & Dan Weiss @ 7:30pm; Kris Davis, Ingrid Laubrock & Tyshawn Sorey @ 8:30pm; Gerald Clayton @ 9:40pm; Andrew D'Angelo Band @ 10:50pm; Dave King Trucking Company @ midnight; Brandon Ross, Melvin Gibbs, JT Lewis, Graham Haynes, DJ Logic & Val Inc. @ 1:10am**. \$25 single day; \$35 two day; \$50 festival pass. 214 Sullivan St. (Bet. Bleeker & W. 3rd St.) 866-468-7610. http://

• BROADWAY AND 51st •



iridium
LIVE MUSIC 7 NIGHTS
RESERVATIONS: 212-582-2121
BUY TICKETS AT: THEIRIDIUM.COM



JUNE 1 / 7:00PM & 9PM
CYRILLE AIMEE & JC HOPKINS QUINTET

JUNE 2-5 / 8:00PM & 10PM
JACKY TERRASSON TRIO

JUNE 3 / 8:00PM & 10PM
LES PAUL TRIO W/ SPECIAL GUEST
NORTH MISSISSIPPI ALLSTARS DUO

JUNE 7 / 7:00PM
LARRY STEVENS BAND

JUNE 7 / 9:00PM
KATHLEEN FRANCE VACATION

JUNE 8 / 8:00PM
DANNY AIELLO W/ THE BRONX WANDERERS & HASSAN

JUNE 9-11 / 8:00PM & 10PM
LES PAUL BIRTHDAY CELEBRATION
STEVE CROPPER
W/ LES PAUL TRIO (JUNE 9TH ONLY)

JUNE 12 / 8:00PM & 10PM
LES PAUL BIRTHDAY CELEBRATION
STEVE CONTE

JUNE 13 / 8:00PM & 10PM
LES PAUL TRIO W/ SPECIAL GUEST
ROBERT RANDOLPH

JUNE 14 / 7:00PM
MAVIS 'SWAN' POOLE & SOUL UNDERSTATED

JUNE 14 / 9:00PM
JOE ALTERMAN

JUNE 15 / 8:00PM & 10PM
PETE LEVIN TRIO W/ LENNY WHITE & DAVE STRYKER

JUNE 16 / 8:00PM & 10PM
EILEEN FOLEY

JUNE 17-18 / 8:00PM & 10PM
ELVIN BISHOP

JUNE 20 / 8:00PM & 10PM
LES PAUL TRIO W/ SPECIAL GUEST
JENNIFER BATTEN

JUNE 21-25 / 8:00PM & 10PM
MIKE STERN BAND FEAT. ESPERANZA SPALDING, BOB MALACH & LIONEL CORDEW

JUNE 26 / 6:00PM
DAVE FRANK

JUNE 26 / 8:00PM & 10PM
THE NEW NRBQ

JUNE 27 / 8:00PM & 10PM
LES PAUL TRIO W/ SPECIAL GUEST
MICHAEL ANGELO BATIO & CARMINE APPICE

JUNE 28 / 7:00PM & 9PM
TERESE GENECCO & HER LITTLE BIG BAND W/ NICOLAS KING

JUNE 29 / 8:00PM & 10PM
REID GRENAUER (OF ASSEMBLY OF DUST) W/ SPECIAL GUEST
JASON CROSBY -ACOUSTIC

JUNE 30 / 8:00PM & 10PM
CHIRO YAMANAKA TRIO

JUNE 6: NORTH MISSISSIPPI ALLSTARS DUO

JUNE 13: ROBERT RANDOLPH

JUNE 27: MICHAEL ANGELO BATIO & CARMINE APPICE

Les Paul MONDAY NIGHTS
WITH THE LES PAUL TRIO FEATURING:



1650 Broadway (51st) New York, NY 10019 Reservations: (212) 582.2121 • www.theiridium.com

Calendar of Events

JAZZ VESPERS—JUNE 2011

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

- 5 **Ike Sturm Band + Voices**
- 12 **O'Farrill Brothers' Band**
- 19 **Nathan Smith Big Band**
- 26 **Mamiko Kitaura Group**

JAZZ ON THE PLAZA

Thursdays at 12:30
Outdoor Concerts — Free

- 2 **Vincent Gardner** (trombone) Ensemble
- 9 **Rufus Reid** (bass) &
Norman Simmons (piano)
- 16 **Steve Wilson** (alto sax) Quartet
- 23 **Shane Endsley** (trumpet) &
The Music Band

MIDTOWN JAZZ AT MIDDAY

Sponsored by Midtown Arts Common
Wednesdays at 1:00
Suggested Donation: \$10

- 1 **Harmonie Ensemble New York**
Steve Richman
- 8 **Alvester Garnett Trio**
- 15 **Gerard Carelli** (singer/trombone)
- 22 **Band of Bones / Dave Chamberlain**
- 29 **Bob Dorough** (pianist/singer/songwriter)

sullivanhallnyc.com. www.undeadjazz.com

- Fri 6/24: **Youssou N'Dour** at **Terminal 5**. 9:00pm. 610 W. 56th St. (Bet. 11th & 12th Ave.) 212-582-6600. www.terminal5nyc.com
- Fri 6/24: **Dee Dee Bridgewater** at **Town Hall**. 8:00pm. \$50 & \$45. "To Billie with Love." 123 W. 43rd St. (Bet. 6th Ave. & Broadway) 212-840-2824. http://the-townhallnyc.org
- Fri 6/24: **From Paris with Love, Fredrick Lovore & Carl Barlett Jr. Band** at **Miles' Café**. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Fri 6/24: **Milton Nascimento** at **Rose Theater, Lincoln Center**. 7:00pm. \$30, \$50, \$75, \$95, \$120. Broadway @ 60th St. 212-721-6500. www.ialc.org
- Fri 6/24: **Roberta Flack** at **B.B. King Blues Club & Grill**. 8:00pm & 10:30pm. \$66.50; \$70 at door. 237 W. 42nd St. 212-997-4144. www.bbkingblues.com. www.bluenotejazzfestival.com
- Fri 6/24: **Greg Ward** with **Joe Sanders & Damion Reid** at **The Bar Next Door**. 7:30pm, 9:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Sat 6/24: **Maya Azucena** at **Highline Ballroom**. 8:00pm. \$15; \$20 at door. 431 W. 16th St. 212-414-5994. www.highlineballroom.com. http://bluenotejazzfestival.com
- Sat 6/25: **Nanny Assis & Joyce Candido** at **S.O.B.'s**. 8:45pm & 10:00pm. 200 Varick St. 212-243-4940. http://sobs.com
- Sat 6/25: **Nancy Wilson** at **B.B. King Blues Club & Grill**. 8:00pm. \$75; \$80 at door. 237 W. 42nd St. 212-997-4144. www.bbkingblues.com. www.bluenotejazzfestival.com
- Sat /25: **Greg Osby Duo & Daniel Bennett Group** at **Triad Theater**. 9:30pm. \$20; \$25 at door. 158 W. 72nd St. www.triadenyc.com. www.gregosby.com. www.danielbennettgroup.com
- Sat 6/25: **Ben Monder** at **The Bar Next Door**. 7:30pm, 8:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Sat 6/25: **University of the Streets. Bill Cole Ensemble** at 8:00pm. Jazz Films by **Robert O'Haire** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
- Sat 6/25: **Mark Capon & Tony Digregorio** at **Caffe Cielo**. 8:30pm. 881 Eighth Ave.
- Sat 6/25: **New York Jazz Academy Improvisation Workshop, Jacam Manricks, Neil Alexander Quartet, Abe Ovadia Quartet & Matteo Sabattini** at **Miles' Café**. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com. (continued on Page 25)

JUN	Blue Note 131 W Third St. (east of 6th Ave) 212-475-8592 www.bluenote.net	Cecil's Jazz Club 364 Valley Rd. West Orange, NJ 07052 973-736-4800 cecilsjazzclub.com	Cornelia St. Café 29 Cornelia St. (bet. W 4th & Bleecker) 212-989-9319 corneliastreetcafe.com	Creole Cafe 2167 Third Ave. (at 118th) New York, NY 10035 (212) 876-8838 www.creolenyc.com/	Deer Head Inn 5 Main Street Delaware Water Gap, PA 18327 www.deerheadinn.com
1 - Wed	Lee Konitz/Bill Frisell/ Gary Peacock/Joey Baron & Francisco Mela	Mid Week Mellow Out	Sifter		Trivia
2 - Thu	Lee Konitz/Bill Frisell/ Gary Peacock/Joey Baron & Francisco Mela	Blues Jam Session	Samuel Blaser 4		Bill Goodwin Jazz Jam
3 - Fri	Lee Konitz/Bill Frisell/ Gary Peacock/Joey Baron & Francisco Mela	Cecil Brooks III Band	Laubrock, Alessi, Davis & Rainey		Mike Collins 4
4 - Sat	Lee Konitz/Bill Frisell/ Gary Peacock/Joey Baron & Francisco Mela; DJ Logic	Cecil Brooks III Band	Ralph Peterson 4/Dan Rufolo 3		Nellie McKay 5
5 - Sun	Mark Rapp; Lee Konitz/Bill Frisell/Gary Peacock/Joey Baron & Francisco Mela		Petros Klampanis 7; Igor Lumpert 3	Benny Hard Bop Sundays (Jam)	Emily Satori & Jesse Green
6 - Mon	Jim Hall & Ron Carter	Cecil's Big Band	David Amram		
7 - Tue	Hiromi 3	Bruce Williams Jam Session	Dominique Eade & Brad Shepik	Nathan Lucas 3	Bill Goodwin & Friends
8 - Wed	Hiromi 3	Mid Week Mellow Out			Trivia
9 - Thu	Hiromi 3	Blues Jam Session	Cloning Americana		Bill Goodwin Jazz Jam
10 - Fri	Hiromi 3; Andrew D'Angelo & Greg Saunier	Bobby Broom	Loren Stillman 4		Erin McClelland & Chuck Cooper
11 - Sat	Harry Allen 4; Simon Phillips; Hiromi 3; Romain Collin	Dave Stryker	John McNeil/Bill McHenry 4	Lou Volpe	Spatial Edition
12 - Sun	Harry Allen 4; Hiromi 3		Sarah Wilson 5		Heidi Breyer 2
13 - Mon	Dave Brubeck; George Wein & Newport All-Stars	Cecil's Big Band	Classical Contempo- rary & Gypsy		
14 - Tue	Dave Brubeck; George Wein & Newport All-Stars	Bruce Williams Jam Session	Nate Radley 5	Nathan Lucas 3	
15 - Wed	Dave Brubeck; George Wein & Newport All-Stars	Mid Week Mellow Out	Mark Dresser 5		Trivia
16 - Thu	Manhattan Transfer	Blues Jam Session	Skin & Steel	Lisi Axelrad, Ed Cherry, Paul Beaudry, Jerome Jennings	Bill Goodwin Jazz Jam
17 - Fri	Manhattan Transfer	Tim Sessions	Expanding Quartet		Go Trio
18 - Sat	Manhattan Transfer; Vinx	Cecil Brooks III Band	Bob Stewart Band		Warren Vache 3
19 - Sun	Eric Alexander & Harold Mabern; Man- hattan Transfer		Alison Welles & Martin Wind; Rafiq Bhatia 5; Peter Evans 3		Renee Rosnes 2
20 - Mon	Mo' Meta Blues	Cecil's Big Band			
21 - Tue	Mo' Meta Blues	Bruce Williams Jam Session	Tessa Souter	Nathan Lucas 3	
22 - Wed	Mo' Meta Blues	Mid Week Mellow Out			Trivia
23 - Thu	Jimmy Scott	Blues Jam Session	Jean Rohe 3		Bill Goodwin Jazz Jam
24 - Fri		Cecil Brooks III Band	Rez Abbasi 4		La Cuchina
25 - Sat	Kathleen Battle; DJ Logic	Thaddeus Expose	Shane Endsley Band		Marco Benevento 3
26 - Sun	Frank Kimbrough 3; Bilal		Kunnakudi Balamu- raikrishna 3	Tribute to Wayne Shorter: Willie Williams; Keyon Harrold; Danny Mixon...	Marty Wilson 3
27 - Mon	Jon Hendricks & Annie Ross	Cecil's Big Band	Michael Pedicin 4		
28 - Tue	Jon Hendricks & Annie Ross	Bruce Williams Jam Session	Colony; O'Farrill Brothers	Nathan Lucas 3	
29 - Wed	Jon Hendricks & Annie Ross	Mid Week Mellow Out	Chris Morrissey 4	Emilie Davis & Soul Providerz	
30 - Thu	Conrad Herwig Band	Blues Jam Session	Sara Serpa 5; Andre Matos 4	Lou Volpe	

JUN	Dizzy's Club Coca Cola B'dwy & 60th, 5th Fl. 212-258-9595 jazzatlincolncen- ter.com/dccc	Dizzy's Club After Hours Broadway & 60th, 5th Fl 212-258-9595 jazzatlincolncenter.com	Feinstein's at Lowes Regency 540 Park Ave. 212-339-8942 feinsteinsattheregency.com	Garage 99 7th Ave. S (at Grove St.) 212-645-0600 www.garagerest.com	Iridium 1650 Broadway (below 51st St.) 212-582-2121 iridiumjazzclub.com
1 - Wed	Eliane Elias 4	Cyrille Aimee & Diego Figueiredo	Nicki Parrott; Marilyn Maye	Gabrielle Stravelli 3; Geoffrey Burke	
2 - Thu	Eliane Elias 4	Cyrille Aimee & Diego Figueiredo	Gianni Russo; Marilyn Maye	Kyoko Oyobe 3; Andrew Hadro 5	Jacky Terrasson 3
3 - Fri	Eliane Elias 4	Cyrille Aimee & Diego Figueiredo	Marilyn Maye	Hide Tanaka 3; Kevin Dorn Band	Jacky Terrasson 3
4 - Sat	Eliane Elias 4	Cyrille Aimee & Diego Figueiredo	Marilyn Maye	Larry Newcomb 3; Evgeny Lebedev; Virginia Mayhew 4	Jacky Terrasson 3
5 - Sun	Eliane Elias 4		Gay Marshall; Magical Nights	John Colianni 5; David Coss 3; Ryan Anselmi	Jacky Terrasson 3
6 - Mon	Orrin Evans Band		Harry Allen	Howard Williams Band; Ben Cliness 3	North Mississippi All-Stars 2
7 - Tue	Joe Lovano 9	Dre Barnes 4	Barbara Cook	Valery Ponomarev Band; Justin Lees 3	Larry Stevens Band; Kathleen France Vacation; The Follow Spot
8 - Wed	Joe Lovano 9	Dre Barnes 4	Barbara Cook; Virginia Mayhew		Danny Aiello
9 - Thu	Joe Lovano 9	Dre Barnes 4	Barbara Cook; 11 O'Clock Numbers	Dylan Meek 3; Alex Stein/Matt Brown 4	Steve Cropper Band
10 - Fri	Joe Lovano 9	Dre Barnes 4	Barbara Cook	Brooks Hartell 3; Tim Price & Ryan Anselmi	Steve Cropper Band
11 - Sat	Joe Lovano 9	Dre Barnes 4	Barbara Cook	Daniela Schachter 3; Champion Fulton 3; Virginia Mayhew 4	
12 - Sun	Joe Lovano 9		Sheera Ben-David; Magical Nights	Lou Caputo 4; David Coss 3; Donald Malloy	
13 - Mon	Roseanna Vitro & RNP Band		Ana Gasteyer	Howard Williams Band; Hammer Klavier	Robert Randolph
14 - Tue	Monty Alexander Band	Olatuja Project	Barbara Cook	Eyal Vilner Band; Paul Fancis 3	Mavis "Swan" Poole; Joe Alterman; Follow Spot
15 - Wed	Monty Alexander Band	Olatuja Project	Jon & Lynn & the Giant Cicada; Barbara Cook	Bernal/Eckroth/Ennis; Anderson Brothers	Pete Levin 3
16 - Thu	Monty Alexander Band	Olatuja Project	Barbara Cook; 11 O'Clock Numbers	Rick Stone 3; Enoch Smith Jr. 3	
17 - Fri	Monty Alexander Band	Olatuja Project	Barbara Cook	Nick Moran 3; Kevin Dorn Band	Elvin Bishop
18 - Sat	Monty Alexander Band	Olatuja Project	Barbara Cook	Larry Newcomb 3; Mark Marino 3; Dre Barnes	Elvin Bishop
19 - Sun	Monty Alexander Band		Aaron Lazar; Magical Nights	Iris Ormig 3; David Coss 3; Dylan Meek 3	
20 - Mon	Matt Rybicki 6		Aaron Lazar	Howard Williams Band; Kenny Shanker	Jennifer Batten
21 - Tue	Barbara Carroll	Claire Daly 5	Melissa Zapin & Willy Falk	Lou Caputo Band; Mauricio DeSouza 3	Mike Stern, Lionel Cordew, Bob Malach & Esperanza Spalding
22 - Wed	Barbara Carroll	Claire Daly 5	Akiko Tsuruga 4; Melissa Zapin & Willy Falk	Marc Devine 3; Dave Kain Band	Mike Stern, Lionel Cordew, Bob Malach & Esperanza Spalding
23 - Thu	Barbara Carroll	Claire Daly 5	Kate Taylor; 11 O'Clock Numbers		Mike Stern, Lionel Cordew, Bob Malach & Esperanza Spalding
24 - Fri	Barbara Carroll	Claire Daly 5	Nicole Henry	Evan Schwam 4; Akiko Tsuruga 3	Mike Stern, Lionel Cordew, Bob Malach & Esperanza Spalding
25 - Sat	Barbara Carroll	Claire Daly 5	Nicole Henry	Marsha Heydt; Eve Silber; Daylight Blues	Mike Stern, Lionel Cordew, Bob Malach & Esperanza Spalding
26 - Sun	Barbara Carroll		Gay Marshall; Magical Nights		Dave Frank; The New NRBQ
27 - Mon	Band Director Academy Faculty Band		Ana Gasteyer	Howard Williams Band; Al Marino 4	Michael Angelo Batio & Carmine Appice
28 - Tue	Kenny Garrett 4	Sharel Cassidy 5	James Torme	Cecilia Coleman Band; Frank Basile 4	Terese Genecco; The Follow Spot
29 - Wed	Kenny Garrett 4	Sharel Cassidy 5	Daryl Sherman 3; Richard Holbrook	Alex Minasian 3; Jerry Costanzo 3	Reid Grenauer & Jason Crosby
30 - Thu	Kenny Garrett 4	Sharel Cassidy 5	Caroline Jones; 11 O'Clock Numbers	Champion Fulton 3; Andrew Atkinson	Chihiro Yamanaka 3

- Sun 6/26: **Eugene Marlow Band** at **Miles' Café**. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Sun 6/26: **Bootsy Collins** at **B.B. King Blues Club & Grill**. 8:00pm. \$42.50; \$47 at door. 237 W. 42nd St. 212-997-4144. www.bbkingblues.com. www.bluenotejazzfestival.com
- Sun 6/26: **Melissa Stylianou** with **Gene Bertoncini & Ike Sturm** at **North Square Lounge**. 3:00pm. 103 Waverly Pl. @ MacDougal St. No cover. 212-254-1200. www.northsquarejazz.com. www.melissastylianou.com
- Sun 6/26: **University of the Streets**. **Diego Barber & Johannes Weidenmueller** at 8:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
- Sun 6/26: The Music of Stax Records at **Highline Ballroom**. 8:00pm & 10:30pm. With **Steve Cropper, Duck Dunn, Eddie Floyd & Lester Snell**. \$35. 431 W. 16th St. 212-414-5994. www.highlineballroom.com. http://bluenotejazzfestival.com
- Sun 6/26: **Hugh Masekela** with **Freshly Ground & Somi** at **Central Park Summerstage**. 3:00pm. Free. Central Park, Rumsey Playfield. 212-360-2777. www.summerstage.org
- Mon 6/27: **Ty Stephens & Souljazz** at **Birdland**. 7:00pm. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080. www.birdlandjazz.com
- Mon 6/27: **Ossia Chamber Players** with **Theo Bleckmann & Kono Michi** at **(le) poisson rouge**. \$15; \$20 at door. 158 Bleecker St. 212-505-FISH. www.lepoissonrouge.com.
- Mon 6/27: **Dave Holland Quintet** at **Highline Ballroom**. 8:00pm. \$25; \$30 at door. 431 W. 16th St. 212-414-5994. www.highlineballroom.com. http://bluenotejazzfestival.com
- Mon 6/27: This Is Jazz? Vol. 2 at **Mercury Lounge**. **Knights on Earth** @ 7:00pm. **Afuche** @ 8:00pm. **The Stick-Ups** @ 9:00pm. **Nation Beat** @ 10:00pm. \$15. 217 E. Houston St. www.mercurylounge.com. www.bluenotejazzfestival.com
- Mon 6/27: **University of the Streets**. **Matt Lavelle Band** at 8:00pm & 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
- Mon-Tues 6/27-628: **Jonny Lang** at **B.B. King Blues Club & Grill**. 8:00pm. \$48.50; \$54 at door. 237 W. 42nd St. 212-997-4144. www.bbkingblues.com. www.bluenotejazzfestival.com
- Mon 6/27: **Daniela Schachter** with **Oleg Osenkov & Mark Ferber** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com.
- Mon 6/27: **Alicia Cruzado & Michael Valeanu** at **Miles' Café**. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Tues 6/28: **Tom Harrell's** "Jazz Meets Classical: Debussy & Ravel" plus **Ron Carter** with **Mulgrew Miller & Russell Malone** at **Highline Ballroom**. 8:00pm & 10:30pm. \$30; \$35 at door. 431 W. 16th St. 212-414-5994. www.highlineballroom.com. http://bluenotejazzfestival.com
- Tues 6/28: **University of the Streets**. **TranceFormation** at 8:00pm. **Transatlantic Trio** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
- Tues 6/28: **Jazz Patrol & Joe Kiernan Trio** at **Miles' Café**. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com
- Tues-Wed 6/28-6/29: **Earth Wind & Fire** at the **Beacon Theatre**. 8:00pm. \$40-\$85. 2124 Broadway. 212-465-6500. www.beacontheatre.com. www.bluenotejazzfestival.com
- Tues-Thurs 6/28-6/30: **Young Lions of Gypsy Jazz** at **Birdland**. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080. www.birdlandjazz.com
- Wed 6/29: "Powerhouse Stomp II: A Musical Tribute to Classic Cartoons" at **Highline Ballroom**. 8:00pm. With **Albert Cadabra, Michael Karas, Gin Minsky & DJ Va Va Voon**. \$10; \$15 at door. Classic cartoon costume contest at 10:00pm. 431 W. 16th St. 212-414-5994. www.highlineballroom.com. http://bluenotejazzfestival.com
- Wed 6/29: **Al Kooper, Garth Hudson, Robert Walter, Marco Benevento, Will Lee, Anton Fig & Oz Noy** at **B.B. King Blues Club & Grill**. 8:00pm. \$32.50; \$36 at door. 237 W. 42nd St. 212-997-4144. www.bbkingblues.com. www.bluenotejazzfestival.com
- Wed 6/29: **University of the Streets**. **Shayna Dulberger** at 8:00pm. **New Language Collaborative + 1at** 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
- Wed 6/29: **Oscar Penas & The Giant Cicada** at **Miles' Café**. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com
- Thurs 6/30: **Chris Bauer Trio, Carl Fischer Band & Pablo Masis** at **Miles' Café**. \$19.99 cover; \$17 with student ID. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Thurs 6/30: **Ayo** at **Highline Ballroom**. 9:00pm. \$20; \$24 at door. 431 W. 16th St. 212-414-5994. www.highlineballroom.com. http://

(Continued on page 28)



World Class Jazz
At Affordable Prices!

**Jazz Tuesdays in the
John Birks Gillespie
Auditorium**

home base for
**Legendary Pianist/Composer
Mike Longo**

and his 18 piece big band The
NY State of the Art Jazz Ensemble

June 2011

7th: Mike Longo & the New York State of the Art
Jazz Ensemble w/Hilary Gardner

14th: Harmonica virtuoso Enrico Granafei

21st: Guitarist Lou Volpe & Group

28th: Vocaleezer George Johnson & Group

The NYC Baha'i Center

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

Shows: 8:00 & 9:30 PM

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

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

212-222-5159

Calendar of Events

JUN	Jazz Gallery 290 Hudson St. (below Spring St.) 212-242-1063 www.jazzgallery.org	Jazz Standard 116 E 27th St 212-576-2232 www.jazzstandard.net	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	Puppets Jazz Bar 481 5th Ave., Park Slope 718-499-2622 www.puppetsjazz.com
1 - Wed	Miguel Zenon 4	Sean Jones 5	Yuko Ito 4	Nate Lucas 3	Chris Bauer 3
2 - Thu	Dan Tepfer 3	Don Byron 3	Katsuko Tanaka 3	Fred McFarland	Ralph Hamperian
3 - Fri	Miles Okazaki	Don Byron 3	Jay Leonhart 3	Alex Blake 4	Amy London Group
4 - Sat		Don Byron 5	Jay Leonhart 3	Onaje Allan Gumbs	David Bixler/Arturo O'Farrill
5 - Sun		Don Byron 5	Tony Middleton 3	LaFayette Harris Jr.	Poetry
6 - Mon	Steve Coleman	Mingus Orchestra	Jam Session	Patience Higgins 4	John McNeil/Mike Fahie Jam Session
7 - Tue		Adam Cruz 7	Jeremy Siskind	Sweet Georgia Brown	Comedy
8 - Wed		Adam Cruz 7	Dorothy Zee 4	Nate Lucas 3	Ben Winkelman 3
9 - Thu	Erica von Kleist	Warren Wolf 5	Joe Magnarelli & Kyoko Oyobe	Fred McFarland	Charles Sibirsky's Singer Night
10 - Fri	Aaron Parks	Aaron Goldberg 3	Janis Mann 5	Melvin Davis	Houston Person Group
11 - Sat		Aaron Goldberg 3	Janis Mann 5	Nat Adderley Jr. 3	Houston Person Group
12 - Sun		Aaron Goldberg 3	Tony Middleton 3	LaFayette Harris Jr.	Diego Voglino 3
13 - Mon	Steve Coleman	Mingus Big Band	Jam Session	Patience Higgins 4	John McNeil/Mike Fahie Jam Session
14 - Tue		James Farn	Jeremy Siskind	Sweet Georgia Brown	Comedy
15 - Wed		James Farn	Vivian Fang Liu 5	Nate Lucas 3	Mitch Marcus 4
16 - Thu	Stan Killian 4	James Farn	Melissa Aldana 5	Fred McFarland	Shauli Einav 4
17 - Fri	Ralph Alessi 4	James Farn	Nilson Matta/Roni Ben-Hur 4	Sabrina Bridge Bach	
18 - Sat	Chris Dingman 5	James Farn	Nilson Matta/Roni Ben-Hur 4	Michael Howell	Winard Harper 3
19 - Sun		James Farn	Tony Middleton 3	LaFayette Harris Jr.	
20 - Mon	Steve Coleman	Mingus Dynasty	Jam Session	Eric Wyatt	John McNeil/Mike Fahie Jam Session
21 - Tue		Phronesis	Jeremy Siskind	Sweet Georgia Brown	Comedy
22 - Wed		Pedro Giraudo Band	Tony Middleton 5	Nate Lucas 3	
23 - Thu	Henry Threadgill	A Night in Treme	Hiromi Kasuga 4	Paul Mooney	Charles Sibirsky's Singers Night
24 - Fri		A Night in Treme	Glenda Davenport 4	Jimmy Alexander	John McNeil 4
25 - Sat		A Night in Treme	Stein Brothers 5	Chad Carter & Frank Owens 3	Charlie Apicella & Iron City
26 - Sun		Harold Lopez-Nussa 3	Tony Middleton 3	LaFayette Harris Jr.	
27 - Mon	Steve Coleman	Mingus Big Band	Jam Session	Eric Wyatt	John McNeil/Mike Fahie Jam Session
28 - Tue		Sachal Vasandani 6	Jeremy Siskind	Sweet Georgia Brown	Comedy
29 - Wed		Sachal Vasandani 6	Peter Bernstein & Vic Juris	Nate Lucas 3	
30 - Thu		Gerald Clayton 3	Paul Meyers 4	Fred McFarland	Evil Giraffes on Mars; Stan Killian Group

NEW USED

Jazz
RECORD CENTER

LPs, CDs,
VIDEOS (DVD / VHS)
BOOKS, MAGAZINES
POSTERS, POSTCARDS
T-SHIRTS, CALENDARS
EPHEMERA

BUY • SELL • TRADE

COLLECTIONS
BOUGHT
AND/OR
APPRAISED

236 West 26th Street, Room 804
New York, NY 10001

Monday - Saturday 10-6
Tel (212) 675-4480
Fax (212) 675-4504

Email: jazzrecordcenter@verizon.net

Web: jazzrecordcenter.com

JUN	Shrine 2271 Adam Clayton Powell Blvd. 212-690-7807 www.shrinenyc.com	Smalls 183 W. 10th 212-252-5091 smallsjazzclub.com	The Stone Ave. C & Second St. thestonenyc.com	Village Vanguard 178 Seventh Ave. S (below W 11th St.) 212-255-4037 villagevanguard.net	Zinc Bar 82 W. 3rd St. 212-477-ZINC www.zincbar.com
1 - Wed	Nick Myers; Michela Musolino; Gio Moretti; Leni Stern	Evan Schwam 2; Bill Cantrall Band; Bruce Harris 4	Eve Beglarian; Nick Didkovsky 4	Roy Hargrove 5	NY Youth Orchestra; The Ouroukstra
2 - Thu	Mr. Hunter; Afro Mix	Cyrille Aimee & Diego Figueriedo; Rob Scheps 5; Josh Evans	Tony Malaby; Geoffrey Burleson 3	Roy Hargrove 5	Singers Session; Gregorio Uribe Band
3 - Fri	Makane Kouyate Denbaya; Super Hi-Fi	Jade Synsteliens 6; Jaleel Shaw 4; Lawrence Leathers	Anthony Coleman Band; Marty Ehrlich 4	Roy Hargrove 5	Abdoulaye Diabate
4 - Sat	Sebastien Ammann 5; Demba Sacko; Finotee	Roxy Coss 5; Ralph Lalama 3; Jaleel Shaw 4; Eric Wyatt	Larry Polansky 4; Christian Wolff 4	Roy Hargrove 5	Marianni
5 - Sun	Jazz Jam; Johnny Olivo Band; Docompany Experience; Reggae	Wycliffe Gordon; Dave Schmitter; Johnny O'Neal	ZWERM; Jason Kao Hwang	Roy Hargrove 5	Cidinho Teixeira
6 - Mon	Elise Wood & John Hicks Legacy Band	Vadim Neselovski; Mike Moreno Band; S. Murphy	Karl Berger Band	Vanguard Jazz Orchestra	Eliane Amherd; Dimitri Vassilakis; Ron Affif 3
7 - Tue	Jeremy Ezell; Evan Marien	T.C. III & Mike Boone; C. Stranahan; A. Hoffman	Doug Perkins 2; Guillermo Gregorio 4	Billy Hart 4	Jack Jeffers Band
8 - Wed	KenaAnae Band; Edwin Wazquez; Sister Monk	Whitney Ashe; Jaz Sawyer; Jeremy Manasia	Barbara Benary Band; Joe Kubera	Billy Hart 4	Lisa Hilton; Mark Murphy & Misha Platigorskyi 3
9 - Thu	Claudia Hayden; Khasha Macka; Normally Important; Afro Mix	Ehud Asherie & Chuck Redd; Will Vinson 4; Carlos Abadie 5	Margaret Lancaster 3; Andrew Byrnes 3	Billy Hart 4	Singers Session; Misha Platigorsky
10 - Fri	Body Electric; Koleurz; The Get It	Hayes Greenfield & Roger Rosenberg 4; Jim Snidero 4; Stacy Dillard 3	Malcolm Goldstein; Nurit Tilles	Billy Hart 4	Kaissa
11 - Sat	Quentin Angus 4; Brother Mum; Pressers	Dwayne Clemons 5; Jim Snidero 4; Stacy Dillard 3	Earl Howard 2; Anthony Davis	Billy Hart 4	Marianni
12 - Sun	Jazz Jam; Moth to Flame; Michelle Webb; Emily Wolf; Reggae	Hammer Klavier 3; Ruth Brisband 4; Grant Stewart 4; Johnny O'Neal	Mary Jane Leach 2; Beth Anderson 3	Billy Hart 4	Cidinho Teixeira
13 - Mon	Jerry Joseph	Will Sellenraad; Kiyoshi Kitagawa; Tony Moreno 5	Karl Berger Band	Vanguard Jazz Orchestra	Beat Kaestli; Felix Pastorius; Ron Affif 3
14 - Tue	Scott Brown 3; Melvin Smith 4; Gold Magnolias	Nancy Harms 2; Ben Waltzer 3; Ken Fowser & Behn Gillece	Andy Laster 4; Denman Maroney 3	Chris Potter 4	Richie Goods
15 - Wed	John Yao 5; The B.U.R.M. U	Art Hirahara; Bill McHenry Band; Craig Wuepper 3	John Zorn & Tyshawn Sorey; Tim Berne 4	Chris Potter 4	Jaki Byard Project; Samuel Torres 5
16 - Thu	Jon Crowley 5; St. Elzwhere; Afro Mix	Spike Wilner; The Flail; Josh Evans	Darius Jones, Matthew Shipp; Cooper-Moore	Chris Potter 4	Phoenix Rivera with Tito Puente Jr.
17 - Fri	John Wriggle Band; One & Mines; Freddy Fuego	Champion Fulton 4; Lennie Cuje 6; Lawrence Leathers	Joe Morris, William Parker & Gerald Cleaver	Chris Potter 4	Kofo
18 - Sat	Uptown Party Down; Black Wax; 6th Degree Music; DJ	Heidi Martin; Richie Vitale 5; Lennie Cuje 6	William Parker 4	Chris Potter 4	Marianni
19 - Sun	Jazz Jam Session; Ana Louise	Siren Den; Marion Cowings 4; Tyler Mitchell 5; Johnny O'Neal	Roy Campbell 4; Fay Victor 5	Chris Potter 4	Cidinho Teixeira
20 - Mon	Hudson River Organ 3; The Gathering	Rale Micic; Ari Hoenig 4; Spencer Murphy	Karl Berger Band	Vanguard Jazz Orchestra	Anne Walsh; Felix Pastorius; Ron Affif 3
21 - Tue	Isaac Darche; Comedy	Marianne Solivan; Ethan Iverson 3; Alex Hoffman	Sabir Mateen & Matthew Shipp; Test	Mark Turner 4	Yosvany Terry 5
22 - Wed	Vuto Kanazawa 6; Maria Davis	Jerome Sabbagh & Danny Grissett; Ethan Iverson 3; Greg Glassman	Roy Nathanson 5; Roy Campbell 4	Mark Turner 4	Joonsam Lee 4; Yosvany Terry 5
23 - Thu	Oscar Penas; La Brass Banda; Kelly Jo Connect	Peter Bernstein; Anthony Wonsey 3; Carlos Abadie	Mike Pride 4; Little Women	Mark Turner 4	Singers Session
24 - Fri	World Funk Fest--All Night Long	Stein Brothers 5; John Fedchock 6	David S. Ware; Cooper-Moore	Mark Turner 4	Martino Atangana
25 - Sat	King Django; DJ	C. Baird; Tardo Hammer; John Fedchock; S. Dillard	John Zorn	Mark Turner 4	Marianni
26 - Sun	Jazz Jam Session; Natty Dreadz; Reggae	Ruth Brisband 4; Charles Owens 4; Johnny O'Neal	Jim Hobbs 3; Joe Morris 4	Mark Turner 4	Cidinho Teixeira
27 - Mon	RendezVous	Hans Glawischnig; Ari Hoenig; Spencer Murphy	Karl Berger Band	Vanguard Jazz Orchestra	Joan Paladin; Felix Pastorius; Ron Affif 3
28 - Tue	Josh Lawrence	Lezlie Harrison; David Budway; Ken Fowser	Rob Brown 3; Charles Downs 8	Renee Rosnes 4	Mimi Jones; Valery Ponomarev Band
29 - Wed	Juni Booth; Double Down; Mamalama	Tada Unno; Michael Dease Band; Itai Kriss	Eri Yamamoto 3; Daniel Carter & Reuben Radding	Renee Rosnes 4	Kate Cosco Band; Tekka
30 - Thu	David Kardas; Master Arrow; Dylan Gilbert	Ehud Asherie; Noah Premiering 5; Josh Evans	Darius Jones 3 & 4	Renee Rosnes 4	Singers Session



CORNELIA DOWNSTAIRS STREET

- 1 WED SIFTER
- 2 THURS SAMUEL BLASER 4
- 3 FRI LAUBROCK, ALESSI, DAVIS & RAINEY
- 4 SAT RALPH PETERSON 4; DAN RUFOLO 3
- 5 SUN PETROS KLAMPANIS 7; IGOR LUMPURT 3
- 6 MON DAVID AMRAM
- 7 TUES DOMINIQUE EADE & BRAD SHEPIK
- 9 THURS CLONING AMERICANA
- 10 FRI LOREN STILLMAN 4
- 11 SAT JOHN MCNEIL/BILL MCHENRY 4
- 12 SUN SARAH WILSON 5
- 13 MON CLASSICAL CONTEMPORARY & GYPSY
- 14 TUES NATE RADLEY 5
- 15 WED MARK DRESSER 5
- 16 THURS SKIN & STEEL
- 17 FRI EXPANDING QUARTET
- 18 SAT BOB STEWART BAND
- 19 SUN ALISON WELLES & MARTIN WIND; RAFIQ BHATIA 5; PETER EVANS 3
- 21 TUES TESSA SOUTER
- 23 THURS JEAN ROHE 3
- 24 FRI REZ ABBASI 4
- 25 SAT SHANE ENDSLEY BAND
- 26 SUN KUNNAKUDI BALAMURALIKRISHNA 3
- 27 MON MICHAEL PEDI/CIN 4
- 28 TUES COLONY; O'FARRILL BROTHERS
- 29 WED CHRIS MORRISEY 4
- 30 THURS SARA SERPA 5; ANDRE MATOS 4

CORNELIA STREET CAFE

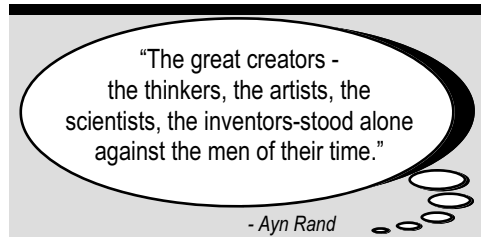
29 CORNELIA STREET
GREENWICH VILLAGE, NY 10014
(212) 989-9319

www.corneliastreetcafe.com

- bluenotejazzfestival.com
- Thurs 6/30: **University of the Streets. Continuum** at 8:00pm. **Diego Barber Quartet** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
- Mon 6/30: **Nellie McKay at Joe's Pub.** 9:30pm. \$20. 425 Lafayette St. 212-539-8778. www.joespub.com.
- Thurs 6/30: **Jeff Fairbanks' Project Hansori** at **The Moldy Fig.** 7:00pm. 178 Stanton St. 212-777-3727. www.moldyfigjazzclub.com. www.reverbnation.com/jeffairbanks
- Thurs 6/30: **Steve Miller with Howard Alden & the Les Paul Trio** at the **Metropolitan Museum of Art.** 7:00pm. \$45. 1000 Fifth Ave. 212-570-3949. www.metmuseum.org
- Thurs 6/30: **Samir Zarif with Zack Lober & Colin Stranahan** at **The Bar Next Door.** 8:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com.

BROOKLYN

- Wed 6/1, 6/8, 6/15, 6/22, 6/29: **Walter Fischbacher Trio** at **Water Street Restaurant.** 8:00pm. No cover. 66 Water St. www.waterstreetrestaurant.com. www.phishbacher.com
- Fri 6/3: **Noah Haidu with Duane Eubanks, Corcoran Holt & McCleary Hunter** at **Brooklyn Conservatory of Music.** 7:00pm & 8:15pm. \$10. 58 7th Ave. 212-209-3370. www.bqcm.com
- Fri 6/3: **Tab Benoit at Brooklyn Bowl.** 8:00pm. \$10. 61 Wythe Ave. 718-963-3369. www.brooklynbowl.com
- Sat 6/4: **Sasha Dobson with Trevor Dunn, Oscar Noreiga & Steve Elliott** at **Barbés.** 8:00pm. 376 9th St. @ 6th Ave. 347-422-0248. www.barbesbrooklyn.com.
- Sat 6/4: **Art Lillard Band** at **Brooklyn Conservatory of Music.** 7:00pm. Dance party! Free; donations gratefully accepted. 58 7th Ave. 212-209-3370. www.bqcm.com
- Sat 6/4: **Ray Rivera** at **Salt Marsh Nature Center.** 7:00pm. Free. E. 33rd St. & Ave. U. 718-421-2021. www.nycgovparks.org
- Sun 6/5, 6/19: **Stephane Wrembel** at **Barbés.** 9:00pm. 376 9th St. @ 6th Ave. 347-422-0248. www.barbesbrooklyn.com.
- Tues 6/7: **Keren Ann** at **Bell House.** 8:00pm. \$15; \$18 at door. 149 7th St. 718-643-6510. www.thebellhousesny.com
- Tues 6/7 & 6/21: **Eric Frazier** with **Danny Mixon & Gene Torres** at **Rustik Restaurant.** 471 Dekalb Ave. 347-406-9700. www.ericfraziermusic.com
- Wed 6/8: **Stephan Crump** with **Rosetta Trio** at **Barbés.** 8:00pm. 376 9th St. @ 6th Ave. 347-422-0248. www.barbesbrooklyn.com.
- Wed-Thurs 6/8-9: **Karl Denson** at **Brooklyn Bowl.** 8:00pm. \$15. 61 Wythe Ave. 718-963-3369. www.brooklynbowl.com
- Thurs 6/9: **In One Wind, The Building, Names of War, Pony of Good Tidings, Gym & Dear** at **Littlefield.** 7:30pm. \$7. 622 Degrad St. (Bet. 3rd & 4th Ave.) 718-855-3388. www.littlefieldnyc.com
- Thurs 6/9: **Dionne Farris** at **MetroTech Commons.** Noon. Free. Flatbush & Myrtle Ave. 718-636-4100. www.bam.org
- Thurs 6/16: **Michel Gentile & Tony Romano** at **Brooklyn Conservatory of Music.** 8:00pm. \$10. 58 7th Ave. 718-622-3300. www.gentileromano.com
- Thurs 6/16: **Andy Statman** at **Barbés.** 10:00pm. 376 9th St. @ 6th Ave. 347-422-0248. www.barbesbrooklyn.com.
- Thurs 6/16: **Geri Allen & Timeline** at **MetroTech Commons.** Noon. Free. Flatbush & Myrtle Ave. 718-636-4100. www.bam.org
- Sat 6/18: **Bill Saxton, Vincent Chaney, Roy Meriwether, Robert Cunningham & Wade Barnes** at **The Brownsville Heritage House.** 3:00pm. Free. 581 Mother Gaston Blvd. 917-373-2882. www.brooklyn4thearts.org
- Sat 6/18: **Nate Wooley** with **MIVOS Quartet** and **Nate Wooley/Peter Evans Duo** at **ISSUE Project Room.** 8:00pm. Free. 232 3rd St. 800-838-3006. www.issueprojectroom.org
- Tues 6/21: **Danny Fox** with **Chris van Voorst van Beest & Max Goldman** at **Littlefield.** 8:00pm. \$8. 622 Degrad St. (Bet. 3rd & 4th Ave.) 718-855-3388. www.littlefieldnyc.com
- Wed 6/22: **Tim Berne & Ches Smith** at **Barbés.** 8:00pm. 376 9th St. @ 6th Ave. 347-422-0248. www.barbesbrooklyn.com.
- Thurs 6/23: **Donald Harrison Quintet, Mardi Gras Indians & Cyril Neville** at **MetroTech Commons.** Noon. Free. "The Musical Majesty of New Orleans." Flatbush & Myrtle Ave. 718-636-4100.



- www.bam.org
- Fri 6/24: **Roy Hargrove Quintet, Jason Moran's Bandwagon & The Bad Plus** at **Prospect Park Bandshell.** 7:30pm. www.bricartsmedia.org/cb. www.prospectpark.org
- Thurs 6/30: **Bobbi Humphrey** at **MetroTech Commons.** Noon. Free. Flatbush & Myrtle Ave. 718-636-4100. www.bam.org

QUEENS

- Thurs 6/2: **Jeff Fairbanks' Project Hansori** at **LaGuardia Community College Performing Arts Center.** 8:00pm. \$15; \$20 at door; \$10 students. 31-10 Thomson Ave., Long Island City. 718-482-5151. www.lagcc.cuny.edu/lpac. www.reverbnation.com/jeffairbanks
- Sat 6/4: **Hot Peas N Butter** at **Flushing Town Hall.** 2:00pm. Interactive children's musical group. Free. 137-35 Northern Blvd. 718-463-7700, x222. www.flushingtownhall.org

BRONX

- Fri-Sat 6/10-6/11: **El Gran Combo** at **Lehman Center.** 8:00pm. \$40-\$55. 250 Bedford Park Blvd. West. 718-960-8833. www.lehmancenter.org

WESTCHESTER

- Wed 6/8: **Marc Ribot** at **Katonah Museum of Art.** 6:30pm. \$10 & \$20. 134 Jay St., Rt. 22, Katonah. www.bluenotejazzfestival.com
- Wed 6/29: **Joe Lovano & Judi Silvano** at **Katonah Museum of Art.** 6:30pm. \$10 & \$20. 134 Jay St., Rt. 22, Katonah. www.bluenotejazzfestival.com

NEW JERSEY

- Thurs 6/2: **Deftet Trio** at **The Wine Loft.** 8:30pm. No cover no min. 32 Laird St., Long Branch. 732-222-7770. www.thewineloftnjpier.com.
- Thurs 6/2: **Vanessa Perea Quartet** at **Makeda.** 7:30pm. No cover, \$5 min. 338 George St., New Brunswick. www.nbjp.org
- Fri 6/3: **Rob Paparozzi Group** at **Shanghai Jazz.** 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Sat 6/4: **Giacomo Gates** with the **Jerry Topinka Trio** at **Chico's House of Jazz.** 9:00pm & 11:00pm. \$20. In Shoppes at the Arcade, 631 Lake Ave., Asbury Park. 732-774-5299. http://chicoshouseofjazz.com.
- Sat 6/4: **Nick Rolfe Trio** at **Shanghai Jazz.** 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Sun 6/5: **New Jersey Hall of Fame** at **New Jersey Performing Arts Center's Prudential Hall.** 5:30pm. Inducting **Bucky Pizzarelli, Tony Bennett, Queen Latifah, John Travolta, Bruce Willis, Joe Theisman, Martha Stewart & Mary Higgins Clark.** \$23-\$123. One Center St., Newark. 973-642-8989. http://njpac.org
- Sun 6/5: **Diana Krall** at **New Jersey Performing Arts Center's Victoria Theater.** 7:00pm. \$97. One Center St., Newark. 973-642-8989. http://njpac.org
- Wed 6/8: **Chuck Redd & Rossano Sportiello** at **Shanghai Jazz.** 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Thurs 6/9: **Mimi Jones Quartet** at **Makeda.** 7:30pm. No cover, \$5 min. 338 George St., New Brunswick. www.nbjp.org
- Thurs 6/9: **Andy McDonough** at **The Wine Loft.** 8:30pm. No cover no min. 32 Laird St., Long Branch. 732-222-7770. www.thewineloftnjpier.com.
- Fri-Sat 6/10-11: **Michael Carvin Trio** at **Shanghai Jazz.** 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Sat 6/11: **New Jersey Jazz Society Jazzfest** at **College of Saint Elizabeth.** Noon-9:00pm. Featuring **Ellington Legacy Band, Virginia Mayhew, Norman Simmons, Allan Harris Quartet, Winard Harper Sextet, Jay Leonhart Trio, Ken Peplowski Quartet, Emily Asher, & Jazz Lobsters Big Band.** \$45 members, \$55 non-members. At gate, \$60 members, \$70 non-members, \$10 full-time students. Children under 16 admitted free. On Route 124 (Madison Ave.), 2 miles each of Route 287, Morris Township. 800-303-6557. http://www.cse.edu/about-cse/maps-and-directions. www.njjs.org
- Sat 6/11: **Radam Schwartz Quartet** at **Makeda.** 7:30pm. \$5 cover. 338 George St., New Brunswick. www.nbjp.org
- Sun 6/12: **Gregory Generet** at **Shanghai Jazz.** 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Wed 6/15: **Vic Juris & Kate Baker** at **Hyatt.** 7:30pm. No cover. 2 Albany St., New Brunswick. www.nbjp.org
- Wed 6/15: **Bucky Pizzarelli** at **Shanghai Jazz.** 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Thurs 6/16: **Stafford Hunter Quartet** at **Makeda.** 7:30pm. No cover, \$5 min. 338 George St., New Brunswick. www.nbjp.org
- Thurs 6/16: **Mauricio de Souza & Bossa Brasil** at **The Wine Loft.** 8:30pm. No cover no min. 32 Laird St., Long Branch. 732-

- 222-7770. www.thewineloftnjpier.com. mauriciodesouzajazz.com
- Sat 6/18: **Dave Joubert Perspective** at **Makeda.** 7:30pm. No cover, \$5 min. 338 George St., New Brunswick. www.nbjp.org
- Sun 6/19: **Martin Taylor** with **Jerry Topinka & Tom Doyle** opening at **Chico's House of Jazz.** 4:00pm. \$35. In Shoppes at the Arcade, 631 Lake Ave., Asbury Park. 732-774-5299. http://chicoshouseofjazz.com.
- Tues 6/21: **Mark Capon & Vince Prestianni** at **Whole Foods.** 6:00pm. 235 Prospect Ave., West Orange.
- Wed 6/22: **Behn Gillece Quartet** at **Hyatt.** 7:30pm. No cover. 2 Albany St., New Brunswick. www.nbjp.org
- Thurs 6/23: **Ralph Bowen Quartet** at **Makeda.** 7:30pm. No cover, \$5 min. 338 George St., New Brunswick. www.nbjp.org
- Thurs 6/23: **Kurt Thum Trio** at **The Wine Loft.** 8:30pm. No cover no min. 32 Laird St., Long Branch. 732-222-7770. www.thewineloftnjpier.com.
- Fri-Sat 6/24-25: **37th Annual Jazz Record Collectors' Bash** at **Hilton Woodbridge.** \$20 2-day admission; \$10 Friday after 5:00pm & all day Saturday. 120 Wood Ave. S., Iselin. www.hiltonwoodbridge.com. www.jazzbash.net
- Fri 6/24: **Stanley Jordan** at **Chico's House of Jazz.** 9:00pm. In Shoppes at the Arcade, 631 Lake Ave., Asbury Park. 732-774-5299. http://chicoshouseofjazz.com.
- Sat 6/25: **Mauricio de Souza & Bossa Brasil** at **Keyport International Festival.** 5:00pm. Free outdoors. 70 W. Front St. 732-739-3900. www.keyportonline.com. www.mauriciodesouzajazz.com
- Wed 6/29: **Mauricio de Souza & Bossa Brasil** at **Famiglia Sorrento Restaurant.** 7:00pm. \$25. 631 Central Ave., Westfield. 908-301-1285. www.lafamigliasorrento.com. www.mauriciodesouzajazz.com
- Thurs 6/30: **Frame Work** at **The Wine Loft.** 8:30pm. No cover no min. 32 Laird St., Long Branch. 732-222-7770. www.thewineloftnjpier.com.

...AND BEYOND

- Fri 6/3: **Ed Palermo Band** at **The Falcon.** 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
- Fri 6/3: **Gretchen Parlato** with **Taylor Eigsti, Harish Raghavan & Justin Brown** at **Firehouse 12.** 8:30pm & 10:00pm. \$18 & \$12. 45 Crown St., New Haven, CT. 203-785-0468. firehouse12.com
- Sat 6/4: **John Funkhouser Trio** at **The Buttonwood Tree Performing Arts & Cultural Center.** 8:00pm. \$10. 605 Main St., Middletown, CT. 860-347-4957. www.buttonwood.org.
- Sat 6/4: **Ted Rosenthal** with **Quincy Davis & Noriko Ueda** at **The Falcon.** 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
- Sun 6/5: **Wallace Roney Quintet** at **Turning Point Café.** 7:30pm. \$25. 468 Piermont Ave., Piermont, NY. 845-359-1089. www.turningpointcafe.com. www.wallaceroney.com
- Sun 6/5: **Eric Person Band** at **The Falcon.** 10:00am. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com. www.ericperson.com
- Thurs 6/9: **Aashish Khan & Ray Spiegel** at **The Falcon.** 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
- Fri 6/10: **Scott Colley** with **Kevin Hays & Bill Stewart** at **Firehouse 12.** 8:30pm & 10:00pm. \$18 & \$12. 45 Crown St., New Haven, CT. 203-785-0468. http://firehouse12.com
- Fri 6/10: **Srnaky Puppy** at **The Falcon.** 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
- Sat 6/11: **Ron Freshley Quartet** at **The Buttonwood Tree Performing Arts & Cultural Center.** 8:00pm. \$10. 605 Main St., Middletown, CT. 860-347-4957. www.buttonwood.org.
- Sun 6/12: **Kevin Hays** at **The Falcon.** 10:00am. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com. www.kevinhays.com
- Sun 6/12: **Clifton Anderson Quartet** at **Turning Point Café.** 7:30pm. \$20. 468 Piermont Ave., Piermont, NY. 845-359-1089. www.turningpointcafe.com. www.cliftonanderson.net
- Thurs 6/16: **Dara Tucker** at **The Falcon.** 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com.
- Fri 6/17: **Nicki Mathis & Emergy Austin Smith** at **Northend Senior Center.** 11:00am. 80 Coventry St., Hartford, CT. 860-757-0800. www.first-works.org
- Fri 6/17: **Cyro Baptista** at **The Falcon.** 8:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com. www.cyrobaptista.com
- Fri 6/24: **Nicki Mathis** with **Lynn Tracey** at **Center for Progressive Therapies.** 9:30pm. 192 Hartford Rd., Manchester, CT. 860-649-9600. www.first-works.org
- Fri 6/24: **Rebecca Martin** with **Larry Grenadier & Bill McHenry** and **Pyeong Threadgill Trio** at **The Falcon.** 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com.
- Sat 6/25: **Peter Fish Group** at **The Falcon.** 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com.
- Sun 6/26: **Adam Nussbaum, Oz Noy & Jay Anderson** at **Turning Point Café.** 7:30pm. \$20. 468 Piermont Ave., Piermont, NY. 845-359-1089. www.turningpointcafe.com. www.adamnussbaum.net



Performance Reviews

Harlem Jazz Shrines Festival

Showman's Cafe
May 14, 2011

By Eric Frazier

The 2011 edition of the Harlem Jazz Shrines Festival, May 9-15, included eight venues and thirty five events in Harlem. Incredibly, tickets for many events were only ten dollars if not free! Needless to say, all of the events were sold out. I was fortunate enough to catch the late night Jazz show at Showman's Cafe featuring the fantastic vocalist Cynthia Scott. Mona Lopez, Manager, graciously greeted me. She is personable, possesses people skills that display craft, wit and professionalism. That is one of the reasons why Showman's has enjoyed so much success over the years. I once asked the famous TV host Joe Franklin, what he thought was the single most important factor for the success of an entertainer. He said "like-ability." It must be natural. That is what draws people. This is basically true for most situations that call for people skills.

Food was on the house and Cynthia Scott put on a show that made for a strapping good time to be had by all! The place was packed when I walked—and all I saw were the nodding heads of people who were intently listening. Cynthia Scott is a captivating performer whose songs tell stories that she masterfully brings to life. She performed a song—"Hello for Me/ Between Two Worlds" - which depicted a moment she spent with her mom just as her mom was passing away. It communicated so many emotions. Two of Cynthia's friends were sitting right up front and cheering her on — Cynthia Holiday and Eve Cornelius! This brief descriptor was representative of the kinds of shows and energy I experienced throughout the Harlem Jazz Shrines Festival. Showmans is located on 325 W. 125th St. (212-864-8941). Stay tuned for more events presented through the collaboration of The Apollo, Jazzmobile and Harlemstage.

Kermit Ruffins

Jazz Standard
May 18, 2011

PERSONNEL: Kermit Ruffins, trumpet & vocals; Kevin Morris – bass; Derrick Freeman – drums & vocals. (Also including guest vocalist and pianist)

By Shannon J. Effinger

It was a packed house tonight at the High-line Ballroom. New Orleans was definitely a strong presence here as there were quite a few Saints hats and Tipitina's shirts in the crowd. They not only came out to show their love for

Eric Lindell, a New Orleans-based artist who opened with a rousing hour-long set of blues-infused rock, but when Kermit Ruffins walked out onto the stage, this already fervent crowd became even more enthusiastic. Looking quite dapper in his suit and matching fedora, Ruffins reciprocates that love with a Cheshire grin as he opens the set with "I've Got a Feeling" by The Black Eyed Peas.

Kermit Ruffins is truly a son of New Orleans as he shares two of the Crescent City's notable passions—music and food. As a musician, he first gained prominence in 1982 with The Rebirth Brass Band, which he co-founded with his high school classmate, tuba player Philip Frazier. Composing brass band classics like "Do Whatcha Wanna," Ruffins and The Rebirth Brass Band were pioneers in that they infused elements of funk, hip-hop and R&B into traditional New Orleans jazz. As his popularity grew, Ruffins would go on to form his own band, the Barbecue Swingers, in 1992. The band's name was inspired by Ruffins own passion for cooking as he is known for his grilling expertise.

The setting here tonight is definitely Harlem circa 1920s with the plush velvet curtains and rotating bright lights. Ruffins' "Ain't Misbehavin'" is a wonderful homage to the great Louis Armstrong. He not only masters Louis's piercing high notes and guttural growls, but like Louis himself, he's equally playful with the Fats Waller tune as he serenades the crowd. He woos us all and it's hard not to be swept off your feet as he performs. Soaking up the "herbal refreshment" in the air tonight, he jokes about how it's great to be here at the "High-time" club. And it's no secret that Ruffins loves it in his song "Hide the Reefer." Derrick Freeman's heavy bass drum coupled with Ruffins' hilariously sinister lyrics ("Hide the reefer, here come the creeper!") gives the song a more nostalgic feel, reminiscent of another controversial song in its heyday, Cab Calloway's "Minnie the Moocher."

The set shifts once again as he brings us to a typical Thursday night at Vaughan's Lounge, where Ruffins and his Barbecue Swingers can be heard almost every week in New Orleans. After he shouts his signature "All aboard" before starting a song, he jumps immediately into "Skokiaan," a popular South African tune from the 1950s about moonshine—which has been covered by other trumpeters including Herb Alpert, Hugh Masekela and, of course, Satchmo. Ruffins breathes vitality into the piece with flourishing high notes. Coupled with Freeman's rhythmic drums, it's impossible not to dance. It was particularly moving to see the call and response between Ruffins and the crowd as they each shouted prolonged "ooooohssss" back and forth. Ruffins also takes us through his other musical influences as he honors the great Sly & the Family Stone on "If You Want Me To Stay." Morris opens nicely with its signature walking bass line and Freeman now takes the lead on vocals which he cleverly segues into The Roots' "You Got Me" and Gnarls Barkley's "Crazy."

Kermit is definitely taking advantage of his increased popularity thanks to his recurring role as himself on the hit HBO series *Treme*. Although Ruffins is an exceptional trumpeter and charismatic performer, I was initially nervous if my hometown crowd would fully embrace him and his music. Based on the rousing three hour-long set he gave us, and the crowd continuing to shout "encore" soon after, my worries were for nothing for he not only charmed old fans (including myself) but I'm certain that he also gained an onslaught of new ones here tonight.

Roy Haynes

Jazz Standard
May 21, 2011

PERSONNEL: Jaleel Shaw, alto saxophone; Martin Bejerano, piano; David Wong, bass; Roy Haynes, drums.

By Shannon J. Effinger

There's a line of folks waiting to get inside of the Jazz Standard tonight, which is a first for me. While standing outside on this growing line, I met a lovely couple who were visiting from Australia. They asked me about the number of sets for a given nightly performance here and I not only told them, but I also handed them a copy of the May 2011 issue of *Jazz Inside Magazine* and recommended that they check out the monthly performance calendar and the reviews (of course!). My thirty minute-long wait on line was a memorable one thanks to them, but for the chance to see the great Roy Haynes live for the first time, I would have waited forever.

"Glad that the world didn't end today," Haynes says with a sly, beaming grin. Donning a multi-print silk shirt, leopard boots and some cool shades, Haynes doesn't come to mind when one thinks of an 86 year-old man. With his charisma and energy, he tells the somewhat staid crowd to "shout" when the spirit moves you, prompting a few audience members to growl in his direction. He seemed pleased with the audience participation and expressed that pleasure tonight with his masterful drum skills.

On "Chelsea Bridge," Jaleel Shaw gives us a wonderful acoustic solo on alto saxophone to open the piece. The Billy Strayhorn standard is a dark, moody number, where one might think of an unrequited love or a love lost. The mood now goes from dark to sensual with a nice staccato shift from Haynes on drums. Martin Bejerano quietly comes in on piano with just a few simple notes, then gradually building chords, but still keeping a light touch. He's followed by a pronounced, expressive solo from David Wong on bass. With Shaw's flowing sax and Haynes on drums, they transform this piece from a beautifully somber standard into an African samba, which is reminiscent of John Coltrane. Haynes closes out the piece with a powerful solo to re-

(Continued on page 41)

Inside Out, Outside In – A Conversation With Guitarist

Dom Minasi

By Nora McCarthy

JJ: Dom, you began studying the guitar at the age of seven and by the age of fifteen had your union card. That's over a half century of being a professional musician. You've always gone against the flow, done what you believed in and fought hard for what you've loved and wanted in life especially in your music. Your career has been long and diverse. Although you are described as an avant-garde musician, the truth is, that is just one aspect of your artistry. In the music world where labeling and definition has practically supplanted the art form itself, how does that understanding impact what you do in terms of your ongoing innovations and performance opportunities?

DM: It seems the more adventurous I get and the more I feel like I'm growing, the less I'm able to work. In fact a well known agent a few years ago whose name I won't mention told me, "What can I tell you Dom, they're not interested in real music?" What am I supposed to do, am I supposed to stay still and not move, how can that be? I'm always going for it. Why do it if you're not going to grow? Why stay static?

JJ: So as a musician you continue to grow but you find the opportunities are fewer?

DM: Yes.

JJ: Do you contribute that to the state of the business itself?

"It's life that makes the music. That's the difference with kids coming out of school and just playing. It's the people who have lived the music who are making the music. To be a great player you have to live it."

DM: Yes, also the economy. It's even affecting people in Europe. The venues are not hiring some of the musicians anymore. So, the economy is bad all over.

JJ: Do you think any of it is age related? I know when I was younger and knew far less, I had a million gigs. Now, it seems to be getting harder.

DM: Well that's because you're a woman. I don't know if it affects men that way so much. I haven't been age discriminated against. It's just my music. I play too far out. But, I also can play inside and played inside for years.

JJ: Do you think you play too far out for the general jazz scene and the avant-garde scene isn't that large?

DM: Yes

JJ: Do you do anything in the avant-garde realm outside of NY?

DM: Sometimes if the opportunity comes along, I've played in Mexico, the Ottawa Jazz Festival and the Montreal Jazz Festival. But you know, you work there once and unless you're a superstar, the next time you're going to get back in there is going to be another four or five years. Fortunately this year, I'm doing the Vision Festival again.

JJ: What's on the platter for this year's Vision Festival with this particular group?

DM: It's going to be just totally free form.

JJ: So who are some of your favorite artists that you work with frequently?

DM: Ken Filiano, Tomas Ulrich, Jay Rosen, Joe Giardullo, Joe McPhee, Albey Balgochian, Daniel Carter, Ras Moshe, Sabir Mateen, Matt Lavelle and Blaise Siwula. Blaise and I have been together for sixteen years as a duo, I have a great time playing with him.

JJ: Those guys are like the Who's Who of the creative scene. What is it about them that you like so much?

DM: It's something that they do that is very soulful and has this high energy, because I'm into high energy. It's very, very soulful and creative and challenging at the same time. It's challenging to not play the same things all the time. Because that's one of the things you hear all the



time. You go to hear a group and they play for an hour and there's nothing really going on, so the point is to be creative. The whole point is to listen and to inspire each other. That's how my record came about, *The Bird, The Girl and The Donkey*.

JJ: Yes, let's talk about that one now that you brought it up. (*The Bird, The Girl and The Donkey*, 2010 Rekonstrukt Records).

DM: Well you know how that happened was just a freak thing. I just needed to play more so I started organizing sessions at my apartment and the first session I organized was this: Albey came over, Ras, Blaise, Jay and me. I turned on the tape recorder and we just played and we played long, long, long pieces. When I listened back to it, I couldn't believe how good it sounded. I must have had the tape recorder in the exact spot because it got everything clearly and I did a remix, cutting some of the pieces making them shorter and then I started to think about titles and came up with the story about the girl.

JJ: The title really conjures the curiosity – what is this about?

DM: It's like my song writing, it comes from nowhere ... it's just like BOOM! I didn't want to write normal liner notes so I wrote this story about a little girl walking down a road all by herself carrying this big bundle. She sits down to take a rest and while she's resting a bird comes along. So the bird asks, "What are you doing sitting by yourself along the road and what is this big bundle?" She says, "I have to bring this bundle someplace and it's very heavy." So the bird says, "You need help, I'll be right back." Ten minutes later the bird comes back and is riding on top of a donkey's head. The girl and the package get on top of the donkey and he rides her to her destination. The girl thanks them and the bird asks, "I'm curious, what is in that bundle?" She says, "These are all the notes that they need to play for Dom Minasi's record session." The moral of the story is: If you're going to play a lot of notes, you may as well have the best players!

Visit Dom on the Internet at
www.DomMinasi.com
Nora McCarthy is a Vocal Artist, Composer,
Poet, www.NoraMcCarthy.com

JJ: So basically the music told the story and you wrote it.

DM: Yes. That's what happened with *The Vampire's Revenge*- it's based on a story I wrote.

JJ: You are highly regarded by your peers as an avant-garde musician, but how would you describe yourself in a word?

DM: I'm just a musician and composer. I don't consider myself avant-garde - I don't like that label. I'm just an improviser, I guess.

JJ: But many genres of music incorporate improvisation not just jazz.

DM: I play straight-ahead jazz, bebop; I grew up on that music.

JJ: Is mostly everything you play though within the jazz realm?

DM: I can play the blues. I've done blues gigs, rock-n-roll gigs, disco gigs. I've done it all. I also played with the Long Island Symphony and Dave Brubeck reading parts.

JJ: Why is it then that you have this label?

DM: Because, for the past fourteen years I've been playing some really far out music.

JJ: When did you make the transition?

DM: I always was there from the time I was a kid. It's just that I did what I had to do in order to work. A lot of people knew I was into that.

JJ: How did you discover the "out" musicians or the avant-garde scene?

DM: I didn't know anything about the scene. I always wanted to get into it and then when the CBGB thing happened that's where I started to meet musicians, after *Takin' the Duke Out*. I only knew a few musicians, Michael Jeffrey Steven, Jay Rosen, and Dom Duval. That's how I got into it. One of the things about the "avant-garde business" and you know this, there are a lot of fakes out there that can't play and that's the one thing about it that bothers me a lot.

JJ: Do you believe that you have to be able to play "in" before you can take it "out" and if you were to advise a younger musician who wanted to go in that direction what would you tell him that he must do to prepare for a career as an avant-garde player?

DM: There are guys out there who play "out" who don't understand harmony and theory and they can play, but most of them can't play. They don't have the talent. You can put chord changes in front of them on the bandstand and they can't do it. But I believe you should know that. My whole approach to playing "out" is through har-

mony and theory, substitutions and changing things. I weave in and out of the harmony in order to make it work for me. The chord changes are in my head. I would advise a young player, if you want to play "out", learn to play "in" first, do your homework. Learn to play bebop, and the blues. Learn to play Modern music, Modal music and Third Stream music...because what happens when you're a free form improviser, all of that comes into play. And all your life experiences come into it as well. When I was fourteen

"There are guys out there who play 'out' who don't understand harmony and theory and they can play, but most of them can't play. They don't have the talent. You can put chord changes in front of them on the bandstand and they can't do it."

years old, I was backing up all the rock-n-roll shows. Somewhere in me it sometimes comes out. In the late '70's when things were bad for me, Disco was in and I had to play that too. It's all part of it of my musical education and life experience.

JJ: What are some of the main components to "avant-garde" music and how would you enlighten a lay-person who regards it as noise?

DM: To the ones who really know how to play it, it is not just noise. There is always something going on. You can focus on listening to one person even if three or four musicians are playing at the same time. Somebody in there is taking the lead. It's a very visual music and it's all about listening. When I play behind horn players or singers, I can be playing a million notes but I'm still not playing the lead. It's like a wall of sound that they can just build on and it goes by at a million miles an hour, but I am not the lead player. The singer or the horn player is however, and they play on top of that. So instead of me playing chords I play so many notes that they come out like chords.

JJ: As a singer, I don't always feel like I have to be the lead. In a situation like you describe, I can also take a position within the composition itself.

DM: Right, basically, it's all instant composition, scoring and arranging. And, that takes a lot of training and you have to have great ears.

JJ: Also the choices in sounds because it's about sound, it's not about noise even though noise is also a kind of sound and can be incorporated for effect.

DM: Yes, noise can be incorporated, but noise is noise, it's not music, that's the difference. There are guys out there that make a lot of noise, but they're not making music. I believe in notes.

JJ: That's the vehicle right there, notes. Few people know what a wonderful Standards composer and lyricist you are. This past March you and I performed a concert of some of your compositions at the Metropolitan Room with Jay Rosen on drums and Ken Filiano on bass. It was a joy to sing your music and I was particularly impressed with your lyric writing. Now I know you are a storyteller. You have many sides. How long have you been writing lyrics and what inspired the beautiful music we did that evening?

DM: I started writing lyrics when I was around fourteen years old. They were the worst songs you could imagine. They all had that I, VI, II, V, I thing but when I got into my twenties I started to write better lyrics and by the time I was in my thirties I was writing really good lyrics and by the time I hit forty, I think I hit the mark. And, then being married to Carol, every time I'd write a tune she'd say, "You can do better than that." So she is like my muse. Also, when I was a kid my mother took me to all these musicals, which I hated because they'd sing about anything, though some great music came out of all of that, but I didn't really appreciate it until I got older.

JJ: As an independent artist you wear many hats, please speak on what you're doing to survive in today's highly competitive, technological and fast paced world.

DM: I'm president of my own record company, CDM Records. I'm a producer, arranger, composer, and booking agent. It's very hard to do everything yourself. I find it difficult to talk about myself. Some of the festivals and concerts I do get from agents but the smaller gigs around town, I get on my own. Some of the gigs around don't pay. I have to tell you when I was a kid

...among human beings
jealousy ranks distinctly as
a weakness; a trademark of small
minds; a property of all small minds,
yet a property which even the smallest is
ashamed of; and when accused of its
possession will lyingly deny it
and resent the accusation
as an insult.

- Mark Twain

(Continued from page 31)

working in clubs, I made \$50 a gig. And it stayed that way for years and years. Now, you make nothing. You work for the hat or the door. It's gotten worse. The colleges have budgets and what they do is they hire a name. And the name will demand all this money and it will wipe out their budget. The major players demand so much money that there is not enough for the other musicians. I don't know what it's like in Europe, but I don't think that they are bringing in as much money here because people don't have the money to spend. To go to the Blue Note for the admission and a couple drinks it costs you \$150 or more. They have made it impossible even for the Jazz musicians to go and hang out. Twenty years ago, as a Jazz musician, you could go to the Blue Note and just hang out at the bar, and there wouldn't be any cover. Bradley's the same thing. Now, there's no such thing, you pay just like everybody else. The only way I get to see major names is if I call them since they're friends and they get me in. Who can afford these kinds of prices?

JJ: So, more and better paying gigs, representation, and consideration from the clubs are at the top of the list of things that need improvement. Do you think we as musicians can change this sad reality?

DM: No. New York is one of the most expensive places in the world. It has tons of music all around but the musicians aren't making any money. And the younger musicians come out of school and they want to play and they come here and work for nothing. That's it.

JJ: What do you think of some of the younger players?

DM: Well there are few really great players, but they're not just out of school, they are in their thirties and forties and some are in their twenties. But I blame the schools a lot for all of this. I mean, the schools were created so jazz musicians could have a gig, let's face it, to teach. There are jazz programs all over the United States teaching the same stuff and the kids are all coming out of the schools playing the same way and then where are they going to go? ... New York. So we have this influx of thousands of musicians

coming to New York all the time.

JJ: But they're not teaching them how to make a living as a jazz musician.

DM: That's right. I had a conversation with T.S. Monk a few years ago and asked him what they're doing by putting out all these musicians and sending them here. They all think they're great and that they're going to make it. Then they find out there's a hundred here better than they are.

JJ: Do you think it has come down to cronyism that gets the gigs and the opportunities? Is it truly who you know over what you know that brings the breaks to the musician beyond anything else?

DM: Yes, definitely.

JJ: There are most certainly musicians who can really play, but there seems to be many more that can be replaced by any Tom, Dick or Harry.

DM: True, because they are mediocre players and some are not even any good at all.

JJ: I've observed many musicians patterning themselves physically and in other ways after the greats, like Bud Powell for instance. They don the suits and acquire the whole vibe; young cats dressing like old guys, a complete reenactment so to speak. They've got the whole demeanor which is kind of funny but that doesn't make the music does it?

DM: No it doesn't, but they've been doing it since the fifties, with Charlie Parker, Trane. It's life that makes the music. That's the difference with kids coming out of school and just playing. It's the people who have lived the music who are making the music. To be a great player you have to live it.

JJ: How then do we explain guys like Tony Williams who as a teenager was playing with Sam Rivers and then Miles Davis?

DM: We still have that, there's always somebody who comes out.

JJ: We live in a digital world with free downloads, and younger musicians are giving their music away and not buying into the corporate mentality. How much do you think reviews actually help sell CD's today and what in your opinion is the best way for an artist to get his/her music heard by a larger audience?

DM: Reviews always help, if anything, they get your name out there. They may not sell CDs though. A few people may buy the CD but then give them to their friends to copy. But I've gotten lots of radio play from colleges. But the colleges aren't equipped to deal with digital downloads so they and the online radio stations want the hard copy. I have a radio person who

takes care of all that. Some reviewers will accept a digital download but not most so it's just another unnecessary expense for the artist.

JJ: How do you feel about advertising and do you put aside a budget for that purpose?

DM: I did that for nine years. But the truth is *Vampire's Revenge* wiped me out. I don't ask my musicians to rehearse for free or record for free. Everybody gets paid. The expense on my end is enormous. Every recording I made except for *Dissonance* and *The Bird the Girl and the Donkey*, I paid everything, the rehearsals, recording and the musicians got paid well, all from my company.

JJ: What do you think about clubs that expect you to do all the promotion, help them keep their doors open and don't have a music budget to pay the musicians?

DM: I try not to play those clubs, except for a select few places that are trying to get started and are worthy. But things are pretty bad.

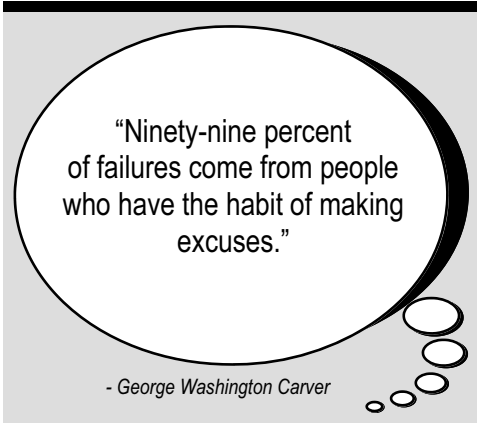
JJ: As an educator you teach privately, lecture, and conduct workshops and clinics. What is one important thing you stress above all other things that you give your students to take with them on their personal musical journey and especially given the state of the art in 2011?

DM: You have to be true to yourself and your art. Try and be the best you can and learn as much as you can without being attached to the outcome. If your focus is only on "making it" then you're not going to enjoy the process.

JJ: We all have our good days and our bad days, how does Dom Minasi deal with the bad days and how important is faith in your life?

DM: Music is my saving grace and I love what I do very much but I also have a wife that I love so very much, she is my rock. I have an ego but I try not to let it get in my way. Once you let the ego get out of control, it's all about you and life isn't always about you it's about everything. Get out of your own way. My faith is not a faith in God. It's a faith in myself and the Universe, doing the right thing no matter how painful it sometimes can be. I'm very spiritual and I believe that I was put on this earth for a reason and so when I get a little down, I play my guitar or I write something. I stay busy and I stay involved in life, but I also know that during the really bad days, I am loved. I am loved by my wife, my two children, my grandchildren, my friends, my cats (Cole and Trane) and I feel needed. We're here on this earth to learn and to grow. And, most importantly we have to give back. Giving back is the biggest part of it. That's why I love working with kids. But, I was always a fighter. I fought for what I wanted to do and I'm still fighting for what I want to do.

□ □ □



"Ninety-nine percent of failures come from people who have the habit of making excuses."

- George Washington Carver

Amina Claudine Myers

Interview & Photo By Ken Weiss

Amina Claudine Myers, an original pianist, organist, composer, arranger and singer, arose out of Blackwell, Arkansas (born 1942) to become a first generation member of the famed Chicago collective – the Association for the Advancement of Creative Musicians (AACM). With a childhood steeped in gospel, r & b and country music, Myers has remained true to her rural roots while at the same time, expanded into other creative territories. Some of the wide range of musicians she has collaborated with includes Gene Ammons, Sonny Stitt, Dexter Gordon, Charlie Haden, Archie Shepp, Jim Pepper and David Murray, as well as other members of the AACM such as Muhal Richard Abrams, the Art Ensemble of Chicago and Kalaparusha Maurice McIntyre. This interview took place in Philadelphia on January 28, 2011 at St. Mark's Church prior to a solo pipe organ concert.

Jazz Inside Magazine: You just put out your first recording in 20 years. Why did it take so long to record again?

Amina Claudine Myers: That's a good question. There were no offers that I approved of so I just decided to put something out (now) more or less for promotional purposes to let people know what I was doing. I work with various groups - the organ, solo piano and voice choir so it was a composite of my different musical areas.

JJ: Why was this the time to release the CD and not years ago?

ACM: I was speaking to my agent, Andreas Scherrer, and he needed something current to send out (to promote me).

JJ: The new recording *Augmented Variations* is a double CD organized into 3 distinct sections – solo, trio and voice quartet with instrumental trio. What were your thoughts in putting this package together in that way?

ACM: Well, I wanted to show, as I said, different things that I am offering. I often do improvisational piano and voice, and I really enjoy doing that, but a lot of people don't know about the voice choir. I had done a concert in Paris with the vocal quartet so I put that out there.

JJ: If you were forced to choose one of these three performance settings, which one allows you to express yourself the best?

ACM: I think solo piano and organ because I can go anywhere. I can change up in the middle, which is kind of difficult to do when you are working with the group or with the choir. Solo is the freest form for me.

JJ: When performing solo, many artists find that to be harder because it's all on the soloist, there's no one there to bounce ideas off of.

ACM: [Solo playing is] totally free for me, I don't find it difficult at all. I'm often asked which do I prefer, the piano or the organ? Well, it's hard because they are both so unique, you can do things as a soloist on a piano that other instruments would be in the way of. They would add something that you don't want at that particular time. Although I don't have solo organ on the CD, it also allows you freedom to add rhythms and change.

JJ: The first disc of your new recording includes a good deal of spiritual and gospel-influenced music. When performing a song such as "God" on solo piano, what is your intent behind it? Is it celebration, pain, seeking forgiveness, seeking guidance?

ACM: It's like a prayer and "God" was composed for the vocal choir, the octet of eight singers, and originally the choir was formed because I wanted to show operatic voices in an improvisational setting so the first thing I did was with sixteen voices and the pipe organ called "Improvisational Suite for Chorus, Pipe Organ and Percussion." The latest thing I did with the octet was all new music and "God" just came to me. I was trying to sit down and write and nothing was happening and then I went into the bathroom to brush my teeth and these words came – (sings) "God, almighty merciful Father." That's how "God" came about. It came just like that, like the Spirits spoke to me. It's like a quiet prayer and then it switches over to ritual which is like conjuring up positive forces. So it's still a prayer, but it gets intense because it opens up more and it goes into a ceremonial type of ritual.

JJ: Are you involved with a church choir at this time?

ACM: No, I had choirs in high school and in college and I've directed choirs. Recently, in New York I was a pianist for the ladies' choir at Bethel Methodist Church up in Harlem for special programs but I'm not doing that anymore.

JJ: You've made it a habit to re-record various original compositions through the years including "African Blues," which is covered again on the new recording. Would you comment on re-



recording songs?

ACM: Yes, well, does it sound different to you?

JJ: Yes, all the versions are different.

ACM: The first time I did "African Blues" was with the trio and this time it was more or less a hymn. My songs sometimes don't develop until two or three years later, they change up. So now when I do "African Blues" I try to go back to the way it was on the record when I performed it with the trio but it came out totally different the second time.

JJ: Many of your songs are so beautiful; they should be covered by other musicians. Are others using your compositions?

ACM: No, I'm not aware of anyone playing my music, but thank you for the compliment.

JJ: You display many sides to your art on *Augmented Variations*. There's jazz, blues, gospel, some soul funk and classical aspects that you deal with on piano, organ and vocals. You're classified as a jazz musician but where do you place yourself?

ACM: I don't care too much for the word jazz because it (conjures up thoughts of) speakeasies. It has sort of negative (connotations) of music that used to be in joints. This music is more than that, its classical music too. The term jazz is too restrictive so I just classify my music as music but I understand that it is hard for people to categorize me. For instance, I was trying to get work back in New York in the '70s and some club owner said I was too commercial. Some said I was too avant-garde, and I don't like that term either. They can't place me. I need to narrow it down to one but I can't do that because I'm what I am, whatever that is. Whatever you think that is, that's what I am.

(Continued on page 34)

Sean Jones

By Eric Nemeyer

JJ: Could you share some of your perspectives about learning how to improvise and the process of improvisation?

SJ: Learning how to improvise is a combination of internalizing the rhythmic and harmonic language of jazz, and finding and developing one's personality through the use of that language. The only way that you can truly internalize the essence of jazz and the jazz language is through intense listening. Just as a child imitates his/her mother and father in order to be able to communicate with them, an aspiring jazz improviser must listen and imitate the sound, phrasing, and the rhythm of the jazz masters in order to communicate the language effectively.

JJ: Could you talk about the sound and style of some of the musicians who have significantly influenced you, and how you have incorporated or avoided assimilating those elements into your own playing to shape your own voice?

SJ: I have been heavily influenced by the styles of Clifford Brown, Freddie Hubbard, Woody Shaw and Miles Davis. Clifford Brown's sound and technical facility has influenced me greatly. His way of articulating combined with the joy in his sound captured me at a very young age. Freddie Hubbard's rich lines have had a great effect on the content of what I play as well as Woody Shaw's intervallic approach to play. As a leader and innovator, Miles Davis has definitely played a serious role. His ability to swing through the music of each decade is amazing to me. He adjusted to the sounds around him and I admire that very much. Louis Armstrong also had a great influence on me. He played with no inhibition whatsoever. He had a way of floating over the rhythm section. Dizzy also did the same. These two artists have influenced my command of the instrument as well as my ideas.

JJ: Discuss the temptation to focus on technique



over music that some artists experience. How have you worked to balance the two?

SJ: This has definitely been an issue for me, personally. I've worked very hard on my facility and to a certain degree, have depended on it at times. But, as I mature, I realize that you can say a lot with very little. For example, you don't need to know every word in the dictionary if you want to tell someone that you love them. You simply look them in the eye and say, "I Love You." I now realize that it is a combination of the content, the intent and the delivery of the content that makes a great solo—not the amount of notes that you play.

□ □ □

(Continued from page 33)

JJ: Well, that's my next question. Your work is so varied, what should a listener expect from you when they come to a live performance?

ACM: To be open and just receive whatever I do because whatever I play, I grew up on the country blues, country and western, hymns, Sister Rosetta Tharpe, the Highway Q.C.'s, those quartets. They used to travel around down south and come to the country churches and all the men would drive their cars on the church ground and they would sit in the cars with the door open, listening to those quartets. Those are my early influences, the Wings Over Jordan Choir. I started studying piano at six and studied all the way up through college. That's all a part of what and who I am. Whenever I perform and compose, it consists of all those elements.

JJ: You've touched on this a bit already when talking about club owners but do you feel that your diversity makes it harder or easier to connect with listeners?

ACM: I've had good response from listeners. My family listens and some of them don't understand it, but they support me. They like what they're used to hearing and if it's not what they're used to, they don't understand it. What I try to do with my compositions is to tell stories. I used to teach school and the little children liked the songs, they didn't know what it was but they liked the rhythms. The music is accessible if people just keep themselves open, don't come expecting.

JJ: I hear many influences in your playing - Charles Earland in your organ playing on "Soul

Funk," Ahmad Jamal and Muhal Richard Abrams in your piano on "Song From The West," and Nina Simone in your vocals. Did I get it right?

ACM: Oh, yes. Well, Nina Simone, I used to try to copy her when I was in college in Little Rock, Arkansas. The first jazz club I played in was named The Safari Room on 9th Street. I would try and sing some of Nina Simone's songs that were easy to pick up. I liked Dakota Staton but I was not able to pick up those songs. One of the first jazz compositions I learned was "So What" by Miles Davis, later it was "Impressions" by Coltrane. When I went to Chicago I met Muhal and got introduced to the AACM which helped open me up and make me more creative with the music. I really developed. I didn't go to Chicago to be a musician; I was going to be a school teacher. I played in the clubs there but I didn't like the jam sessions. I didn't think to go out and purchase sheet music. The other musicians I knew didn't need music because they already knew the songs or picked it up by listening, everyone had big ears. No one suggested that I go and buy music. I grew up on gospel, r & b and country music. I'd listen to something gospel or r & b on the radio and pick it right up, but I had to learn the jazz tunes to play at the clubs. I'd hate to see certain musicians come because they'd call things I didn't know like "All the Things You Are" and "Exactly Like You." In the AACM, I realized I could paint, I could create and what I was doing wasn't wrong. In my early training, if you didn't follow the changes or you went outside the traditional sound, you were incorrect. I played with Sonny Stitt and Gene Ammons. My boyfriend at that time, Ajaramu, was a drummer for them and introduced me to

them and that's how I started playing with them. I remember the first gig I ever had after I joined the AACM was in Gary, Indiana and I was playing my compositions and after I got off the stage, this man said, "What was that?!" and hurt my feelings but he was looking for the sound and everything that I was doing with Gene Ammons. You know, when you open up the music, anything can happen, you have to be open enough to let the positive forces come in, let the creator come in. That's why you have to try to eat right and feel your very best so that the positive spirits can come in.

JJ: It's funny you say that. You were interviewed a few years ago by trombonist George Lewis who asked you if you were able to turn on your emotions for a particular song. Your quote was, "Oh, no, I can't do that. For me, I try to feel good so that I can be relaxed and let the Creator work through my hands. Just focus and let the spirit come through the music." That really struck me when I read it and when you just gave a similar response because Muhal told me the same thing at the 2010 Vision Festival.

ACM: Wow, I didn't know that, I didn't get that from Muhal. What you have to do, and you learn this by doing, not by what someone says, but by your experiences and I realize that you have to be relaxed with anything. I still have to deal with that because all kinds of things (and stress) will be coming to you and when you're on the stage, you have to really focus on this music and nothing else because you'll mess up.

□ □ □

Joey Stuckey

By Eric Nemeyer

JJ: Could you talk about how you discovered Wes Montgomery and how he influenced your concept?

JS: Well, I was listening to the local public radio station in Macon, GA my home town one night and heard a set of music featuring his guitar work. Of course, he is a great talent when it comes to harmonizing chords with a melody, but, at that time, around 18 years old, what got my attention was his use of the octave in his soloing, I knew I wanted to do that. On my current CD, *The Shadow Sound*, you will hear that technique on the guitar lines on the track "Hollytree Hopeful".

JJ: Another of your influences is Jeff Beck. What was your vision of assimilating the creativity of these two stylists?

JS: What can I say; I like distortion when it comes to guitar and I like to rip a great solo once in a while, so besides going for the beauty of melody like Miles Davis, I wanted to play beautiful melodies, but, also wanted to play fast leads. That is why Wes and Jeff are such a great sound when you combine their influences. I am a jazz devotee and I am a rock enthusiast. I mix them up in my music for a fusion style. I am sure anyone that loves a lot of jazz with their rock will enjoy my blending of these two disparate styles!

JJ: As a vocalist, you also credit two widely different stylists as your influences - Mel Torme and Greg Allman. Talk about how you've incorporated the ideas of these two and perhaps others into your approach.

JS: It is the grit and rough intensity of Greg Allman's voice that comes through his blues sound that so captivates me. There is such an honesty of emotion when hearing him sing the blues that it is a real joy to experience. But, I love the incredible range and melodic genius of Mel Torme and I wanted to have both elements in my own music. Here again, it is a true love of music of all styles and the true belief that music is the closest thing we have to knowing the voice of god and the language of the angels. I don't believe in putting limits on it, so why not have a combination of rock/blues and jazz?

JJ: One of the criticisms of jazz players is that all too often some players abandon the melody immediately after playing it, and they do not know the lyrics of a song - qualities that help develop melodic, thematically developed solos. As a vocalist and instrumentalist, you have the benefits of both perspectives. Talk about how your singing has impacted your playing style and vice versa.

JS: Yes, I do think that melody is everything, playing a bunch of fast notes, well that is an impressive physical exercise, but it isn't enough. Okay, so you can play 1000 notes in two seconds, but was it melodically interesting or more importantly, did it convey the message of the song, did it make you feel happy or sad? So, being a vocalist, I do think a great place to start when improvising is the melody, you should always have that idea in the back of your mind, but that doesn't mean you have to play square, in fact, some of my best solos have come from playing ideas that harmonize the melody, even though you aren't hearing the melody, so even if I get away from playing the theme of the song, I don't forget it, I keep it in mind when playing, though sometimes I am playing around it and not the melody itself.

JJ: One of your other talents is as a studio engineer. Could you talk a little about your studio and the vintage analog gear you use, and how that equipment bolsters your musical approach?

JS: My philosophy of music and of recording is having the right tool for the right job. I love the warmth of analog gear, so I have lots of great mic pre-amps and a great analog board, which is a Sound Tracks Jade.

I also have a lot of great mics, yes, what you would expect, AKG and Neuman, but, also SE, Blue and EV. Some of these mics are tube and I even have four ribbon mics as well. So again, I love the great presence of the analog gear, but I have to live in the 21st century and have the kind

"I think it's really more about the people you choose to surround yourself with that make such a difference in your happiness and success."

of prices that my clients can afford. So, I don't record to two inch analog tape as no one wants to pay for tape cost. Also, my clients want the flexibility of digital editing and the option to take their files around the world to other studios. For example, if they want to include a guest artist in Europe and they live in the states, then they can FedEx or FTP the files over to that studio. Finding another studio with an analog recorder is becoming harder these days. So, I have the best of both worlds, powerful computers for recording, editing and mastering, but also some vintage outboard gear. Thus using the



best that analog has to offer, but keeping up with the most current technology of the music industry as well.

JJ: As a child, you experienced the added challenge of being blind, and simultaneously excelled in your academic life, graduating high school at 14. Your achievements, as a performer, composer, radio host, studio engineer, and educator are a model of inspiration. Could you talk about how the challenges you faced actually inspired and helped you to excel?

JS: My Mom and Dad did a great job of making sure I felt like I could do anything - maybe too good of a job as I was convinced until I was about 16 years old that I could be an emergency room surgeon! I even studied medical texts preparing myself. I'll never forget Goodman's and Gillman's book, the pharmacological basis of therapeutics that I read in its entirety. Okay, so I decided on the much more obtainable goal of recording engineer, producer and musician, but, I still feel like I can do anything. I might have to go about it a little differently, but, I can get it done. I think what I have learned, by being blind and having the other health challenges of a brain tumor and the problems that causes, is to stay positive and not to worry too much about things

beyond my control. Joel Osteen, a great preacher, says something I just love - it is to do the natural and let god do the supernatural. In other words, just do your best and that will be enough. I also believe in honesty in all parts of life and that has come I think from good parents, but also from having to hear the doctors honestly assess my condition when I was young. At that time, I was very sick and there were times they weren't sure I would make it. From that, I have learned that honesty is always the best policy no question.

(Continued on page 36)

JJ: Could you share some of the advice or words of wisdom that you have received from one or more of your mentors that has made an impact on your life and creativity - and that might help others to embody the kind of positive attitude and drive that you have?

JS: Well, my folks are mostly responsible for my good habits and are two of the best mentors a person could have. I do know that hard work is its own reward, though some times you will find people that didn't work hard sometimes get ahead of those that do, but, what can you do but keep on smiling. I think in general my love of

“My definition of a professional is someone that takes whatever they are given and makes it work.”

life, family, and music are the things that motivate me in my life. I also love my role of inspiring others, that is a real privilege and something I love sharing when I go to colleges and high schools to talk and perform.

My mom always says that you can do anything you set your mind too and she and my dad are living proof of that. My dad has always told me that my best is enough because he knows that I am truly trying my best if I say I am. My wife Jennifer is always telling me how much she loves me and believes in my music and me as a person. I think it's really more about the people you choose to surround yourself with that make such a difference in your happiness and success. I am not saying that as people we don't have a responsibility at the end of the day when it comes to where we are in our lives, but choosing the right kind of people to let in to your life is part of that process and one that is way too often overlooked. So, what I am saying to answer your question is that instead of using catchy phrases or mottos, to inspire myself, I surround myself with other positive people that I learn from on a daily basis.

JJ: Tell us about your association with guitarist Stanley Jordan with whom you studied.

JS: Man what a genius! I will never master the kind of guitar playing he does which is a 10 fingered approach, or for you guitarist, a tapping style, but what I learned from him is how to practice. What he told me that I tell my own students is always finish off your practice session with a good repetition of what ever you're working on. If you stop with a bad repetition, that will be the thing that your fingers remember. It is all about muscle memory, so you don't want your fingers to remember the incorrect way of doing things. I met and studied with him while we were both on the road touring through MA.

JJ: You've opened for and played with many celebrity music artists, covering the gamut of

genres. Could you share some of the interesting, funny, dramatic, or inspiration experiences that have made a significant impact on you?

JS: Well, I have three short stories to share. When we opened for Smash Mouth, these guys back stage kept asking if we were Smash Mouth. They were from catering and they kept trying to give us the band's food. Of course being the openers, we weren't cool enough to even get any food and I didn't want the guys from Smash Mouth to remember us as the band that stole their eats

I also was playing with a band at a big concert. It was for about 3500 people in the venue and

around 3,000,000 watching via TV. This band, which shall remain nameless, had sold about 2,000,000 records. Well, their drummer was giving the concert's producer a hard time because he needed this specific kind of golf glove. The drummer said he couldn't play if he didn't have this kind of glove. Apparently, it was because he liked the grip it gave him on his sticks. I was appalled. I mean, if it is that important to your performance, then bring it yourself. My definition of a professional is someone that takes whatever they are given and makes it work. Of course, I have things I need or want for my shows, but whatever happens, I'll make it work to the best of my ability. I think this guy was just being a diva and throwing a fit because he could.

Finally, I have two stories of humbleness. First, my buddy Jimmy Hall from the band Wet Willie showed me a really amazing thing. I had asked him to come out to my CD release concert as a guest artist. I must say, since he has a lot of gold records to his name and I don't, he was really the star of the show. I think that just as many people came out to hear him as much as to check me out and the new record. Well, his talent knows no bounds and he could have, with no problem, taken over the show and really performed and up staged me for his fans, but he didn't. In fact, all he did was participate the way I had asked him to and talked about how great I was. That my friends, is a truly nice guy, and a real pro entertainer. I also experienced the same kind of thing when performing with trumpeter Allen Vizzuti (from Chick Corea, Doc Severinsen Orchestra, and Chuck Mangione). He was the star that night and I was just the guitarist in the back up band. He gave me solo after solo and we even traded licks, man what an honor. He was willing to share the talent of others, not just himself, and this I have taken up in my own band - giving everyone ample opportunity to show off their skill!

JJ: If this is relevant for you, what is the connection between music and spirituality?

JS: There is no question that music is related to spirituality. How one can hear this amazing life-force called music and not believe in a god is beyond my comprehension. I don't claim to know the answers of the universe, but, I am convinced it is within music. That might sound crazy at first glance, but think of this, music is the only universal language. No matter what language the lyrics are in, we can feel the emotion of the music through the inflection of the vocals and the mood of the instruments. The peace and true joy I feel when listening to music is transcendent! I use music to heal. That's right, there are days when my health problems get the better of me. So what do I do, I put on music and concentrate on the powerful spiritual lift it gives me and I get up and get going and make it through the day! Anything that can do so much and is so accessible to us humans must be the creation of a great being, one that is outside of my understanding.

In another way, music is the great communicator. One of the strange things about the human condition is we have a belief that we are alone. What I mean is that we think no one can understand what we are going through. With music, we can say you are not alone. I also know your pain. How many times when listening to a song have you said, I feel just like that, that song is talking about my life, that song could have been written about me. That is my point, through this amazing thing we call music, we have the ability to tell our fellow man that you are not alone. Of course, no one can know exactly what you are going through, but we can empathize. I think that is a great comfort and a great way to heal emotional hurts

JJ: Could you tell us about a few of your favorite recordings and how they inspired you?

JS: Way too many to mention here, but just a quick few. Love the genius of *Kind of Blue* from Miles Davis. His approach of melody and improvisation was the big eye opener when I started my journey discovering how to solo. I also love the work of Bill Evans on that record, the chord choices were the perfect complement to Miles sparse playing. Another guy I can't get enough of is Jeff Lorber. He is so funky!

ass sound of Led Zeppelin and I've always wanted to have that kind of power in my own music. If you don't have *Mother Ship* from the Zep you should. My first record that I can remember was one my Mom got me when I was about 7. It was the Beatles *Yesterday And Today*. Their use of harmony is just out standing and worth studying. All of these groups have influenced me in recording techniques as well.

JJ: Among the things that I admire so much about you are your talent, vision, tenacious work ethic and great attitude. I guess that's because I strive for the same things. In just a few words, could you point to who and what it is that fires up your jets to maintain this drive?

(Continued on page 37)

JS: At the risk of sounding like a broken record, [laughs], I would say the answer is my family, friends and my love of music, just keeps me going! I want to be there for my fans as with out them, I wouldn't be making a living. I also believe I have a duty to share my life and music with others to hopefully serve as an inspiration to their lives. I want them to say, if the blind guy can do it, then I can achieve my dream also!

JJ: What have you discovered about human nature given your diverse talents and your abilities to observe people from a unique perspective?

JS: Main thing about people that I have noticed is we all wish to be respected and understood. I think respect is something too few people observe these days and the world would be a better place if we just got back to that. Just treat people how you want to be treated, how simple is that? And remember that not everyone is at the same place in their journey, this can be from so many perspectives. I make sure to remember it with my students and remain patient with them remembering that we all learn at different rates. I also, to my advantage, find that people are used to concealing their facial expressions but not their voices, so I am very aware of how people around me are really feeling. It is hard to tell me

an untruth, though it does happen on occasion.

JJ: How do you recharge your batteries and decompress? What are your other interests outside of music?

JS: Well, though I am blind, I love movies and have quite the collection! I also am an avid reader and am reading, via audio books, three to four books a week. My favorite way to recharge is by having great conversations with friends and colleagues or to leave town and hit the beach, just love it there!

□ □ □

(Lou Caputo — Continued from page 42)

kind of reminiscence, on times lived. This is true of our band. We embrace a wide spectrum of approaches as our CD can attest to. If you have been around New York City for as long as some of us have been you know that there are a lot of musical styles and genre's that you can be exposed to and it's inevitable that they will make an impression on you. Hopefully, we are successful in presenting a portrait of that eclecticism. Thanks to our rhythm section, we can easily slide from one groove to another. Bill Crow needs no introduction and anyone who played with Rudy Petchauer knows his versatility. Special mention should go out to pianist Don Stein not only for his musicianship but his good council and clear vision. In the process of preparing the material for the CD we asked David Coss to line us up a gig or two which he did and the management at the Garage was so please we've become a regular attraction there. Dave also handles some of the vocal chores and adds to our versatility along with Jann Parker who also remains a truly unsung hero among female song stylist in NY. Another person who has been a supporter of ours has been Len Triola, who has gotten the band a chance to do a concert at Hofstra University and recently booked me at Ronnie Scott's in London and hopefully will get the band over there soon as well

JJ: What jazz artist or recording that you heard first or early on provided the spark for your inspiration to take this creative path and a life in jazz?

LC: Once I decided to take the plunge and started taking clarinet lessons, it seemed like a process of synconization took place in respect to my jazz awareness. I began coming in contact with people who would offer me information. or who were knowledgeable about the music. Back then there was a club on 7th Ave and 48th street, "The Metropole", where you could actually see and hear the bands from the sidewalk. Being too young to actually go in we would stand outside and get an earful of Gene Krupa & Charlie Ventura, Woody Herman, Dizzy, Maynard, Lionel Hampton, Mongo Sanatamaria, a whole slew of Dixieland guys, Henry Red Allan, Sol Yaged. You would bump into a whole cast of jazz hipsters on the sidewalk in front of the Metropole who would be filling you in on the jazz lore of

the time. Also during those years there were quite a few record stores around midtown, in fact the original Sam Goody's was on 49th St, and Mr. Goody would actually be at the location, his only location! These stores would not only provide a chance to buy records but also give you a resource to read up on the music. You could stand there and read the liner notes on the back of the LP package. One name seemed to keep popping up from the hipsters and the liner notes and that was "Bird" Charlie Parker. He seemed to be the barometer that all musicians were being compared to. So the first Bird record I purchased was on Roost called the *Charlie Parker All Star Sextet* with Miles and J.J. and Duke Jordan as well. By this time I was already playing alto. The first cut I heard was "Dewey Square" when Bird started his solo after they played the head, I jumped out of my seat and ran over to the turn table and stared down at the record. The music was so powerful that I thought I would actually see something by staring at the record. IT became apparent that to create music this genuine and powerful and on such a high creative level you needed to dedicate a lot of not only your time and energy but your total awareness to that end. So for better or worse that has been my path

JJ: What kinds of practice or studies or compositional pursuits do you engage in to expand your musical aptitudes and abilities?

LC: I have been very lucky in that my assignments as a musician have directed my study and practice direction. Trying to remain viable on an array of woodwinds can be daunting, so for instance if I know an assignment requires me being prepared on a clarinet or bass clarinet or flute or what have you, I direct my attention to that. However, there are some things I love to get myself involved in as a way of spending some time alone with the instrument of choice, which is very important. I like the challenge of getting a new tune up to performance level especially if it's a challenging tune that requires your attention.

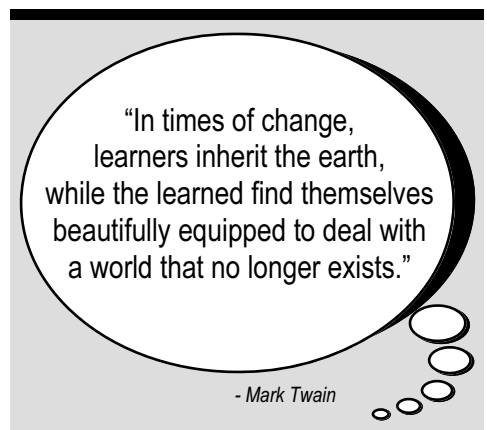
JJ: Could you share your ideas on what John Wooden said: "Be more concerned with your character than your reputation, because your character is what you really are, while your reputation is merely what others think you are."

LC: The Wooden statement on the surface seems self explanatory. However, in the dictionary the word character is used to describe the word reputation. So I think what John Wooden must have been trying to get at is don't believe your own press "to thine own self be true" Be honest with people and most important be honest with yourself. Are you living up to the things you profess to believe in and value? A you a loyal friend and are you charitable toward others? Are you giving in to envy, that sometimes raises its head among performers? Do you help someone when you can just because you're able to do so? Your character is something you carry with you, it's part of the nitty gritty that makes you the person you are. I guess he's saying you should worry more about the person you really are then the person others have made you.

JJ: What have you discovered about human nature in your life on and off the bandstand?

LC: What I've learned about human nature can be boiled down to this "What You Give is what You Get" People who have a tendency to keep a goal in mind are not only usually successful but they are more uplifting to be around. Joe Batagglia, who is a very successful bandleader against a lot of odds, very often uses the word VISION. That is the visualization of what you're striving for even when things don't seem to be headed in the direction you had hoped. Just hold on to the "Vision" which is hard to do. Those people who see themselves as helpless and as underdogs or victims usually stay that way.

□ □ □



(Blue Note Jazz Festival — Continued from page 15)
distinguish ourselves. In addition, we are really putting a lot out there right now in terms of branding this. We're spending a lot of money on advertising and marketing. Another thing we are going to end up doing and we are going to announce soon is that we are going to be doing a streaming of almost all the shows on our website and possibly on our partner's website. But, I am not right ready to announce that right now but I could say that it is going to be happen. So, we will be streaming most of the shows, archiving some content to get some web content out there of all the artists that are performing at the festival.

JJ: Is this going to be streaming for pay?

SB: No

JJ: So people can just tune in over there and go to the website and hear everything for free.

SB: Right.

JJ: I'd like to get your take on kind of a peripheral issue but related to the festival. As I'm sure you are well aware that the jazz world over the last ten years, five years and certainly over the last couple of years, is a contracting niche market. To be clear, I'm talking about the business side of the jazz world, as opposed to the creative side, which will always flourish as long as there are people who want to create music. Sales of recordings are down significantly. Digital sales haven't made up for the downturn – in part because of stealing, copyright infringement, and the options consumers have to buy and download one track instead of a whole album, and not replace their CD collection as people had done when CDs replaced the LP in the 1980s. Radio airplay results show that you can be number one by getting as few as 200 total spins nationally in a week – or even be in the top 20 or

so with 50 spins total on jazz radio. There are fewer jazz clubs and venues, most notably everywhere but New York, and of course there are fewer record labels. Web traffic for the niche is stagnant and media sales and circulation for a number of publications, print and digital, are down. What are some of the factors that had you convinced, in light of these realities, that the benefits might outweigh the costs. I'm guessing that the live performance business - the club business and jazz festival business – is virtually the only place in jazz that is immune to the contracting nature of the rest of the niche market that is the jazz business world.

SB: Yes that's right. You've depressed me though. [laughs]

JJ: I simply get to see the facts and figures, industry demographics and results that come across my desk everyday.

SB: Right. You have to understand that what we [the Blue Note] do in New York and even outside of New York [with Blue Note clubs around the world] is actually working right now. We have Blue Notes in Japan and Milan. We've booked for the Regatta Bar Jazz Club in Boston and some of the other clubs around the country which we book. People can't replicate the live music experience And , so that is something that is doing well. It's not to say that there is definitely shrinking ... and that is a concern. That's why you see the Blue Note in our other venues expanding our program from time to time - and doing shows like The Roots at the Blue Note, or doing more stuff. But, that's not anything different than what happened in the 90's when we started booking more smooth jazz. Times are changing and we are adapting. But we focus on jazz and jazz related music. So we also feel responsibility to actually help grow the music. When people go out and experience the music, that may not even result in record sales. But

they'll come back and they'll have a good time.

JJ: You are in a particularly good strategic situation While there are fewer brick and mortar record stores, and many jazz fans do not impulsively run out to immediately buy the latest release – as is the case with teens buying pop music they hear on the air. But at the Blue Note you have the benefit of the impulse purchase – with your store on premises. People can buy recordings of the artists they hear right there.

SB: That's what we do with our Half Note Label. We try to record as much as we can at the club to release them throughout the venues as well as traditional distribution. But we do most of our sales at the club. We also have an interactive and on-going experience with ticket buyers by using our mailing list – reaching people that are actively going out to see shows in New York and throughout the country and the world at our venues. We use that for things like new CD releases we put out and to try to grow some of the artists that we believe in.

JJ: Are there enough hours in the day for you to manage all this and the new Blue Note Jazz Festival?

SB: We were already sleep deprived in the nightclub business. But like I said, it's a good opportunity for us to expand our programming for the month and to celebrate the Blue Note's 30th Anniversary. We are also doing things that we haven't mentioned like supporting Jazz Reach. We have supported them for the last 10 years. Actually, we are now giving them a place to present their programs to New York City school children and they are bringing in a group to the Highline for three days at the beginning of the festival. We are doing as much as we can to help grow the music and I think the festival is going to do that.

□ □ □

(Jim Snidero — Continued from page 45)

Japan - and she asked me when she moved to New York to do a record for EMI. So that was the very first record that I did, solo record, that was in 1984 called *On Time*, and that was also a big deal back then. It was like a real record company and they had a real budget, and we got the rhythm section of Billy Hart, George Mraz and Kenny Kirkland - which was unbelievable. The record still sounds great and Brian Lynch who was playing with Toshiko, played trumpet. It was exciting for me and I was really worried and scared. But it turned out pretty good. We recorded at Rudy Van Gelder's studio. In 1987 I started recording for Criss Cross. There was interest in young jazz players. I was kind of just riding this wave at the time and it helped me to make a living.

JJ: You were doing a lot of workshops too.

JS: I have just kind of really cut back on that for a number of reasons. I got married and I didn't

want to travel quite as much to do those kinds of things. My teaching has really been cut back to just couple of classes at the New School, couple of private students. I am lucky to be playing a lot and that's what I want to do. I stopped doubling about four years ago too. So no more big band gigs and I am enjoying it.

JJ: When you say "no more big band gigs," were you doing a lot of rehearsal bands or traveling bands?

JS: No, not really. Yeah, I did that when I was younger. I was with Sinatra for four years and that was a heavy double I think as well. There's a lot of responsibility doing gigs like that. That was in the early 90s. I just want to play the alto saxophone and I want to write music. He was a genius ... so spiritual when he sang. It was the closest thing I had ever been to magic.

JJ: What do you do to decompress or recharge your batteries?

JS: Oh, I am a chef. That's my hobby. I took classes. You have to have a feel for cooking and you have to imagine what it's going to taste like while you are making it. You can't just kind of follow the book all the time. I lean towards the Italian food. My favorite pasta is a pasta that is made in Rome for Easter, and it uses five different meats - ground pork, sausage, short rib, chicken liver which is the secret ingredient actually and ground beef. It's an unusual pasta because you use like a bunch of wine – two or three cups of wine. You salt the onions, use carrots, celery and garlic. Then you put the meat in, you pour red wine on it and let the alcohol cook down. Then you put the tomatoes in. You cook it for a couple of hours, partially covered, which is unusual for pasta sauce and you add mushrooms in there towards the end.

□ □ □

(Lars Dietrich — Continued from page 43)

sion that being a help or challenge to your career in the next several years?

LD: Music in my opinion is in a very strange place. With the arrival of social networks like Facebook and Twitter and ways of freely being able to showcase anything you produce on YouTube, Vimeo, Soundcloud etc. makes being a musician extremely challenging but also very exciting. With a little getting used to I think musicians and artists in general can benefit infinitely more from this new dynamic compared to how powerful music labels dictated what could and couldn't be exposed to the world.

JJ: What have you discovered about human nature in your life on and off the bandstand?

LD: I think, in general, a lot of musicians are either into music just for the sake of the music, the performance aspect, or both. I think I can objectively say I'm into music for the sake of music. I never really felt an urge to be on stage. In fact up to this day there is not a performance that goes by where I don't feel uncomfortable with the idea of standing on stage so people can hear what I have to say. Naturally there is also a chance that ego's get out of control if you actually are, absolutely convinced it is important enough that what you have to say has to be said on a stage and people need to be absolutely silent to hear it on top of that. Of course classifying people like this is dangerous and by the very nature of doing so untrue, but it would be the main threads I have learned about human nature in music.

□ □ □

(Performance Reviews — Continued from page 29)

mind us all exactly why we waited to see him tonight. Swapping his sticks for mallets, Haynes starts off slowly, as he works the tom drums to mimic an irregular heartbeat, then the sound becomes militaristic and as he builds up a wonderful crescendo while crossing his hands at warp speed, Haynes continues to beat every inch of his drum set into submission.

Now that the musicians are warmed up on "Limehouse Blues," there's greater energy in

their playing and they are in total unison on this Django Reinhardt tune. Each musician goes into attack mode on this fast-paced song during their solos, notably Bejerano's piano and Wong's bass. Although Haynes pulls back a bit on this piece, he still adds just the right touch of drum—whether it's one whack or a full on attack—to compliment the other musicians.

Although Roy Haynes is a living jazz legend who has worked with Miles Davis, John Coltrane, Christian McBride and Sonny Rollins,

JJ: What interests do you have peripheral to music?

LD: I have a huge interest in space exploration and science in general. I think we live in an absolutely stunning time. The amount of findings happening everyday in the field of science are mind-blowing. To think that more or less a hundred years ago people were driving carriages, there were no phones, no airplanes to now having video conferences while flying through the air, lab produced meat and organs, space travel, theories of universes exciting within black-holes, the discovery of dark matter and dark energy makes me feel very fortunate to live in an insane age like this.

□ □ □

(Curtis MacDonald — Continued from page 44)

me, it's all part of the same task.

JJ: How do you see the landscape of jazz and creative music world and its intersection with the music business evolving, and how do you envision that being a help or challenge to your career in the next several years?

CM: To be perfectly honest, I'm not a very good businessperson. If my business sense were stronger than my artistic senses then I would have gone into finance. What I do know is that in order for me to make music, I need to channel a lot of discipline and problem solving. For me, the important characteristics in original music are quality and integrity, which is what I and the musicians I work with are passionate about the most.

JJ: Could you share your ideas on what John Wooden said: "Be more concerned with your

character than your reputation, because your character is what you really are, while your reputation is merely what others think you are."

CM: Character is an outward expression of your self. A reputation is the opinion of others, which is beyond your control. Building one's character is a dynamic life-long process. With that in mind, I'm concerned with developing a sustainable environment for music making and music sharing. This way, intentions are set to serve others.

JJ: What have you discovered about human nature in your life on and off the bandstand?

CM: I believe that all you really need to know about human nature are the lessons you learn in Kindergarten. You know whom you play well with instantly; we're all in the sandbox together.

JJ: Who are some philosophers, idea people,

(another living legend), it's hard to see Haynes as anything but one of the most celebrated jazz drummers and bandleaders working today. It says something that at this stage in his career, Haynes is very much in demand as he tours constantly, surrounds himself with talented young musicians who are eager to play with him and who has countless fans (including myself) wait on a long line just to hear him play.

□ □ □

writers who have influenced your understanding of the universe and your life?

CM: My grandfather's favorite philosopher was Johann Wolfgang von Goethe, and that influence has been passed on to me. I was encouraged to develop a creative imagination from an early age, and the tunes "Figmentum II" and "The Imagineer" on *Community Immunity*, are a reflection of this idea. I have cherished the writings of imagineers such as William Hutchinson Murray, the Dalai Lama, Nikola Tesla, David Mitchell and José Saramago.

JJ: What interests do you have peripheral to music?

CM: I'm into physical exercise, technology, design, films, museums, art galleries, psychology and international affairs.

□ □ □

(Curtis MacDonald — Continued from page 46)

MW: *Charlie Parker All-Star Sextet, Saxophone Colossus, Miles Live in Europe*, a dozen Coltrane albums; lots of Monk, tons of Ellington, Mingus. In my office at the college I play Tatum, Monk and Fats Waller. I had a gig that kept me in the car with an AM radio and I got seriously hooked on Frank Sinatra. There was a station that played him all the time.

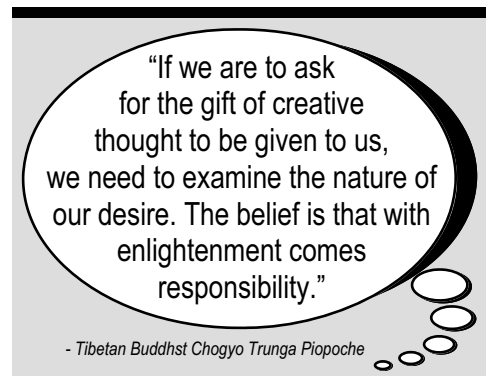
JJ: What have you discovered about human nature?

MW: I like musicians, am not crazy about academics, and love little kids.

JJ: How do you recharge your batteries?

MW: I'm too old to decompress. I'm going to be 71 in July and I don't have time to take it easy. I'm living two full-time lives. I'm a tenured full professor with a PhD in philosophy and I still publish in logic and argumentation theory.

□ □ □



Lou Caputo

By Joe Patitucci

JJ: How did your work in show bands with Lou Rawls, Frankie Valli, Shirley Bassey, Jack Jones, Bobby Short, and Frankie Avalon impact your creative pursuits as a jazz player? What were the challenges and benefits?

LC: I've had the occasion to accompany quite a few of what used to be referred to as "Night Club Acts". As a woodwind player, aside from trying to achieve a high level of consistency on several instruments, saxophone, clarinet, flute and so on, which takes a bit of doing and which was very beneficial, I also had an opportunity to sit alongside some wonderful musicians who taught me a thing or two about being a professional musician. While the jazz content in most of those situations, with the exception of Lou Rawls and Billy Eckstine and a couple of others, was remote to say the least, what I did also notice and take away with me was that the most successful, and not necessarily in an artistic or esthetic sense, but in terms of a successful performance presentations, were the people who had a very organized and paced set or show. The most successful of them had a beginning and middle and end that included up things, not so up things, slow things, changes of pace they kept it moving to the point that the listener almost

LC: I would first have to mention Walter "Baby Sweets" Perkins for in a very real sense bringing me in to the local jazz scene. Walter had a group that at various times included Duke Jordan and Richard Williams, "Notes", as Richard was sometimes called, was one of the first guys who asked me to come around and sit in on his gig. At that time there were a couple of clubs that had a jazz policy in Jamaica Queens, The Skylark, Gerald's The Village Door, and Carmichaels. They were long haul gigs where you worked 9 to 3am. I watched guys like Richard and Walter pace themselves and they would be as strong at the 2am set as they were at the 9pm set, maybe stronger. But before anyone and above all, I would have to say that Dizzy Gillespie, Nina Simone, Quincy Jones, and bassist Chris White have been important influences. Chris and I go back to when I just got out of the Army and at that time he steered me into studying with Frank Foster which was an invaluable experience. He had enough faith in me to include me in a concert he did at Carnegie Recital Hall which boosted my own confidence at a time when I wasn't exactly knocking 'em dead. Through the years even when we may not have spoken to one another for awhile we always seem to know just when we need to be in touch with one another.



secrets in New York. Several years ago I was encouraged to do a CD of my own by many people including my section mates in the band, Virginia Mayhew and the late Frank Vicari. Since I was always drawn to mid-sized ensembles and there were other examples of how effective a ten to twelve piece group could be, Gil Evans, Gerry Mulligan and Charles Mingus were highly diverse approaches to this concept to mention just a few. So the cornerstone of that first project was a kind of "Not So Big Band". Most of the personnel for that group was drawn from Howard's big band and Howard contributed a wonderful arrangement on "Chelsea Bridge". We were able to attract some air play with that CD as well as some favorable reviews. One of the things that came out of that project was my meeting Howard Johnson. While running down some of the material for the first CD at the union rehearsal hall Howard looked in on us, liked what he heard and sat down and listened. Since then Howard and I have become good friends. Through Howard, I got some wonderful insights into the music of Gil Evans and Charles Mingus and many discussions of Ellington, which all added to the present project. In planning the second CD I wanted to address the concept of a small big band, one of the things Howard and I spoke about was that Gil and Duke always favored musicians with individual sounds. So musical personalities became an important part of the NSBB and they are well represented in the group. I can't think of any two people who have more personal sounds than John Eckert and Howard on their instruments. Virginia and Dave Smith to me are two of the most interesting and original soloists around NY as we speak. Geoffrey Burke is a most adaptable young saxophonist. Joel Perry's ability to invoke the blues tradition when needed and yet operate in a traditional jazz context is a big asset. Duke Ellington once said that all music no matter how advance or what have you was based on some

(Continued on page 37)

Duke Ellington once said that all music no matter how advance or what have you was based on some kind of reminiscence, on times lived."

couldn't wait to hear what would happen next. Which is the way we try to do things with the Not So Big Band - it keeps the guys interested also, we try to present musical situations that asks the guys to put to use their diverse talents and know how.

JJ: Talk about some of your experiences playing with trumpeter Richard Williams, and influential pianists Duke Jordan and Jaki Byard. What kinds of advice or suggestions did you pick up from them that influenced you or opened up your understanding?

We are also alumni of the same high school in Brooklyn Boys High School. Chris has been a big part of both my CD projects and I owe a lot of who I am as a musician to him

JJ: Could you discuss the idea and development of the "Not So Big Band" - which plays regularly and is the centerpiece of your latest recording?

LC: Well the roots of the NSBB go back some-time. Since I first found out about the Miles Davis Nonet

I have been fascinated with the concept of a mid-size group. Oscar Pettiford's big band is in effect a 12 piece unit there have been various Ellington and Mingus units that were smaller than the traditional big band as well as the Monk large groups. They provide an improvisational freedom with power so to speak. You have so many possibilities of mixing and matching. I'm very fortunate to be a member of the Howard Williams Jazz Orchestra. Howard is a wonderful arranger and his band is one of the best kept

Any man who would give up a little liberty for a little security will lose both and deserves neither.

- Thomas Jefferson

Lars Dietrich

By Robin Friedman

JJ: Could you talk about the concept and development of your new recording, *Stand Alone*, which is your second as a leader?

LD: My second release as a leader, *Stand Alone*, could be described as a first attempt in getting closer to what I'm planning to further develop for the future. It is a solo album in which I play saxophone, flute, and clarinet through loopers and effects as well as all the programming. The concept is as of now the closest I got to what I have been developing over the last 3 years as a professional musician. To me, this record really functions as a starting point for something that I will develop over the course of many years. I already wrote two more albums worth of music and am in the process of figuring out how to perform this music live.

JJ: What kinds of challenges and opportunities did you experience growing up in Amsterdam, in your pursuit of developing your skills as a jazz player?

LD: The challenge in the Netherlands and Amsterdam is that there are no school music programs. This means in order to learn an instrument you have to seek out private music schools next to your regular school. Because of this, kids are usually never introduced to music performance. One essential key figure in changing this in Amsterdam is my first teacher Peter Guidi. Peter has been running a jazz-program since the 80's for kids between 10 and 20 years old and he really is the main reason so many young kids are introduced to jazz music, including myself. Thanks to him, I got a chance to learn jazz, perform and even tour. Thanks to Peter Guidi, Amsterdam has managed to produce a lot of great players over the years.

JJ: Talk about the jazz scene in Amsterdam and the kind of appreciation you observed that exists for jazz music in your native country versus the United States.

LD: Amsterdam is a great city for the development of artists. It has a lot of funding and opportunities for any one that wants to pursue a career in the arts. This, together with a fairly small artist community and a lot of venues to perform, allows a lot of artists to freely develop in the direction they see fit. This is a huge benefit compared to say, a city like New York, in which you have a huge amount of people that will strive for the very same things, little to no funding and very few spaces to perform. When I went to school in Amsterdam I was lucky enough to have incredibly inspiring peers. We used to practice together everyday and really created an environment of healthy competition. Alto sax play-

ers like Ben van Gelder, Paul van de Feen, Joris Roelofs, who I really have to thank for my own development as a musician. If it wasn't for them I would never have pushed myself to go this far in music. The funny thing is that this difference of comfort between Amsterdam and New York also motivated me to make my move to New York. For me, Amsterdam became too comfortable. Although I fully support artist funding, and the idea of creating an environment where artists can develop, it also has the risk of making artist lazy and complacent. I needed to struggle to push myself to the fullest, so I moved to New York. New York offers that, completely. The first time I played with some of my saxophone peers like Matt Marantz, Patrick Cornelius, Samir Zarif, I knew that playing my instrument well wasn't going to be enough any longer. New York offers a giant community of incredible musicians that humble you and make you understand you need to dig much deeper to understand what you as a person can offer the world other than simply playing your instrument well.

JJ: Could you share some of the advice that you received during your studies with Dick Oatts that made a significant impact on you?

LD: Studying with Dick Oatts was an incredible experience. Since I came to Oatts after completing my studies in Amsterdam, his lessons were not so much geared to the technical part of learning to play jazz but more the psychological. This to me is the incredible thing about Oatts. The fact that he can teach beyond the technical and into the spiritual can only mean that as a human

“New York offers a giant community of incredible musicians that humble you and make you understand you need to dig much deeper to understand what you as a person can offer the world other than simply playing your instrument well.”

being he must have studied and understood this to a level that he can actually implement into his teaching. What it means to be free when you play. Free of ego and free of the anxiety to prove yourself. I think that among a lot of other things is the core of what I learned from Dick Oatts.

JJ: Tell us about your fortuitous experience performing with Herbie Hancock that led you to choose this career path.

LD: When I was 15 years old I was fortunate enough to play a duo TV show with Herbie Han-



cock. It was without a doubt the absolute turning point of me playing music just for fun, to deciding that this is what I wanted to do for the rest of my life. We played duo for about an hour and talked about music and the importance of cultivating yourself as an artist.

JJ: If this is relevant for you, what is the connection between music and spirituality?

LD: There is to my opinion really no separation between music and spirituality. The music I like and liked most in my life have always had a spiritual impact on me that transcended reason. I remember listening to one screaming long note of a long Coltrane solo on the 1960 *Miles Davis*

in Stockholm album for hours on end when I was a kid. Just listening to that one note and just not being able to understand why it moved me so much was and still is a main reason of why I make music. Being able to bring tears and joy to people by manipulating sound is something that never stopped to fascinate me. I hope to master it one day.

JJ: How do you see the landscape of jazz and the creative music world and its intersection with the music business evolving, and how do you envi-

(Continued on page 41)

Curtis MacDonald

By Joe Patitucci

JJ: What was the inspiration for the title of your new recording *Community Immunity*?

CM: The term “community immunity” is also known as “herd immunity” which is a biological phenomenon. When infectious contagions present themselves in a close-knit species that share a common environment, these diseases are unlikely to penetrate the group. This idea has a “united we stand, divided we fall” connotation that I feel is appropriate in this day and age, and for making music with others.

JJ: Talk about the development of the new album and how it evolved from concept to completed artwork.

CM: I wanted to document my recent compositions with musicians that I had developed a synergy with. I hear this record very much as a narrative with each piece a chapter and each instrumentalist a character. Making this record was very much similar to making a movie. We spent weeks nuancing the mix in order to provide space for every sonic detail, rightfully showcasing the talents of the musicians and engineers who gave outstanding performances. Everyone was excited about the music and that fueled the inspiration for all involved.

armed me with skills to tackle the production of *Community Immunity*. I have always treated my education as something to seek out myself because in the end, if you’ve truly learned something it means that you’ve taught it to yourself. I’m always studying to further expand my musical outlook.

JJ: If this is relevant for you, what is the connection between music and spirituality?

CM: There is an undeniable connection between music, sound, vibration, physics, metaphysics, gravity, magnetism, electricity, our bodies, the cosmos... Hazrat Inayat Kahn’s *The Music of Life*, a remarkable text on music and mysticism that unveils insight after insight, answers this question in detail straight from the words of a master.

JJ: What was it that initially attracted you to the saxophone and a career in music?

CM: I was drawn to its expressive sound and lured by its invention. When I got my first horn I opened it up in its case and stared at it for hours, marveling at its mechanics and complexity. I was 7 years old and hooked at first sight. Looking back, it’s not surprising that I chose to feature two saxophonists on this album. I started



exposed to a lot of the west-coast scene. Lee Konitz, Paul Desmond and Art Pepper were also early influences that inspired me.

JJ: What kinds of practice or studies or compositional pursuits do you engage in to expand your musical aptitudes and abilities?

CM: I’m constantly trying to re-think process and overcome my biases, habits and tendencies. This means a practice of hearing things from other perspectives, and not marrying one sound. When I was making *Community Immunity*, I had the power to play with instrumental layering, which allows me to hear the music in different lighting. I’ve discovered in this music that the composing begins *after* the ink has been placed on the page. I experiment a lot in the compositional process, playing with ways of generating and manipulating material. I leave a lot on the cutting room floor, but archive it for later use. On the horn, I’m always trying to expand my technical abilities through a routine of changing exercises.

JJ: On your website, it talks about your aptitude for incorporating improvisation, sound art and cutting-edge music technology, on several new music and modern jazz recordings. Could you discuss those elements and some of your concepts about assimilating them?

CM: I’m a sound junkie, and I make music with machines. The saxophone is a machine... I can make music with handfuls of pitches, or random tidbits of audio that I’ve collected over the years. Sampling is a hobby of mine. Composition is improvisation in non-real time. Studio environments are compositional chambers where perception, time and space can be manipulated. To

(Continued on page 41)

“Character is an outward expression of your self. A reputation is the opinion of others, which is beyond your control. Building one’s character is a dynamic life-long process. With that in mind, I’m concerned with developing a sustainable environment for music making and music sharing. This way, intentions are set to serve others.”

JJ: Could you talk about the challenges and opportunities you experienced in pursuing your musical development through the route of academia at the New School?

CM: I went to the New School because it was a school that wasn’t locked into a single pedagogy. You could choose your own private teachers and there were many ensemble classes available. I also liked how there were other creative degree programs at the University, and I sought out chances to develop skills and relationships outside the music department. I enrolled in classes like sound design and circuit bending, which

performing when I was 9 and by the time I was 12 wrote some of my first tunes. By that time there was no doubt in my mind that I was destined to pursue a life in music.

JJ: What jazz artist or recording that you heard first or early on, provided the spark for your inspiration to take this creative path and a life in jazz?

CM: One of the first jazz records I had was a two-disc compilation of Charlie Parker, *Confirmation, Best of the Verve years*, which I listened to daily. Growing up in Western Canada I was

SAX LOVERS' CELEBRATION

Jim Snidero

By Eric Nemeyer

JJ: Talk about your new recording.

JS: Well, it's going to be out May 31st and the record release event of course hits malls on June 10 & 11. It's the first record I have done in about 20 years that's entirely original music. I really was interested in texture and having the whole album feel like it was connected, one program—and I was interested in using acoustic guitar, which I used on half the record and wrote pieces with that in mind.

JJ: What is it that you were doing that connects all these things up - so that you are looking at one piece of art instead of disconnected elements of byte-sized morsels?

JS: Well I mean there are the obvious things that you just are trying to keep a certain style of composing. You are not all over the place with concept. If you listen to a great record like *Kind of Blue* or a later Miles' record like *Miles Smiles* or something like that, the pieces are very like-minded. They have a similar vibe in a sense that they don't sound like they are ten years apart or in concept. Also a balance of texture - as far as harmony, and not only the sound but the density of the harmony, and how to get it so that you have some pieces that have a lot of harmony going on, and chords going on, and then you have other pieces that are more static and they kind of complement each other - as long as the style is similar. I think that's very, very important and it's hard to do. First of all, it's hard to write a piece that's very simple, that sounds good and is interesting but doesn't rely on a lot of stuff to keep that interest. I like to have listeners have time to think about what I just played. I think that Delbert McClinton, the drummer on the record is very good at finding the right places to complement the music and the other time just letting things happen and not trying to force things.

JJ: How did your interest in music begin?

JS: I was fortunate because I had good teachers. I had good music teachers when I was a kid, a good band director. I had good private instructors. There's a lot of quality players in DC and a lot of those guys were the military guys, at that time they were very, very strong because the Vietnam War was going on and so they were very good and they still are very good. I also had a natural kind of ability. My parents were also very supportive and then I got turned on to Phil Woods when I was about 15-years-old. He was the first guy to really hammer into me the importance of 2-5-1 [chord progressions]. He said something like, that's 75% of jazz - and especially in his kind of generation that was probably

true. At lessons, Phil mostly played piano. We talked a lot about harmony and improvisation. I probably took a handful like six lessons over two or three years because I had to drive to Delaware Water Gap, two or three hours.

JJ: What developed after your time as a student at North Texas State University and their renowned jazz program.

JS: I wasn't ready to go to New York. I didn't think I was a great improviser. I was a good classical saxophonist. I could play the saxophone pretty well and that's actually what I auditioned on for North Texas. North Texas had a great reputation and it was very cheap - very, very cheap and I come from a family of five kids. So that was a consideration. I developed a lot of lifelong friends from when I went to school there - and it was a good time to be there definitely. When I came to New York over the summer in my junior year, I decided I wasn't going to finish school and I went to New York. About 20 years later I got my college degree in New York.

JJ: When you got into New York, just what was the fortuitous opportunity that enabled you to begin making some headway?

JS: Jack McDuff. I had moved to New York in September and I had met another player who had gone to North Texas probably ten years before. He was playing a bit with Jack and something happened with him. He recommended me to Jack for a recording session that day. He called me up and said, "Can you come to the studio now?" I was freaking out so that was it, and then we did that record and then shortly after, he hired me to do the gig in 1982. That was a pretty

"Everything was kind of based on the blues. McDuff told me, 'Man, it's not a bad idea to practice the blues.' So I said, 'All right, all right, I got it.'"

big deal because in New York the Jazz scene was very, very lean. So to get that gig with Jack McDuff then was a really, really good thing. We were working a lot. We had about 250 gigs on the road. He was working all the time. Jack was really encouraging both me and the guitar player and that was a fantastic thing that helped me kind of get my stuff together. The stint with McDuff opened me up. When we were at North Texas, we really were interested in Coltrane and Miles' group in the mid 60s, and that abstract music that had just happened 12 years before. But then when I went with McDuff, none of that



music applied at all. It's like we would do two blues [tunes] a set, and we would do a kind of R&B arrangement and groove. Everything was kind of based on the blues. McDuff told me, "Man, it's not a bad idea to practice the blues." So I said, "All right, all right, I got it".

JJ: And what other suggestions did you get from Jack?

JS: It was more about watching him and hearing him because his time was so incredible. He always swung. I heard him play long notes and long chords but I never heard him play anything that didn't feel great - I mean really great. It was the real sh*t. When you are playing with an organ it's loud already - and you can't help but get inside that sound and that feeling. And it really did help me get it through the *swing feeling*. Playing with Jack and all those gigs, day after day after day ... there's no replacing that.

JJ: What prompted you to leave Jack's group?

JS: Toshiko Akiyoshi and Lew Tabackin had moved to New York in 1983. Lew called me up

and asked me if I wanted to join the band. I had not been playing flute and clarinet at all with Jack so I turned him down. I felt like I couldn't cover the gig with the required doubles - flute, clarinet - because that the book is very difficult. Then Lew called me back a couple of weeks later and said, "Don't worry about it, just come in and try and check it out." At that time, that was a pretty high-profile gig and they were offering quite a bit of money for that time - a lot more than Jack. So it was just something I felt like I couldn't turn down. It was a good thing because Toshiko was producing records for EMI

Mark Weinstein

By Joe Patitucci

JJ: What was the source of your inspiration that prompted your significant interest in Afro-Cuban, Brazilian and Latin music beginning back in the 1950s?

MW: It all began with a lounge gig playing bass with Larry Harlow when I was 17. That led to gigs with the local Latin dance bands on bass and a fateful sub for Barry Rogers in about 1961. Eddie liked the way I played and added me as second trombone. Brazilian came much later. When I played bone with Herbie Mann we played some Brazilian tunes, but it didn't make an impression on me. When I started playing flute I played a lot in parks with acoustic guitar players. But when I heard Romero Lubambo playing at Coffee on Union Square, I knew that I wanted to play Brazilian music.

JJ: Could you talk about your 1967 album *Cuban Roots*, on which you are playing trombone, and as described on your website, is an album that transformed Latin Jazz?

MW: For one thing Chick Corea is on it. We played together on Herbie's band. But the main thing is we played with folkloric drums and transformed folkloric material into heavy 60's

“To me the tune is like the lyrics. Each melody has its own message and I try to play accordingly. I never run changes. I play tunes. I am old school. I don't practice licks.”

post-bop. Mingus was on my mind when I wrote the charts. The album died. Billy Taylor played it a few times on the radio and the only review was in a French jazz magazine. But it started to circulate among musicians and was rereleased in 1976. A lot of musicians found it to be an important album, and in some ways I can't get past it. It gets mentioned in every article about me, including this one.

JJ: Could you share some of the advice or words of wisdom that made an impact on you, that you may have received or heard from Eddie Palmieri, Larry Harlow or other influential musicians with whom you have played?

MW: Both Larry and Eddie knew how to use the talents of the musicians in the band, but always kept the personal energy that typified all of their bands, whatever else changed.

JJ: What have you discovered about leading a band from some of the illustrious musicians with

whom you've played - a list which includes Herbie Mann, Maynard Ferguson, Joe Henderson, Thad Jones, Lionel Hampton and others?

MW: Give the drummer some!

JJ: Talk about your latest album, *Jazz Brazil*, which features pianist Kenny Barron, and how it developed from concept to completed artwork.

MW: Nilson Matta had co-produced two Brazilian albums with me. Both albums are with Romero, but with different rhythm section concepts. *O Nosso Amor* had Paulo Braga on drums and that gave it a particular flavor. For *Lua e Sol* I used Cyro Baptista on percussion instead of a trap drummer for a freer and more exploratory recording. Nilson knows Kenny and I wanted to play a more mainstream jazz album, but still play Brazilian jazz. Kenny and I are both about the same age and we have a lot of musical affinities, having come up with the Brooklyn cats. The actual date was like all of my recent recordings. Nilson and I picked tunes. We book two full days of studio time and go in and play. Everything is worked out in the studio and the idea is to just relax and play.

JJ: Prior to *Jazz Brazil*, you have recorded some 20 recordings. Could you talk about your previous recording, *Timbasa* and *Lua e Sol*, and how your concepts on those differ from *Jazz Brazil* and some of your other Latin Jazz projects?

MW: I'm finishing my 17th on flute since 1996. Both *Timbasa* and *Lua e Sol* reflect cutting edge concepts in Cuban and Brazilian jazz. *Timbasa* has, in my opinion, the greatest young Cuban musicians in New York. Congero Pedrito Martinez put the date together for me and brought a monster young pianist Axel Laugart. Pedrito has recorded three albums with me and always brings the greatest drummers, particularly Mauricio Herrera who is a demon trap drummer and a master of all Cuban percussion. *Lua e Sol* features the perfect bass and guitar team. Romero and Nilson have played together for years and turn into one amazing 10-string instrument with 2 heads and 20 fingers. Cyro Baptista who has an amazing free head and perfect time and articulation opened doors in the music that let go



into another dimension. *Timbasa* was recorded in one long 16-hour session and *Lua e Sol* in my usual two days. No rehearsals - just plenty of time in the studio to think and experiment, but with the added focus because we are making a record.

JJ: One of the criticisms of jazz players is that all too often some players abandon the melody immediately after playing it, and they do not know the lyrics of a song - qualities that help develop melodic, thematically developed solos. Talk about how song lyrics guide your own melodic and thematic development as an improviser.

MW: Sorry, I can't remember my name. To me the tune is like the lyrics. Each melody has its own message and I try to play accordingly. I never run changes. I play tunes. I am old school. I don't practice licks; I play melodies through the harmonies that grow out of the melody and the vibe of the tune.

JJ: How does the flute better suit your creativity as a means of expression versus your earlier work on trombone?

MW: It's like night and day. The flute gives me complete freedom. And since I don't try to play like any other flute player and have been influenced by trumpet and saxophone players, I try to find things on the flute that the instrument lets me do. I didn't worry about getting a 'classical sound' like most flute players do (especially sax players who study with classical flute teachers) and so I find the flute an easy blowing extremely flexible vehicle for getting musical ideas across.

JJ: If this is relevant for you, what is the connection between music and spirituality?

MW: I am deeply involved with Judaism and I see my musical aspirations as a challenge from the Lord to do the best with what I have been given.

JJ: Could you tell us about a few of your favorite recordings and how they inspired you?

"The Sound" as requested by you.

**You asked for the playability and
sound of the early Otto Links.**

We listened.

With structural changes both
inside and out, "the sound"
of yesteryear has been
recaptured.



**Otto Link Vintage
for tenor sax.**



Steve Wilson

By Eric Nemeyer

Steve Wilson, a native of Hampton, Virginia, attended Virginia Commonwealth University and has performed with Chick Corea, Dave Holland, Mulgrew Miller, Mingus Big Band and numerous other artists, in addition to leading his own group. He is on the faculty of several New York area college jazz programs. This summer Steve will be teaching at the Samba Meets Jazz Workshop, where students, educators, musicians and adult hobbyists can get up close and personal instruction from him.

JJ: Talk about your association with Bruce Barth, with whom you recorded your most recent album, a duo recording.

SW: Bruce and I have done a few duo gigs here and there, though we had never really sat down and planned a project. We were invited out to play a duo concert by Jon Poses, who has an jazz organization that stages concerts. He said that as long as we were performing, why don't we also record it? The recording came out beyond our expectations. We have a great time playing together. It was actually a house concert, rather than in a concert hall. So the setting was very casual and intimate with 60 or 70 people. We always talk about feeling like you're playing in a living room, and this time we did. [laughs] So,

“I don't go to hear music to discover how much they're calculating, I go to be moved and enlightened and stimulated.”

along with the vibe of the people, the intimacy of the setting, our long standing relationship of playing together that Bruce and I have worked so that all of the elements just came together for that day.

JJ: Could you talk about one or more of the influential artists with whom you've played who have provided you with guidance or advice that has significantly influenced you?

SW: I've been fortunate because there have been many. One of those is someone who may not be known to many—my teacher, Doug Richards of Virginia Commonwealth University in Richmond. He was the one who really opened my eyes to the full history. Legacy and greatness of this music, and prepared me for being a professional. He turned me on to a lot of the early jazz, the Duke Ellington, Jelly Roll Morton, Benny Carter. After that, I worked with Lionel Hampton and learned about giving it all up for the audience. When you hit the stage, just be ready to play all the time. He loved the showmanship. After that, Buster Williams—who really taught me how to listen. I was recommended to him by

Billy Drummond, who is a dear friend of mine, who was working with him. Buster called me and said: “I don't like to audition people but Billy recommended you and I would love for you to come in and make a rehearsal.” Whether it was at a rehearsal or at one of the gigs, he would always say, “Listen. Listen. Listen for the sound. Listen for the beat.” He really taught me about listening for melody. He is one of the best melody writers of all time, in my opinion. And, his music commands you to listen. One of the things I tell my students is that playing is 50% listening. Another mentor is Dave Holland, whose band I joined in 1996 or 97. Dave helped me hear the different possibilities of the music—playing in odd meters, playing with unusual song forms, and the whole thing about being spontaneous and in the moment. Dave is just so strong and so fast, that you could play something and he would challenge you to come up with something new every night. Dave didn't say a lot, but the way he played commanded that you had to think very fast. You couldn't rely on what you knew. You had to be totally in the moment. After Dave, Chick Corea. He was more specific about what he wanted out

of the music—in terms of dynamics, color—but not in a controlling way. He wanted you to bring your personality. What I learned from Dave and Chick and Buster was that they didn't rest on any laurels—and to play every night like it's your first night. Chick would not allow you to get into a comfort zone. He challenged you. He would challenge you from his playing, from his instrument. He's pushing you to go past what you know and what you've been doing. He's a bottomless well of imagination, who never repeated himself from night to night—in his improvisation. I'm talking about my years with the [Chick Corea] Origin Band. By the way, talking about that [box set, multi-disc] recording at the Blue Note, we knew he was recording every night. He told us before. It was only afterwards that he came to us and said we're going to release the whole week. We were like, “What?” [laughs] It took us by surprise. We were really flying by the seat of our pants. A lot of that music was new, and it was only our second gig. The band started at a gig in Schenectady a few months before. Chick called that gig an experiment. He never said, “Hey, I'm putting a band together, I want you guys to be in it.” He



Photo © Eric Nemeyer

just said, “I'm trying this experiment with this new music I'm writing. Would you like to participate?” Right after that he said, “This is the new band, we're going to book it.” At the end of the week, when he announced he was going to release the whole thing, we said, “Are you sure?” We thought at the time it was kind of a second rehearsal. But, a lot of people have heard it and we still get a lot of compliments on it, and that's a testament to his writing and the collective of the group. Two other mentors were James Williams and Mulgrew Miller. And, the biggest thing I got from them is integrity and soul

JJ: What was it like when you first came to New York?

SW: When I was in Richmond, I was working a lot. I was doing studio work and all sorts of gigs, and Ellis Marsalis was there, so I was working with him. When I came to New York, I went from working all the time to having no work. [laughs] But there were a lot of different scenes and a lot going on here. I would sit in with David Murray, Jon Faddis' quartet that would play at the Vanguard. I was introduced to Dick Oatts, who got me into the sub rotation with the Vanguard Orchestra. I did get to play with Mel Lewis quite a few times, and he was a great mentor who told me some great stories and the importance of time and feel. It was priceless. I also got to play along side of another mentor, Jerry Dodgion, in the last year of the American Jazz Orchestra, led by John Lewis. I was doing kind of the opposite of what other guys my age were doing at the time. It was the height of the Young Lions period, and everyone was going after record deals. I wasn't focusing on being a leader or a recording star. I was just trying to find my way and learn, to explore a lot of different kinds of music, and to get next to the elders. That's really why I came to New York. It widened my relationships across different generations of musicians and it provide me with a lot of different working and playing opportunities—which carries me to this day, because I didn't get pigeonholed.

JJ: The creative side of jazz—composing music, playing, improvising—will be strong as long as

there are people who want to create, which is why we're all here. I see the industry figures cross my desk everyday. The business side of the jazz world is a contracting market. There are fewer venues (outside of New York). There is a bigger gap between the top paying gigs, that is those at festivals and for more well-known artists compared to the one-nighters, or one-offs for most musicians, playing for \$50 to \$100 to even just the door. With few record labels, artists have both the challenge and responsibility and the opportunities to create their own successes. There are fewer radio stations. 50 to 100 radio spins nationally in a week will get you into the top 20 for airplay. Airplay doesn't help to generate sales of recordings now, and so on. All of this is combined with the fact that, as always, there are an array of predatory (and sometimes not very competent) business creatures in jazz who camouflage themselves well, in their self-swerving efforts to take advantage of artists' emotional connection to the music. So artists have the added challenges of trying to distinguish the honest record executives, managers, publicists, promoters and others, from the wolves in sheep's clothing and those who want to lord over the . With the shrinking market, there is a palpable and pervasive anxiety over fewer gigs for artists who have committed their lives to this, and so on. What are your views on how the business side is intersecting with the creative side and what are the prospects for the future.

SW: You know that's a loaded question. First of all, it's a great observation—and I totally agree with it. It's anybody's guess now. On one hand, with most of the major record companies getting out of the jazz business, I think it's positive. It puts the music back into the hands of the musicians. You don't have record companies determining the pecking order so to speak. The music traditionally has always determined that. When you look at the history of this music, there has always been an apprenticeship system in place until 15 or 20 years ago. Then they started to elevate younger musicians over some of the more mature musicians. There is always going to be great young talent around. To me it got turned around by default. The record companies promoted a lot of younger musicians who weren't necessarily ready to be leaders. In so doing, they dismantled the apprenticeship system. That changed the music in a profound way.

JJ: Someone commented to me that the concept used to be about established musicians, for example Coltrane, "What is John Coltrane going to do next?" as opposed to the media and business hype constantly and every few weeks or months focusing on "Who is going to be the next John Coltrane?"

SW: Exactly. Exactly. That's exactly right. We're now seeing the effects of this on the music, and culturally also. What I see with a lot of the new music now—a lot of which I enjoy—is that the foundations of swing and blues getting left behind. That is also palpable and is a real concern—because when you think culturally and esthetically about the foundation of what we call jazz, it is blues and swing. When that gets left behind, and we take these key ingredients out of the music—is it still jazz, just because it has some improvisation? I don't know. I see that

Performance and Luxury Redefined

SAX DAKOTA

...for 2011...does more than just introduce new saxophones.






Owning a Sax Dakota XG TYPE Saxophone may be thrilling, but it's the connection between the instrument and the player that will impress you most. XG transforms beauty and performance into outstanding levels of personal satisfaction every time you go on stage prepared for a flawless live event.

Personalized Mother of Pearl key tips that blend into the luxurious 18K Gold Plated key cups/trim, along with understated crafts-

manship of subtle artistic engraving will make your choice even more certain. The XG TYPE Sax Dakota series is designed to bring you optimum intonation, most reliable mechanical action plus a sound quality that goes beyond any sax on the market today.

Our ergonomically shaped keys, key arms and spatulas are just the beginning of the exhilaration you will experience when you first road test a Sax Dakota XG Alto or Tenor saxophone.



XG TYPE SERIES With Black Onyx body and Silver plated neck/bell/bow w/18K Gold Plate Keys and trim

SDA-XG 404 Alto Sax	\$ 3, 250.00	SDA-XG 606 Tenor Sax	\$3, 550.00
---------------------	--------------	----------------------	-------------




VISIT US AT WWW.SAXDAKOTA.COM or CALL 1-877-541-4017

there is a push to play in odd meters and to see how intellectual, how tricky and complex it can get. Okay. That has its merits. But, when we're talking about this music—whose foundation is blues, swing, and spirituality, and being about communication, and a folk music—and you remove those ingredients, it makes it something else. What that means is that a lot of young people are not going to get the kinds of experiences we're talking about—such as going into clubs and communicating with an audience, who are there to be moved and to hear and feel the music. Most audiences don't care if you're playing a flat 6ths over a Major chord. They couldn't care

less. I couldn't really care less either when I go to hear music. I don't go to hear music to discover how much they're calculating, I go to be moved and enlightened and stimulated. If they do that with simple Major triads, beautiful. If they do it with something more complex, beautiful. But the whole idea, is that music at its best reflects humanity, humility, spirituality and communication, and has those at its core. What is going to stay with you as a listener, a day from now, a week from now, years from now? The formulas? How intellectual, complex or tricky the music is? Or, the feeling you experienced?





J.D. Allen

VICTORY – www.JDAllen.com - The Pilot's Compass; The Thirsty Ear; Sura Hinda; The Learned Tongue; Phillipe Petit; Motif; Fatima; Mr. Steepy; Stairway to the Stars; The Hungry Eye; Recapitulation(The Pilot's Compass).

PERSONNEL: J.D. Allen, tenor sax; Gregg August, bass; Rudy Royston, drums.

Not to sleight other cities, but Detroit does it again! Based in NYC but incubated in the motor city, J.D. Allen is likely destined for Heavy-weight Tenor Status. After the customary dues-paying with Betty Carter, Lester Bowie, Russell Gunn, and Dave Douglas, Allen is the proverbial new sheriff in town, set to do business with a big (well, tenor-sized) gun on his hip.

By Mark Keresman

Allen has a bold, muscular, shiny tone *a la* Sonny Rollins, emotive but not sentimental, and

some of the smoothness of Dexter Gordon. Call it a personal quirk, but this writer doesn't often like sax trios—without a chordal instrument (i.e., piano or guitar) or even another horn, this format can sound a little...sparse. One notable exception: Sonny Rollins' *Freedom Suite*. Another notable but more recent exception is Allen's latest. Perhaps because he and his band-mates serve up their delicacies in digestible-sized morsels - this 35-minute disc has 12 tracks. Lean, trim conciseness is the order of the day and every track feels like a complete-unto-itself prize. "The Thirsty Ear" has a brief intro that echoes the *Dragnet* theme song, before careening into a hearted three-way chat between bassist Gregg August, drummer Rudy Royston (recently heard to great advantage in Ben Allison's band), and himself—the mood agitated, but it never gets agitating. Allen's tunes aren't exactly hummable, but they all have a driving, bracing impetus to them—*Victory* is like unto a double shot of aural cappuccino. "Motif" is practically a textbook example on how to hit the ground SWINGING, Allen squeezing in a few frenzied, energized wails within. The sole non-original here is the ever-green ballad "Stairway to the Stars" which gets a brief, stately but not exactly tender rendition—not that it's dissonant or rough; it just sounds like a "goodbye" to romance rather than an entreaty to or celebration of it.

Royston's playing is assertively volatile and

busy but never cluttered or overbearing. August mostly hugs the background, anchoring the proceedings with a sure and steady pulse. While this set is a bit on the short side, the quality is such that you're likely to go for many repeat listens. Allen learned that clichéd yet oddly elusive lesson: In terms of quality, less sometimes *really is* more.

Gary Burton

COMMON GROUND - Mack Avenue Records MAC 1061. *Late Night Sunrise; Never the Same Way; Common Ground; Was it So Long Ago?; Etude; Last Snow; Did You Get It?; My Funny Valentine; Banksy; In Your Quiet Place.*

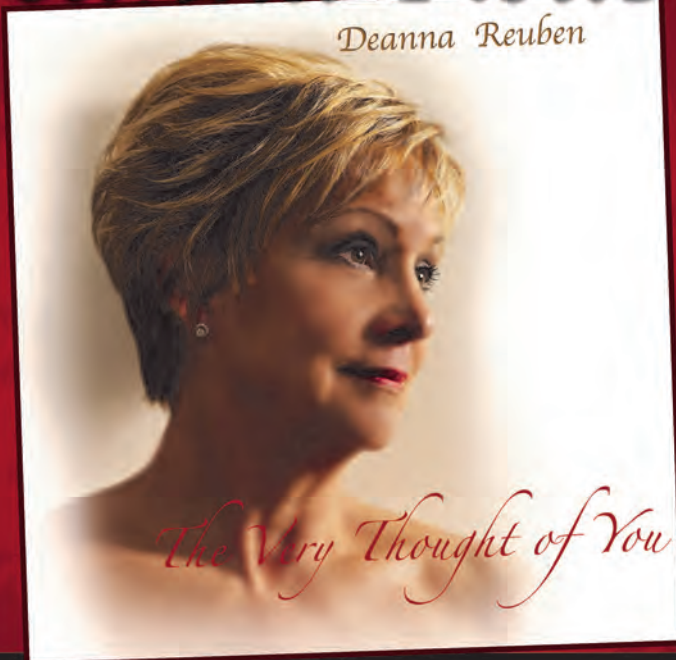
PERSONNEL: Gary Burton, vibes; Scott Colley, bass; Julian Lage, guitar; Antonio Sanchez, drums.

By Eric Harabadian

This is the Grammy-winning vibraphonist's first studio album since 2005 and his returning to the jazz quartet format since the mid-'90s. Many may recall Burton's first quartet in 1967 featuring Larry Coryell, Roy Haynes and Steve Swallow. He also garnered much success working

(Continued on page 52)

Deanna Reuben



Deanna is one of the finest interpreters of The American Songbook working today.

Let her voice capture you at www.deannareuben.com



New CD!

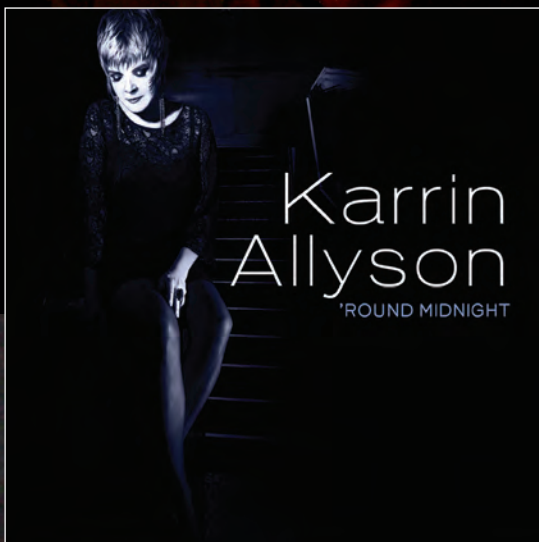
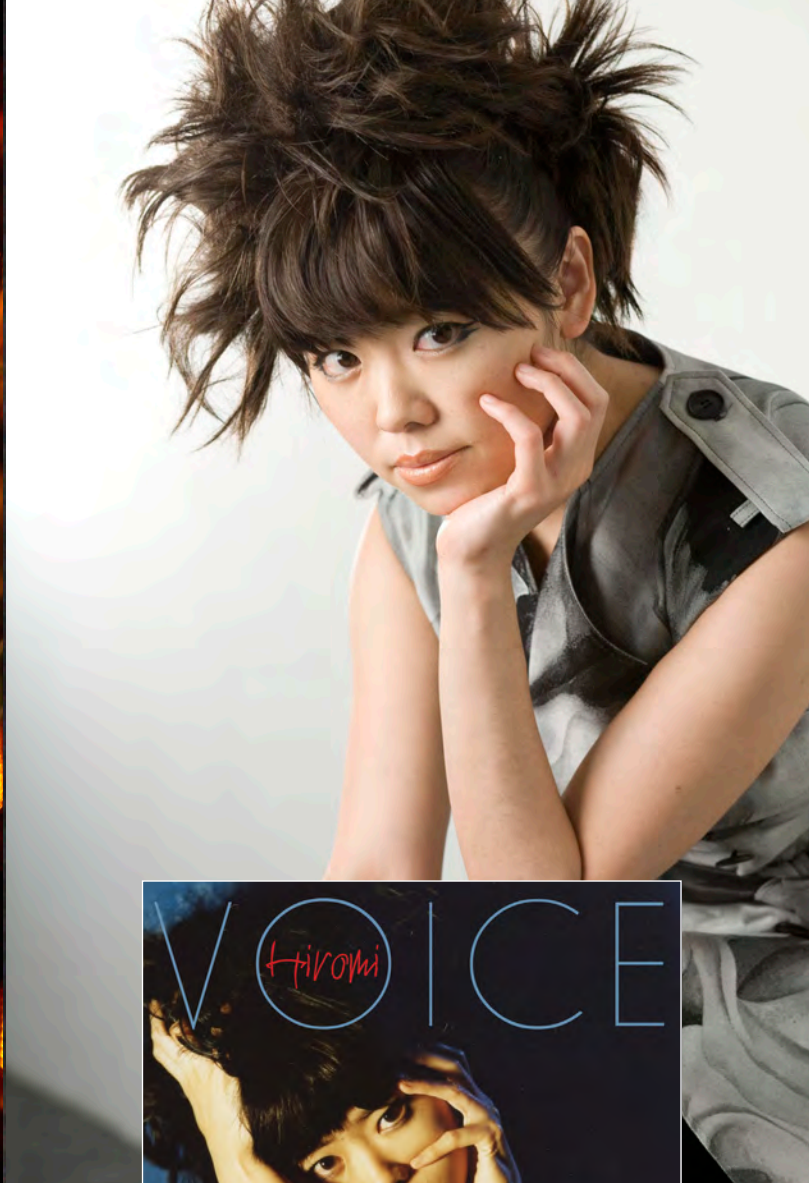
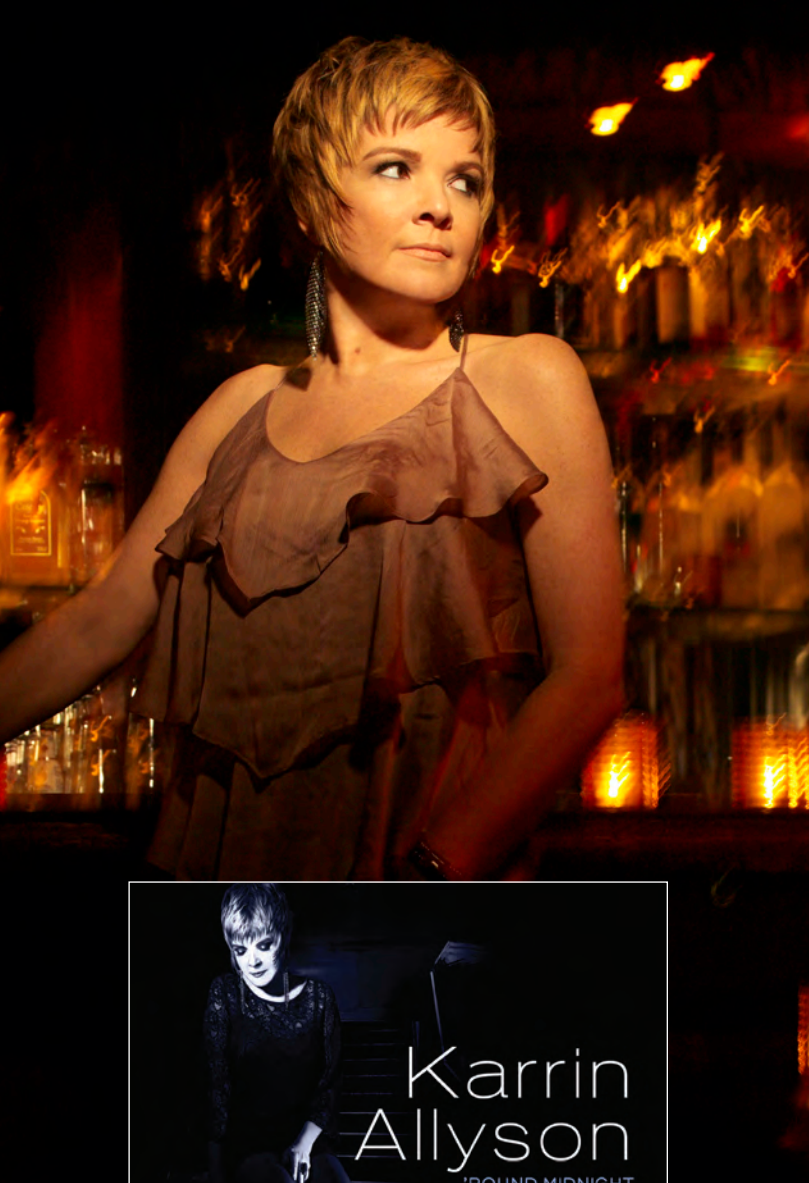
Without A Doubt — Sin Duda —

Features: Steven Kroon, percussion
Igor Atalita, piano
Bryan Carrott, vibes
Craig Rivers, flute
Ruben Rodriguez, bass
Diego Lopez, drums

Special Guest: Bobby Franceschini, sax
My Very Special Guest: Carla Cook, vocal

Visit Steve online at

www.stevекroon.com



CJA-32662-02



The tracks on three time GRAMMY® nominated vocalist, **Karrin Allyson's** 13th Concord release, the beautiful yet melancholy **'Round Midnight**, come from a wide variety of sources including Bill Evans, Paul Simon, Duke Ellington, Johnny Mandel, Thelonious Monk, Stephen Sondheim, and even Charlie Chaplin.

**Karrin Allyson On Tour:
Birdland – 5/31 - 6/4**

Available at
amazon.com

Amazon, Amazon.com and the Amazon.com logo are registered trademarks of Amazon.com, Inc. or its affiliates.



TEL-32619-02

TELARC

Pianist and composer Hiromi, whose passionate and incendiary keyboard work has been a shining light on the jazz landscape since her 2003 debut, believes that the voice that never speaks can sometimes be the most powerful of all. **Voice** expresses a range of human emotions without the aid of a single lyric. Also features two equally formidable players – bassist Anthony Jackson (Paul Simon, The O'Jays, Steely Dan, Chick Corea) and drummer Simon Phillips (Toto, The Who, Judas Priest, David Gilmour, Jack Bruce).

**Hiromi On Tour:
Blue Note – 6/7-6/12**

Smartphone users, read with a QR decoding app for a free mp3 download, behind the scenes video, and tour info



telarc.com/hiromi

Are You A Vocalist

Samba meets Jazz workshops

**Jazz, Brazilian & Afro-Cuban
Instrumental & Vocal**

Artistic Directors
RONI BEN-HUR & NILSON MATTA

Faculty
**ARTURO O'FARRILL, STEVE WILSON
AMY LONDON, GILAD**

**Master Classes, Ensembles
Concerts, Jams**

Personalized Attention
Spectacular Oceanfront Venue - All Levels
SambaMeetsJazz.com 888.435.4003

Bar Harbor, Maine

July 24-30, 2011 and
July 31 -August 6, 2011

Paraty, Brazil

Winter 2012



Roni Ben-Hur

Nilson Matta



Arturo O'Farrill

Amy London

Steve Wilson

Gilad



with guitarist Pat Metheny in the '70s. With his current group, Burton revisits his musical brand of post modern cool and technical precision that are his trademark.

Burton's debut release for Mack Avenue Records finds him covering a wealth of innovative material beginning with "Late Night Sunrise." There is a smoothness and lightness to the introduction of the album that almost feels like cotton candy. The airy and effervescent melody blends with a surprising darkness that really accentuates the relationship between the unique tonal pairing of Lage's acoustic guitar and Burton's vibes. "Never the Same Way" sets the mood with a tranquil asymmetric groove. Lage really steps out here drifting in and out of the song's structure via deft arpeggios and challenging single note lines. The title track "Common Ground" takes off like a rocket as the tune's melodic head ascends and descends with ease. Burton's command of the mallets is amazing, with an improvisational dexterity that is spell-binding. Lage is the perfect counterpart—picking up effortlessly where Burton leaves off. Colley and Sanchez burn accordingly and further create a spirited musical conversation between the group. They slow things down for "Was it So Long Ago?" and engage in a Spanish-oriented ballad. This romantic and atmospheric piece simply shines. "Etude" starts with a brisk classically-inspired figure by Burton that morphs into an exotic Mediterranean modal vehicle for guitar. Both Burton and Lage musically do battle as Sanchez provides propulsion and spirited accents.

Two other compositions of note are "Did You Get It?" and "My Funny Valentine," respectively. The first features playful and intrepid bebop-influenced filigree. Burton absolutely dazzles and the rhythms section comps and cooks with breathtaking aplomb. Lage steps out with Django-like leads that captivate and engage. The guitarist equally holds court on the classic "Valentine" as well. He takes an extended solo guitar intro that is rich and full-bodied. The band joins in at the over two minute mark and fleshes out the standard in a relaxed and time-honored manner. They are respectful of the original but make it their own.

This hopefully is the start of a wonderful and long tenure for Burton with Mack Avenue as this auspicious debut truly marks a monumental effort.

Eliane Elias

LIGHT MY FIRE – Concord Picante.
www.concordmusicgroup.com . Rosa Morena; Stay Cool; Aquele Abraco; Light My Fire; Isto Aqui O Que E; My Cherie Amour; Toda Menina Baiana;; Made in Moonlight; Turn To Me (Samba Maracatu); Take Five; What About the

SUSIE MEISSNER

New CD: I'm Confessin'

"Fresh reads of enduring standards... Meissner swings gracefully... adding just the right amount of wistfulness to her reading to let listeners know she fully understands the lyric." — Jazziz

"Her ballad singing is full of emotion. She has a pleasing sound that moves easily from the intimacy of her ballad work to her more swinging side." — Joe Lang, Jersey Jazz

Susie Meissner, Vocals
Wycliffe Gordon, Trombone
John Shaddy, Piano
Dean Johnson, Bass
Tim Horner, Drums
Greg Riley, Soprano Sax
Freddie Hendrix,, Trumpet & Flugelhorn
Paul Meyers, Guitar

Tracks: Close Your Eyes, I'm Confessin', I Love You, Just Squeeze Me, I'm Just a Lucky So and So, Tangerine, The Nearness of You, How About You, Skylark. On a Slow Boat to China, Embraceable You, Detour Ahead, Day By Day, A Time for Love

SUSIE MEISSNER

I'm Confessin'

www.SusieMeissner.com

LydianJazz
1997-2012

dick griffin

June 9

Dick Griffin and String Quartet
Vision Festival

June 21

w/Wycliff Gordon's Big Band
Alice Tully Hall



**dick
griffin
time
will
tell**

cecil mchee
george cables
james spaulding
victor lewis

RUBY RECORDS



www.DickGriffin1.com

CORINA BARTRA

Appearing at the

Festival of the Arts & Ideas

June 21 • Noon

Church & Elm Street, New Haven, CT



CD Available for purchase at

Amazon.com • CDBaby • iTunes

www.corinabartra.com

(enter Afro Jazz)

www.myspace.com/corinabartra



Heart (Bate Bate).

PERSONNEL: Eliane Elias, piano, vocals, arrangements; Lawrence Feldman, flute; Marc Johnson, bass; Romero Lubambo & Oscar Castro-Neves, acoustic guitar; Randy Brecker, trumpet, flugelhorn; Ross Traut, electric guitar; Paulo Braga & Rafael Berata, drums, percussion; Pedrito Martinez, conga.

By Mark Keresman

Some musicians fine their niche and stay in it pretty much for life, while others...don't. Miles Davis, Nat "King" Cole, and Herbie Mann, to name but three, are examples of artists with distinct "periods," some more successful and popular than others. Brazilian-born Eliane Elias is one of those rare musicians that has gone through distinctive stylistic changes/developments and not only kept her career (and integrity) going but to a degree has gotten more popular.

Eliane has a background in classical and jazz and was for a short time a member in one of



Two for the Show Media offers special, one-on-one attention to the Jazz artist and their personal campaigns. Our experience includes publicity, concert promotion, artist development, and marketing. We have established media contacts (print, radio, and television) and we have the ability and know-how to effectively translate our client's goals.

Chris DiGirolamo: Chris@TwofortheShowMedia.com
Office: 631-298-7823 | Cell: 718-669-0752
www.twofortheshowmedia.com

jazz's few true "supergroups," Steps Ahead. Her more recent career as a leader finds her embracing the bossa nova and samba of her native Brazil without forsaking jazz. However, if you're seeking bravura displays of Ms. E's pianistic skills, you may be crestfallen. *Light My Fire* is a jazz-laced set of sultry bossa nova and samba performed by a tight, on-the-money/in-the-pocket small group—no mushy orchestrations and no gooey pop gloss. This isn't to imply there's none of Elias' fine piano work—it's just that it's confined to rippling, concise, tantalizingly short solos. Her keys-playing on "Isto Aqui O Que E" is forceful as her singing is suavely seductive. She sings in Portuguese and English in a cool-as-the-other-side-of-the-pillow voice evoking Astrud Gilberto but smoother and a bit less dusky. There's a really cool, languorous rendition of Dave Brubeck's hit "Take Five" with Elias singing wordlessly, some sweet muted trumpet from (ex-husband) Randy Brecker, and snappy yet muted percussion buoying it along. The Doors' (first) hit "Light My Fire" gets a spare, somewhat forlorn, blues-tinged (note the wail of Ross Traut's electric six-strings) reading...someone please use this in a film soundtrack! The rousing joie de vive of "Toda Menina Baiana" and the vivacious swagger of "Bananeira" are the best and cheapest ways to TGIF in Brazil without leaving the comfort of your domicile. "Made in Moonlight" has some lovely ballad playing on the 88s exhibits the Bill Evans influence in her style.

As you've no doubt gathered, dear reader,

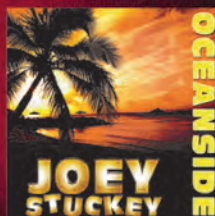
Visit on the web at
www.joeystuckey.com

Joey Stuckey



"...one of the most amazing guitarists I know."
—Ian Copeland
(booking agent and tour manager for Sting)

Senate Records • Box 13526 • Macon, GA 31208 • (478) 742-7956



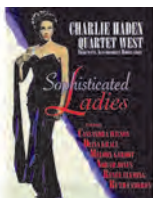
Drum Instruction

"The Professional Way"

John Sarracco
Drummer / Educator

phone: 718-351-4031
drummerboy@si.rr.com

Light My Fire is not a disc for the jazz purist. But it is highly recommended for those still treasuring their old Gilberto and Sergio Mendes platters as well as newer devotees of the temperate strains of classic Brazilian pop.



Charlie Haden

SOPHISTICATED LADIES—Decca Records. *If I'm Lucky; Sophisticated Lady; Ill Wind; Today I am a Man; My Love and I; Theme from "Markham"; Let's Call it a Day; Angel Face; A Love Like This; My Old Flame; Goodbye; Wahoo.*

PERSONNEL: Melody Gardot, Norah Jones, Cassandra Wilson, Ruth Cameron, Renee Fleming, Diana Krall, vocals.

By Bob Gish

With an all-star line up like the one represented here, who could be disappointed? Maybe it's something like hearing so much about Niagara Falls or some other famous phenomenon, that when one actually sees it first hand there's a gap, a disjunction between expectation and the real thing, something Nathaniel Hawthorne, for one, writes about.

Well, a similar kind of let down enters with this recording, prone as one is to compare the performers and performances here to previous ones, great ones, that have moved audiences world wide.

Granted, it's not quite fair to evaluate reality against the Platonic ideal in that these fabulous vocalists do an adequate job with the material, and yet there's not a single tune here, arrangement, or interpretation that really lives up to the potential, well proven in the past, of this assembly of big names.

Interspersed with the vocals are instrumentals that really add little to the songs that are chosen for singing. Such sequencing has the effect of interruption. Adding to the frustration are the songs themselves, not the best showcases for the sophisticated ladies in the line up.

Maybe it's all too sophisticated, if such a thing is possible. Let's just say there's not much to move this listener all along the line. And that's not only disappointing, it's down right regrettable. Say what you will, the distance between the song birds heard here and their respective shadows is just too great!

Fred Hersch

ALONE AT THE VANGUARD — www.FredHersch.com . *In the Wee Small Hours of the Morning; Down Home; Echoes; Lee's Dream; Pastorale; Doce De Coco; Memories of*

Lou Caputo

New CD. Featuring the
"Not So Big Band"

With some of New York's Finest:
Bill Crow, Geoffrey Burke, John Eckert, Leopoldo Fleming, Billy Hart, Jason Ingram, Howard Johnson, Virginia Mayhew, Rudy Petschauer, Dave Smith, Don Stein, Chris White, Joel Perry plus vocalist Jann Parker

A dynamic CD from a small band with a big sound, featuring an eclectic repertoire with plenty of room for blowing and arrangements

Check out the Band live at our home base The Garage, 7th Ave South NYC

**April 19th • May 17th
June 21st**

Lou can also be heard with his **Quartet at The Garage for Brunch**

Noon till 4pm on **April 10th
May 8th • June 12th**

CD available at
CDbaby, Amazon and iTunes



Dave Lalama

Family Portrait

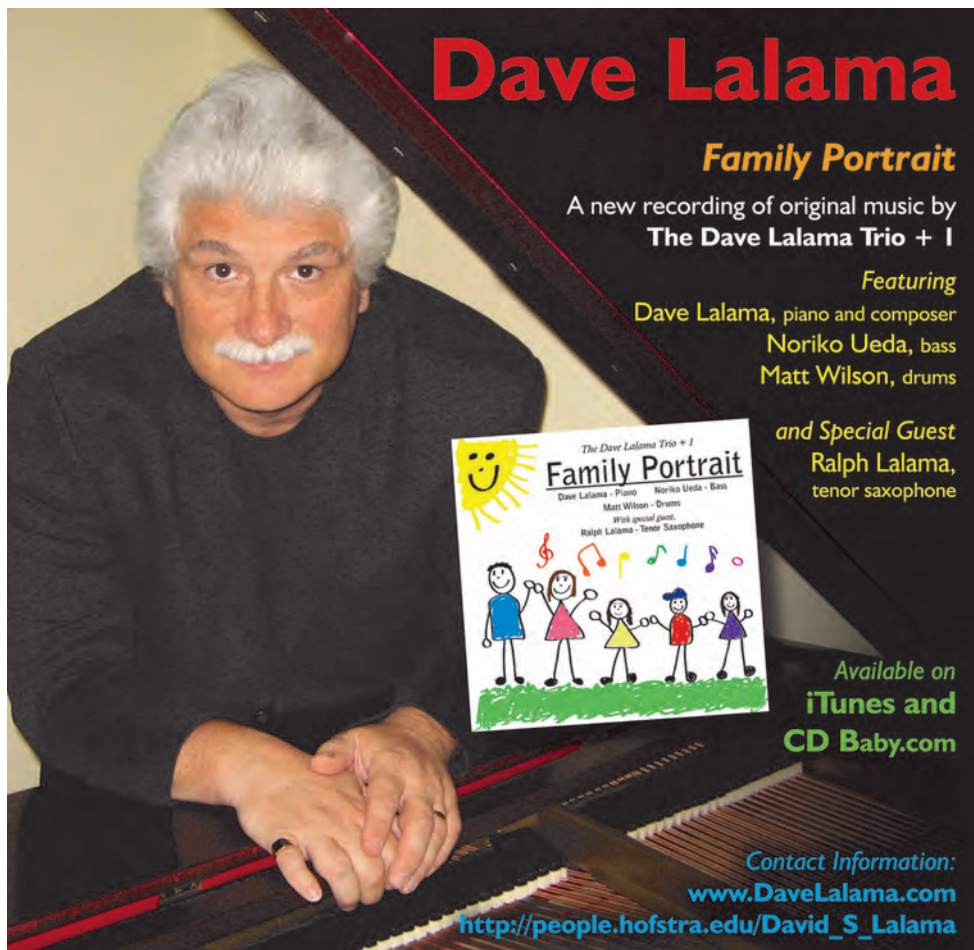
A new recording of original music by
The Dave Lalama Trio + 1

Featuring
Dave Lalama, piano and composer
Noriko Ueda, bass
Matt Wilson, drums

and Special Guest
Ralph Lalama,
tenor saxophone



Available on
**iTunes and
CD Baby.com**



Contact Information:
www.DaveLalama.com

http://people.hofstra.edu/David_S_Lalama

SINGER / SONGWRITER
RONDI CHARLESTON

Celebrating her new *Motéma Music* debut & national tour for **WHO KNOWS WHERE THE TIME GOES**

"Utterly delightful... a joy to hear!"
-The New York Times

"Hers is an immense gift."
-JazzTimes

"A magnificent album. She's dynamite!"
-NPR

"She makes music that's close to jazz nirvana!"
-ICON Magazine



Tour Dates:

JUNE 28 **The Blue Wisp** CINCINNATI, OH
 JUNE 30 **Catalina's** LOS ANGELES, CA
 JULY 27 **Sculler's** BOSTON, MA
 OCTOBER 20 **Sung Harbor** NEW ORLEANS, LA
 OCTOBER 25 **Reinhardt College** WALESKA, GA
 OCTOBER 28 **Princess Theater** WINSBORO, LA

Visit the all new rondicharleston.com

CD available at amazon.com & motema.com

You; Work; Encore: Doxy.

PERSONNEL: Fred Hersch, solo piano.

By Mark Keresman



There are many fine pianists around, and there are some great ones. Even among the great ones, Fred Hersch stands out, a virtual poet of the 88 keys. Like Hank Jones, John Lewis, and Jaki Byard, Hersch has excelled in assorted and varied contexts, bringing a history of the piano (in jazz, classical, beyond) with him. Most importantly (like the aforementioned three), he is sumptuously lyrical, imaginative but never going on "free" tangents at the expense of the music as a whole (or to disregard the listener). From Thelonious Monk, Hersch learned the value of economy, that the judicious deployment of a few notes can trump a wearying barrage.

Hersch has filled the piano chair for Art Farmer, Billy Harper, Janis Siegel, and Jane Ira Bloom as well as helming several ace albums as leader in solo, trio, and large-group settings. Add *Alone at the Vanguard* to his score in the "win" column—it's a superb set of the man by himself at the keys. This disc is the end product of a six-night stand at NYC's legendary Village Vanguard, but instead of picking the highlights of two-sets-a-night (three on weekends?), Hersch gives us his finale, the last set of his run in its entirety. (Nervy, huh?) He mixes originals and standards, and it's the originals that are standouts. "Lee's Dream" (dedicated to Lee Konitz) finds

FH in a contrapuntal mode, rolling steady on the keys in a J.S. Bach-like manner, maintaining forward-motion impetus while dishing out genial and swingingly engaging melodies. On Eubie Blake's evergreen "Memories of You" he plays oh-so-gently and lovingly, the notes dripping off his fingers like dewdrop-buildup on a morning flower. The confident, walk-in-the-sunshine "Down Home" (to Bill Frisell) has much of the impish charm of jazz pianist Vince Guaraldi's score for the *Peanuts* cartoons. FH also applies that rascally appeal to master Monk's "Work." While Monk's works are known for their angularity and quirky humor, FH plays down the angularity factor and brings an opulently rhapsodic approach to it (and his own sense of fun as well).

While there are MANY solo piano jazz discs in the marketplace, how can one choose? In this case, it's (if you'll pardon the expression) a no-brainer: *Alone at the Vanguard* is one of the more extremely recommendable examples of such—truly.

Dado Moroni



LIVE IN BEVERLY HILLS – Resonance. www.ResonanceRecords.com. Ghanian Village; Django; Where is Love; I Hear A Rhapsody; Einbahnstraae; Vitti Na Crozza; Nose Off; Jamal.
PERSONNEL: Dado Moroni, piano; Marco Panascia, bass; Peter Erskine, drums.

By Mark Keresman

At the risk of coming off as Harry Hyperbole, this set may as well be titled "Two-Fisted, 88 Keyed Action." Italian pianist Dado Moroni counts among his earliest pianistic influences Fats Waller, Teddy Wilson, and Art Tatum, all masters of full-bodied, two-handed, lots-going-on styles. Without ever becoming cluttered or excessive, Moroni has a brisk, good-naturedly tumultuous approach that doesn't forgo lyricism—imagine (if you can) McCoy Tyner minus the Coltrane influence. He's been known to frequent the piano-chairs of Jon Faddis, Clark Terry, Lee Konitz, and Al Grey, and plenty of Europeans, too.

The album kicks off with the original "Ghanian Village," a bright, exotica-flavored up-and-at-'em tune evocative of Randy Weston's late '50s/early '60s North African travelogues. The notes seem to fly off the keyboard, tuneful yet percussive—one could imagine this is what Art Tatum might've sounded like had he absorbed inspiration from the Coltrane continuum. Peter Erskine's rolling, roiling drums and Marco Panascia's rock-solid bass more than keep pace with him. John Lewis' "Django" begins as a winsome, spacious ballad but develops into a bluesy, almost funky (in the early/mid-'60s Horace Silver/Herbie Hancock sense) romp, then flirts with bossa nova, swinging bop, and ending as gently as it'd begun. Erskine gets in a nice, tantalizingly minimal drum solo, too.

This is not to say Maroni can't get mellow with the best of them. The Lionel Bart standard "Where is Love" is rendered with the natural, elemental dreaminess of a sunrise, and the whole trio gets in on the act, Moroni drawing both gents into his orbit. The program consists of originals, standards, and well-chosen covers, and overall *Live in Beverly Hills* has a vibrant, gregarious, engaging vibe that avoids saccharine melodies, too-cerebral abstraction, and gee-whiz displays of technique. But to be sure, Panascia and Erskine do get room to shine—it's just that nobody gets carried away and stops off in Doodleville. I'm afraid I've got to give this disc two thumbs way up. (Incidentally, this CD is accompanied by a DVD with two additional songs.)

New Tricks



ALTERNATE SIDE – New Tricks Records. www.newtricksjazz.com. Alternate Side Parking; Optimistic-Lee; Shellen vs. Chee; Vicenza Days; Back To Work; Long Road Home; New Dog; Short Stops; Skeltazor.

PERSONNEL: Ted Chubb, trumpet; Mike Lee, tenor sax; Kellen Harrison, bass; Shawn Baltazor, drums.

Antoinette MONTAGUE

"Montague has a voice that is **immediately appealing**, and is adaptable to the variety of tunes that she has chosen for the album. Her sound is smooth with a soulful edge. She never gets tied up with vocal excesses, emphatic when she needs to be, and tender at the appropriate moments." —Joe Lang, Jersey Jazz



Get the LATEST CD!
Behind the Smile
Allegro Records/In The Groove
Available at J&R MUSIC,
Allegromediagroup,
Barnes&Noble, Electric Fetus

"Antoinette Montague has a powerful voice, the ability to hold long notes without wavering, and a knack for making every song sound bluesy." — Sound Bytes



For Bookings: Call 203-820-8819 or email: annie@antoinettemontague.com

www.antoinettemontague.com

ERIC FRAZIER

"You will be happy to know that there is music to fit the gamut of your moods and feelings in the recordings by Eric Frazier. Why be without it! Reward yourself and take time to smell the roses... visit www.ericfraziermusic.com, www.cdbaby.com, www.iTunes.com

The Central Brooklyn Jazz Festival features The Eric Frazier Trio with Eric Frazier-congas, vocals, traps, percussion • Danny Mixon-keyboards • Gene Torres-bass

8PM • June 7 & 21
Rustik Tavern
471 Dekalb Avenue
Brooklyn, NY
347-406-9700

2PM • June 21
For My Sweet
1103 Fulton Street
Brooklyn, NY
646-541-5703

8PM • June 11
Robert Treat Hotel
30 Park Place
Newark, NJ
718-797-2459

4PM
"Jazz In the Garden"
Queens, NY
718-773-2252

8PM • June 17
966 Jazz
966 Fulton Street
Brooklyn, NY
718-638-6910 x 25

See Eric's web calendar
for performance updates!

www.ericfraziermusic.com



By Mark Keresman

In case you needed to be reminded appearances—and preconceptions—are often deceiving. Take the latest disc by the NYC-area quartet New Tricks—two horns, bass, and drums. One might think the contents are going to be post-Ornette Coleman “out” jazz. Wrong—this four-some forgoes the presence of a chordal instrument (like piano or guitar) not to “depart” from a conventional semblance of harmony but to emphasize harmony. So *Alternate Side* superficially evokes the classic Ornette Coleman Quartet(s) of the 1950s, the style is surging, hard-swinging hard bop a la Lee Morgan, Freddie Hubbard, and Art Blakey, with wee touches of free jazz (as defined by Don Cherry, Dave Douglas, and Ornette).

The sparse, mournful “Vicenza Days” gives the horn-gents a chance to shine, but not in any pyrotechnical manner. Ted Chubb is both brassy (no pun intended) and elegiac, his crisp, fervent tone somewhat evoking Booker Little. Mike Lee’s tenor is velvety yet tart, with blues as the soft/hard center. Both lads play soulfully, and while the ambiance is glum it never becomes oppressive, dull, or dirge-like. Lee’s vocalized and slightly raspy tone on “Back To Work” flirts briefly with flurries of free, but he swings mightily over tumultuous (but not “free”/“out”) bass and drums. Shawn Baltazor’s rumbles and crackles with authority and with restraint. “New Dog” has a wry, blues-tinged swagger (almost Ornette-like, in fact), and Chubb gets to sear here with his temperate and punchy, bob-and-weave approach.

New Tricks’ tunes—all originals—have an immediate, dynamic, and tuneful drive. This band is big on ensemble work, lots of interplay, give-and-take. The tracks are fairly lengthy (nine tunes in almost 70 minutes) but there’s very little rambling. *Alternate Side* recalls Blakey’s *Free For All* and Hubbard’s *High Blues Pressure*—not avant-garde but aware of and valuing its volatile energy, which gets worked into an edgy-but-accessible hard bop context. Sharp stuff, this.



Rufus Reid

HUES OF A DIFFERENT – Motema. www.Motema.com. *It’s the Nights I Like; Candango; When She Smiles Upon Your Face; Francisca; Come Rain or Come Shine; These Foolish Things; Lower Burrellian Bicycle Loop; The Eloquent One; Manhattan Style; Memories of You; Mother and Child; Summer’s Shadow; I Can’t Explain; Hues of a Different Blue.*

PERSONNEL: Rufus Reid, acoustic bass, arrangements; Steve Allee, piano; Duduka Da Fonseca, drums; Toninho Horta, acoustic guitar,

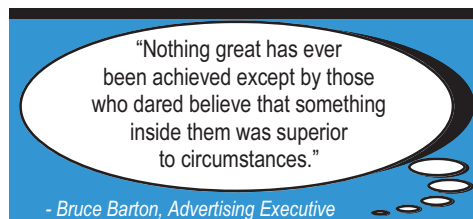
voice (3,4,11); J.D. Allen, tenor sax (3,7,14); Bobby Watson, alto sax (3,14); Freddie Hendrix, trumpet (3,8,14).

By Mark Keresman

For many years Rufus Reid has been one of the most distinctive and reliable aces of the bass on the American scene, but there aren’t lots of albums that bear his name as leader. (His career began in the late 1960s but there are only about 10 discs under his name.) All the more reason to get excited about Reid’s third disc for the Motema label, *Hues of a Different Blue*, with his working trio Out Front and some guest stars. No major surprises—some hard bop, post bop, and some Brazilian jazz—but no let-down either. (Just the opposite, in fact.)

But one of the admirable aspects of *Hues* is its diversity of contexts—duos, trios, sextets, etc.—and moods. Another is most of the tunes are Reid originals (and by his close associates—it’d be (too) easy for him to get into the studio and churn out some standards in a (very) well-played manner, but Reid doesn’t go the route. “It’s the Nights I Like” is a dandy of an up-tempo number, driven by hard, irresistible swing, pianist Steve Allee wailing like a cross between Red Garland and McCoy Tyner, Reid getting in a heady, rippling solo, and drummer D.D. Fonseca making a mighty thump. “When She Smiles On Your Face” is courting hard bop with a bright theme, Latin undertones, a piquant guitar solo from guest Toninho Horta, some dazzling unison playing from the horns, and a pleasantly spiky solo from Allee—all this in six minutes! “Francisca” is by the duo of Reid and Horta, the latter’s breathless vocalese touching-down on the melody like a butterfly, both gents taking themselves (and the listener) down to the tropics. A duet between Reid and Bobby Watson, “These Foolish Things” alternates between lush and bluesy and stark and tense. Watson is masterful—blues-charged, lyrical, and never overplays. “Manhattan Style” is more charging bop, with Allee’s keys careening down 52nd Street like a man on a mission. Another duet, “Memories of You” finds Reid shining, his sinuous tone conveying bittersweet poignancy, Allee’s keys doing likewise with spare, beautifully lyrical touches—in Webster’s dictionary under “wistful,” this should be noted as an example.

To go even further, *Hues* should be considered a sterling, definitive exemplar of what an ideal jazz album should be—fabulous musicianship in service of the music, expansive tunes played with succinctness and restraint, and variety. Now if the collective We could get these qualities in television programming and movies, we’d be in lots better shape.



Gonzalo Rubalcaba

Fé (Faith) – 5Passion. www.5Passion.com. *Derivado 1; Maferefun Iya Lodde Me; Improvisation 2 (Based on Coltrane); Derivado 2; Con Alma 1; Preludo Corto #2; Blue in Green 1; Oro; Joan; Joao; Yolanda Anas; Blue in Green 2; Con Alma 3; Improvisation 1 (Based On Coltrane); Derivado 3.*

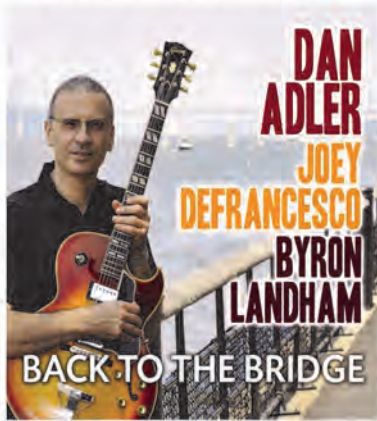
PERSONNEL: Gonzalo Rubalcaba, solo piano.
By Mark Keresman

Cuban-born, USA-based pianist Gonzalo Rubalcaba has helmed and contributed to many albums, but this (hyperbole alert [?]) may be his crowning achievement. Released on his own independent label, *Fé (Faith)* is a solo recital with elegant, superlative performances and impeccable recording quality. Rubalcaba released a solo set in 2005, *Solo* (Blue Note), and while that was indeed a very, very fine album, it pales in comparison to Faith. On this album, it’s as if all the strands, vectors, and aspects of Rubalcaba’s musical history come together as one—the West European and Latin American classical tradition(s), jazz, and the Cuban musical continuum. (Mine ears detect a bit of pop music influence, too.) In the best jazz tradition—in the best tradition of music, *period*—many influences coalesce and collide, until they come out as something very individual. *Faith* IS Rubalcaba, complete.

The program is a mixture of originals and jazz standards, plus a piece by Cuban classical composer Alejandro Garcia Caturla (1906-1940). The overall mood is contemplative, sometimes invigorating, sometimes meditative and dreamy, occasionally somber but never dour, and there are moments of gently wry humor. There’s no rambling, and while Rubalcaba’s technique is superb, there’s no “pyrotechnics.” Like Thelonious Monk and (classical composer) Morton Feldman, Rubalcaba knows the value and power within A Single Note in the wilderness. He knows when to wait and when to pull at the reins. True, there are some breathtakingly fast runs, such as on the Coltrane-inspired “Improvisation 2,” wherein GR takes the “sheets of sound” approach and makes it sing and swing his way—I hear a bit of Lennie Tristano influence as well. Dizzy Gillespie’s “Con Alma 1” is a heartentringly beautiful ballad where Rubalcaba caresses each note as if was the Big Goodbye. (Or, the conclusion of *Casablanca*, for readers with a sense of history.) “Oro” dips into rollicking bebop before going daffy-Cubist on us, sort-of Sonny Clark meets Arnold Schoenberg. *Fé (Faith)* is a rare beast indeed—I’d recommend it to anyone that likes the sound of a piano, regardless if s/he was a jazz fan or not. This gets my vote to be among-the-best contenders of 2011.

CD SPOTLIGHT • CD SPOTLIGHT • CD SPOTLIGHT

DAN ADLER "Back To The Bridge" A new Organ Trio CD



"...a delight for fans of straight ahead jazz."
- Scott Yanow, Jazz Writer

"...as good as any mid-60's Prestige date."
- Marc Myers (JazzWax.com)

"...organ trio music in all its glory."
- Dan Bilawsky (AllAboutJazz.com)

Available at:
Amazon, iTunes, CDBaby

<http://danadler.com>



LARRY GRAY TRIO • THREE EQUALS ONE

LARRY GRAY - double bass; JOHN MOULDER - guitar; CHARLES HEATH - drums

"Streaming three crisply delineated instrumental lines into one river of sound, the album captures one of contemporary jazz's great guitar trios, in full force and gorgeous glory."

- Neil Tesser (from the liner notes)



MATT NELSON TRIO • NOSTALGIAMANIAC

MATT NELSON - piano; GRAHAM CZACH - bass; MATT NISCHAN - drums

#6 in Neil Tesser's Top Ten Chicago Jazz Discs of 2010

"Chicago's best piano-trio disc of 2010..."

a glorious debut from a pianist worth watching."

- Neil Tesser, Examiner.com

"...impressive debut ... Matt Nelson distinguishes himself as a tasty player with a penchant for uncommon lyricism..." - Bill Milkowski, Jazz Times

Available at : CDBaby.com, iTunes
ChicagoJazz.com, Chicago's Jazz Record Mart



www.chicagosessions.com

James Bongiorno

New CD

Candlelight

11 Standards including
Perdido, Happy Little Sunbeam
Quiet Nights, Isn't It Romantic



James Bongiorno, piano
Del Atkins, bass
Royford Griffan, drums

Available at CD Baby



Photo credit: James Harger

www.ampzilla2000.com

CONFERENCE CALL

Gebhard Ullmann,
Michael Jefry
Stevens, Joe Fonda
& George Schuller



"Over a full decade, Conference Call has become one of the premier progressive and modern creative jazz outfits in the world, with only a few in their path."

—Michael G. Nastos for All Music Guide

Contact:
www.gebhard-ullmann.com
www.michaeljefrystevens.com

CDs are available at:
www.downtownmusicgallery.com

Anita Brown



Original, contemporary music for jazz orchestra by Award-Winning Composer

"An important writer" —Lee Konitz

"Anita has swallowed and legitimately incorporated her influences and sounds only like herself." —Larry Kart

Available for
Performances, Clinics & Commissions

www.anitabrownmusic.com

Noteworthy Performances



Dave Brubeck www.BlueNote.net
Blue Note: 6/13-6/14

Pianist and composer Dave Brubeck, a 2009 Kennedy Center Honoree is known for having contributed compositions that have become standards in the jazz lexicon, "In Your Own Sweet Way" and "The Duke." His popular quartet of the 1950s and 60s, featured saxophonist Paul Desmond, and was known for its "West Coast" or "Cool" sound and exploration of odd time signatures. Desmond's "Take Five" produced the group's biggest hit. He is known for composing a number of

larger orchestral works. For the past 20 years has worked steadily with his quartet featuring Bobby Militello, Randy Jones and Michael Moore.

Roseanna Vitro www.JALC.org/DCCC
Diccy's Club: 6/13

Her new recording is now available on the Motema label and features *The Music of Randy Newman* re-imagined through the arrangements of Mark Soskin. Vitro, a performer, clinician, recording artist, vocal instructor and ambassador recorded her breakout album *Passion Dance* (Telarc) featuring Elvin Jones, Christian McBride and Kenny Werner. She has worked with a stellar listing of top flight jazz artists including George Coleman, 'Fathead Newman, Kenny Barron, Joe Lovano, Buster Williams, Randy Brecker and has performed and conducted vocal clinics around the world. In 2009, She served as an official Jazz Ambassador, sponsored in 2009 by Jazz at Lincoln Center and the U.S. State Dept.. She is on the Faculty of NJ State University.



Nicole Henry
www.feinsteinsattheragency.com
Feinstein's: 6/24-6/25

Nicole released her solo debut CD *The Nearness of You* to critical acclaim in 2004. HMV Japan named Nicole "Best New Jazz Artist". Her follow-up CD, *Teach Me Tonight* with the Eddie Higgins Trio reached #1 at HMV Japan, and earned her their honor of "Best Vocal Jazz Album of 2005." With her mother being a classical pianist, this Bucks County, Pennsylvania native began lessons early. Although initially, an architecture major at University of Miami, she switched to theatre and advertising. Nicole resides in Florida, and tours internationally. Career highlights include performing concerts in Japan with the Duke Ellington Orchestra; sharing the headline with Michael Feinstein.



Donald Harrison www.JazzStandard.com
Jazz Standard: 6/23-6/25

A New Orleans native, Harrison studied at Berklee College of Music. He has played with Roy Haynes, Jack McDuff, Art Blakey's Jazz Messengers, Terence Blanchard and Don Pullen during the 1980s. In the 1990s he played with the re-formed Headhunters band, his CD "Indian Blues," capturing the sound Congo Square; and he created the "Nouveau Swing" style, merging swing with contemporary dance styles. In addition to performing in the Smooth Jazz genre, he is a producer, singer and rapper in the traditional Afro-New Orleans Culture and Hiphop genres with his group, and has composed orchestral works.



James Farm with Joshua Redman
Jazz Standard, 6/14-6/19

Joshua Redman emerged on the scene in the 1990s. The tenor saxophonist, son of Dewey Redman, hails from California, attended Harvard University, and chose a career in jazz instead of pursuing a law degree. After moving to New York in the 1990s, he won the Thelonious Monk International Saxophone Competition. At that time, he began touring and recording with jazz masters including his father, Jack DeJohnette, Charlie Haden, Elvin Jones, Joe Lovano, Pat Metheny, Paul Motian, and Clark Terry. He began recording for Warner Brothers, touring with Pat Metheny, and his own groups have since featured or produced such players as Brad Mehldau, Brian Blade, Christian McBride and others. He is also an integral part of the San Francisco Jazz Collective.



Mike Stern www.IridiumJazzClub.com
Iridium Jazz Club: 6/21-6/25

Guitarist Mike Stern joined Blood, Sweat & Tears while still attending Berklee College of Music in the 1970s. After that breakthrough, he followed with a stint in drummer Billy Cobham's fusion group. Stern was an integral part of Miles Davis' comeback band from 1981 to 1983, and again in 1985, and recorded with the maestro. As a leader, Stern has released more than a dozen albums for Atlantic, Heads Up and other labels. He has toured with Jaco Pastorius, joined the Brecker Brothers band in the 1990s.



Kenny Garrett www.eneBertoncini.com
Dizzy's Club Coca Cola, 6/28-6/30

Saxophonist Kenny Garrett had his first break with the Duke Ellington Orchestra. He subsequently played with Miles Davis' band for five years. A Detroit native, Garrett, began playing with the Mingus Band, Thad Jones and Mel Lewis Jazz Orchestra among others upon arriving in New York. He has performed and or recorded with Art Blakey, Joe Henderson, Freddie Hubbard, McCoy Tyner, Chick Corea, John McLaughlin, Herbie Hancock, Freddie Hubbard and many others. He appears on Miles Davis landmark recording from Montreaux, conducted by Quincy Jones. Garrett's recordings can be found on the Criss Cross and Warner Brothers labels.



Eric Frazier www.ericfraziermusic.com
966 Jazz, 6/17, 8PM

Conga player, vocalist and percussionist are a few of the talents for which Eric Frazier is known. He grew up in the Bronx, and in a past life was a Principal in the New York Public School system. With a lifetime of band leading under his belt this friendly and very approachable and affable musician has recorded eight albums as a leader and has worked with a host of influential artists. Constantly promoting and championing this music, he is currently working on new recordings for release later this year.



Artists, Music Businesses & Organizations:

Influence the jazz world and way beyond with your messages, photos and videos via Jazz NewsWire's

E-BLASTS & PRESS RELEASES ONLINE

Internet Marketing For The Link-Building, Traffic-Driving, Lists & Leads to Power Your Business & Your Future

MusicMarketingDotCom.com • P.O. Box 30284 • Elkins Park, PA 19027

CALL: 215-887-8880

Visit

www.JazzNewsWire.com

JazzNewsWire The Essential Jazz News Network

STEVE MAXWELL VINTAGE AND CUSTOM DRUMS

410 S. Michigan Ave. Ste 802
Chicago, IL. 60605 • 312-360-9881
723 7th Ave. • 3rd Floor
New York, NY. 10019 • 212-730-8138
Steve's cell: 630-865-6849
www.maxwelldrums.com

MANHATTAN and CHICAGO

Our Manhattan shop is located at 723 7th Ave. 3rd floor. We're right at the corner of 7th avenue and 48th street, which is known as "music row" in Manhattan. Our NYC manager is Jess Birch and he and Steve will both be at the shop. Steve is in the Chicago store on Saturdays.



Our Manhattan location is only a short distance from where Frank Ippolito had his great shop, which was where Steve studied with Papa Jo Jones back in the early 70s and where he got his first glimpse of the beauty of custom drums from Al Duffy, who was truly the first custom drum builder and a mainstay at Frank's shop. We're proud to be in Manhattan and we hope to carry on the tradition of the great shops like Frank's.

NEW: Effective April 1, Willie Martinez joins our staff heading up our new repair department. Willie is the best in the business and his name is known all over Manhattan. Repair shop is open, so come on down and let us help you with your gear.

OUR NEW SHOP INCLUDES:

CRAVIOTTO: World's largest selection of Craviotto one-ply snares and drum sets

VINTAGE: Extensive inventory of high end vintage snare drums, sets and cymbals

MUSEUM: A showcase for some of the rarest and historic sets and snares.

GRETSCH: USA Custom drums in bebop sizes made famous by the 60s era jazz greats and including our **Gretsch Vintage Tribute** kits available only through us. True vintage build out with rail consolette and even burgundy sparkle among other colors.

CYMBALS: Istanbul, Bosphorus, Zildjian, Old As, Old Ks, Dream and our own Turkish made Session cymbals
· All of the great sticks, heads, hardware, bags, etc that we offer.

At our Manhattan store

(all items are available for sale):

- Gene Krupa's late 30s radio King snare drum
- Rare Slingerland black beauty snare drum. One of only 12 known.
- Rare Gretsch cadillac nitron green 50s era 3 ply kit

PRACTICE SPACE: Our NY store has drum set practice available for rent on an hourly basis. Call 212-730-8138 for details!

TEACHING STUDIO: Ron Tierno has relocated his long standing teaching studio to our shop. Call Ron directly at 646-831-2083 for lesson information and visit his site at www.nydrumlessons.com

NEW! We now have our brand new vintage style Rail Consolette tom holder assembly in stock. Check it out on the website and in our stores.



Your Vintage and
Custom Drum Specialists



(Chic): Sat: 10-4
(NYC): Mon-Sat: 11-7

STORE HOURS:
Other hours by appointment
Sun: Closed

Manager: Jess Birch

Blue Note

WORLD'S FINEST JAZZ CLUB & RESTAURANT
131 W. 3RD ST NYC 212-475-8592 WWW.BLUENOTEJAZZ.COM

Blue Note JAZZ FESTIVAL



**LEE KONITZ/BILL FRISELL
GARY PEACOCK/JOEY BARON
+ FRANCISCO MELA GROUP (5/31-6/2)**
MAY 31 - JUNE 5



**JIM HALL & RON CARTER DUO
ALONE TOGETHER, AGAIN**
JUNE 6



**HIROMI: THE TRIO PROJECT
FT. ANTHONY JACKSON
& SIMON PHILLIPS**
JUNE 7 - 12



**DAVE BRUBECK 8PM
GEORGE WEIN
& THE NEWPORT ALL-STARS 10:30PM**
JUNE 13 - 15



THE MANHATTAN TRANSFER
JUNE 16 - 19



**QUESTLOVE PRESENTS
MO' META BLUES I
FT. BOOKER T, ERIC KRASNO & MORE!**
JUNE 20 - 21



**THE ROOTS: MO' META BLUES II
PAID IN FULL
FT. RAKIM & BLACK THOUGHT**
JUNE 22



**JIMMY SCOTT:
85TH BIRTHDAY CELEBRATION**
JUNE 23



**AN EVENING WITH KATHLEEN BATTLE:
SOMETHING TO SING ABOUT**
JUNE 25



**ANOTHER SIDE SERIES:
BILAL**
JUNE 26



**JON HENDRICKS
& ANNIE ROSS
WITH NIKKI YANOFSKY (6/29)**
JUNE 27 - 29



**THE LATIN SIDE OF JOHN COLTRANE:
CONRAD HERWIG ALL-STARS
FT. JOE LOVANO**
JUNE 30

SPONTANEOUS CONSTRUCTION

SPECIAL GUESTS TBA! **FRI, JUNE 3**
ANDREW D'ANGELO / GREG SAUNIER + GUESTS! **FRI, JUNE 10**
SPECIAL GUESTS TBA! **FRI, JUNE 17**
SPECIAL GUESTS TBA! **FRI, JUNE 24**

LATE NIGHT GROOVE SERIES

DJ LOGIC & FRIENDS **SAT, JUNE 4**
ROMAIN COLLIN **SAT, JUNE 11**
VINX **SAT, JUNE 18**
DJ LOGIC & FRIENDS **SAT, JUNE 25**

SUNDAY JAZZ BRUNCH

MARK RAPP & DEREK LEE BRONSTON: THE SONG PROJECT **SUN, JUNE 5**
THE HARRY ALLEN NEW YORK QUARTET FEATURING ROSSANO SPORTIELLO **SUN, JUNE 12**
ERIC ALEXANDER & HAROLD MABERN DUO **SUN, JUNE 19**
FRANK KIMBROUGH TRIO **SUN, JUNE 26**

MASTERCLASS

SIMON PHILLIPS **SAT, JUNE 11
2PM-4PM**