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David Berger

Pat Metheny

Orchestrion & More!

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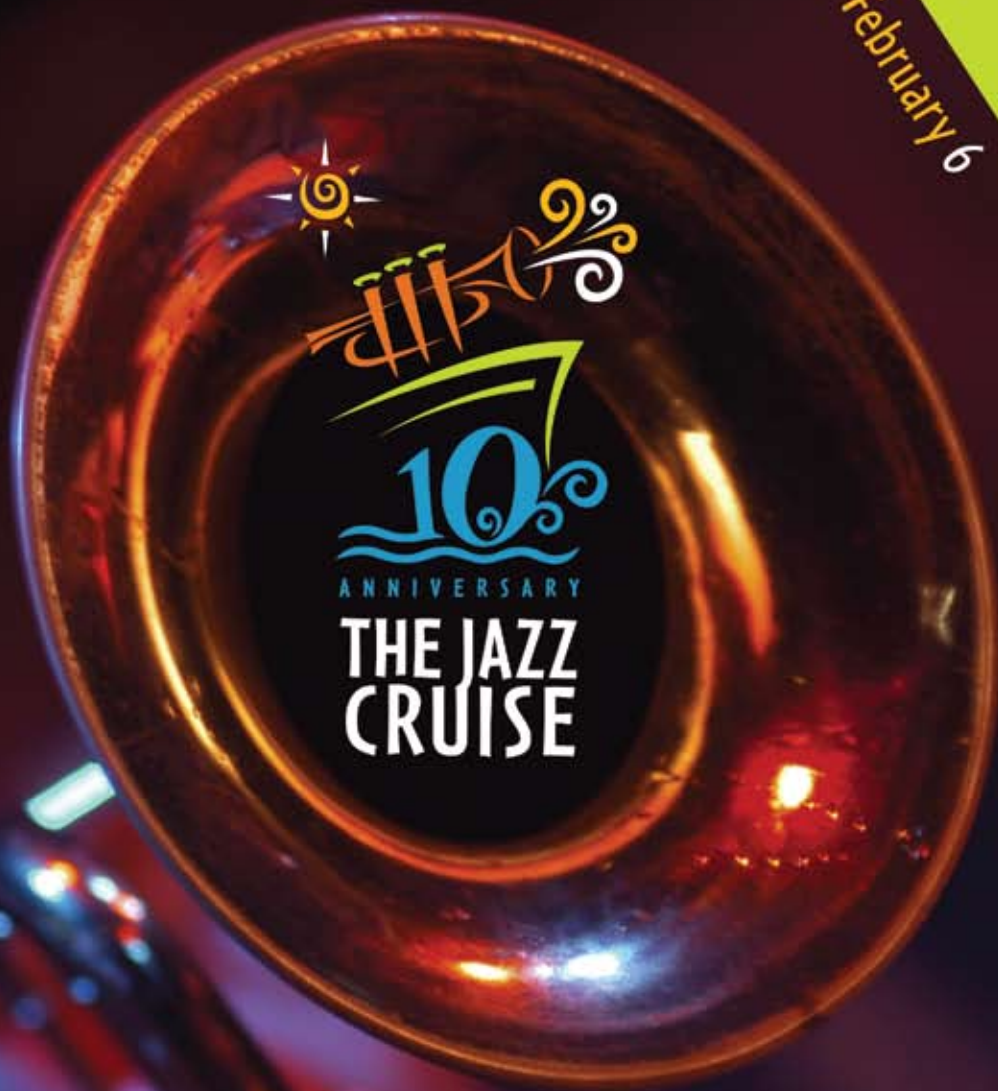
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2011

January 30 - February 6

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Wessell Anderson
Pete Barbutti
Shelly Berg
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Gilbert Castellanos
Clairdee
Clayton Brothers Quintet
Jamie Davis Quintet
Freddy Cole Quartet
Martin Drew
Dena DeRose
John Fedchock
Nnienna Freelon Trio
Jon Gordon
Wycliffe Gordon
Jeff Hamilton Trio
Tommy Igoe Sextet
Tom Kennedy
Kristin Korb
Jay Leonhart
Bryan Lynch
Johnny Mandel
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Butch Miles
Bob Millikan
Jane Monheit
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Ken Peplowski
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Jazz All-Stars
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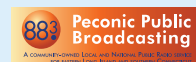
Must be 21 years old to consume alcohol. Please drink responsibly.

Another reason,
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Jazz Inside™ Magazine

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Credit: Ken Weiss

Cover: Pat Methany
Feature begins on page 6

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Only 75 years in the making...

Harry Warren (1893–1981) had more number one hits and won more Academy Awards than any other songwriter of the golden age. He wrote literally dozens of songs that became standards... *At Last, Lullaby Of Broadway, Jeepers Creepers, 42nd Street, You'll Never Know, I Only Have Eyes For You...* and left an archive of songs of similar quality and timelessness that were never joined with lyrics, or put in the movies for which he wrote. In 2008, while researching his octet album **I Had The Craziest Dream**, David Berger met the Warren family and was invited to visit the great songwriter's archive... and was astounded.

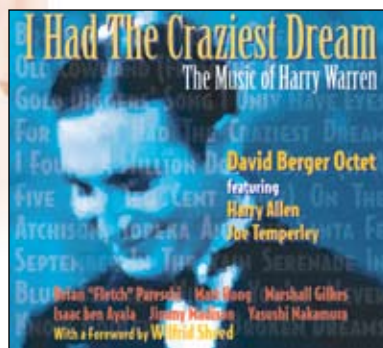
The result was the new CD, **Sing Me A Love Song: Harry Warren's Undiscovered Standards**.

This album will have its **debut live performance**, by the **David Berger Jazz Orchestra**, featuring singers **Freda Payne** and **Denzal Sinclair**, at **Dizzy's Club Coca-Cola on Monday, March 29**.

No-one is better qualified than David Berger, known for interpreting and enhancing legacies such as Duke Ellington's, to bring to life music created by this great writer in his prime. And, with the exception of *There Is No Music*—lyricized by the great Ira Gershwin but never used—each song is brilliantly completed by the deft, witty touch of lyricist Paul Mendenhall.

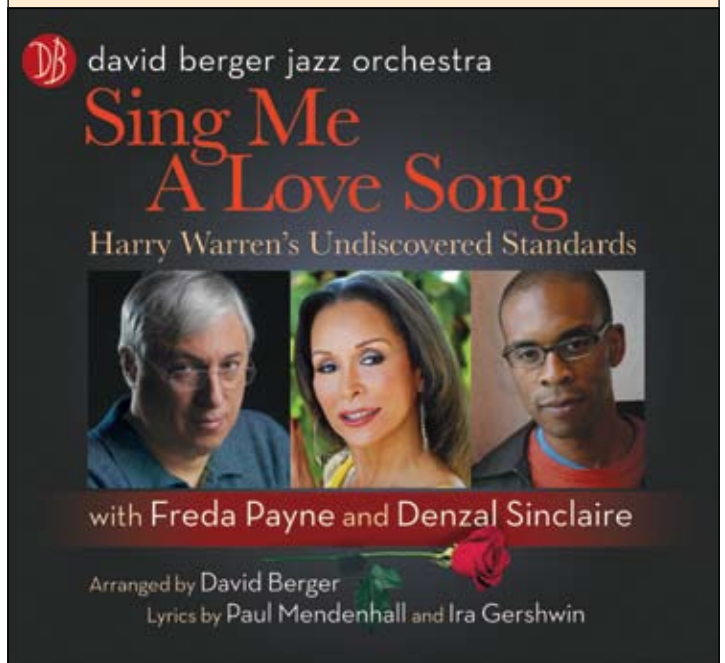
"This lovingly produced disc explores songs from heretofore unused material, and Freda Payne and Denzal Sinclair perform them superbly, with heartfelt support from Berger and his jazz orchestra.... delightful."
Craig Smith, *Santa Fe New Mexican*

"(The songs) get into your brain the way the best standards always did. There is a warmth and sincerity to Payne's delivery that is infectious. The band is fabulous.... They take over the magic of each composition."
J. Peter Bergman, *Edge Philadelphia*



Debut Live Performance

Hear the exquisite Freda Payne, the amazing Denzal Sinclair, and the David Berger Jazz Orchestra, one night only, at Dizzy's, March 29, 2010. Reserve at 212.258.9595 or JALC.org/dccc.



And for **I Had The Craziest Dream**:
"A worthy and engaging tribute.... savvy orchestration, often achieving a sound reminiscent of collaborations between Miles Davis and Gil Evans."
Nate Chinen, *The New York Times*

Buy...

**Sing Me A Love Song—
Harry Warren's Undiscovered Standards**

I Had The Craziest Dream—The Music of Harry Warren
from Amazon.com, CD Baby.com,
and davidbergerjazz.com

 **david berger jazz orchestra**

Jane Jarvis, Jake Hanna, Jamil Nasser

by Ira Gitler

Being an encyclopedist at various times in my peregrinations around and about the jazz world (an influence I feel comes from early love of people and statistics in the realm of sports) I took notice in January 2009 that three former members of the Ray Charles band's sax section had died within a 14-day period: Leroy "Hog" Cooper on the 15th; David "Fathead" Newman, the 20th; and Hank Crawford on the 29th. It was as if Brother Ray had summoned them to join him wherever in the cosmos he was holding forth at the time.

I was reminded of this recently when three other very valuable musicians passed in fairly close proximity: Jane Jarvis, 94, at the Lillian Booth Actors Home in Englewood, New Jersey on January 25th; Jake Hanna, 78, in Los Angeles on February 12th; and Jamil Nasser, 77, at Englewood Hospital, Englewood, NJ on February 13th. I knew all of them to different degrees and at different times and although their paths may not have crossed, on a gig or at a jam, I think they could have made some beautiful music as a trio. They were all pros with an avid love of playing.

Jarvis, born in Vincennes, Indiana, was a child piano prodigy who studied at Vincennes University

at age 9. After further studies in Chicago at Bush Conservatory, DePaul University and Chicago Conservatory she became staff for radio station WIND at age 12 but was fired for being underage.

At 13 her parents were killed in an automobile and train crash but her music carried her through. She went on to staff jobs at many other radio stations, eventually hosting her own jazz shows. She became the organist for the Braves baseball team when they made the switch from Boston to Milwaukee in 1953. Moving to New York she held the Shea Stadium organ post for the New York Mets from 1960-1979. From '73-9 she also was Vice-President of Muzak, Inc., famous for its elevator music, where she brought in Lionel Hampton, Clark Terry and Bucky Pizzarelli to record for the company.

This was the period when I met her. She invited to sit in her organ booth, high above home plate at Shea to watch a Mets game. She may have played "Mexican Hat Dance" between the halves of the 7th inning, but in the break of the 4th it was always "Four" by Miles Davis (or Eddie "Cleanhead" Vinson, if you know what I mean).

In the '90s Jane and bassist Milt Hinton provided many nights of melodic, swinging music at Zinno's in Greenwich Village. Later she was an important part of The Statesmen of Jazz.

Jake Hanna was from the Boston area (born in Roxbury) and carried a salty, witty Massachusetts persona with him, as well as an unerring ability to make a combo or big band sound good from behind his drum kit. His work in the Woody Herman orchestra - 1957 and '62-4 - showed his attributes to a wider audience. He played on the Merv Griffin TV show from '64-75, moving to Los Angeles along the show in '70. There he was a key man in the group Supersax and co-led a marvelous small group with trombonist Carl Fontana. A regular at the annual Dick Gibson Colorado Jazz Party, he was a sparkplug in any of the many ensembles Gibson concocted and always a delight to hang with.

I first met Jamil Nasser when he was George Joyner, one of the many talented players to emerge from Memphis (Phineas Newborn, Booker Little, George Coleman, Frank Strozier) who arrived in New York in 1956 with Newborn. I probably met him at one of the many recordings he made as a sideman for Prestige and saw and heard him on his many club jobs. He had an effervescent personality and smarts that made him someone who was stimulating to be around. He was not one to playing walking solos. When he was thrust into the spotlight he contributed well-crafted solos while maintaining the ebullience that he imparted in his ensemble work. Whether it was Ahmad Jamal he was supporting ('64-72) or Al Haig ('75-8), two different stylists, he was right there for them.

It was in the early '60s, when he had returned from a couple of years living in Italy, that he em-

braced Islam and took his new name. After leading he his own trio, he joined

Jamal. In his later years he was active in music education and charitable work with the Jazz Foundation.

I wrote these paragraphs as a tribute to these musicians and for the people who were previously aware of their stature but more so as a bridge for new listeners who hadn't known about them.

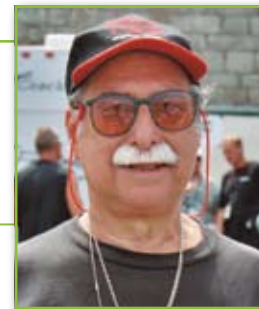
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On the Club Front: On February 19 at the Metropolitan Room I heard Pamela Luss perform a program of songs under the title *Swinging The '60s - From Rock to the Ratpack*. Theme programs often sag under their own weight but here it served as a diverse collection that ran from Henry Mancini to Bart Howard with Bob Dylan and a Beatles Medley amidst Burt Bacharach, The Doors and Lionel Bart. Eclectic you say? Yes indeed but Ms. Luss sang lustroously on the ballads--I especially liked her encore, "Nice n' Easy" by Lew Spence and the Bergmans, Alan & Marilyn - and the pithy blues "Baby Don't You Quit Now," music by Jimmy Rowles and lyrics from Johnny Mercer.

Pamela was in tune with her material and with her band (John DiMartino, piano; James Chirillo, guitar; Mike Hashim, alto, soprano and tenor saxes; Jon Burr, bass; and Alvin Atkinson, drums) and the bandmates were certainly *en rapport* with one another and were never at a loss with Luss when it came to one-ness.

Pianist Bob Albanese was back for a series of Sundays in February at the Bemelmans Bar of the Carlyle Hotel with his trio - Tom Kennedy, bass; Dave Meade, drums. Vocals by Karrin Allyson. It was Valentine's Day and the joint was jumpin'.

CD: more to follow next time around but for now - baritone sax man Ronnie Cuber on Steeplechase. It's called *Ronnie*. That's all you have to know. He and his quartet will do the rest. ■



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"He who binds to himself
a joy, Does the winged life destroy,
but he who kisses the joy as it flies,
lives in eternity's sunrise."

—William Blake



FESTIVAL HIGHLIGHTS

ISAAC STERN AUDITORIUM/RONALD O. PERELMAN STAGE AT
CARNEGIE HALL . 57th STREET & 7th AVENUE (NYC)

KEITH JARRETT • GARY PEACOCK • JACK DeJOHNETTE
 THURSDAY . JUNE 17 . 8PM

AN EVENING WITH
CHRIS BOTTI
 SATURDAY . JUNE 19 . 8PM

THE GENIUS OF
JOÃO GILBERTO
 TUESDAY . JUNE 22 . 8PM

SEVEN DECADES: THE BIRTHDAY CELEBRATION

HERBIE HANCOCK WITH SPECIAL GUESTS **TERENCE BLANCHARD**
BILL COSBY • JOE LOVANO • WAYNE SHORTER MORE TO BE ANNOUNCED
 THURSDAY . JUNE 24 . 8PM

CENTRAL PARK SUMMERSTAGE . RUMSEY PLAYFIELD IN CENTRAL PARK (NYC)

McCOY TYNER QUARTET WITH
RAVI COLTRANE . ESPERANZA SPALDING AND FRANCISCO MELA
STANLEY CLARKE BAND FEATURING **HIROMI**
 WEDNESDAY . JUNE 23 . 7PM

PETER NORTON SYMPHONY SPACE . 2537 BROADWAY AT 95th STREET (NYC)

THE JAZZ GALLERY ALL-STARS WITH **ROY HARGROVE**
CLAUDIA ACUÑA • AMBROSE AKINMUSIRE • LAGE LUND
GERALD CLAYTON • BEN WILLIAMS AND PEDRO MARTINEZ
 FRIDAY . JUNE 18 . 8PM

JON FADDIS WITH **HOWARD ALDEN . GENE BERTONCINI**
RUSSELL MALONE . ROMERO LUBAMBO
 TUESDAY . JUNE 22 . 8PM

THE TOWN HALL . 123 West 43rd STREET BETWEEN 6th & BROADWAY (NYC)

PUNCH BROTHERS FEATURING **CHRIS THILE**
JULIAN LAGE GROUP
 WEDNESDAY . JUNE 23 . 8PM

CONCERTS & CULTURAL INSTITUTIONS

CELEBRATE BROOKLYN! @ PROSPECT PARK BANDSHELL
 PROSPECT PARK WEST AT 9th STREET (BROOKLYN)

BITCHES BREW REVISITED
 FRIDAY . JUNE 18 . 7:30PM

FLUSHING TOWN HALL (FLUSHING COUNCIL ON CULTURE & THE ARTS)
 137-35 NORTHERN BOULEVARD . FLUSHING (QUEENS)

QUEENS JAZZ ORCHESTRA
 DIRECTED BY NEA JAZZ MASTER **JIMMY HEATH**
 FRIDAY . JUNE 18 . 8PM

HARLEM STAGE GATEHOUSE . 150 CONVENT AVENUE @ West 135th STREET (NYC)

HARLEM STRIDE
HENRY BUTLER • OSMANY PAREDES
 FRIDAY . JUNE 25 . 7:30PM

UPTOWN NIGHTS
PEDRO MARTINEZ PROJECT
 SATURDAY . JUNE 26 . 7:30PM

THE JEROME L. GREENE PERFORMANCE SPACE AT WNYC
 44 CHARLTON STREET (NYC)

JAZZ TALKS
 MONDAY . JUNE 21 . 7PM

CONCERTS & CULTURAL INSTITUTIONS CONT'D

LEONARD NIMOY THALIA AT **PETER NORTON SYMPHONY SPACE**
 2537 BROADWAY AT 95th STREET (NYC)

SIDNEY BECHET SOCIETY PRESENTS AN EVENING IN NEW ORLEANS FEATURING
EVAN CHRISTOPHER • JOHN ALLRED
ARI ROLAND • ELI YAMIN
 WEDNESDAY . JUNE 23 . 8PM

FROM BEBOP TO FREEBOP
SHEILA JORDAN • JAY CLAYTON
 THURSDAY . JUNE 24 . 8PM

GRETCHEN PARLATO • KAT EDMONSON
 FRIDAY . JUNE 25 . 8PM

LOUIS ARMSTRONG HOUSE MUSEUM . 34-56 107th STREET . CORONA (QUEENS)

AN EVENING IN LOUIS ARMSTRONG'S GARDEN
HOWARD ALDEN • ANAT COHEN • MARION FELDER
DAVID OSTWALD • RANDY SANDKE
 SATURDAY . JUNE 19 . 6PM

SOUNDVIEW PARK . LAFAYETTE, METCALF & BRONX RIVER AVENUES (BRONX)

EDDIE PALMIERI Y LA PERFECTA II
 TUESDAY . JUNE 22 . 7PM

THE SCHOMBURG CENTER FOR RESEARCH IN BLACK CULTURE
 515 MALCOLM X BOULEVARD (NYC)

FATHER'S DAY CELEBRATION
WINARD HARPER GROUP
 SUNDAY . JUNE 20 . 3PM

THE STUDIO MUSEUM IN HARLEM . 144 West 125th STREET (NYC)

SUN RA ARKESTRA DIRECTED BY **MARSHALL ALLEN**
 THURSDAY . JUNE 17 . 7PM

CLUBS

BARBÉS . 376 9th STREET . PARK SLOPE (BROOKLYN)

A BARBÉS RECORDS NIGHT
HAZMAT MODINE . 8PM • **SLAVIC SOUL PARTY** . 10PM
 SATURDAY . JUNE 19

ANTHONY COLEMAN PLAYS JELLY ROLL MORTON & ANTHONY COLEMAN
ANTHONY COLEMAN (SOLO) . 8PM • **DAMAGED BY SUNLIGHT** . 10PM
 SUNDAY . JUNE 20

SKIRL RECORDS SHOWCASE
THE BENEFIT BAND . 8PM • **BEN PEROWSKY QUARTET** . 10PM
 MONDAY . JUNE 21

CITY WINERY . 155 VARICK STREET (NYC)

TRIBUTE TO HERBIE HANCOCK
LATE NIGHT JAM SESSION
 THURSDAY . JUNE 24 . 11PM

DIZZY'S CLUB COCA-COLA . JAZZ AT LINCOLN CENTER . 33 West 60th STREET (NYC)

DARCY JAMES ARGUE'S SECRET SOCIETY
 MONDAY . JUNE 21 . 7:30PM & 9:30PM

THE JAZZ GALLERY . 290 HUDSON STREET BETWEEN SPRING & DOMINICK STREETS (NYC)

CRAIG TABORN
 THURSDAY . JUNE 17 . 9PM & 10:30PM

JOHN ELLIS' "THE ICE SIREN"
 FRIDAY . JUNE 18 . 9PM & 10:30PM

ERIC REVIS QUARTET
 SATURDAY . JUNE 19 . 9PM & 10:30PM

MATANA ROBERTS' COIN COIN
 THURSDAY . JUNE 24 . 9PM & 10:30PM



CareFusion Jazz Festival New York

JUNE 17-26 . 2010
 NEW YORK CITY

Presented by George Wein



CLUBS CONT'D

JASON LINDNER & THE BREEDING GROUND
 FRIDAY . JUNE 25 . 9PM & 10:30PM

GEMA Y PAVEL
 SATURDAY . JUNE 26 . 9PM & 10:30PM

JAZZ STANDARD . 116 East 27th STREET (NYC)

FRANCISCO MELA'S CUBAN SAFARI
 TUESDAY . JUNE 22 . 7:30PM & 9:30PM

CHRIS POTTER
 WEDNESDAY . JUNE 23 . 7:30PM & 9:30PM

JASON MORAN WITH **MARY HALVORSON AND RON MILES**
 THURSDAY . JUNE 24 . 7:30PM & 9:30PM

AMBROSE AKINMUSIRE
 FRIDAY . JUNE 25 . 7:30PM, 9:30PM & 11:30PM

ANAT COHEN
 SATURDAY . JUNE 26 . 7:30PM, 9:30PM & 11:30PM

(Le) **POISSON ROUGE** . 158 BLEECKER STREET (NYC)

TORTOISE & AETHERAL BAGE
 WEDNESDAY . JUNE 23 . 8PM

REVIVE DA LIVE BIG BAND FEATURING **NICHOLAS PAYTON & TALIB KWELI**
NICHOLAS PAYTON SEXXTET
 THURSDAY . JUNE 24 . 7PM

PUPPETS JAZZ BAR . 481 5th AVENUE . PARK SLOPE (BROOKLYN)

RALPH HAMPERIAN'S TUBA D'AMOUR . 6PM
BILL WARE GROUP . 9PM • **JOHN McNEIL** . 12 MIDNITE
 THURSDAY . JUNE 17

ALPHABET SOUP WITH **ZACK & ADAM O'FARRILL** . 6PM
ARTURO O'FARRILL QUARTET . 9PM • **RANDY JOHNSTON TRIO** . 12 MIDNITE
 FRIDAY . JUNE 18

THE DRUMHEADS . 6PM • **VICTOR BAILEY GROUP** . 9PM
ALEX BLAKE QUARTET . 12 MIDNITE
 SATURDAY . JUNE 19

ZEBULON . 258 WYTHE AVENUE (BROOKLYN)

SEABROOK POWERPLANT . 9PM
MOSTLY OTHER PEOPLE DO THE KILLING . 10:30PM
 THURSDAY . JUNE 17

COOPER MOORE TRIO . 9PM • **PETER EVANS GROUP** . 10:30PM
 SUNDAY . JUNE 20

JOHN TCHICAI . 9PM
 MONDAY . JUNE 21

WAKE-UP DOWNTOWN COLLECTIVE . 9PM
CHARLES GAYLE TRIO . 10:30PM
 WEDNESDAY . JUNE 23

Pat Metheny

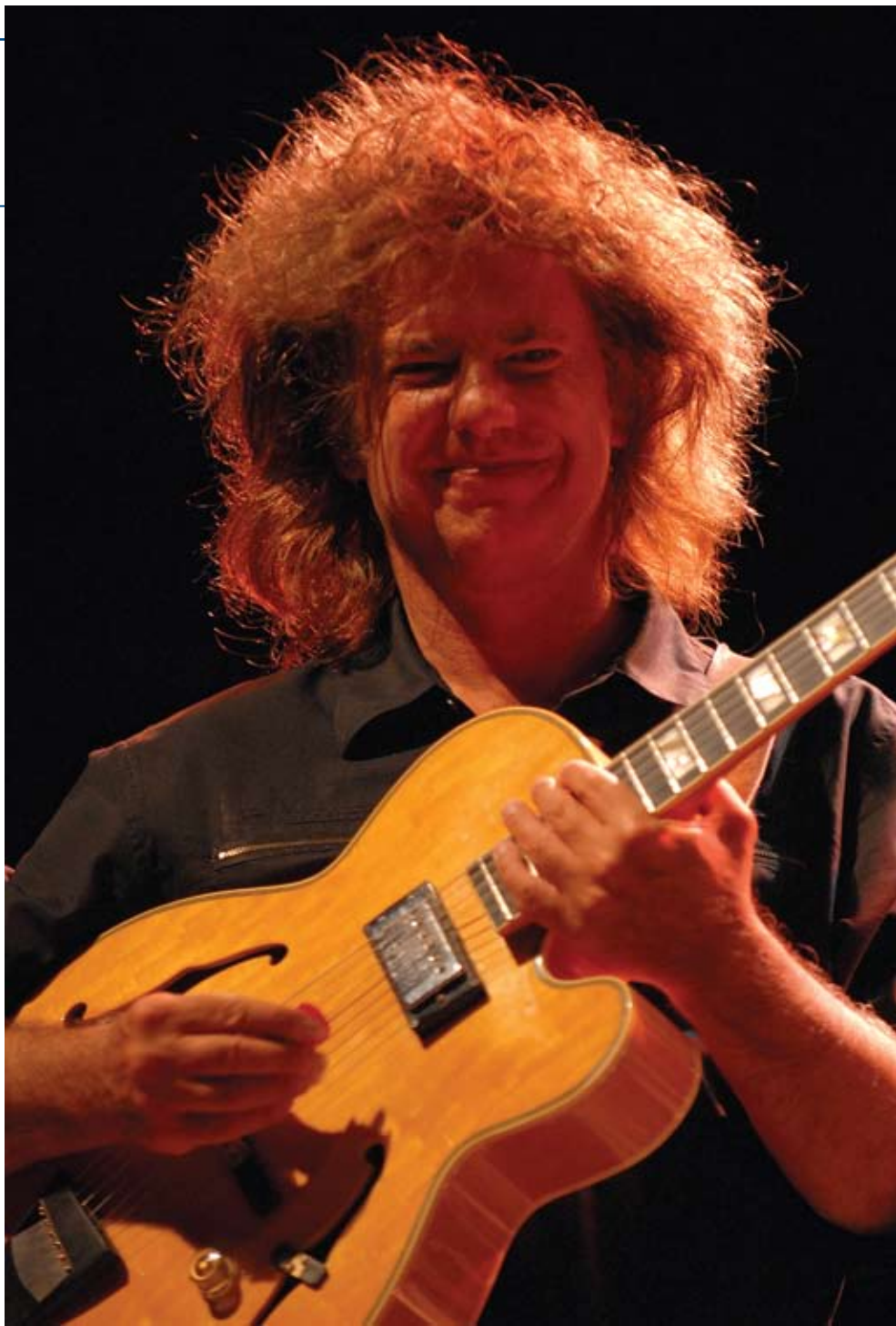
By Gary Heimbauer and Eric Nemeyer

Ji: The new CD is magical! The dynamics and nuances in the articulation of the instruments make it all sound so non-mechanical. And the writing and arranging, as always, is beautiful. To you, what is the special significance of this project, one, in terms of its place in the evolution of musical instruments and musical contexts, two, the experience for the performer or controller, three, and for the listening audience?

Pat Metheny: It does seem to be an idea with a certain pull. People were obviously drawn to this same kind of thing in a fairly extravagant way a hundred years ago. And I don't really see myself as being that wildly off the grid in general, my impulse with this was that I had been thinking about it since I was nine, and I was honestly amazed as each year went by that no one else had really gone all the way with it as medium in the modern era, using advanced harmony, compositional techniques, as a platform for improvising, etc. The experience of committing to this, then writing music for the instruments, and then preparing for a extensive tour has unbelievably challenging in every way. Besides the huge mass of technical things that I had to formulate and implement, I also had to examine my own views about music from many different angles. Honestly, I am not interested in any music that doesn't groove or does not reflect spirit and soulfulness. Had I not been able to reconcile my standards of what is contained in those needs with the realities of what this setting offered, I would have bagged it. However, once the instruments came in and I started to figure out what was really possible with them that thought never again crossed my mind. At this point, I have only done a few gigs. But I was very curious to see what the early audience reactions were. What I have really liked is that it gets people talking. *Everyone* has an opinion and thoughts about this. That has to be a good thing. To me, that is a great byproduct of why we all go out and do the things we do. But what many people have said is that they are intrigued by the "how" of it for about the first ten minutes, and the remaining two hours and twenty minutes, they forget about all that and are just inside the music of it. When I started hearing that from people, I recognized that it had basically the same trajectory with me – the first few days I was just thrilled with the instruments, then it went away and I was just writing music for a new platform in a different way. The whole thing for me is just that – a new medium to tell stories.

Ji: Can you tell me all of the different instruments that made up your Orchestrion?

PM: I counted up the other day and there are around 400 solenoids (if you include each note on both



Credit: Ken Weiss

pianos) and 100 or so pneumatics. The functional instrumentation is sort of a large rhythm section meeting a small percussion ensemble. Then there are the bottles in there that functions a little like a woodwind section.

Ji: I saw that the bottles had a milky hue to them. Did you put some chemical in there to keep the liquid from evaporating so that they stayed in tune?

PM: It is mineral oil, so that it won't evaporate. The milky color is some kind of preservative.

Ji: Can the instruments be controlled in real-time? Or do they have to be programmed with written material? I saw in the video how you used your guitar as

a controller, but in the recording, you hear multiple things going on at the same time. You also hear instruments doubling your improvisation.

PM: Yes. Almost anything you could ask, I would say "Yes" to, because there are so many ways to implement this. There is an infinite range between totally composed and totally free available. I had an early decision to make early on – what kind of a record was I going to make? I knew I didn't want to make a demonstration record "showing off" all the things it could do – and I don't really like records that are all over the map stylistically, I prefer that each record set a tone and go deep into that world. I settled on making a record that roughly follows the broad general harmonic

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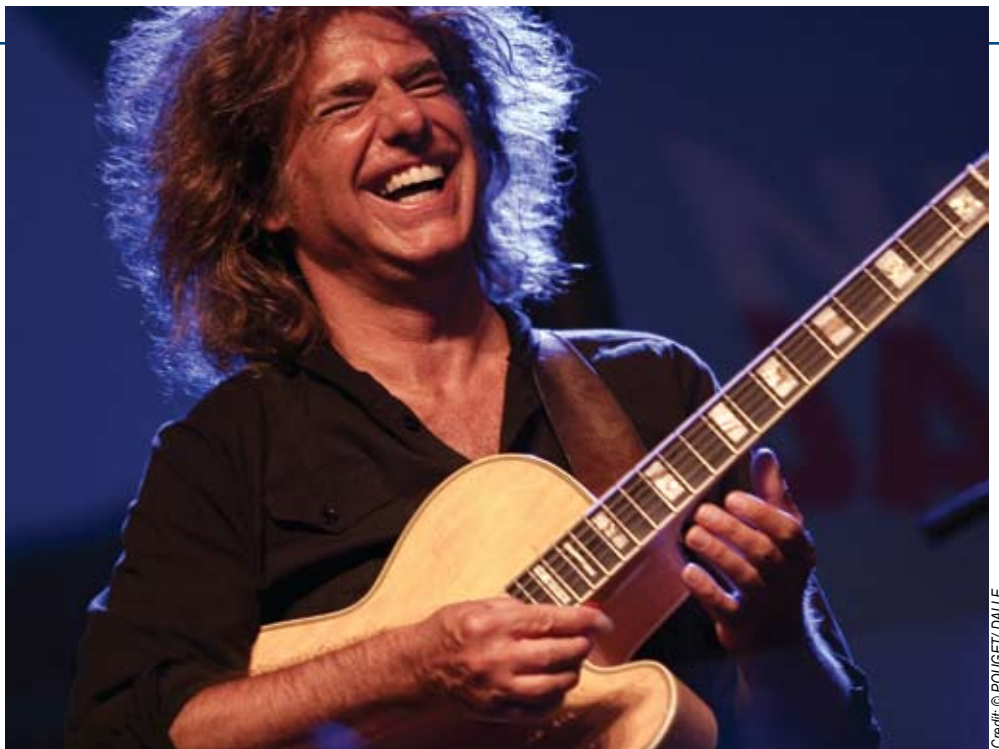
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and melodic interests that has been with me from the beginning. It just seemed like a good place to start. However, live, there is much broader window. I am doing a lot of things where I just make up the whole thing from the ground up in real time, playing all of the instruments from the guitar. Also, I have been doing some free stuff that has been really interesting.

JJ: this might have been addressed in previous question, but did you improvise on anything other than guitar in the recording? Does the doubling of the improvisation we hear happen in real time?

PM: Well, all of the rhythm section parts are essentially improvised to part as I would do as a player normally – but one element at a time. This is very hard to explain. The “recording” as in what is on the CD is actually sort of a rendering of “the score” which, for the complex pieces on the record, gets played each time as a kind of script by the instruments. Yes, I could get in there in real time and affect anything if I want to. Or, alternatively, I could start with nothing and build a whole piece, as I said. But I have to do it



“There is a tendency these days for musicians to wait – to wait for the phone to ring, to wait until they have those seventeen Monk tunes mastered, to wait until they “have dealt with” this, that or the other thing before really starting on the heavy lifting of defining their own worlds as musicians. To me, there is never a point where it is too soon to start working on your own thing in earnest, side by side with the worthy tasks listed above and an infinity of others.”

one instrument, or group of instruments, at a time. And yes, I can have any instrument double what I am playing as I am playing it in real time. Honestly, it has been a struggle to communicate how open ended this is. I am reading a lot of misinformation by people who don't really know what they are talking about describing how they think I did it all. Mostly they are wrong. To fully explain it in detail it would take a three hour lecture on how it all works. From the time this all has started, all I have had time for is the actual thing of working on the music itself so maybe I have not been able to communicate effectively the “how” of it. Even some of the real tech magazines have had trouble with that. For instance, I have heard people say that they “can tell” that it is mechanical or “stiff” because of the drums or this or that. Well, no, you can't. It just doesn't work like that. Maybe you don't like what the drummer played. Talk to the drummer, not the drums. That was me. It is a stick hitting a drum or a cymbal and it could be (and was) hit many different ways at many different places on the beat. There is no intrinsic “mechanical” sound to what is coming out. If you think there is, it is because you read about it and are hearing it in there because

you want to or need to. It is a projection, not a reality. There are some dynamic limitations, mostly about how it can't get really really bashing loud because of the throw of the solenoids. But in terms of content, feel, sound, texture and everything else, it is question of input, not output. But this is hard to get across without doing a big demonstration of it all. And honestly, I am not much more interested in doing that than I would be talking about guitar picks or something. I like guitar picks, I know how to use them and have strong preferences about them, but in the end, they are just tools. This too.

JJ: Can you get into the technical process of how these instruments are actually controlled? Do you use scrolls like the pianos? How do these solenoid switches and pneumatics work?

PM: The most basic explanation I could give is that they are like MIDI instruments, but real. From the guitar – or keyboard, or from Sibelius, Digital Performer, MaxMSP, or whatever – the instruments wait for a MIDI signal, hear it, and perform a mechanical rendering of what the intent is of that signal

using a process that converts MIDI into physical motion in a variety of ways.

JJ: How is the dynamic spectrum operated? Controlling the force of the note?

PM: Just like with traditional MIDI instruments; any way you want. But it is most often done by following velocity. If I pick hard, they hit hard, if I hit soft, they hit soft, etc.

JJ: Was it multi-tracked at all ... or were the instruments programmed to play with you at the time of recording?

PM: Again, this is a tricky one. Was “the script” made line by line, instrument by instrument? Yes, sometimes but not always. Were all of the instruments recorded at the same time in the recording studio based on that script? Yes, they could have been if that was the way to get the best sonic result. But we often did certain things individually for technical and sonic reasons. Did I record my guitar part as it went down to the mix? No, I did it earlier, and had all the guitar stuff done before we even went into the recording studio. I did most of my work at home. Believe or not, I had all these instruments crammed into my home studio, floor to ceiling. My wife was never so glad to see me get out of the house when it was time to move everything to the studio for the recording!

JJ: How long has this project been in the works? I know it has been a life-long dream for you, but when and how did you decide that now was the time to do it?

PM: In 2006 Steve Reich asked me to reprise “Electric Counterpoint” for his 70th birthday celebration that Carnegie Hall was putting on for him. It was

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great to get another chance to play it. It is a piece for 12 prerecorded versions of myself on tape and me playing the final part live. As I finished up and was standing there onstage at Carnegie after having just played with a tape of myself, in the back of mind I thought "If it is now cool to do this at Carnegie Hall, the time is here for me to follow through on this Orchestration idea that I have been carrying around for 40 years or so." Also, Mark Herbert, a very talented guitar tech in Boston had recently solved a problem for me using solenoids. The whole thing just clicked from that point forward. In 2008, I started commissioning the instruments. Everyone was late building their pieces – so I didn't actually get anything until March of 2009. I had to work fast from there since the tour was already being booked, record releases scheduled, etc. I don't think I slept more than 4 hours a night for 8 months.

JJ: What kinds of technical issues did you deal with when you finally put everything together, and can you talk about what the process was like working together with the inventors? What kinds of dialog or direction did you have to give them?

PM: I sort of knew what everyone's specialties were. Eric Singer of LEMUR is a genius. He already had so many great systems up and running. But some of them did require some reworking to get the kinds of dynamics that I wanted and to make the kinds of moves that I needed. And he had to adapt everything to the instruments I provided. I think I really pushed him in a good way to get the most out of his stuff and we both learned a lot. And his guitarbots are truly unique instruments, as long as they don't catch on fire – kind of a problem. The pneumatic stuff from Ken Caulkins is pretty much the way he does everything. They are somewhat more crude, but a lot louder. You have to build around them to take advantage of what they can offer musically by way of orchestration. They are not very subtle, but very effective. And the bottles came from the Peterson guys in Chicago. I needed air. I had lots of banging and plucking, but I needed some sustain. They custom-built two instruments for me that go down to the lowest note of the guitar. They are amazing, beautiful instruments.

JJ: Player piano's always had an eerie quality to them for me...seeing that a machine or program can make physical reality react in a way that the human hand/brain can...What kind of effect did this experience have on you in the moment of creation and improvisation? You say it brought you to some new places. Can you expand on that?

PM: Yes, that was my impression too as a kid. It was almost like magic or science fiction or something. Trying to build on that feeling of magic was a natural outgrowth of everything that followed during this project. This project took me to new places by sort of forcing me to use the things that were possible in a maximal way. I had written a bunch of music before-

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David Berger

By Eric Nemeyer

JJ: Let's focus on the *Sing Me a Love Song* album, which is the new one with Harry Warren's undiscovered standards. Why don't you talk a little bit about how those standards made their way to the light of day and how they made their way to you.

DB: Well, Harry Warren was a tremendously prolific songwriter. He wrote hundreds of songs for movies and many of them became hits, actually more than any of the other great songwriters of the day. More than Irving Berlin, Richard Rodgers, George Gershwin – all those people. But nobody knew who he was because he kept a low profile. Those other guys were writing, basically, for Broadway, and he was writing for the movies. He was also kind of a shy sort of person. Let's see, a year ago we did an album with an octet and I was discussing with our producer, Bob Schwartz, what we should do for a theme. And he said, "You want to do a theme for this album? What could we do?" and I said that we could take one of the great songwriters, something like that. As a matter of fact I was just reading this great book and it was dedicated to Harry Warren, there was a great chapter on him, and no one really seems to know who he is. I said, "What songs did he write?" He said, "Oh you won't believe it, take a look at this list." You know, 'They'll Never Be Another You' and everything from 42nd Street. "Man, all of these songs that I love! These are great. This guy wrote all this stuff. I had no idea." So, we did this octet album, and in researching a photo that we wanted to use, wanted to get credit for, we talked to Michael Feinstein about that and some other issues. He was a personal friend of Harry Warren's. When he lived in LA, he used to spend his mornings with Harry, and his afternoons with Ira Gershwin. So, he said, "Here's the family – they have a publishing company so you can call them." So, he put us in touch with them and they said, "You're perfectly welcome to any pictures, you can come out here." As a matter of fact, our producer was in LA anyway for business, so he went by and met with them and they gave him all these pictures. And they said, "We got a trunk full of this music." You can call it a trunk – a composer's trunk – which was the songs that they wrote that never got published. But now it's all in file cabinets and categorized. So they said, "You guys are welcome to go through that. Maybe you want to record some of those." He said, "Well, not for this project, but that would be a good follow-up album." So, he told me that and I said, "Yeah, sounds interesting." He said, "Well I'll tell you what, I'm going back out there in a few weeks, so why don't we go out together?" I went. Bob and I spent the better part of the week – going through all this music – all these songs that – some were, for various reasons they didn't get into the movies. He just had too many good ideas on the day, and they didn't take this one, for some reason. Either the theme got cut, or the producer of the movie didn't particularly care for the song, or Judy Garland got sick. There was a movie that Ira Gershwin and

Harry Warren wrote the music for. And they wrote six songs and Judy Garland got sick and couldn't do the movie. Ginger Rogers wound up doing it, and the songs were too hard for her, I guess, or they didn't suit her. So, the songs never saw the light of day and they're wonderful.

JJ: Anybody who has played their way through the jazz lexicon has played those tunes and learned them,



“And one thing I learned is his method of writing: he just wrote the melodies. He didn't care about the chords. He didn't even write them in most cases. He would say, ‘Ah, I would write them, but when I give them to the arrangers for the movies they're going to write the wrong chords anyway. Why should I even bother?’ So, he would just write the melodies, and that's why they're such good melodies. And so, now, I kind of took that lesson from him...”

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and of course they comprise the core repertoire for many vocalists. Great tunes.

DB: Oh, Absolutely. There are about 100 that are really fantastic that we all know. So now there are these other melodies. And one thing I learned is his method of writing: he just wrote the melodies. He didn't care about the chords. He didn't even write them in most cases. He would say, "Ah, I would write them, but when I give them to the arrangers for the movies they're going to write the wrong chords anyway. Why should I even bother?" So, he would just write the melodies, and that's why they're such good melodies. And so, now, I kind of took that lesson from him, and since then I've been writing a lot of songs of my own, and I just write the melodies and I write the chords afterwards. I try not to agonize; I try to have a good time. I'm actually in the middle of an arrangement now and it's – just getting started is always hard. Once I'm through the first, I don't know, 16 or 32 bars it's fun. But getting the initial sound of it in my head is my problem.

JJ: When you're writing arrangements, and you get past that initial part, are you then going ahead and

writing some sort of climax first, or are you working towards that?

DB: Hmm. There's a rule work in the order of the piece. I normally just start at letter "A" and then I write the intro, either later, or sometimes even at the very end. So, the intros are the hardest things for me to write. Codas were the hardest things for Duke, and intros are the hardest things for me. But I generally go in order, but sometimes I wind up switching – but usually not. Usually it's pretty much in order. A lot of times, like on the one I'm working on now, I was thinking about, well, it's a vocal chart, and what's the general if I'm going to do a chorus – a singer chorus – and then, it struck me, well, I could have a clarinet solo with some plunger backgrounds. And how many choruses am I going to need for three minutes? So I'm thinking about the basic form of where I'm going so I know, generally what I'm working on. But as I go along, I change things.

JJ: When you unearthed these songs, you must have played them through at the piano or something. When you began playing them, were there certain ones that just snapped out at you, like "Whoa! What were they thinking? This could have been a hit."

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John Pizzarelli

By Eric Nemeyer

JJ: Why don't we begin by talking about your new album on Telarc, "Rockin' in Rhythm – A Tribute to Duke Ellington." When did the idea for this project first come about and what was the process like for you?

JP: I guess the whole thing – it was just about mid-summer. I'm trying to think exactly when it was. I guess it must have been the middle of the summer and we were getting plans together to get the budget for the record, and figuring out what the record was going to be and this and that. And so we got the numbers straight and we did it all rather quickly, which was interesting. This was the end of July and August.

there and he said, "I'm gonna come see you tonight." So we did the first set and the band always hangs out downstairs while they move tables and do things. So Don comes down and I said, "This is the St. Louis Toodle-oo thing." It was me and Jessica, Martin and Aaron Weinstein doing the gig. So I said, "Here's what I'm thinking because I know you don't get it yet." So I played the "boom-chick-boom-chick-boom." I played the opening and he got it.

JJ: He couldn't get his pencils out quick enough.

JP: Yeah. It was really crazy. And so we really just – the whole process went like that. I know, it's a long story.

"...As a little kid, I can still remember the first time my mother put a little jacket and slacks and a tie on me, and she said, "Go downstairs and tell your father you're going with him today." And I remember going downstairs and I said, "Mom says I'm going with you today." And he said, "Okay." So, he dressed me up and I remember going into his recording studio and watching him do jingle dates. It was amazing and I really loved that.

And, in the mean time we were moving from the east side of New York to the west side of New York. But we had to put everything on a truck and send it off to Jersey to wait until we got back from the west coast, where we were playing in Seattle and Los Angeles. Once we got back – luckily we had this little cabin that you called me at – the only thing I own – that we spend summers in. So we were sort of hiding out here while we were waiting for the apartment.

JJ: Can you talk about how you began collaborating with Don Sebesky, the arranger for the album?

JP: [break in phone connection for 20 seconds] For about a month before I talked to Don about it, and then I kept trying to sing it over the phone to Don because I had the Steely Dan record of "East St. Louis Toodle-oo" in my brain. And then I kept singing "Don't Get Around Much Anymore" and kept trying to say, "You see how it goes like this?" And he was like, "Yeah well – what are you doing? What do you mean?" And then we kept talking and then finally – and then the other thing I did in the midst of it all while we're moving, was I booked this gig out at this place called Shanghai Jazz out in New Jersey.

JJ: Yeah, out in Madison.

JP: Yeah, so we went out and Don lives right near

JJ: Well did you and Don talk about any kind of specific voicings or kind of sounds and orchestrations that you wanted coming out of, let's say, the sax section or the brass section or anything like that at given points? Was there a kind of a leaning towards getting the spirit of Ellington or the spirit of somebody else? How did that all work?

JP: That's an excellent question because – well we had already used these four horns on the previous record, so we knew what the sound was. What Don was always thinking about was – he wanted to get a kind of Ellington sound established in the horn section. He had an idea to get an "Ellington" sound. He kept talking about Ellingtonia all the time. He had also heard the group. He's now a little more familiar with the way I edit his arrangements when I've got to play them live, I would imagine.

JJ: When you edit them live, could you just give an example of what you're talking about?

JP: Yeah, sure. What I'm talking about is – say from the last record we did "This Can't Be Love", and it might be a three minute arrangement. But when we went to do it as a quartet, the horns become a piano



solo up front – this little ensemble of the melody of "This Can't Be Love". And then when we'd sing "This Can't Be Love" – I'd sing the song, and where there was, say, an ensemble section, I'd just go back to a piano solo. But when I did it with the horns, I would say, "Okay, where we're gonna go to the ensemble, just pencil in the piano's gonna play a whole chorus." I would start to put in more solos and more jazz because we can stretch out more on live dates. We're conscious when we make these records in the sense that, sometimes we don't want things to go too crazy, you know? But luckily we have good soloists, and that was another thing that arose from this record that we've never done before. This is one of the first times we've done an eight-minute "C Jam Blues" on one of our records. That's something Ellington afforded us to do because we can play instrumentals.

JJ: In general, aside from the records, how is the dichotomy between your attraction to doing vocals vs. the guitar?

JP: When I do the Telarc recordings that are really my solo records, I totally think of them as vocal records. However, the guitar fits in. It depends on the subject matter. I think I played less guitar on the Sinatra record. The funny thing is, I played a lot less guitar on the Bossa Nova record, but I was playing the Bossa Nova guitar all the way through. So everyone would say, "There's no guitar on this record." And I was sitting there, singing and playing the whole time. And I felt that was an important part of what the guitar is in that particular thing. Some records, like the *Live at Birdland* record, I played a ton of guitar on – it's just what we do.

JJ: Right, so there's no conflict there.

JP: Right. So, in this case, it was one of the first times I thought, "Oh this could be an instrumental, and I can do this and I can do that." And I had a lot more freedom in thinking I could do an instrumental. If

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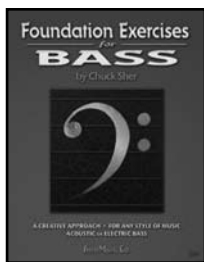
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FOUNDATION EXERCISES FOR BASS

By Chuck Sher

ISBN: 1-883217-63-6; 87 pages; spiral bound paperback; retail price: \$24; 2009 Sher Music Co. P.O. Box 445, Petaluma, CA 94953; www.shermusic.com

By John Thomas

Foundation Exercises for Bass is a contribution from publisher Chuck Sher to his own line of outstanding music books. He has also written *The Improvisor's Bass Method*. This book is unique for a beginner's manual because it emphasizes the importance of bringing your own creativity and individuality to the practice room from the very beginning. As

Sher states, "The approach here is to stimulate your own creativity, not just have you play what's on the page by rote. So you should be able to play through the material in any given lesson a bunch of times and come up with different ways to improvise on the ideas presented each time you go over it."

This book is unique in some other ways as well: If you are a complete beginner, you will need a teacher to work with you on the concepts and examples outlined in the lessons. A certain degree of theoretical knowledge and elementary reading skills are required for you to use this book by yourself. However, if you have already acquired these things, but never did any formal study, this will be perfect for you on your own. There are so many books that are completely beginner that end up being only half useful for the person who has been playing for a little while but never really studied their instrument. However, this book can suit the complete beginner if used with a teacher.

So what is in it? The book is divided into 33 lessons. Each lesson is designed to be split between two lessons with a teacher, or to be digested by the student as if it were given in two lessons time. Sher feels that it should take about a year to truly internalize all of the material.

From the very first lesson, "Making Music While You Find Notes on the Bass," you know that you are in for an unusually fun course of study! Here

are a handful of the titles of some of the other lessons: "Hand Positions and Fingering," "Organizing Notes into Scales," "Identifying Intervals," "Playing Through Common Song Forms," "Connecting Roots of Chords with Scale Notes," "Some Major Scale Licks To Learn," "Time Feel and Body Sense," "Working With Emotions," "Practicing One Tonality," "Some Sample Grooves in Different Styles of Music," "Playing the Blues," "Finding Different Scales all over the Bass," "Basic Harmony 101," "Practicing," and dozens more that I skipped over.

What is also very useful is that Sher offers lengthy explanations and ideas before presenting his musical examples to further guide the student in how he or she interprets and makes use of the material. There are also two Appendix's—"How to Read Music," and "Major, Minor, and Mixolydian Scales in All Keys."

Foundation Exercises for Bass is not your run of the mill bass method book. It allows the student to learn the basics while also being musical and proactive in their studies from the very beginning—finding their own musicality right off the bat. Whether you are a complete beginner looking for some material to work with your teacher on, or a self-taught beginner/intermediate player with some serious holes in your knowledge of basic foundations, this book will be a great investment. ■

Article

On Practice

By Chuck Anderson

Practice is that inevitable "dues-paying" time that everyone must invest to pursue music. In the self study approach, the most difficult aspect of practice is the organization of musical and technical principles. Too often the player works in circles not really progressing, not knowing what to practice. Becoming aware of this lack of progress, he begins searching for sources of information. Books, recordings and other musicians are primary sources. Though these approaches are sometimes helpful, they are not flexible enough to solve specific problems for specific students. An individual can form habits from misinformation that can be detrimental to his progress for years.

Studying with a qualified teacher solves the organizational problems and provides a type of security for the student. Having dealt with so many self taught players and their problems, I encourage any serious players to find a qualified and creative teacher to assist their development. Every player is comfortable with and responds to varying programs of study but most can be helped by the right teacher. I do not deny the difficulty of finding this teacher but the effort required is worth it.

Assuming that the player is involved with a teacher on a regular study program, the follow-

"It is certainly a common human maneuver to avoid or delay that which lies beyond one's ability to accomplish. At least, this is the fear."

ing practice problems are common. The traditional school system has affected the attitude of many toward learning. It has traditionally been a matter of remembering enough to assure a good grade or at least to pass the course. The larger more important sense of education tends to get lost in the pressure for marks. Education in the long run is intended to broaden the interest and awareness of its students as well as to develop the individual's ability to think and to reason. However, so much emphasis is placed on the specifics of a required subject that the student frequently loses sight of the long run and the deeper objectives of his study. It is at varying degrees of this state that the "student of education" becomes a student of music.

The teacher of music and the lesson itself often become identified in the student's mind with the traditional concept of school. The teacher becomes a rather dogmatic authority figure, the lesson becomes class and the practice material becomes homework. Of these, the last point seems to create a sense of urgency, even panic, in many students. This feeling works against the sense of freedom, flow, exploration and joy which should be within the study of music. Many students seem to feel that there will be terrible repercussions if every assignment is not done "perfectly". Some of these repercussions are teacher disapproval, a "failing" grade, being "dropped" from the teachers' schedule or worse. These are among many possibilities conjured up in the student's conscious or subconscious mind. In objective disciplines like math tables, formulas or facts of history, the task of recalling something specific by a certain day is not

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unreasonable. It is sometimes difficult to see the importance of these specifics but it is usually not an overwhelming task. However, music and the study of it is not so objective, not quite so specific. Time is needed to explore, to listen, to develop, and that cannot be geared to a specific day. The student should explore his studies as guidelines, organizations of material.

The purpose of performing the lesson is not to put a student under the pressure of a deadline but to allow the teacher to check for problems, listen for progress and to determine the next direction for continued development. There is pressure in the teaching situation but it is part of the education. Music by its very nature involves pressure on the professional level. Audiences, conductors and time limits are only a few of them. Learning to cope with pressure in the lesson situation is a first step toward coping with the professional pressure that lies ahead.

There are no demerits in the study of music, no necessity of marks and competitive grading. The student's individual development is the only consideration. Naturally, if the student is avoiding practice consistently over long periods of time, he should re-evaluate his thoughts about pursuing music in general. However, most student problems in practicing are more commonly related to very normal conflicts of time and priorities. The student's complaint of a lack of practice time in his schedule is common and understandable.

After making a serious attempt to streamline time obligations, the student must concentrate on the quality of his practice time. Too many aspiring players confuse the importance of concentrated efficient study with the self proclaimed necessity of quantity practice. For most, quantity practice is not as beneficial as it may seem. Span of attention being what it is for most students, long periods of practice are rarely concentrated and directed toward the most important material. Far more common is the following pattern: ten minutes of structured practice, twenty minutes of playing what has already been mastered, ten minutes of "lost" time, twenty minutes of emulating recordings. This "schedule" is most typical of those pursuing Contemporary forms of music but it is loosely equivalent for students of all forms of music.

Each student must determine a schedule and an approach to practice that suits his individual situation. Many have developed severe problems with their practice consistency because they have failed to deal with the variables of practice. These variables include the length of practice, time of day, what preceded practice and the rotation of the study material. Consider the effectiveness of morning vs. night practice, one hour vs. fifteen minute practice sessions, practicing after work or before it and practicing two, five or seven topics per day. The student must develop a personal program that will lead to the greatest efficiency and progress.

Students at all levels, even the most elementary, seem to have an instinctive awareness of how much there is to learn, how far they have to go. For many this awareness, even if it is subconscious, becomes overwhelming. The student may respond to this in a most illogical though thoroughly understandable way. He practices less, fearing on some level his own ability to cope with the vast field into which he has

"Many have confused the reality of music with the theories of music. Music is part of this world. It is not above, beyond or outside of it. It is so integrated with day to day living that it should not become separate."

had a glimpse. It is certainly a common human maneuver to avoid or delay that which lies beyond one's ability to accomplish. At least, this is the fear.

In order to understand and overcome these problems, they must be faced. Though music is depressingly in the future for many aspiring players, it also provides unique and exciting challenges in the present. The student must relax and learn to enjoy each stage of his development. There must be a balance achieved between what one can accomplish now and what one wants to accomplish in the future. Concentration must be placed on specific material with the realization that everything becomes cumulative. It is the exploration and development of specific skills and general principles that create an essential balance helping the student to maintain his equilibrium.

Approaching any new topic of music, the student should realize that it involves several levels. Awareness, physical and aural development, creative exploration, practice, application and "mastery" are most important among these levels. Most students want all these levels to happen simultaneously or at least within a short span of time. This is, to say the least, unrealistic. One level leads to the next in a type of evolution. This development of levels is exactly how the individual's progress can be measured. A student first becomes aware of something to practice. With a clear idea of what to do, he begins to physically execute it, listening carefully as he does. This is nothing but an exploratory stage and should not be confused with anything else. Getting a grip on the execution side, the student begins to accelerate his work exploring the creative possibilities – original themes, interpretations of themes, dynamics, spontaneity, etc. The next question is how can it be used? Considering the uniqueness of the principle, the student begins to explore the possibilities of integrating it into his playing experience. Practical application is nothing more complicated than using a principle in performance vehicles which takes it out of the theoretical realm. It is something like the addition of new words to one's vocabulary. It allows greater expression. Since the primary goal of music is self expression and communication, the parallel to language is a good one. If one improves the control of language, one has a much greater opportunity to express oneself to others with a finer degree of assuredness and subtlety. In a similar way, every musical technique that one has developed allows a greater flexibility and depth in the communication skills of music.

It is most important that the student should concentrate on specific musical techniques and not get overly discouraged by the long run musical objectives. Mastering specific techniques will lead effortlessly to all long run objectives.

Students seem to think that they should be above low points of practice enthusiasm. They are perhaps unknowingly denying their own humanness. No one is perfectly consistent. Musicians are not ma-

chines. There will be peak periods and the opposite. The true measure of one's potential is not the consistency of highs but rather the ability to recover from low periods. During periods of depression and sagging enthusiasm, students often begin to tell themselves that they must not have the ability to achieve in music. Because if they did, so their reasoning goes, they would not have any difficulties with their own motivation toward practice. They tend to look at an established player and assume that this player never had problems like theirs. Nothing could be further from the truth. It is their assumptions only that is giving them their "information". If the established player were to be questioned and if he were to be honest and open with the inquiring student, he would reflect the same problems as the student himself. Naturally, it must be looked at within the framework of the established player's development.

The player has passed from level to level in his own development and if he has achieved a balance within himself, he will not be facing the same type of problems now that the student is facing. However, he did face them at one time. I have never met a player who could say that he was equally motivated to practice at every point in his development. Being aware of this, it should be easier for the student to cope with the peaks and valleys of his own development. Straight line, uniform progress happens to no one. There are always setbacks followed by advances. The tragedy is when a student overcome with depression about his playing and guilt over his lack of practice motivation abandons music. As long as the long term trend is upward, the specific setbacks have no significance at all. The true measure of a student is not his avoidance of problems but his ability to overcome them. The peaks of progress do not last forever nor do the lows of practice problems. As long as the student wants to play and develop, there is no limit to the number of times he can rebound from setbacks.

Any student who has an authentic interest in music and his own development will practice. However, practice is not the only consideration in pursuing music. Many students have convinced themselves that practice and practice alone leads to successful performance. If they are not able to spend a great deal of time practicing, they tend to develop guilt feelings which naturally make relaxed practice a difficult thing to achieve.

Music is basically a type of self reflection, a communication form intended to convey the uniqueness of the individual player. The uniqueness of an individual is the sum total of his experiences. These experiences shape the personality of the individual to a great extent and it is this personality which is reflected through music. The importance of life involvement and life experience is greatly overlooked. Many have confused the reality of music with the

Continued on Page 21

“Just One of Those Things” You Need to Know About Four-Part Chords

By Dariusz Terefenko

My bi-monthly articles in the *Jazz Inside's* Education Workshop section will cover a number of jazz theoretical concepts that are essential for learning jazz improvisation. The importance of theoretical knowledge for jazz musicians cannot be overstated, as it directly corresponds to the music one creates. Jazz theory is not a “theory” to be studied away from the music or one’s instrument, but a practical, “hands-on” experience that enables us to become much better musicians. Jazz theory is not to be conserved or merely studied, but to be put in practice during every conceivable musical situation.

In this article, we will talk about four-part chords. In jazz, unlike other types of music, four-part chords constitute the basic harmonic vocabulary. Even though certain jazz styles may prioritize the use of triads – most notably in the music of early jazz, ragtime, or jazz-rock of the 70’s – they are not as prevalent in mainstream jazz as are four-part chords. Four-part structures are created by the addition of a major or minor 7th, or a major 6th above the root of a triad. Example 1 shows the structure of a Cmaj⁷ chord.

Example 1: Close-position voicing for Cmaj⁷

Note that the chord in Example 1 features “stacked thirds” or “column” formations and close-position voicings, which means that the arrangement of notes comprising the chord is the most compact available. The added 7th is referred to as the **primary extension** because of its prominent role within the chord.

The chord from Example 1 can be also voiced in **open position**, as shown in Example 2. Even though a number of effective open voicings for Cmaj⁷ can be created (as will be discussed in a separate article devoted to voicings), the chord symbol remains the same.

Example 2: Open-position voicing for Cmaj⁷

Jazz musicians identify **fourteen** basic four-part chords that can be neatly compartmentalized into four **functional categories**: **major tonic**, **minor tonic**, **dominant**, and **predominant**. These categories are associated with specific harmonic functions that chords play within a progression. Tonic chords, for instance, are usually associated with a point of repose and rarely create harmonic motion; dominant chords, on the contrary, are highly unstable and seek harmonic resolutions; and, predominant chords are also unstable, but, unlike dominant chords, they typically link tonic and dominant chords.

Why is it important to place chords in these functional categories? First of all, each category has more than one chord and, as such, chords belonging to a specific category establish a well-perceived hier-

archy. This hierarchy measures the overall sound of chords and informs us about the degree of chromatic tension within each chord. Second, having more than one chord within each category enables us to choose alternate chords for different musical scenarios. For instance, if we want to create a more chromatic environment (provided that the melody allows for it), we can substitute a diatonic Cm⁷ with a more chromatically charged Cm^(maj7) – both chords belong to the minor tonic category. Third, by placing chords in functional categories we are better equipped to aurally identify their sound quality. Fourth, by learning four-part chords in functional categories, we determine their functional status and the possible context in which they may appear.

MAJOR-TONIC CATEGORY

Example 3 lists the four four-part chords belonging to the major-tonic category. Ordering of these chords represents the accumulation of melodic tension generated through the addition of chromatic pitches.

Play these chords on the piano or arpeggiate them on your instrument and listen to their sounds. Can you hear increasing chromatic tension within the structure of consecutive chords?

Example 3: Major-tonic category – four-part chords

There is an inherent hierarchy among these chords. Not only does the addition of **chordal dissonances** enhance their structure, but it also makes them relatively more unstable. The C⁶ chord is the most stable; it is usually reserved for the conclusive tonic and projects a sense of tonal arrival and harmonic repose. The Cmaj⁷ chord is more dissonant on account of the major 7th, which constitutes one of the **guide tones** (the guide tones, 3rds and 7^{ths} or sometimes 6^{ths}), and is the most important pitch within the chord because it determines the quality and function of the harmonic structure. The Cmaj⁷(#4) chord is more dissonant, as the #4 (or #11), replacing the 5th, modifies the structure with a relatively unstable pitch that is largely associated with the harmonic syntax of modal jazz. Finally, Cmaj⁷(#5) represents the most unstable sonority, as an augmented triad on C greatly destabilizes the major tonic chord. The diatonic 5th is yet again replaced with a much more pungent #5 and creates an augmented 5th with the underlying root.

The addition of foreign elements to diatonic formations begs the question: why are we adding chromatic notes to these chords? Are there any rules prescribing the addition of chordal dissonances? The answer to these questions touches on a very important premise that I will explore in later articles. Just as chords can be classified with regard to their spe-

cific harmonic function, so can linear manifestations of chords (known as modes/scales). The relationship between chords and scales controls the proper distribution of notes within chords and melodic lines; it governs the behavior of pitches – especially those associated with melodic motion – and explains their natural, melodic, and harmonic tendencies. In Example 3, for instance, the addition of chromatic dissonances #4 (#11) and #5 should not deter you from identifying the respective chords as having essential tonic qualities, manifested by the presence of guide tones: the 3rd and the 7th (or 6th).

When trying to identify these chords, you should pay special attention to the tendency tones and their natural resolving propensities: the 7th in Cmaj⁷ has a tendency to resolve downward to a more stable 6th; the #4 and #5 upward to the 5th and 6th, respectively. Example 4 illustrates these melodic resolutions.

Example 4: Melodic resolution of the major 7, sharp 4, and sharp 5

MINOR-TONIC CATEGORY

Example 5 shows the three four-part minor chords with added major 6, and minor or major 7. With the exception of Cm⁷, which may acquire dual harmonic function (minor tonic and predominant), these formations belong to the minor-tonic category of chords.

Play these chords on the piano or arpeggiate them on your instrument. Which chords project a sense of tonal repose or tonal tension, why?

Example 5: Minor-tonic category – four-part chords

The Cm⁶ and Cm^(maj7) are typically associated with tonic function; the former being more stable than the latter. The Cm⁷ formation may acquire – depending on the harmonic context within a progression – two different functional roles: tonic or predominant. As a rule, a minor 7th chord within the context of the **ii⁷-V⁷-I progression** is always considered a predominant.

Just as with major four-part chords, the ability to identify the quality of each chord relies on proper recognition of the different types of 7^{ths} or the addition of a 6th. Cm⁶ is a stable sonority on account of the added major 6th; the minor 7th of Cm⁷ has a tendency to resolve downward onto a 3rd of the subsequent dominant seventh chord or stay as a relatively stable pitch; the major 7th of Cm^(maj7) is very unstable and has a tendency to resolve upward to the root of the tonic chord. These resolutions are shown in Example 6.

Example 6: Melodic resolution of the minor 7 and major 7

Musical Examples “Just One Of Those Things You Need To Know About 4-Part Chords

Example 1: Close-position voicing for Cmaj⁷

Cmaj⁷

Example 2: Open-position voicing for Cmaj⁷

Cmaj⁷

Example 3: Major-tonic category – four-part chords

C⁶ Cmaj⁷ Cmaj⁷(#4) Cmaj⁷(#5)

Example 4: Melodic resolution of the major 7, sharp 4, and sharp 5

7 6 #4 5 #5 6

Cmaj⁷ Cmaj⁷(#4) Cmaj⁷(#5)

Example 5: Minor-tonic category – four-part chords

Cm⁶ Cm⁷ Cm(maj⁷)

Example 7: Regular and suspended dominant seventh chords

C⁷ C⁷(sus4)

Example 6: Melodic resolution of the minor 7 and major 7

7 3 #7 8

Cm⁷ F⁷ Cm(maj⁷)

Example 9: The Dm⁷-G⁷-Cmaj⁷ and G⁷(sus4)-G⁷-Cmaj⁷ progressions – voice-leading comparison

Dm⁷ G⁷ Cmaj⁷ G⁷(sus4) G⁷ Cmaj⁷

PD D T PD D T

Example 8: Dominant category – four-part chords

C⁷ C⁷(sus4) C⁷(b5) C⁷(#5)

Example 10: Predominant category – four-part chords

C^{ø7} C^{ø7} Cmaj⁷

DOMINANT CATEGORY

Broadly speaking, there are two kinds of dominant chords: **regular** and **suspended**. The regular dominant chord contains the major 3rd, and the suspended dominant replaces the 3rd with a perfect 4th. We may venture to say that the 4th in the suspended dominant functions as a 4-3 suspension that seeks resolution to the 3rd. We will use this distinction to examine the structure of four-, (and in a later article), five-part chords. Example 7 compares the structure of the regular and suspended diatonic dominant formations.

Example 7: Regular and suspended dominant seventh chords

Example 8 shows four four-part dominant formations with possible chromatic alterations.

Play these chords on the piano or arpeggiate them on your instrument and listen to their individual sound qualities. Compare the sound of C⁷ with C^{7(sus4)}.

Example 8: Dominant category – four-part chords

The presence of the minor 7th along with the major 3rd – the guide tones forming a tritone – gives these structures highly unstable character. These sonorities tend to resolve to a stable tonic, although other tonal routes are also plausible. The inclusion of two **secondary chromatic extensions**, the b5 (#11 or #4) and #5 (b13), which correspond to specific modal collections (as will be discussed in the next article), adds pungency to the overall sound of these formations.

SUSPENDED DOMINANT

The C^{7(sus4)} chord is an interesting sonority; even though it is part of the dominant family of chords, its functional disposition – at least in tonal jazz (as opposed to modal or jazz-rock) – has more in common with the predominant than the dominant function. Yet, it is the chord's anticipatory function that ties the suspended sonority with its regular dominant and places it in the dominant family. Example 9 shows functional similarities and voice-leading affinities between regular and suspended dominant formations. We will use a ii⁷-V⁷-I progression to show the correspondence between these chords (PD stands for predominant, D for dominant, and T for tonic).

Example 9: The Dm⁷-G⁷-Cmaj⁷ and G^{7(sus4)}-G⁷-Cmaj⁷ progressions – voice-leading comparison

The voice leading between 3rds and 7^{ths} in both progressions is exactly the same: the pitch C⁵ in Dm⁷ and G^{7(sus4)} descends to the pitch B⁴; and the pitch F⁴ of Dm⁷ and G^{7(sus4)} retains its common tone status with the underlying G⁷ harmony. Because of the very dif-

ferent functional roles and different structure of the regular and suspended dominant seventh, we will in later articles differentiate between these two chords by placing them in separate functional categories.

PREDOMINANT CATEGORY

The final category of four-part chords is shown in Example 10. These formations are largely associated with predominant function, yet in more complicated tonal progressions they may acquire different harmonic functions: when appearing as diminished seventh chords, they often acquire tonic function. By and large, however, the chords from the predominant family rarely function as independent harmonic formations and are contextually dependent on their position within harmonic progressions.

Play these chords on the piano or arpeggiate them on your instrument and listen to their unique sound qualities.

Example 10: Predominant category – four-part chords

Each one of these chords has a diminished triad built into its structure, making them highly unstable. The C^{o7} sonority typically functions as a predominant and is commonly found in the context of a minor ii^{o7}-V⁷-i progression. The behavior of guide tones is exactly the same as that of a predominant minor seven chord: the 7th resolves to the 3rd of the subsequent dominant, and the 3rd of the half-diminished sonority becomes the 7th of the ensuing dominant.

There are **fourteen four-part chords** that constitute the basic vocabulary of jazz harmonic syntax. As we have seen, these chords can be placed in four categories based on their shared harmonic function. Having more than one chord within a harmonic function enables us to choose a substitute structure from that category to either enhance or modify the overall presentation of a harmonic progression. Given the assortment of four-part chords only, we have already gathered a rather impressive array of diatonic and chromatic formations that can be effectively (or affectively) used within the context of jazz harmonic progressions. The ability to internalize these chords aurally is a prerequisite for further studies in jazz theory and improvisation. In the next article, we will discuss modes using the same approach of placing them in four distinct functional categories. ■

Dariusz Terefenko is Assistant Professor of Jazz and Contemporary Media at the Eastman School of Music, University of Rochester. He teaches courses on jazz theory, jazz improvisation, and jazz history. He is also a jazz pianist.

Continued from Page 18

theories of music. Music is part of this world. It is not above, beyond or outside of it. It is so integrated with day to day living that it should not become separate. Those who have decided that a four, six or eight hour practice day takes precedence over or eliminates the need for other experience should think again. Based on the thought that isolated practice is the key to success, all great players should be single, unattached, without responsibility or pressure and totally free to devote all their energy to music. However, the smallest investigation reveals the opposite facts. Great players throughout history have been human beings fully involved in the business of living as well as in the pursuit of their art. They have married, divorced, had children, mortgages, debts and emotional trauma. In short, they are exactly the same as non - players except for their specific ability and direction.

Every day is filled with alternate ways to spend one's time. They can be loosely divided into two categories – those which are an obligation and those which are discretionary. One's family and one's work are most commonly in the first category. Social contacts and recreation are among many alternatives in the second. It is important to note that the term "discretionary" does not mean unimportant. It only implies that the individual is able to exercise more control in those areas. After taking care of obligations, an individual's determination to excel in music will generally guide his priorities for discretionary time.

Progress is in direct proportion to the time spent on disciplined practice and creative performance. But a musician's growth is not determined by practice and playing alone. Life experience is an integral part of a musician's development. As an individual matures, the learning experience requires increasingly thoughtful decisions. The musician must learn to decide when practice is most important and when the value of other pursuits outweighs the value of specific practice. Many people do not achieve their goals because they use time unwisely. This is a most common source of frustration. But it often takes this frustration to enable the individual to see the necessity of making better decisions on his own priorities of time.

Practice should be approached as a means and not an end. Music should be a personal expression and not an endless series of exercises. With this in mind, it becomes easier to trust the intuition for pursuing interests other than practice for its own sake. Unless this is done, the student begins to resent practice even if it is only on a subconscious level. This resentment ultimately makes the practice and the resulting progress less effective.

Practice leads toward performance. Keep an open, searching mind in regard to different types of music and innovative new forms. This openness keeps interest fresh and often leads to interesting original ideas.

Practice should be considered in all its aspects. The technical, aural, theoretical and creative facets of music must be explored to discover the possibilities of expression through discipline. There is no freedom without discipline and no useful long term discipline without the freedom of creativity. To practice is to search and to search with motivation, dedication and determination is to achieve. ■

Let us know your questions and/or comments about music theory, improvisation, this column, or any of the articles in the Jazz Inside Jazz Education Workshop. We're pleased to respond.
Send to: gary@jazzinsidemagazine.com or eric@jazzinsidemagazine.com

Philly Joe Jones: *Oleo*

By Dave Miele

Several years ago I was working on an undergraduate degree in Music Theory and Composition. I met the ensemble performance requirement by playing drums in the school's jazz ensemble. It was one of my favorite classes. One day we had a guest director. He was a strong-willed leader who summed us up within a few songs. We were anxious to impress but were at a distinct disadvantage as our bass player was out sick. As we played I decided the best way to deal with the lack of bass was to play "four on the floor." I lightly tapped out each beat on the bass drum, trying to compensate and provide that strong quarter note pulse we were lacking.

Our guest chided me for being old fashioned and when I told him why I was playing the way I was he delivered the advice that I should never "play down to a situation." While I didn't quite consider what I was doing to be "playing down" I did see his point and was left wondering whose opinion was the "right" one for this situation. I've often come back to this experience and pondered whether it was better to adapt to a new and unfamiliar environment or to firmly impose my own style, nuance and personality. Like most things, I've come to the conclusion that the answer is somewhere in the middle. A good

musician must always be able to adapt to a new situation and be willing to alter his perspective in order to more fully serve the music. If he loses his personal musical identity in the process, however, he has accomplished little.

Bill Evans was a pianist with an unquestionably unique take on the art of jazz. He revolutionized the music in his work with Miles Davis, which pioneered the modal style. His music was at times restrained and always had a spacious, airy and sparse quality. These individualities in large part account for the popular and critical acclaim Evans received and continues to receive, three decades after his death.

Master jazz drummer Philly Joe Jones came from a different perspective. Jones was perhaps the most in-demand drummer during the later fifties and early sixties. His style was fierce and powerful. He was known for rudimentary solos that always swung and were always delivered with a maximum of technical skill and ability. He cemented his already firm reputation with his membership in the wildly successful Miles Davis quintet of the nineteen fifties. In fact it was as Miles shifted bands in the late fifties that Jones and Evans first crossed paths. In 1958, Jones played on Evans' *Everybody Digs Bill Evans* and it occurs to

me that the drummer was placed in a situation where he had to choose whether to adapt or assert. Being the master he was, Jones chose to do something in the middle, as evidenced by the following transcribed fours, taken from the song "Oleo."

Examining what Philly Joe played on this track, we find some elements that are always in his playing. We also find others that appear to be choices he made on the spot, to align himself more closely with Evans' style. The first four bar solo begins with two measures you could find in several of Jones' other recorded performances. A measure of eighth notes with accents is followed by a series of off-beats. It is the continuing of these off-beats into the third measure that is atypical. Then there is the beat and a half of rest; Philly Joe was not known for using space in his solos. He finishes with one of his often used triplet ideas. The second set of four bars is the most "unlike" Philly Joe. There is a great deal of space in this solo, far more than Philly Joe would typically use. The carefully placed cymbal chokes (a technique I've rarely heard Jones use) seem to scream that Jones is adapting his style to fit the situation. He ends with a complete measure of rest. The final two solos are more charac-

Continued on Page 32

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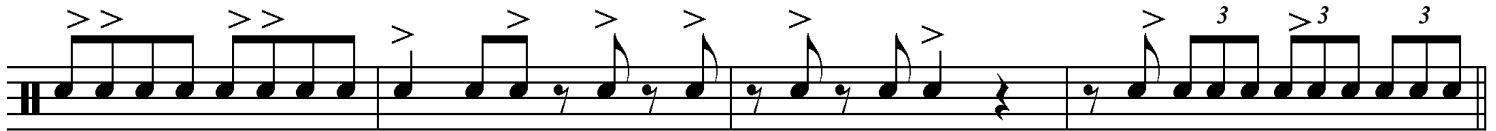
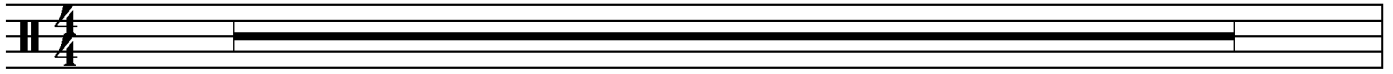
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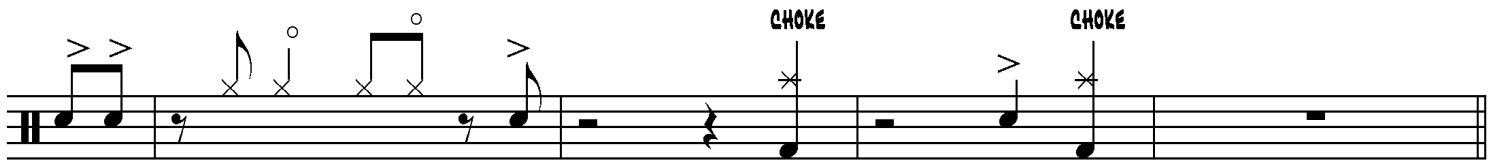
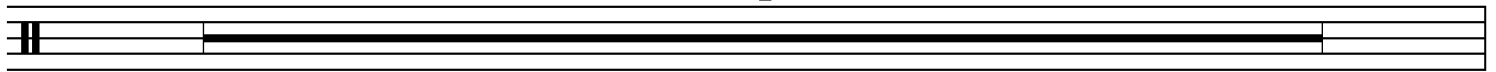
OLEO

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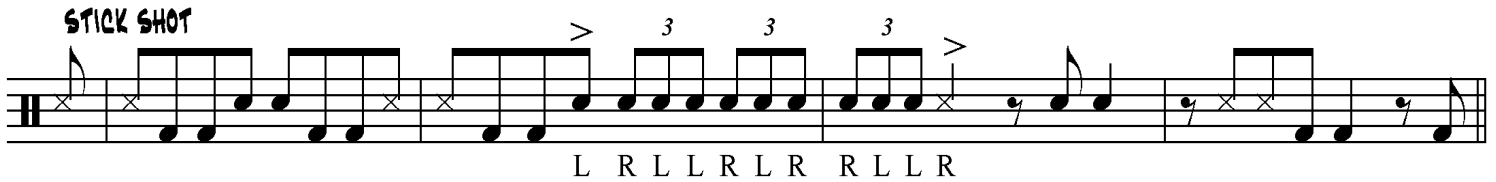
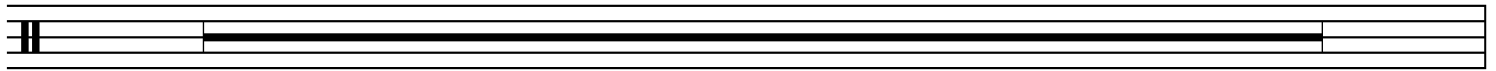
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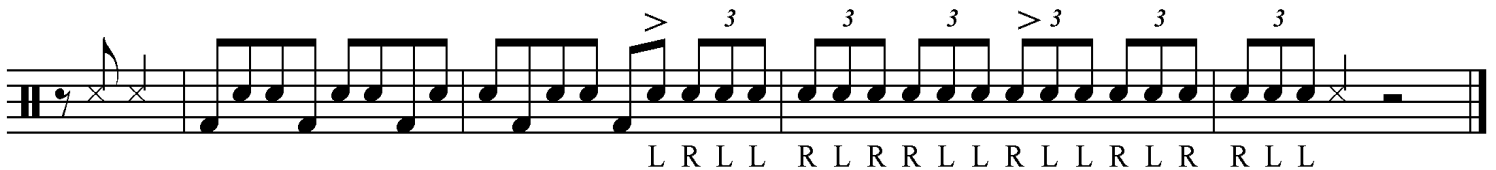
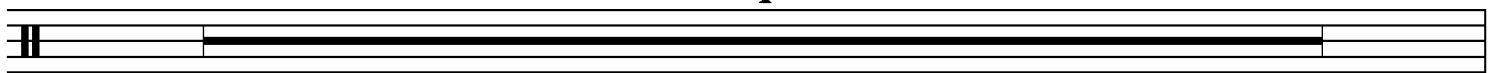
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Intermediate Guitar Harmony: Adding More Color To Your Chords

By Dimitry Ekshtut

Most guitar players learning to play jazz have a basic foundational knowledge of chords but often feel they lack the ability to make their accompaniment sound more, for lack of a better word, “jazzy”. Generally, guitarists are first taught to play triads (three-note chords) and 7th chords (four-note chords) using the open strings and with barre chords. While these chords may initially be sufficient, a quick listen to any jazz recording will indicate that there is a much wider realm of harmony waiting to be explored. Fortunately, a voluminous chord encyclopedia coupled with a photographic memory is not necessary to achieve those sounds. All you have to do is expand upon what you likely already know.

How do chords commonly heard in jazz differ from the more basic sonorities most guitar players are already familiar with? The answer is tensions. A chord tension can be defined as any note outside of the fundamental four-note structure of a 7th chord. The 7th chord, opposed to the triad, is the basic building block of harmony in jazz. Tensions are generally expressed in written notation as part of a chord

symbol – the b9 on A7b9, for example; or the #11 on DMaj7#11. Such notes can take an otherwise bland harmonic vocabulary and imbue it with many different variations of musical color, some subtle and others quite blatant. Try playing the following example of a I-VI-ii-V turnaround, a common harmonic gesture often found at the end of a tune, first as basic 7th chords and then with various tensions added for extra color.

See Ex. 1a: Basic I-VI-ii-V Chord Progression

See Ex. 1b: I-VI-ii-V Chord Progression Using Tensions

You can memorize the shapes and fingering diagrams of each of these chords, but a much easier and more practical way to incorporate tensions into your playing is to take some basic chords already in your harmonic vocabulary and find ways to embellish, extend, and alter them. As our framework, let’s take the three basic 7th chord qualities – Major, minor, and Dominant - and play them in root position with the root on the low E string.

See Ex. 2: Root Position Major, Minor, and Dominant Chords Using 6432 String Group

These are chords that utilize the 6th, 4th, 3rd, and 2nd string of the guitar, from lowest to highest. We can label these chords as belonging to the “6432” string group. If we play a chord in this string group in root position (that is, the root is on the 6th, or E, string), the highest note in the chord will always be the 5th. In the case of C7, that note will be G (on the 2nd string).

Remember that tensions are extra notes outside of the four-note structure of a 7th chord. As we stack thirds on top of the 7th chord, we are able to access the tensions of that chord. We can pick any of these tensions to add to our basic chords.

See Ex. 3: 7th Chord Tensions

Not all tensions are created equal. Some will work better on certain sonorities than on others, and some will not work at all on a given chord. Let’s take a quick look back at our basic, root position 6432 chords and see where we can inject some tensions.

See Ex. 4: CMaj7, Cmi7, and C7 6432 Chords with Tensions

Just by moving one note in the chord (the 5th), we are greatly able to expand our range of harmonic options. You could do this for other notes in the

chord, but the 5th is particularly useful here for two reasons: first, it is a note of secondary importance and can be removed from the chord without altering that chord’s quality, and second, it happens to be the highest note in this particular set of chords and as such is heard as the melody note.

Another way to play chords that guitar players should familiarize themselves with is what I like to call “shell” voicings. The reason I call these chords shells is because they contain only the essential elements of the chord, the 3rd and the 7th, along with the root. These voicings can sound great by themselves as sparse two- or three-note chords, but they are also ideal candidates for adding tensions. Here are three shell voicings utilizing just the 5th, 4th, and 3rd strings.

See Ex. 5: CMaj7, Cmi7, and C7 Three-Note “Shell” Voicings

These shell voicings allow for a wider possibility of tensions to be added. Notice that the 9th (the natural 9th as well as the b9 and #9) is now accessible on the B string underneath the 7th of each chord, and the 4th, 5th, or 6th is accessible on the high E string below that. You can utilize either of these, or both, in creating new chords from the basic pattern.

See Ex. 6: Tensions Using Shell Voicings

Using the shell voicings along with the 6432 string group voicings will help dramatically increase the harmonic palette that is available to you without having to memorize a random assortment of chord shapes. Just be aware of which extensions you are adding and how they function against the chord and key. Experiment with various tensions to find which ones appeal to your ear or work best in a given situation. Here is an example applying these principles to the first 8 measures of “All The Things You Are.”

See Ex. 7a: “All The Things You Are”, No Tensions

See Ex. 7b: “All The Things You Are”, Tensions Added

Remember that chord tensions can be used to create more harmonic interest, chromatic motion between your chords, and even a melodic line if your tension is sounding as the highest note. Like any other musical device, tensions should be used with discretion so as not to over-saturate the sound. However, when applied tactfully, these chords can give you a more sophisticated and nuanced array of harmonic options and move your “comping” to the next level. ■

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Musical Examples: Intermediate Guitar Harmony: Adding More Color To Your Chords

Example 1a

CMaj7^{8fr} A7^{5fr} Dm7^{10fr} G7^{3fr}

Example 1b

CMaj7^{#11} A7^{#5} Dm9 G13

Example 2

CMaj7^{8fr} Cm7^{8fr} C7^{8fr}

Example 3a

CMaj7 9th #11th 13th

Example 3c

Cmi7 9th 11th 13th

C7 9th b9th #9th #11th 13th

Example 4a

CMaj7^{8fr} CMaj7^{#11} CMaj13^{8fr}

Example 4b

Cm7 Cm11 Cm7b5

Example 4c

C7 C7b5 C7#5 C13

Example 5

CMaj7 Cmi7 C7

Example 6

CMaj9 Cmi11 C7#9 C7b9b5

Example 7a

Fmi7 Bbm7 Eb7 AbMaj7 DbMaj7 G7 CMaj7

Example 7b

Fmi9 Bbm11 Eb7#9 AbMaj13 DbMaj9 G7#5 CMaj9#11

Suggestions and Starting Points For Beginning Improvisers, Part 1

By Eric Nemeyer

When I was teaching privately, beginning improvisers who had come to me for instruction fell into two categories: (1) beginners who do not yet possess even the technique to execute a simple scale or chord, if they even knew one; (2) instrumentalists or vocalists at an intermediate level and above, who have developed sufficient and proper skills and technique (fingerings, embouchures...) on their particular instruments to be able to do such things as play in tune, play scales, chords, read music and so forth.

Individuals who fall into the first group – the absolute beginners on a given instrument – need to first develop the most basic understandings – how to hold their instrument, fingerings (on piano, guitar, woodwind instruments), tuning the instrument (if it is a woodwind, brass or stringed instrument). I tell people who are absolute beginners who inquire about taking lessons that they may spend several months simply learning the basics of their instrument, and often without necessarily playing songs. These first few months can be the most frustrating for beginning players. They hear and see people playing music and they would like to do so, as well. Additionally, we live in a society where the media presents messages about instant relief, mastery in a few easy lessons, and so forth. With increased expectation on the part of the student, and the aspiring student's gullibility, he or she is susceptible to falling for the misleading suggestion by society that things can be attained easily, quickly and painlessly. This is an unfortunate expectation to have, particularly if it is for something valuable, that is worth working for – such as cultivating the ability to improvise, to tell a story, and communicate musically), the student is set up for giving up, and failure.

Individuals who are at an intermediate level or beyond (some of those individuals being highly accomplished musicians) in their musical development may experience the same frustration as the absolute beginner. However, having devoted time to practice, and experienced what it takes to grow and develop one's skills, there is greater likelihood of ongoing commitment and success.

This article is for those of you who are at an intermediate level or above on your instruments, but who may have never or rarely improvised. Your first question may be: Where do I start?

Improvising involves your being able to use the musical language (scales, chords, patterns, intervals, rhythm...) along with your ability to listen, and your intuitive skills, to make a statement, to communicate with other musicians with whom you may be playing.

Before you may be able to effectively use the musical language in a spontaneous way to create a solo improvisation, based on some form that may include one chord or a series of harmonically-sophisticated chord changes, it is essential to have a thorough knowledge of the elements and how they relate to each other.

You obviously would be unable to read and understand, much less respond verbally or in writing to what you are reading here, if you did not have a working knowledge of the English language. And whatever your response is at this point, or at the point when you finish reading the article – whether you like or dislike the article or what has been said – your response will be a function of your vocabulary, your intuitive use of it, and what is here. That is, nothing you are now thinking, and nothing that you may, in the future, be thinking about writing or saying about this article was pre-scripted prior to your actually reading (for the first time) what is here. How could it be? You probably didn't even know this article existed before opening the magazine.

If you learned the English (or any other) language to the extent that you learned the alphabet, you learned how to spell the words, you learned how to pronounce the words, and you learned how to write the words, but you did not learn the meaning of the words, you would not understand any of what you are reading, and would be unable to respond with any kind of meaningful statement.

The same fluency with the musical language is essential for improvisation.

You know how to "solo" in English. You do it everyday. You speak and one or more other people listen to you, in person or on the phone.

You make or receive a phone call. The call (unless you're a telemarketing sales person or researcher) is unlikely to have been pre-scripted. Certainly if you are on the receiving end of the line, you may not have known the call was coming in, much less would you have pre-scripted a response in most cases. Regardless of that however, when the call does come in, you are simply using your English vocabulary as a tool to express your ideas.

When you learn to improvise you are doing something similar – except that you are communicating using the musical language – a complex language of notes, chords, rhythms, dynamics, emotion, energy and more.

Where, then, do you start?

The starting point that I am suggesting here is based upon the ability that you have already developed to play basic scales (Major, minor), chord arpeggios and intervals on your instrument, and that you have already successfully played songs (if only their melodies) on your instrument.

Before going further, it is important to understand that improvisation may be done based on the melody (changing the rhythmic placement of the notes, changing, omitting, adding or embellishing the original melody notes...) or the harmony (playing chord arpeggios, or certain notes from the chords, playing related scales...), or improvising in a way that employs both harmonic and melodic (motivic) im-

provisation woven together ... among many other avenues of approach ... including open form, improvising freely without form (something for consideration perhaps later, after developing an understanding of practical application of the musical elements). Where you are able to musically weave the harmonic and melodic structures together into a new and rhythmic musical statement, you will have taken on the role of composer – which is the responsibility and role that an improviser has. One of the differences between the superb improviser and the superb composer, is that the composer works with pencil and paper (or nowadays music notation programs for computer), and has the opportunity to use the eraser and change things. The improviser is the composer "on-the-spot." The music that comes out is the end result. There's no going back and changing it.

Improvisation (that is, tonal improvisation – where key centers and modulations are clearly defined) is often undertaken within the form of a song, in the time signature originally suggested, where one chorus of the solo is the equivalent duration of one chorus of the melody, and based on the harmonic structure and melody that occurs during that duration of measures in one chorus.

Let's say you want to improvise on the song "What Is This Thing Called Love" by Cole Porter. The form of the song is "A-A-B-A" That means that the first section is a phrase which we will call "A", which is played twice, and which is 8 measures long. The "B" section, called the Bridge in this case, is also eight measures. The "B" section is followed by a re-statement of the "A" section. As you can see by doing the math, the entire "A-A-B-A" form of the song here is 32 (8+8+8+8) measures. Solos on "What Is This Thing Called Love" then, unless a form other than the original one is used, are based on the 32-measure form. A one-chorus solo is 32 measures long here.

The "A" section in a song is not always eight measures long, however. Nor is the "B" Section or bridge always eight measures long. The "A" and "B" sections each are certainly is eight measures long in 4/4 time in "What Is This Thing Called Love." In another song the "A" section may be 16 measures long. In another song having the same form, A-A-B-A, however

Improvisation based on the form and basic underlying structure of a song is a good place to start. Sometimes, the form of a song which may have interesting chord changes, may be abandoned in place of improvisation that is free (no form) or based on only one or a few chord changes perhaps unrelated to the chords or tonality of the original piece. As a beginning improviser, it is a good idea to stick to improvising over the form. ■

(Continued in the next issue)

Below is a pattern embellishing the fifth and then the third of the corresponding chord, followed by an ascending scalar pattern. The scale tones used on Major and Dominant chords in this practice exercise are: #4-5-#2-3-1-2-3-5. The scale tones used on minor chords in this practice exercise are: #4-5-2-b3-1-2-b3-5. The scale tones used on diminished chords and half diminished chords in this practice exercise are: 4-b5-2-b3-1-2-b3-b5. This exercise is created based on the chord changes that are often used to improvise on the song "You'd Be So Nice To Come Home To."

Amin7 Bm7(b 5) E7 Amin7 D7(b 9)

Gmin7 C7 FMaj7

Bm7(b 5) E7 Bm7(b 5)E7 Amin7

F#m7(b 5) B7 Bm7(b 5) E7(b 9)

Amin7 Bm7(b 5)E7 Amin7 D7(b 9)

Gmin7 C7 FMaj7

F#m7(b 5)B7 CMaj7 Bm7(b 5) E7(b 9) Amin7

D7 G7(b 9) CMaj7 Bm7(b 5)E7

More Than 100 Essential Jazz and Standard Songs Selected Repertoire For Jazz Lovers Who Listen and or Play

By Eric Nemeier

The following list of songs includes compositions written by essential jazz composers and songs by other great American composers including Gershwin, Cole Porter, Harold Arlen, Irving Berlin, Rodgers and Hart and others. Some of these songs have become standards (although they may have originally been written for Broadway Shows or vocalists). A number of the standard songs - some not necessarily written as jazz tunes - have become jazz standards after being performed and recorded by certain jazz artists. For example, "Someday My Prince Will Come" from a certain Disney movie was not considered among the "cool" tunes jazz players selected to perform. It was considered quite the opposite. But after Miles Davis recorded it, the song took on a new cache, relevance and importance to jazz players.

Some of the songs on this list were chosen because of the frequency with which they are played at jam sessions, at performances or on recordings. Such frequently performed songs are played frequently because they might have fewer chord changes, a more easily negotiable harmonic structure for improvisers and easier melodies (long tones, as opposed to intricate syncopated lines). As a result, such songs provide common ground - a familiar set of chord changes and melody - on which players can comfortably and confidently perform and communicate with each other. About 25 songs that fit that category of "most frequently played" are highlighted in bold type.

Longtime jazz aficionados may wonder why a few of the following songs may be included on this list, while other worthy titles by important artists

may not. We have selected certain songs because of their interesting harmonic structure and or melodies. These songs may be less frequently performed. Learning them however, may help you stretch to meet certain challenges. In turn you will develop understandings that might help you expand your vocabulary and repertoire.

Many of these songs can be found accurately transcribed, in large, neat easily-readable type, in various of the collections of songs in *The New Real Book*, Volumes 1, 2, and 3, published by Chuck Sher, Sher Publications.

We have included the titles of recordings (CDs, LPs) on which you will be able to hear these songs performed.

- A Child Is Born (Thad Jones) (*Our Delights, Tommy Flanagan and Hank Jones, Galaxy GCD 5113-2; Consummation, Thad Jones-Mel Lewis and The Jazz Orchestra, Blue Note 84346*)
- **A Night In Tunisia** (Dizzy Gillespie) (*Jazz At Massey Hall, Charlie Parker, Fantasy OJCCD-044; The Amazing Bud Powell, Volume 2, Blue Note CD 81503; Barry Harris, Tokyo 1976, Xanadu LP 177*)
- Afro Blue (John Coltrane) (*Live At Birdland, John Coltrane, Impulse LP AS-50*)
- Afternoon In Paris (John Lewis) (*Now's The Time, Sonny Rollins, RCA LSP 2927*)
- Ain't Misbehavin' (Fats Waller) (*Basic Basie, Count Basie & His Orchestra, MPS LP 25111*)
- Airegin (Sonny Rollins) (*Bags Groove, Miles Davis, Fantasy OJCCD-245-2; and on Cookin' With The Miles Davis Quintet, Fantasy OJCCD-128-2*)
- **All Blues** (Miles Davis) (*Kind of Blue, Miles Davis, Columbia Jazz Masterpieces, CK-40579*)
- All Of You (*Friday Night At The Blackhawk, San Francisco, Volume 1, Columbia Jazz Masterpieces CD CK-44257*)
- **All The Things You Are** (Jerome Kern) (*Jazz At Massey Hall, Charlie Parker, Fantasy OJCCD-044; and Standards Volume 1, Keith Jarrett Trio, ECM 811966-2*)
- Along Came Betty (Benny Golson) (*Moanin, Art Blakey & The Jazz Messengers, Blue Note B21Y-46516*)
- An Oscar For Treadwell (Charlie Parker) (*Bird: The Complete Charlie Parker On Verve, 10 CD Boxed Set, Verve 10-837141-2*)
- Anthropology (also titled Thriving On A Riff) (C. Parker) (*Bird/The Savoy Recordings-Master Takes, Vol. 1, Charlie Parker, Savoy ZDS 4402*)
- April In Paris (*April In Paris, Count Basie and His Orchestra, Verve CD 825575-2*)
- Ask Me Now (Thelonious Monk) (*5 By Monk By 5, Thelonious Monk, OJCCD-362-2*)
- Au Privave (Charlie Parker) (*Cannonball Adderley and The Pollwinners, Landmark LCD-1304-2*)
- **Autumn Leaves** (Prevert-Mercer-Kosma) (*Somethin' Else, Cannonball Adderley with Miles Davis, Blue Note B21Y 46338; and, Our Delights, Tommy Flanagan and Hank Jones, Galaxy GCD 5113-2; Real Time, The Jazztet, Live At Sweet Basil, with Art Farmer, Benny Golson, Mickey Tucker, Contemporary CCD-14034*)
- Bag's Groove (Milt Jackson) (*Bags Groove, Miles Davis, Fantasy OJCCD-245-2, originally released on Prestige LP 7109*)
- Ba-Lue Bolivar Ba-Lues Are (Thelonious Monk)
- Barbados (Charlie Parker) (*Bird/The Savoy Recordings-Master Takes, Volume 2, Charlie Parker, Savoy ZDS 4407; Art Farmer Quintet At Boomer's, East Wind LP 8042*)
- Basin Street Blues (Spencer Williams) (*Seven Steps To Heaven, Miles Davis, Columbia Legacy CK 48827*)
- Be Bop (Dizzy Gillespie) (*Bags And Trane, Atlantic CD 1368-2*)
- Bemsha Swing (Thelonious Monk) (*Brilliant Corners, Thelonious Monk, OJCCD-026-2*)
- **Billie's Bounce** (Charlie Parker) (*Bird/The Savoy Recordings-Master Takes, Volume 1, Charlie Parker, Savoy ZDS 4402*)
- Birdland (Joe Zawinul) (*Heavy Weather, Weather Report, Columbia Contemporary Jazz Masters CD CK 47481*)
- Birk's Works (Dizzy Gillespie) (*Dee Gee Days, Dizzy Gillespie, Savoy CD ZD 4426; Live At The Blue Note, Kenny Burrell & The Jazz Heritage All Stars, Concord Jazz CCD-4731*)
- Black Nile (Wayne Shorter) (*Night Dreamer, Wayne Shorter, Blue Note B21Y 84173*)
- Bloomdido (Charlie Parker) (*Yardbird Suite, The Ultimate Charlie Parker Collection - 2-CD Set, Rhino R2 72260*)
- **Blue Bossa** (Kenny Dorham) (*Page One, Joe Henderson, Blue Note B21Y 84140*)
- Blue Monk (Thelonious Monk) (*Thelonious Monk, Fantasy OJCCD-010-2*)
- Blue 'N Green (Miles Davis-Bill Evans) (*Kind of Blue, Miles Davis, Columbia Jazz Masterpieces, CK-40579*)
- Blues March (Benny Golson) (*Moanin' Art Blakey and The Jazz Messengers, B21Y 46516*)
- Blues On The Corner (McCoy Tyner) (*The Real McCoy, McCoy Tyner, Blue Note 46512*)
- Bluesette (Toots Thielmanns) (*Do Not Leave Me, Toots Thielmanns, Stash ST CD 12*)
- Blues For Alice (Charlie Parker) (*Swedish Schnapps, Charlie Parker, Polydor 849393-2*)
- **Body And Soul** (Johnny Green) (*The Body & Soul of Freddie Hubbard,, Impulse LP A-38; Body & Soul, Coleman Hawkins, Bluebird RCA 5717-2-RB; Barry Harris-Kenny Barron Quartet, Confirmation, Candid CCD 79519*)
- Boplicity (Cleo Henry) (*Birth Of The Cool, Miles Davis, Blue Note CD B21Y 92862*)
- Bouncing With Bud (Bud Powell) (*The Amazing Bud Powell, Volume 1, Blue Note CD B21Y 81503*)
- Breezin' (George Benson) (*Breezin' George Benson, Warner Brothers 311-2*)
- Budo (Bud Powell-Miles Davis) (*Birth Of The Cool, Miles Davis, Blue Note CD B21Y 92862*)
- But Not For Me (Gershwin) (*At The Pershing: But Not For Me, Ahmad Jamal, Chess CD CHD-9108; My Favorite Things, John Coltrane, Atlantic CD 1361-2*)
- **Bye Bye Blackbird** (M. Dixon, R. Henderson) (*Friday Night At The Blackhawk, San Francisco,*

- Volume 1, *Columbia Jazz Masterpieces CD CK-44257*)
- Byrdlike (Freddie Hubbard) (*Open Sesame, Freddie Hubbard, Blue Note LP; V.S.O.P. with Herbie Hancock, Wayne Shorter, Columbia CGK 34976*)
 - **C-Jam Blues** (also called Duke's Place) (Duke Ellington) (*Duke Ellington & His Orchestra Featuring Paul Gonsalves, Fantasy OJCCD-623-2; Louis Armstrong/Duke Ellington, The Complete Roulette Sessions, Blue Note CD 93844 R*)
 - Caravan (Duke Ellington) (*The Artistry of Freddie Hubbard, MCA/Impulse MCAD 33111; Dee Gee Days, Dizzy Gillespie, Savoy CD ZD 4426; The Duke's Men, - Small Groups Volumes 1 & 2, Duke Ellington, Columbia CK 46995/48835*)
 - Casbah (Tadd Dameron) (*Barry Harris Plays Tadd Dameron, Xanadu LP 113; Constellation, Sonny Stitt, Muse MCD 5323*)
 - Central Park West (*Coltrane's Sound, Atlantic Jazz 781419-2*)
 - Ceora (Lee Morgan) (*Cornbread, Lee Morgan Blue Note CD B21Y 84222*)
 - Chameleon (Herbie Hancock) (*Headhunters, Herbie Hancock, Columbia Legacy CD 65123*)
 - Chelsea Bridge (Billy Strayhorn-Duke Ellington) (*The Master, Pepper Adams, Muse MCD 5213; The Kicker, Joe Henderson, Fantasy Original Jazz Classics, OJCCD 465-2*)
 - Chega De Saudade (Antonio Carlos Jobim) (*Alone At Last, Gary Burton, Atlantic LP SD 1598*)
 - Cheryl (Charlie Parker) (*Bird/The Savoy Recordings-Master Takes, Volume 1, Charlie Parker, Savoy ZDS 4402*)
 - **Cherokee** (Ray Noble) (*Jazz At Massey Hall, Charlie Parker, Fantasy OJCCD-044*)
 - Come Sunday (Duke Ellington) (*Black, Brown & Beige, Recorded 1944-46, Duke Ellington, RCA Bluebird 6641-2-RB, 3 discs*)
 - Con Alma (Dizzy Gillespie) (*Sweet Rain, Stan Getz, Verve 815054-2*)
 - Conception (George Shearing) (*New Jazz Conceptions, Bill Evans, Fantasy OJCCD-025-2, originally released on Riverside LP 223*)
 - Confirmation (Charlie Parker) (*Confirmation, Barry Harris-Kenny Barron Quartet, Candid CCD 79519; and Our Delights, Tommy Flanagan and Hank Jones, Galaxy GCD 5113-2; Yardbird Suite, The Ultimate Charlie Parker Collection - 2-CD Set, Rhino R2 72260*)
 - Corcovado (Quiet Nights of Quiet Stars) (A.C. Jobim) (*Quiet Nights, Cannonball Adderley With Sergio Mendes & Bossa Rio Sextet, Capitol LP SF-699*)
 - Cottontail (Duke Ellington) (*The Blanton-Webster Band, Duke Ellington, Recorded 1940-42, RCA Bluebird ND 85659; Louis Armstrong/Duke Ellington, The Complete Roulette Sessions, Blue Note CD 93844 R*)
 - Cousin Mary (John Coltrane) (*Giant Steps, John Coltrane, Atlantic CD 1311-2*)
 - Countdown (John Coltrane) (*Giant Steps, John Coltrane, Atlantic CD 1311-2*)
 - Crazeology (Charlie Parker On Dial: *The Complete Sessions, Spotlight/Dial SPJ-CD 4-101*)
 - Criss Cross (Thelonious Monk) (*Criss Cross, Thelonious Monk, Columbia JCS 8838*)
 - Crystal Silence (Chick Corea) (*Return To Forever, Chick Corea, ECM 1022*)
 - Cute (Neil Hefti) (*Best Of Count Basie on Roulette, 1958-62, Blue Note CDBN 92969*)
 - Daahoud (Clifford Brown) (*Brownie: The Complete Emarcy Recordings Of Clifford Brown, Emarcy 10-838306-2*)
 - Dance Of The Infidels (Bud Powell) (*Amazing Bud Powell, Volume 1, Blue Note CD 81503*)
 - Dat Dere (Bobby Timmons) (*In Person, Bobby Timmons Trio, Fantasy OJCCD-364-2*)
 - Desafinado (A.C. Jobim) (*The Girl From Ipanema - Bossa Nova Years, Stan Getz, Verve 823611-2*)
 - Dewey Square (Charlie Parker) (*Yardbird Suite, The Ultimate Charlie Parker Collection - 2-CD Set, Rhino R2 72260*)
 - Django (John Lewis) (*Django, Modern Jazz Quartet, OJCCD-057-2; A Celebration, The Modern Jazz Quartet & Friends, Atlantic Jazz 82538-2*)
 - Dolphin Dance (Herbie Hancock) (*Maiden Voyage, Herbie Hancock, Blue Note B21Y-46339*)
 - Donna Lee (Charlie Parker) (*Bird/The Savoy Recordings-Master Takes, Volume 1, Charlie Parker, Savoy ZDS 4402*)
 - Do Nothing Till You Hear From Me (Duke Ellington) (*Louis Armstrong/Duke Ellington, The Complete Roulette Sessions, Blue Note CD 93844 R*)
 - Don't Get Around Much Anymore (Ellington) (*Louis Armstrong/Duke Ellington, The Complete Roulette Sessions, Blue Note CD 93844 R*)
 - Don't Git Sassy (Thad Jones) (*Live At The Village Vanguard, Thad Jones-Mel Lewis Jazz Orchestra, Solid State*)
 - **Doxy** (Sonny Rollins) (*Bags Groove, Miles Davis, Fantasy OJCCD 245-2*)
 - Driftin' (Herbie Hancock) (*Takin' Off, Herbie Hancock, Blue Note B21Y-46506*)
 - Duke, The (Dave Brubeck)
 - El Gaucho (Wayne Shorter) (*Adam's Apple, Wayne Shorter, Blue Note B11Y, 46403*)
 - Epistrophe (Thelonious Monk With John Coltrane, *Fantasy OJCCD-039-2*)
 - Equinox (John Coltrane) (*Coltrane's Sound, Atlantic Jazz 781419-2*)
 - Eronel (Thelonious Monk) (*Criss Cross, Thelonious Monk, Columbia JCS 8838; Four In One, Sphere, Elektra Musician LP 60166-1*)
 - E.S.P. (Wayne Shorter) (*E.S.P., Miles Davis, Columbia Jazz Contemporary Masters, CK-46863*)
 - Eternal Triangle (Sonny Stitt) (*Duets With Sony Rollins and Sonny Stitt, Verve 835253-2*)
 - Evidence (*Misterioso, Thelonious Monk Quartet, OJCCD-206-2; Thelonious In Action, Fantasy OJCCD-103-2; and Four In One, Sphere, Elektra Musician LP 601661-1*)
 - Farmer's Market (Art Farmer) (*Farmer's Market, Art Farmer Quintet, Fantasy Original Jazz Classics OJCCD 398-2*)
 - 52nd Street Theme (Miles Davis) (*The Amazing Bud Powell, Volume 1, Blue Note CD 81503*)
 - 500 Miles High (Chick Corea) (*Light As A Feather, Chick Corea, Polydor LP 5525*)
 - Fee-Fi-Fo-Fum (Wayne Shorter) (*Speak No Evil, Wayne Shorter, Blue Note B21Y 46509*)
 - Feels So Good (Chuck Mangione) (*Feels So Good, Chuck Mangione, A&M 75021-3219-2*)
 - Fingers (Thad Jones) (*Consummation, The Thad Jones-Mel Lewis Jazz Orchestra, Blue Note*)
 - Flying Home (Lionel Hampton) (*Flying Home, Lionel Hampton, includes the classic Illinois Jacquet solo, MCA MCAD-42349, recorded 1942-45*)
 - Footprints (Wayne Shorter) (*Miles Smiles, Miles Davis, Columbia Jazz Contemporary Masters, CD CK-48849*)
 - Forest Flower (Charles Lloyd) (*Forest Flower/Soundtrack, Charles Lloyd, with Keith Jarrett, Rhino/Atlantic R2 71746*)
 - **Four** (Miles Davis) (*Workin', Fantasy OJCCD-296-2; The Complete Concert: My Funny Valentine and Four and More, 1964, Miles Davis, Columbia/Legacy C2K 48821*)
 - Frame For The Blues (Slide Hampton) (*A Message From Newport, Maynard Ferguson, Roulette CDP7 93272-2*)
 - Freedom Jazz Dance (Eddie Harris) (*Miles Smiles, Miles Davis, Columbia Jazz Contemporary Masters, CD CK-48849*)
 - Freedom Sound, The (Jazz Crusaders) (*The Festival Album-Live At Newport & Pacific Jazz Festivals 1966, The Jazz Crusaders, World Pacific Jazz LP ST 20115*)
 - Fried Bananas (Dexter Gordon) (*Sophisticated Giant, Dexter Gordon, Columbia LP JC 34989*)
 - Funkallero (Bill Evans) (*Stan Getz & Bill Evans, Verve CD 833 802-2; and The Bill Evans Album, Columbia Legacy CD CK 64963*)
 - Giant Steps (John Coltrane) (*Giant Steps, John Coltrane, Atlantic CD 1311-2*)
 - Gingerbread Boy (Miles Smiles, Miles Davis, *Columbia Jazz Contemporary Masters, CD CK-48849*)
 - Girl From Ipanema (A.C. Jobim) (*The Girl From Ipanema - The Bossa Nova Years, Stan Getz, Verve 823611-2, 4 discs*)
 - God Bless The Child (*The Quintessential Billie Holiday, Volume 9, Columbia CK 47031; The Complete Billie Holiday On Verve, Verve 823246-2*)
 - Godchild (George Wallington) (*Birth Of The Cool, Miles Davis, Blue Note CD B21Y 92862*)
 - Good Bait (Tadd Dameron) (*Soultrane, John Coltrane, Fantasy Original Jazz Classics CD OJCCD-021-2*)

- Goodbye Porkpie Hat (Charles Mingus) (*Mingus Ah-Um, Columbia Jazz Masterpieces, CK-40648*)
- (On) Green Dolphin Street (Bronislaw Kaper) (*Basic Miles Classic Performances, LP Columbia PCT 32025, and on Confirmation, Barry Harris, Kenny Barron Quartet, Candid CCD 79519*)
- Groove Merchant (Jerome Richardson) (*Central Park North, Thad Jones-Mel Lewis Big Band, Solid State*)
- **Groovin' High** (D. Gillespie) (*Yardbird Suite, Ultimate Charlie Parker Collection, Rhino R2 72260*)
- Half Nelson (Miles Davis) (*Relaxin' With The Miles Davis Quintet, Fantasy OJCCD-296-2; Bird/The Savoy Recordings-Master Takes, Volume 2, Charlie Parker, Savoy ZDS 4407*)
- Happy Times (Freddie Hubbard) (*The Artistry of Freddie Hubbard, MCA/Impulse MCAD 33111*)
- Harlem Airshaft (Duke Ellington) (*The Blanton-Webster Band, Duke Ellington, Recorded 1940-42, RCA Bluebird ND 85659*)
- Have You Met Miss Jones (Richard Rodgers) (*Reaching Fourth, McCoy Tyner, Impulse AS-33*)
- Hi-Fly (Randy Weston) (*Cannonball Adderley Quintet In San Francisco, Fantasy OJCCD-035-2; Snap Your Fingers, Al Grey with Herbie Hancock, Bobby Hutcherson, Cadet LP 700*)
- Honeysuckle Rose (Fats Waller) (*Live At The Blue Note, Oscar Peterson Trio, Telarc CD 83304*)
- Hot House (Tadd Dameron) (*Barry Harris Plays Tadd Dameron, Xanadu LP 113; and Jazz At Massey Hall, Charlie Parker, Fantasy OJCCD-044*)
- **How High The Moon** (Basie In London, Count Basie & His Orchestra, Verve 833805-2)
- I Can't Get Started (*The President Plays With The Oscar Peterson Trio, Lester Young, Verve 831670-2*)
- I Got It Bad (Duke Ellington) (*12, Sonny Stitt, Muse MR-5006; In A Mellow Tone, Duke Ellington & His Orchestra, RCA LPM 1364; Louis Armstrong/Duke Ellington, The Complete Roulette Sessions, Blue Note CD 93844 R*)
- I Let A Song Go Out Of My heart (Duke Ellington)
- I Mean You (Thelonious Monk) (*5 By Monk by 5, Thelonious Monk, Fantasy OJCCD-362-2*)
- I Remember Clifford (Benny Golson) (*Art Farmer Quintet At Boomer's, East Wind LP 8042*)
- I Should Care (*Premiado, Barry Harris, Fantasy OJCCD 486-2*)
- **I'll Remember April** (*Blue Haze, Miles Davis, Fantasy OJCCD-093-2*)
- If I Were A Bell (Frank Loesser) (*Relaxin' With The Miles Davis Quintet,, Fantasy OJCCD-190-2*)
- If You Could See Me Now (Tadd Dameron) (*Barry Harris Plays Tadd Dameron, Xanadu LP 113*)
- In A Mellow Tone (Duke Ellington) (*In A Mellow Tone, Duke Ellington & His Orchestra, RCA LPM 1364*)
- In A Sentimental Mood (Duke Ellington) (*Duke Ellington & John Coltrane, MCA/Impulse MCAD 39103*)
- In My Solitude (Duke Ellington) (*Louis Armstrong/Duke Ellington, The Complete Roulette Sessions, Blue Note CD 93844 R*)
- In Walked Bud (Thelonious Monk) (*Misterioso, Thelonious Monk Quartet, OJCCD-206-2*)
- Impressions (John Coltrane) (*Impressions, John Coltrane, MCA/Impulse MCAD 5887*)
- Indiana (McDonald-Hanley) (*A Celebration, The Modern Jazz Quartet & Friends, Atlantic Jazz 82538-2*)
- Infant Eyes (Wayne Shorter) (*Speak No Evil, Wayne Shorter, Blue Note B21Y 46509*)
- In Walked Bud (Thelonious Monk)
- In Your Own Sweet Way (*How My Heart Sings, Bill Evans Trio, Fantasy OJCCD-369-2*)
- In Your Quiet Place (Keith Jarrett) (*Gary Burton & Keith Jarrett, Atlantic*)
- Invitation (Bronislaw Kaper) (*In Pursuit Of Blackness, Joe Henderson, Fantasy OJCCD*)
- Isotope (Joe Henderson) (*Inner Urge, Joe Henderson, Blue Note B21Y 84189*)
- Israel (Johnny Carisi) (*Birth of The Cool, Miles Davis, Capital CD C21Y 92862*)
- *and Explorations, Bill Evans Trio, Fantasy OJCCD-037-2*)
- It Don't Mean A Thing (Duke Ellington) (*Best of Duke Ellington, Duke Ellington & His Orchestra 1953-55; Blue Note CD 31501; Louis Armstrong/Duke Ellington, The Complete Roulette Sessions, Blue Note CD 93844 R*)
- Jeanine (Duke Pearson) (*After Hours, Richard "Groove" Holmes, Pacific Jazz CDP 7243-8-37986-2-9*)
- Jinrikisha (Joe Henderson) (*Page One, Joe Henderson, Blue Note B21Y 84140*)
- Jitterbug Waltz (Fats Waller) (*The Last Years, 1940-1943, Fats Waller, RCA Bluebird ND 90411*)
- Jive Samba (Nat Adderley) (*Cannonball Adderley In Japan, Blue Note CD 93560 CJ*)
- Jordu (Duke Jordan) (*Our Delights, Tommy Flanagan and Hank Jones, Galaxy GCD 5113-2*)
- Joy Spring (Clifford Brown) (*Brownie: The Complete Emarcy Recordings Of Clifford Brown, Emarcy 10-838306-2; Born To Be Blue, Freddie Hubbard, Pablo CD 2312134-2*)
- Jumpin' At The Woodside (*Basie In London, Count Basie and His Orchestra, Verve 833805-2*)
- **Just Friends** (Sam Lewis-John Klenner) (*Bird Songs, Sphere, Verve CD 837-032-2; Yardbird Suite, The Ultimate Charlie Parker Collection, Rhino R2 72260*)
- Just The Two Of Us (Grover Washington)
- **Killer Joe** (Benny Golson)
- The Kicker (Joe Henderson) (*The Kicker, Joe Henderson, Fantasy Origianl Jazz Classics, OJCCD 465*)
- Ko-Ko (Charlie Parker) (*Bird/The Savoy Recordings-Master Takes, Volume 1, Charlie Parker, Savoy ZDS 4402*)
- Lady Be Good (*Dee Gee Days, Dizzy Gillespie, Savoy CD ZD 4426; Jazz At The Philharmonic 1946, featuring Charlie Parker, Verve 513756-2*)
- Lady Bird (Tadd Dameron) (*Barry Harris Plays Tadd Dameron, Xanadu LP 113*)
- La Fiesta (Chick Corea) (*Return To Forever, Chick Corea, ECM LP 1022 ST*)
- Land Of Make Believe (Chuck Mangione) (*Land Of Make Believe, Chuck Mangione, Mercury 822539*)
- Last Train From Overbrook (James Moody) (*Last Train From Overbrook, James Moody, Argo LP 637*)
- Lazy Bird (John Coltrane) (*Blue Train, John Coltrane, Blue Note B21Y-46095*)
- Lester Leaps In (Lester Young) (*A Lester Young story, Lester Young, Jazz Archives 157342; The Real Kansas City of The '20s, '30s & '40s, Columbia Legacy CD CK-64855*)
- Lil Darlin' (Neil Hefti) (*The Kid From Redbank, Count Basie & His Orchestra, Roulette LP SR 42015; Through The Years, Volume 1 & 2, Ray Bryant, Emarcy 512764/ 933-2*)
- Litha (Chick Corea) (*Sweet Rain, Stan Getz, Verve 815054-2*)
- Little Sunflower (Freddie Hubbard) (*Sunflower, Milt Jackson, CTI/CBS Associated ZK-40800*)
- Love For Sale (Cole Porter) (*Somethin' Else, Cannonball Adderley with Miles Davis, Blue Note B21Y 46338; Love Fore Sale, Hank Jones, The Great Jazz Trio, Inner City LP IC-6003*)
- Lucky Southern (Keith Jarrett) (*Free, Airtro, CTI LP 6020*)
- Lullaby of Birdland (George Shearing) (*Jazz At Massey Hall, Charlie Parker, Fantasy OJCCD-044*)
- Lush Life (Billy Strayhorn) (*John Coltrane & Johnny Hartman, MCA/Impulse MCAD 5661*)
- **Maiden Voyage** (Herbie Hancock) (*Maiden Voyage, Herbie Hancock, Blue Note B21Y-46339*)
- Mean What You Say (Thad Jones) (*Mean What You Say, Pepper Adams-Thad Jones Quintet, Fantasy OJCCD 464-2*)
- Mercy, Mercy, Mercy (Joe Zawinul) (*Cannonball Adderley In Japan, Blue Note CD 93560 CJ; Best Of Cannonball Adderley, Blue Note CD 95482 CJ*)
- Milestones #1 (Miles Davis) (*Generation, Dexter Gordon, Prestige LP 10069; Bird/The Savoy Recordings-Master Takes, Volume 2, Charlie Parker, Savoy ZDS 4407*)
- **Milestone (Modal)** Miles Davis) (*Milestones, Miles Davis, Columbia Jazz Masterpieces CD*)

- CK 40837; *Waltz For Debby*, Bill Evans, *Fantasy OJCCD-210-2*)
- Minority (Gigi Gryce) (*Portrait Of Cannonball, Cannonball Adderley, Fantasy OJCCD 361-2*)
 - Misty (Errol Garner) (*Through The Years, Volume 1 & 2, Ray Bryant, Emarcy 512764/ 933-2*)
 - Moanin' (Bobby Timmons) (*Moanin' Art Blakey and The Jazz Messengers, B21Y 46516*)
 - Molten Glass (Joe Farrell) (*Joe Farrell Quartet, CTILP 6003*)
 - Moment's Notice (John Coltrane) (*Blue Train, John Coltrane, Blue Note B21Y-46095*)
 - Monk's Dream (Thelonious Monk) (*Four In One, Sphere, Elektra Musician LP 60166-1*)
 - Monk's Mood (Thelonious Monk) (*Thelonious Monk Orchestra At Town Hall, OJCCD-135-2*)
 - The Mooche (Duke Ellington) (*Louis Armstrong/Duke Ellington, The Complete Roulette Sessions, Blue Note CD 93844 R*)
 - Mood Indigo (Duke Ellington) (Ellington Indigos, Duke Ellington & His Orchestra, Columbia Jazz Masterpieces, CK-44444; Louis Armstrong/Duke Ellington, The Complete Roulette Sessions, Blue Note CD 93844 R)
 - Moody's Mood For Love (James Moody)
 - Moose The Mooch (Charlie Parker) (*Yardbird Suite, The Ultimate Charlie Parker Collection - 2-CD Set, Rhino R2 72260*)
 - Morning Dance (Spyro Gyra) Morning Dance, Spyro Gyra, MCA CD MCAD-37148)
 - Move (Denzil Best) (*Birth of The Cool, Miles Davis, Capital CD C21Y 92862*)
 - **Mr. P.C.** (John Coltrane) (*Giant Steps, John Coltrane, Atlantic CD 1311-2*)
 - My Favorite Things (Richard Rodgers, Oscar Hammerstein) (*My Favorite Things, John Coltrane, Atlantic CD 1361-2*)
 - **My Funny Valentine** (Rodgers and Hart) (*The Complete Concert: My Funny Valentine and Four and More, 1964, Miles Davis, Columbia/Legacy C2K 48821; and on Cookin' With The Miles Davis Quintet, Fantasy OJCCD-128-2; Live At Newport, McCoy Tyner, Impulse LP AS 48*)
 - My One & Only Love (John Coltrane & Johnny Hartman, MCA/Impulse MCAD 5661)
 - Nardis (Miles Davis) (*Explorations, Bill Evans Trio, Fantasy OJCCD-037-2; The Kicker, Joe Henderson, Fantasy Original Jazz Classics, OJCCD 465*)
 - Naima (John Coltrane) (*Giant Steps, John Coltrane, Atlantic CD 1311-2*)
 - Nefertiti (Wayne Shorter) (*Nefertiti, Miles Davis, Columbia Jazz Masters CD CK 46113*)
 - Nica's Dream (Horace Silver) (*Horace-Scope, Horace Silver, Blue Note B21Y 84042*)
 - Night and Day (Cole Porter) (*Stan Getz & Bill Evans, Verve CD 833 802-2; Inner Urge, Joe Henderson, Blue Note CDP 7-84189-2*)
 - No Blues (Miles Davis) (*Friday Night At The Blackhawk, San Francisco, Volume 1, Columbia Jazz Masterpieces CD CK-44257*)
 - **Now's The Time** (Charlie Parker) (*Bird/The Savoy Recordings-Master Takes, Volume 1, Charlie Parker, Savoy ZDS 4402*)
 - Nutty (Thelonious Monk) (*Thelonious Monk With John Coltrane, Fantasy OJCCD-039-2; Misterioso, Thelonious Monk Quartet, OJCCD-206-2*)
 - Off Minor (Thelonious Monk) (*Thelonious Monk With John Coltrane, Fantasy OJCCD-039-2; Thelonious Monk Orchestra At Town Hall, OJCCD 135-2*)
 - Old Folks (Someday My Prince Will Come, Miles Davis, Columbia Jazz Masterpieces, CK-40947)
 - **Oleo** (Sonny Rollins) (*Relaxin' With The Miles Davis Quintet, Fantasy OJCCD-190-2*)
 - On Broadway (Barry Mann, Cynthia Weil, Jerry Leiber, Mike Stoller) (*Weekend In L.A., George Benson, Warner Brothers 3139-2*)
 - Once I Loved (A.C. Jobim) (*Quiet Nights, Cannonball Adderley With Sergio Mendes & Bossa Rio Sextet, Capitol LP SF-699*)
 - One O' Clock Jump (Basie In London, Count Basie and His Orchestra, Verve 833805-2)
 - Ornithology (Charlie Parker) (*The Amazing Bud Powell, Volume 1, Blue Note CD 81503*)
 - Our Delight (Tadd Dameron) Barry Harris Plays Tadd Dameron, Xanadu LP 113)
 - Pannonica (Thelonious Monk) (*Brilliant Corners, Thelonious Monk, Fantasy OJCCD-026-2*)
 - Parker's Mood (Charlie Parker) (*Bird/The Savoy Recordings-Master Takes, Volume 2, Charlie Parker, Savoy ZDS 4407*)
 - Peace (Horace Silver) (*Blowin' The Blues Away, Horace Silver, Blue Note CD B21Y 46526*)
 - Pensativa (Clare Fischer) (*Solo Piano Excursions, Clare Fischer, Concord Jazz CCD-4679; Live At Yoshi's Nitespot, Marian McPartland Trio, Concord Jazz CCD-4712*)
 - Perdido (Duke Ellington) (*Jazz At Massey Hall, Charlie Parker, Fantasy OJCCD-044*)
 - Peri's Scope (Bill Evans) (*Portrait In Jazz, Bill Evans Trio, Fantasy OJCCD-088-2; Montreux II, Sony Legacy, CD ZK 45219*)
 - Pinocchio (Nefertiti, Miles Davis, Columbia Contemporary Jazz Masters CD CK 46113)
 - Pfrancing (Miles Davis) (*Someday My Prince Will Come, Miles Davis, Columbia Jazz Masterpieces CD CK 40947*)
 - Poinciana (Poinciana, Ahmad Jamal, Chess CHD 31266)
 - Preacher, The (Horace Silver) (*Horace Silver and The Jazz Messengers, Blue Note CD B21Y 46140*)
 - Prelude To A Kiss (Duke Ellington) (*Ellington Indigos, Duke Ellington & His Orchestra, Columbia Jazz Masterpieces, CK-44444*)
 - Punjab (Joe Henderson) (*In 'N Out, Joe Henderson, Blue Note CDP 7 46510 2*)
 - Quasimodo (Charlie Parker) (*Bird Songs, Sphere, Verve CD 837-032-2; Yardbird Suite, The Ultimate Charlie Parker Collection, Rhino R2 72260*)
 - Red Clay (Freddie Hubbard) (*Red Clay, Freddie Hubbard, CTI/CBS Associated ZK-40809*)
 - Record Me (Joe Henderson) (*Page One, Joe Henderson, Blue Note B21Y 84140*)
 - Reflections (Thelonious Monk) (*Four In One, Sphere, Elektra Musician 60166-1*)
 - Reincarnation of a Lovebird (Charles Mingus) (*Reincarnation Of A Lovebird, Charles Mingus, Candid CCD-79026*)
 - Rhythm-A-Ning (Thelonious Monk) (*Thelonious In Action, Fantasy OJCCD-103-2; Criss Cross, Thelonious Monk, Columbia JCS 8838*)
 - Rockin' In Rhythm (Duke Ellington) (*More Delights, Tommy Flanagan-Hank Jones, Galaxy GCD 5152-2*)
 - Robbin's Nest (Sir Charles Thompson-Illinois Jacquet) (*Our Delights, Tommy Flanagan and Hank Jones, Galaxy GCD 5113-2*)
 - Round Midnight (Thelonious Monk) (*Round About Midnight, Miles Davis, Columbia Jazz Masterpieces CD CK 40610*)
 - Ruby My Dear (Thelonious Monk) (*Thelonious Monk With John Coltrane, Fantasy OJCCD-039-2*)
 - Salt Peanuts (Dizzy Gillespie) (*Steamin' With The Miles Davis Quintet, Fantasy OJCCD-391-2; Jazz At Massey Hall, Charlie Parker, Fantasy OJCCD-044*)
 - **Satin Doll** (Duke Ellington) (*Best of Duke Ellington, Duke Ellington & His Orchestra 1953-55; Blue Note CD 31501*)
 - Scapple From The Apple (Charlie Parker) (*Yardbird Suite, The Ultimate Charlie Parker Collection - 2-CD Set, Rhino R2 72260*)
 - Secret Love (S. Fain-P. Webster) (*Never Again, James Moody, Muse; After Hours, Richard "Groove" Holmes, Pacific Jazz CDP 7243-8-37986-2-9*)
 - Seven Steps To Heaven (Victor Feldman) (*Seven Steps To Heaven, Miles Davis, Columbia Legacy CK 48827*)
 - Sister Sadie (Horace Silver) (*Blowin' The Blues Away, Horace Silver, Blue Note CD 46526*)
 - Shaker Song (Spyro Gyra, Amherst LP 1014)
 - Shaw 'Nuff (Yardbird Suite, The Ultimate Charlie Parker Collection - 2-CD Set, Rhino R2 72260)
 - Shiny Stockings (Frank Foster) (*Basie In London, Count Basie and His Orchestra, Verve 833805-2*)
 - Sky Dive (Freddie Hubbard) (*Sky Dive, Freddie Hubbard, CTILP 6018*)
 - Softly As In A Morning Sunrise (*A Night At The Village Vanguard, Sony Rollins, Volume 1, Blue Note CD B21Y 46517*)
 - Solar (Miles Davis) (*Sunday At The Village Vanguard, Bill Evans, Fantasy OJCCD-140-2*)
 - **Someday My Prince Will Come** (*Someday My Prince Will Come, Miles Davis, Columbia Jazz Masterpieces, CD CK 40947*)
 - **Song For My Father** (Horace Silver) (*Song For My Father, Horace Silver, Blue Note B21Y-84185*)

- Sophisticated Lady (Duke Ellington) (*Quality Time, Frank Capp Quartet featuring Rickey Woodard, Concord Jazz CD 4677*)
- Sorcerer (Herbie Hancock) (*Sorcerer, Miles Davis, Columbia LP PCT-09532*); *Speak Like A Child, Herbie Hancock, Blue Note B21Y-46136*)
- **So What** (Miles Davis) (*Kind of Blue, Miles Davis, Columbia Jazz Masterpieces, CK-40579*)
- Soul Eyes (Mal Waldron) (*Coltrane, John Coltrane Quartet, MCA/Impulse MCAD 5883*)
- Spain (Chick Corea) (*Light As A Feather, Chick Corea, Polydor LP 5525*)
- Speedball (Lee Morgan) (*The Gigolo, Lee Morgan, Blue Note CD B21Y-84212*; and on *Cherry, Stanley Turrentine, CBS Associated ZK 40936*)
- Speak Like A Child (Herbie Hancock) (*Speak Like A Child, Herbie Hancock, Blue Note B21Y-46136*)
- Speak No Evil (Wayne Shorter) (*Speak No Evil, Wayne Shorter, Blue Note B21Y 46509*)
- St. Louis Blues (W.C. Handy) (*The Great Concerts, Carnegie Hall, Dave Brubeck Quartet, Columbia Jazz Masterpieces CK-44215*)
- **St. Thomas** (Sonny Rollins) (*Saxophone Colossus, Sonny Rollins, OJCCD 291-2*)
- Stablemates (Benny Golson) (*The New Miles Davis Quintet, Fantasy OJCCD-006-2*)
- Stardust (Hoagy Carmichael) (*Hollywood Stampede, Coleman Hawkins, Blue Note CD 92596*)
- **Stella By Starlight** (*Anniversary, Stan Getz, Emarcy CD 838769-2*; *It's Timeless, The Timeless All Stars Featuring Cedar Walton, Harold Land, Live At Keystone Corner, Timeless CD-SJP-178*)
- **Stolen Moments** (Oliver Nelson) (*Blues & The Abstract Truth, Oliver Nelson, MCA/Impulse MCAD 5659*)
- **Straight, No Chaser** (Thelonious Monk) (*5 By Monk by 5, Thelonious Monk, Fantasy OJCCD-362-2*; *Miles & Monk Live At Newport, Columbia LP CS 8978*; *Green Chimneys, Kenny Barron, Criss, Cross 1008*)
- Strollin' (Horace Silver) (*Horace-Scope, Horace Silver, Blue Note CD B21Y 84042*)
- Struttin' With Some Barbecue (Louis Armstrong)
- **Sugar** (Stanley Turrentine) (*Sugar, Stanley Turrentine, CTI/CBS Associated ZK-40811*; *California Concert, CTI/CBS Associated ZGK 30690*)
- **Summertime** (George Gershwin) (*My Favorite Things, J. Coltrane, Atlantic CD 1361-2*)
- Sunnymoon For Two (Sonny Rollins) (*A Night At The Village Vanguard, Sony Rollins, Volume 2, Blue Note CD B21Y 46517*)
- Tadd's Delight (Tadd Dameron) (*'Round About Midnight, Miles Davis, Columbia Jazz Masterpieces, CK 40610*)
- **Take Five** (Paul Desmond) (*Time Out, Dave Brubeck, Columbia/Legacy CK 65122*)
- **Take The "A" Train** (Duke Ellington) (*In A Mellotone, Duke Ellington, RCA LPM 1364*)
- Tell Me A Bedtime Story (Herbie Hancock) (*Mwandishi, The Complete Warner Brothers Recordings, Warner Archives CD 9-45732-2*)
- Tempo's Birthday (Lionel Hampton) (*Reunion At Newport 1967, RCA/Bluebird 66157-2*)
- **Tenor Madness** (Sonny Rollins) (*Tenor Madness, Sonny Rollins, Prestige PR 7657*)
- The Theme (Miles Davis) (*The New Miles Davis Quintet, Miles Davis, Fantasy OJCCD-006-2*)
- **There Is No Greater Love** (*The Complete Concert: My Funny Valentine and Four and More, 1964, Miles Davis, Columbia/Legacy C2K 48821*; *Green Chimneys, Kenny Barron Trio, Criss Cross Jazz*)
- There Will Never Be Another You (*A Celebration, Modern Jazz Quartet, Atlantic Jazz 82538-2*)
- Thermo (Freddie Hubbard) (*Caravan, Art Blakey & The Jazz Messengers, Fantasy OJCCD-038-2*)
- Things Ain't What They Used To Be (Mercer Ellington) (*Best of Duke Ellington, Duke Ellington & His Orchestra 1953-55, Blue Note CD 31501*)
- Things Are Getting Better (Cannonball Adderley) (*Things Are Getting Better, Cannonball Adderley & Milt Jackson, Fantasy OJCCD-032-2*)
- Think On Me (George Cables)
- Time Remembered (Bill Evans) (*Since We Met, Bill Evans, Fantasy OJCCD-622-2*)
- Times Lie (Chick Corea) (*Moon Germs, Joe Farrell, CTI LP 6023*)
- Tones For Joan's Bones (Chick Corea) (*Best Of Chick Corea Blue Note CD B21S 89282*)
- **Tune Up** (Miles Davis) (*Cookin' With The Miles Davis Quintet, Fantasy OJCCD-128-2*; *Newk's Time, Sonny Rollins, Blue Note CD, B21Y 84001*)
- Turn Out The Stars (Bill Evans) (*Since We Met, Bill Evans, Fantasy OJCCD-622-2*)
- 26-2 (John Coltrane) (*Coltrane's Sound, Atlantic Jazz 781419-2*)
- The Two Lonely People (Bill Evans) (*The Bill Evans Album, Columbia Legacy CD CK 64963*)
- *Up Jumped Spring* (Freddie Hubbard) (*Three Blind Mice, Volume 1, Art Blakey and The Jazz Messengers, Blue Note CD B21Y 84451*)
- Very Early (Bill Evans) (*Moonbeams, Bill Evans Trio, Fantasy OJCCD-434-2*; *Montreux II, Sony Legacy, CD ZK 45219*)
- Virgo (Wayne Shorter) (*Night Dreamer, Wayne Shorter, Blue Note B21Y 84173*)
- Walkin' (Carpenter) (*Friday Night At The Blackhawk, San Francisco, Volume 1, Columbia Jazz Masterpieces CD CK-44257*)
- Waltz For Debbie (Bill Evans) (*Waltz For Debby, Bill Evans, Fantasy OJCCD-210-2*; and *The Bill Evans Album, Columbia Legacy CD CK 64963*)
- **Watermelon Man** (Herbie Hancock) (*Takin' Off, Herbie Hancock, Blue Note B21Y-46506*)
- Well You Needn't (Thelonious Monk) (*Steamin' With The Miles Davis Quintet, Fantasy OJCCD-391*)
- **What Is This Thing Called Love** (Cole Porter) (*Yardbird Suite, The Ultimate Charlie Parker Collection - 2-CD Set, Rhino R2 72260*)
- When Lights Are Low (Benny Carter) (*Miles Davis, Prestige LP 24001*)
- Whisper Not (Benny Golson) (*Real Time, Art Farmer-Benny Golson Jazztet, Contemporary CCD-14034-2*; and *Oscar Peterson, The Trio-Recorded Live At The London House in Chicago, 1961, Verve CD 823008-2*)
- Willow Weep For Me (*A Celebration, The Modern Jazz Quartet & Friends, Atlantic Jazz 82538-2*)
- Windows (Chick Corea) (*Sweet Rain, Stan Getz, Verve 815054-2*; *How He Sings, Now He Sobs Blue Note CDP790055-2*)
- Witch Hunt (Wayne Shorter) (*Speak No Evil, Wayne Shorter, Blue Note B21Y 46509*)
- Woody' n You (Dizzy Gillespie) (*Relaxin' With The Miles Davis Quintet, Fantasy OJCCD-190-2, originally released on Prestige LP 7129*)
- Work Song (Nat Adderley) (*Worksong, Nat Adderley, OJCCD-363-2*; *Cannonball Adderley In Japan, Blue Note CD 93560 CJ*; *Best Of Cannonball Adderley, Blue Note CD 95482 CJ*)
- Yardbird Suite (Charlie Parker) (*Yardbird Suite, The Ultimate Charlie Parker Collection - 2-CD Set, Rhino R2 72260*)
- Young Rabbits (Jazz Crusaders) (*Jazz Crusaders, Live At Newport & Pacific Jazz Festivals, Pacific Jazz*)
- You're Everything (Chick Corea) (*Light As A Feather, Chick Corea, Polydor LP 5525*) ■

Philly Joe Jones Continued from Page 22

teristically Philly Joe. He begins his third solo with a two-note idea which alternates between two hand strokes and two bass drum notes. He then launches into a three-beat triplet phrase. The ending of this solo is a bit unusual, with a choppy, "start-and-stop" quality. In his final solo Philly Joe uses another motif that frequently shows up in his playing. This one alternates two hand strokes with one bass drum note and is similar to the idea employed in the previous solo. The triplet phrase that follows is the same one used earlier and is another favorite of Jones'. Even this solo, which is perhaps the most representative of Philly Joe's style ends with two beats of rest.

I've often wondered who was "right" that day in my jazz ensemble. I suppose that just as jazz musicians have different and unique styles and approaches to playing, they also have different opinions about how to handle individual musical situations. There is something to be said for adapting your individuality to fit the situation. Finding our own voice, however, is something we all work hard for. It seems counterproductive to throw that out the window because the situation is unique and out of our "comfort zone." For me, the best answer lies somewhere between adaptation and assertion. ■

HUMILITY

“Humility” is a word that is often defined in two very different ways. Some understand it as “modesty, not believing you are superior to others, and lacking pretence,” while others think of it as “meekness, insecurity, low self-esteem, and a low opinion of oneself.”

For me, being humble or having humility means not letting the ego have its way with you. This would mean the person with humility is free of insecurity, meekness, and lack of confidence, while also having no reason to be overly-confident, pretentious, or cocky—both conditions are products of an over-active ego, and both are enemies of living a meaningful, productive and creative life. People without humility are always comparing themselves and never accepting when others are better than they are. People with humility have no need to compare, because how they measure up to others is not where they derive their sense of worth.

For the most part, all of our musical heroes have been people with extraordinary humility—unless you base musical merit on technical skill alone. They were able to play with such depth and intensity because they transcended the motives of the ego—not needing or wanting to prove how great they are, and not being lost in thoughts of how they aren’t good enough. Again, cockiness and insecurity are both signs of a big ego without true humility—they are two sides of the same coin. These people were able to access a level of creativity that has no room for the ego.

Perhaps John Coltrane is the epitome of a man with incredible power that rose out of his deep humility. Once he found his voice, his playing was so profound that it is beyond critique. Sure, we can analyze all the things he was doing harmonically and rhythmically, but his spirit is what really speaks to us—and that is something that can never be replicated or practiced. When we listen to someone like that, we hear the importance, significance, and power of humility. It exposes our own lack of it, and for me, has a deeply cathartic effect, freeing me

from the tirade of my own ego and making me realize its insignificance and how it is an enemy of energy, and an enemy of progress and joy. There cannot be joy without humility.

By being an ambitious musician, there is a big irony: Our desire to be great and our healthy egos that get us motivated in the beginning of our journey are faced with incredible challenges as we move forward. We first are faced with the technical hurdles. We realize that there are countless musicians that can play circles around us, and we have to accept this. If you don’t have the humility to be okay with sucking, you’ll quit. So we practice our butts off and our ego gets its tail back as we start to get it together. But then we realize that to really be great, we have to have something real to say, and no one wants to hear about how great we think we are. They want to hear us talk about our lives and what we feel and care about. They want to hear something universal, and something profound. At this point we realize that by being a virtuoso, we might ‘wow’ thousands of people, and be great in an insignificant way, but we aren’t going to be doing anything meaningful. As tenor legend Joe Henderson said once, “They are miles wide but inches deep.”

So then we have to look within and really face this issue of where our values and priorities are, what we really think is important, and what music really means to us, and to the world. And ultimately, if we have the commitment and seriousness to get there, we’ll end up being someone with enough humility to create music that can move people.

—Gary Heimbauer, Associate Editor

QUESTIONS: How does humility help or hinder the pursuit of greatness in your life/career?
Is humility something you have had to learn or develop to improve your life/career? If yes/no, why?

RESPONSES:

Lynne Arriale:

When I think of the quality of humility, here is what comes to mind:

In life and in music, humility has the same result, which is to allow us to stay open and have a sense of limitless possibility and keep us in a state of awe for life and the creative process. Many of our greatest legends showed deep humility and often said that what they didn’t know was so much greater than what they came to know. As a result, they served as great inspiration to us by focusing on the importance of constant learning and growth. In doing so, the spirit remains open to the discovery of new possibilities, deeper levels of thinking, feeling, understanding, expression and new ways of ‘being.’

I am reminded of the book ‘Zen Mind, Beginner’s Mind,’ which expresses the importance of retaining an almost childlike wonderment at each new thing that is learned, allowing for greater receptivity.

Any time we think we ‘know something’ or ‘own our knowledge,’ there is a certain closing down of thought in our mind which can block new discoveries and openness to ‘the unexpected.’ By staying ‘in neutral,’ we can cultivate a more profound experience of the power of the music itself. In this way, I believe that our greater inner potential can emerge.

I often hear students and even professional musicians say that ‘they played badly’ on a given day. That statement could be viewed as simply the flip side of ‘they played great.’ Each are mental constructs that are equidistant from ‘neutral,’ and block openness and ultimately feed negative thought patterns. Both are manifestations of ego, as odd as that may seem. When we learn to let go of ego, we can then replace that internal dialog with “I am always growing and evolving.” By doing this, we can live in a state of *natural* and effortless humility, in which all things are possible.



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Wayne Escoffery:

No, humility is not something that I had to learn or develop. From early on I was taught that no matter how hard you work or how accomplished you think you may be, there is always someone who has worked just as hard or harder and is just as good or “better” than you are. For better or for worse, I think this has made me somewhat of a perfectionist. A perfectionist isn’t someone who does everything perfect, but rather someone who is never satisfied with their results, no matter how good those results may be. Some might see this as a curse but I see it as my strongest motivation. To be a musician or any type of artist, you have to be entirely self motivated from day one. No one is watching you and telling you what, when, or how much to practice. Your mentors and teachers can guide you, but ultimately you have to decide what to do on your own. And if you don’t want to work, you don’t have to. You are entirely able to work as little or as much as *you* think you need to. Without humility one is likely to end up working on their craft only as much as is needed, rather than, as much as possible. I don’t see how an artist living in NYC can have anything *but* humility when day to day they are witness to the highest level of artistry in the world.



Pete Zimmer:

Humility, or the act of being humble, is something I haven’t consciously worked on, and I’d like to think comes naturally to me. I believe there is a big difference in being confident vs. humble, and I think it’s very important for a musician, or anyone for that matter, to be confident, especially when performing. Having humility is primarily a good virtue, and also can lead to open mindedness, which can in turn make one a better person and musician.

It is interesting to me that since the music industry has changed so much in the past ten years or so, that most musicians have had to take a more direct role in their careers with actively pushing their music. In a sense that has forced the artist to have less humility in regards to their music, which overall is a good thing, but doesn’t always come as naturally to me.

It makes me very humble whenever I think of all of the masters that have come before me and the many terrific musicians currently on the scene today. I strive to play as well as the masters and I always will. If I didn’t have humility, I would be kidding myself, and wouldn’t be playing on the level I am today and the level I hope to be playing in the future.

My first CD released in 2004 was entitled “Common Man.” This CD has a dual meaning for me. I hoped that the music on this disc could not only be enjoyed by jazz aficionados, but also the “common man” (or common people). It also represented myself as what I’d like to be thought of as – more or less, a “common man.”



Gilad Hekselman:

When I first started playing jazz, I felt humbled around the musicians I admired in a way that would sometimes make me feel discouraged – it was hard for me to imagine that I could ever achieve such greatness. I had to work on navigating this humility towards a more positive place, to nurture this respect for other artists while also cultivating determination. Nowadays I feel more humbled than ever by all the incredible music, art and minds that are out there, and I’m thankful to be in a place where it inspires me to strive towards greatness of my own while being selective about what I choose to focus on – what I choose to go into more deeply. It’s important for me to acknowledge what specifically moves me in this huge ocean of available inspiration and not be overwhelmed by it.

John Stein:

Devoting one’s life to music is similar to being a Zen monk. One practices every day to improve ones understanding and skill. There is no idealized destination, only the continuous activity of pursuing knowledge. Wherever we are on our unique path, we strive to better ourselves, and that is what gives our personal and musical lives meaning. The possibilities for musical study seem to grow larger as one’s understanding deepens, and each small accomplishment reveals additional opportunities for growth. Being in and of the moment is its own reward, and humility is a prerequisite.



Eric Harland:

Well, to me it’s all about what serves the moment. Humility allows a person (in my opinion) to blend into whatever situation that is before them – whether it is music or in life. Humility, which is also known as “suppression of the EGO,” most of the time we have been taught is a good thing, but I think that everything has a purpose (including the EGO), realizing that it’s not just “getting us in trouble or putting ourselves before GOD” but actually giving self realization, awareness of self esteem, and self importance. Without that, who am I?

I come from humble beginnings – weighing in at 380 pounds at my most, as a teenager, was nothing taught to be proud of. If anything, it was looked down upon. Also, having a family so immersed in the church also added to that humbleness. I guess I had to learn to look inward to see my own inner beauty verses what the social model was. Church definitely taught me to be humble because “GOD would make your path before you,” meaning if you trust in Him, He will make a way. So since I wasn’t greatly accepted by my peers on a popular level, I began actually being close to truer friends that really liked me for who I was. That was enough for me, and music began playing a major role as a refuge from people’s opinion and what was thought of me. The funny thing is that love is love and it teaches you to naturally be humble because your heart is SO stimulated that there’s nothing you want to do but enjoy that feeling. I often just meditated on that love of GOD and Music which began to shape my reality in life into a beautiful world of love and acceptance.

In conclusion, to answer your question, humility is a great tool that I have learned and developed to improve my life and career. WHY? Because there have been many times that I needed to think about the greater good instead of just myself...

40 Years of Jazz at New England Conservatory

By Layla Macoran

Interview – Gunther Schuller

Composer, bandleader, producer, and author Gunther Schuller had the audacity to believe that jazz and classical music should break down their barriers and merge into something new and dynamic – Third Stream. In 1967, he took that belief to the New England Conservatory of Music, where he was named President. In 1969, he launched the nation's first Jazz Studies degree program. He also is responsible for the revival of ragtime legend Scott Joplin's opera, Treemonisha. As NEC celebrates the program's 40th year with a series of New York events this month, Jazz Inside spoke briefly with the always busy Gunther Schuller.

JJ: Why did you start the Jazz Studies Program at NEC?

GS: Jazz is the one music that was born of this American soil. All other music was imported from Europe. The music (jazz) conquered the world and there was no formal music program in any university or institution. I found this outrageous. So here's one of the most prestigious institutions without a jazz program. I announced on nearly the first day that I was named President that we were going to create a full undergraduate and graduate degree program with all the fixings.

JJ: Were there any difficulties that hindered its development?

GS: The New England Conservatory was financially and educationally bankrupt. The student enrollment was supposed to be 715 and it was only 215! There was no money for anything. It took two years from the time I became President to get it going. By that time, with the help of some supportive board members, I managed to get a \$2.5 million grant from the Ford Foundation. There was some reaction from the faculty who felt that their revered music was being soiled. There was lots of racial prejudice at that time. Black and white musicians were just able to work together at clubs. Many objected to jazz being taught. I paid them no mind. I was hired because they believed I was one of the few people who could save the school, and I did. Also, we were not connected to a bigger college or university that may have had the final say, so I was able to do what needed to be done. We rustled up enough money to start hiring staff. I had access to some of the greatest names in jazz from my years of performing and producing albums. Many musicians are on the road and recording and were not able to be regularly available, but I knew some who were more resident and I could get them. For master classes I was able to get in an artist for a few days or weeks, like Dizzy Gillespie and John Lewis.

JJ: Do you feel the students truly understood the impact NEC was making with the formation of the Jazz Program?

“There are still lingering prejudices, those who still feel that their jazz or classical music shouldn't be touched or blended with anything. But this is the most important concept. This will bring people together. Music is the one thing that brings people together. In the middle of the uprisings and war, with so much infighting, music brings everyone together. It's a great social-philosophical concept.” – Gunther Schuller

GS: I think they always understood. We were the first to offer a full degree in Jazz, which was unprecedented. Berklee had some jazz at the time but they excelled in commercial music. Some Berklee students transferred to NEC to earn a Jazz degree. Five years after we started our program Berklee finally started a program. Soon, jazz programs were forming across the country – I was the pioneer. Students choose our school because of the history and because of the quality of education. Some of them (students) are good; some, not so good. But the education has always been at the highest level, from the very first day.

JJ: One of the first instructors you hired was George Russell.

GS: The first person I hired was George Russell. Composers are not appreciated in jazz. The improvisational artists are the most admired, which to a certain extent

is fair. I understand they are the cornerstone of jazz. Only one theorist existed in jazz and that was George Russell. He was writing three works on his theories of jazz that he started in the 1940's, while he was arranging for Dizzy Gillespie. There was all kinds of reactions to the decision to hire George. What? Theory in jazz? We have to study that too? Yes, you do. Many emphasize the feeling and improvisation, which is important. Composition is also important. I hired George Russell because he was one of the greatest composers in jazz – one of five or six great composers of jazz. That needs to be celebrated. I commissioned his work *All About Rosie*, a three movement piece. It's a masterpiece, for jazz ensemble of sorts. It's an arranged work, with improvised sections throughout.

JJ: You coined the term Third Stream in regards to the merge of Jazz and Classical music. At this point, do you believe there is a fourth stream?



Gunther Schuller

GS: At that time there were only two distinct worlds in music – classical and jazz. Rock and Roll and R&B and hip-hop hadn't formed yet. I had the idea that these two musical worlds would marry and beget a child – as the bible would say – and this other type of music would form. I think now there are about 17,000 streams, mainly with the blending of all the great ethnic music around the globe – Greek music, Indian, African, all this was considered insignificant or obsolete. This idea had been broached that jazz could be mixed with native music. I presented the idea that the brotherhood and sisterhood of music could collaborate together. Some of the global music is remarkably creative and most was not written down. It was just passed on through tradition. Chinese music has been around for 5,000 years and still exists, so how could it be insignificant? Some Japanese musicians have blended their *gagaku* (classical) music with jazz. There are still lingering prejudices, those who still feel that their jazz or classical music shouldn't be touched or blended with anything. But this is the most important concept. This will bring people together. Music is the one thing that brings people together. In the middle of the uprisings and war, with so much infighting, music brings everyone together. It's a great social-philosophical concept. Third stream hasn't been used in a while but it seems to be making a comeback over the past ten years or so. Record companies use the idea all the time to sell records, only they call it fusion or crossover. The idea is the same.

JI: Several years ago you orchestrated Scott Joplin's only known opera, *Treemonisha*, which premiered with the Huston Symphony Orchestra. I happened to work with a fifth grade class a few years ago who studied the opera and expressed a great deal of pleasure in the music.

GS: *Treemonisha* is a beautiful opera. When you think of a black man in those times (circa 1907) to

“One of the things that separate NEC from other institutions is the focus on treating each student as an individual, with their own unique history and their own unique set of artistic challenges growing out of that personal history. – Ken Schaphorst

have the nerve to write an opera! He was born in Arkansas, little education, except for a brief period with a German music teacher. This may be the person who introduced Joplin to German opera or opera in general. He wrote it near the end of his life when he was very sick and never fully completed. It languished until I brought it back to life. However, there was no orchestration, and there was some injunction of getting the music through the Joplin family. Lots of complicated legal stuff to get through, but we did. Eventually I orchestrated it and it premiered. *Treemonisha* is so genuine and so pure – a lot of African tradition and legend throughout the piece. It makes sense that students so young would be moved. It's virtually perfect in form.

JI: Thank you so much for your time and sharing your insight with me.

Interview – Hankus Netsky and Ken Schaphorst

The New England Conservatory may have many former students who became instructors at the school, but presently only Hankus Netsky and Ken Schaphorst have the unique history of being both alumni ('76, '78MM and '84 MM respectively) and leaders of the Jazz Studies Department. Netsky, who is now the Chair of the Contemporary Improvisation program and Director of the Klezmer Conservatory Band, was



Ken Schaphorst

NEC's department leader from 1986 to 1996, and current Jazz Chair Schaphorst was hired in 2001. We asked them to give us a little insight on their similar, yet highly individual experiences.

JI: Why did you choose to attend NEC?

HN: I was at Carnegie Mellon my freshman year, which was a solid but relatively conservative school. I had known about NEC because I'd met Gunther Schuller when he came to Philly to recruit new students at an All-City Jazz band rehearsal, but my mother wanted me to spend at least a year at a university-based music program. Anyhow, I put in my year and then moved to Boston. I wanted to be where the action was, and at the time NEC was it. I knew that they had musicians who interested me and were really creating new things, people like Jaki Byard, Ron Blake, Gunther Schuller, George Russell, Daniel Pinkham – that was enough for me.

KS: I studied with NEC alum Thomas Oboe Lee while I was a student at Swarthmore College. Tom was a student in NEC's Jazz Department during the first decade of the department's history, while Gunther Schuller was president, and he strongly recommended the school. I was interested in both jazz and composition. And it seemed like the perfect place to explore both subjects.



Hankus Netsky

JJ: Do you think your perspective of NEC as a faculty member/Dept. Chair was somewhat different, being an alumnus of the institution?

HN: I have a lot of institutional memory, going back to 1973. I find that useful...to know that we've always been in the vanguard of innovation...and I do what I can to keep us there...

KS: I certainly understood the NEC culture, having been a student for two years (1982-1984), and then having lived in Boston for seven more years (1984-1991) and getting to the younger generation of NEC students (John Medeski, Chris Speed, Josh Roseman, etc.) during that period of time.

JJ: How much of your personal experience do you share with incoming students, and what advice, if any, do you offer?

HN: Our department (Contemporary Improvisation) is all about that – “Who are you, and what is YOUR music?” Our students are not defined by any genre, and I can tell them a lot about that. A contemporary musician needs lots of background, but what you do with it these days is entirely up to you. In today's world a lot of people put their music out before it's ready, since there are so few filters (record labels, etc.) to tell them that it's not. I tell students to get as much advice as possible from teachers, friends, etc. Also, build a local audience before taking it to the internet. But it's especially nice to have examples I can point to who are graduates of our Contemporary Improvisation program, the program I chair, people like Don Byron, groups like Crooked Still and Medeski, Martin, and Wood. They're making it because they have solid musical backgrounds and strong personalities that they're not afraid to express. They're creative, they have lots of repertoire at their fingertips, lots of technique as players, and they let their life experience inform their music. That's how it works these days for creative musicians.

KS: One of the things that separate NEC from other institutions is the focus on treating each student as an individual, with their own unique history and their own unique set of artistic challenges growing out of that personal history. While my own experi-



John McNeil

ence is always in the back of my mind, I try to make a conscious effort not to let my own history prejudice me in trying to lead each student down his or her own individual path, which might be very different than my own.

JJ: Anything you'd like to add about what makes the New England Conservatory extraordinary?

HN: It's a true microcosm of the artistic side of the musical world, and because of that, it produces a lot of extraordinary music and musicians. When people write the history of music in contemporary times, they always mention the school as having a lot to do with its development – that's a testimony to a creative place.

KS: When I look back on its 40-year history, I'm struck by how consistent the mission of NEC's Jazz Department has been over that significant stretch of time. The values of individual expression, artistic integrity, open-mindedness and respect for tradition (together

with an emphasis on extending that tradition rather than recycling it) have been remarkably constant.

Interview – John McNeil

John McNeil is a member of the New England Conservatory faculty. He is also the author of two bestselling instructional trumpet books, “The Art of the Jazz Trumpet” and “Flexus: Trumpet Calisthenics for the Modern Improviser” (with Laurie Frink). He took time out of his schedule to make us laugh and discuss teaching and transformation.

JJ: When were you approached about teaching at NEC?

JM: Sometime in the 80's. I was trying to figure that one out the other day (*Laughs*). It has to be in excess of twenty-five years. I think '84-'85. Anyway, when they first approached me, I turned them down. “No thank you, not interested.” Then they approached me again, and I said I couldn't be there all the time. I'm on the road, I travel to Europe. The school assured me they could work around my schedule, where I can owe them hours. So finally I agreed. I would go up every two weeks, seven times a semester. Work for a couple of weeks and then go back on the road. I figured that would last one semester, but they seemed to be happy that I had a professional career outside of school. It's still the same way. That's why the faculty stays so long. A prime example is Cecil McBee who was on the road for weeks and came back and didn't miss a beat. Unbeknownst to me at the time, a lot of the faculty was from the Boston Symphony, which was always out of the town. I was not really familiar with other institutions at the time, but I knew this was working for me. I came to appreciate what a

“The one thing that has remained constant is that everybody gets into this music for a lot of different reasons, but soon discover it is transforming. Practice so hard, work so hard, and then the transformation takes place. This is when you really meet yourself. Some can't handle it. The ones that do and embrace it say, “Man this is a whole different thing than I thought.” It's not what it appears at all. The music is the important thing, not you.” – John McNeil

“I’d have to say that real life as a musician is very different from the protected dream world at a conservatory. The real challenge is to stay true to your path even when sometimes there seem to be easier ways. Luckily, after half a life of making the music I love it’s much too late for any easy ways out.” – Sebastian Noelle

unique situation this was; most schools require their faculty to stay in place and play locally if at all.

JJ: What were those initial sessions with the students like?

JM: Attitude right from the beginning! *(Laughs)* The aim is always to help people find their own voice. That’s what the deal was. I treated everyone the same. They’re just like me except I know more. The younger ones were a little harder because they expected a teacher to tell them what to do at all times. I treated

them like someone I would play in a band with – I wouldn’t tell a band mate what to do. For some, it was shocking because I was open to whatever they wanted to try. Either you want to do it or you don’t. Now in this particular situation I’m being paid, so I have to care that you’re putting in the effort, but ultimately it belongs to them.

JJ: Without naming names, have you ever run across a student you felt should try dentistry instead?

JM: *(Laughs)* Good one! You know, I have no prob-

lem seeing people do their own thing. You can tell if someone is a self-starter. The ones who should give up music are the ones who don’t practice. Like a model train set, you have to put in the time, putting the pieces together. The one constant is practice. Everyone is as good as they can be if they practice. If someone’s goofing around, it shows.

JJ: I read in an interview that you felt you were a really good brass teacher because of your own struggles with the trumpet.

JM: I had to learn how to play trumpet three times, re-learning it twice. I’ve encountered musicians who have difficulties and I say “Wow. I can see what this guy is doing wrong.” I was never a trumpet athlete; it was always work. I can see the struggles on someone else and work to make corrections. Guys come in from Europe to straighten their chops with me.

JJ: What projects are happening in your non-teaching life?

JM: I’ve recorded a sequel to the Bill McHenry project, *Rediscovery*. I’m in the process of finishing that; recording a whole bunch of music that is hard to categorize – a cowboy tune, gospel tune, Chinese folk-style tune – should be fun when I pitch this to Sunnyside. *(Laughs)* It’s listenable, but sometimes, record companies need a story to attach to it. There’s no real story; I just like the sounds of the music.

JJ: What aspects of teaching have remained constant over the years?

JM: The one thing that has remained constant is that everybody gets into this music for a lot of different reasons, but soon discover it is transforming. Practice so hard, work so hard, and then the transformation takes place. This is when you really meet yourself. Some can’t handle it. The ones that do and embrace it say, “Man this is a whole different thing than I thought.” It’s not what it appears at all. The music is the important thing, not you. The group is the important thing, not the individual. Yet the key is to still remain a personality and presence. Alan Watts noted that jazz musicians were able to subsume their personality into the group. You watch people find the zone personality and keep priorities straight. It’s a way of knowing yourself. After a while of playing there’s a level of communication that you don’t have to talk about. It takes time, but you know it when you hear it, you know it when you feel it. The old cats would say, “He’s not telling the truth.” You know, not connecting, getting to the heart. I didn’t understand what they were talking about, but I do now.

Interview with Sebastian Noelle

Guitarist Sebastian Noelle is one of the many music students who traveled around the world to attend the New England Conservatory. As a member of Darcy James Argue’s Secret Society band and a band leader in his own right, Germany native Noelle openly

At New England Conservatory, jazz runs hot in young musicians’ veins. It means the blaze of improvisation and individual creativity, the warmth of interaction in small ensembles. Experimentation is encouraged. And that’s cool!

This tradition goes back 40 years, to 1969, when NEC launched the first fully accredited jazz studies program at a music conservatory. In celebrating the 40th anniversary of this creative first, NEC dips into the past, present, and future, with concerts in Boston and New York.

For updates on NEC’s Jazz40 concerts, bookmark this page, signup for NEC e-mail news, follow us at twitter.com/necmusic, or become a fan of facebook.com/necjazz.

Jazz40 NYC events

March 2010

NEC dips into the past, present, and future, with a week of club dates in New York, March 20–27.

A similar series of club appearances heated up Boston’s jazz clubs back in October.

2010-03-20 Cornelia Street Café

Anthony Coleman; Jeremy Udden’s Plainville

2010-03-21 Jazz at Lincoln Center

“Living Time: George Russell’s musical life and legacy”: panel with David Baker, Cameron Brown, Stanton Davis, Jerome Harris, Ingrid Monson, Ken Schaphorst, Gunther Schuller, Ben Schwendener

2010-03-21 Cornelia Street Café

André Matos’s Quare

2010-03-22 55 Bar

The Public Option (Jason Palmer); Noah Preminger Quartet

2010-03-23 The Jazz Standard

Darcy James Argue’s Secret Society

2010-03-24 The Jazz Standard

All-star faculty ensemble (George Garzone, John McNeil, Cecil McBee, Billy Hart, Frank Carlberg); Marty Ehrlich Quartet

2010-03-25 Douglass Street Music Collective

The New Mellow Edwards; alumni jam session

2010-03-26 Joe’s Pub

Vocalist showcase

2010-03-26 Cornelia Street Café

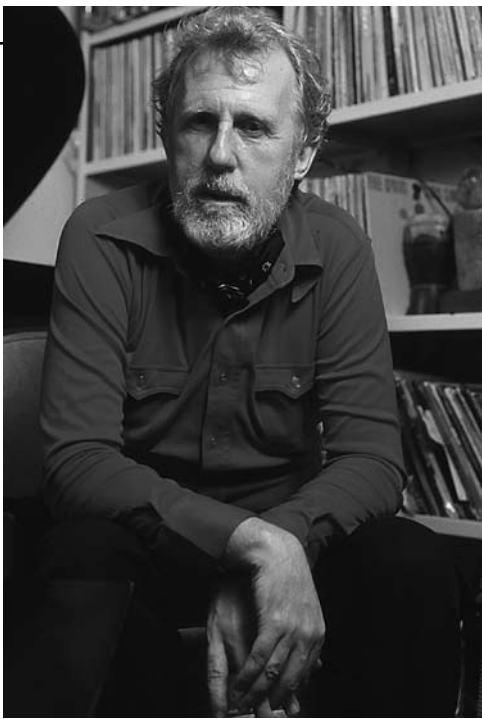
John McNeil/Bill McHenry Quartet

2010-03-27 B.B. King’s

NEC jazz stars including singers Dominique Eade, Sarah Jarosz; guitarist Joe Morris; pianists

Ran Blake, John Medeski, Jason Moran, Matthew Shipp, Bernie Worrell; drummers Anton Fig,

Billy Martin; turntablist DJ Logic; Lake Street Dive



Ran Blake

talks about early beginnings and how NEC has impacted his life.

JJ: Can you give us a little background of your music life prior to NEC?

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hand and basically none of it worked. I had to learn their strengths – and, also, their weaknesses. I had to write to stay away from what they couldn't do as much as possible too. Sometimes having parameters that are odd can also be oddly freeing. That was the case here.

JJ: I thought the percussion work was incredible. Did you do all this yourself, or did you collaborate or advise with drummer friends?

PM: There were no other musical collaborators. No one really even knew exactly what I was doing. Especially early on, I couldn't really explain it to anyone. Whatever is on there is a pretty close picture of what I hear in my head and have always heard. That sound has been with me since I was a kid, I kind of built my bands around trying to get a sound like that I guess. In any kind of music, for me the drums are the most important thing. I have spent lots of time over the years thinking about drums and drumming. This is simply the way I hear it in my head all day long.

JJ: I'm sure you had to write and re-write a lot of material...how much goes into this? Is it easy to edit, or do you have to start from scratch with the programming, etc?

PM: It is true. It is a fairly unwieldy, slow moving environment to work with. It takes a lot of time to get things to really work on every level. So, yes, there was a lot of writing and re-writing and throwing things out and starting over. I am never hesitant to do that.

SN: My first instrument was actually the cello. I started taking lessons at age 7, but when the one teacher in our little German village moved, I switched to guitar. My parents are both very musical, playing several instruments as a hobby. And there was always lots of singing around the house, which I'm very grateful for. Singing at an early age is the best ear training ever – beats any conservatory class. I got into jazz via fusion (Scofield, Yellowjackets, Kevin Eubanks, etc.) through my first guitar teacher who one day gave me a bunch of tapes that had this mystical beautiful rich music on them. They weren't labeled so I had no idea who it was and found out much later that that's what's called jazz. I spent my undergrad years at the Music College in Mannheim, Germany, which, looking back actually is a pretty great little school. Very thorough, no B.S, straight ahead jazz education. Not much in terms of creativity, but that's something I feel you either have in you or you don't. During this time I started gigging a lot around the southern part of Germany. For four years I had a weekly gig followed by a jam session, which was the best learning environment I could wish for, in terms of repertoire, trying out ideas and exploring all the possible ways in which to interact with other musicians. I found out that certain soloists love it when you interact with them, bouncing ideas off of each other. Others like the accompanist to stay out of their way and support them. I learned to embrace the variety of musical personalities.

JJ: Can you talk about your experience playing and recording with the Brad Mehldau trio? What was this partnership like for you?

PM: Brad is one of the greatest and most inspiring musicians I have ever been around. We had a blast. The records are nice souvenirs of our first meeting, but live it went so far beyond that. We recorded many concerts and the tour just kept getting better and better. At some point we have to go through those tapes. We are both so busy with our own things – and we both have three young kids, so it is hard to find the time. I am sure we will do more together in the future.

JJ: After the Orchestrion tour, what other plans do you have for 2010?

PM: Last year the PMG did a bunch of gigs in Japan as quartet playing just the older music. We have such a large book and there is so much stuff we never play that is really fun. And it was a reminder that just as a rhythm section quartet, we had really found a thing that was ours all those years ago. So we are going to do some gigs in Europe over the summer too.

JJ: What are your thoughts on the direction of jazz right now? Or what have you been unhappy about, or would you like to see happen?

PM: I am encouraged when I hear people trying new things. I am discouraged when I hear people just combining the styles of two or three of their favorite guys and calling it a day. I love all the fluency out there. You

JJ: Why did you choose NEC to continue your music studies?

SN: NEC's strength has always been its incredible faculty roster – Paul Bley, Bob Brookmeyer, George Russell, John Abercrombie, etc. It was like a dream come true to pick the brains of these heavyweight musicians. The specific reason was Gene Bertocini and his marvelous book "Approaching The Guitar," which I had worked on with my teacher in Germany. Gene was teaching at NEC at that time. I wrote him a letter, sent him my CD and he accepted me as a student. That was my audition. I was way past the deadline but he talked to the head of the jazz department and got me in. The story is that I had a scholarship from Germany that had to be used that year (2000) otherwise they'd give it to someone else. I'm eternally grateful to Gene.

JJ: Who are some of the other instructors that really stand out in memory for you?

SN: Well, I mentioned Gene already. He was like a father to me, asking me in the winter if I had heat in my apartment (which actually was rarely the case at that cheap crappy place I had on Mission Hill) or a girlfriend to keep me from getting too lonely. And then of course he has incredible harmonic knowledge on

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can walk into a hundred venues around the world tonight and hear some young guys playing their asses off on their own modern arrangements of "Nica's Dream" or something in 19/8 with killing tenor players, guitar players, bass players, whatever you want. Just for the sheer number of people who are capable of hanging at that level, that is new territory – but in terms of compelling personal stories, there is somehow simultaneously less out there than usual. But out of all that fluency, I am certain figures will emerge who will energize the whole scene. I am just surprised it hasn't happened yet except for a few people.

JJ: There is so much amazing music being made, and so many influences and sounds being integrated. Who have you been most impressed with/ taken by?

PM: Over the past years, the two bands that really have done it for me have been Brad's trio, obviously, and also E.S.T. – a band that not only had a band sound but the rarest of rare things – actual great melodies. I thought Jason Moran's take on Monk last year at Town Hall in New York was one of the best things I have heard in years. I really like Logan Richardson.

JJ: What do think is necessary for someone to reach the highest levels in this music?

PM: I think that it is mostly about dedication. It is hard and it has always been hard. The idea that it was once any easier than it is now is false. Each generation has had their own challenges and benefits. But good

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notes are timeless. Great playing will always be great playing. It is totally worth it. The intrinsic value of understanding music is the reward. Nothing else really can come close to what that is.

JJ: What do you think are the elements for someone to reach and maintain the highest level of creativity?

PM: Humility and the ability to maintain a serious work ethic figure in. But the listening skills of any musician are what ultimately define them.

JJ: What are the essential values and the kind of qualities of character that need to be embodied to maintain the longevity to continue along this path for a lifetime?

PM: I can only speak for myself. But for me, that question would never come up. I *have* to do this. I would do it no matter what. There is nothing that would have ever stopped me from working on music the way that I always have. It isn't a consideration that I might not have done that. Most of the musicians I know that really keep growing have that same kind of thing going on.

JJ: What pitfalls must we be vigilant about not succumbing to in our lives – so that we do not lose but rather maintain enthusiasm, passion and productivity, as we pursue a life, career, and creativity in music?

PM: Everyone has their own path. Everyone gets to where they need to get to in a different way. But I can say this; I am now 55 years old and still have needed any alcohol, never tried drugs or smoking or any of that – and I don't feel like I missed anything – at all. And I have seen the effects of those things in a very negative way in way too many people – including a few close friends who are no longer on the planet, who I miss a lot. After really trying to resist defining them as such, I guess at this point in life I would say that in fact, those kinds of things are in fact pitfalls.

JJ: What kinds of challenges if any have you faced and or overcome along the way?

PM: Music is hard. Every second of being a musician is a challenge.

JJ: One of the ways artists in jazz have in large part, developed their own styles and or reputations, has been to apprentice—to play in the groups lead by high-profile, established jazz artists, the same one for example, day in and day out, for extended periods of time. Those opportunities, for the most part, don't exist anymore. Could you comment on the changes and the kinds of results that we'll see as a function of these.

JJ: I disagree with the premise that those opportunities no longer exist. I think there are still lots of chances to be around musicians who are older and

“Even some of the real tech magazines have had trouble with that. For instance, I have heard people say that they “can tell” that it is mechanical or “stiff” because of the drums or this or that. Well, no, you can't. It just doesn't work like that. Maybe you don't like what the drummer played. Talk to the drummer, not the drums.”

more evolved than you and that any chance you ever get to play with great players, you should take, even if you have to hire them yourself and give them all the money, offer to play for free for them, shovel the snow out of their driveway, whatever. The biggest problem I see out there is the lack of those kinds of experiences. Young guys who have never done anything but play with other young guys kind of usually sound like that.

JJ: If this is relevant for you, can you talk about the way that other art forms inspire your music?

PM: Paul Klee is my favorite – many different forms, different materials, different periods and styles, but always a clear, deep voice at work.

JJ: As a 26 year old, I am often so intrigued by people any significant amount of years older than me, whether it be 36, 46, or 56, because if they lived well, they have a certain amount of wisdom, maturity and experience that makes them so obviously older than I am, beyond the physical. Listening to a lot of musicians, this is often the case in their playing as well. How do you feel your playing has evolved over the course of your career?

PM: There are many levels to that question. Because I started so young, there was a period where I was actually making records and playing with Gary Burton and Steve Swallow and that band during a time where I had only been playing at all for a few years. There have always been things, and there continue to be many of them, that I work on, on a basic level, to maintain a certain fluency as an improviser. The biggest headline in this issue of age for me is kind of the cliché – one of the things that come with more life experiences offering you more insight into everything, which then manifests itself in the form of increased depth and better music. I really feel that is true. However, every few years there is another thing that has happened pretty consistently for me over the years which is a sort of logarithmic “improvement” in a general sense – playing the instrument itself, writing, thinking, etc. I believe that comes not so much from experience as from dedication and especially, consistent hard work.

JJ: When you've selected players for your band, what have been some of the driving factors or criteria?

PM: There are so many. Of course they have to be excellent musicians. But I look for people who have something unique, something to say. But, I also need

a certain other thing that is very hard to find, which is the ability to stay focused over long periods of time. It isn't that hard to find someone who can do four gigs really well. It is a whole other thing to find someone who can play at that same level for 30 gigs, night after night. But to find someone who can do that for 175 gigs is rare. One thing worth pointing out is that most of the “name” guys you hear about a lot are people who *can* do that – play their best every night with no end in sight.

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

PM: A couple of years ago I realized that if I never played another note, it would be fine. It was sort of getting to the point that what was happening off the bandstand was the same as what was happening on the bandstand. I started to see music in a much more integrated way to everything else. This became especially the case when I started having kids. I have three now.

JJ: As you know, it is our approach to include motivational quotes and ideas about values, integrity and character in *Jazz Inside*, as it always has been Eric's focus when he published under the title *Jazz Improv* as well. Would you conclude by sharing an idea or two, or some words of wisdom you've heard or read or discovered that have inspired you?

PM: I encourage people to tell their own story – to look around and deep inside, and tell us in music what they see. There is a tendency these days for musicians to wait – to wait for the phone to ring, to wait until they have those seventeen Monk tunes mastered, to wait until they “have dealt with” this, that or the other thing before really starting on the heavy lifting of defining their own worlds as musicians. To me, there is never a point where it is too soon to start working on your own thing in earnest, side by side with the worthy tasks listed above and an infinity of others.

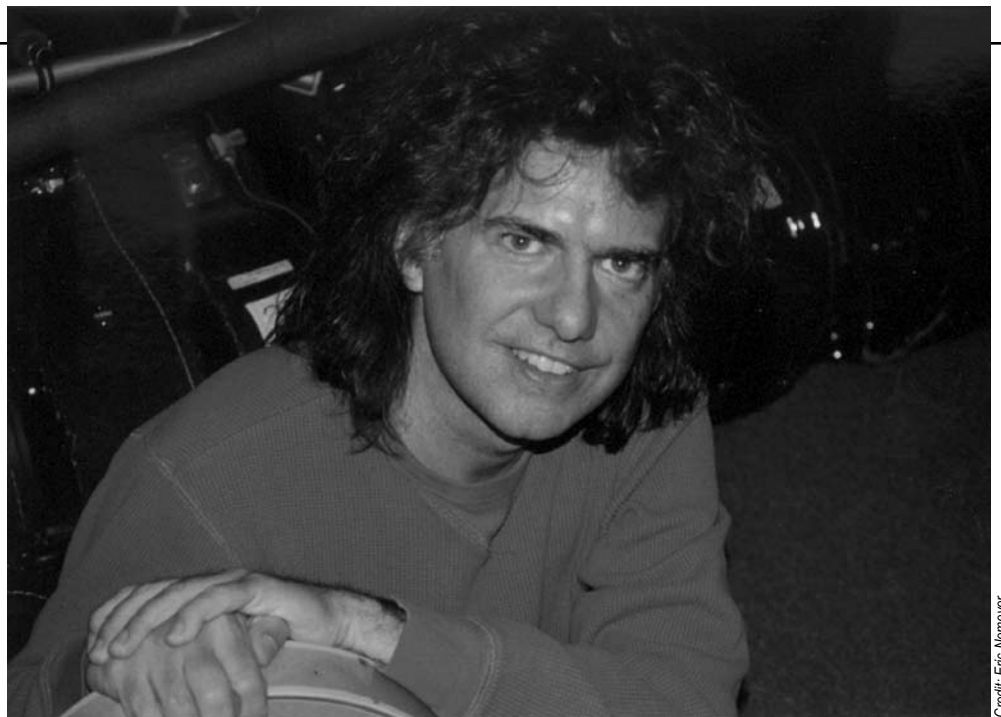
Additional perspectives from an earlier interview with Pat by Eric Nemeyer

PM: As a jazz listener, I hate to say it, but I'll hear somebody's name and want to hear what they sound like. I'll go to Amazon for their 30 second sound samples. You know what? That's terrible, that's really a drag. You can't tell what somebody sounds like based on their 30 second sound samples. You know what? That's what I think everybody does now, especially jazz fans. There's another way that the internet

throughout the digitization of all of this stuff, is also getting interesting. It used to be like, "I've got the original Stan Getz with Oscar Peterson Trio record from 1958 in original vinyl jacket." Now, the novelty of having the rare item is removed, and all that is left is the sound. But it turns out, for some jazz collectors, it is more about the baseball card collecting aspect of having the "original," than the sound aspect of it. For me, it was always only about the sound.

JJ: For me, its about the sound too. Much of what I learned about the music 35 to 40 years ago when I began listening to it and studying it, came from album jacket liner notes and transcribing solos. Records were three dollars a piece, and I would devour whatever I could read and listen to. All the method books, and everything presented in a completely codified method or volume just didn't exist. Jazz musicians are often preaching to the choir, I think, at industry conventions and in the media. What ideas do you have that might work to broaden the interest in jazz or the proliferation amongst people who aren't already exposed? One of the things that I've learned from *Jazz Improv [Magazine]*, is that there is a genuine appeal for this music among people who have never heard it before. When we first started making the magazine and compact discs, I would tell people at our printer and CD manufacturer to take a copy of the CD and magazine for themselves. The same thing resulted each time. They would get back to me and say "Wow, this is great! I didn't know that this is what jazz was about." This told me that, if only this music could be properly disseminated, people would resonate with it, buy it, and support it on a grander scale. These people are resonating with the music because it's real. It doesn't have an artificial quality to it. At least with this genre of music, it just hits you at that level.

PM: Like you, and probably like most people who are reading this magazine, there is literally not a day that goes by for me that I don't meet somebody who has been to one of our concerts who says to me, "I didn't know that there was anything like this. What else is there like this? This is the greatest shit that I have ever heard in my life! You guys have been playing for years like this?" It happens constantly. The truth is, most people are never, ever exposed to it. How do we expose people to it? My solution—go out and play a million gigs. That's what I've been doing for the last thirty years. That works. It's an enormous life sacrifice for many, many, people. In my case, it fits with my personality and my way of being. It's never been anything but a pleasure which, I know for many people, isn't possible. The thing is, everything that we can say about jazz not being exposed to the masses, we can say about most music. It's not just the good jazz that you don't hear. You don't hear the good rock, or the good rap, or the good country, either. The irony is we have this unbelievable mechanism in place, that is TV, radio, that should be unbelievably filled with this amazing stuff that all of these thousands of very creative individuals are making. It all gets trickled down to this tiny, tiny, tiny little gate that's controlled by fill in the blank. Depending on



Credit: Eric Nemeyer

how deep your political convictions go to the conspiracy theories of all time...

JJ: I'm big on that.

PM: ...to the fact that there's no conspiracy at all and it's just the way that capitalism has trickled down at this point in history, and it might change again if another model shows up. For whatever reason, that little, tiny gate that all of this stuff is getting funneled into, is a way to make money. On one hand, we are; this music is, the result of the success of capitalism in many, many ways. Let's not say capitalism. Let's say free markets of free society or whatever it is that America has been in its recent history that allowed something like jazz to bubble out from under it. That line has grown, and grown, and grown, and grown, to the point that it's strangling the very impetus of innovation that allows it to be. As big companies keep buying little companies; buying smaller companies, it gets to the point where who ever is really going to do anything? Not just in jazz. I mean, in government, in culture, in business. It's all about market share now. It's not about "it", back to the "it" that we talked about before. It's only about the dollar sign. This argument's been going on since the time of Karl Marx, you know. It's just that its sort of like, "Okay, at the time of Karl Marx, the patient had a temperature of 99.1. Right now, the patient's got a temperature of about 102." Yes, it does seem like the body can take a temperature up to about 105 degrees. My feeling is, eventually, it's going to implode on itself, this whole thing –

JJ: This whole thing ... meaning?

PM: This whole thing meaning everything funneling through a single gate. What's happening on the other side is that there's this balloon of kind of gaseous stupidity that's being formed. At some point, I think that it's going to become very, very – whatever the mass cultural equivalent is to the word that we would use,

"unhip"; to be really stupid and uninformed. I don't know if that's 50 years from now, five years from now, or 500 years from now, but at some point, it's going to no longer be okay to not know what has happened in the world over the last 400 years in the arts. Right now, most people don't know, don't care, and whatever, but I really feel—that's what I was saying before, most of the music that we're making, we're not making for this audience. We're making it for an audience that's going to emerge at some point later; we might not even be around. I really do feel that the investment that we all make in the things that we know to be true, chords, good notes, hip tunes, great everything — it's a valuable investment that will pay off. Maybe not in capitalistic terms, but in terms that are far, far, far more valuable in the future. It is worth investing in that way.

JJ: I agree. But, many people don't get it. They're narrow-focused.

PM: Because a lot of people have to pay their rent, basically. Let me just add to that. Its pretty easy for me, a pretty successful guy, to have such an idealistic opinion, but I can also offer myself up as evidence or as a case study that, yes, if you invest in the reality of music and really work, learn, and dedicate yourself to trying to play well; trying to find the good notes, there is the possibility of transcending that barrier, even in a limited way. It can be done and I'm not the only one. It's hard. First of all, its hard to be a musician. It's even harder to become an artist as a musician. But that next one is the hardest one of all and you have to go into it knowing that there's a good chance you won't get to that one, to being able to communicate it to a larger audience. The other thing is, jazz musicians are at the heart of musical research. Right now, it may not be appreciated that much, but there's a way that it all comes out at the end. The work that jazz guys do, does influence the whole thing. That in itself is a worthy task. We do have a weird kind of very

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subtle, very subversive, impact on the larger culture. It's sort of like how the moon is far away, but it affects the tides. The work that people are doing, even if it seems like it doesn't matter, it does. It does affect things. It is important.

JJ: Simone Weil, a female philosopher from the early part of the 20th century, said, "Even if our efforts and intentions for years seem to be producing no results, one day a light will flood the soul in exact proportion to those efforts." That, for me, just hit it. It said it all.

PM: Oh, that's a great one! That's a great thought and I really, really believe that, too. I can't think of one example in my experiences where I've heard somebody who played unbelievably well; that kind of playing where you just have to go, "Man!", who didn't get it; who didn't somehow get in there. It just works. If you really devote yourself to the cause, somehow it works. Even if it seems like its not going to, it does.

JJ: I think it's easier for marketers and labels to manipulate younger aspiring artists, then it is to take advantage of seasoned professionals. I think it's also easier to sell to impulsive teenagers than thinking adults. This drives the effort to try keep marketing to a lower and lower age group. Someone like yourself is not going to be as much of a pushover in a business deal as somebody who is eighteen and who doesn't have the skills; wants the instant gratification of high visibility and celebrity, without fully understanding all of the dark sides that go with that. So they're willing to sign away their publishing rights and other future profits. Record companies sense this and lick their chops at the prospects.

PM: Although, at this point, the record companies aren't licking their chops at much of anything because they're just about gone. I wouldn't want to be a record company guy right now. I think the problem is larger than just the musicians realize. These guys are having their own problems now. It may be, what's that thing about the chickens are coming home to roost or whatever? It's not like they haven't brought

some of it on themselves, but I do feel like the general place that music has in our culture has really shifted in the last ten years; not just jazz music.

JJ: Smooth jazz has taken a place where its doing fairly well on commercial radio stations throughout the country. Mainstream jazz lovers and purists look at smooth jazz as something to put down. I try to keep an open mind. Maybe there's a possibility that listeners to smooth jazz might hear some sidemen that have a history steeped in the tradition, and then be motivated to explore the great music that makes up the grand tradition; from early jazz and swing, to bebop and postbop, avant garde, fusion and so on. Do you feel that there's an upside to the smooth jazz phenomenon?

PM: For me, in the 30 years that I've been around, there have been all of these different terms that have come and gone; bebop, avant garde, straight ahead, etc. I don't really subscribe to the idea of style. What is jazz? To me, there's just music. The word "jazz" has been enormously politicized. It's always been political, but its much, much more so now. It's too bad that those stations use the word "jazz," because, to tell you truth, if it were just called "smooth," the smooth stations, all the guys that put down the term smooth jazz, (including me because I hate the term), would probably be happy to have their music played there, because it would be a chance to have their music reach a wider audience. And who doesn't want that? Plus, you know, those stations, when they first started, were quite different then they are now. They did used to play something from *Kind of Blue* mixed in with David Sanborn; mixed in with maybe a track of mine; mixed in with Weather Report. It really was essentially jazz-based music that was being played. You couldn't really argue that. Now, you hear Whitney Houston, followed by Michael Bolton, followed by whatever, and then they come out and say its "smooth jazz". At a certain point, its not even funny. It's just kind of disgusting. It's sort of like somebody co-opting part of the culture, and I think that's where I really have a problem with it, and have made my opinion very, very, very, very vocally known to those people, as somebody they used to

play. It doesn't matter; it's not about anything — it's the numbers. Also, in terms of the inclusive view of the word jazz, I would be to the extreme left. To me, anybody who wants to be jazz, they're jazz. Anybody who thinks anything is jazz, "Okay, that's jazz! Fine. Cool." In fact, most of the instrumental "smooth jazz," to me, is in fact clearly coming from jazz, even if it isn't the greatest possible version of it. The guys that are playing that way are really dealing with materials that have been set out in detail by all of the cats for the last 80, 100 years. It's obviously that language at work. I'm talking about what's going on, on top, not necessarily what's going on at the bottom. I have no problem with calling that jazz. If that's, jazz, great. I actually have more of a problem with people who want to limit what kind of jazz; straight forward jazz they play. That's where the political side of it actually probably bugs me even more than the smooth jazz guys. In terms of your basic premise, okay, somebody could make a really light weight record that might be played on such and such a station. My feeling is that if you are playing less than the way that you play at your best, then it's not going to sound like you. It doesn't matter what kind of music you listen to. It just doesn't translate. The idea that these guys are inherently superior because they're jazz guys, and can just sort of go slumming for a day and play some lesser kind of stuff, and its going to work, is one that has been run up the flagpole a good 40 or 50 years. It's really the musical evidence that doesn't bear that out.

JJ: You've been involved in conducting clinics and educational kinds of things. What have you learned from them and how have those educational events, clinics, and seminars affected your music and impacted and influenced you and your art?

PM: The best part for me of doing those kinds of things, and I don't get to do a lot of them, but when I do do them, it's just so much fun to interact with these students and to really get some kind of look into their world; what they're concerned with; what they're working on; what is important to them. I always come away from those things excited. The reali-

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DB: Yeah, absolutely, that was the whole thing. No, I didn't have a piano there, I was just sitting in a room with — well, they gave me some sheet music, and some of them they had a piano player playing on a recording I could listen to on the computer, but some of them just the music. I was looking for good melodies. The ones that struck me right away, those were the ones I took. I found about 40, I went through about 800 or so, and found about 40, that just, right away, I said, "I gotta do these." And of those 40, we did 10.

JJ: So you've got enough for three more albums.

DB: (laughs) If we don't run out of money first.

JJ: (laughs) Were there certain directions, styles or arrangements that were suggested by the songs as you

heard them for the first time?

DB: Well, I had no idea what movies these were written for, or even when they were written. I just knew them as just the melodies that they were. Some of them had harmonies, some of them didn't. Some of them didn't have complete harmonies. Some of the tunes weren't even complete. There were some I had to write a bridge to, or an ending to. And none of them had lyrics, except for one. We used one of the Ira Gershwin ones that was for Judy Garland. That was complete — everything about that was complete. I did some re-harmonization on it, but not much. I didn't have to. It was so hip, and fantastic, and the words are great. But the others, we got a lyricist, Paul Lindenhall, and he tried to capture the period. It was kind of general. I didn't really conjecture what these were for. I wanted to make a varied album and kind of cover stuff from the late '20s, early

'30s through the '50s, when these things were written. There's one tune, "Hard to Get", which I tried to get a kind of a hot, late '20's, early '30's pre-swing groove; early swing groove. And then, there's this one Italian type of song that's real "shmaltzy," you know. There's this ballad "I'm Sorry", and I did that like a Strayhorn kind of a treatment for Johnny Hodges. There are 15 tracks, so five instrumentals repeat the titles.

JJ: What did you discover about Harry Warren as you were going through these archives?

DB: Well, as far as his technique, you know the thing about just writing melodies. He focused on that. And very often, the germ of a piece would be a colloquial expression. This one tune one of the secretaries at the studio said, "Oh that's a great title for a tune!" and that was all he needed for a title. And

then he gave it to the lyricist. He worked with Mack Gordon, Johnny Mercer. There a couple interesting stories I heard from the family. I'm not going to say that they're true but this is what they said – the story of "I'm An Old Cowhand." I was curious about that because sometimes you see Harry Warren as getting a joint credit with Johnny Mercer, and sometimes you just see Johnny Mercer. And officially, it's just Johnny Mercer. What happened was that he was writing this song for a movie. Mercer and he were good buddies. He said "I'm writing this song and I don't know what to do!" And Harry goes, "Nah, its simple! You just do this: da da doo da, da da dee da." And [Johnny] says, "Oh, that's great! I'll give you half credit." And [Harry] says, "Oh! Don't bother! Nothing to it." And the other one is that Harry and Harold Arlen were best friends. Harry Warren was Italian, from Brooklyn – Salvatore Guarango. So he changed it to Warren, because he said, "Guarango" – it sounds pretty close. So he was hanging out with Harold Arlen one day, and he said, "I'm working on this picture and I need a tune." "What are you working on?" So Harry plays him this song, and basically, it's "Somewhere Over the Rainbow". According to Harry, he stole it from him, and he never spoke to him again.

DB: If you're going to get into stealing songs....stuff from "Birth of the Cool" was Gil Evans. "So What" was Gil Evans. Anyway, there's a lot of that going on What about all of those great songs that Fats Waller wrote that Jimmy McHugh put his name on – "On The Sunny Side Of The Street, "I Can't Give You Anything But Love." Humungous hits.

JJ: So why don't you talk a little bit about how – what was the magnet for you for getting into arranging?

DB: I was born in New York but I grew up on Long Island. And my mother would play – an amateur pianist. I mean most people had pianos in their houses, I guess, in those days. And I was just fascinated by it and so I got her to teach me how to play a little bit, and I started taking lessons. I got a teacher when I was in 6th grade who started teaching me how to write chorales, so by the time I was in 8th grade I was pretty good at it. I took up the trumpet in the 3rd grade in school. And I didn't really know what jazz was. I played the trumpet because of Louis Armstrong and seeing him on the "Ed Sullivan Show". That was my grandfather's favorite show. He would say, "Sit down! This guy's the greatest musician in the whole world." And he didn't know anything about music, but he could tell that. So I took up the trumpet and then in the first day of junior high the band director said if anyone wants to join the dance band to come after school. We played for the school dances. We still had swing dancing at school dances. That's before it came back, like 40 years later. So within the first minute or so, the first chart we played, I was like, wow, whatever this is, I can't do it, but it feels great. It made no sense – I couldn't read the rhythms, I didn't know what they were. But I had to learn to do that. And so I had some buddies who also played instruments in 7th grade, and we said, "Well how about, let's get together after

"So he changed it to Warren, because he said, "Guarango" – it sounds pretty close. So he was hanging out with Harold Arlen one day, and he said, "I'm working on this picture and I need a tune." "What are you working on?" So Harry plays him this song, and basically, it's "Somewhere Over the Rainbow". According to Harry, he stole it from him, and he never spoke to him again.

school or on the weekend or something." So, we went over to – the guy who played the piano – to his house, and we said, "Well, what should we play?" And nobody knew any tunes. And he said, "Well I've got this book of George Gershwin songs." And we said, "Well what are we gonna do with that?" and he said, "Well, we have to have parts for every body." Since I knew about harmony and stuff like that, I wrote things out. I wrote an arrangement for the school band and I was thrilled, you know? And I don't think it was very good, but – so after we played it through the band director said, "Well that's fantastic. If you want, I'll help you fix it up. Come after school tomorrow." I did and I went to his office. We spent about two hours and he showed me all this stuff and I said, "Oh I'll fix it up," and he said, "Eh, I think you already learned enough from this one, why don't you just write something else." And so, pretty quickly, I was writing a lot. We actually did a show every year in high school where all the kids in school would audition to sing, dance, tell jokes – whatever it is that they did. And the dance band, we would back up the acts, you know? And so I started doing the arrangements for that. The kids would audition, the singers, they would dance, and then they'd go see me. And I figured out their keys and write their arrangements. So it was kind of like being in show business when I was 15.

JJ: You were the Ed Sullivan of the school.

DB: Not Ed Sullivan, I was the Al Cohn. Then I went to college and I kept writing. I thought that I was going to have a career writing for singers, you know, just being an arranger for singers. Because in those days, you know, the Carson show, those late night shows that were in New York – singers would come to New York to do those shows or whatever else they did, and perform in the clubs here. And while they were here, they would make a record. They'd hire an arranger, and then the arranger would write some charts, and they'd hire a studio orchestra or a band, and that was the general thing. But, by the time I got out of college those days were over, pretty much. The business had changed to pretty much Rock 'n' Roll, or self-contained groups. There wasn't as much singers coming here, and those shows moved out to the coast. So, I got involved doing jazz instead, which is what I really wanted to do anyway. I just didn't think I could make a living at it, and actually I couldn't. But somehow I did, and I was very lucky. I got into some good groups early in my career. When I was with Chuck Israels he

had me transcribe. "We'd like to do a lot of Duke Ellington and Count Basie and Jelly Roll Morton, and all periods of jazz. Can you transcribe some?" And I said, "Well, I guess. I've done a little bit of that, but it's not really – I'll give it a shot." So, I guess I was pretty good at it. People found out that I could transcribe Ellington stuff, which they seemed – I guess people wanted that. First I started working for Alvin Ailey, and I mean just a lot of stuff started coming in. I started doing commercial work as well. Those days there were a lot of jingles here, and industrial films, and some records. A bunch of things, so I was...

JJ: Yeah, so you were busy, it was good.

DB: Yeah. So I was playing trumpet in those days, and ultimately I stopped playing because I didn't have time to practice. Writing is much more lucrative, I could actually make a living doing that. Playing was fun, but, you know, working at a club for 10 dollars a night didn't really pay my rent, although it was a lot of fun. So, just one thing led to another, and I just kept writing. I started my own band, actually it was right after I got out of college, when I came back to New York. I joined a rehearsal band, and one of my friends was in the band. He said, "Why don't you bring some charts, and bring your horn?" So I did, and then they said, "Well why don't you come back next week, bring some more stuff." And then, after a while one of the guys in the band said, "Why don't you start your own band?" and I said, "Oh, I don't know enough guys," and he said, "Well I know some guys." So, in '71 I started my own band, and we would rehearse every Monday afternoon, and I kind of learned how to write by writing a new chart every week.

JJ: If you could wave a magic wand, are there some artists for whom you'd like to write, or jazz musicians with whom you'd like to collaborate?

DB: I would love to write for Duke Ellington, and work with Duke. Actually, when I was in my early 20's and I had just gotten divorced and I was kind of depressed and not working very much, Duke was still alive. I played trumpet with Jimmy Maxwell. And he said, "Listen, I don't want to pry into your business, but perhaps it would be a good thing if you spoke to somebody about your mental condition." (laughs). And you know, he phrased it in a nice way. "Maybe I could set you up with an hour with my shrink, she's great." She was very hip. He said, "She would talk to

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you for an hour and maybe she could help you.” And so I talked to her for an hour and Jimmy didn’t show up for his appointment, which was the next hour, so I got his hour too. So, at the end of two hours, she said to me, “Okay, so I got a pretty good picture of what’s going on with you. So, if you could have any job in the world, what job would you want?” and I said, “Well, Billy Strayhorn died a few years ago, and I’d love to have that job.” And she said, “If you want that job, you’re going to have to walk up to Duke Ellington and say, ‘Duke Ellington, I want Billy Strayhorn’s job.’” And I said, “Well I could never do that.” And she said, “Well then, you’ll never have his job.” I was just so in awe of Duke that I just couldn’t do it. I was fortunate though to work with a lot of my other heroes. I used to ghost for different people like Al Cohn and Ralph Burns, and Quincy Jones.

JJ: If you can share a piece of advice or suggestions or encouragement that you’ve received from some teacher, mentor, or influential artist that’s made a significant impact on you, that would be great.

DB: Well here’s a really good one. Bob Friedman wrote a bunch of charts for us, and they were really wonderful; I loved playing them. My copyist came to

one of our gigs and he brought Bob with him, so I met Bob for the first time and I told him I was a big fan of his. I knew a bunch of his charts. He wrote “Night-time is the Right Time” and “Black Coffee” for Thad Jones. He didn’t get credited on those albums, but I knew that he did those. He was surprised that I knew that. I said, “Can I take a lesson with you?” and he said, “Well what can I possibly teach you?” and I said, “Plenty!” and he said “I don’t think I can teach you anything, but if you want to come over to my apartment and hang out, one afternoon, okay.” So I went over there, and I get to his place and I say, “What are you doing there? What are you working on?” and he says, “I’m writing a show for Radio City Music Hall for Ethel Merman.” And I said, “What on Earth would you write for Ethel Merman?” and he said, “I’ll tell you one thing, I don’t do.” I said, “What’s that?” He said, “I don’t try to teach her music.” And that’s one of the best lessons. Its like, whatever the job is, just do the job. People don’t really want to know how hip you are. They just want something – you have to figure out: what’s the situation? What are the people who are hiring you, what do they want, and what does the audience want in that situation? Do that, and find a way to make that fun.

JJ: What have been your experiences with producers, directors and ad agencies?

DB: When I was doing commercials, and ad agency people would want more “smile”, they would speak in non-musical terms. I never really knew how to sell toilet paper. What music would sell toilet paper and what music wouldn’t sell the toilet paper? I had a friend, Rod Levitt, who was a wonderful arranger and trombone player, and he was a master at doing that stuff. He said, “I’m just a regular guy, so my tastes are just like your average Joe on the street.” But I never really got that when I was young, I was in my 20s when I used to do that stuff, and I didn’t really get it. I think I’d be better now because I think more in terms of the affect music has on us now. Although, when I’m working with directors – I’m working on a show now – we haven’t gotten to the stage where anything specific is being laid on me. It’s kind of like, I’ve got the ball now. I’m writing the music first and then we’ll see what happens. But at some point, she’s gonna give me some adjectives and I’ve gotta translate that. I find that to be a challenge. I remember Manny Albam said something about developing music and having a storyline. “I think of like a story when I’m writing the music – it’s like a narrative.” And I thought, “See, I can’t do that. I just have sounds.” But I’ve come to – some of my pieces are very narrative. And I’ve come to his point of view in telling a story. I really like music that tells a story. So I’ve kind of grown up in a way. ■

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we wanted to do an instrumental I wasn’t worried about it. Or, if we were going do a seven minute “C Jam Blues” and everybody was going to play five or six choruses on it, it was great. So it was just great to have that freedom.

JJ: So, now, you grew up in Manhattan, right?

JP: I grew up in New Jersey and moved to Manhattan about 20 years ago.

JJ: When you were a kid growing up, was it a normal childhood, where you were flipping baseball cards on the street and playing choose up games? Or were you immersed heavily in music by virtue of your dad being in the studios and doing all that stuff?

JP: Well, growing up in the 60s and 70s in New Jersey, I played a lot of little league and baseball, and played basketball at my grammar school and in PYO. I loved sports. And then all the other stuff – once I got into high school I was in little rock bands and things. The more I realized I might not have been as good at hitting the ball as I was at catching it, I was becoming more and more interested in music. Actually, as a little kid, I can still remember the first time my mother put a little jacket and slacks and a tie on me, and she put it in my hands and she said, “Go downstairs and tell your father you’re going with him today.” And I remember going downstairs and I said, “Mom says I’m going with you today.” And he said, “Okay.” So, he dressed me up and I remember going into his recording studio and watching him do jingle dates. It was amazing and I really loved that. He was so amazing in those days. Going to watch guys do

Eastman commercials with 65 people in the room, it was great.

JJ: Can you talk a little bit about what it was like growing up with Bucky Pizzarelli, your father, and how playing alongside him may have impacted you personally and professionally.

JP: It was fun to start going to these studios and meeting the musicians. My father was always great at pointing out guys in the band. “See that guy? That’s Wall Levinsky, and he’s the lead alto,” or, “That’s Phil Bodner,” or, when Eddie Daniels came around – there was always somebody. Everybody had a title, and they weren’t all the stars – they were the guys inside the band making all the music, which was so interesting. And then, when we got older, there was Zoot Sims. My father did a six-week tour of Europe in like 1970 behind the Iron Curtain and everything, with Benny Goodman. That’s when I remember Zoot Sims coming into the picture and hearing more about him. There were less and less studio dates, and more Benny Goodman dates. So Zoot Sims would come over the house or you’d see the little pink sheet, fax sheet, that said ‘Where? When? What? Why? How?’ You know, how you’re getting there – all this stuff, and it had the band listed at the bottom with a little check mark next to my dad’s name. So you’d see Derek Smith, Don Lamond, Milt Hinton...

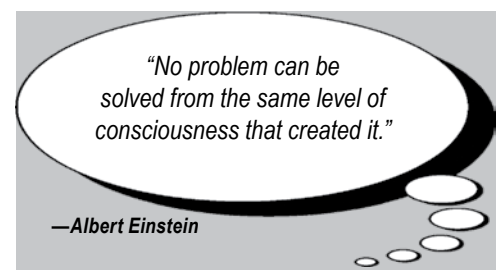
JJ: Don Lamond, the drummer, Milt Hinton – all these heavy cats that were the rhythm section guys in the 50s.

JP: Yeah, and they’re all doing these dates. I remember when my father made his first record and Don Lamond and George Duvivier were the guys he got

to play. So, I look back on it and I’m just thinking – (*laughs*). I finally got to meet Don in 1986 and play with him in Switzerland with my dad. So I started to meet all the guys as I got older, and it was just great because he really prepared me well for all of it because it was all about the music. One of my favorite dates that we did, you know, he started getting me on all these little jazz parties, so I did one called the Dick Gibson Jazz Party.

JJ: Oh, yeah, out in Colorado.

JP: Yeah, so I think I was 24, and that was the first time I walked into a room, going like, “Really?” Looking around, it was Ray Brown, and Milt Hinton, and Jake Hanna, and Ed Shaughnessy. That was the first year – Shelly Manne had just died, but he usually did it. Jeff Hamilton, and Scott Hamilton, and Herbie Greene... I actually found myself on a set one night with, I think, Ralph Sutton and Jake Hanna, and Milt; or Bob Haggard was the bass player, and the front line was Buddy Tate and Marshall Royal, and I was the rhythm guitar player (*laughs*). I said, “Okay – alright. ■



Marc Lambert

By Michelle Aweekey

JJ: Can you talk about what it was like working with Astrud Gilberto and how the amount of exposure you had to Bossa Nova, especially with such an iconic figure, may have impacted your career?

ML: Playing with Astrud was an incredible thing for me as I grew up with my parents playing her records in our home in Belleville, New Jersey in the mid sixties. I learned so much from her about phrasing and the Brazilian “swing”. I also learned a great deal from the Brazilian musicians in the band, specifically from drummer, Duduka Fonseca and percussionist, Valtinho Anastacio. The American musicians in her band were also extremely well versed in Brazilian music, bassist Leo Traversa, trombonist, Jay Ashby and pianists, Cliff Korman and the late Kimson Plaut. This group was the best ‘school’ I ever had for Brazilian music! As for how it impacted my career, that’s hard to say. Nothing in this crazy music business moves in straight lines so its difficult to say what other career situations were directly influenced by my years with Astrud. It did help to raise my standing in the Brazilian music community and today I am married to a Brazilian actress (Susana Ribeiro) and live in Rio de Janeiro. My ‘second career’ started in Brasil in 2004 when we moved here, so I guess you could say that my tenure with Astrud prepared me for this new adventure.

JJ: How did your experience working with Astrud Gilberto compare to being on tour with Ute Lemper?

ML: You couldn’t pick two more different singers than Astrud and Ute! The first is a minimalist and the second a maximalist. They are both great in their own way but I have much more infinity with Astrud’s rhythmic/harmonic universe than the European one of which Ute works in.

JJ: You’ve worked with all kinds of different musicians, and your work has taken you all over the world. Could you share one or two of your favorite experiences, perhaps one that inspired you or taught you something valuable about music or about yourself?

ML: One of my most memorable experiences was playing with Astrud in Poznan, Poland in 1997. I was noticing that the people were reacting our music differently than typical audiences in the west would. They seemed to be very intent, almost as if we were feeding them something. They didn’t have this attitude of “Well, we just worked hard at our jobs all week so now we want to sit back, drink and be entertained”. It was more like we were bringing them important information from the outside world. Mind you it had been less than a decade since their country was opened up to the west. There was nothing trivial about the experience and everyone in the band felt very energized about the evening. I found out later that we were the first band from Brasil ever to play in

that city! Another memorable moment was the first time that I played the Herrod Atticus Amphitheatre in Athens, Greece with Ute in 2001. You play with your back to these huge stones which are over two thousand years old and the people sit on ascending stone steps in front of you. As the night descends over the city, the theatre darkens but then is suddenly illuminated by the white lights gleaming off of the Parthenon slightly off the the right of the top of the amphitheatre. It gives you such goosebumps to feel the history of the place like that. I played there once again in 2008 and it had the same effect!

JJ: What inspiration did you draw from when working on *More Than Friends* and *Under My Skin*?

ML: For me, there is never a shortage of inspiration to draw from when recording a CD; only limitations of time and money! I am inspired by the many incredible people and musicians I have been fortunate enough to know, by the many interesting and diverse places I have visited and, of course, from the profound love I receive from my family, principally from my beautiful wife and daughter. The incredible mystery of this life itself, is enough to fuel many recordings!

JJ: You’ve performed for audiences in places like Tokyo, South America, Israel, and right here in the United States. What kinds of noticeable differences have you observed in how the different cultures respond to the music?

ML: I already responded partially to this question above when talking about Poland. Playing in Israel was a unique experience. We played at the Red Sea Festival in the desert in Eilat, which was a trip. With our backs to Israel, we could look out over the Red Sea and sea Egypt, Jordan and Saudia Arabia all at once! Because of the violence in Israel, many artists plan tours there and end up cancelling them at the last minute. The people were so grateful to have us come and play and treated us wonderfully. Of course, whenever you play a concert in Italy, the local promoters always take you out to eat at amazing restaurants! I played five times in Japan and am always struck by how sedate the audiences seem during the concert, but when it comes time for an encore, they go berserk! The audiences in Brasil are wonderful and never want you to stop playing. They sometimes ask for 3 or 4 encores!

JJ: What inspired you to dedicate your life to music?

ML: There is never one factor in such decisions. My parents always played great music in our house, mostly jazz and Brazilian. It is often said that we don’t pick



a career in music, it picks us. There is probably some truth to that as the extremely difficult conditions of our work are such that no sane person would willingly choose them!

JJ: What advice do you have for musicians, about working in music, or just about achieving your goals in general?

ML: The advice I would give to musicians is what the writer, Saul Bellow, said about artists in the modern age having to employ a self-annointing process. By that he meant, lacking any great system of patronage, we have to pour the oil over our own heads and say, “I am the holy one!”. Of course, this could lead to delusions of grandeur with certain egoistic types, but the fact is that it is so hard to make a living as a musician in this age of DJ’s and machine-created music, that if you don’t have an enormous font of confidence in what you are doing, you probaby won’t have what it takes to perservere in a world where mediocrity and superficiality are celebrated more and more each year.

JJ: What discoveries have you made about human nature on the business side of the music?

ML: The discoveries on the human side of the music business have not been pretty! Sometimes, I experience behavior in my 5 year old daughter, which makes me think, “Hmm, I know a lot of people in this business who have the same emotional level!”. That being said, I have forged some amazing and authentic friendships with people that I have shared the stage with and this gives me lots of hope in the human condition!

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

ML: I usually go swimming in the ocean or go hiking in the mountains to recharge my batteries. Reading and cooking are also great sources of rejuvenation for me. ■

www.marklambertmusic.com/

Bobby LaVell

By Michelle Aweeky

JJ: Could you talk about your work with the Duke Ellington Orchestra and how it has impacted your artistry?

BL: Working with the Ellington Band has been one of the greatest experiences of my career in that I have played some of the music that jazz was founded on. Also, I have been in association with some of the best musicians on the planet. It has been a real learning experience and remains one.

JJ: You've spent time performing with people like Cab Calloway and the Nicholas Brothers, who helped revolutionize entertainment in the 20th century. Can you talk a little bit about how performing with such influential artists has impacted your life and your music?

BL: Now, when I think back on the time I spent with Cab, about 10 years, I remember that in the end he and I had become friends. Wherever we were in or out of the country we would share private jokes together. He was also a great entertainer and I learned of how to allow your audience to enter into your musical space and to imagine that they are part of what's happening on stage, because in fact they are. This music we play, this jazz music, has a very unique and learned audience. In many cases the people listening are educated to some degree or another. I had a few gigs with the Nicholas Brothers, but we didn't have a relationship. Well Ray Charles was the first really big time gig I had. I was subbing for the great Donald Wilkerson. Now let me first say the gig was not offered to me, it was offered to Fred Ford my tutor. Fred didn't want to go on the road and asked if he could send his student (me). It was a wonderful time as I shared a room with Rudolf Johnson, the other tenor saxophonist. Rudy and I became instant friends and he took me to school. He gave me some exercises I use to this day. Ray Charles was a master showman and a great artist. It was a rare treat to be a part of all that. The year was 1978. I was there only about six weeks, but man it was really something.

JJ: What is it like to see the STAX Museum of American Soul Music pay tribute to your father, Bob "Honeymoon" Garner, by displaying his organ for music fans, especially since you have said he is your biggest influence?

BL: Bob (Honeymoon) Garner, my dad, was my first musical influence. He played keyboards and was a master accompanist. He played really beautiful chords and, as they would say, would swing you into bad health. Some of the old timers will remember that expression. I always played when I played with my dad. I have the only recording I did with my dad (Bob Honeymoon Garner) and Fred Ford that was never released. I do plan to put it out soon. My dad, Fred and Bill Tyus the drummer in the group were honored last September with a Brass Note on

Beale Street, in Memphis, Tennessee. Brass notes are placed permanently in the sidewalk on Beale Street to honor various artists. I'm very proud of that.

JJ: Do you see any difference in the way audiences receive your music in Memphis, your hometown, and the way they receive your music in places like New York, Ohio, and the other places performed for around the world?

BL: Man, jazz audiences are from what I can assess pretty much the same. Once you build one. They are very loyal!

JJ: Do you have a favorite place to perform, a venue, a state, or even a favorite country or a favorite situation?

BL: I don't have a favorite. I like meeting new people all the time. You never know what the job is going to be like. I love to play. And when it is appreciated, that's just all the better.

JJ: Can you share either the best advice or the highest compliment you've received as a professional musician?

BL: The best advice I can give is to know the reason you as a person are making certain choices. And the best way to explain that is this way: I made the choice to pursue this music, because I loved it. I am nowhere near any kind of wealth other than the absolute joy I have received throughout the years. The relationships I have made have been incredible though. I wouldn't change a thing because someone might be left out. A case in point is that I just closed a job with the great Jimmy Heath and the consensus from those in attendance as well as the guys in the band is that "It was one of the greatest weeks musically we ever had". Now the highest compliment I was ever given brings up another story. I remember playing a ballad with my eyes closed and when I finished my solo there was a waitress standing in front of the stage, and she was crying.

JJ: You've spent a lot of your career working with legends like B.B. King, The Temptations and Ray Charles. Can you compare those experiences, with the experiences you've had leading the Bobby LaVell Octet and Quartet, and the Hudson River Jazz Orchestra, where your original pieces are being performed for audiences?

BL: It's really hard to compare the experience of playing with the greats I've been with as opposed to what I experience when doing my music. You see when, especially in the earlier years it was so much a time for learning. Now it is more of expression. It's not that the learning doesn't continue, but I find that



I'm looking to find my own voice musically. Now as to original works I think the best thing to do is get My Big Band CD (*Bobby LaVell and The Hudson River Jazz Orchestra*) and respond. I think that recording indicates the beginning of where I'm going as a writer. I've learned so much since that recording.

JJ: Could you share some of the words of wisdom or suggestions you've received from a mentor or influential artist or artists that have made a significant impact on you.

BL: Jazz music allows freedoms that a lot of other music styles don't. I was told by Fred Ford, "You have music in you! Play what you hear," and that always stayed with me. Another friend Wayne McClellan said when talking about writing, "The rules came after the music," that had an impact on me as well.

JJ: What are the personal, career and business pitfalls we have to be wary of if we are to pursue a creative life—specifically, creating music?

BL: Remember that an endeavor into an art world can sometimes be nebulous. The work can sometimes have value, but not always be popular or appreciated. This jazz music has not received the support due it in accordance with how important it is to the world. It has been to some degree taken off the air in that a lot of the jazz stations have been canceled or changed their musical focus.

JJ: If you could wave a magic wand, what kinds of challenges that you experience would you eliminate or overcome?

BL: If I could wave a magic wand, I would create more venues for this music. I would allow it to be heard and people could make their own choice as to its value. I find that when people are allowed to hear this music they love it. It is simply that. Jazz is a wonderful art that will exist for as long as man exists, and any attempts to suppress it will end ultimately in failure. You can't regulate art. It must be allowed to run free. And it should be vehemently supported. ■

www.bobbylavellmusic.com

Mike Holober

By Eric Nemeyer

JJ: The April 2010 premiere of “Flow; In Celebration of the Hudson River”, is rapidly approaching. Can you talk about the process of writing this piece, and your expectations for it?

MH: “Flow’s” premiere is a big step for the Westchester Jazz Orchestra. We’ve made a huge contribution to the repertoire with over 130 commissioned arrangements of jazz classics and standards. These arrangements are all great music for jazz orchestra. But this is our first completely original commissioned work. So the band is maturing and evolving. Adding original music to our repertoire will greatly expand our dynamic, stylistic and emotional palette - and potential impact. Our audiences have been fantastic - we’ve either sold out or almost sold out everything so far this season. So now we will communicate with them in an even more personal way, adding some music that is completely ours. Like much of my previous work, “Flow” is inspired by outdoor themes and imagery, in this case locations along the Hudson River. I’ve paddled the Hudson Gorge and many of the tributaries, hiked by the highest lake and stream sources in the Adirondacks, live only a few hundred feet from the river, and of course drive the West Side highway regularly, so I do feel a deep kinship. The piece was conceived and largely written in the seclusion of The MacDowell Colony, an artists’ retreat where I was fortunate to spend several weeks this past summer. It was my 5th residency at this magical place, working in the same studios where Copland wrote Appalachian Spring and Bernstein worked on his Mass. Very inspiring and some interesting pressure from those past spirits! “Flow” is a three-movement work; “Tear of the Clouds” for the highest lake source, “Opalescence” for the Opalescent River (a high tributary), and “Harlem.” “Flow” is not programmatic music - I like to think that nothing I write is. This is music designed not to conjure an image, but to evoke a feeling. If a river is beautiful and powerful, then the music should be about beauty and power. To me this is something very different from a soundtrack to a movie about a river. If I’m feeling nostalgic about a trip, then the feeling of nostalgia will creep into the music. For me, the process of writing jazz orchestra music is always changing - even day to day. I seem to work best when I’m multi-tasking so I may be sketching form in one section, jump to working out harmonic information on another, and then work the orchestration in another. It’s an amazing feeling when I can see that these work zones are going to converge. One of the challenges to establishing an artistic identity for WJO has been making a cohesive statement with many writers - I am just one of the contributors. But all of the writers - Pete McGuinness, Ellen Rowe, Anita Brown, Tony Kadleck, Jim McNeely, and others - have done a great job of writing for this group of players, and establishing a very high standard. With a band of this maturity and

artistic stature you have to challenge and satisfy the players. I think as writers we’re doing this and also making a cooperative effort to provide solo space where everyone is worthy of a feature.

JJ: Talk about the development of this new music for the Westchester Jazz Orchestra from concept to its birth into sound.

MH: Every project with the Westchester Jazz Orchestra has great potential - it’s a very special situation. This is a not-for-profit organization with a mission and clear goals. The executive director, Emily

“Flow” is inspired by outdoor themes and imagery, in this case locations along the Hudson River. I’ve paddled the Hudson Gorge and many of the tributaries, hiked by the highest lake and stream sources in the Adirondacks, live only a few hundred feet from the river, and of course drive the West Side highway regularly, so I do feel a deep kinship.”

Tabin, takes care of funding and publicity so that we can have very high production standards - adequate rehearsal time, a great hall, support personnel, etc. Once she and I have decided on concert themes I’m charged with finding, commissioning, writing, and overall designing a program that will captivate everyone in the audience and the band. What a treat to have this opportunity - the time and the resources to meet this challenge. I’m very fortunate that I always get to write with specific players in mind. Whether I’m writing for WJO, or The Gotham Jazz Orchestra, or a band like the WDR Big Band in Cologne, I picture all of the soloists, and sometimes every player. So in the tradition of Duke Ellington, I’m hearing and writing for a specific musician and making a ‘deal’ with that player. I say I’ll give you some material to work with that you will hopefully like, material that gives you a chance to sound great; in return, you play like you play, and help develop the piece. I’m a great believer that the function of improvised solos is to develop form. With WJO everyone has a unique and expressive voice. In “Flow” the featured soloists include Marvin Stamm on trumpet, Jason Rigby on tenor sax and Jay Brandford on alto. Ralph Lalama, Jim Rotondi, Ted Rosenthal and Harvie S are also among our other key soloists.

JJ: It has been over a year since The Gotham Jazz Orchestra’s *Quake* was released. You said last January that you hope the music on *Quake* “takes people somewhere.” Have you received the kind of feedback you’d hoped for from your fans and peers?



MH: The reaction to “Quake” has been great - excellent press and reviews. It seems people hear what is there and what I am thinking and feeling. They “get it” and that means they are moved by an honest part of what I am thinking and feeling. There have been a lot of performances of this music and I’ve done many guest appearances. I will say it would be nice to do more performances of this music with Gotham Jazz Orchestra.

JJ: What are some of the rewards and pitfalls you face by taking on so much between your music career and your teaching career?

MH: A pitfall is that there is just not enough time to “work” all of the music I’ve been creating and all the projects I’m involved in. Also, there are so many “self improvement” activities that will fall into the “maybe next year” category. I guess I won’t be taking that German class, or first-aid seminar, or telemark skiing workshop this year - however, I will be more than happy with more practice time and regular hikes and nice dinners with my wife and friends. The rewards are constant though. It will always be a thrill to hear my music played by great players and to play piano with all of the amazing musicians I work with - and I mean not from the front of the band! Also my students at City College of NY are wonderful as people and as players. I love teaching there and have developed an honest and open teaching style that makes me effective when I visit other schools.

JJ: In 2005, you spent a lot of time touring Venezuela. How did the jazz scene in South America compare to the legendary scene in New York City?

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www.mikeholober.com

Oscar Feldman

By Gary Heimbauer

JJ: Being an Argentina native, what differences have you seen in the way American culture receives your music, compared to your South American fans?

OF: Well, actually the audience here in the U.S. is open to listening to music from all around the world – and especially here in NY. This is a place where many different musical styles coexist and are being created, so people are used to being exposed to different artistic expressions. I think that whether I am playing in my country Argentina, another South American country or anywhere in the world it is essential for me to be true to myself and to play what I like and especially what represents me. As an Argentinean I feel I am very eclectic musically. I like to play Latin jazz, straight ahead, Brazilian jazz, and pop. And as a listener I am as eclectic as well. This quality is natural in us in that most jazz musicians in Argentina grew up listening to a mix of music ranging from our Argentine folklore, Tango, Jobim, The Beatles and Coltrane. That is why in my two albums *El Angel* and in my latest CD *Oscar e Familia*, I included different spirits, colors and styles in the same way an actor represents different roles but always finding my voice and personality in each of them. I'm an energetic, passionate and romantic musician. I guess these are universal qualities that are appreciated in every corner of the planet; whether in Buenos Aires, New York or Stockholm – for me there is no difference.

JJ: What was it like to go on tour with Eumir Deodato? How do you think that experience may have impacted you, personally and professionally?

OF: For this gig I was recommended by bassist and dear friend Art Guevara. One day I received a call from a drummer who played in Deodato's band who asked me if I was free the coming Thursday to play at the Opera in Vienna with Eumir Deodato. I said to him: At the Opera Vienna House? No! (*Laughs*) Of course I said yes. That was my first gig with him. Then we continued on an extensive tour that included countries such as Italy, the Netherlands, and Austria in festivals such as the North Sea Jazz Festival. We even traveled to South Africa. It was a real privilege to play with him, a Brazilian musician with such an international career, who arranged for Byork, Sinatra, Antonio Carlos Jobim among others. I really enjoyed playing his music that is cheerful, simple and direct.

JJ: You've been recognized for many of your various musical achievements, including winning a Latin Grammy Award for "Tropicana Nights". As a professional musician, what was the greatest honor you've received?

OF: Well certainly it has been playing with the United Nation Orchestra with the great Paquito D'Rivera as a leader. For me it has been and is always

an honor every time I get to play with him, touring with this incredible big band and also to have participated in those beautiful albums we recorded. And it is also a great honor to know that I was chosen by him, since we play the same instrument. But I would like to be fair because I have had many honors throughout the different stages of my career as a musician. It was an honor to have played with the great bandoneon player Dino Saluzzi in Argentina when I started my professional career in '80 – also having the great saxophonist Gato Barbieri record on my first album, *El Angel*. Playing alongside greats such

"Like when you are in love with a person, you do not think: Oh gee, I have to talk or spend five hours with this person. So if you are in love with music you do not count the hours you practice, compose or study. And any adversity and difficulty you might be faced with, whether artistic or business related you are going to approach with a better predisposition."

as Alex Acuna, Horacio Hernandez, Jeff Tain Watts, Luis Alberto Spinetta and all the musicians who have played in my band throughout the years has always been an honor as well. Hermeto Pascoal, composer and multi instrumentalist extraordinaire wrote for me the song that gives the title to my new CD *Oscar e Familia* and with that he has blessed the album.

JJ: I know that you studied at Berklee College of Music. What advice do you have for current music students who are hoping to pursue a career in music?

OF: I think that the period of study in school is very intense and revealing, as had been my experience at Berklee. During the time as a student you learn a lot in a relatively short time – you absorb a lot of information, you can see where you stand and you can learn to be an intelligent observer. All these things are necessary and key factors, but at the same time it must be understood that this is only part of the reality of a musician's career. The professional life of a serious musician is very long and can go through many stages. I think the best thing that can happen to a musician who wants to continue in this career is to continuously fall in love with music. Like when you are in love with a person, you do not think: Oh gee, I have to talk or spend five hours with this person. So if you are in love with music you do not count the hours you practice, compose or study. And any adversity and difficulty you might be faced with, whether artistic or business related you are going to approach



with a better predisposition. You also have to understand that music is a large problem and it has to be solved little by little, step by step, being realistic and also feeling satisfied no matter how big or small your achievements are.

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

OF: I just look at the smiling face of my daughter Valentina, who is a year and a half. That is my refuge – also to share many moments during the day with Sandra, my wife and partner of many years – spending time with dear friends, sharing a meal, conversing while drinking a good espresso, and listening to music. I also try to enjoy each moment as it comes, but do not really have anything specific to recharge my batteries.

JJ: Could you share some of the words of wisdom or suggestions you've received from a mentor or influential artist or artists that have made a significant impact on you.

OF: From great saxophonist Gato Barbieri and mentor who wrote a quote on my first album *The Angel*: "Che Oscar, my friend, the mark of moral courage resides in being able to see what is correct and carrying it out with firm resolution, in spite of the majority's opinion". And from musical mentor Hermeto Pascoal, who appeared in my life during a crucial moment, when I became a professional musician back in 1980. He was the driving force, the inspiration, and gave me the enthusiasm necessary to take this step.

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www.oscarfeldman.com.ar

Somi

By Gary Heimbauer

JJ: Somi, your music is beautiful, deep, funky, danceable, soulful, meaningful, melodic, rhythmic – there are just so many adjectives that fit! I'm so curious how you got to this point. What were your early encounters with music that started the love affair?

Somi: Thank you. My earliest encounters with music mostly included Ugandan folk songs my mother would sing to me and Western classical music that she listened to and that I studied when I took up the cello at age eight. Clearly, there was a wide and varied amount of musical and cultural information that I was being exposed to from a young age. Besides the beauty and benefits of being around so much music at a young age, I am thankful for those early encounters mostly for the opportunity to appreciate all types of musical and cultural expression.

JJ: What have been some of the crucial events in your life that helped to shape your artistry and vision?

Somi: Again, I would have to say that my story started in my parents' home. Growing up a first-generation American girl child in an East African household, inevitably grants one a unique experience. Through my music, I try to tell the stories of what that experience was in my youth and continues to be as a woman. To be clear, I'm not necessarily telling those stories in a literal sense, but trying to create a sonic aesthetic that can speak to that beyond lyrical capacity.

JJ: How does your new CD, *If the Rain Came First*, differ from your previous CDs, *Eternal Motive*, and *Red Soil in my Eyes*?

Somi: I think this CD is strongest, production wise, as it is the first time I had a team of producers working with me through every phase of the recording. I also believe that this album is a mix between the two last records – *Eternal Motive* was an electro-soul-jazz project entirely in English, while *Red Soil In My Eyes* is the record I began singing in other languages as well and used an acoustic jazz set up. *If The Rains Come First* fuses all of the elements of both of those albums while, hopefully, making a stronger and clearer artistic statement.

JJ: How do you approach songwriting and composition? Do you force yourself to write every day, or do you wait for inspiration to strike, or is it a mixture? How did these beautiful creations come into being?

Somi: It is definitely a mixture – there are days when inspiration seems to pour out of me and then there are times when I try to challenge myself to write new material. The process is always seemingly meditative for me, so I try to honor that by never forcing a song out.

JJ: What has your life been like on a daily or weekly basis? Who are you playing with and where? What are you doing to survive? What do you do with your time?

Somi: My life is busy like every other New Yorker, but I try to make space for things that give me personal balance like going to the gym in the mornings and going to as many of the cultural events this wonderful city has to offer as I can. Lately, I have been involved in a number of collaborative projects in addition to my own band's performance schedule. This month, I collaborated with the amazing dance company Urban Bush Women to create a piece that celebrates their 25th anniversary. I am also preparing to do another staging of a multi-media theater piece that I co-wrote with vocalist Chanda Rule and scored by guitarist David Gilmore in the spring. The piece made a successful debut at the Apollo Theater in 2008 and I'm looking forward to doing more theater work this year. Besides performing regularly, I



"I believe it is important to use whatever platform we are given to do good and create awareness about issues that affect all of our humanity. My thoughts are with Haiti right now. Often times, we feel helpless – overwhelmed even – when we see the images of devastation and read about the hopelessness. The truth is, everything counts, but ultimately we must do something – anything."

also produce a number of cultural events through a non-profit organization I started called New Africa Live which strives to challenge homogenized ideas of contemporary African cultural production in various disciplines, genres, and nationalities.

JJ: How did you feel about your recent gig at the Winter Jazz Fest and what were your thoughts on the festival in general?

Somi: I feel really good about my recent gig at the Winter Jazz Fest. I felt as though the audience was very engaged and really appreciated what we were doing. I thought my band members (Toru Dodo, Michael Olatuja, David Gilmore, and Steve Belvilus) sounded fantastic.

JJ: What is your ultimate goal as a musician/singer and human being?

Somi: To try to live up to the legacy of my parents – brilliance, humility, kindness, and charm.

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

Somi: I believe it is important to use whatever platform we are given to do good and create awareness

about issues that affect all of our humanity. My thoughts are with Haiti right now. Often times, we feel helpless – overwhelmed even – when we see the images of devastation and read about the hopelessness. The truth is, everything counts, but ultimately we must do something – anything. Whether that means talking about it on the mic at a performance, sending \$5 donations via text messaging services, or physically going down there to volunteer. When you know people are willing to listen to you, I believe it is important to remind people of even the little things we can do that can ultimately make a big difference in the world around us. ■

CORRECTIONS:

In the interview with Claudio Roditi, published in the February issue the name Harris Simon was mistakenly published as Harry Simon; Charles Tolliver was mistakenly referred to as Charles Sullivan; and the name of Claudio Roditi's new CD on Resonance Records is *Simpatico*.

www.somimusic.com

Charlie Apicella

By Michelle Awecky

JJ: *Put the Flavor on It* and *Sparks* feature different artists making up the Iron City trio. Can you compare your experiences working on both albums?

CA: During our tour for the first record, we started playing with saxophonist Stephen Riley and were fortunate to fit our recording session for *Sparks* into his schedule. Also my close friend and mentor, John Blake, was available, and I had been fantasizing about collaborating with him for years. Playing with

provided you for developing your career, music and the possibilities of expanding your performing itinerary?

CA: My life's ambition was to perform in New York City and the success of our first record enabled me to do just that. I have been invited back to all of the clubs I visited last year like Cecil's and Fat Cat, and this tour has added venues like Trumpet's and The Iron Horse in Massachusetts. Being accepted as a New York based musician is a point of considerable pride for me.

"Sustaining a career in music is about being a private business owner and playing general business gigs, hiring bands, and learning how to talk people into paying you to perform!"

musicians of their stature is a great joy for me. The wonderful thing about working on *Sparks* was Dave Stryker's work as producer. He has been a mentor to me and has guided me in my playing and my composing. I enjoy his records and his playing very much, so he is the natural choice for me to pattern my career after. The trio includes David Mattock on organ, who I met through our both studying with organist Dr. Lonnie Smith, and drummer Alan Korzin. Alan and I have played about 400 gigs together the past few years and he is my close collaborator. Finally, for the new record, we have a samba I wrote called "Sweet and Sounded" which features violinist Amy Bateman. I was the producer for *Put the Flavor On It*, which is an organ trio record featuring no additional soloists. Having had a producer to help out with *Sparks*, I can't imagine doing it on my own again. It is much better having someone like Dave there to make the tough decisions and keep the flow of the session. Both records were recorded live in one day sessions, but having a producer oversee the session relieves a lot of stress for me.

JJ: Where did you draw inspiration from when working on *Put the Flavor on It* and *Sparks*?

JJ: I have found that getting a tune to the completed stage is inspiration enough to keep your nose to the grindstone. I enjoy composing and feel my contribution to the music world is in my original works. For me the process of composing is all about making a recording. A tune needs to be finished for a recording session and once it is recorded that performance becomes "the way we play" the tune. Most importantly I have fun doing it; I enjoy playing in the session as it is a unique performance situation. Everything seems so important there in the studio that it's just the most fun I can imagine having!

JJ: Your music has given you the opportunity to tour all over the country and play some of the best jazz venues in the north east. What kind of vision has that

I am grateful to the radio hosts I have been hearing from all over the country who have added "Sparks" to their play lists. In fact, I understand we are getting airplay in Europe which gets me wishing for the day I can perform in Italy, Germany, or Holland!

JJ: Your website says that Iron City's mission is to "keep the people's feet tappin', heads bobbin', and groove." How do you incorporate this goal into your writing and performances?

CA: When I listen to music I often hear and feel the groove first, and the notes and harmonic structure follows. Somehow my writing takes on a similar order of operations. Groove, feel, and rhythmic vocabulary has always been important to me that way. In performance the spotlight is on how the band feels, are we getting the people's head's moving. When I select tunes to interpret I am looking for something that has a sentimental value for the audience, something they will care about listening to until the final note. "Billie Jean," "Walk on By," and "I Hear A Symphony" all serve that need I have to give the people a little something they have heard before and love, while the program is really about introducing the audience to the music I compose.

JJ: Have you seen any difference in the way certain audiences receive your music and performances?

CA: I am a firm believer in the idea that you get back from people what you give to them. I love performing and get ultimate fulfillment from looking out into the audience and seeing people paying attention to what the band is doing. I experience this as an audience member too, so I feel truly privileged to contribute that to the world. I love the audiences I have encountered in New Jersey and New York because there is a little bit of playing hard to get; they don't give you the love for free, you have to be honest with them and work for it!



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

CA: I enjoy my family and quality time at home; this is the core that I can rely on. I learned how to cook from my grandmother and I like to add that to our rehearsal sessions as a time to unwind. Musically speaking I read a lot about the lives of those who have come before me. I see my career as a part of what Lester Young, Billie Holiday, Charlie Parker, Grant Green, and Sonny Stitt have contributed to the world and I am lucky to be part of that tradition.

JJ: Could you share some of the words of wisdom or suggestions you've received from a mentor or influential artist or artists that have made a significant impact on you.

CA: Simplicity is what I seem to learn over and over again. The first lesson Dave Stryker taught me was "there is no creativity in music." When he first told me this I was shocked but I soon understood it to mean that my practice routine and goals needed simplification. Today I can pick up the guitar and play ideas that I can trust because my mind is not cluttered by theory; the music I play is generated from within because I am not trying to cram a bunch of ideas into every solo. There is a degree of tact and appropriateness that I needed to learn before I was able to progress in my playing.

JJ: What are the personal, career and business pitfalls we have to be wary of if we are to pursue a life being creative – specifically creating music?

CA: This is a good question. For me, the key is multitasking and efficiency. Today I am working to support myself as a musician but that was not always the case. I have a bunch of jobs under my belt and out of necessity I have learned to use the nuts and bolts skills that those jobs taught me. Sustaining a career

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www.myspace.com/ironcityfunk

Terence Brewer

By Gary Heimbauer

JJ: What's new in your career? I know you recently recorded a tribute album for Wes Montgomery entitled, "Groovin' Wes."

TB: Yes, *Groovin' Wes* a Wes Montgomery Tribute album, released in March of 2009 on my own record label, Strong Brew Music, has been received quite well. *Groovin' Wes* peaked at #9 on the JazzWeek National Radio Charts just weeks after its release and was ranked 43rd out of the top 100 most played

of playing music takes up most of my day. Since I also teach a few days a week, I may also use this time for lesson prep. I am fortunate enough to play 4-6 nights a week so I try to get a moment to myself before heading off to play music at night.

JJ: From what I understand, you only began playing guitar in college. How did you make up for lost time so quickly? What are your thoughts on learning and its relation to age?

"A certain amount of flexibility and willingness to grow and adapt is essential to being a successful musician. I also think a small understanding or business acumen helps."

albums in 2009. Currently, I am working on releasing another album of standards. This project features a guitar/sax lead quintet playing arranged standards. It was a blast to record and should be out later this year. I am also working on a Jazz/Rock/Odd-Meter quartet project which I hope to record and start playing shows with sometime this year.

JJ: What was it like studying with Charlie Hunter? He is a player who stands in a class of his own.

TB: Studying with Charlie Hunter was great. I had known him casually for a few years before studying with him because I was such a fan and would always go to shows to see him. Eventually I worked up the courage to ask him if I could study with him and he said yes. He didn't have any students at the time and the lessons were real relaxed. He's such a knowledgeable guy, I would show up, he'd ask me to play something and then we'd go off in one direction or another talking about whatever was applicable to what I had played. He is what one of the few guitarists I've ever seen who can play solo jazz guitar styles, or Hendrix, and most of what's in between and it all sounds authentic – he's so amazingly well versed as a guitarist.

JJ: Who is Terence Brewer?

TB: Terence Brewer is a musician, composer, educator, student, and fitness fanatic!

JJ: What is your day to day life like as a full time musician? Tell us about a day in the life...

TB: I spend the bulk of my day handling the business side of being my own booking rep, manager, publicist, and running the record label. I get up early (between 6am and 8am depending on the days work load) most days and go for a run or to the gym. Once I finish with the fitness part of the day I try to practice for an hour before I get to answering emails and/or returning phone calls to keep the business in full operation. The operations mode of the business side

TB: I actually started playing guitar a few years before college but it was all rock and funk based music. I started playing jazz and classical guitar and studying the guitar formally in college. I had been a woodwind player (sax, flute, and clarinet) since I was 10 years old so music theory, including jazz and jazz improv, had been a part of my vocabulary, just not related to the guitar. I definitely feel as if my understanding of how to apply what I knew/what I was learning as a woodwind player helped my transition to the guitar in a positive way. In addition, because I had been reading music for years, that part, which is normally very difficult for guitarists, was not as much of a steep learning curve.

JJ: When you first began learning your way around the guitar, what were some of the most valuable activities you engaged in, to progress as a player and improviser?

TB: When I was first learning guitar, I made it a point to play as much as I could. I practiced every chance I got and tried to play with other musicians often. There weren't a lot of jam sessions around but my friends and I had several bands that would rehearse and play shows as often as possible. I transcribed a lot when I was first getting started and I'll still do that on occasion – get the itch to transcribe and spend weeks dedicated to just that. I also tried to expose myself to as many teaching/playing styles as possible both on albums and through method books.

JJ: What are your top 5 Desert Island guitar records, that you could listen to for the rest of your life? The leader doesn't have to be a guitarist. In no particular order...

TB: In no particular order... (1) Wes Montgomery – *Boss Guitar*, (2) Pat Metheny – *Question and Answer* (with Dave Holland and Roy Haynes) (3) Joe Pass – Any of the *Virtuoso* solo guitar albums and/or Joe Pass *Unforgettable* a great record with Joe playing a



nylon string guitar – just beautiful! (4) Kenny Burrell and John Coltrane; (5) Jeff Richman – *A Guitar Supreme: Giant Steps in Fusion Guitar*

JJ: Success in any field isn't always dependent solely on knowledge or skill, but also character traits, values, passion, etc. What do you think it takes other than technique and technical knowledge, to be a great musician?

TB: A certain amount of flexibility and willingness to grow and adapt is essential to being a successful musician. I also think a small understanding or business acumen helps. Willingness to bend and sway with a musical career will help you be successful, because you will endure change as a musician. You will endure difficulties and if you're not flexible it can be a daunting path. Most musicians have passion, most have willingness to practice or do the technical things necessary to progress on their instrument but the mental aspect to playing music, both on the bandstand and off of it, is an integral part of having success.

JJ: What about music continues to capture your heart day after day and year after year?

TB: The music "bug" or the passion that I have had for music since I was 9/10 years old is something that, in some ways, can't be put into words. The way music makes me feel can be described as both emotionally and spiritually satisfying. There's something in my soul which is stirred by music in all it's forms; I listen to and like to play jazz, funk, rock, hip-hop, R&B, country, you name it...I love it all and will play it all if given the chance. A great example of the way music makes me feel is when people ask what I do for fun and I pause, then I respond "I go to work for fun – playing music is some of the most fun I've ever had in my life and I get to do it for a living!" Specifically, since jazz is a living, breathing, growing art form that can't be mastered, there is never any boredom or complacency.

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www.terencebrewer.com

Diego Barber

By Eric Nemeyer

“Music, although universal, is a subjective and individual experience, just like any other form of art. Music would transmit different things depending on where, how and when we listen to it. Any attempt from my part to label my music would predispose the listener to a particular emotional experience.”

JJ: So many of the great jazz pianists came from a classical background, but this is not so true for guitar. It is so refreshing to see someone infuse classical guitar technique into the jazz idiom. Can you talk about how the two roads began to converge for you, between classical music and jazz?

DB: I really cannot think of any specific moment. From an early age and in a natural way, I began to listen and to play these two music languages that overlap in so many ways. My “conflict” was that they both satisfied me equally.

JJ: Who have been your main influences in jazz? As someone who makes so much use of multiple voices moving at the same time, I would imagine you checked out a lot of pianists?

DB: My main influences in Jazz are Miles Davis, Charlie Parker, John Coltrane and Thelonious Monk. In terms of making use of multiple voices, classical music provided me with the knowledge of Basso Continuo and the counterpoint in its most pure form, such as in *The Art of Fugue* from J.S.Bach. Therefore, my influences in this sense come from big names in the world of classical music such as Bach, Liszt, Schumann, Debussy or Ravel, with the harmony, counterpoint and form.

JJ: What will people hear when they put on your debut CD on Sunnyside records, *Calima*?

DB: Music, although universal, is a subjective and individual experience, just like any other form of art. Music would transmit different things depending on where, how and when we listen to it. Any attempt from my part to label my music would predispose the listener to a particular emotional experience.

JJ: You were born in Spain and only recently moved to New York. Can you talk about this transition? How has New York been treating you?

DB: Even though I was born in Spain, I have lived in different countries since I was very young. However, NY has made me feel like I was back home. Because in NY music is everywhere and there is such a high quality of musicians, I feel like here I grow as a musician everyday. NY has treated me very well.

JJ: What do you do on a day to day basis, here in New York? What is a day in the life of Diego Barber like?

DB: I am very disciplined so when I am not traveling, I devote my full days to music. At night, I usually go for a run, and I try to go to as many concerts as I can. In NY there is always a concert that I know I would enjoy.

JJ: When you first began learning your way around

“I once read, I think from Einstein, that mystery is the most beautiful of all experiences, that mystery is a fundamental emotion and the foundation for real art and science. I like to think that’s so.”

the guitar, what were some of the most valuable activities you engaged in, to progress as a player and improviser?

DB: To progress as a player and improviser, the only thing I have done is play, play and play, and I have always been advised by the best “maestros” Other than that, I have repeatedly listened to the greatest musicians.

JJ: What are your top five Desert Island guitar records, that you could listen to for the rest of your life? The leader doesn’t have to be a guitarist.

DB: This is probably the most difficult question: *St. Matthau’s Passion* – Johannes Sebastian Bach; *Concerto for piano and orchestra in A minor* – Robert Schumann; *Kind of Blue* – Miles Davis; *Sonata for piano in B minor* – Franz Liszt; *Giant Steps* – John Coltrane.

JJ: Success in any field isn’t always dependant solely on knowledge or skill, but also character traits, values, passion, etc. What do you think it takes other than technique and technical knowledge, to be a great musician?

DB: To have a mind that is open to all types of stimuli. This would lead to personal growth that you can then transform in your own language to be able to communicate. Also, to admire the greatest musicians, without complexes, and to be surrounded by circles where you



are not the best, so that you can continue growing.

JJ: Why are you a musician? What about music continues to capture your heart day after day and year after year?

DB: I do not know – for me this is a mystery. I once read, I think from Einstein, that mystery is the most beautiful of all experiences, that mystery is a fundamental emotion and the foundation for real art and science. I like to think that’s so.

JJ: Outside of music, are there any activities/hobbies that you engage in that have an affect on your playing?

DB: I do not have big hobbies although I love watching and playing soccer. There is an event though that I am addicted to and that probably impacts upon my way of playing: my travels to Africa with my father. The desert always gives you something.

JJ: Back in the 50s and 60s, Pannonica de Koenigswarter asked many of the most well known musicians what their three wishes would be. It was recently published as a book. I would like to continue this tradition, and ask: what are your three wishes?

DB: I wish that all human beings, at the end of their lives, would feel that it was worth it. I wish that everyone would wake up every day with hope. I wish that everyone would understand that we are all in this life to grow and to be better, until the end. I have chosen these three wishes because I think they all can become true. ■

www.diego barber.com

Mimi Fox

By Gary Heimbauer

JJ: What is new, current or upcoming in the career of Mimi Fox? What kind of activities have you been involved with as of late?

MF: I finished both a new solo guitar CD and a live DVD with my trio which should be coming out this spring.

"I think a successful music program should strive to do far more than just "teach"...it should prepare students for surviving as an artist in a sometimes inhospitable environment, and about the other skills necessary to 'making it' in the jazz world such as good interpersonal skills."

JJ: As an educator who is currently the chair of the guitar department at the jazz school in Berkeley, what do you think are the key ingredients to a successful music education? What does it take to be an effective and valuable teacher, and what does it take for a music program to be successful?

MF: I try to bring real hands on life experiences to my students as opposed to just giving them scales/arpeggios/concepts. It's so important to share with students that music is far more than just these academic concepts. So I talk a lot about playing with the great artists that I have had the privilege of working with and what these artists taught me...both on the bandstand and about life. I talk about the importance of finding your own voice as a musician and about the importance of bringing your heart/soul into every note that you play. I think a successful music program should strive to do far more than just "teach"... it should prepare students for surviving as an artist in a sometimes inhospitable environment, and about the other skills necessary to "making it" in the jazz world such as good interpersonal skills.

JJ: Can you talk about your new publication with Mel Bay, "Graduated Soloing – The Mimi Fox Guitar Method"?

MF: From years of teaching I have noticed that many students of jazz guitar have a very hard time learning how to develop a good jazz vocabulary. Advanced students can begin transcribing solos of established artists, but beginning/intermediate students find this task daunting. My book attempts to fill this gap by taking common standards and providing a series of solos over each piece that gradually become more technically challenging, but essentially build off of the previous solo...hence the title: "Graduated Soloing". All solos also contain in depth analysis so the student can understand what is going on. I hope the book proves helpful for students and serves as a launching pad for them to start developing stronger lines.

JJ: You are a native New Yorker, but you've been

based in California for a long time. Do you still feel like a New Yorker, or has the West Coast changed you? What do you feel are the core differences between NY and California in terms of the music, people, and life in general?

MF: I have been in California for 30 years and ac-

cording to all who know me this has not "mellowed" me in the least! I have retained all of the "edge" that New Yorkers possess, though I think I have lost my accent. I love the weather here and find winters unendurable and obviously this is an advantage to living here. The pace is less frantic than in N.Y.C. and my quality of life is better in terms of sheer physical beauty and a less gritty urban environment. I do miss the music/people/energy of N.Y.C. but I go back often enough now for gigs and teaching at NYU so that I am able to soak it up when I am there.

JJ: What do you do on a day to day basis? What is a day in the life of Mimi Fox like?

MF: It all depends on if I am touring or home. On the road I try to stay healthy by eating well and exercising when I can. It's hard to practice on the road because I am fixated on my shows, taking care of business, and just the logistics of getting from one city to the next (or sometimes one country to the next!). When I am home my time is divided between studio projects (as both a player and arranger/producer), teaching at the Jazz School, and select gigs such as Yoshi's, or San Francisco Jazz Festival. I try to get up early and get a few hours of playing in before my day gets too busy. I usually take a break in the afternoon and workout (bike/swim/hike/etc.). I also am involved in various political and human rights organizations...mostly I send money to the causes I care about.

JJ: What are your top 5 Desert Island guitar records, that you could listen to for the rest of your life? The leader doesn't have to be a guitarist.

MF: My top 5 albums: Coltrane: *Ballads* and *Giant Steps*, Wes Montgomery: *Full House*, Art Blakey: *Mosaic*, Joe Pass: *Virtuoso*.

JJ: Success in any field isn't always dependent solely on knowledge or skill, but also character traits, val-



ues, passion, etc. What do you think it takes, other than technique and technical knowledge, to be a great musician?

MI: I think I answered some of this above when I mentioned what I try to impart to students. I think a successful music program should strive to do far more than just "teach"... it should prepare students for surviving as an artist in a sometimes inhospitable environment, and about the other skills necessary to "making it" in the jazz world such as good interpersonal skills. I also think in music, both on the bandstand and in professional situations that it is critical to be a positive person and be someone that others want to hang with. Often times I have seen great players suffer in obscurity and part of this is that they have off-putting negative attitudes that no one wants to be around. They may feel unique, or uniquely misunderstood, but their own attitudes contribute to their unpopularity. I also think success is dependent upon a tremendous tenacity and a large helping of self-confidence, or faith in one's self. These two traits will go a long way to ensuring ones survival in this very tough field.

JJ: Why are you a musician? What about music continues to capture your heart day after day and year after year?

MF: The study of harmony, rhythm, melody is a life long pursuit that no one ever masters. Jazz opens a door of endless possibilities and the desire to keep improving oneself and pushing the musical envelope never stops! However fascinating and compelling these things are, I play music because it does touch me on a very deep, emotional/spiritual level, and through music I am able to express things that I couldn't with words alone. From the first time I heard Julian Bream playing Bach and wept uncontrollably (I was 12), to the feeling I have today playing my guitar and finding myself playing new things that I have never played before...this is my LOVE and I am ever grateful I found it.

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www.mimifoxjazzguitar.com

Tom Hemby

By Gary Heimbauer

JH: Tom, you have had an extremely successful career as a studio and touring guitarist with people such as Amy Grant, Vince Gill, Barry Manilow, Faith Hill, Brian McKnight, Matchbox 20, Steve Winwood, Garth Brooks, Kenny Rodgers, Brian McKnight, and the list goes on. What were some of the highlights of your career based in Nashville, playing with

TH: There is wide variety of music and venues in Nashville. Of course Nashville is synonymous with country music, but there is a variety of pop, jazz, and world music that goes in Nashville as well. For instance there is a great music club called Third & Lindsley that has all the above mentioned types of music on a weekly and monthly basis. You may see

“Obsessive determination balanced with patience, being persistent without being pushy, seeking out your own uniqueness while always being respectful to those from whom you have learned, listening with an open mind and a closed mouth, and when you finally get a chance to perform you do it with fire and passion.”

these musicians?

TH: Recording or performing live with any legendary artist, be it Michael McDonald, Chaka Khan, Kenny Loggins, or whoever is always a highlight. But, as far as very memorable events go... The ones that always stand out to me are those “Amy Grant & Vince Gill” Christmas tours. First of all they were always huge productions consisting of other special guest artists plus a majority of the Nashville Symphony on stage. I’m sure it must have been quite a logistical challenge transporting 13 tour bus loads of people from city to city night after night usually 20 to 25 cities between Thanksgiving and Christmas. But the great thing for me was to get to play these gorgeous Jazz arrangements of classic holiday tunes with a full orchestra every night in a sold out area! There have been many other memorable musical events that I have been a “part of” through the years such as performing on the Grammy’s and other TV specials, but the one “out of the norm” event that really stands out to me was when myself and saxophonist Kirk Whalum played in a band for an audience of 1,300,000 men on the Mall in Washington, DC. It was a huge rally that was sponsored by a Christian men’s organization called “Promise Keepers”.... That was an amazing and almost surreal experience to see and hear 1,300,000 men singing in unison. It was such an unbelievable sound! If you weren’t a believer before then you were once you heard it! As far as exciting gigs for the future ... The show that I’m really looking forward to performing is occurring this October. I’m scheduled to do 6 nights at Royal Albert Hall in London with Sir Cliff Richards. Cliff came to Nashville back in May of 2009 and recorded a big band project. It was great to get to play and record those old Jazz standards with him! So, this fall he is flying myself, producer Michael Omartian, and some other Nashville musicians that were a part of the recording project to perform with him at Albert Hall.

JH: What do you recommend for New Yorkers looking to take a trip to Nashville and explore the music scene there? What can they expect to find?

and hear songwriters one night, and then the next night could be an improvisational funk band, and then maybe a serious blues band the next. There’s always something for everyone.

JH: Is there a jazz scene there? What is that like?

TH: There is a Jazz scene. There are a few clubs in town that have jazz on a regular basis. There are some great jazz players that live here in Nashville as well. Among those are my friends, legendary guitarist Larry Carlton, and drummer Keith Carlock. Keith recently moved here from NY. There are Jazz festivals that happen within the Nashville area every summer. Plus, Belmont University and MTSU have great collegiate jazz programs as well.

JH: You’ve also written songs for Hank Williams Jr., Amy Grant, Dionne Warwick. How do you go about crafting a song? Do you start with lyrics, melody, chords? Are there any shortcuts, or ways to get inspired, or methods that you can recommend?

TH: For me there is no set formula in the ways and means of composition. I can become inspired by a new and different chord progression, melody, or lyric. I don’t know if the word shortcut is even an applicable word in composition, because sometimes it’s a process that seems to flow naturally and quickly and sometimes it’s a long drawn out laborious effort. Though be it long or short it’s always a nebulous journey and a delightful mystery as to how all the elements come together to complete a song. I do think that there are important factors that lend themselves to the composition process, and at the top of that list is “inspiration”. Inspiration for me can be anything from an infectious groove to a clever lyric, an old recording or a new band, an ecstatic hello or a sad goodbye, a conversation with an old friend or a conversation with my favorite old guitar. Fortunately there seems to be an endless well of inspiration called “life”.



JH: What can people expect to hear if they buy your CD “In The Moment” that was just released?

TH: A palette of heart & soul performances played with austere passion in a wide-screen backdrop of contemporary jazz.

JH: Who is Tom Hemby?

TH: Tom Hemby is a person that has spent many years using his musical gifts and talents to help others find their own musical identity in the world of commercial music, but is now ready to make his own personal musical statement.

JH: When you first began learning your way around the guitar, what were some of the most valuable activities you engaged in, to progress as a player and improviser?

TH: In my formative years I grew up in the 60’s in a small southeast Missouri town by the name of Puxico. Living in a rural area of Missouri during that period of time didn’t lend itself to much accessibility to musical resources. So, when I wanted to learn more about music and the guitar I had to do some serious digging. There wasn’t much instruction that was readily available. So, I used that one tool that was accessible to me.... The monophonic Motorola record player that belonged to my parents. I spent hours dropping the needle on records trying to figure out various guitar licks. I first became fascinated with the guitar about the age of ten. It was around that period of time that I first heard a recording of what I thought were two guitar players. Well, those two guitar players turned out to be one man by the name of Chet Atkins. I was blown away and I instantly became obsessed with learning to play like Chester. But, as time went by I discovered many other guitarists that were representatives of many other forms of music. Thus, through the years after exploring many different styles of music I ultimately found my heartbeat in contemporary jazz.

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www.tomhemby.com

Torben Waldorff

By Gary Heimbauer

JJ: From what I understand, Copenhagen has had a love for jazz and a vibrant scene all its own for many years now. You were born in Denmark and then attended college at Berklee in Boston and gigged in the Northeast before moving back there. You continued to visit the states periodically. Can you talk about how the jazz scene in Denmark has evolved since your youth?

now you have this diverse, no-one-knows-how-it-really-works information void, where its anybody's game who has some really good music and the will to figure stuff out. It's pretty exciting. It also changes the requirements for where a musician is located. The need for an artist to be in New York, or London or whatever shifts to the need to be at www.online.com. Somewhat. Not entirely, but to a degree.

"If I am home I will cook good food for many hours almost every day. The work and care that goes into building a really well cooked dinner has something to do with music. Fine tuned feeling for the moment and balance are related between these things."

TW: I think the jazz environment was burned a bit by the presence of the big Americans like Dexter, Ben Webster, etc. in the sixties. Even though it must have been amazing to be close to, and playing with, such powerful voices, it seems like they left the environment with some principles of how to play that no one really dared to challenge for a long time. The footprint of these guys was so strong. So to me there was a certain staleness in the music going on, which is always boring. Creativity suffers. But this has changed a whole lot since a number of years. There is a lot of really creative stuff going on in Copenhagen now. A lot of musicians are experimenting with new stuff and playing tradition in new ways. It's good. It's like it took 25 years to digest Dexter Gordon.

JJ: What it is like now, and how do you compare it to your playing experiences and observations in New York and Boston? How do the mentality, opportunities, and lifestyle differ?

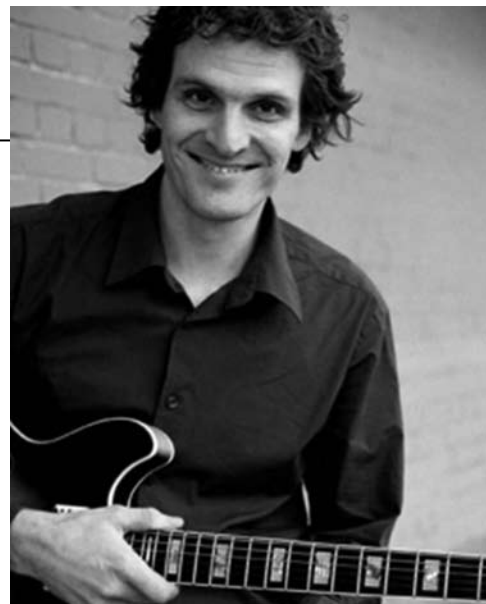
TW: I always really like the American jazz hang – it's very open and inclusive. It's about what you want in the music, and you can learn and pick up music and vibe stuff from everyone. You are generally met with an openness and welcoming vibe to what you want to do and accomplish in music. Scandinavia is a bit more tribal, you play with who you know, you get a comfortable consensus within the gang, which can be very confirming and nice but less flexible in a way. But the new people coming up may have a different structure altogether. Opportunities in jazz are the same everywhere I think. Recording-wise, the whole industry is changing rapidly. Physical distribution of CDs seems to be pretty dead except for like five names, but no one can tell where it's going. Everybody needs to get online with their stuff, even a lot of the bigger artists, and that creates a whole new and diverse situation. Nobody can really overview that whole situation – we all have to learn. Where before you may have had some (great) artists that could rely on a strong company's PR to keep their music visible to the market, (and artists without not so visible),

JJ: Who is Torben Waldorff?

TW: Danish born guitar player and composer. I always wanted to be a musician. Though I did try to become a farmer in my teens. I loved tractors. They threw me out, and I had to start practicing. My residence is in Malmo, Sweden and my musical output is in New York, ArtistShare.

JJ: What will someone hear if they purchase your new CD *American Rock Beauty*?

TW: A set of tunes that are all very intuitively written in a fairly condensed timeframe. All the songs were pretty much just hanging in the air around me waiting for me to catch them and write them down, so it feels like they are one story. I just had to get myself ready for doing that and that is a tricky place to get to. For me it's a culmination of many years of activity in coming up with music. So all the songs are babies in a way, little gifts that it feels great to bring into a recording and gig situation with a band. It's been my working process for many years now. My mother passed in the middle of this project, in a culmination of a lifetime of abuse. She had a very hard time dealing with her difficulties and it affected my life a lot in many ways. At an early point she fought to make things good but she gradually lost control. I parted from her way too early in order to protect myself. She was fun, wild and difficult to be with but it was not until her passing I could reconnect with who she was once, safe and caring. I don't think there is any way this music is not about that too. This is my third recording on ArtistShare and I like the direction things are taking in the music – it's very stimulating. And then I have such awesome musicians with me recording it. I can write and throw anything at Donny McCaslin and he will play things that are hardly on his horn and be right with me in rapid intricate lines as



well as grounded long notes and any vibe I can come up with. It's amazing. Matt Clohesy and Jon Wikan on bass and drums are amazing listeners and experienced great players and we build the music together. Sometimes people I get for playing my music will ask what vibe, groove do you want here, etc. Mostly there is no way I can tell. I don't like to instruct a song much. So the musicians will need to figure out what feels good to play. Clohesy and Wikan have that down – they don't ask me anymore, they just look at the music and experiment. And Jon Cowherd, who is the new man on this record, just finds all the right things to play – his vibe and sound in the music is wonderful. It's a multidirectional band.

JJ: When you first began learning your way around the guitar, what were some of the most valuable activities you engaged in, to progress as a player and improviser?

TW: Many things. My first dedication was to blues. I grew up with Jimi as the main man in my ear since a little kid and many things I liked seemed blues based. Albert King was a hero – and Keith Richards. Jeff Beck. When I was like seventeen Miles' *The Man With The Horn* came out, the "Fat Time" track and Mike Stern's solo gave me a total purpose so I looked up Berklee, where I took all Herb Pomeroy's courses, and studied with Charlie Banacos on the side of Berklee for years. Herb's arranging and composition stuff gave so much depth and texture to improvising and writing and sound that has just been revealing itself within me for years and years after. And Banacos also had so much to give – sound, tension, ears – very multi-layered information. Then I believe writing and improvising informs each other in a musician. You tend to write stuff you hear and will need to relate to that in improvising – distill its sound, use it somewhere else, and you are now a richer player. And your improvising will gravitate towards sounds that you will need to express in a structure, that's a new song.

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www.waldorff.com

Assaf Kehati

By Gary Heimbauer

JJ: You are yet another great guitarist/jazz musician from Israel! Can you talk about what you think some of the reasons are for all the great jazz that is coming out of your country?

AK: I believe a combination of a few reasons can explain why a lot of great jazz players are coming out of Israel. Israeli musicians can strongly relate to jazz for the same reasons that the founders of the genre, black people, created jazz. They found freedom in improvisation and used blues and later jazz as a means of self expression, a gathering force, and collaboration, with the desire to create, change, speak up and release tension. The history of Israel has been full of struggle as well. The country was established only 60 years ago, and made a long way in this very short time to catch up with the western world through very hard work and ingenuity of the people who are driven to excel, sometimes as a matter of survival. In addition, strong feeling of family and community, sunny climate, and Mediterranean hospitality help Israeli people to connect with each other and express themselves through music. The strong feeling of family and brotherhood let Israeli musicians interact with other musicians and with the audience in a special joyful way, which is very important in jazz. Also, independence since a very young age (army service), multiple cultures such as Russian, Moroccan, Greek, Yemeni, and passion for traveling are all working together to create inspired, soulful and open minded musicians.

JJ: What will listeners hear when they put on your debut CD, "A View From My Window"?

AK: People that heard the CD and live performances are saying that the playing is very soulful and lyrical but yet strong at the same time and that the band has a mystical connection. I can say that the band is connected musically, mentally and spiritually.

As I have mentioned before, I'm working with people that are like a family and I think that it is reflected in the music – a group of musicians that are inspired by each other and work together to serve the music. There are a lot of smiles and passion in this band.

My compositions are influenced by different genres such as Israeli, rock, pop and world music – all under the big umbrella of jazz and the mood changes quickly from song to song. You can find pieces from an up tempo swing to a ballad in 11/4 and pieces that are talking about a snail, Passover, and a view of a snow laden park.

JJ: It says in your bio that you didn't get into jazz until you were about 20. Is this correct? Can you talk about how you were initially bitten by the jazz bug? Are you now 100% jazz, or are you still involved in other styles?

AK: That is true. I didn't really discover jazz till I

was about 20. I have been playing the guitar since I was ten (and piano before that). During my teenage years, I was playing and performing mainly rock music with focus on rock lead guitar. I learned to play solos by Steve Vai, Yngwie Malmsteen, etc, but when I turned about eighteen, I didn't find rock music as exciting anymore. I have always been fascinated by Pat Metheny and around that time I had started to dig more into his music, which led me to discover more artists such as Joe Pass, Doug Raney, and Wes Montgomery, followed by more and more artists such as Paul Desmond (not guitar this time!), Sonny Rollins, Bill Evans, Wayne Shorter. I fell in love with jazz and started practicing again day and night. From that time I live and breathe jazz. I like other styles as

"School is much more than just school – it's a community: you go to classes, you go to concerts, you discover new music from your colleagues and teachers, you play with many different people, you are living music 24 hours, you practice together, jam together, and give and take good advice. I would definitely say that school as a whole is irreplaceable."

well, but all of my shows and bands I'm working with are playing jazz (all kinds).

JJ: You have attended a jazz studies program in Israel as well as the New England Conservatory. For you, how much has your education had to do with your success as a player? How has your education affected your musicianship and career?

AK: School is much more than just school – it's a community: you go to classes, you go to concerts, you discover new music from your colleagues and teachers, you play with many different people, you are living music 24 hours, you practice together, jam together, and give and take good advice. I would definitely say that school as a whole is irreplaceable. Oh, and one very important thing – in school you meet most of the people you're going to work with for the rest of life.

JJ: When you first began learning your way around the guitar, what were some of the most valuable activities you engaged in, to progress as a player and improviser?

AK: I think I was doing almost about everything once I'd discovered jazz: playing with people, composing music, transcribing solos, talking with people about music, listening to records, going to shows,



practicing a daily routine of scales, chords, ear training, harmony, rhythms, sequences, etc. – and the most important thing – having fun and inspiration while doing that.

JJ: What are your top five Desert Island guitar records, that you could listen to for the rest of your life? The leader doesn't have to be a guitarist.

AK: Pat Metheny – *Secret Story*, Bill Evans – *You Must Believe In Spring*, Ella Fitzgerald – *Gershwin Song Book*, Kurt Rosenwinkel – *The Next Step*, Jim Hall and Paul Desmond – *Glad To Be Unhappy*. (I can't hear only guitar for the rest of my life!)

JJ: Success in any field isn't always dependant solely on knowledge or skill, but also character traits, values, passion, etc. What do you think it takes other than technique and technical knowledge, to be a great musician?

AK: Intellect, creativity (in solving problems), organization skills, financial knowledge (I also have an undergrad degree in business management with summa cum laude), marketing skills, knowing how to work as a leader and a sideman, being respectful and decent to the musicians you work with, being able to multi-task, and of course, becoming a semi-pro Photoshop artist, web designer, video editor, journalist and a recording engineer.

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Carl Fischer



Carl Fisher

By Eric Nemeyer

JJ: Why don't you talk a little bit about your new CD release *Adverse Times* which is released on your own label?

CF: Yeah, *Adverse Times*, it's the second record I did with this Carl Fisher Organic Groove Ensemble. The one first we did in 2003 and this we recorded in Bennett studios in Jersey. I've heard a lot of great recordings come out of this place. I wanted to do everything live. So I devoted two days to doing live recording, everything was live. We did overdubs in another studio in Yonkers that was just percussion and Rhodes piano but everything was live because we wanted to be as, you know – as much interplay as we could.

JJ: Did you want to mention the name of the studio?

CF: Bennett Studios. It's a great – the room is wonderful. I checked out a lot of studios, so we just had to go with Bennett, and we're just so happy with the sonic sound we got out of the room we used. We used a whole bunch of different room microphones, and they're very cognizant at getting a good sound. So, we did this record the first time. It's a little bit bigger than my first organic group. We added a percussionist that was actually overdubbed, we added a trombone player, Ozzie Melendez, and two vocal tracks, Bret Carter – we had the honor of having him sing two songs with us. The title track is called "Adverse Times", and it's so many issues that we've dealt with in the last decade – a lot of negative issues that obviously with health care, and 2001 and all these things. So, we just kind of threw some kind of these news markers, so to speak, and a little spoken word, into this tune called "Adverse Times". It just kind of postmarks what we're dealing with now a days.

JJ: Your group, your current group, Carl Fischer Organic Groove, you've spoken about the members, and how did you develop those associations?

CF: The current group, the associations is very close knit friends. We've been together nine years, this Carl Fischer Organic Groove Ensemble, and the crux of the band is what I call "my left hand man octopus" We call him the octopus: Ron Oswanski. He's a bad dude. I've known for 12, 13 years. We were in Maynard Ferguson's band together. So, a lot of my band members right now, Ron Oswanski being one of the catalysts and beginning member with me - we played piano and quartet gigs when he would play piano. One day he said, "I've got this organ." It was a portable organ. "I said bring it over the house." He's just a natural at instruments. He's a very big part of this band, as well as Brian Wolf, who is our drummer, and I met him in Maynard's band about seven or eight years ago, and he was in New York tearing it up, doing all different types of music. So, those two guys have been with me nine years. We just added a new guitar player for us last year. His name is Jay Azzolina. Jay's done a million gigs, including Spyro Gyra. He has a nice catalog and he's got two or three records, solo records, out now. One is with the great Tim Reese, so you know, he's very versatile,

and what he brings to the table, with this particular personnel in the band, I call him our elder stage man. He's just got so much harmonic substance to his playing and excitement that he really adds a lot to the band. So, that's the core group. And then, John Scarpulla has been playing tenor saxophone with me throughout different projects for a long time. He's been in this particular band for 8 years. I always wanted a tenor player. I feel like we have a nice vibe together sonically and phrasing wise, we always have a good time. And the latest additions to the band have been Ozzie Melendez, who is a trombone player, he does a lot of section work in Manhattan. He does a lot of touring in places with Marc Anthony. He's very hooked up in the Salsa scene. He's Willie Colon's music director. So Ozzie's on a couple tracks. Like I said, we have Brett Carter signing vocals, and also a percussionist named Emilio. I can never pronounce his last name, but his last name's 'Nano'. I'll have to figure out how to pronounce his last name right one day. (laughs)

JJ: Talk about your work as a clinician for Yamaha.

CF: I kind of looked at what inspired me and I was fortunate enough in 1992 to do a tour with Lincoln Center Jazz Orchestra. It was the first tour they did and Wynton was at the helm on that. He did a lot of clinics and workshops. His clinics always got me excited. Then, joining Maynard's band in 1993 and having a revolving door being in and out of this band for 12 years – 75% of his dates were high schools and colleges, and 50% of them were actually clinics, the day of the concert. And he threw us in the deep end, man, being a trumpet player and a clinician. Sink or swim. So, my workshops and clinics have been a direct association through Maynard, watching Maynard talk to kids and adults alike and just having a good humanity with them. And, so that's what I try to bring in my clinics. Yamaha – I've been very fortunate to have an affiliation with them. Also, private teaching on my own end has really opened up a wealth of information – seeing each player has their strengths and weaknesses. I try to deal with every level and every aspect – as many aspects as they can about playing, and again, humanity. No one wants to see anybody up there talking down to them, so, just rolling up your sleeves and jumping in is a fun thing to do.

JJ: What makes for a quality educator?

CF: What makes a good teacher is patience, and actually assessing the student – not being a factory, so to speak, of "this is my method and this is what's going to work for you." It's sort of knowing the strong and weak points of each of your students, and then being able to think outside the box, to help them. One of my teachers was Nat Adderley, and he said "I'm not gonna teach you nothing!" He used to yell at me. He'd say, "Come hang out at my house." I lived in Florida for four years. I'd go to his house in Lakeland, Florida. We'd hang out all day and tell stories and eat some food. We rarely

played. It was all about the concepts.

JJ: You've had a successful career performing and recording with pop acts like Mariah Carey, Randy Jackson, Blue Man Group, Four Tops. "Can't Help Myself." How do you get your foot in the door and what have you discovered is necessary to make them successful?

CF: I feel like I'm a jack of all trades. To make a living playing music, you can't stereotype yourself. I put myself in all these different genres of music and with different musicians. And, you know, a good musician is a good musician. Just like I think there's two types of music: good and bad. And what separates the two is substance. Good music has substance; it has meaning, it tells a story. For me, it's about not having an ego and saying "Hey! I just play jazz. I'm a jazz guy!" or, "Hey I'm a classical musician, all I do is sit in the orchestra." You have to be flexible. Now, with Billy Joel for the last couple of years, my arsenal of instruments includes trumpet, and I have to play tenor saxophone, soprano saxophone, trombone, some percussion things. You have to be true to yourself, and again, I'm pretty broad. I think there's good and bad music. I'm not afraid to jump in and do a wedding or a club date for a Bar mitzvah. Do I want to? No. But I also pride myself – I don't take it as a joke. I go in a play the best of my ability to play the gig and be professional about it.

JJ: Could you tell us how you made the contact to get the gig with Billy Joel?

CF: The Billy Joel thing was very right place at the right time. I have quite a few contacts. One of them was a great trumpet player with Tower of Power, Barry Danelian. Billy Joel's musical director, Tommy Burns said to me, "We're starting a rehearsal for a new tour with Billy. Would you like to play a new tune called Zanzibar?" which was a Freddie Hubbard feature from the 52nd Street record. I said, "Yeah, absolutely." I had a leg up because I just played almost three years of Billy Joel Music on *Moving Out*. So, I knew the stuff. And the night before I went, I got a call the night before, he said show up tomorrow. By the way we're gonna play Zanzibar a half step down. Billy got off the piano and said, "Wow, we sound like grownups." And what he basically meant is we're playing jazz, we're having a good time. He got up and walked away and I didn't know if that was good or bad. They asked me back the next day and it just kind of evolved and it was very, very positive and it's been a lifesaver for me because Billy's vibe is very much like Maynard's vibe, as far as being a band leader. He'll always give you enough rope to hang yourself. I've been very fortunate and lucky and I count my blessings every day.

JJ: What do you do to recharge your batteries?

CF: It's funny, when I get off a tour, the horn goes up in my studio. I'm actually a fishing boat captain. I'm a big fisherman. I live on the south shore of Long Island in Freeport. I live right on the water. ■

www.fischmusic.com

LI Winterfest Jazz on the Vine 2010 Promises to Heat Things Up With More Concerts, New Performers, Award Winning Wine, and 7 Grand Pianos

LI Winterfest Jazz On The Vine invites you to get out of the cold and warm up with a hot lineup of premium Jazz performances at the 3rd Annual Long Island Winterfest, which runs from February 13th to March 21st across the East End. The program features renowned jazz musicians, local and otherwise, performing free-admission concerts at winery tasting rooms and other venues every weekend afternoon over the six-week period. According to the Long Island Convention and Visitor's Bureau, "Winterfest is a great time to come out east, enjoy a free concert at an area winery, and stay for a while." In addition to concerts, area hotels, B&Bs, transportation companies, restaurants, retailers and other attractions are offering some great deals tied in with the promotion. The organizers already have some 60 different jazz artists signed on and more than 100 offers, special travel promotions and getaways will tempt visitors to make a weekend out of LI Winterfest events. For a full concert schedule and access to all festival promotions, visit www.liwinterfest.com and don't forget to register to receive weekly information about the upcoming concerts.

2010 Winterfest Jazz on the Vine events are being organized by the East End Arts Council and the Long Island Wine Council, with support from the Suffolk County Department of Economic Development under the auspices of the Office of Film & Cultural Affairs, the Long Island Convention and Visitors Bureau, and Steinway, as well as assistance from Teatro Experimental Yerbabrugá and Peconic Public Broadcasting. Conceived in 2006 as a festival to generate increased business on the East End during the slowest part of the year, the program is well on the way to becoming a regional and even national attraction.

For a full concert schedule and access to all festival promotions, visit www.liwinterfest.com and don't forget to register to receive weekly information about the upcoming concerts.

Long Island Winterfest Schedule

- Saturday, March 6, 1:00 PM, Waters Crest Winery, In the Moment Trio
- Saturday, March 6, 1:00 PM, Diliberto Winery, Art Hirahara Trio
- Saturday, March 6, 2:00 PM, Raphael (Steinway series), Lauren Kinhan Quintet
- Saturday, March 6, 3:00 PM, Duck Walk Vineyards North (Steinway Series), Dred Scott Trio
- Saturday, March 6, 3:00 PM, Bedell Cellars, Stephane Wrembel
- Saturday, March 6, 4:00 PM, Osprey's Dominion, Jazz on the Half Shell
- Sunday, March 7, 1:00 PM, Wolffer Estate, John Davis Trio

Sunday, March 7, 1:00 PM, Peconic Bay Winery,

Carl Burnett Band

Sunday, March 7, 2:00 PM, Sparkling Pointe (Steinway Series), Haroldo Mauro Jr.

Sunday, March 7, 2:00 PM, Jamesport Vineyard, Stephanie Carlin Quartet

Sunday, March 7, 3:00 PM, Roanoke Vineyards, Michael Jazz Trio

CareFusion Jazz Festival Makes New York Debut June 17 - 26

45 Concerts at 20 Venues Highlight CareFusion Jazz Festival New York

CareFusion, a leading global medical device company, and festival producer George Wein today announced the schedule for the CareFusion Jazz Festival New York, which takes over the city June 17 - 26 with 45 concerts at 20 venues.

"I am grateful that CareFusion came forward to re-ignite the tradition of New York's annual jazz festival in June. With more than 1,000 jazz events taking place throughout New York every month, it's an exciting challenge to program a 10-night festival, said Mr. Wein, CEO of New Festival Productions, LLC. "We booked the festival using the underlying theme of "accentuate the positive," which includes partnering with some of the city's hottest venues from Manhattan to Queens, from Brooklyn to the Bronx. Together, we have booked a stellar festival filled with great music for all tastes and at all prices."

As in past years, some of the great legends of jazz will make their only major New York appearances. At Carnegie Hall, the CareFusion Jazz Festival New York presents Keith Jarrett, Gary Peacock, Jack DeJohnette on June 17; *An Evening with Chris Botti*, June 19; *The Genius of João Gilberto*, June 22; and *Herbie Hancock, Seven Decades: The Birthday Celebration* featuring the birthday honoree himself, Herbie Hancock, plus Terence Blanchard, Bill Cosby, Joe Lovano, Wayne Shorter and others, June 24.

For the free concert of a lifetime, head to Central Park SummerStage on June 23 for dynamic sets starring the McCoy Tyner Quartet featuring Ravi Coltrane, Esperanza Spalding and Francisco Mela plus the Stanley Clarke Band featuring Hiromi.

The festival continues with the best in jazz at concert halls, clubs, parks, museums and libraries across the city.

"The CareFusion Jazz Festival Series uses jazz to shine a light on patient safety and those working to improve health care," said David Schlotterbeck, chairman and CEO of CareFusion. "We are especially excited to bring back the New York Jazz Festival this year and support and preserve the arts in New York City and the surrounding communities."

Tickets for concerts at Carnegie Hall and The Town Hall go on sale Monday, March 22. For more information on events and tickets, please visit

www.nycjazzfestival.com. To learn more about the CareFusion Jazz Festival Series, log on to www.carefusionjazz.com.

Tribute To Jazz Great Bix Beiderbecke, Saturday March 13 at Riverdale Y

"Dear Bix: A Tribute to the Great Bix Beiderbecke will be presented Saturday evening March 13, 2010, at 8 PM, at the Riverdale Y, 5625 Arlington Avenue in Bronx, NY.

With an all-star band, led by trumpet player Randy Sandke, this jazz concert will honor the memory of the legendary cornetist who, though he died in near obscurity at the age of 28, has since been celebrated for his unconventional technique that helped shape jazz into the expressive musical genre it is today. Sandke says "Bix Beiderbecke's music, with its warm lyricism and passionate fire remains as fresh and alive today as when it first sprang from his boundless imagination" Other members of the band include Ted Rosenthal on piano, Joel Forbes on Acoustic bass, Rob Garcia on drums, cornetist Jon-Erik Kellso, Dan Levinson on clarinet, Saxophonist Scott Robinson, and Harvey Tibbs on trombone. All are world-class, highly respected musicians who not only play throughout the U.S. but around the world.

Tickets, priced at \$25 / \$20 for seniors are available on the Riverdale Y website (www.riverdale-y.org). The Riverdale Y is located 5625 Arlington Avenue in the Riverdale section of the Bronx. There is ample free parking in the Y's private lot.

The Riverdale YM-YWHA is a Jewish community center which has been serving the Bronx since 1909. Located along the Hudson River in the northwest corner of the Bronx, the Riverdale Y is a multi-generational community service agency providing informal education, physical education, leisure activities, and social services. The Y houses a state-of-the-art fitness center, indoor pool, and departments concentrating on Early Childhood Education, After-School, theater, film, dance, music, visual arts, and senior adults

Prez Fest 2010 Celebrating Art Blakey & The Jazz Messengers at St. Peter's Church

During his life time, the legendary drummer Art Blakey performed at Saint Peter's Church, "The Jazz Church," many times. He was well known for his Jazz Messengers "school of jazz" which produced many legendary jazz musicians of today, including Wayne Shorter, Cedar Walton, Lou Donaldson, Terrence Blanchard, Billy Harper, Brian Lynch, Donald Harrison, Reggie Workman, Bobby Watson and others.

The program starts at 3:00 PM on Sunday, March 14, 2010 in the Living Room of Saint Peter's

Church, "The Jazz Church" at 619 Lexington Avenue (54th Street) – Midtown – with several free events: "The Legend Wall" - an Exhibit of Information about Art Blakey and a Panel Discussion about Art Blakey and the Jazz Messengers' enduring influence on jazz. It will be moderated by a prominent jazz scholar and panelists will include several Jazz Messengers and an expert on Art Blakey and/or the "hard bop" era of Jazz. A presentation about Art Blakey and his drumming techniques by a well-known drummer may also be included. At 5:00 PM, Jazz Vespers - also free-takes place in the Sanctuary with music led by one of Art Blakey's Jazz Messengers.

The Concert begins at 7:00 PM. with live performance of the music of Art Blakey and the Jazz Messengers. Jazz Messengers' bands preceded by a student band will perform the legendary compositions created by Art Blakey and the Messengers over the more than 30 years that various versions of the Messengers held forth. Suggested ticket donation: \$20 (\$10 for students with ID).

Several other events are a part of Prez Fest 2010. Partnering with the National Jazz Museum in Harlem there will be a highlight of Art Blakey during the month of March 2010 including interviews of Jazz

Messengers and an all-day seminar on Art Blakey and The Jazz Messengers. In addition, a special event is being planned for the 68 Jazz Messengers who are still performing.

PrezFest is Produced by the Jazz Committee / Jazz Ministry at Saint Peter's Church. Visit <http://www.saintpeters.org/> or call 212 935 2200/Saint Peter's Church. Take the "E" train to Lexington Avenue or the "6" to 51st Street. Press Contacts: Ike Sturm, 212 935 2200 or Lynne Mueller 917 207 4953.

Rick DellaRatta and Jazz for Peace to perform a Special Benefit Sunday, March 14, 2010 at The New York Historical Society

Rick DellaRatta and Jazz for Peace to perform a Special Benefit Concert for "Jazz for Peace for Haiti Event" Sunday, March 14, 2010 ~ 1 PM at The New York Historical Society located at 170 Central Park West in Manhattan, NY.

Rick DellaRatta and Jazz for Peace performed at the United Nations in New York on September 25, 2002. He led a band consisting of Israeli, Middle Eastern, European, Asian and American musicians in concert for an international audience in what is now considered "one of the most significant cultural events of our time!" This U.N. Concert has led to a benefit concert series that has gone on to raise funds, publicity and awareness for over 700 non-profit organizations as well as Educational Programs to bring jazz back into the schools and donate musical instruments to underprivileged children.

In March 2007 jazz pianist, vocalist and composer Rick DellaRatta was recognized by The Foundation Center as one of the top musician philanthropists of our time along with Bono (U2), Elton John, Peter Gabriel and Sting. Over the past year Jazz for Peace has garnered support and praise from distinguished Americans such as President Barack Obama, Senator John McCain, Secretary of State Hillary Clinton, Congressman Dennis Kucinich, actor Ed Begley Jr., activist Noam Chomsky, NYC Mayor Michael Bloomberg and many more along with music lovers and humanitarians worldwide of all ages and nationalities! For more about Jazz for Peace: www.jazzforpeace.org. ■

NEC Continued from Page 39

the guitar. He'd always say that the guitar is the complete little orchestra. Another teacher that stands out was Bob Moses. His lessons were less about acquiring knowledge, more about forgetting everything that's in the way of tapping into your inner pure spirit. It was an intensely cathartic experience. One of the things that he'd say was 'playing music is burning bad karma'. It was also a very interesting experience to be around (pianist) Ran Blake. In Ran's world, music is a soundtrack to the images in the artists mind, often childhood memories, or reflections/reinterpretations of actual movies. He has an extremely personal approach to teaching, which is hard to find in the competitive world of professional music education.

JJ: You're a member of Darcy James Argue's Secret Society. When did you all meet?

SN: We met in 2000 or 2001. Darcy was a student of Bob Brookmeyer's at the time. We used to play his music in the NEC big band. Josh Sinton, who plays baritone sax in Secret Society, was also at NEC during that period. Darcy was very dedicated from the beginning, and gave up playing piano in favor of composing full time, which is something I respect

very much. I was also studying with Bob and, standing at the same crossroads, made a decision in favor of playing the guitar, pursuing the more improvisational aspects of making music. It's a tough thing to honestly ask yourself what you're best at and give up other things that you might enjoy in order to pursue your true calling. I think that is something every artist has to go through at one point (or several) in her/his life. Darcy and his girlfriend Lindsay had a lovely apartment next to NEC and students would often get together and talk about music over a glass of scotch or two. When he moved to New York he asked me if I'd join his band. Through his dedication and everyone's enthusiasm we're now at a point where we get asked to play the bigger festivals in the U.S. and in Europe.

JJ: What other projects are in the works right now?

SN: I would like to mention two other bands that are close to my heart. The Anicha Quartet with Jean Rohe (voice), Mariel Berger (accordion) and Mark Small (bass clarinet), who also went to NEC. The music is a mix of classical avant-garde, Balkan rhythms, Americana folk and some jazz. For me this group is a nice balance to the more straightforward jazz I do most of the time. The other is my group KOAN (Loren Stillman-

sax, Thomson Kneeland-bass, Tony Moreno-drums). Thomson also went to NEC for a little bit. We are about to go into the studio to record my second CD for the Spanish label FreshSound Records.

JJ: How has your experience at NEC affected your career, post graduation?

SN: NEC strengthened my conviction that music is a worthy lifelong dedication. And one of the most immediate and most important ways is of a rather pragmatic nature. It seems like people who share the same experiences during a certain period in their life, i.e. went to the same school, feel a bond and tend to remember and help each other. Of course that's true not only for NEC but for any school. Also, NEC is not as big as, say, Berklee or NYU. It's almost like you're part of a club if you went there. And of course everybody who wants to get their hands dirty moves to New York after graduation. Beyond that I'd have to say that real life as a musician is very different from the protected dream world at a conservatory. The real challenge is to stay true to your path even when sometimes there seem to be easier ways. Luckily, after half a life of making the music I love it's much too late for any easy ways out. ■

Summer Camp Continued on Page 84

INTERNATIONAL

Banff International Workshop in

Jazz Creative Music

Banff, Alberta, Canada

May 17 – June 5

Highlights: Under the leadership of trumpeter/composer Dave Douglas and his hand-picked group of leading jazz faculty, this unique program leaves the rigid academic environment behind, encouraging creativity and facilitating leaps of artistic innovation.

Participants benefit from daily master classes, small ensemble rehearsals, and common sessions with some of the world's most inspiring jazz musicians. Club and concert performances, recording sessions, and opportunities to workshop new compositions allow artists to further develop original music in a collaborative and supportive environment. **Faculty:** Clarence Penn, Matt Brewer, Donny McCaslin, Jeff Parker, Roberto Rodriguez, Myra Melford, Ben Monder, Darcy James Argue, Ravi Coltrane and many more,

Cost: \$2,300

Contact: 1.800.565.9989; arts_info@banffcentre.ca

Summer Jazz Workshop

Amsterdam, Netherlands

Earl July – See Website

Highlights: The Conservatorium van Amsterdam and the Manhattan School of Music organize the workshop. The program includes one week of lessons, workshops, master classes, concerts and chances to jam with jazz musicians. For about 60 students, age 16 to 65.

Faculty: From the Manhattan School of Music and the Conservatorium van Amsterdam.

Cost: See Website

Contact: www.conservatoriumvanamsterdam.nl ■

Daniel Smith Bargemusic January 28, 2010

By Layla Macoran

Premier bassoonist Daniel Smith, joined by a band of key players (Daniel Kelly-piano, Michael O'Brien-bass, Vincent Ector-drums), was able to swing even harder than imagined thanks in part to the choppy East River rocking the barge. There's very little surprise in saying that Smith is a master at his instrument. He's also funny, shooting out jokes and goofing around with the band. Only a confident veteran could easily handle something as distracting as a perpetually moving stage.

The evening started with Tommy Dorsey's "I'm Getting Sentimental Over You," which served as a warm up for the rich interpretation of "Killer Joe." His band mates were stellar, sounding as if they played together for decades. As a unit, they were joyful to experience, from O'Brien's expressions and energy, Ector's cool drummer attitude, Kelly's ever-nimble fingers, to Smith's classic anecdotes. The music was enriched by the individual styles and personalities. Count Basie's "Hay Burner" was evidence of O'Brien's gift of being a dream blend of jazz and classical technique rolled into one musician.

Smith strove to assist those more familiar with his classical life by giving comparisons and analogies regarding jazz— "Basie is to Monk as Bach is to Bartok" and "Charlie Parker was a Mozart that comes along every century"—which may have soothed some concerned attendees. The first set closed with Lee Morgan's "Mr. Kenyatta". Bassoon and bass blended beautifully, taking away the longing for the trumpet. As is commonplace among bassoonists, the reed popped out and in true fashion, Smith popped it back in place and kept going, barely missing a beat.



Daniel Smith

The second set opened with Mercer Ellington's "Things Ain't What They Used to Be". Once again, witnessing the strength of O'Brien's fingers as he played a bluesy solo was intriguing. His bow work on the challenging Parker composition "Billie's Bounce" was outstanding. Guest guitarist Sandro Albert had a colorful solo in Sonny Rollins' "St. Thomas". Ector's fluid rhythms were a good match for Albert's style.

A patron whispered that Kelly had the same ability as Monty Alexander to make the piano almost sound like a steel drum. Taking a little time to listen during Horace Silver's "Sister Sadie" and the observation had some validity. The evening ended with Mingus' "Better Get It in Your Soul," and Smith's fusion of the two worlds of music was complete.

Even if the bassoon were not one's preferred instrument of choice, it would at least earn greater respect by the end of Smith's performance. The most interesting observation of the entire evening was that the more intensely the band played, the more actively the barge rocked. While at times this proved to be a tad unsettling, the discomfort was tolerable due to the pleasure of the two sets. Besides, what's a little motion sickness for the love of good jazz?

Jazz At Lincoln Center Orchestra Basie and the Blues

Frederick P. Rose Hall
February 11–13, 2010

By Joe Lang

In his opening remarks at the Jazz at Lincoln Center Orchestra's *Basie and the Blues* concert at Rose Hall, trombonist Vincent Gardner, who served as Music Director for the evening, mentioned that his father, Burgess, his brother Derrick, and he had all played on the Count Basie Orchestra, and each of them associated the Basie band with the blues. For this concert, Gardner chose selections that illustrated this aspect of the Basie book, but mostly avoided the tunes that are among the band's most familiar. This was a most propitious decision, as it made for an evening that was fresh, exciting and revealing.

Gardner explored pieces from both the Old and New Testament bands, a route that emphasized the continuity that existed from the beginning of the organization, and continues at the heart of the Basie ghost band that still performs. This is a band that never ceased to swing, and always had a strong blues feeling and influence. It was loaded with outstanding musicians, each of whom was capable of playing distinguished solos, a trait shared with the current JALCO.

Excitement was always a hallmark of the Basie band, and "Seventh Avenue Express" got the evening off on a hot note. It was one of two Buck Clayton compositions that bookended the opening set, the closer being another tune that referenced a New York City byway, "Avenue C."

Following a nifty Jack McDuff/Thad Jones number that featured the flute of Ted Nash, special

guest Cyrus Chestnut took over the piano chair from Dan Nimmer for a laid back Neal Hefti creation titled "Midnite Blue." Chestnut, as did Nimmer on his selections, captured wonderfully the spare piano style of Basie, one that pushed the band along in a way that was unique, but memorable and effective.

Handling the vocal chores for the concert was Gregory Porter who had the unenviable task of singing songs associated with two legendary Basie singers, Joe Williams and Jimmy Rushing. Given this challenge, he acquitted himself very nicely, thank you. His first set contributions were "Sent for You Yesterday (and Here You Come Today)," "Goin' to Chicago Blues," and "Good Morning Blues."

Another Hefti gem, "Little Pony," preceded the set closing visit to "Avenue C."

The second half of the program brought the evening's initial taste of the composing and arranging genius of Frank Foster, the uniquely titled "Discomfortion," that had a strong bass line deftly laid down by Ben Wolfe, and a brilliant solo on baritone sax by Joe Temperley. "Swinging at the Daisy Chain" was Basie and Eddie Durham's nod to a favorite Kansas City club, and it swung mightily with Marcus Printup's hot trumpet work particularly notable.

Porter returned to romp through Foster's arrangement of "The Comeback." He was then supported solely by the piano of Chestnut for the only trip to the land of the Great American Songbook, as they nailed "Come Rain or Come Shine." Porter's final contribution came in the form of a Rushing classic, "Your Red Wagon."

Perhaps the most surprising piece of the evening was "Rambo," composed and arranged by J.J. Johnson who was on the Basie band during the 1945-46. It was quite modern sounding for that period, and, while superbly written and played, in isolation it would not be easily recognized as something from the Basie book. Another interesting selection was "Sleepwalker's Serenade," a piece composed and arranged by Jimmy Mundy. The recording of this tune was unreleased until it was part of the Mosaic Roulette studio box, and was added to some expanded reissues of the *The Atomic Mr. Basie*, a classic Basie album, devoted to Hefti compositions, that produced Basie classics like "Lil' Darlin'," "The Kid from Red Bank" and "Whirly-Bird."

To close the concert, the band played the evening's only solo on a chart by Frank Wess, one of the mainstays of the New Testament band, "Little Pony." It contained the only solo on this occasion by the irrepressible alto master Sherman Irby, and proved to be a fitting and swinging conclusion to a thoroughly satisfying visit to the musical wonderland of the Count Basie Orchestra.

Vincent Gardner not only proved to be a charming and informative host, but his programming showed him to be a man of imagination and great taste. He gave those in attendance an opportunity to hear fabulous charts that are rarely resurrected today, ones that the musicians performed with an enthusiasm that was reflected in the response from the audience. ■

Calendar of Events

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

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

NEW YORK CITY

- Mon 3/1: **Local 269. Patricia Spears Jones @ 7:00pm. Jason Kao Hwang's EDGE @ 8:00pm. Marco Eneidi Trio with Albey Balgochian & Jackson Krall @ 9:00pm. Hakon Kornstad, Brandon Seabrook, Eivind Opsvik & Gerald Cleaver @ 10:00pm.** 269 E. Hudson St. 212-228-9874. www.myspace.com/rucmanyc.
- Mon 3/1: **Melanie Charles with Axel Laugart, Solis Minor, Cory Cox, Rogerst Charles, Omar Abdulkarim & Michael Valneau at Fat Cat.** 8:30pm. \$3 cover. New School jazz. 75 Christopher St. 212-675-6056. www.fatcatmusic.org
- Mon 3/1: **Kelley Sutfenfield at Barnes & Noble.** 6:00pm. No cover or min. 1972 Broadway & 66th St. 212-595-6859. www.kelleysutfenfield.com
- March 1, 8, 15, 22, Monday Jazz Open Jam Session, with the **Bob Meyer Trio**, 8-11pm, All instrumentalists, vocalists welcome, **Turning Point Café** 468 Piermont Avenue, Piermont, NY 10968, 845-359-1089, turningpointcafe.com
- Mon 3/1, 3/8, 3/15, 3/22: **Women's Jazz Festival at Schomburg Center, Langston Hughes Auditorium.** 7:00pm. \$18 members; \$22.50 non-members. 515 Malcolm X Blvd. 212-491-2206. www.nypl.org
- Mon 3/1, 3/8, 3/15, 3/22: **Ron Affif at Zinc Bar.** 9:00pm & 11:00pm 82 W. 3rd St. 21-477-8337. www.zincbar.com
- Mon 3/1: **Melanie Charles with Axel Laugart, Solis Minor, Cory Cox, Rogerst Charles, Omar Abdulkarim & Michael Valneau at Fat Cat.** 8:30pm. \$3 cover. New School jazz. 75

Christopher St. 212-675-6056. www.fatcatmusic.org

- Mon 3/1: **Battle of the Bands at Tutuma Social Club.** 8:00pm-Midnight. With **Martin Urbach/Erika Kaplin Quartet, EMEFE, Adam Larson & Footprints.** No cover. 164 E 56th St. (Lower level) 646-300-0305. www.tutumasocialclub.com
- Tues 3/2: **Jack Wilkins & Peter Bernstein at Bella Luna.** 8:00pm. No cover. 584 Columbus Ave. & W 88th St. 212-877-2267. www.bellalunany.com. www.petebernstein.com. www.jackwilkins.com
- Tue 3/2, 3/9, 3/16, 3/23: **Melissa Jean Group, Melissa Jean (trombone), Tomek Miernowski, Willerm Delisfort, Lawrence Leathers; Perks Bar and Jazz Club, 553 Manhattan Ave (on the corner of 123rd St), New York, NY, Every Tuesday , 9:00p-12:00a, No Cover, No minimum.**
- Tues 3/2: **Ted Curson and friends at Baha'i Center.** 53 E. 11th St. (Bet. University Pl. & Broadway) 212-222-5159. www.bahainyc.org/jazz.html.
- Tues 3/2: **Melissa Stylianou & Tony Romano at Silver Leaf Tavern.** 6:30pm. No cover. 70 Park Ave. @ 38th St. in the **70 Park Avenue Hotel.** 212-973-2400. www.70parkave.com. www.melissastylianou.com
- Tues 3/2, 3/9, 3/16, 3/23, 3/30: **Annie Ross at Metropolitan Room.** 9:30pm. 34 W 22nd St. (Bet. 5th & 6th Ave.) 212-206-0440. www.metropolitanroom.com.
- Tues 3/2: **Ben Holmes Trio at Caffe Vivaldi.** 8:15pm. 32 Jones St. (Off Bleeker St. near 7th Ave.) 212-691-7538. www.caffevivaldi.com. www.ben-holmes.com/

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 After Hours: Stein Brothers Quintet

MAR 8
ETIENNE CHARLES
& FOLKLORE

MAR 9-14
BILL CHARLAP TRIO
 w/Peter Washington & Kenny Washington
 After Hours: Willie Martinez La Familia Sextet

MAR 15 A BIRTHDAY CELEBRATION
ANTONIO CIACCA QUINTET
 w/Grant Stewart, Joe Locke, David Wong & Francisco Mela

MAR 16-21 SING INTO SPRING FESTIVAL /
CD RELEASE PARTY
BARBARA CARROLL TRIO
& KEN PEPOWSKI
 w/Jay Leonhart & Alvin Atkinson
 After Hours: Sharel Cassidy Quartet

MAR 22 SING INTO SPRING FESTIVAL
MUSIC OF THE MODERN
JAZZ QUARTET:
AARON DIEHL QUARTET
 w/Warren Wolf, David Wong & Rodney Green

MAR 23-28 SING INTO SPRING FESTIVAL
REGINA CARTER &
REVERSE THREAD
 w/Yacouba Sissoko, Will Holshouser,
 Chris Lightcap & Alvester Garnett
 After Hours: Oscar Feldman & Familia

MAR 29 SING INTO SPRING FESTIVAL /
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 w/David Berger Jazz Orchestra

MAR 30-APR 4 SING INTO SPRING FESTIVAL
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& HOUSTON PERSON
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- Wed 3/3: **Amy Cervini** with **Jesse Lewis & Matt Aronoff** at **55 Bar**. 7:00pm. No cover. 55 Christopher St. 212-929-9883. www.55bar.com. www.amycervini.com
- Wed 3/3: **Mose Allison** at **City Winery**. 8:00pm. \$25-\$40. 155 Varick St. 212-608-0555. www.citywinery.com. www.moseallison.com
- Thurs 3/4-Sat 3/6: **Barb Jungr** accompanied by **Simon Wallace** at **The Café Carlyle**. 10:45pm. 35 E. 76th St. 212-744-1600. www.thecarlyle.com
- Thurs 3/4: **Jamie Cullum** at **Town Hall**. 8:00pm. \$74, \$58.50, \$48.50. 123 W. 43rd St. 212-840-2824. www.thetownhall-nyc.org
- Fri 3/5: **Adam Larson** at **Hawaiian Tropic Zone**. 729 7th Ave. 212-626-7312. <http://hawaiiantropiczone.com>
- Fri 3/5: **Dana Leong** with **Aviv Cohen, Adam Platt & Core Rhythm** at **Leonard Nimoy Door**. 8:30pm. \$25; members \$20; day of show \$30. 2537 Broadway @ 95th St. 212-864-5400. www.symphonyspace.org
- Fri 3/5: **Joshua Breakstone** with **Lisle Atkinson & Eliot Zigmund** at **The Bar Next Door**. 7:00pm & 9:00pm. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com
- Fri 3/5-Sat 3/6: **Michael Wolff Trio** at **Knickerbocker Bar & Grill**. 9:45pm. 33 University Pl. 212-228-8490. www.knickerbockerbarandgrill.com
- Sat 3/6: **Vinicio Capossela** at **(le) poisson rouge**. 7:00pm. \$25. 158 Bleecker St. 212-505-FISH. lepoissonrouge.com
- Sat 3/6: **Mark Capon** at **Hawaiian Tropic Zone**. 729 7th Ave. 212-626-7312. <http://hawaiiantropiczone.com>
- Sat 3/6: **Corina Bartra** & her Azu Project, **Cliff Korman, Armando Gola, Rufino Ortiz, Todd Anderson, Alex Garcia, Perico Diaz**. Emphasizing the Afro Peruvian will visit Cuba and Brazil. **University of the Streets**. 8pm 130 East 7th Street, Telephone: 212-254-9300, Admission is \$10.00 per show. Tickets will be sold at the door.
- Sat 3/6: **Music memorabilia show** at **Tip Top Shoe Building**. 10:00am-2:00pm. Free. Over 10,000 items.

- Records, posters, sheet music, photographs, magazines, books. 155 W 72nd St., 4th Floor. 212-579-0689. www.musiccollecting.com
- Sun 3/7, 3/14, 3/21, 3/28: **Ron Affif** at **Zinc Bar**. 9:00pm & 11:00pm 82 W. 3rd St. 21-477-8337. www.zincbar.com
- Sun 3/7: **Amy Cervini** at **55 Bar**. 2:00pm. "Jazz for Kids." Includes percussion instruments for everyone & some dancing. \$5 cover per child. 55 Christopher St. 212-929-9883. www.55bar.com. www.amycervini.com
- Sun 3/7: **Junior Mance, Hide Tanaka**, CD Release-The Junior Mance Quintet, *Out South*, 6:30 - 9:30pm, **Café Loup**, 105 W 13th St New York (at 6th Ave.) NYC
Reservations Strongly Encouraged: 212-255-4746
- Sun 3/7: **Old Time Musketry** at **Caffe Vivaldi**. 9:30pm. 32 Jones St. (Off Bleecker St. near 7th Ave.) 212-691-7538. www.caffevivaldi.com
- Mon 3/8: **Idan Raichel Project** at **City Winery**. 7:00pm & 10:00pm. \$40-\$75. 155 Varick St. 212-608-0555. www.citywinery.com. www.idanraichelproject.com
- Mon 3/8: **Local 269. Mat Maneri, Garth Stevenson & Randy Peterson** @ 9:00pm. **Father Figures** @ 10:00pm. 269 E. Hudson St. 212-228-9874. www.myspace.com/rucmanyc
- Mon 3/8, 3/15, 3/22, 3/29: **Adam Rudolph's Go Organic Organic Orchestra** at **Roulette**. 8:30pm. \$15; \$10 students & seniors. 20 Greene St. (Bet. Canal & Grand) 212-219-8242. www.roulette.org
- Tues 3/9: **Shaynee Rainbolt** with **Janice Friedman, Tony Cintron, Bill Moring & Cliff Lyons** at **Ashford & Simpson's Sugar Bar**. 7:30pm & 9:30pm. \$10 cover. 254 W. 72nd St. (Bet. Broadway & West End Ave.) 212-579-0222. www.sugarbarnewyork.com. www.shayneerainbolt.com
- Tues 3/9: **Mike Longo & the NY State of the Art Jazz Ensemble** with **Antoinette Montague** at **Baha'i Center**. 53 E. 11th St. (Bet. University Pl. & Broadway) 212-222-5159. www.bahainyc.org/jazz.html

- Tue 3/9: **Willie Martinez** at **Dizzy's Club**, Tue-Thu at 11:00 PM, Fri & Sat @ 12:45 AM / One Set Only, Jazz At Lincoln Center, 60th and Broadway, www.williemartinez.com
- Wed 3/10: **Charli Persip's Supersound** at **The New School**. 8:00pm. \$10; free to students, faculty, staff & alumni. Arnhold Hall. 55 W. 13th St., 5th Floor. 212-229-5682. www.newschool.edu/jazz
- Thu 3/11: **Lori Perez, CD Release Party, Cornelia Street Café**, 29 Cornelia St, New York, NY 10014, (212) 989-9319 www.LoriPerez.com
- Thurs 3/11: **George Wein** with **Randy Weston** at **Leonard Nimoy Thalia**. 7:30pm. \$25; members \$20; day of show \$30. "Seeing Jazz with George Wein." 2537 Broadway @ 95th St. 212-864-5400. www.symphonyspace.org
- Thurs 3/11: **D. Meldonian** at **Hawaiian Tropic Zone**. 729 7th Ave. 212-626-7312. <http://hawaiiantropiczone.com>
- Thurs 3/11: **Lew Tabackin** with **Toshiko Akioishi, Randy Brecker, Boris Kozlov, Lewis Nash & Jack Wilkins** at **Tribeca Performing Arts Center, Borough of Manhattan Community College**. 8:00pm. \$35; \$32.50 for students. 37th Anniversary Gala. 199 Chambers St. 212-220-1460. www.tribecapac.org
- Fri 3/12: **Paquito D'Rivera** with **Rutgers Symphony Orchestra** directed by **Kynan Johns** and **Rutgers Jazz Ensemble** directed by **Conrad Herwig** at **Leonard Nimoy Thalia**. 8:00pm. \$35; members \$30; day of show \$40. "Reflections of a Man Facing South." 2537 Broadway @ 95th St. 212-864-5400. www.symphonyspace.org
- Fri 3/12-Sat 3/13: **Michael Wolff Trio** at **Knickerbocker Bar & Grill**. 9:45pm. 33 University Pl. 212-228-8490. www.knickerbockerbarandgrill.com
- Fri 3/12: **Take 6** at **Apollo Theater**. 7:00pm community sing. Free; limit 3 tickets per person & 10 tickets per organization. 253 W. 125th St. (Bet. Adam Clayton Powell Jr. Blvd. & Frederick Douglass Blvd.) 212-531-5305. www.apollotheater.org

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TICKETWEB

- Fri 3/12: **Marc Devine** at **Hawaiian Tropic Zone**. 729 7th Ave. 212-626-7312. <http://hawaiiantropiczone.com>
- Sat 3/13: **Michael Marcus** at **Hawaiian Tropic Zone**. 729 7th Ave. 212-626-7312. <http://hawaiiantropiczone.com>
- Sat 3/13: **Anne Mironchik** Trio at **Centenary Mini Blues Festival**, 6:30pm 400 Jefferson St Hackettstown, NJ, 908-979-0900, www.annemironchik.com
- Sun 3/14, **The Johns' Jazz Quartet**, **Steve Johns**, **Debbie Keefe Johns**, **Michael Cochrane**, young bass sensation **Daryl Johns**, www.daryljohns.com, 7:30-10:30pm, www.stevejohnsjazz.com, 468 Piermont Avenue, Piermont, NY 10968, 845-359-1089, www.turningpointcafe.com
- Sun 3/14: **Paul Meyers** at **North Square Lounge**. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. www.northsquareny.com.
- Sun 3/14: **Gregory Generet** at **Joe's Pub**, 425 Lafayette St., 212-539-8778 www.GregoryGeneret.com www.joespub.com
- Sun 3/14: **Prez Fest 2010** at **St. Peter's Church**. 12:30pm. Celebrating **Art Blakey & the Jazz Messengers**. Includes "The Legend Wall," a panel discussion including several Jazz Messengers and free Jazz Vespers led by one of the Jazz Messengers. Concert at 7:00pm, \$20 suggested donation. 53rd & Lexington. 212-935-2200. <http://saintpeters.org/jazz>
- Mon 3/15: **Sofia Rei Koutsovitis** at **Zinc Bar**. 7:30pm. 82 W. 3rd St. 21-477-8337. www.zincbar.com
- Mon 3/15: **Hunter College, Lang Recital Hall. John Funkhouser** with **Greg Loughman & Mike Connors @ 7:00pm. San Melao** with **Paul Carlon & Max Pollak @ 8:30pm**. \$10; \$5 for students & seniors; free with Hunter ID. North Building, 4th Floor, 695 Park Ave. 212-772-4000. www.hunter.cuny.edu. <http://johnfunkhouser.com>
- Mon 3/15: **Local 269. Mike Pride Quartet** with **Darius Jones, Alex Marcelo & Peter Bitenc @ 9:00pm. Kirk Knuffke Group @ 10:00pm**. 269 E. Hudson St. 212-228-9874. www.myspace.com/rucmanyc.
- Tues 3/16: **Jack Wilkins & Freddie Bryant** at **Bella Luna**. 8:00pm. No cover. 584 Columbus Ave. & W 88th St. 212-877-2267. www.bellalunany.com. www.freddiebryant.com. www.jackwilkins.com
- Tues 3/16: **Peter Evans Quintet** with **Craig Taborn** solo at **(le) poisson rouge**. 9:30pm. \$10. 158 Bleecker St. 212-505-FISH. www.lepoissonrouge.com
- Tues 3/16: **Habib Koité** at **Highline Ballroom**. 8:00pm. \$25. 431 W. 16th St. 212-414-5994. highlineballroom.com
- Tues 3/16: **Felipe Salles** at **Baha'i Center**. 53 E. 11th St. (Bet. University Pl. & Broadway) 212-222-5159. www.bahainyc.org/jazz.html.
- Tues 3/17: **Kathleen Grace** at **Caffe Vivaldi**. 7:00pm. 32 Jones St. (Off Bleecker St. near 7th Ave.) 212-691-7538. www.caffevivaldi.com.
- Wed 3/17: **Melissa Stylianou Quintet** at **55 Bar**. 7:00pm (2 sets). 55 Christopher St. 212-929-9883. www.55bar.com. www.melissastylianou.com
- Thurs 3/18: **Mary Halvorson Quintet** at **Roulette**. 8:30pm. \$15; \$10 students & seniors. 20 Greene St. (Bet. Canal & Grand) 212-219-8242. www.roulette.org
- Thurs 3/18: **Ensemble Otodama** at **Caffe Vivaldi**. 9:30pm. 32 Jones St. (Off Bleecker St. near 7th Ave.) 212-691-7538. www.caffevivaldi.com.
- Thurs 3/18-Fri 3/19: **Marc Devine** at **Hawaiian Tropic Zone**. 729 7th Ave. 212-626-7312. <http://hawaiiantropiczone.com>
- Thurs 3/18: **Audrey Silver** at **The Triad**. 7:00pm. \$10, 2-drink min. 158 W. 72nd St. 212-362-2590. www.triadnyc.com. www.audreysilver.com
- Fri 3/19: **Maria Guida** with **Jay Azzolina & Dean Johnson** at **The New Leaf Café**. 7:30pm & 9:00pm. One Margaret Corbin Dr. 212-568-5323. www.mariaguida.com
- Fri 3/19: **Nicole Henry** at **Metropolitan Room**. 7:30pm. 34 W 22nd St. (Bet. 5th & 6th Ave.) 212-206-0440. www.metropolitanroom.com.
- Fri 3/19-Sat 3/20: **Michael Wolff Trio** at **Knickerbocker Bar & Grill**. 9:45pm. 33 University Pl. 212-228-8490. www.knickerbockerbarandgrill.com
- Sat 3/20: **Mika Hary** with **Nir Felder, Shai Maestro, Sam Minaie & Ziv Ravita** at **Caffe Vivaldi**. 7:00pm. 32 Jones

- St. (Off Bleecker St. near 7th Ave.) 212-691-7538. www.caffevivaldi.com.
- Sat 3/20: **Mark Capon** at **Hawaiian Tropic Zone**. 729 7th Ave. 212-626-7312. <http://hawaiiantropiczone.com>
- Sun 3/21: **Sun Ra Arkestra** directed by **Marshall Allen** at **Sullivan Hall**. 8:00pm. \$15; \$20 at door. 214 Sullivan St. (Bet. Bleecker & W. 3rd St.) 866-468-7619. www.cegmusic.com/sullivan_hall. www.elrarecords.com
- Sun 3/21: **Carolyn Leonhart, Wayne Escoffery** Group with **Uptown Brass Quintet** – Concert at **Church of The Intercession**, Broadway at 155th Street, NYC, Suggested donation of \$12 Free admission for children under 10, Call 917.299.2752 for info.
- Sun 3/21: **Amy Cervini** at **55 Bar**. 2:00pm. "Jazz for Kids."

- Includes percussion instruments for everyone & some dancing. \$5 cover per child. 55 Christopher St. 212-929-9883. www.55bar.com. www.amycervini.com
- Mon 3/22: **Local 269. Tony Malaby's Novela Octet @ 9:00pm. Tony Malaby's Cello Quartet** with **Daniel Levin, Devin Hoff & Ches Smith @ 10:00pm**. 269 E. Hudson St. 212-228-9874. www.myspace.com/rucmanyc.
- Tue 3/23: **Willie Martinez** at **Zinc Bar**, 82 W. 3rd St., Tue-Thu at 8:30 PM, www.williemartinez.com
- Tue 3/23 – Sat 3/27: **Oscar Feldman** with **Antonio Sanchez, Manuel Valera, John Benitez, Pernel Saturnino**. Special guests **Mark Turner, Diego Urcola**, Release party at Dizzy's Club Coca Cola, After Hours 11pm, Jazz At Lincoln Center, 60th & Broadway.



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- Tues 3/23: Jack Wilkins & Stee Adelson at Bella Luna. 8:00pm. No cover. 584 Columbus Ave. & W 88th St. 212-877-2267. www.bellalunany.com. www.steeadelson.com. www.jackwilkins.com
- Tues 3/23: Antoinette Montague with Mike Longo Trio at Baha'i Center. 53 E. 11th St. (Bet. University Pl. & Broadway) 212-222-5159. www.bahainyc.org/jazz.html.
- Thurs 3/25: Chantale Gagne at Hawaiian Tropic Zone. 729 7th Ave. 212-626-7312. http://hawaiiantropiczone.com
- Fri 3/26: Angélique Kidjo at Town Hall. 8:00pm. \$50, \$45. 123 W. 43rd St. 212-840-2824. www.the-townhall-nyc.org.
- Fri 2/26-Sat 2/27: Pablo Aslan with Paquito D'Rivera at Rose Theater, Frederick P. Rose Hall, Lincoln Center. 8:00pm. \$30, \$50, \$70, \$80, \$95. Broadway @ 60th St. 212-721-6500. www.jalc.org
- Fri 2/26-Sat 2/27: New York Youth Symphony with Ingrid Jensen at Leonard Nimoy Thalia. 8:30pm. \$15. 2537

- Broadway @ 95th St. 212-864-5400. symphonyspace.org
- Fri 3/26-Sat 3/27: Adam Birnbaum at Knickerbocker Bar & Grill. 9:45pm. 33 University Pl. 212- 228-8490. www.knickerbockerbarandgrill.com
- Fri 3/26-Sat 3/27: Marc Devine at Hawaiian Tropic Zone. 729 7th Ave. 212-626-7312. http://hawaiiantropiczone.com
- Sat 3/27: Dominique Eade, Sarah Jarosz, Ran Blake, John Medeski, Bernie Worrell, Anton Fig & Lake Street Dive at B.B. King's Blues Club & Grill. 8:00pm. \$25 cover, plus \$10 min. 237 W. 42nd St. 212-307-7171. http://necmusic.edu/jazz. www.bbkingblues.com
- Sunday March 28, 7:30-10:30pm, Guitarist Gene Bertoncini Duo with Ed Laub, www.genebertoncini.com, Turning Point Café, 468 Piermont Avenue, Piermont, NY 10968, 845-359-1089, www.turningpointcafe.com
- Mon 3/29: Local 269. Ingrid Laubrock with Mary Halvorson & Tom Rainey @ 9:00pm. Brian Drye, Kirk Knuffke, Jonathan Goldberger & Ches Smith @ 10:00pm. 269 E. Hudson St. 212-228-9874. www.myspace.com/rucmanyc.
- Mon 3/29: David Berger at Dizzy's Club Coca Cola, Debut Live Performance, with Freda Payne, vocals, Denzal Sinclair, the David Berger JazzOrchestra. Reserve at 212.258.9595, or JALC.org/dccc.
- Tues 3/30: James Moody at BB Kings. 7:30pm. \$100. Annual Moody & Friends concert to benefit the James Moody Scholarship Fund at Purchase College. 237 W. 42nd St. 914-251-5925. 212-307-7171. www.purchase.edu. www.bbkingblues.com
- Tues 3/30: Jack Wilkins, Harvie S & Jeff Hirshfield at Bella Luna. 8:00pm. No cover. 584 Columbus Ave. & W 88th St. 212-877-2267. www.bellalunany.com. www.harvies.com. www.jackwilkins.com
- Wed 3/31: Tord Gustavsen with Kristin Asbjørnsen, Tore Brunborg & Mats Eilertsen at Merkin Concert Hall at



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- Kaufman Center. 8:00pm. 129 W. 67th St. 212-501-3330. http://kaufman-center.org/merkin-concert-hall
- Wed 3/31: Ece Goksu Quartet at Metropolitan Room. 9:45pm. \$20 cover + 2-drink min. 34 W 22nd St. (Bet. 5th & 6th Ave.) 212-206-0440. www.metropolitanroom.com.
- Wed 3/31: Fred Hersch at Carnegie Hall, Weill Recital Hall. 8:00pm. From \$35. 57th St. & 7th Ave. 212-247-7800. www.carnegiehall.org.

BROOKLYN

- Mon 3/1: Jam Session hosted by John McNeil at Puppets Jazz Bar. 9:00pm. 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Mon 3/1: JC Sanford Jazz Orchestra at the Tea Lounge. 837 Union St., Park Slope. 718-789-2762. www.tealounge.com. www.jcsanford.com
- Tues 3/2, 3/9, 3/16, 3/23, 3/30: Jenny Scheinman at Barbes. 7:00pm. \$10. 347-422-0248. www.barbesbrooklyn.com.
- Tues 3/2: Joel Harrison with Victor Prieto, Stephan Crump & Ted Poor at Korzo. 9:30pm. \$7 cover. 667 5th Ave. (Bet. 19th & 20th St.) 718-285-9425. www.myspace.com/konceptions. www.korzorestaurant.com
- Wed 3/3, 3/10, 3/17, 3/24, 3/31: Puppets Jazz Bar. Arturo

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- O'Farrill @ 7:00pm. \$10. **John McNeil Group** @ 9:00pm. 481 5th Ave., Park Slope. 718-499-2622. puppetsjazz.com.
- Thurs 3/4: **Oscar Peñas with Dan Blake, Moto Fukushima & Richie Barshay** at **Bargemusical**. 8:00pm. \$25; \$20 senior; \$15 student. Fulton Ferry Landing, at the foot of the Brooklyn Bridge. 718-624-2083. www.bargemusical.org.
- Fri 3/5: **Puppets Jazz Bar. Nate Smith Trio** @ 6:00pm. **Bill Ware Quartet** @ 9:00pm; **Victor Bailey Trio** @ midnight. 481 5th Ave., Park Slope. 718-499-2622. puppetsjazz.com.
- Sat 3/6: **Puppets Jazz Bar. Michelle Webb Group** @ 6:00pm. **Drum Heads** @ 9:00pm. 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Sun 3/7, 3/14, 3/21, 3/28: **Stephane Wrembel** at **Barbes**. 9:00pm. \$10. 347-422-0248. www.barbesbrooklyn.com.
- Sun 3/7: **Belarusian Church. Peter Apfelbaum** @ 2:00pm. **Joseph Jarman, Michel Gentile, Daniel Kelly & Rob Garcia** @ 3:30pm. **Peter Apfelbaum, Josh Roseman, David Phelps & Patrice Blanchard** @ 4:45pm. 401 Atlantic Ave. @ Bond St. www.connectionworks.org
- Sun 3/7: **Puppets Jazz Bar. Zack O'Farrill Quartet** @ 12:00pm. **Nerissa Campbell Group** @ 8:00pm. 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Mon 3/8: **Puppets Jazz Bar. Audrey Silver Quartet** @ 7:00pm. Open jam session hosted by **John McNeil** @ 9:00pm. 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Mon 3/8: **Bill Mobley Big Band** at the **Tea Lounge**. 837 Union St., Park Slope. 718-789-2762. www.tealounge.com. www.billmobley.net
- Tues 3/9: **James Carney** at **Korzo**. 9:30pm. \$7 cover. 667 5th Ave. (Bet. 19th & 20th St.) 718-285-9425. www.myspace.com/konceptions. www.korzorestaurant.com
- Thurs 3/11: **Puppets Jazz Bar. Victor Prieto Group** @ 6:00pm. **Charles Sibirsky Group** @ 9:00pm. 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Fri 3/12: **Oran Etkin** at **Barbes**. 8:00pm. \$10. 347-422-0248. www.barbesbrooklyn.com. www.oranetkin.com
- Fri 3/12: **Puppets Jazz Bar. Ralph Hamperian** @ 6:00pm. **Arturo O'Farrill Quartet** @ 9:00pm. **Victor Bailey Trio** @ midnight. 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Sat 3/13: **Puppets Jazz Bar. Ayanna Williams Group** @ 6:00pm. **Alex Blake Quartet** @ 9:00pm. **Dave Phelps Trio** @ midnight. 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Sun 3/14: **Puppets Jazz Bar. Zack O'Farrill Quartet** @ noon. **Nate Shaw** @ 5:00pm. **Jacob Varnus Group** @ 8:00pm. 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Mon 3/15: **Andrew Rathbun Large Ensemble** at the **Tea Lounge**. 837 Union St., Park Slope. 718-789-2762. www.tealounge.com. http://andrewrathbun.com
- Mon 3/15: Open jam session hosted by **John McNeil** at **Puppets Jazz Bar**. 9:00pm. 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Tues 3/16: **Jody Redhage Quintet** at **Korzo**. 9:30pm. \$7 cover. 667 5th Ave. (Bet. 19th & 20th St.) 718-285-9425. www.myspace.com/konceptions. www.korzorestaurant.com
- Thurs 3/18: **Steven Lugerner Septet** at **Puppets Jazz Bar**. 9:00pm. 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Thurs 2/18: **Daniel Smith with Daniel Kelly, Michael O'Brien & Vincent Ector** at the **Tea Lounge**. 8:00pm & 9:30pm. \$5 suggested donation. 837 Union St., Park Slope. 718-789-2762. www.tealounge.com
- Fri 3/19: **Daniel Smith with Daniel Kelly, Michael O'Brien & Vince Ector** at **Puppets Jazz Bar**. 9:00pm. 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Fri 3/19: **Douglass St. Music Collective. Cylinder** with **Aram Shelton, Darren Johnston, Lisa Mezzacappa & Kjell Nordeson** @ 8:30pm. **Michael Bates' Outside Sources** with **Russ Johnson, Greg Tardy, Josh Sinton & Jeff Davis** @ 9:30pm. **Outside Cylinder** combining both bands @ 10:30pm. \$10 suggested donation. 295 Douglass St. Myspace.com/295douglass

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- 3/30:** Film night hosted by Christian McBride

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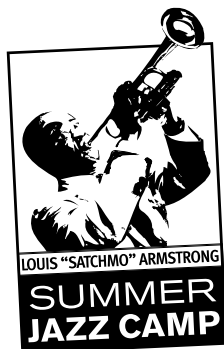
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Photo courtesy of the Louis Armstrong House Museum



- Sat 3/20: **Puppets Jazz Bar. Frank Carlberg Trio @ 6:00pm. Boris Koslov Trio @ 9:00pm. Daniel Glaude Quintet @ midnight.** 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Sun 3/21: **Puppets Jazz Bar. Zack O'Farrill Quartet @ noon. Yvonnick Prene Quartet @ 4:00pm.** 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Mon 3/22: Open jam session hosted by **John McNeil at Puppets Jazz Bar.** 9:00pm. 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Mon 3/22: **Frank Carlberg Big Band at the Tea Lounge.** 837 Union St., Park Slope. 718-789-2762. www.tealounge.com. <http://frankcarlberg.com>
- Tues 3/23: **Russ Lossing with John Hébert & Nasheet Waits at Korzo.** 9:30pm. \$7 cover. 667 5th Ave. (Bet. 19th & 20th St.) 718-285-9425. www.myspace.com/konceptions. www.korzorestaurant.com
- Wed 3/24: **Puppets Jazz Bar. Bob Francescini & Ben Perowsky Quartet @ 6:00pm. John McNeil Group @ 9:00pm.** 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Thurs 3/25: **Bert Seager Trio at Puppets Jazz Bar.** 9:00pm. 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Thurs 3/25: **The New Mellow Edwards with Curtis Hasselbring, Chris Speed, Trevor Dunn, John Hollenbeck,** plus post-show jam session with **Jeremy Udden, Frank Carlberg & George Schuller at Douglass St. Music Collective.** 7:00pm. \$10 cover. 295 Douglass St. <http://necmusic.edu.jazz40myspace.com/295douglass>
- Sat 3/27: **Pharoah Sanders, Community Day Gala Concert,** as part of the 11th Annual Central Brooklyn Jazz Festival, at **Boys and Girls High School Auditorium** located at 1700 Fulton Street in the Bedford Stuyvesant section of Brooklyn. Tickets are \$35 in advance, available at www.brownpapertickets.com/event/99955 or by calling 718.773.2252 or 718.638.6700. Doors open at 7:30 PM concert begins at 8:00 PM
- Fri 3/26: **Puppets Jazz Bar. Andy Fusco Quartet @ 6:00pm. Randy Johnston Trio @ 9:00pm. Dave Phelps trio @ midnight.** 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Sat 3/27: **Puppets Jazz Bar. Niranjana @ 6:00pm. Bill Ware Trio @ midnight.** 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Sun 3/28: **Puppets Jazz Bar. Zack O'Farrill Quartet @ noon.** 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Mon 3/29: **Asuka Kakitani Jazz Orchestra at the Tea Lounge.** 837 Union St., Park Slope. 718-789-2762. www.tealounge.com. <http://asukakakitani.com>
- Mon 3/29: Open jam session hosted by **John McNeil at Puppets Jazz Bar.** 9:00pm. 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Tues 3/30: **David Lopato with Ratzo Harris & Gene Jackson at Korzo.** 9:30pm. \$7 cover. 667 5th Ave. (Bet. 19th & 20th St.) 718-285-9425. www.myspace.com/konceptions. www.korzorestaurant.com
- Wed 3/31: **Douglass St. Music Collective. Dan Peck with Tom Blancarte & Brian Osborne @ 8:00pm. Holus-Bolus with Josh Sintin, Jon Irabagon, Jonathan Goldberger, Peter Bitenc & Mike Pride @ 9:00pm. Louie's Space Out Wind Ensemble with Louise D.E. Jensen, Nate Wolley, Drew Pitcher & Dan Peck @ 10:00pm.** \$10 suggested donation. 295 Douglass St. [Myspace.com/295douglass](http://www.myspace.com/295douglass)

QUEENS

- Sat 3/6: **Min Xiao-Fen with Mark Helias & Steve Salerno at Flushing Town Hall.** 2:00pm. \$15; \$12 members & students; \$12 children. 137-35 Northern Blvd. 718-463-7700, x222. www.flushingtownhall.org
- Sun 3/7: **Bakithi Kumalo Band with Robbi K at Flushing Town Hall.** 2:00pm. \$12; \$10 members & students; \$5 children. 137-35 Northern Blvd. 718-463-7700, x222. www.flushingtownhall.org
- Sat 3/20: **Avantango at Langston Hughes Community Library & Cultural Center.** 2:00pm. Free. 100-01 Northern Blvd. 718-651-1100. www.carnegiehall.org
- Sat 3/20: **Gabriel Alegria Afro-Peruvian Sextet at LeFrak Concert Hall, Queens College.** 8:00pm. \$28; \$26 seniors, students & alumni. Long Island Expressway & Kissena Blvd. 718-793-8080. <http://kuperbergcenter.org>
- Sat 4/3: **Stefon Harris, Jacky Terrasson, York College Performing Arts Center,** Tickets available at the Box Office, 94-45 Guy R. Brewer Blvd., Call: 718-262-2840 or online at theatermania.com, For more information call 718-262-3750, www.york.cuny.edu Free Parking. \$20.00 Adults / \$10.00 Students & Seniors

LONG ISLAND

- Fri 3/12: **Diane Hoffman, Broc Hempel & Craig Akin at Butera's Restaurant.** 8:00pm. 3930 Sunrise Hwy, Seaford. 516-795-1929. www.buteras.com. www.dianehoffman.com
- Fri 3/19: **Felipe Salles & Eleonora Bianchini at Dix Hills Performing Arts Center, Five Towns College.** 7:30pm. \$25. Tribute to Bossa Nova. 305 N. Service Rd., Dix Hills. 631-656-2148. www.DHPAC.org
- Sun 3/21: **Diane Hoffman with Pat Firth, Saadi Zaine & Mark Farnsworth at Long Beach Public Library.** 2:30pm. Tribute to Peggy Lee. Free. 111 W. Park Ave., Long Beach. 516-432-7201. www.dianehoffman.com
- Sun 3/21: **SunSouth Shore Syncopators with Holly Sickinger at 2pm, DHPAC - Dix Hills Performing Arts Center,** at Five Towns College, 305 North Service Road, Dix Hills, Long

- Island, NY Tickets, (631) 656-2148 or www.dhpac.org, \$20
- **Fri 3/26: Tribute to Chicago with the band Beginnings**, 7:30pm, **DHPAC - Dix Hills Performing Arts Center** at Five Towns College 305 North Service Road, Dix Hills, Long Island, NY, Tickets (631) 656-2148 or www.dhpac.org, \$25

NEW JERSEY

- **Wed 3/3: Warren Vaché with Nicky Parrott at Shanghai Jazz**. No cover. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- **Thurs 3/4: Jack Wilkins & Howard Alden at Glen Rock Inn**. 7:00pm. 222 Glen Rock Rd., Glen Rock. 201-445-2362. www.howardalden.com. www.jackwilkins.com
- **Fri 3/5: Tony DeSare Trio at Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- **Fri 3/5: Jack Wilkins & Howard Alden at Whole Foods Market**. 7:00pm. 2245 Springfield Ave., Milburn. 973-822-8444. www.wholefoodsmarket.com/stores/milburn. www.howardalden.com. www.jackwilkins.com
- **Sat 3/6: Cassandra Wilson with Esperanza Spalding at Prudential Hall**. 8:00pm. \$21-\$82. New Jersey Performing Arts Center, 1 Center St., Newark. 973-353-8051. www.njpac.org
- **Sun 3/7: Sarah Partridge at Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- **Wed 3/10: Warren Vaché at Shanghai Jazz**. No cover. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- **Thurs 3/11: Joshua Breakstone & Earl Sauls at The Harvest Bistro**. 8:30pm. No cover. 252 Schraalenburgh Rd., Cloister. 201-750-9966. www.harvestbistro.com
- **Sun 3/14: Jan Findlay at Shanghai Jazz**. No cover. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- **Wed 3/17: Bucky Pizzarelli at Shanghai Jazz**. No cover. 24 Main St., Madison. 973-822-2899. [shanghaijazz.com](http://www.shanghaijazz.com).

- **Sat 3/20: Toshi Reagon & BIG Lovely Band with Bernice Johnson Reagon at Victoria Theater**. 8:00pm. \$36-\$39. New Jersey Performing Arts Center, 1 Center St., Newark. 973-353-8051. www.njpac.org
- **Sun 3/21: Komeda Project at Van Gogh's Ear**. 8:00pm-11:00pm, 3 sets. \$5 cover. 1017 Stuyvesant Ave., Union. 908-810-1844. www.vangoghsearcafe.com.
- **Wed 3/24: Warren Vaché at Shanghai Jazz**. No cover. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- **Wed 3/24: Anat Cohen at Rutgers University, Dana Library, Dana Room**. 2:00pm. Free. 185 University Ave., Newark. 973-353-5595. <http://newarkwww.rutgers.edu>
- **Thurs 3/25: Robert Wylde with Richard McCrae & Don Williams at Skipper's**. 304 University Ave., Newark. 973-733-9300.

...AND BEYOND

- **Fri 3/5: Cassandra Wilson at Tarrytown Music Hall**. 8:00pm. 13 Main St., Tarrytown, NY. 877-840-0457. www.tarrytownmusicall.org
- **Sat 3/6: Julian Lage Group at The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
- **Sun 3/7: Jon Burr & Lynn Stein at Rockland Center for the Arts**. 2:00pm. \$20; \$15 members. 27 S. Greenbush, West Nyack, NY. 845-358-0877, x15. www.rocklandartcenter.org. www.myspace.com/jonandlynn
- **Wed 3/10: Jack Wilkins & Carl Barry at Route 7 Music**. 355 Federal Rd., Brookfield, CT. 203-775-6377. www.carlandjoannebarry.com. www.jackwilkins.com
- **Fri 3/12: Rob Moose at The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
- **Fri 3/12: Purchase Latin Jazz Orchestra** directed by Arturo O'Farrill with Jon Faddis at Purchase College, State University of New York. 7:30pm. \$20. "Polishing

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- the Gem: The Aztec Suite and Other Classics." In The Performing Arts Center. 735 Anderson Hill Rd., Purchase, NY. 914-251-6000. www.artscenter.org.purchase.edu
- **Sat 3/13: Dan Tepfer at The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
- **Fri 3/26: Eddie Palmieri at Tarrytown Music Hall**. 8:00pm. 13 Main St., Tarrytown, NY. 877-840-0457. www.tarrytownmusicall.org
- **Fri 3/26: Jay Collins & the Kings County Band at The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
- **Sat 3/27: Frank Vignola with Vinny Raniolo, Gary Mazzaroppi, Julien Labro & Zack Brock at Brookhaven National Laboratory**. Special guest: Bucky Pizzarelli. 8:00pm. \$25; \$30 at door. 488 Brookhaven Ave., Upton, NY. 631-344-3846. www.bnl.gov/bera/activities/music. www.frankvignola.com ■



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Byron Morris	Stephanie Nakasian	Mark Elf	Gia Notte	Saltman-Knowles	Mark Elf	Ronny Smith	Ike Sturm
							
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Calendar of Events

	Birdland 315 West 44th Street (betw. 8th & 9th Aves.) 212-581-3080 www.birdlandjazz.com	Blue Note 131 W Third St. (betw. 6th & MacDougal) 212-475-8592 www.bluenote.net	Cecil's Jazz Club 364 Valley Rd. West Orange, NJ 07052 973-736-4800 www.ceciljazzclub.com	Cleopatra's Needle 2485 Broadway (betw. 92nd & 93rd St.) 212-769-6969 cleopatrasneedleny.com
MAR				
1 - Mon	Kerrigan & Lowdermilk; Jim Caruso	Travis Sullivan Band	Cecil's Big Band with Mike Lee	Roger Lent
2 - Tue	Monty Alexander	Gil Scott-Heron	Bruce Williams Jam Session	Jam Session
3 - Wed	David Ostwald Band; Monty Alexander	Gil Scott-Heron	Mid-Week Mellow Out	Les Kurtz 3
4 - Thu	Monty Alexander	Toots Thielemans 4	Blues Jam Session	Jesse Simpson 3
5 - Fri	Birdland Big Band; Monty Alexander	Toots Thielemans 4; Jesse Palter	Laura Hull & Steve Myerson	Chantale Gaene 4
6 - Sat	Monty Alexander	Toots Thielemans 4; Greg Murphy	Laura Hull & Steve Myerson	Blue Haze over NY 4
7 - Sun	Chico O'Farrill Band	George Garzone 5; Toots Thielemans 4	Matt Chertkoff, Pam Purvis & Bob Ackerman	Toru Dodo Singers' Jam
8 - Mon	Kate Baldwin; Jim Caruso	Joe Henry	Cecil's Big Band w/Mike Lee	Roger Lent
9 - Tue	John Pizzarelli 8	Cassandra Wilson	Bruce Williams Jam Session	Jam Session
10 - Wed	David Ostwald Band; John Pizzarelli 8	Cassandra Wilson	Mid-Week Mellow Out	Les Kurtz 3
11 - Thu	John Pizzarelli 8	Cassandra Wilson	Blues Jam Session	Carl Viggiani 3
12 - Fri	Birdland Big Band; John Pizzarelli 8	MetroSonics	Dave Stryker	Nick Russo 4
13 - Sat	John Pizzarelli 8	Jesse Dee	Nathan Eklund	David Levine 4
14 - Sun	Jason Robert Brown; Chico O'Farrill Band	Shoko Amano	Matt Chertkoff, Pam Purvis & Bob Ackerman	Toru Dodo Singers' Jam
15 - Mon	Meredith Patteron; Jim Caruso	Ada Rovatti	Cecil's Big Band w/Mike Lee	Roger Lent
16 - Tue	Jason Robert Brown; Lewis Nash 5		Bruce Williams Jam Session	Robert Rucker Jam Session
17 - Wed	David Ostwald Band; Jason Robert Brown; Lewis Nash 5	Roy Haynes 85th Birthday	Mid-Week Mellow Out	Les Kurtz 3
18 - Thu	Jason Robert Brown; Lewis Nash 5	Roy Haynes 85th Birthday	Blues Jam Session	Richa Clement 3
19 - Fri	Birdland Big Band; Lewis Nash 5	Roy Haynes 85th Birthday; Lee Hogan	Pam Purvis & Bob Ackerman	Gary Fisher 4
20 - Sat	Lewis Nash 5	Roy Haynes 85th Birthday; Derek Phillips	Kate Baker	Quincy Davis 4
21 - Sun	Chico O'Farrill Band	Julliard Jazz Brunch; Roy Haynes 85th Birthday	Matt Chertkoff, Pam Purvis & Bob Ackerman	Toru Dodo Singers' Jam
22 - Mon	Jim Caruso	Chuck Loeb	Cecil's Big Band with Mike Lee	Roger Lent
23 - Tue	John Scofield 4	Bill Evans & Robben Ford	Bruce Williams Jam Session	Robert Rucker Jam Session
24 - Wed	David Ostwald Band; John Scofield 4	Bill Evans & Robben Ford	Mid-Week Mellow Out	Les Kurtz 3
25 - Thu	John Scofield 4	Bill Evans & Robben Ford	Blues Jam Session	Michika Fukumari 3
26 - Fri	Birdland Big Band; John Scofield 4	Bill Evans & Robben Ford; Gemma Genazano	Zan Stewart	Don Moore 4
27 - Sat	John Scofield 4	Bill Evans & Robben Ford; Fareed Haque Band	Zan Stewart	Irini Res 4
28 - Sun	Chico O'Farrill Band	Bill Evans & Robben Ford	Matt Chertkoff, Pam Purvis & Bob Ackerman	Toru Dodo Singers' Jam
29 - Mon	Jim Caruso	Joe Louis Walker	Cecil's Big Band with Mike Lee	Roger Lent
30 - Tue	Gary Peacock/Marc Copland/Bill Stewart	Take 6	Bruce Williams Jam Session	Robert Rucker Jam Session
31 - Wed	David Ostwald Band; Gary Peacock/Marc Copland/Bill Stewart	Take 6	Mid-Week Mellow Out	Les Kurtz 3

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1 - Mon	David Amram 5		Freddie Redd 5	
2 - Tue	Poetry; Speakeasy		Bill Charlap 3	Stein Brothers 5
3 - Wed	Free Range Readings		Bill Charlap 3	Stein Brothers 5
4 - Thu	Lainie Cook 4	Jesse Green Jazz Jam	Bill Charlap 3	Stein Brothers 5
5 - Fri	Dave Smith 4; Alexis Cuadrado 5	Eric Mintel 4	Bill Charlap 3	Stein Brothers 5
6 - Sat	Adam Kolker 3; Sunny Jain 4; Rob Garcia	Five Play	Bill Charlap 3	Stein Brothers 5
7 - Sun	Alan Ferber 9; Dan Pratt 4	3Spirit	Bill Charlap 3	
8 - Mon			Etienne Charles	
9 - Tue			Bill Charlap 3	Willie Martinez La Familia 6
10 - Wed	Richard Hoehler		Bill Charlap 3	Willie Martinez La Familia 6
11 - Thu	Poetry & Jazz; Lori Perez 5	Spencer Reed Blues Jam	Bill Charlap 3	Willie Martinez La Familia 6
12 - Fri	Son of Pony	Vicki Doney 4	Bill Charlap 3	Willie Martinez La Familia 6
13 - Sat	Italian-American Writers Association	Sue Terry	Bill Charlap 3	Willie Martinez La Familia 6
14 - Sun		Go Trio	Bill Charlap 3	
15 - Mon	New York Quarterly		Antonio Ciacca 5	
16 - Tue		Nellie McKay, Bob Dorough & Robert Shearidan	Barbara Carroll 3	Sharel Cassity 4
17 - Wed	Poetry Explosion; Song-writer's Beat		Barbara Carroll 3	Sharel Cassity 4
18 - Thu		Jesse Green Jazz Jam	Barbara Carroll 3	Sharel Cassity 4
19 - Fri	Son of Pony	Trio Frio	Barbara Carroll 3	Sharel Cassity 4
20 - Sat	Greek-American Writers	Jennifer Leitham 3	Barbara Carroll 3	Sharel Cassity 4
21 - Sun	Slapering Hol Press	Bill Charlap	Barbara Carroll 3	
22 - Mon	Happy Birthday Sholom Aleichem		Aaron Diehl 4	
23 - Tue			Regina Carter 5	Oscar Feldman & Familia
24 - Wed	Perfect Sense		Regina Carter 5	Oscar Feldman & Familia
25 - Thu	Allison Miller 4	Spencer Reed Blues Jam	Regina Carter 5	Oscar Feldman & Familia
26 - Fri	Son of Pony	Paul Rostock 3	Regina Carter 5	Oscar Feldman & Familia
27 - Sat		Urbie Green 4	Regina Carter 5	Oscar Feldman & Familia
28 - Sun		Bob Lieve Band	Regina Carter 5	
29 - Mon			David Berger Band	
30 - Tue			Ernestine Anderson & Houston Person 5	Joe Sanders 4
31 - Wed			Ernestine Anderson & Houston Person 5	Joe Sanders 4



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- 2 Tues STORIES FROM THE BACKROOM
- 3 Wed TRACY BONHAM & COMPANY
- 4 Thurs LAINIE COOKE
- 5 Fri THE 4TH ANNUAL BJU FESTIVAL
Dave Smith Quartet; Alexis Cuadrado
- Quinteto Ibérico
- 6 Sat BJU FESTIVAL - Adam Kolker Trio;
Sunny Jain; Rob Garcia
- 7 Sun BJU FESTIVAL - Alan Ferber Nonet;
Dan Pratt Organ Quartet
- 8 Mon SERIAL UNDERGROUND
- 9 Tues JAMIE BAUM SEPTET
- 10 Wed PAMELA BOB SINGS THE MANDEL
AND LYDON SONGBOOK
- 11 Thurs LORI PEREZ -- CD RELEASE
- 12 Fri WHIRRR! THE MUSIC OF
JIMMY GIUFFRE
- 13 Sat MICHAEL ATTIAS RENKU + 2
- 14 Sun THE WEE TRIO CELEBRATES THE
RELEASE OF CAPITOL DINER VOL. 2
- 15 Mon MORRISON MOTEL
- 16 Tues STORIES FROM THE BACKROOM
- 17 Wed THE SONGWRITER'S BEAT
- 18 Thurs WENDY GILLES
- 19 Fri SCIENSONIC EVENING OF NEW
MUSIC WITH SCOTT ROBINSON
- 20 Sat NEC JAZZ 40TH: ANTHONY
COLEMAN GROUP & JEREMY UDDEN
- 21 Sun NEC JAZZ 40TH: ANDRÉ MATOS
- 22 Mon 21ST CENTURY SCHIZOID MUSIC
PRESENTS: PHIL FRIED
- 23 Tues THE FULL METAL BLUES BAND
- 24 Wed PHAT CHANCE
- 25 Thur ALLISON MILLER'S BOOM TIC BOOM
CD RELEASE PARTY
- 26 Fri NEC JAZZ 40TH: JOHN MCNEIL-
BILL MCHENRY QUINTET
- 27 Sat ANAT FORT TRIO
- 28 Sun KOMEDA PROJECT -
CD RELEASE PARTY
- 29 Mon LADY GOT CHOPS WOMEN'S
MONTH MUSIC AND ART FESTIVAL
- 30 Tues PETE RENDE GROUP
- 31 Wed NIKOLAJ HESS TRIO

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MAR				
1 - Mon	Howard Williams Band; Ben Cliness 3	Stanley Jordan & Les Paul 3	Steve Coleman	Mingus Big Band
2 - Tue	Valaery Ponomarev Band; Justin Lees 3	Tony Middleton & Barry Levitt Band		Pedro Giraudo Band
3 - Wed	Iris Ornig 4; Michika Fukumori 3	EJ Strickland Band & Kendrick Scott Band		Pedro Giraudo Band
4 - Thu	Champion Fulton 3; Evan Schwam 4	Michele Mele; Delfeayo Marsalis	David Bryant 5	Houston Person 4
5 - Fri	Hide Tanaka 3; Kevin Dorn	Delfeayo Marsalis; Danny Fox 3	John Ellis	Houston Person 4
6 - Sat	Larry Newcomb 3; Justin Wood; Daylight Blues Band	Delfeayo Marsalis; Jake Hertzog		Houston Person 4
7 - Sun	John Colianni 5; David Coss 3; Masami Ishikawa 3	Delfeayo Marsalis		Houston Person 4
8 - Mon	Howard Williams Band; Michael O'Brien 3	Les Paul Guitar Mondays		Mingus Orchestra
9 - Tue	Jazz Band Classic; Paul Francis 3	Paris Troika		Myron Walden
10 - Wed	Kioko Oyobe 3; Anderson Brothers	Kenyon Harrod 5 & Jim Green 5		Amina Figarova 6
11 - Thu	Nick Moran 3; Stein Brothers	Pucho & Latin Soul Brothers	Bobby Carcasses 6	Charles McPherson 5
12 - Fri	David White 5; Dre Barnes	Eddie Palmieri & Brian Lynch 4; Dennis Angel Band	David Gilmore	Charles McPherson 5
13 - Sat	Gypsy Jazz Caravan; Austin Walker 3	Eddie Palmieri & Brian Lynch 4; Caleb Curtis 5	Malaby/Sanches/Rainey	Charles McPherson 5
14 - Sun	Lou Caputo 4; David Coss 3; Ariel del a Portilla	Eddie Palmieri & Brian Lynch 4		Charles McPherson 5
15 - Mon	Howard Williams Band; Kenny Shanker 4	Les Paul Guitar Mondays		MingusDynasty
16 - Tue	Lou Caputo Band; Flea Circus	Lina Koutrakos		Carolyn Leonhart/Wayne Escoffery 6
17 - Wed	Danny Walsh 3; Andrew Hadro 4	JD Allen 3 & Marcus Strickland 3		Chris Bergson Band
18 - Thu	Rick Stone 3; Bryson Kern 3	Adam Rogers Band	Chris Dingman	Russell Malone 4
19 - Fri	Dave Kain Band; Kevin Dorn	Adam Rogers Band; Hal Weary 5	Lage Lund 4	Russell Malone 4
20 - Sat	Larry Newcomb 3; Mark Marino 3; Akiko Tsuruga 3	Adam Rogers Band; Mike Rood Band	Dan Weiss 3	Russell Malone 4
21 - Sun	Evan Schwam 3; David Coss 3; Ryan Anselmi 4	Adam Rogers Band	Jazz Troubadours	Russell Malone 4
22 - Mon	Howard Williams Band; Marvin Parks 3	Martin Taylor & Les Paul 3	Steve Coleman	Mingus Big Band
23 - Tue	David White Band; Dominick Faranacci 4	Gregorio Uribe Band		Darcy James Argue's Secret Society
24 - Wed	John David Simon 3; Bernal/Eckroth/Ennis	John Ecreet Band & Logan Richardson		NEC Jazz Faculty All-Stars; Marty Ehrlich 4
25 - Thu	Nick Moran 3; Alan Chaubert 3	Freda Payne	Sullivan Fortner	Kurt Rosenwinkle 3
26 - Fri	David White 5; Tim Price & Ryan Anselmi	Freda Payne; Jeb Patton 3	Gilad Hekselman 4	Kurt Rosenwinkle 3
27 - Sat	David Bennett Cohen 3; Champion Fulton 3; Virginia Mayhew 4	Freda Payne; Greg Diamond Band	Jerry Gonzales 5	Charlie Hunter
28 - Sun	Eve Silber 3; David Coss 3; Ai Murakami	Freda Payne		Charlie Hunter
29 - Mon	Howard Williams 4; Kurt Bacher 4		Steve Coleman	Mingus Orchestra
30 - Tue	Big Band TBA; Danny Rivera 5	Terese Genecco Band		Maurice Brown 5
31 - Wed	Mauricio De Souza 3; John David Simon 3	Cedar Walton, Javon Jackson, Buster Williams & Jimmy Cobb		Todd Sickafoose 7

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Artists in March —

2 Art Baron & Friends, 3 Gerard Carelli, Mike Eckroth, Yoshi Waki, Rudi Petschauer, 9 Junior Mance, Hide Tanaka, 10 Sandra Jordan, Larry Luger, Bob Arkin, Angelo Ferrara, 16 Joanne Brackeen, 17 Sarah McLawler, 23 Karen Oberlin, Jon Weber, 24 Lou Caputo's Not-So-Big-Band, 30 Rio Clemente, Laura Hull, 31 Steve Richman & Harmonie Jazz Ensemble/New York

MAR	Joe's Pub 425 Lafayette St. 212-539-8778 www.joespub.com	Kitano 66 Park Avenue (at 38th St.) 212-885-7119 www.kitano.com	Lenox Lounge 288 Lenox Avenue (above 124th St.) 212-427-0253 www.lenoxlounge.com	Smalls 183 W. 10th 212-252-5091 smallsjazzclub.com
1 - Mon	Human Heart; You Say Tomato		Sugar Hill Quartet	Jon Davis 2; Ari Hoenig 3; Spencer Murphy Jam Session
2 - Tue	Ian Axel; PT Walkley		Joey Morant	Corin Stiggall; Sharel Cassity; Fower/Gillece
3 - Wed	Jamie Cullum; Happy Ending Music & Reading Series	Jake Saslow 4	Nate Lucas 3	John Merrill 3; Owen Howard 5; Craig Wuepper
4 - Thu	Holmes Brothers; Rana Cantacruz; Joya Bravo	Glenda Davenport 4	Ran Shinery	Ehud Asherie; Mike DiRubbo 4; Carlos Abadie
5 - Fri	Ben Sollee & Daniel Martin Moore; Mike Viola	Bill Mays 3	Benny Powell	Matt Geraghty; Dezron Douglas; S. Premazzi 3
6 - Sat	Somi & Chanda Rule; Ben Sollee & Daniel Martin Moore	Bill Mays 3	Benny Powell	Nick Hempton 4; Dezron Douglas 5; Alex Hoffman
7 - Sun	Bubble do Beatles; Murray Hill		LaFayette Harris	Harry Whitaker Welcome Home Party
8 - Mon	Tonics; Guy Davis 3		Sugar Hill Quartet	Brooks Hartell; Ari Hoenig 4; Spencer Murphy
9 - Tue	Mel Fianney Trucking Co; Bridget Everett		Joey Morant	Jimmy Madison 3; Mike Kam 4; Fowser/Gillece
10 - Wed	Feminist Press; Girlyman	Brenda Earle 4	Nate Lucas 3	Peter Bernstein; Tardo Hammer; Mark Ackerman
11 - Thu	Mnozil Brass; Julian Fleisher; Peter Hadar	Jim Ridl 4	Ran Shinery	Spike Wilner; Ben Monder 3; Dwayne Clemons 5
12 - Fri	Las Rubias del Norte; Raul Midon; Nou Se Zanni	Tessa Souter 4	Alex Blake 4	Wayne Roberts; Charles Davis; L. Leathers
13 - Sat	Tracy Bonham; Fantcha	Tessa Souter 4	Ghanniyya Green	Lee Kostrinsky; Terry Waldo 3; Charles Davis 4
14 - Sun	LaChanze & Gregory Generet; Telephunken		LaFayette Harris	M. Lerman; Marion Cowings; Spike Wilner
15 - Mon	Kate Miller-Heidke; Frankie Gavin & De Dannan		Sugar Hill Quartet	David Berkman; Ari Hoenig; Spencer Murphy
16 - Tue	Ashley Davis; Emilio Teubal		Joey Morant	Marco di Genarro; Joe Magnarelli 4; Fowser/Gillece
17 - Wed	Human Scale; World Record Appreciation Society	Linda Ciofalo 4	Nate Lucas 3	Kyoko Oyobe 2; Sean Nowell 6; Greg Murphy 3
18 - Thu	The Whiz; Dolly Would	Tobias Gebb 4	Frank Dell	Ehud Asherie; Jaimeo Brown 3; Carlos Abadie 5
19 - Fri	The Whiz; Lady Rizo	Arturo O'Farrill/Roni Ben-Hur 4	Melba Joyce	Shauli Einav 4; I Hendrickson Smith; E. McPherson
20 - Sat	Human Scale; The Whiz	Arturo O'Farrill/Roni Ben-Hur 4	Willie Martinez & La Familia	L. Kostrinsky; Ralph Lalama 3; Ian Hendrikson-Smith 3; Alex Hoffman 3
21 - Sun	Human Scale; Justin Bond		LaFayette Harris	Rush Brisbane 4; Dave Schnitter 5; Alex Stein 4
22 - Mon	Desmon & Feichtner		Eric Wyatt	John Chin; Ari Hoenig 3; Spencer Murphy
23 - Tue	Renaud Garcia-Fons; Wet Spots		TK Blue & McGlenty Hunter	John Bunch 3; Fabien Mary 5; Fowser/Gillece
24 - Wed	Miss Li; Hit Parade	Michelle Walker 4	Nate Lucas 3	Peter Bernstein; Sean Smith 4; Josh Davis 4
25 - Thu	CMA Songwriter Series	Dan Tepper 3	Frank Dell	Spike Wilner; Toshiko Akiyoshi; D. Clemons 5
26 - Fri	NEC Jazz 40th Vocal Showcase; Davell Crawford	Joe Locke 4	Donald Vega 3	Tickled Pinks; Lennie Cuge 5; Eric McPherson
27 - Sat	Chris Knight; Dende Hahahaes; Rhett Frazier	Joe Locke 4	Valerie Capers 4	Lee Kostrinsky; Ned Gould 3; Stacy Dillard 3
28 - Sun	Carrie Newcomer; Pam Ann		LaFayette Harris	Ruth Brisbane 4; Jeremy Manasia 4; Alex Stein 4
29 - Mon	Lauren Ambrose		Eric Wyatt	Romain Collin; Ari Hoenig; Spencer Murphy Jam
30 - Tue	Julia Haltigan; Josh Charles		TK Blue & McGlenty Hunter	Roberta Pike 4; Grant Stewart 4; Fowser/Gillece
31 - Wed	Bernstein/Rojas Band; Once in Love with Amy	John Proulx 3	Nate Lucas 3	Hans Glawischign/Ben Monder; Randy Johnston

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March 12: Alex Blake Quartet

March 13: Ghanniyya Green, Vocalist

March 19: Melba Joyce, Vocalist

March 20: Willie Martinez & La Familia

March 26: Donald Vega Trio

March 27: Valerie Capers Quartet

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MAR				
1 - Mon	Mark Feldman	Battle of the Bands	Vanguard Jazz Orchestra	Ron Affif Eleonora Bianchini
2 - Tue	SSSS; Zuza	John Benitez	Al Foster 4	Malika Zarra
3 - Wed	Alex Bernstein & Matt Beckmann; Zach Herchen	Sofia Rei Koutsovitis	Al Foster 4	Jack Jeffers Big Band; John Richmond
4 - Thu	[nec]shivaree; Callithumpian Consort	Sofia Tosello	Al Foster 4	Romero Flamenco
5 - Fri	Stephen Drury; Katie Reimer 5	Gabriel Alegria 6	Al Foster 4	African Jazz
6 - Sat	William Anderson; Dikembe's Mutombo	Gabriel Alegria 6; Mariela Valencia 5	Al Foster 4	Marianni with Bossa Groove
7 - Sun	Mike Bullock & Vic Rawlings; Sean Meehan	Gabriel Alegria 6	Al Foster 4	Cidinho Teixeira Sambajazz Band
8 - Mon	Ned Rothenberg	Afro-Peruvian 6; Jonghun Song 5; Steven Lugemer 7	Vanguard Jazz Orch.	Ron Affif Sofia Tosello
9 - Tue	Keith Kirchoff; Christopher Bush 4	Angela Ci-Chi Glass 3	Nicholas Payton 5	Edy Martinez Latin Orch
10 - Wed	Borromeo 4; Annemarie Guzy	Featured Artist	Nicholas Payton 5	Ralph Izrarry; Iris Ormig
11 - Thu	Survivors Breakfast; Chambers	Sofia Tosello	Nicholas Payton 5	Jemm Jade
12 - Fri	Here's to the Ladies Who...; Aiyun Huang & Mark Fewer	Eleonora Bianchini 3	Nicholas Payton 5	African Jazz
13 - Sat	Brendan Murray & Jay Sullivan; Derek Beckvold & Kent O'Doherty	Gabriel Alegria 6; Mariela Valencia 5	Nicholas Payton 5	Marianni with Bossa Groove
14 - Sun	John Zorn	Gabriel Alegria 6	Nicholas Payton 5	Cidinho Teixeira Sambajazz Band
15 - Mon	Erik Friedlander	Jon Crowley 3; Maria Spiessberger 4; Travis Reuter 4; Sticky Bandits	Vanguard Jazz Orch	Ron Affif Sofia Koutsovitis
16 - Tue	Lisle Ellis 9; Auruora Josephson 4	Featured Artist	Paul Motian/Jason Moran/ Greg Osby	Gary Morgan Pan-American Orchestra
17 - Wed	Erica Hunt & Marty Ehrlich; Good for Cows	Juancho Herrera 3	Paul Motian/Jason Moran/ Greg Osby	Aruan Ortiz Colors
18 - Thu	Dohee Lee & Theresa Wong; Cylinder	Sofia Tosello	Paul Motian/Jason Moran/ Greg Osby	Adriano Santos 5
19 - Fri	QWOC; Kitchen Stadium	Eric Kurimski 3	Paul Motian/Jason Moran/ Greg Osby	African Jazz
20 - Sat	Rova Sax 4	Alcatraz; Mariela Valencia 5	Paul Motian/Jason Moran/ Greg Osby	Marianni with Bossa Groove
21 - Sun	Carla Harryman & Jon Raskin 4; Kihnoua	Gabriel Alegria 6	Paul Motian/Jason Moran/ Greg Osby	Cidinho Teixeira Sambajazz Band
22 - Mon	Jamie Saft	Dan Arcamone 4; In One Wind; Donald Devienne 5	Vanguard Jazz Orch	Ron Affif CHANDA RULE
23 - Tue	Steve Adams 3; Scott Amendola & Charlie Hunter	Jackie Coleman 5	Steve Wilson 4	Willie Martinez La Famiglia Sextet
24 - Wed	Vinny Golia 6; Vinny Golia & Ken Filliano	SHUSMO	Steve Wilson 4	Manuel Valera, Joel Frahm
25 - Thu	Animat; ODE	Sofia Tosello	Steve Wilson 4	
26 - Fri	Larry Ochs 3; Oliver Lake	Gabriel Alegria 6	Steve Wilson 4	African Jazz
27 - Sat	String Trio of NY; Cosmologic	Gabriel Alegria 6; Mariela Valencia 5	Steve Wilson 4	Marianni with Bossa Groove
28 - Sun	Local Lingo; Larry Ochs	Gabriel Alegria 6	Steve Wilson 4	Cidinho Teixeira Sambajazz Band
29 - Mon	Peter Evans	Angelo Di Loreto; C. MacDonald; A. Gonzalez	Vanguard Jazz Orch	Ron Affif
30 - Tue	Pamela Z; Will Bernard 3	Edward Perez 4	Tom Harrell 5	Orrin Evans Birthday Bash
31 - Wed	Charla Kihlstedt 3; Baczkowski/ Padmanabha	Pamela Rodriguez	Tom Harrell 5	Orrin Evans; Kim Clarke

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Birdland, 315 W. 44th St., 212-581-3080
Black Box Theater, 308 W. 133 Street, Harlem, NY 10453, (above Morning Star Petacostal Church)
Blue Note, 131 W. 3rd St., 212-475-8592, www.bluenotejazz.com/newyork
Bluestone Bar & Grill, 117 Columbia St., Brooklyn, NY, 718-403-7450, www.bluestonebarngill.com
Blue Water Grill, 31 Union Square West, 212-675-9500
Bodles Opera House, 39 Main St, Chester, NY 10918, www.bodles.com
Bourbon Street Bar and Grille, 346 W. 46th St, NY, 10036, 212-245-2030, contact@bourbonny.com, contact@frenchquartersnyc.com
Bowery Poetry Club, 308 Bowery (at Bleecker), 212-614-0505, www.bowerypoetry.com
BRIC Studio, 647 Fulton St., Brooklyn, NY, Tel: 718-855-7882 x53, Fax: 718-802-9095, www.bricstudio.org
Brooklyn Exposure, 1401 Bedford Avenue, Brooklyn, NY 11216, 718-783-8220
Brooklyn Public Library, Grand Army Plaza, 2nd Fl, Brooklyn, NY, 718-230-2100, www.brooklynpubliclibrary.org
Cachaça, 35 West 8th St (bet. 5th/6th Aves), 212-388-9099 www.cachacajazz.com
Café 111, 111 Court St., Brooklyn, NY, 718-858-2806, www.cafel11online.com
Café Bar, 247 Eldridge (Houston, Stanton), 212-505-0955
Café Carlyle, 35 E. 76th St., 212-570-7189, www.thecarlyle.com
Café Loup, 105 W. 13th St. (West Village), between Sixth and Seventh Aves., 212-255-4746
Cafe Mozart, 308 Mamaroneck Ave., Mamaroneck, NY
Cafe Sabarsky, in the Neue Gallerie at 86th & 5th Avenue
Café St. Barr's, 109 E. 50th St. (at Park Ave.), 212-888-2664, www.cafestbarts.com
Café Steinhof, 422 Seventh Ave. (14th St., Park Slope S.), Brooklyn, NY, 718-369-7776, www.cafesteinhof.com
Caffè Buon Gusto, 151 Montague St., Brooklyn, NY, 718-624-3838, www.caffebuongustoonline.com
Cami Hall, 165 W. 57th, 212-978-3726, www.camihall.com
Carnegie Club, 156 W. 56th St., 212-957-9676, www.hospitalityholdings.com
Carnegie Hall, 7th Av & 57th, 212-247-7800, www.carnegiehall.org
Cecil's Jazz Club & Restaurant, 364 Valley Rd, West Orange, NJ, Phone: 973-736-4800, www.cecilsjazzclub.com
Charley O's, 713 Eighth Ave., 212-626-7300
The Church-in-the-Gardens, 50 Ascan Ave., Forest Hills, NY, 718-268-6704, www.thechurchinthegardens.org
Cleopatra's Needle, 2485 Broadway (betw 92nd & 93rd), 212-769-6969, www.cleopatrasneedleonline.com
Cobi's Place, 158 W. 48th (bet 5th & 6th Av.), 516-922-2010
Community Church of NY, 40 E. 35th St. (betw Park & Madison Ave.), 212-683-4988, www.ccnyc.org

Copeland's, 547 W. 145th St. (at Bdwy), 212-234-2356
Cornelia Street Café, 29 Cornelia St., 212-989-9319, www.corneliastreetcafe.com
Creole Café, 2167 Third Ave (at 118th), 212-876-8838.
Crossroads at Garwood, 78 North Ave., Garwood, NJ 07027, 908-232-5666
Cutting Room, 19 W. 24th St, Tel: 212-691-1900, www.thecuttingroomnyc.com
Destino, 891 First Ave. & 50th St., 212-751-0700
Detour, 349 E. 13th St. (betw 1st & 2nd Ave.), 212-533-6212, www.jazzatdetour.com
Division Street Grill, 26 North Division Street, Peekskill, NY, 914-739-6380, www.divisionstreetgrill.com
Dizzy's Club Coca Cola, Broadway at 60th St., 5th Floor, 212-258-9595, www.jalc.com
Dorian's, 226 W. 79th (betw Bdwy/Amst), 212-595-4350
The Ear Inn, 326 Spring St., NY, 212-226-9060, www.earinn.com
eighty-eights, 1467 Main Street, Rahway, NJ, 732-499-7100
El Museo Del Barrio, 1230 Fifth Ave (at 104th St.), Tel: 212-831-7272, Fax: 212-831-7927, www.elmuseo.org
The Encore, 266 W. 47th St., 212-221-3960, www.theencorenyc.com
Enzo's Jazz at The Jolly Hotel Madison Towers: 2 E 38th St. at Madison Ave. (in the Whaler Bar located in the lobby)
Fat Cat, 75 Christopher St. (at &th Ave.), 212-675-7369, www.fatcatjazz.com
FB Lounge, 172 E. 106th St., New York, 212-348-3929, www.fondaboricua.com
Feinstein's at Loew's Regency, 540 Park Avenue (at 61st Street), NY, 212-339-4095, feinsteinsattheregency.com
Firehouse 12, New Haven, CT, 203-785-0468, www.firehouse12.com
Five Spot, 459 Myrtle Ave, Brooklyn, NY, Tel: 718-852-0202, Fax: 718-858-8256, www.fivespotsoffood.com
Flushing Town Hall, 137-35 Northern Blvd., Flushing, NY, 718-463-7700 x222, www.flushingtownhall.org
Frank's Cocktail Lounge, 660 Fulton St. (at Lafayette), Brooklyn, NY, 718-625-9339, www.frankcocktailounge.com
Freddy's Backroom, 485 Dean St., Brooklyn, NY 11217, 718-622-7035
Galapagos, 70 N. 6th St., Brooklyn, NY, 718-782-5188, www.galapagosartspace.com
Garage Restaurant and Café, 99 Seventh Ave. (betw 4th and Bleecker), 212-645-0600, www.garagerest.com
Gishen Café, 2150 Fifth Ave., 212-283-7699
Glen Rock Inn, (Glen Rock, New Jersey) 222 Rock Road, Glen Rock, NJ 07452, 800-400-2362
The Goat, 21 South Orange Ave. So. Orange, NJ 973-275-9000, www.thegoatcafe.typepad.com
Greenwich Village Bistro, 13 Carmine St., 212-206-9777, www.greenwichvillagebistro.com
Harlem Tea Room, 1793A Madison Ave., 212-348-3471, www.harlemtearoom.com
Hawaiian Tropic Zone, 729 7th Ave (at 49th St), NY 212-626-7312, www.hawaiiantropiczone.com
Helen's, 169 Eighth Ave. (betw 18th & 19th St.), 212-206-0609, www.helensnyc.com
Hopewell Valley Bistro, 15 East Broad St, Hopewell, NJ 08525, 609-466-9889, www.hopewellvalleybistro.com
Houston's, 153 E 53rd St, New York, 10022, 212-888-3828
Il Campanello Ristorante, 136 W. 31st St. (betw 6th and 7th Ave.), 212-695-6111, www.ilcampanelloristorante.com
Iridium, 1650 Broadway (below 51st St.), 212-582-2121, www.iridiumjazzclub.com
Jazz 966, 966 Fulton St., Brooklyn, NY, 718-638-6910
Jazz at Lincoln Center, 33 W. 60th St., 212-258-9800, www.jalc.com
Frederick P. Rose Hall, Broadway at 60th St., 5th Floor
Dizzy's Club Coca-Cola, Reservations: 212-258-9595
Rose Theater, Tickets: 212-721-6500
THE ALLEN ROOM, Tickets: 212-721-6500
Jazz Gallery, 290 Hudson St., Tel: 212-242-1063, Fax: 212-242-0491, www.jazzgallery.org
The Jazz Spot, 375 Kosciuszko St. (enter at 179 Marcus Garvey Blvd.), Brooklyn, NY, 718-453-7825, www.thejazz.8m.com
Jazz Standard, 116 E. 27th St., 212-576-2232, www.jazzstandard.net
Jimmy's, 43 East 7th Street (between 2nd and 3rd Ave), 212-982-3006
Joe's Pub at the Public Theater, 425 Lafayette St & Astor Pl., 212-539-8778, www.joespub.com
John Birks Gillespie Auditorium (see Baha'i Center)
Jules Bistro, 65 St. Marks Place, Tel: 212-477-5560, Fax: 212-420-0998, www.julesbistro.com
Kitano Hotel, 66 Park Ave., 212-885-7000 or 800-548-2666, www.kitano.com
The Kitchen, 512 W. 19th St., 212-255-5793
Knickerbocker Bar & Grill, 33 University Pl., 212-228-8490, www.knickerbockerbarandgrill.com
The Knitting Factory, 74 Leonard St., Tel: 212-219-3132, www.knittingfactory.com

Kush, 191 Chrystie Street, New York, NY, 212-677-7328
L&M Loft, 170 Tillary St. #205, Brooklyn, 718-855-5952.
La Lanterna (Next Door at La Lanterna), 129 MacDougal Street, New York, 212-529-5945, www.lalanternarcaffe.com
Laila Lounge, 113 N. 7th St. (betw Wythe & Berry), Brooklyn, NY, 718-486-6791, www.lailalounge.com
Le Figaro Café, 184 Bleecker (at MacDougal), 212-677-1100
Le Grand Dakar Cafe, 285 Grand Ave, Clinton Hill, Brooklyn, http://nymag.com/listings/restaurant/le-grand-dakar/
Le Madeleine, 403 W. 43rd St. (betw 9th & 10th Ave.), New York, New York, 212-246-2993, www.lemadeleine.com
Lenore Raphael's JazzSpot, Air time – Sundays at 8am and 8pm, Fridays 11pm and Saturdays at 3pm, Eastern time at www.purejazzradio.com. Every week a visit with a different guest artist featuring intimate conversations and great live performances.
Lenox Lounge, 288 Lenox Ave. (above 124th St.), 212-427-0253, www.lenoxlounge.com
Les Gallery Clemente Soto Velez, 107 Suffolk St. (at Rivington St.), 212-260-4080
Lima's Taste, 122 Christopher St., 212-242-0010
Live @ The Falcon, 1348 Route 9W, Marlboro, NY 12542, 8:00pm, www.liveatthefalcon.com
Living Room, 154 Ludlow St. (betw Rivington & Stanton), 212-533-7235, www.livingroomny.com
The Local 269, 269 E. Houston St. (corner of Suffolk St.), NYC
Makor, 35 W. 67th St. (at Columbus Ave.), 212-601-1000, www.makor.org
Marie's Jazz Bar, 51 W. 46th, bet 5th-6th Av, 212-944-7005
Merkin Concert Hall, Kaufman Center, 129 W. 67th St. (betw Broadway & Amsterdam), 212-501-3330, www.ckcc.org/merkin.htm
Metropolitan Room, 34 West 22nd Street New York City, NY 10012, 212-206-0440, www.metropolitanroom.com
MetroTech Commons, Flatbush & Myrtle Ave., Brooklyn, NY, 718-488-8200 or 718-636-4100 (BAM)
Minton's Playhouse, 210 W. 118th St. (at St. Nicholas Ave.), www.uptownminton.com, 212-864-8346
Mirelle's, 170 Post Ave., Westbury, NY, 516-338-4933
Mixed Notes Café, 333 Elmont Rd., Elmont, NY (Queens area), 516-328-2233, www.mixednotescafe.com
Mo-Bay Uptown, 17 W. 125th St., 212-876-9300, www.mobayrestaurant.com
Mo Pitkins, 34 Avenue A, New York, NY, 212-777-5660
Montauk Club, 25 Eighth Ave., Brooklyn, NY, 718-638-0800, www.montaukclub.com
Museum of the City of New York, 1220 Fifth Ave. (between 103rd & 104th St.), 212-534-1672, www.mcny.org
Musicians' Local 802, 332 W. 48th St., 718-468-7376 or 860-231-0663
NAMA, 107 W. 130th. (bet Lenox & 7th Av.), 212-234-2973
Newark Museum, 49 Washington Street, Newark, New Jersey 07102-3176, 973-596-6550, www.newarkmuseum.org
New Jersey Performing Arts Center, 1 Center St., Newark, NJ, 07102, 973-642-8989, www.njpac.org
New School Performance Space, 55 W. 13th St., 5th Floor (betw 5th & 6th Ave.), 212-229-5896, www.newschooledu.
New School University-Tishman Auditorium, 66 W. 12th St., 1st Floor, Room 106, 212-229-5488, www.newschooledu
New York City Baha'i Center, 53 E. 11th St. (betw Broadway & University), 212-222-5159, www.bahainyc.org
Night & Day, 230 Fifth Ave., Brooklyn, NY (at President St.), 718-399-2161, www.nightanddayrestaurant.com
Night of the Cookers, 767 Fulton St., Brooklyn, NY, Tel: 718-797-1197, Fax: 718-797-0975
North Square Lounge, 103 Waverly Pl. (at MacDougal St.), 212-254-1200, www.northsquarejazz.com
Nublu, 62 Ave. C (betw 4th & 5th St.), 212-979-9925, www.nublu.net
Nuyorican Poet's Café, 236 E. 3rd St. (betw Ave. B & C), 212-505-8183, www.nuyorican.org
Oak Room at The Algonquin Hotel, 59 W. 44th St. (betw 5th and 6th Ave.), 212-840-6800, www.thealgonquin.net
Orbit, 2257 First Ave. (at 116th St.), 212-348-7818, www.orbiteastharlem.com
Orchid, 765 Sixth Ave. (betw 25th & 26th St.), 212-206-9928
O'Neals' Redbar, 50 West 65th St., Across from Lincoln Center, reservations suggested, 212-787-4663, www.onealsnyc.com
Oro Blue, 333 Hudson St. (at Charlton St.), 212-645-8004
Pace Downtown Theatre, 3 Spruce St. (betw Park Row & Gold St.), 212-346-1715
Parlor Entertainment, 555 Edgecomb Ave., 3rd Floor (betw 159 & 160 St.), 212-781-6595, www.parlorentertainment.com
Parlor Jazz, 119 Vanderbilt Ave. (betw Myrtle & Park), Brooklyn, NY, 718-855-1981, www.parlorjazz.com
Peddie School-Jazz Fridays Series, South Main St. Box A, Hightstown, NJ 08520, 609-490-7500, www.peddie.org/community/Capps/concerts.asp

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

Stella Adler Studio, 31 W. 27th St., 3rd Floor, 212-689-0087, www.stellaadler.com
The Stone, Ave. C & 2nd St., www.thestonencyc.com
Stonewall Bistro, 113 Seventh Ave., 917-661-1335
Sugar Bar, 254 W. 72nd St., 212-579-0222
The Supper Club, 240 W. 47th St., 212-921-1940, www.thesupperclub.com
Sweet Rhythm, 88 Seventh Ave. S. (betw Grove & Bleecker), 212-255-3626, www.sweetrhythmy.com
Swing 46, 349 W. 46th St. (betw 8th & 9th Ave.), 212-262-9554, www.swing46.com
Symphony Space, 2537 Broadway, Tel: 212-864-1414, Fax: 212-932-3228, www.symphonyspace.org
Table XII, 109 E. 56th St., NY, NY, 212-750-5656
Tea Lounge, 837 Union St. (betw 6th & 7th Ave.), Park Slope, Brooklyn, 718-789-2762, www.tealoungeNY.com
Terra Blues, 149 Bleecker St. (betw Thompson & LaGuardia), 212-777-7776, www.terrablues.com
Theatre Row, 410 W. 42nd, 212-714-2442, www.theaterrow.org
Tito Puente's Restaurant and Cabaret, 64 City Island Avenue, City Island, Bronx, 718-885-3200, www.titopuentesrestaurant.com
Tonic, 107 Norfolk St. (betw Delancey & Rivington), Tel: 212-358-7501, Fax: 212-358-1237, tonincy.com
Town Hall, 123 W. 43rd St., 212-997-1003
Triad Theater, 158 W. 72nd St. (betw Broadway & Columbus Ave.), 212-362-2590, www.triadcny.com
Tribeca Performing Arts Center, 199 Chambers Street, 10007, info@tribecapac.org, www.tribecapac.org
Trumpets, 6 Depot Square, Montclair, NJ, 973-744-2600, www.trumpetsjazz.com
the turning point cafe, 468 Piermont Ave. Piermont, N.Y. 10968 (845) 359-1089, http://www.turningpointcafe.com/
Village Vanguard, 178 7th Avenue South, 212-255-4037, www.villagevanguard.net
Vision Festival, 212-696-6681, info@visionfestival.org, www.visionfestival.org
Watchung Arts Center, 18 Stirling Rd, Watchung, NJ 07069, 908-753-0190, www.watchungarts.org
Watercolor Café, 2094 Boston Post Road, Larchmont, NY 10538, 914-834-2213, www.watercolorcafe.net
Weill Recital Hall at Carnegie Hall, 57th & 7th Ave, 212-247-7800
Williamsburg Music Center, 367 Bedford Avenue, Brooklyn, NY 11211, (718) 384-1654, www.wmcjazz.org
Wolf & Lamb, 10 East 48th Street, New York, NY 10017
Zankel Hall, 881 7th Ave, New York, 212-247-7800
Zebulon, 258 Wythe St., Brooklyn, NY, 11211, 718-218-6934, www.zebuloncafeconcert.com
Zinc Bar, 82 West 3rd St., 212-477-8337, www.zincbar.com
Zuni, 598 9th Ave # 1, New York, NY 10036, 212-765-7626

RECORD STORES

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

MUSIC STORES

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

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

SCHOOLS, COLLEGES, CONSERVATORIES

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

RADIO

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

PERFORMING GROUPS

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

ADDITIONAL JAZZ RESOURCES

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

Holober Continued from Page 47

MH: The jazz scene there is small, although it has generated several of the greatest artists on the international scene. But the orchestral scene is vibrant, with youth orchestras and symphonies in every city. Gustav Dudamel, the new conductor of the LA Philharmonic is from this background. The tour I did there was of my music for jazz quintet and orchestra. So we worked with four different symphonies, in four cities. It was sponsored by the U.S. embassy – I was officially a “Culture Connect Envoy.” When Cesar Chavez learned our performance with a Venezuelan public orchestra was associated with the US embassy he prevented it – we had to use another orchestra with no government ties. Fortunately it was relatively easy to get another orchestra from the many in Caracas. That was such a great tour – I learned a lot about compassion and openness.

Feldman Continued from Page 48

With Hermeto I learned among other things about the humor, the joy of music. And that everything, the sound of people, cities, and animals are part of it. I also learned from him that to perform is a celebration that does not end when one steps off the stage. Life on stage or offstage means the same to Hermeto and that is something that I am working on every day.

JJ: What are the personal, career, and business pitfalls we have to be wary of if we are to pursue a creative life in music?

Apicella Continued from Page 50

in music is about being a private business owner and playing general business gigs, hiring bands, and learning how to talk people into paying you to perform!

JJ: If you could wave a magic wand, what kinds of

Brewer Continued from Page 51

I learn something new every day from teaching and playing music and I imagine a lifetime of discovery.

JJ: Outside of music, are there any activities/hobbies that you engage in that have an affect on your playing?

TB: I am an avid fitness fan; I run and go to the gym 6 days a week. I feel like the physicality of playing an instrument, the strain it puts on your muscles and the mental concentration it takes to perform is balanced and aided by the discipline of exercise and

Fox Continued from Page 53

JJ: Outside of music, are there any activities/hobbies that you engage in that have an affect on your playing?

MF: Everything I do effects my music, but certain things effect it more profoundly. Seeing great dance, theater, and art inspire me in ways that are hard to quantify yet very deep...their impact is visceral and

JJ: What’s next for you? What upcoming projects are you currently working on?

MH: I have over 6 weeks left – I’m working on “Flow!” With WJO the commissions are ongoing. We’re designing next season and I’m starting to think about which projects I might write for. Additionally I recently completed a project entitled “In the Wind.” This is a quieter project for piano trio with woodwinds plus some guitar, voice and harmonica. It’s been waiting around for me to activate it. It may be the next recording project. When I was at MacDowell in June I took breaks from working on “Flow” by scribbling about nine sketches for singer-songwriter style songs – with lyrics. I have a lot of that swirling around inside from growing up - seems to be bubbling closer to the surface these days. And then there is all that jazz orchestra music that is waiting in the wings... This is music that is getting performed but should re-

OF: As I mentioned before during the interview, first it is to fall in love with what you do because it fuels the passion to continue on. So it is about being true to yourself because ultimately this is what people will enjoy about you. The other thing is to have an artistic mind so that all the energy and everything you generate will go in that direction, allowing you to create an artistic product. I think there are no secrets and each path is different. A lot has to do with dedication, thinking like an artist and not speculating on anything that might threaten the integrity and purity of your creation.

challenges that you experience would you eliminate or overcome?

CA: This too is a good question, but I would like to turn the focus on my own perception of the world. I am happy in life as I am learning that I can change

stretching. I know many musicians who have suffered from various playing related ailments that have been/could be alleviated from strength training and stretching. Playing an instrument puts the body in very unnatural positions for long periods with lots of strength needed. The natural way exercise and stretching can put the body back in balance and alignment is essential to continuing to be productive on the bandstand.

JJ: Back in the 50s and 60s, Pannonica de Koenigswarter asked many of the most well known musicians what their 3 wishes would be. It was recently published as a book. I would like to continue this

immediate for me and somehow these experiences are trans-mutated into my own composing ... sometimes in a week, sometimes years later. Personal experiences in my life with people I love, places that have inspired me also result in compositional/musical inspirations.

JJ: Back in the 50s and 60s, Pannonica de Koenigswarter asked many of the most well known musi-

cians what their 3 wishes would be. It was recently published as a book. I would like to continue this tradition, and ask: what are your three wishes?

JJ: What is the best advice or highest compliment you’ve ever received as a musician?

MH: The day before my undergrad recital of Chopin, Beethoven and other works I played through the program for my teacher and mentor Charles Schneider. He said, “It’s Coming.” I’ve always fallen back on those words and felt reassured by telling myself that there is always room to grow. The one thing I surely know I like about myself as an artist is that my writing and playing are evolving and maturing. It helps me feel good about myself and have more trust in what I tell my students. ■

JJ: If you could wave a magic wand, what kinds of challenges that you experience would you eliminate or overcome?

OF: If I could wave a magic wand first of all I would make a manager appear to help me deal with another aspect of the business I deal with for now: Emails, meetings, phone calls etc. Next I would make a booking agent appear to get me more gigs (*laughs*). And though at times I would be also tempted to want to have a magic wand to solve some technical problems with the saxophone I think I rather keep solving those myself. ■

not what I see in the world, but how I see it. I feel I have been given a life which allows me the freedom to express myself. I am energized by the interest I have been receiving from people all over the world who have contacted me in support of my record, and from peoples’ enthusiasm for music in general. ■

tradition, and ask: what are your three wishes?

TB: I wish artists, of all disciplines, would continue to pursue their creative passions. We need strong, creative individuals in tough times to continue to light the torch, fan the flames, and then pass that torch to the next in line. (2) I wish for the continued support of non-artists – the audience members, museum dwellers, and financial supporters. It is a balanced cycle – art does not exist in a vacuum, we need the emotional and financial support of our arts patrons. (3) I wish for the continued mental and physical strength along with the creative fortitude to follow my passion and inspire others to follow theirs! ■

cians what their 3 wishes would be. It was recently published as a book. I would like to continue this tradition, and ask: what are your three wishes?

MF: I would wish for peace and harmony and an end to all violence/bigotry in the world. Freedom from all disease and for artists to be treated with the respect and reverence they deserve. ■

Hemby Continued from Page 54

JJ: What are your top five Desert Island guitar records, that you could listen to for the rest of your life? The leader doesn't have to be a guitarist.

TH: This is tough! I have many favorite guitar records that I love for many different reasons. But these are what quickly come to mind and not necessarily in this order: (1) Pat Metheny - *Secret Story*; (2) Tribal Tech - *Scott Henderson*; (3) George Benson - *Breezin'*; (4) Earl Klugh - *Late Night Guitar*; (5) Larry Carlton - *Christmas At My House*

JJ: Success in any field isn't always dependant solely on knowledge or skill, but also character traits, values, passion, etc. What do you think it takes other than technique and technical knowledge, to be a great musician?

TH: Obsessive determination balanced with patience, being persistent without being pushy, seeking out your own uniqueness while always being respectful to those from whom you have learned, listening with an open mind and a closed mouth, and when you finally get a chance to perform you do it with fire and passion.

Waldorff Continued from Page 55

JJ: What are your top five Desert Island guitar records, that you could listen to for the rest of your life? The leader doesn't have to be a guitarist.

TW: Something from Duke Ellington in the 30's or 40's; Ornette Coleman - *Dancing In Your Head*; Gary Thomas - *Til We Have Faces*; Michael Jackson - *Thriller* or *Bad*; Jimmy Giuffre - *Trio 1961*.

JJ: Success in any field isn't always dependent solely on knowledge or skill, but also character traits, values, passion, etc. What do you think it takes other than technique and technical knowledge, to be a great musician?

TW: It takes a lifestyle. Ambition is a major player in what it takes. Ambition will make you work hard and long to peel off, define and clarify what it is you need to express. An audience will want to hear a refined thing. I don't mean technique here at all, that's not a

JJ: Why are you a musician? What about music continues to capture your heart day after day and year after year?

TH: I simply believe that maybe this is the way that God created me. I don't know if I chose music or if music chose me. I can't remember a time that I wasn't interested in music. I started playing when I was about seven years old, and I've been doing it ever since. When I was seven years old I didn't get into music for the money, for others approval, or for whatever I thought it may gain me in this life. I've always played because it's who I am and what I love. Sometimes I just have to pick up a guitar and play to keep from going into withdrawals. I think that maybe I'm a guitar junkie. Help me! To quote my dear friend and fellow guitarist Buddy Alsup "I have a Fender on my back and it won't let me go" [grin]

JJ: Outside of music, are there any activities/hobbies that you engage in that have an affect on your playing?

TH: Though I love music there always seems to be a certain amount of angst that revolves around the business end of this profession. So, it is good to com-

requirement. Communicating something profound that you are about and have developed within is very central. And if there's a real ambition to make great music then the dynamics of communication with co-players and audience will lead to profound moments. You need to be a bit of a membrane there.

JJ: Why are you a musician? What about music continues to capture your heart day after day and year after year?

TW: I have wanted to be a guitar player on a stage since I was like five. Music is this amazing sharing of spirit and feeling and attitude and ambition between human beings that has always remained a constant in my life. When everything else changes, music stays the same. In music, any human experience expressed becomes usable, positive, and beautiful. It can go from party and love to funeral and grief, but it's all shared in the sound - you feel it. I live with music and its aspects in business etc. from the moment I wake

evokes your emotions, your intellect, and every part of your body in the most pure and ancient way. Jazz, in particular for me, gives freedom, with endless possibilities to create. It symbolizes life itself - from a simple connection between people to being the universal language of self expression.

JJ: Outside of music, are there any activities/hobbies that you engage in that have an affect on your playing?

AK: I think everything you do affects your playing: talking with people, traveling to new places, taking photos, going for a walk at night, hearing people's life stories, reading poetry, watching movies, and thinking about the meaning of life - from the smallest thing

pletely step away and catch your breath from time to time. I love hanging out on a lake or river, playing a little golf, fishing, archery, or hiking. I grew up in a rural area of southern Missouri near a wildlife refuge and a huge lake, so I learned early on about the therapeutic benefits of the great outdoors. R&R is indeed the necessary balance to hard work, but it's usually just hard work for me! [grin]

JJ: Back in the 50s and 60s, Pannonica de Koenigswarter asked many of the most well known musicians what their 3 wishes would be. It was recently published as a book. I would like to continue this tradition, and ask: what are your three wishes?

TH: Now that's one big loaded question! (1) I wish the most of health, wealth, & happiness for my all my family and friends. (2) I hope that my legacy is one that should my name be mentioned that it is always mentioned with an endearing smile and a light-hearted story to follow. (3) I know that when Miles Davis was asked about his 3 wishes that he said "I wish I were white".... Well, to flip that around a bit there's a part of me that wishes I could be "Miles".... But without the drugs of course. ■

up 'til I crash and I love it.

JJ: Outside of music, are there any activities/hobbies that you engage in that have an affect on your playing?

TW: Slow food. If I am home I will cook good food for many hours almost every day. The work and care that goes into building a really well cooked dinner has something to do with music. Fine tuned feeling for the moment and balance are related between these things.

JJ: Back in the 50s and 60s, Pannonica de Koenigswarter asked many of the most well known musicians what their three wishes would be. It was recently published as a book. I would like to continue this tradition, and ask: what are your three wishes?

TW: To be able to play and share music until death; that my children have really great lives and everyone else too; that injustice goes away. ■

like a tear or a smile to the biggest, like nations' histories. Other than composing music and performing, nowadays I practice yoga, ride my skateboard, scuba dive, and write for Israeli magazine - *"JazzMusic"*.

JJ: Back in the 50s and 60s, Pannonica de Koenigswarter asked many of the most well known musicians what their three wishes would be. It was recently published as a book. I would like to continue this tradition, and ask: what are your three wishes?

AK: Soul - To always appreciate the simple thing called music and the simple thing called life. Health - To be in good health. Simplicity - To always remember and be able to enjoy the smallest pleasures in life. ■

Summer Camp Continued on Page 84

Contact: Director John Mastroianni at 203-699-9473, mastymusic@cox.net OR Joyce DiCamillo at 203-532-1278, yajid@worldnet.att.net

Summer Music Camp at Penn State

State College, Pennsylvania
July 11-17

Highlights: Students participate in ensemble and sectional rehearsals and master classes while attending classes at the School of Music. Students must have completed eighth grade.

Faculty: Dr. Sue Haug, Director; Timothy Shafer; David Stambler; Christopher Kiver; Gerardo Edelstein; Dennis Glocke

Cost: Tuition is \$645 (day tuition is \$445).

Contact: (814) 863-5132; outreach.psu.edu/programs/musiccamps

Tritone Jazz Fantasy Camps

Rochester, New York; Baileys Harbor, Wisconsin
July 25-30; July 11-16

Highlights: At Tritone Jazz Fantasy Camps, adult (over 21) jazz players and singers learn and play in a friendly, non-threatening environment, supported by a faculty of caring, professional jazz musician/educators and surrounded by kindred spirits. Each summer jazz camp offers five full days of small combo and big band playing; vocal and instrumental master classes; jazz history, theory, and improvisation classes; multi-level jam sessions; and evening concerts featuring faculty and campers.

Faculty: Wisconsin: Gene Bertoni, Rod Blumenu, Mike Hale, Tom Hampson, Zach Harmon, Janet Planet, Ike Sturm, Fred Sturm, Tom Washatka. New York: Gene Bertoni, Tom Hampson, Clay Jenkins, Mark Kellogg, Carolyn Leonhart-Escoffery, Ted Poor, Kristen Shiner-McGuire, Ike Sturm, Dariusz Terefenko, Bill Tiberio

Cost: Tuition for Rochester is \$775, \$1,275 with room and board; tuition for Wisconsin is \$845, \$1,595 with room and board.

Contact: P.O. Box 297, Penfield, NY 14526
bob@tritonejazz.com; 585-377-2222;
www.tritonejazz.com/

Vermont Jazz Center Summer Jazz Workshop

Putney, Vermont
August 8 - 14

Highlights: For intermediate and advanced jazz students on all instruments. Participants study with pro educator/musicians. Activities include three levels of jazz theory, master classes, faculty-led ensembles, jam sessions and concerts. The intergenerational program includes approximately 40 instrumentalist participants. Runs concurrently with a vocal program directed by Sheila Jordan with 20 participants.

Faculty: Claire Arenius, Jay Clayton, Peter Eldridge, Steve Johns, Sheila Jordan, Helmut Kagerer, Pete Yellin, Marcus McLaurine, Yoron Israel, Howard Brofsky, Eugene Uman, Harvey Diamond, Gene Rush, and more.

Cost: \$1,375 includes room and board;

\$1100 commuter, \$300 per day

Contact: 72 Cotton Mill Hill, Studio 222
Brattleboro, VT 05301

802-254-9088; info@vtjazz.org; www.vtjazz.org

William Paterson University Summer Jazz Improvisation Workshop

Wayne, New Jersey
Late July

Highlights: A week of small-group performance, improvisation, arranging and jazz history; nightly jazz concerts and master classes. About 90 campers, age 14 and up.

Faculty: Dr. Billy Taylor, Jim McNeely, Steve LaSpina, Marcus McLaurine, Richard DeRosa and David Demsey.

Contact: (973) 720-2354; wpunj.edu/cpe

MIDWEST

Interlochen Arts Camp

Interlochen, Michigan

Late June to Early August - Six Week Program

Highlights: An arts program for aspiring artists attracting students from every state and 40 countries. Students from grades 9 to 12.

Faculty: More than 1,000 faculty members.

Cost: Tuition is \$6,000+

Contact: (800) 681-5912; admission@interlochen.org

Janice Borla Vocal Jazz Camp

Naperville, Illinois

July 18-23

Highlights: The Janice Borla vocal Jazz Camp is a comprehensive week-long program designed to foster the jazz vocalist's artistic concept, musical knowledge and performance skills.

Faculty: Janice Borla, Judy Niemack, others.

Contact: (630) 416-3911; jborla@aol.com;

janiceborlavocaljazzcamp.org

Twin Cities Jazz Workshop

Minneapolis, Minnesota

Six Sessions Offered from July 12th to July 30th, 2010

Highlights: Now in its 14th year, the Twin Cities Jazz Workshop is one of the most established summer music programs in the metro area. Students play their instruments as part of small jazz combos that meet for three hours each day over the course of a one-week session. They receive instruction from a top-notch faculty of jazz professionals whose credits include international tours, numerous CDs, and several major awards. Each workshop session concludes with a Saturday afternoon student concert and live recording at Minnesota's premier jazz venue, The Dakota Jazz Club on Nicollet Mall in Minneapolis. *The workshops is open to musicians 14 and up with an interest in jazz and the art of improvisation!*

Cost: Tuition is \$195 before May 1st;

\$205 after May 1st

Contact: Artistic Director: Douglas Little;

612-871-3534; info@tcjazzworkshop.com

SOUTH

Jamey Aebersold Summer Jazz Workshops

Louisville, Kentucky (University of Louisville)

Week-long Session A - July 4th - July 9th

Weeklong Session B - July 11th - July 16th

2-Day Session: Anyone Can Improvise! Seminar w/Jamey Aebersold - July 3rd & 4th

2-Day Session: Guitar/Bass/Drum Workshop

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Primer - July 3rd & 5th

2-Day Session: Guitar/Bass/Drum Workshop

Primer - July 10th & 11th

Highlights: For all ages and abilities, workshops are focused on hands-on improvisation, theory classes, master classes, jazz combos, faculty/student jams and faculty concerts.

Faculty: Jamey Aebersold, David Baker, Jerry Coker, Dan Haerle, Eric Alexander, John Riley and 50 more.

Cost: See Website

Contact: Jason Lindsey, Workshop Administrator

PO BOX 1244, New Albany, IN 47151-1244

1-800-456-1388 x5; 10am-4pm EST/EDT M-F

jason@jazzbooks.com; <http://www.summerjazzworkshops.com/about.asp>

WEST

Brubeck Institute Jazz Camp

Stockton, California (University of the Pacific)

June 27 - July 3

Highlights: Includes five jazz ensembles and five combos along with instruction in improvisation, theory and jazz history. Limited to 110 students in grades 8-12.

Faculty: Patrick Langham, Steve Perdicaris, more.

Cost: Tuition is \$625 for overnight residents and \$525 for commuters.

Contact: (209) 946-2416; pacific.edu

Stanford Jazz Workshop

Palo Alto, California

Week 1: July 18-23

Week 2: July 25-30

Highlights: For students from beginning to advanced skill levels, Jazz Camp is open to players of all instruments and vocalists. Jazz Residency offers adult musicians (and vocalists/ advanced youth by audition) a weeklong intensive interaction with jazz professionals and educators. Jazz Camp (ages 12-17) and Residency (adults and advanced youth) serve about 200 students per week.

Faculty: Approximately 60—past members included Larry Grenadier, Mark Turner, Jeff Ballard, Tootie Heath, Ndugu Chancler and John Scofield.

Contact: (650) 736-0324; stanfordjazz.org;

info@stanfordjazz.org

Continued on Page 59

CD Reviews Continued from Page 96

"Cluster Quartet II" is far freer, more chaotic. Launched from hard, repeated piano chords (bringing to mind the mechanical coughs of the combustion engine), the piece scatters into a disturbing series of piano explorations that set the heart racing. Brown's horn honks in around the five-minute mark with repeated bleatings that only add to the anxiety. His solo continues in this tumultuous vein, with Greene pounding crazy descents behind him and raking sounds of shattering glass from his piano strings. But again, Johnson settles matters. Though here he is given the entire stage as if imposing his stronger character on the rest. His seven-minute solo is a masterful, often jarring but deeply expressive statement that whines and tears through harmony and melody. Greene returns with a few notes of clatter, but then the music quickly fades to a close. Whether this reveals a limitation of the existent tape or is an accurate representation of the live event, one cannot say. But it has the force of leaving us with Johnson's exhaustive statement, our lungs tense from it.

The final piece, "Like It Is," is a nearly 28-minute opus that opens with a clashing dialog between Greene and Ali. Brown enters a bit after the three-minute mark, stressing his horn seemingly to the limits of its tonal range – the effect, wonderfully agitating. Greene returns to brushing the strings of his instrument, augmenting the heavy crash of his keys with a metallic strumming that will later reach the pitch of howling ghouls. Johnson is afforded another lengthy passage of solo bass that includes some nice trilling halfway through and leads into an extended duet with Greene and his strings. Ali is finally given some solo space and he begins by favoring his cymbals, creating a negative sound image, if you will, of the typical drum solo, before flipping to more a conventional – if very free and halting – sound structure. The piece resolves in a fury of piano and drums and – later – saxophone, and ends on a lone, wavering note from Brown. It's a long, stimulating road that leaves the listener spent. But, as with all the music here, it awakens and refreshes with an exhilarating dash through the fields of a time at once gone and very much still with us.



HOT CLUB OF PHILADELPHIA

WRAP YOUR TROUBLES IN DREAMS – Jazz Manouch 1909. www.hotclubphilly.com. *Song d'Automne; Exactly Like You; La Gitane; Someone to Watch Over Me; Tchavolo Swing; Nuages; Nature Boy; You'd Be So Nice to Come Home To; Chez Jacquet; Wrap Your Troubles in Dreams; While We're Young*
PERSONNEL: Joe Ellis, guitar; Bob Butryn, clarinet;

net; Jim Stager, bass; Barry Wahrhaftig, guitar; Joe Arnold, violin; John Matulis, accordion; Howard Alden, guitar; Denise King, vocals; Alex Siniavski, guitar; Mark Campiglia, violin; Phyllis Chapell, vocals; Rick Yescalis, guitar; Carlos Rubio, flamenco guitar; Bob Butryn, flute; George Manney, conga; Stan Slotter, trumpet; Dave Cianci, trombone

By Herbie Y. Gamura

The Hot Club of Philadelphia was founded in 2001 by guitarist Barry Wahrhaftig and violinist Mark Campiglia. Joining them are acoustic bassist Jim Stager and rhythm guitarist Barry Wahrhaftig, as well as plenty of special guests, including the legendary Howard Alden on seven string guitar. This Gypsy Jazz outfit is dedicated to "playing and preserving the music of Django Reinhardt while adding their own style in the process."

One is immediately struck by the easy, but deep swing that comes out of Bob Butryn's clarinet (he's also a swing dancer!) on the medium-tempo first track, "Song d'Automme." One can't help but be taken by the way these players make so much out of so little. Two Rhythm guitars and a bass keep the time and groove with some simple but well crafted changes in a minor key, as the improvisers outline them with the most essential notes, while making beautiful and singable melodies for the listener to relate to at all times.

Throughout the CD, new players come and go, such as Accordion player John Matulis for the track "La Gitane," giving it a unique texture. This song is in a triple meter, as the bassist plays on one and the guitars on two and three, giving it a waltz vibe. I can easily visualize a dance floor in France with numerous couples brimming with life. Barry Wahrhaftig shows that he is no Django clone on this track. His right hand has a completely different approach.

Undoubtedly one of the big highlights of this disc is "Someone to Watch Over Me," sung by Denise King. She infuses plenty of personal experience in her rendering, as the song builds gradually. It begins as a duet, with the beautiful solo guitar work of Howard Alden, before the bass joins, and then the lead guitar of Wahrhaftig.

"Nuages" is another nice interpretation, featuring vocalist Phyllis Chapell. Wahrhaftig takes a particularly memorable guitar solo on this track, departing from the classic gypsy vocabulary with some very unique lines, and plenty of emotion. The listener will be happy to hear Bob Butryn return for a gorgeous clarinet solo.

"Nature Boy" will also be a pleasant surprise to the listener with its Latin vibe, complete with flute, conga, and Flamenco guitar from Carlos Rubio. Wahrhaftig trades solos with Rubio and it a treat to hear two different styles playing together on the same song. Denise King joins the group for the head out.

And then another surprise – Electric guitar and horns! For the penultimate tune, "Wrap Your Troubles in Dreams," the band renders it with a classic swing with arranged parts for trombone, trumpet and clarinet, and a swinging drum groove with the hi-hat on two and four behind Denise King's vocals.

We go from the Hot Club to Preservation Hall, and it is a nice departure before returning for the closer, "While We're Young."

The Hot Club of Philadelphia may be dedicated to playing the music of Django Reinhardt, but as advertised, they add their own voices and mentalities into the mix, and often infuse Latin and more traditional swing styles into the mix. All of the members have impeccable chops and unwavering musicality. If you're in the Philadelphia area, be sure to seek them out.



JOHN IRABAGON

THE OBSERVER-Concord Music Group CJA-31319-02. *January Dream; Joy's Secret; The Infant's Song; Cup Bearers; The Observer; Acceptance; Makai and Tacoma; Big Jim's Twins; Barfly; Closing Arguments.*

PERSONNEL: Jon Irabagon, alto, tenor saxophone; Nicholas Payton, trumpet; Kenny Barron, piano; Bertha Hope, piano; Rufus Reid, bass; Victor Lewis, drums.

By Layla Macoran

The Observer is a focused example of a quartet (on some tracks, quintet) at work. Each member seems to have locked into each other and the end result is reflective of that connection.

Kenny Barron floats through "Joy's Secret", rolling along without a bump. In "Infant's Song", it almost sounds as if Reid is playing "Rock a bye Baby" in the background. This delicate song is given delicate treatment- patient and loving. Irabagon's closing solo creates a visual of a small child climbing stairs triumphantly.

His original compositions are well rounded and full, obviously giving careful thought to develop a rich sound whether it is with the quartet or quintet. He has a crack team to back up this development. Barron, Reid and Lewis merge together and keep the bond tight throughout *The Observer*. The title track is a standout, mainly due to the balance of all parties.

The saxophone sings through "Acceptance", merely lacking lyrics to complete the song. Lewis' controlled drumming, at times, seems downright inspired. "Makai and Tacoma" has a fresh appeal, moving with good energy after the mid-point of the album. Another standout is "Big Jim's Twins". Despite the unexplained visual the song is quite a kick in the lower regions. Payton, Barron and Lewis hold major court on this track. Irabagon nails the emotion in the solo. There is lovely interaction between the saxophone and Bertha Hope's piano on "Barfly". The final song, appropriately titled "Closing Arguments", succeeds in closing *The Observer* on a high note; winning the case for a fine album.



CAROLYN LEONHART/ WAYNE ESCOFFERY

TIDES OF YESTERDAY-Savant SCD 2106. *Better Next Time; The Sweetest Sounds; Sometimes I'm Happy; Never Never Land; You Must Believe in Spring; Eclipse; Big Noise, New York; Where There is Love; Straight to You (Baloo Baloo).*

PERSONNEL: Carolyn Leonhart, vocals; Wayne Escoffery, tenor, soprano saxophone; Toru Dodo, piano, Fender Rhodes; Adam Rogers, guitar; Hans Glawischnig, bass; Donald Edwards, drums; Jeff Haynes, percussion.

By Layla Macoran

Tides of Yesterday begins with a song from one of Leonhart's early solo albums. This time around, "Better Next Time" is a slow, smoky groove with her voice gliding through with new soul. This sets the tone for the entire album. Leonhart and Escoffery seem to have hit a stride in their partnership. Together with the band, they are blending contemporary jazz with strong standards and new compositions.

Leonhart's arrangement of "Sometimes I'm Happy" is mellower than many of the versions heard in the past without pulling down the sentiment and meaning. Her phrasing is on the mark. The clarity of her voice is further complemented by Escoffery's ability to sound like a husky backing vocal. A stand-out track is "You Must Believe in Spring." Quite simply, it's an easy sound to enjoy on a winter afternoon. "The Harbor (Poppy's Song)" opens with an incredible duet between Leonhart and Glawischnig before moving into a slightly Latin feel. The sound is even more tropical in "Eclipse" a Mingus tune. Here, Adam Rogers shines with a liquid solo. His style can remind one that small moments, particularly from 0:20-0:45, can be quite rich indeed.

Another strong standout is the Donald Fagen penned "Big Noise New York". It's nice to appreciate Fagen's way with words, and here the lyrics are part of a track that is so smooth in the groove that the listener may not notice the 9:16 run time. Leonhart seems liberated as she allows the emotion to pour out with each note. "Where There is Love" is an R&B flavored song courtesy of Patrice Rushen and Fred Washington. Rushen has skill in bringing a depth to soul music, and Leonhart connects with that depth and makes it her own. Edwards contributes a tight rhythm to the song, ideally fitting the mood.

"Straight to You (Baloo Baloo)" totally embraces its Latin/Brazilian heart. The final track, "Infinity" is an instrumental soul-tinged swing that allows the band to fully flex their muscles. Listen to the first 1:25 to hear Leonhart and Escoffery duet. There

is a point in which her voice mimics a horn, and the sax has a humming vocal tone. Toru Dodo keeps the tune moving forward as Escoffery takes a solo turn and runs with it. Here is when the proof of this band's electricity is evident.

Tides of Yesterday is a solid project for the Leonhart/Escoffery connection; hopefully the continuation of a lengthy and productive history.



NILSON MATTA'S BRAZILIAN VOYAGE

COPACABANA - ZOHO Music ZM 201002. www.zohomusic.com. *Baden; Trenzinho Do Caipira; Águas Brasileiras; Brazil (Aquarela Do Brasil); Pantanal; Copacabana; Saci Pererê; I Can See Forever; Asa Branca / Baião.*

PERSONNEL: Harry Allen, tenor saxophone; Anne Drummond, flute; Klaus Mueller, piano; Nilson Matta, bass and acoustic guitar; Mauricio Zottarelli, drums; Zé Mauricio, percussion.

By Matt Marshall

As could well be imagined from the "Brazilian Voyage" moniker that Sao Paolo-native bassist Nilson Matta has given to his sextet here (as well as from Matta's music, in general), *Copacabana* is a sunny, danceable work that conjures distant beaches for the winter-weary. Not that Matta's thick, propulsive bass lines aren't warm enough on their own to melt snow. Through five originals and four covers from the likes of Heitor Villa-Lobos and Ari Barroso, Matta and his group fire a dense, humid breeze that, even on the title-track bossa nova, retains the grit and weight of true existence, never floating off on transparent, sugary winds. Pianist Klaus Mueller's playing is especially key in this process, as it hits all the requisite Latin steps, yet tinges - and sometimes reroutes - them with sharp, modernist angles. And Matta's bowed-bass solo, "Pantanal," placed at the album's mid-point, adds an additional weight of classical gravitas.



GIA NOTTE

SHADES - Gnote Records GRCD-1002. *Caravan; Speak Low; Close Your Eyes; My Funny Valentine; Since I Fell For You; The Look Of Love; Love Me Or*

Leave Me; Autumn Leaves; I Wish You Love; Lover Come Back To Me; It Don't Mean A Thing; What'll I Do.

PERSONNEL: Gia Notte, vocals; Don Braden, tenor saxophone, soprano and alto flutes; Jason Teborek, piano; Brandon McCune, piano; Tom DiCarlo, bass; Cecil Brooks III, drums; Freddie Hendrix, trumpet and flugelhorn; Guy Notte, alto saxophone; Khalil Kwame Bell, percussion.

By Eric Harabadian

It is always a beautiful thing when there is a palpable symbiosis at work between a lead vocalist and his or her accompanists and collaborators. Margie "Gia" Notte is one such singer that really knows how to interact with a band. She creates an energetic simpatico that is refreshing, passionate and uninhibited.

Notte's repertoire sets a high standard as well, with the Great American Songbook serving as her musical menu of choice. The Duke Ellington nugget "Caravan" ignites the album as Notte sets things off with a smoky and seductive delivery. "Speak Low" follows appropriately enough and continues that pensive and reflective mood. "Close Your Eyes" picks up a pace that's brisk and richly inventive all around. The band blends really well here and the arrangement is swinging and buoyant. "My Funny Valentine" has virtually been covered by everyone and interpreted many times over. But, to her credit, Notte avoids clichés pondering every line and making it ring fresh and true. Other highlights include the cool and bluesy "Since I Fell For You," Bachrach/David's hypnotic "The Look of Love" and a strong and spirited take on another Ellington gem "It Don't Mean A Thing."

Gia Notte is an artist that simply doesn't just perform a song....she embodies it! Bravo!!!



HOUSTON PERSON

MELLOW-High Note Records HCD 7206. *Sunny; Too Late Now; In A Mellow Tone; To Each His Own; What A Difference A Day Made; Two Different Worlds; Blues In The AM; Who Can I Turn To?; God Bless The Child; Lester Leaps In.*

PERSONNEL: Houston Person, tenor saxophone; John DiMartino, piano; James Chirillo, guitar; Ray Drummond, bass; Lewis Nash, drums.

By Layla Macoran

Houston Person seems more relaxed when he's not supporting a vocalist. Lest we forget, he is a tremendous tenor player. As a quintet, Person and company have selected a set of standards that give everyone room to flex. DiMartino stands out

Continued on Page 80

in the opener “Sunny” and “Who Can I Turn To?”. Drummond is so rich on “Too Late Now”, then fittingly gritty for “Blues in the AM”, and an absolute beast with Nash on “Lester Leaps In”. “What a Difference a Day Made” is enriched by Chirillo’s latin/bossa guitar. Although few interpretations can make one forget Dinah Washington, this version is pretty enough to at least merit high marks. Nash remains a steady force throughout the album, never ceasing to keep the rhythm going.

Person is that rare artist striving to maintain a tradition of uncluttered, listener friendly music that doesn’t “dumb down” to appease the casual jazz fan. Instead, he presents this album as a historian would produce a paper detailing the nuances of a treasure. He values the standards, playing and arranging with respect and reverence. *Mellow* is another volume in Person’s fine legacy.



ALEX TERRIER NEW YORK QUARTET

ROUNDTRIP – BCR1001. www.alexterriermusic.com. *Roundtrip; The Spirit Will Not Descend Without a Song; E.S.B. and Ecstasy; Song for Keli; Le Miroir des Anges Déguisés; Overnight Flight; Ton Coeur de Petite Fille est Mort; Tompkins Square; Last Minute; Departure; The Dark Side of Democracy.*

PERSONNEL: Alex Terrier, soprano, alto and tenor saxophone; Roy Assaf, piano; François Moutin, bass; Steve Davis, drums; Akira Ishiguro, guitar; Edouard Brenneisen, guitar.

By Matt Marshall

With a grit and abstraction that belies his fresh-faced looks, Alex Terrier’s sound on saxophone – be it soprano, alto or tenor – is one to sear and move the soul (perhaps down paths you’d rather not travel). Add to that a preternatural ability to compose lively, ambitious pieces of music that regularly shift their textural footing and twine divergent instrumental voices into a satisfying cord of licorice, and you have one hell of a sophomore effort. On four of the tracks here, Terrier’s quartet is aided by guitarists Akira Ishiguro and Edouard Brenneisen (handling two tracks each), who provide both spatial and aggressive electric lines to the melodic Terrier themes. And throughout the album, pianist Roy Assaf and bassist François Moutin tangle in a delicious, other-worldly squabble that never fails to thrill, most notably on “Le Miroir des Anges Déguisés” and “The Dark Side of Democracy.” Spirited, challenging, piercing and upliftingly musical, *Roundtrip* broadcasts Terrier as a traveler to reckon with. ■

ties that have always been important to me and the things that I’ve worked on, are still the realities that musicians are attracted to and will continue to be, probably forever. And, it is exciting to witness the re-birth of that in each subsequent generation.

JJ: Henry David Thoreau said that “The mass of men lead quiet lives of desperation and go to the grave with a song still in them.” What has your effort and success taught you that might illuminate others’ lives so that they can avoid that?

PM: That’s a hard question, especially in the context of Thoreau. Again, I think that every person has their own way of dealing with that; their own destiny or whatever, so I can only speak to what worked for me. At the times in my life when I’ve felt the happiest; when I’ve felt the most fulfilled, have always been when I’ve been addressing issues and people and things that are truly of value to me. The times that I’ve been the least happy have been when I’ve been addressing things that really aren’t that important to me. I think that the happiest you can be is when you’re truly engaged in something you love; a person, an activity, or a thing. That’s the vortex. As close as you can kind of hang to that zone, I think the better it works.

JJ: You used the word “engaged” a lot during the course of the interview. When you’re on the road you engage with other band members and the world, which you indicated gives you balance. You mentioned that you do not retreat into some isolated zone, as you’ve observed others do. What is it outside of music, that gets your intention that you engage in?

PM: I’ve always had lots of interests outside of music. As much as I can just go on and on about music, it’s just as easy for me to not do it. I mean, I realized a couple of years ago that if I never played again, that would be okay. What I’ve found is that, through what I’ve learned about music, everything is music to me. Everything I look at or work on, I work on it in the way that I work on music. That, to me, is a really exciting lesson learned. It’s like I was saying before, it’s not so much the gift, but what comes from the gift. I guess I’ve sort of learned that I can apply that to anything. Yet, at the same time, there is something really significant for me in the last few years that are new and engaging in ways that are much more profound than I ever previously imagined. I’ve got little boys now. I waited a long time to have kids, because I always knew

that what has happened would happen for me if all I did was just spend 24-hours a day devoted to that. The whole thing of going out and playing 250-300 nights a year is very different than it was in the 25 years that preceded their birth. Yet, even though I have cut back quite a bit, at the same time, I still play a lot of gigs; even by most people’s standards. First of all, I love to play; I need to play for many reasons and the whole thing of balance, as in so many other aspects of what I do, is a major challenge of life.

JJ: For me, music and spirituality are intertwined. Could you address your feelings about that and discuss the foundational understandings that have served you as guideposts in your life?

PM: The main thing that I find is an indicator of things is that I’m completely comfortable admitting that I don’t know anything. The problem that I have with so many philosophical/religious proclamations or affiliations, is that they assume that either the person that’s doing the talking or the person that is doing the listening, has to imbue that person with a certain kind of authority; that they do know something. I don’t think that anybody knows anything. So, to me, at the core of that observation, is just to try to acknowledge that every second is some kind of an unknowable gift. That the best thing that you can do is try to really observe what’s going on; really participate in things and what’s happening while it’s happening. For me, if I do look at the things that have been written, or observed, or talked about, or organized into words over the years — literature, philosophy, all that, the things that I see that do have value, almost always revolve around something that is based on humility. At the core of it all, accepting that we are living with an immeasurable quantity of whatever all this is, at all times. We really don’t know what it is. We don’t know where we came from or why. The thing about music that has really been interesting to me is that for as much as I can try to observe and participate and make my feeble attempts at quantifying whatever, music lies in the face of all of that. It does seem to have some kind of quality about it that is a reminder somehow, of where we were before and where we’re going. It’s almost like it’s a mistake; like there’s somehow a crack in all of this stuff and that there’s this weird little vapor that kind of seeps into the crack...and that’s music. We can’t see out, but we can smell this thing. To me, music and love are the two things that are sort of in this shell; that are really kind of interesting residues in the beaker of all this stuff. That’s about as far as I’m able to take it so far. ■

“I think that it is mostly about dedication. It is hard and it has always been hard. The idea that it was once any easier than it is now is false. Each generation has had their own challenges and benefits. But good notes are timeless. Great playing will always be great playing. It is totally worth it. The intrinsic value of understanding music is the reward. Nothing else really can come close to what that is.”

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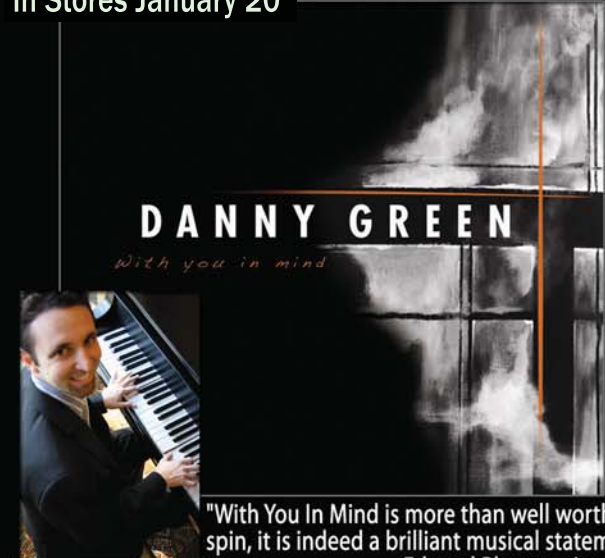
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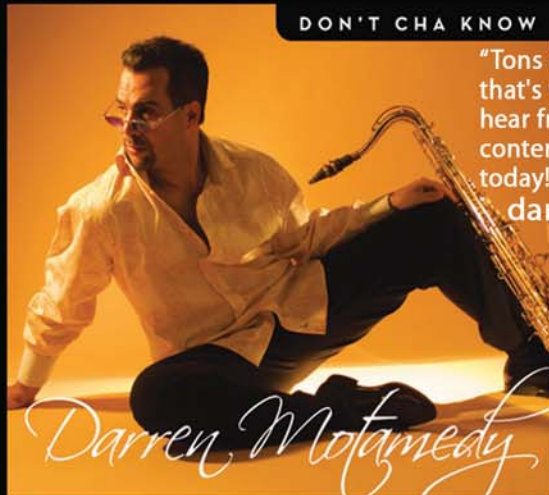
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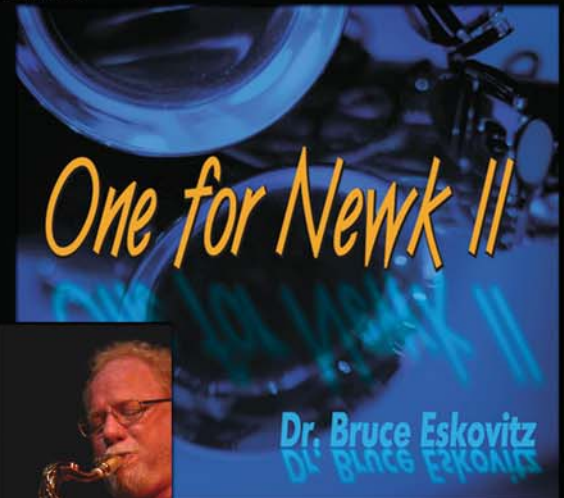


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Noteworthy Performances



Chris Bergson Band www.chrisbergson.com
Jazz Standard: Wed 3/17

2009 was a banner year for urban bluesman Chris Bergson. It began in December 2008 when Chris' album *Fall Changes* (2 Shirts Records) was named Blues Album of the Year in *MOJO Magazine* and continued in March when the Bergson group made its debut appearance at SXSW in Austin, Texas. "Chris Bergson is a serious talent...Both jazzy and bluesy with a slight dash of rock and massive amounts of melody, *Fall Changes* is a treat." (*Living Blues*)

Adam Rogers Band www.adamrogersmusic.com
Iridium: Thurs 3/18 – Sun 3/21

The Adam Rogers Band is almost too much to handle. It is a group of innovators that includes Rogers on guitar, Chris Potter on sax, Kevin Hays on piano, Scott Colley on bass and Clarence Penn on drums. Since the beginning of his professional career, Rogers has played on over two hundred commercially released recordings and has toured extensively throughout the world. He is known for his unique phrasing, impeccable time and fiery technique.



Credit: David Korchin

Roy Haynes 85th Birthday w/Special Guests www.bluenote.net
Blue Note: Wed 3/17 – Sun 3/21

Haynes was Lester Young's drummer from 1947 to 1949, worked with Bud Powell and Miles Davis in '49, became Charlie Parker's drummer of choice from 1949 to 1953, toured the world with Sarah Vaughan from 1954 to 1959, did numerous extended gigs with Thelonious Monk in 1959-60, made eight recordings with Eric Dolphy in 1960-61, worked extensively with Stan Getz from 1961 to 1965, played and recorded with the John Coltrane Quartet from 1963 to 1965, has collaborated with Chick Corea since 1968, and with Pat Metheny during the '90s. That is just a short list!



The 4th Annual BJU Festival www.corneliastreetcafe.com
Cornelia Street Café: Sat 3/6 – Sun 3/7

"The Brooklyn Jazz Underground is an association of independent artists with a shared commitment to creativity and community. Through cooperative efforts, the BJU aims to build a greater awareness of original music emerging from Brooklyn, NY." Over the course of two days, Cornelia Street Café will feature performances from the various artists in this association which includes the Adam Kolker Trio, Sunny Jain, Rob Garcia, Alan Ferber, and Dan Pratt.



Lage Lund www.lage-lund.com
Jazz Gallery: Fri 3/19

Guitarist Lage Lund made his first Criss Cross leader debut in 2008 with the brilliant *Early Songs*. Paring down from a quintet to quartet, he returns with *Unlikely Stories*, a vibrant set of mainly original tunes with a superb supporting cast: pianist Edward Simon, bassist Ben Street and drummer Bill Stewart. Lund possesses a staggering harmonic sophistication and a singularly fluid voice as a soloist, qualities that leap out on *Unlikely Stories* and, no doubt, on many more releases to come.

Antonio Ciacca Quintet: A Birthday Celebration www.jalc.org
Dizzy's Club: Mon 3/15

This will surely be a festive gig, as all in attendance will be celebrating Antonio Ciacca's birthday! He will be joined by tenor man Grant Stewart, vibraphonist Joe Locke, bassist David Wong and rhythmic virtuoso Francisco Mela. Ciacca began his career as a sideman for such acclaimed jazz artists as Art Farmer, James Moody, Lee Konitz, Jonny Griffin, Mark Murphy, Dave Liebman, and Steve Grossman, who he cites as his mentor, and with whom he studied for three years beginning in 1990. He recently started recording on the prestigious Motéma label.



Regina Carter & Reverse Thread www.reginacarter.com
Dizzy's Club: Tues 3/23 – Sun 3/28

Regina Carter is an incredible jazz violinist, and cousin of sax man James Carter, who recently completed her album *Reverse Thread*, released in January 2010. *Reverse Thread* is a collection of infectious African folk melodies in a beautiful, contemporary interpretation as only Regina can provide. It's a celebration of the old and new—and that of a musician internationally acclaimed as among the most transcendent voices of contemporary violin.



Oscar Peñas Quartet www.oscarpenas.com
Bargemusic: Thurs 3/4

Hop aboard this floating venue to hear the talented New York based guitarist Oscar Peñas and his quartet—Dan Blake, tenor and soprano saxophone; Moto Fukushima, electric bass; Richie Barshay, drums. Peñas grew up in Barcelona, Spain, before moving to the States to attend Berklee School of music. After graduating, he quickly situated himself as an integral member of the current New York scene.



Smalls Poetry Feature w/Lee Kostrinsky www.smallsjazzclub.com
Smalls: Sat 3/13

Join author, poet and club owner Lee Kostrinsky between 5 and 7PM for an open poetry session, along with Joel Allegretti. You can listen to past poetry features in the archives at www.smallsjazzclub.com. Following this will be the Smalls Master Series with pianist Terry Waldo from 7:30 – 10PM. From 10:30 – 1AM will be the Charles Davis Quartet and at 1:30 will be the After-Hours jam session with The Stacy Dillard Trio. Smalls is always happening!

Prez Fest 2010 www.saintpeters.org
St. Peter's Church: Sun 3/14

The 2010 Prez Fest will celebrate Art Blakey and the Jazz Messengers. It begins at 3PM on Sun, March 14 in the Living Room of St. Peter's Church with several free events: "The Legend Wall" exhibit, a "Panel Discussion" with Emcee Billy Harper, moderator Ted Panken and legendary journalist Ira Gitler among others yet to be announced. Following is a presentation of his drumming techniques, and a free concert at 5PM led by one of the Jazz Messengers. At 7PM, things will really get hot. A taste of the line-up includes Joanne Brackeen, Javon Jackson, Lonnie Plaxico, Brian Lynch, Yoron Israel, Cameron Brown, David Schmitter, Olu Dara, George Cables, Reggie Workman, Charli Persip and Andrew Cyrille.



SUMMER JAZZ CAMP DIRECTORY

EAST

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with Alex De Grassi, or Classical Guitar with Scott Tennant & Andrew Leonard. Also offered is a Beginners course with Doug Smith for people who want to learn to play guitar while in the company of some of the world's greatest players.

Cost: See Website
Contact: 800.234.6479; www.flatheadlakelodge.com

Berklee College of Music Summer Programs

Boston, Massachusetts
May 19 - August 13, 2010
Highlights: Twelve-week program participants complete the equivalent of the first semester of Berklee's college-level core curriculum. The five-week programs include classes in brass, guitar, saxophone and music production. The brass and saxophone weekends feature intense immersion in the instruments, focusing on all aspects of the music. The session is split up into multiple mini sessions. For students age 15 and up.
Faculty: Previous faculty members have included Terri Lynne Carrington, Jane Ira Bloom, George Duke, Dave Liebman, and many more.
Cost: 12-week program is \$10,780 plus housing; five-week program is \$4,350 plus housing.
Contact: Office of Special Programs
Berklee College of Music
1140 Boylston Street, MS-155 SP
Boston, Massachusetts 02215-3693, U.S.A.
Telephone: (617) 747-2245 or toll-free (U.S. and Canada) at (877) BERKLEE (237-5533)

Fax: (617) 262-5419
E-mail: summer@berklee.edu

Camp Encore-Coda

Sweden, Maine
June 30 to July 25; July 25 to August 15;
& July 30 to August 15
Highlights: Attendees play and learn music while enjoying the woods. Music styles include jazz, rock, classical, pop and theater. Attracts about 150 campers, age 9 to 17.
Faculty: Includes Trent Austin, Kevin Norton and Brent LaCasce.
Cost: First session is \$4,600; second is \$3,850; full season is \$7,100. Day campers are ½ price.
Contact: (207) 647-3947; jamie@encore-coda.com

College of Saint Rose Summer Jazz Program

Albany, New York
June 29 - August 7
Highlights: The College of Saint Rose Summer Jazz Program is beginning its twenty-third season of providing rehearsal and performance opportunities for area high school and junior high musicians. Running from June 29 until August 7, the program is comprised of two jazz ensembles. One band, for students going into grades 7-9, will rehearse every Tuesday and Thursday evening from 6-8 pm. The other band, for students going into grades 10-12, will also meet every Tuesday and Thursday evening from 6-8 pm. Public concerts will be presented on Sunday July 19 and on Friday August 7 at 7:00 pm.
Highlights: Divided into two 18-piece jazz ensembles for students either going into grades 7-9 or grades 10-12. Public concerts will be held during the program.
Cost: Tuition is \$295.
Contact: (518) 454-5195; or evoskevp@strose.edu

COTA Camp Jazz

Delaware Water Gap, PA
July 26 - August 1
Highlights: For aspiring vocal and instrumental artists, 13 and up. Directed by Rick Chamberlain and Phil Woods, the program includes Improvisational training, Small-ensemble playing, Big Band Workshops, Theory of improvisation and arranging for a small group, Ear training, Listening workshops, Recording workshop and session (*Red Rock Recording*), Brown-bag lunch concerts with faculty and guests, Classes with COTA Jazz Masters, Field trip to explore the Al Cohn Memorial Jazz Collection at the Kemp Library of East Stroudsburg University.
Contact: www.campjazz.org

Eastern U.S. Music Camp at Colgate University

Hamilton, New York
June 27-July 24; two, three, and four week sessions.
Highlights: The camp teaches jazz education, performance, ensembles and combos, improvisation, theory, harmony, composition, arranging and conducting. Enrollment is approximately 200 students, age 10 to 18.
Faculty: Includes Thomas Brown, Sean Lowery, Rick Montalbano and Bryan Kidd.
Cost: Varies from \$2,149 to \$4,298 depending upon a two, three, or four week session.
Contact: (866) 777-7841; easternusmusiccamp.com

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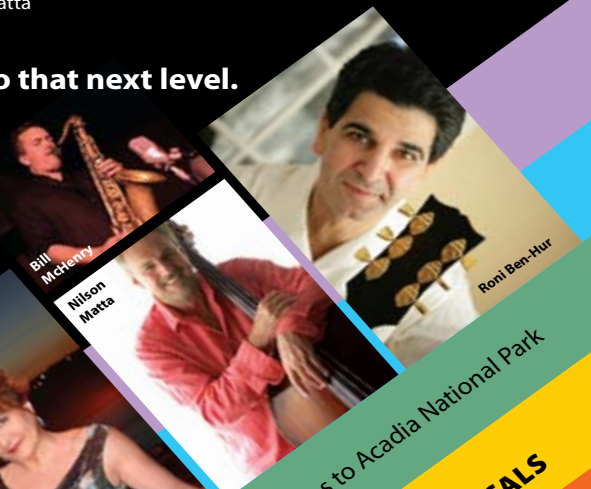
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Eastman Summer Jazz Studies

Rochester, New York
(University of Rochester)
High School: July 10-July 31: "Sound Horizons";
June 27 - July 9: "Summer Jazz Studies"; Aug 2 - 6:
"HS Wind Ensemble Workshop."
Middle School, Youth: August 2 - 6: "World
Music Experience," "Eastman Children's Choir,"
"Elementary Strings Extravaganza;" July 26 - Aug
6: "Elementary Jazz Extravaganza"
Highlights: These sessions are for serious high school,
middle school, and child students. The program in-
cludes large and small jazz ensembles, improvisation,
choir, theory and instrumental master classes.
Faculty: Members of Eastman's Jazz Studies and
Contemporary Media faculty.
Cost: Tuition is between \$125 and \$3,065,
which is for the full session including room and
board and meals.
Contact: (585) 274-1400; esm.rochester.edu;
summer@esm.rochester.edu

Jazz in July

Amherst, Massachusetts
(University of Massachusetts)
July 12 - 23
Highlights: Jazz in July is an extensive two week pro-
gram focused on joining participants with Jazz arti-
sts in a learning intensive environment. Jazz in July
is centered on teaching improvisation and jazz styles
while working to enrich the total musical experience
of the participant. For 28 years this program has
brought the finest in jazz education to the Pioneer
Valley. Participants get a wide variety of interactions
with jazz artists through lectures, clinics, master
classes, and ensemble coaching.
Faculty: Past faculty have included Geri Allen,
John Blake, Steve Johns, Chip Jackson, Esperanza
Spalding, Billy Taylor, Jeff Holmes, Fred Tillis,
Dana Leong, more.
Cost: Tuition is \$600 per week.
Contact: P: 413.545.3530; F: 413.545.0132;
jazzinuly@acad.umass.edu

KoSA Summer Workshop, Camp, and Festival

Castleton, Vermont (Castleton State College)
July 27-August 1
Highlights: Hands-on classes with professional drum-
mers for students of all levels. Attendees live and work
with their mentors, perform with rhythm sections
and attend faculty concerts. For students of all ages.
Faculty: Past faculty included John Riley,
Dafnis Prieto, Arnie Lang and Aldo Mazza.
Contact: (800) 541-8401; info@kosamusic.com;

Litchfield Jazz Camp

Litchfield, Connecticut
Sessions: July 11-16; July 18-23; July 25-30;
August 1-6
Highlights: Four week long sessions. Students ages
13 through adult are admitted on a first-come ba-
sis with no prior audition required. They learn in a
music-intensive environment, in one- to four-week
courses. Litchfield Jazz Festival: Students play in
combos at the camp and on the Gazebo Stage at The
Litchfield Jazz Festival. Students from all sessions
are invited to play at the festival either with their

combo or in organized jazz sessions. The Litchfield
Jazz Festival, boasts "a model jazz line-up". Classes:
Litchfield Jazz Camp's Music Director, Don Braden,
and his resident artists guide students through
classes in performance, improvisation, jazz history,
rhythm and percussion, music theory, the business
of music and electives including composition, piano
for non-pianists, Latin Big Band, Rhythm & Blues
Band, and others. Instruction is offered in voice and
all major instruments. Concerts: In addition to daily
course work are resident and visiting artist concerts
and workshops, jam sessions, weekend activities and
more. Families are invited to attend faculty concerts
and the weekly student combo concerts free of charge.
Master Classes: And one more bonus; students at-
tend master classes with Litchfield Jazz Festival stars
during festival weekend. Master teaching artists have
included Toots Thielemans, Bill Charlap, Kenny
Werner, Stanley Turrentine, Paquito D'Rivera,
James Moody, Jane Monheit and many others.
Faculty: Includes Don Braden, Karrin Allyson,
Mark Whitfield, Jeremy Pelt, Mario Pavone,
Jimmy Greene, Winard Harper and Claire Daly.
Cost: Tuition ranges from \$900 (day student,
one week) to \$4,550 (four-week, resident).
Contact: (860) 361-6285; info@litchfieldjazzfest.com

Maryland Summer Jazz

Rockville, Maryland
Session 1: July 22 - 24
Session 2: July 29 - 31

Highlights: The majority of the time is spent in small
group sessions led by our world-class faculty members.
Instead of taking notes in a theory class or rehashing
private lesson material you could get elsewhere, you'll
learn the way jazz should be learned - by playing with
a mentor. For those new to jazz, there will be special
classes to ease you into the genre. Vocal students will
work both in a jazz small group setting, and in a jazz
choral ensemble.

Faculty: Jeff Antoniuk, Dave Ballou, Jeff Coffin,
Steve Herberman, more.

Cost: Tuition for one session is \$480 before May
1 and \$544 after. Tuition for two sessions is \$840
before May 1, \$900 after.

Contact: (410) 295-6691; marylandsummerjazz.com

National Guitar Workshop

Highlights: The National Guitar Workshop is dedi-
cated to bringing the most comprehensive music ed-
ucation program to guitarists, bassists, keyboardists,
drummers and vocalists across the country. Students
of all ages immerse themselves in weeklong programs
tailored to their personal musical interests. The
workshop offers a supportive learning environment
and a world-class curriculum. There are campuses in
New Milford, CT; Los Angeles, CA; Chicago, IL;
Austin, TX, and McLean, VA. Guest Artists this
year include James Burton; Ron Carter; Tommy
Emmanuel; Ed Gerhard; Paul Gilbert; John Ham-
mond; William Kanengiser; Steve Kimock; Sonny

Continued on Page 86

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- Identify keys of songs just by listening
- Compose music in your head
- Perform with confidence
- Enjoy richer music appreciation
- Open a new door to your talents...

My true story of Perfect Pitch

by **David-Lucas Burge**

IT ALL STARTED when I was in ninth grade as a sort of teenage rivalry . . .

I'd slave at the piano for five hours daily. Linda practiced far less. Yet somehow she always shined as the star performer at our school. It was frustrating.

What does she have that I don't? I'd wonder.

Linda's best friend, Sheryl, bragged on and on to me, adding more fuel to my fire.

"You could never be as good as Linda," she would taunt. "Linda's got Perfect Pitch."

"What's Perfect Pitch?" I asked.

Sheryl gloated about Linda's uncanny abilities: how she could name exact notes and chords—all BY EAR; how she could sing any tone—from memory alone; how she could play songs—after just hearing them; the list went on and on . . .

My heart sank. Her EAR is the secret to her success I thought. How could I ever hope to compete with her?

But it bothered me. Did she really have Perfect Pitch? How could she know notes and chords just by hearing them? It seemed impossible.

Finally I couldn't stand it anymore. So one day I marched right up to Linda and asked her point-blank if she had Perfect Pitch.

"Yes," she nodded aloofly.

But Perfect Pitch was too good to believe. I rudely pressed, "Can I test you sometime?"

"OK," she replied.

Now she would eat her words . . .

My plot was ingeniously simple . . .

When Linda least suspected, I walked right up and

challenged her to name tones for me—by ear.

I made her stand so she could not see the piano keyboard. I made sure other classmates could not help her. I set up everything perfectly so I could expose her Perfect Pitch claims as a ridiculous joke.

With silent apprehension, I selected a tone to play. (She'll never guess F#, I thought.)

I had barely touched the key.

"F#," she said. I was astonished.

I played another tone.

"C," she announced, not stopping to think.

Frantically, I played more tones, skipping here and there all over the keyboard. But somehow she knew the pitch each time. She was AMAZING.

"Sing an Eb," I demanded, determined to mess her up. She sang a tone. I checked her on the keyboard—and she was right on!

Now I started to boil.

I called out more tones, trying hard to make them increasingly difficult. But each note she sang perfectly on pitch.

I was totally boggled. "How in the world do you do it?" I blurted.

"I don't know," she sighed. And that was all I could get out of her!

The dazzle of Perfect Pitch hit me like a ton of bricks. I was dizzy with disbelief. Yet from then on, I knew that Perfect Pitch was real.



"How in the world do you do it?" I blurted. I was totally boggled. (age 14, 9th grade)

I couldn't figure it out . . .

"How does she DO it?" I kept asking myself. On the other hand, why can't everyone recognize and sing tones by ear?

Then it dawned on me. People call themselves musicians, yet they can't tell a C from a C#? Or A major from F major?! That's as strange as a portrait painter who can't name the colors of paint on his palette. It all seemed so odd and contradictory.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it out for myself. With a little sweet-talking, I got my three brothers and two sisters to play piano tones for me—so I could try to name them by ear. But it always turned into a messy guessing game I just couldn't win.

Day after day I tried to learn those freaking tones. I would hammer a note over and over to make it stick in my head. But hours later I would remember it a half step flat. No matter how hard I tried, I couldn't recognize or remember any of the tones by ear. They all sounded the same after awhile; how were you supposed to know which was which—just by listening?

I would have done anything to have an ear like Linda. But now I realized it was way beyond my reach. So after weeks of work, I finally gave up.

Then it happened . . .

It was like a miracle . . . a twist of fate . . . like finding the lost Holy Grail . . .

Once I stopped straining my ear, I started to listen NATURALLY. Then the simple secret to Perfect Pitch jumped right into my lap.

Curiously, I began to notice faint "colors" within the tones. Not visual colors, but colors of pitch, colors of

sound. They had always been there. But this was the first time I had ever really "let go"—and *listened*—to discover these subtle differences.

Soon—to my own disbelief—I *too could name the tones by ear!* It was simple. I could hear how F# sounds one way, while Bb has a *totally different sound*—sort of like "hearing" red and blue!

The realization struck me: **THIS IS PERFECT PITCH!** This is how Bach, Beethoven, and Mozart

could mentally hear their masterpieces—and know tones, chords, and keys—all by ear!

It was almost childish—I felt sure that *anyone* could unlock their own Perfect Pitch with this simple secret of "Color Hearing."

Bursting with excitement, I told my best friend, Ann (a flutist).

She *laughed* at me. "You have to be *born* with Perfect Pitch," she asserted. "You can't *develop* it."

"You don't understand how Perfect Pitch works," I countered. I sat her down and showed her how to listen. Timidly, she confessed that she too could hear the pitch colors. With this jump start, Ann soon realized she also had gained Perfect Pitch.

We became instant celebrities. Classmates loved to call out tones for us to magically sing from thin air. They played chords for us to name by ear. They quizzed us on what key a song was in.

Everyone was fascinated with our "supernatural" powers, yet to Ann and me, it was just normal.

Way back then, I never dreamed I would later cause such a stir in the academic world. But when I entered college and started to explain my discoveries, professors *laughed* at me.

"You must be *born* with Perfect Pitch," they'd say. "You can't *develop* it!"

I would listen politely. Then I'd reveal the simple secret—*so they could hear it for themselves.*

You'd be surprised how fast they changed their tune! In college, my so-called "perfect ear" allowed me to skip over two required music theory courses. Perfect Pitch made everything easier—my ability to perform, compose, arrange, transpose, improvise, and even sight-read (because—without looking at the keyboard—you know you're playing the correct tones).

And because my ears were open, music sounded richer. I learned that music is truly a HEARING art.

Oh, you must be wondering: whatever happened with Linda? I'll have to backtrack. . .

Flashback to my senior year of high school. I was nearly 18. In these three-and-a-half years with Perfect Pitch, my piano teacher insisted I had made ten years of progress. And I had. But my youthful ambition wasn't satisfied. I needed one more thing: *to beat Linda.* Now was my *final chance.*

The University of Delaware hosts a performing

music festival each spring, complete with judges and awards. To my horror, they scheduled me that year as the *grand finale.*

The fated day arrived. Linda gave her usual sterling performance. She would be tough to match, let alone surpass. But my turn finally came, and I went for it.

Slinking to the stage, I sat down and played my heart out with selections from Beethoven, Chopin, and Ravel. The applause was overwhelming.

Afterwards, I scoured the bulletin board for our grades. Linda received an A. This was no surprise.

Then I saw that I had scored an A+.

Sweet victory was music to my ears, mine at last! —D.L.B.



Join musicians around the world who have already discovered the secrets to **Perfect Pitch.**

For 29 years, we've received letters from musicians in 120 countries:

- "Wow! It really worked. I feel like a new musician. I am very proud I could achieve something of this caliber." *J.M., percussion*
- "Someone played a D major chord and I recognized it straight away. *S.C., bass*
- "Thanks...I developed a full Perfect Pitch in just two weeks! It just happened like a miracle." *B.B., guitar/piano*
- "It is wonderful. I can truly hear the differences in the color of the tones." *D.P., student*
- "I heard the differences on the initial playing, which did in fact surprise me. It is a breakthrough." *J.H., student*
- "It's so simple it's ridiculous." *M.P., guitar*
- "I'm able to play things I hear in my head. Before, I could barely do it." *J.W., keyboards*
- "I hear a song on the radio and I know what they're doing. My improvisations have improved. I feel more in control." *I.B., bass guitar*
- "It feels like I'm singing and playing MY notes instead of somebody else's—like music is more 'my own'." *L.H., voice/guitar*
- "What a boost for children's musical education!" *R.P., music teacher*
- "I can identify tones and keys just by hearing them and sing tones at will. When I hear music now it has much more definition, form and substance. I don't just passively listen anymore, but actively listen to detail." *M.U., bass*
- "Although I was skeptical at first, I am now awed!" *R.H., sax*
- "It's like hearing in a whole new dimension." *L.S., guitar*
- "I started crying and laughing all at the same time." *J.S., music educator*
- "I wish I could have had this 30 years ago!" *R.B., voice*
- "This is absolutely what I had been searching for." *D.F., piano*
- "Mr. Burge—you've changed my life!" *T.B., student*
- "Learn it or be left behind!" *P.S., student. . .*

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Summer Camp Continued from Page 83

Landreth; David Leisner; Russell Malone; Bob Margolin; Pat Martino; John Petrucci; Duke Robillard; Kurt Rosenwinkel; John Scofield; Martin Sexton; Hubert Sumlin and Mick Thomson.

Milford, CT: July 11-16; July 18-23; July 25-30; Aug 1-6

McLean, VA: June 26 – July 1

Chicago, IL: July 11 – 16

Austin, TX: July 18 – 23

Los Angeles, CA : July 11 – 16

Contact: National Guitar Workshop

P.O. Box 222, Lakeside, CT 06758

1-800-234-6479; info@guitarworkshop.com;

www.guitarworkshop.com

New York Summer Music Festival

Oneonta, New York

June 27-August 7

Highlights: Fifty advanced ensembles and classes, playing more than 30 concerts each summer. Includes three jazz ensembles, jazz choir, up to 10 small mixed jazz combos, and classes in improvisation, jazz history and more. Up to 200 students per two-week session, from child to young adult.

Faculty: Includes Mike Holoher, Chris Rosenberg, Sherrie Maricle, Jason Rigby, Bob Sabin, Brenda Earle, Jesse Lewis and Nathan Warner.

Cost: Resident students: \$1,600 for two weeks, \$3,000 for four weeks, \$4,400 for six weeks.

Contact: (607) 267-4024; info@nysmf.org

NYSSSA School of Jazz Studies

Saratoga Springs, New York

June 26-July 10

Highlights: A two-week program for New York high school students selected by audition, held in conjunction with the Skidmore College Jazz Institute for 25 high school musicians.

Faculty: The artistic director is Don McCormack.

Cost: Tuition is \$1,300.

Contact: (518) 474-8773; nysssa@mail.nysed.gov;

emsc.nysed.gov/nysssa

Purchase Summer Jazz Institute

Purchase, New York (Purchase College)

July 12-17

Highlights: A typical day will include two daily ensemble (small group) rehearsals, independent instruction through master classes, and specialized seminars and performances. Daily faculty jam sessions allow you to see professionals in action and understand the nuances of jazz performance. A trip to a New York City jazz club lets you experience jazz in one of the greatest cities in the world. The Institute concludes with a final, videotaped concert for family and friends on Friday afternoon, July 17. A souvenir DVD of the concert is provided to each participant.

Faculty: Includes Doug Munro, Ralph Lalama, Ray Vega, Richie Morales and Dave Ruffels.

Cost: Residential tuition is \$1,290.

Contact: (914) 251-6716; todd.coolman@purchase.edu;

purchase.edu/jazzinstitute

School for Improvisational Music

Brooklyn, New York

Two Sessions From Late July Through

Early August – Dates TBA

Highlights: Intense sessions focus on developing the art of improvisation. Held in Park Slope in Brooklyn, sessions feature close interaction with some of the most creative artists on the modern jazz scene. Students must apply to attend a session.

Faculty: Ralph Alessi, Mark Helias, J. Granelli, Trevor Dunn, Brad Shepik, Andy Milne, Josh Roseman, DK Dyson, and more.

Cost: See web site for details.

Contact: Ralph Alessi - (212) 631-5882;

info@schoolforimprov.org

Stanford Young Artists Summer Jazz Workshop

Stamford, Connecticut

July 20 – July 31

Highlights: Two weeks focusing on ensembles, master classes, music history, interpretation, improvisation and reading skills. Must be in middle school or High School.

Faculty: John Mastroianni, Workshop Director and alto saxophone; Joyce DiCamillo, Workshop Co-founder and piano; Tony Kadleck, trumpet; Bruce Eidem, trombone; Joe Cohn, guitar; Chip Jackson, bass; Thierry Arpino, drums.

Cost: First week is \$350, both weeks \$600.

Scholarships and sibling discounts available.

Continued on Page 77

Jazz and Tai Chi Workshop with FREDDIE BRYANT

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Learn jazz theory, chords, scales, finger-style, plectrum and right hand techniques. **Expand** your repertoire and composing skills. **Improve** your understanding of traditional jazz, Brazilian and Latin-jazz styles.

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August 2-7, 2010

A workshop for all instrumentalists and singers given by Freddie Bryant (guitarist-composer-educator) in beautiful Western Mass near Northampton.

In addition to his 25 years of professional musical experience he has studied tai chi for 22 years. Now in its second year, this workshop brings these practices together as musicians work on improvisational and arranging skills with meditation and exercise incorporated throughout the day. **Space is limited to 10-15 intermediate to advanced students.**

Freddie Bryant, got his masters in classical guitar at Yale School of Music. He is on the faculty at Williams College and has performed in 40 countries as a solo artist, with his group and as a Jazz Ambassador. He has 5 CDs as a leader.

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www.freddiebryant.com

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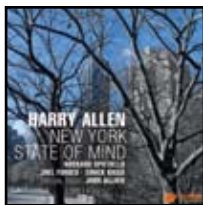
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HARRY ALLEN

NEW YORK STATE OF MIND- Challenge Records CR73293. *Puttin' on the Ritz; Harlem Nocturne; Broadway Melody; Autumn in New York; Down in the Depths on the 90th Floor; Sidewalks of New York; New York State of Mind; Rose of Washington Square; New York, New York; Chinatown My Chinatown; Manhattan Serenade.*

PERSONNEL: Harry Allen, tenor sax; Joel Forbes, bass; Rossano Sportiello, piano; Chuck Riggs, drums; John Allred, trombone.

By Layla Macoran

Harry Allen pays attention to the details of feeling a song. Technically, as a tenor sax man, he is one of the best. However, along with his strong skill is the gift of capturing the mood of a song and translating

it through the instrument. Then he is wise enough to choose musicians to enrich his vision. Keeping all these things in mind it is no surprise that *New York State of Mind* is a treat of an album.

The 11-song set is a collection of New York themed classics, ranging from Irving Berlin and Cole Porter to Billy Joel. Some are unusual choices, particularly without a vocalist, but this eclectic mix makes for interesting fare.

"Puttin' on the Ritz" gets a swing treatment that saunters away from its traditional Berlin pop roots. "Harlem Nocturne" is one of music's most beautiful compositions, and here Allen adds the hint of film noir with the foggy sound of the tenor. It's dark, and lovely at once.

"Autumn in New York" gives in to the romantic images of strolls in famed Central Park in the midst of red and gold-hued leaves falling at lovers' feet. "Down in the Depths on the 90th Floor", minus the lamenting vocal of Ethel Merman and several others, has an extra verve. Although one has to admit there is something to being able to hear the lyric "Why even the janitor's wife/has as perfectly good love life". Perhaps on another album.

"Rose of Washington Square" maintains the daring and humor of the original, with Sportiello's punk starting at 1:28 to 2:34. Don't expect a straight instrumental of Frank Sinatra's infamous version of "New York, New York". Allen and John Allred managed to sweeten the tune. "Chinatown My Chinatown" is a rarely heard, and rarely played song made popular by Louis Armstrong in the early 30's. This version sounds like the band is having a lark bringing it back to life.

New Yorkers frequently lose sight of the romantic nature of the city. Allen has captured that essence, which may refresh the memories of some cynical souls. Allen's partners for this album add the color to his palette, and make the project less of a set of show tunes and more of a love letter to the big city. Forbes, Sportiello and Riggs do much to support Allen's artistry by maintaining the mood and tone throughout *New York State of Mind*. When the title track is reached, Forbes' bottom is as deep as the

Hudson River. Sportiello's piano snakes as long and curvy as the A train, and Riggs' brushes sound as if he is refreshing the sidewalks of Fifth Avenue. Then Allen enters and the details are completed-taxicabs, skyscrapers, and smoky clubs. New York falls into place, right before your ears.



CORINA BARTRA & HER AZU PROJECT

AFRO PERUVIAN JAZZ CELEBRATION - Blue Spiral. www.bluespiralmusic.com. *La Flor De La Canela; Chacambo; You Took Me By Surprise; Stella By Starlight; Toro Mata; Camaron; No Valentin; A Saca Camote Con El Pie; You Don't Know What Love Is; Afro Peruvian Folk Song; Puente De Los Suspiros; Yambambo; I Won't Regret a Moment*

PERSONNEL: Corina Bartra, vocals; Cliff Korman, piano; Vince Cherico, drums; Xavier Perez, saxophone; Perico Diaz, cajon; Motto Fukushima, bass; Andres Prado, guitar; Alonso Acosta, piano; Oscar Torres, drums; Abel Garcia, sax; Eduardo Freire, bass; Dante Oliveros, cajon; Tino Derado, piano; Peter Brainin, sax; Oscar Stagnaro, bass; Fred Berryhill, percussion; Jay Rodriguez, sax; David Hertzberg, bass

By Herbie Y. Gamura

Bartra's fifth CD as a leader, *Afro Peruvian Jazz Celebration*, finds her with two incredible groups of musicians, playing through music of North and South America, along with some originals, while always mixing together elements of both. Bartra has a very spontaneous and sincere delivery, and is always consumed by the moment, but her unaffected voice

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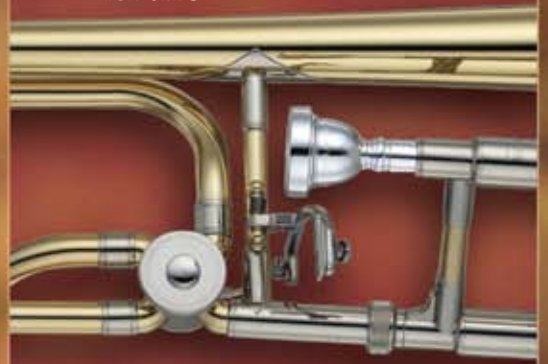
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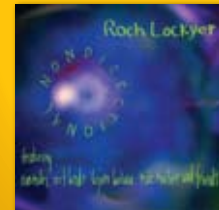
—Larry Grenadier, bassist for Pat Metheny, Kurt Rosenwinkel, Brad Mehldau, and others

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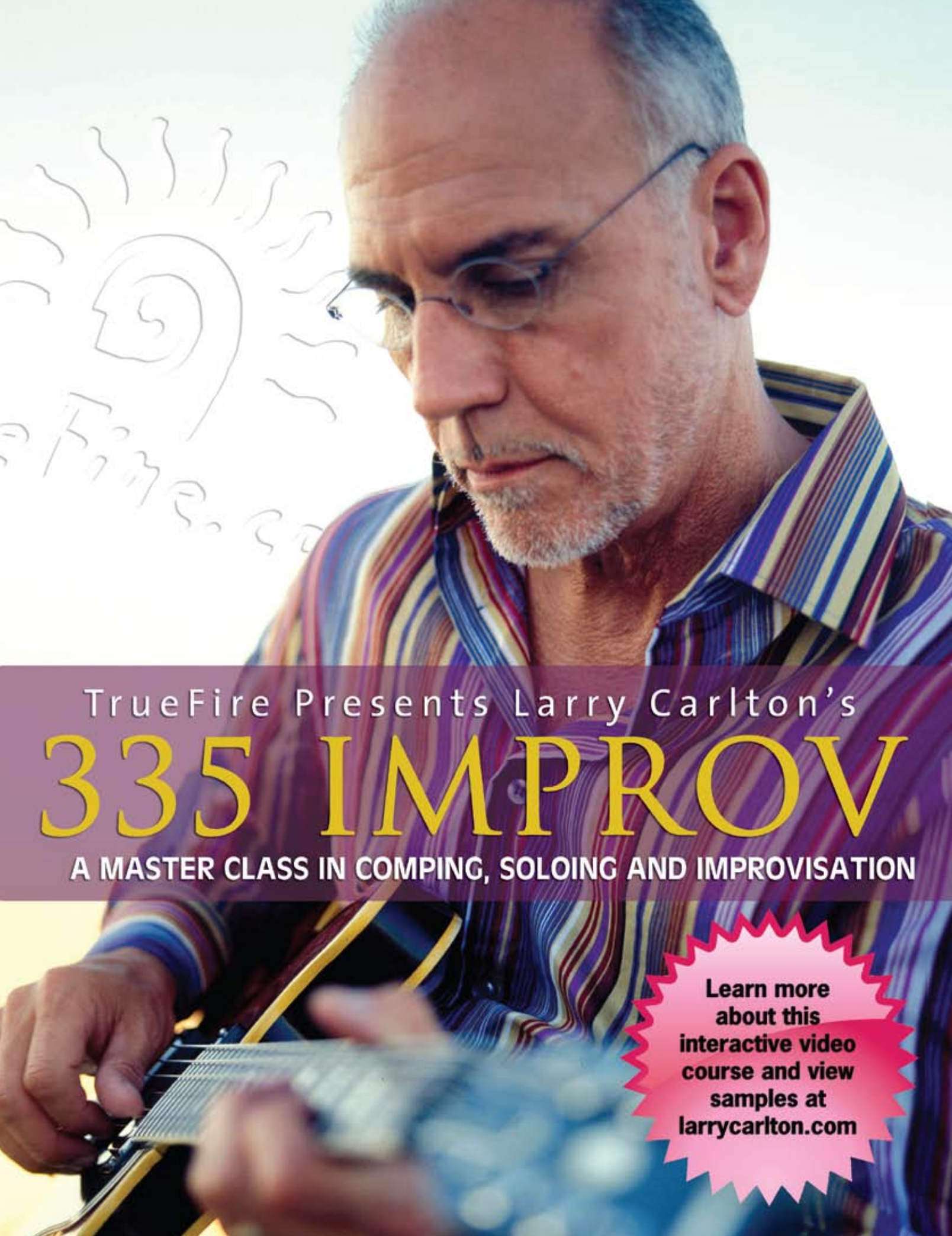


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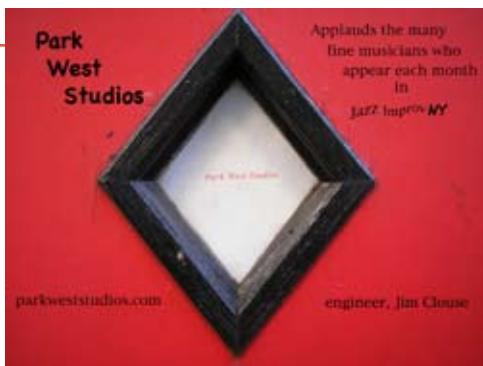


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Bartra is joined by a group of musicians from Peru and New York who switch off and combine for the thirteen tracks. It is amazing how they can completely transform a song like "Stella By Starlight." Bartra is true to the melody and mood of the song in her voice, while the band takes it to the jazz jungle, offering some exotic rhythmic figures and syncopations. This is an exciting CD that represents the beauty of cultural diffusion – it is world jazz at its best!

PERSONNEL: David Berger, conductor; Freda Payne, singer; Denzal Sinclair, singer; Jay Brandford, Matt Hong, Dan Block, Mark Hynes, Carl Maraghi, reeds; Bob Millikan, Brian Pareschi, Irv Grossman, Brandon Lee, Scott Wenholt, trumpet; Wayne Goodman, Ryan Keberle, Jeff Bush, trombone; Isaac ben Ayala, piano; Yasushi Nakamura, bass; Jimmy Madison, drums

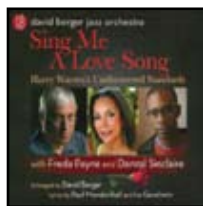
By Cathy Gruenfelder

can only work with a band that shares the same qualities, and these musicians more than meet that criteria. This CD throbs with rhythmic excitement, and virtuosic spontaneity.

There is one concern here, and that is to feel great, to release energy, unfettered, to explore a groove, and infuse it with melody and harmony. The instrumentation, and the way the rhythmic elements lay into each other, is enough to make anyone want to move – more specifically, dance.

Bartra's singing has an element to it that can make one slightly uncomfortable, or startled – a quality where your ears move as when you are taken by a sudden sound. She is not trying to sugar-coat anything, or sound like some idealized version of herself – she is just 'being' herself, for better or for worse, and it is surely for better.

It is an Afro-Peruvian celebration indeed, and



DAVID BERGER JAZZ ORCHESTRA

SING ME A LOVE SONG: HARRY WARREN'S UNDISCOVERED STANDARDS – Self Produced. www.davidbergerjazz.com. *Me And You; I Wonder Who; With Your Hand In Mine; Positano Afternoon; Double Trouble; Sing Me A Love Song; I'm Sorry; Hard To Get; There Is No Music; But Here We Are; With Your Hand In Mine; I'm Sorry; But Here We Are; Double Trouble; Hard To Get*

One good thing about music is that it lives forever – provided that there is someone to perform it and someone to listen to it (and that the manuscripts and recordings that act as time capsules do not disintegrate). For almost a century, much of the collection of one of the most prolific and successful melody makers and composers of the golden era, Harry Warren, was yet to be uncovered. Bandleader David Berger explains, "Harry spent his life writing songs for the movies. Hundreds appeared in over four decades of film and TV, three won Oscars, and 42 reached the Hit Parade's Top Ten. No other songwriter – not Gershwin, Berlin, Porter, or Kern came close to those numbers." However, there were hundreds of unheard melodies and songs that ended up on the editor's floor when scenes were cut, or movies were scrapped, or when as Berger says, "Harry simply had too many good ideas?"

In 2008, David Berger and his band released an entire album of Harry's hits entitled *I Had The Crazy*



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Legendary bassist Rufus Reid unveils the uncanny chemistry of his fabulous new trio, which features iconic Brazilian drummer Duduka Da Fonseca (Trio Da Paz, Herbie Mann, John Zorn, Jobim) and pianist/composer Steve Allee (Buddy Rich, John Clayton, Randy Brecker). Together they've created an exuberant, intense and compelling set, including several selections that showcase Reid's emerging status as a composer of note.

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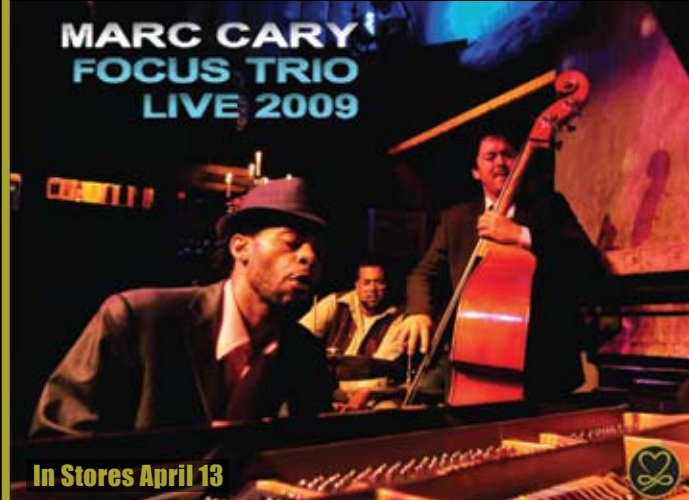
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est Dream: *The Music of Harry Warren*. While he was researching the album he was introduced to Harry's family which controls his archives and publishing company, "Four Jays." To their ecstasy, they learned of this collection of material that was yet to be explored and they were invited out to LA where they spent most of a week combing through Harry's trunk!

Berger explains, "I found about 40 songs that jumped out at me. They have the quality of standards from the Golden Age with their beautiful (mostly diatonic) melodies and interesting intervals, suggestive of sophisticated harmonies. Each sounds like a standard we should already know and love...Narrowing these forty songs down to fit on as single CD was not easy."

The big challenge was making a tree of these seedlings. Much of the material was just a melody without any harmonies or lyrics, although they may have been implied. Berger started arranging the harmonies and picked titles from a list of movies that Warren worked on. Soon the band began performing these instrumental versions every Tuesday at Birdland. Berger says, "Both the band and audience took to them right away – a very good sign."

Berger felt that singer Freda Payne was a natural choice with her success in both the jazz and pop worlds and her classic style reminiscent of Ella Fitzgerald and Dinah Washington. For the male vocalist, Berger's friend Chuck Israels suggested Denzal Sinclair, a singer with a successful career in Canada,

and a style reminiscent of Nat King Cole. He explains, "Like us, they felt immediately comfortable with, and enthused about, these melodies."

The only thing left to do, and perhaps the most important, was to find a lyricist who was "capable of sounding unselfconsciously period without being dated, so that the songs would speak to us today as the old standards do." Again, Israels had a recommendation – his daughter had directed a show for which Paul Mendenhall had written the lyrics. Berger sent him three of the songs, telling him to pick one to write lyrics to, and by the next day, he had all three and was blown away! The only song Mendenhall didn't provide the lyric for was "There is No Music," whose lyrics were written by none other than Ira Gershwin.

After this, everything was sent to Warren's family and publishing company for suggestive criticisms and some final tweaks, and the result is an historic CD that brings to life some amazing music that was almost completely forgotten! Everything sounds very 'period.' From the arrangements, to the lyrics, to the styling of the singers, and although this could be a criticism in other cases, it was the right thing to do in this instance. If this music was released around the time it was written and played by a group like that of Stan Kenton, Woody Herman, or Duke Ellington, the interpretations would have been similar, and this will be the reference for artists that may want to take this music to a whole different place in the future.

Berger closes his liner notes with this, "All ten of these undiscovered gems truly deserve to be standards, and we expect many musicians and singers will want to perform them. Who knows? Perhaps one will find its way into a new movie and earn Harry his forth Oscar. I for one, wouldn't be the least but surprised."

As an extremely important side-note, the sound quality and musicianship throughout the album is superb!



JERRY BERGONZI

THREE FOR ALL – Savant Records SCD 2105. www.jazzdepot.com. *Crop Circles; Obama; End of the Mayan Calendar; Between the Lines; Demolian Mode; Bluebonics; Horus; Tectonic Plates; FIDH.*

PERSONNEL: Jerry Bergonzi, tenor and soprano saxophones, piano; Dave Santoro, bass; Andrea Michelutti, drums.

By Matt Marshall

GREGORY GENERET

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With *Three For All*, saxophonist Jerry Bergonzi has created a vibrant work of overlain tonal images: some consciously created, as with the overdubbed layers of tenor and soprano saxophones and piano (all played by Bergonzi) and the political and cultural references in the titles of the tunes; others, a strange result of fate, as with the partnering of “Tectonic Plates” and “FIDH” (for the International Federation of Human Rights) on an album produced, no doubt, before – but released after – the disaster in Haiti. As such, the album works as an almost infinite exchange of tones and ideas – musical, societal, philosophical, et. al.

Included are what might be termed the mysterious or paranormal movements – “Crop Circles,” “End of the Mayan Calendar,” “Demolian Mode” (an ingenious, twisted reference to that great evil – music theory), “Horus” (god of sky, war and protection) – alongside the sociopolitical ones – “Obama,” “Bluebonics,” “FIDH.” Bergonzi opens most pieces with his tenor and soprano sax in harmony, allowing the soprano to drop once the theme has been stated and soloing only with the tenor. His tone is full and warm – always bluesy – but forceful and with an edge of brusqueness. The whole bespeaks confidence, even if there’s a whiff of troubled urgency in his statements. In contrast, Dave Santoro’s bass often has a thin, stringy, more-combative sound that nevertheless retains a spongy pliancy. Yet Santoro’s sound fills out as the record progresses, building to Bergonzi’s introduction of piano on the sixth track, “Bluebonics,” a supportive tool he uses on the following two tracks, as well. The drums of Andrea Michelutti remain strong and supportive throughout, without ever needing to crash to the fore.

Yet for all this division, Bergonzi and crew don’t try to give us any easy answers. “Obama” opens with a strolling theme that breaks into complex solo lines, constructing a convincing portrait of the man. But the world that opens around him is far from cut and dry. “Tectonic Plates” hums with a sweet, orange-like flavor, belying the crashing destruction those plates can wield. While “End of the Mayan Calendar” opens on ominous tones, it then lilts into a surprisingly light, almost cheerful sax solo. “Demolian Mode” and “Bluebonics” are expectantly aggressive and bluesy, but “FIDH” is more biting and troubled than either, driven by a panther-like stalk and deep sax moans that bubble over into screeches. Not exactly a message of hope.

Bergonzi ends all but two of the pieces on an extended, often warbling sax breath. And one these two closes on an emphatic horn yelp. After all the fuss, the confusion, the mental and emotional layering of natural and societal strains, a voice is left alone. It’s unclear, however, if that voice is the harmony of consensus, a relieved sigh of the individual, or one or both of these, slowly dying away.



GERALD CLAYTON

TWO SHADE-*Boogablues; Trapped in Dream; Two Heads One Pillow; Peace for the Moment; All of You; Love All Around; Casiotone Pothole; One Two You; Sunny Day Go; Scrimmage; You’re Out; Con Alma.*

PERSONNEL: Gerald Clayton, piano; Joe Sanders, bass; Justin Brown, drums.

What is there to say about Gerald Clayton at this point? The talented 25 year old and his equally young and talented friends make a powerful trio. This debut is filled with young punk spunk, and it works quite well. First track “Boogablues” catches the essence of boogie and the blues in a six-minute romp. “Trapped in Dream” contains a falling quality similar to waking up disoriented and unable to do anything but feel. As the album moves to the next track “Two Heads One Pillow” it’s clear the trio’s motto may very well be “Go hard or go home.” An unexpected vocal pops up before Clayton begins to play the strings of the piano like a guitar.

Sanders’ bass is very heavy on “Peace for the Moment”, opening up space for more sound to reveal itself. Clayton swings powerfully through “All of You”, never allowing the listener too much time to take a breath. “Casiotone Pothole” is further evidence of youthful ambition, or a fleeting nod to Sun Ra. Technology plays a key role, eliminating the need for several vocalists. It moves forward to become a lovely progressive piece bordering between holy and mournful. Brown’s grace and skill further enriches the track.

“Con Alma”, the closing track, is quiet. The strength is in the gentility that’s not sweet. This displays the skill and maturity of Clayton, fully understanding the simple perfection of a straightforward composition.

Clayton, Sanders and Brown are smarter than your average bears, and it makes sense that they would gravitate to make music together. *Two Shade* is one of the strongest debut albums heard in a while. There is punch, life, passion, joy and soul that has been lacking in some of the up and coming artists striving for technical perfection. They play fearlessly, but not recklessly. One is always aware that each is working hard to make it sound easy. They get the concept of hearing each other, releasing the ego for

the sake of the music without losing individual spirit or personality. It can bring a smile to imagine what the future holds for Clayton and company.



BURTON GREENE

LIVE AT THE WOODSTOCK PLAYHOUSE 1965 – Porter Records PRCD - 4040. www.porterrecords.com. *Tree Theme II; Cluster Quartet II; Like It Is.*

PERSONNEL: Burton Greene, piano; Rashied Ali, drums; Marion Brown, alto sax; Reggie Johnson, bass.

By Matt Marshall

In the liner notes to this release of stored (if not technically “lost” or “forgotten”) material, pianist Burton Greene speaks of Woodstock and its artist colonies of the 1960s, recalling “a haven,” a respite “from the oppressiveness of long, hot summers in the city” that “offered free places for us to live and relax, hone our music skills, and present concerts.”

The music captured on these tapes, however, relays little of a summer vacation spent lazily sipping lemonade in an afternoon hammock. Instead, we hear the turbulence of the times, which Greene credits with giving birth to these sounds – “the new free music.” Still, Greene’s compositions and the improvisations that arise from them are far from atonal affairs, clashing at musicality itself. The opener, “Tree Theme II,” which Greene wrote to capture “the wild yet graceful movements of ... dancing trees,” sways with a lyrical alto sax theme from Marion Brown played over Green’s insistent, strong piano trunk. While Brown becomes freer on the solo – his tone swirling in growls and abrupt shifts in register – his structure (what we might think of here as leaves and branches) is confined to a certain space and range of motion, his bars, his notes, only tossed about at wilder paces with the limb still audibly attached to Greene’s framework.

Greene, for his part, gives a more substantial rattle to piece. Following a harmonic current of emphatic block chords, free crashing and even classical rolls, the pianist sparks fears of a foundation starting to weaken. The thundering clatter from Rashied Ali’s drums heightens the tension. Only Reggie Johnson’s steady yet melodic bass – and the late transition to bowed passages – prevents the tree from tipping, balancing it pendulum-like. Is this the simple tree Greene would have us believe, dancing in the storm outside his aunt’s house in Jamaica, N.Y.? Or is Greene (was he, in 1965) conveying the broader agitation of a society bent by warring winds? No doubt, he’d resist making a distinction. And rightly so.

Continued on Page 78

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