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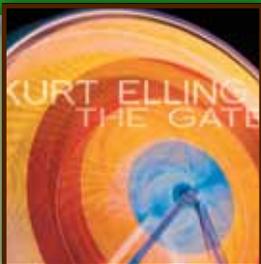
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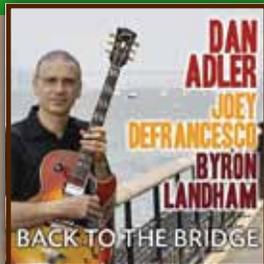
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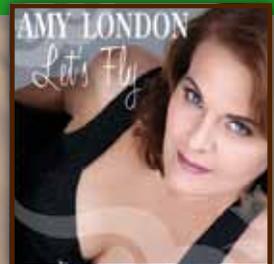
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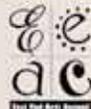
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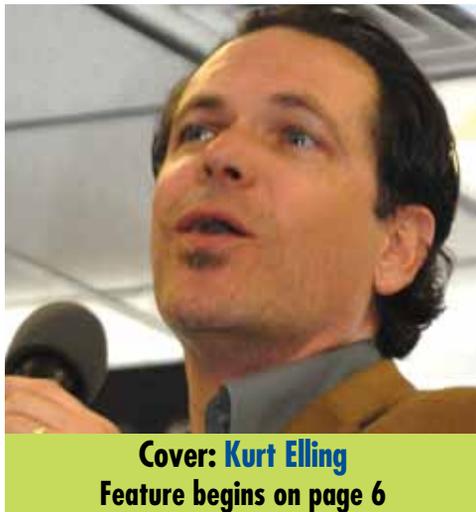
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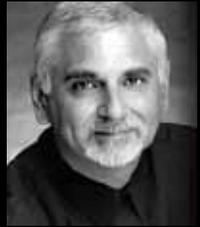
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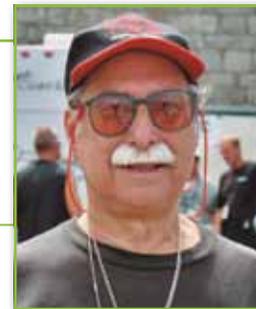
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Dado Moroni, Enrico Pieranunzi

by Ira Gitler



As I write, February is waning, with no leap in its schedule, but some events well worth mentioning from live performances to recordings. Late in the month the master pianist from Italy, Enrico Pieranunzi, who triumphed last year at the Village Vanguard, returned to New York and performed at an even more intimate venue, the Kitano. His rhythm section this time around was Larry Grenadier, bass, and Marcello Pelletieri, drums. Larry is a seasoned veteran whose time is sound, and sound is round. Marcello was new to me but from the jump one could tell he was a hard driver, with sticks and infectious brushes.

Enrico opened with "Nardis," a song credited to Miles Davis who, oddly, never recorded it. Bill Evans, who recorded it often, finally got a couple of co-composer credits near the end of his career. Pieranunzi took it way up, well beyond its usual dreamlike exoticism but even at his most vigorous moments he never lost the essential flavor.

Then he gave Cole Porter's "Everything I Love" a tintinabulating intro before springing into Porter's superb melody. At one point in his improvisation a

phrase reminiscent of Lennie Tristano fleetingly appeared. After a tender treatment of "I Fall in Love Too Easily," another reminder of Tristano surfaced. Lee Konitz was in the audience. Pieranunzi, who played with Konitz, when the alto saxophonist visited Italy in the '70s, paid tribute to him by playing "Subconscious-Lee" - a Konitz original first recorded in 1949 with Tristano at the piano.

A change of pace came along with an effervescent samba (am I being repetitive?) from Enrico. The title is "Detras Mas Acca." He wrote the title out for me but don't ask me what it means. There are diacritical marks above each "a," excepting the capital "A" in Acca. My computer doesn't have diacritical marks. After the trio lifted the audience to Brazil, Pelletieri bounded and rebounded around his kit and raised it another notch.

Next came two by Monk. Pieranunzi doesn't lay Monkisms on with a trowel. He threw us a curve by raising the tempo of Monk's reflective ballad "Pannonica" but not so that it lost its inherent beauty. His version of "I Mean You" swung with rhythmic heat and a quote of "Bemsha Swing."

I've never left a performance by Pieranunzi without feeling fulfilled. This was no exception.

* * * * *

Last year I wrote about a New York pianist named Bob Albanese when he played with a trio at the Bemelmans Bar at the Hotel Carlyle. He was back there in mid-February but it was not a jazz gig. He was backing Brazilian baritone Paulo Szot who recently starred on Broadway in the role of Emile De Becque in a revival of South Pacific. With his powerful, operatic voice he sang show tunes, the Great American Songbook and Brazilian bossas, including Jobim's "Wave," and wowed his audience. I was concentrating on Albanese who wrote all the arrangements, accompanied adroitly with his trio, and got to play a few solos, the most ingenious being a left-handed accompaniment on piano to his right-handed solo on a melodica that sat on said piano while he powered the smaller keyboard by blowing through a rubber tube. Jazz musicians are nothing if not resourceful.

February weather being what it was, curtailed excursions around Manhattan. As an antidote to cabin fever I turned to my overflowing lode of CDs. One is actually a DVD and CD, *Live In Beverly Hills* by pianist Dado Moroni, on the Resonance label. With Marco Panascia on bass and Peter Erskine on drums the trio played for an invited audience at Rising Jazz Stars. The DVD of this excellent music is not a conventionally filmed, generally static, one camera job. There are multiple, ongoing images of all three musicians that enhance rather than detract from the performance.

I first met Dado when he was in his late 'teens. It was at a jazz festival in Lugano, Switzerland and he was competing as a member of a combo vying for a prize. I believe there were separate awards for best band and best individual. I was on the judges' panel and I had no arguments with myself about voting for Dado. Other judges agreed with me but he was disqualified because he was from Genoa, Italy and you had to be Swiss-born to be eligible. This edict seemed to be after the fact.

The end result is that Dado kept getting better, year by year, in his native land and all over the globe. He is in the top echelon of jazz players and is carrying on the true spirit of the music. If you haven't heard him, *Beverly Hills* is not a bad place to start.

More good stuff: Howard Alden: *I Remember Django* with Warren Vache, Anat Cohen, Matt Munisteri & Jon Burr (Arbors); Arturo O'Farrill & The Afro-Latin Jazz Orchestra: *40 Acres and a Burro* (Zoho); Jaki Byard: *Live at the Keystone Korner, Vol. 2, A Matter of Black and White* (High Note); Sean Smith: *Trust* (Smithereen)

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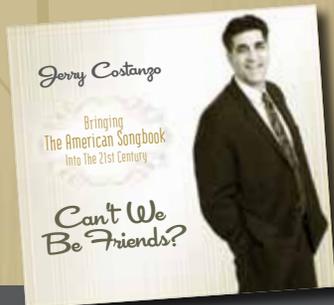
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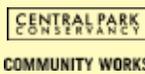
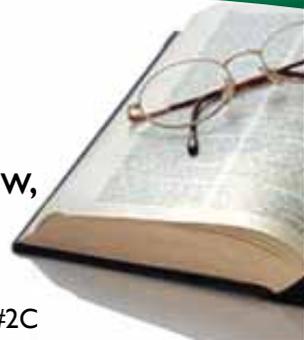
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Kurt Elling

By Gary Heimbauer

Jazz Inside: Can we start by talking about your latest recording, *The Gate*? What does this recording mean for you? What was the process like for you, and what elements of this recording are you most proud of?

Kurt Elling: I'm proud of it in its totality. I'm proud of the interaction between the cats that we have – this particular assembly of musicians loaning their talents, their skills, and their virtuosity to something that I wanted to pull together. I really had to sing up to their abilities on this record in a way that has exceeded all other times that I've had to sing up. It was a big challenge when we were in the studio together. I basically had to comment to myself at least, and just say, "Man, you better start singing some shit!" (Laughs) Because they just really brought it. I'll also say that the secondary and no less important defining characteristic of this experience was having Don Was at the studio with us and having him back up all the stuff that I wanted to try and give all of us who were in the studio so much love and so much support of the things that we wanted to try out and experiment with and play. That just made all the difference cause it gave us so much more freedom and so much more confidence in what we wanted to do. He was right there as the ultimate big brother in the best possible way.

JJ: Yes, I watched the EPK[electronic press kit], and heard him talking about the first time he heard you in his car – how he had to pull over. I know that being a jazz musician, the ingredients of the moment have such a large effect on the performance. Can you talk about the differences between recording in front of live audiences like you did for *Dedicated to You* and in the studio, for *The Gate* and the many other studio recordings you've made?

KE: Well, there are a number of different aspects to that kind of question. In the first place, anytime you're in the studio you can hear yourself and the band more clearly than you can live, and you're singing kind of to an imaginary audience, or an audience that isn't immediately present, via the musicians, as opposed to in a live setting when the sonic atmosphere is considerably more challenging and there is an audience right there and you're obliged to perform for them and you have the opportunity to perform for them. So your consciousness is a little bit bifurcated because you know how you want it to go and it will have that extra excitement on the live performance. It's just that much more immediate. Secondly, you know, recording *Dedicated to You* was very stressful. We only had one set to get everything right and at the end of the night I literally had somebody from Lincoln Center standing at the bottom of the stage, telling me I was not allowed to take an encore and I had to get off the stage because there was some kind of union something or other and they were freaking out over it. There was a lot of stuff hap-



“you grow and you change over time as a human being and if the music you decide to make is transparent and genuine, then what you produce as a musician and what you play in front of people is going to be reflected in that...”

Credit: Eric Nemeyer

pening that night that was pretty dramatic, another story that will surface in my memoir (laughs) but as I say, the stuff with Don Was was so relaxed and so protected and everything was stacked in my favor. Don just took beautiful care of us and showed us a lot of love and support.

JJ: You obviously have a deep love of John Coltrane. The first time I heard you was about six years ago when I first got into jazz, and I'd randomly go into clubs to see people I'd never heard of and I remember hearing you sing his "Resolution" solo and I was totally blown away. It's such a grand undertaking to do a John Coltrane and Johnny Hartman tribute record. What were some of your driving ideals or standards, or aesthetics that you kept in mind when creating or performing the material?

KE: I think the first obligation is – well, I didn't want to feel imprisoned or overshadowed by what had literally been recorded before. I really think that,

and I'm not alone in this, certainly not, but I do believe that the deepest tribute that you can give to the giants that have gone before us is to first of all learn what you can learn and stand on their shoulders and then to innovate on your own and sing to your own time and play to your own circumstances, taking into account the history but not being bound by it. So that was one thing and in that way, Lawrence and I, of course did the arrangements for that record and we went about that record in the same way we do all of our takes on jazz standards. We try to go back to the source material and educate ourselves about that and usually one of us already has an arrangement idea but then we give that up in light of what has gone before or we disregard what has gone before having listened to it, and we try to do what we feel is right for the music in a way that is very intuitive and not terribly analytical. We just go to it, based on what we feel. And in the second place, I really was conscious of, going into it, and now, of the fact that Trane is revered and rightly so and he doesn't necessarily need more kowtowing. If anything, I wanted to, especially in that spoken word element of *Dedicated to You*, kind of remind people that he was a person too and

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that all the cats are out here trying their best to make something new and to survive and to get to the gig on time and to consider and sometimes be flexible at the last moment to put something else into the set list. I just wanted to make something a little bit more human scale for Trane and for Johnny Hartman and to be a little more poignant about that rather than the more typical obsequious kind of gestures that we usually go through.

JJ: I think it is so important in jazz, being it is so interactive, to have great chemistry on a personal level with your band mates, and I see the difference between long term band mates to short term similar to relationship between young lovers and a married couple. I think it's beautiful that you have such a long history playing with Lawrence Hobgood. Can you talk about what it is that sustains your relationship and what the partnership has been like for you and how it has evolved?

KE: Sure. First of all, we admire one another's work and we have a very deep regard for the gifts that one another brings to the table and I think those gifts are very complimentary. I can not orchestrate the way that Lawrence can and Lawrence can not write a lyric or put a show together, so to speak, like I can. My own compositional sense tends to be much more straight forward and simple. Lawrence tends to have a much more complex and labyrinthine take on what

is possible in the music so we balance one another out in that way and in many ways. I've taken care of the business end and the bandleader end and he very, very, very ably takes care of the rehearsal end by and large, and keeps the charts together and really as far as I'm concerned deserves credit for a lot of the quality control when we do a project together and certainly deserves a much broader audience for his own solo and trio work that he's recorded for Naim and as a great performer in his own right. Perhaps that's a story for another article.

JJ: As a jazz singer, you can't hide behind tricks and routine or the consistent tone of your instrument if you are uninspired. After seeing many of your live performances, I feel like you always bring your a-game and are at your best. How do you manage to stay inspired day after day?

KE: I definitely have challenges on occasion and I'll tell you I give whatever audience I'm in front of the best possible music that I can on that day and on that occasion and at times I've had to just dig into my bag of – I'm a professional and though I'm not emotionally in a mood to do this right now, I'm a professional and I have a professional task to deliver and that's just human nature, but you're right, it is very raw and very vulnerable. Singers are more vulnerable than any instrumentalist. There is no piece of metal to hide behind, literally. You can't duck behind the

piano. Whether that means that the overall premise that singers just don't have the possibility of playing by rote, I'm not sure that that's true although I can't think of an occasion in the jazz world that I've heard that. I've certainly seen it in other genres.

JJ: And this is kind of an extension to that question – it's obvious that you have such a comfort level with people and with audiences and one word I associate with your singing is *Joy*. You seem almost like a kid when you're about to start singing. One can see that there is a certain enthusiasm and sense of wonder in the way you approach it and I feel that to be able to be comfortable requires more than talent. It takes certain character and personality to do that. Have you had to develop yourself to get to that comfort level, or was it there to begin with? And if you have had to develop it, what kinds of things have you had to do or work through to get there?

KE: Well you grow and you change over time as a human being and if the music you decide to make is transparent and genuine, then what you produce as a musician and what you play in front of people is going to be reflected in that, whether you are fearful, angry, joyful, or whatever the case may be. I certainly did not set out with the level of comfort in front of audiences that I have now. I had an idea in my mind of what that would be like and I made that as a tar-

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get of my growth. Some things you can work toward consciously and other things have to happen with maturity of time and experience on and off the stand. I'm certainly a happier person just walking around because of my daughter being in the world. That's made a big change for me and I think that's reflected in the way I feel on stage because I have a different and more dimensional view of the experience of being alive. I'm more comfortable in life and therefore I'm more comfortable on stage. Also, there is no substitution for time spent on the stage – I'm just throwing this out as a number, 10 gigs a year, or 20 gigs a year, or 50 gigs a year, is not the same as doing 200 or 210 nights a year on the road, and a lot of the stuff that comes has to come because you've paid the price and you've sacrificed and you've had the great gift of being in front of 200 or 210 or 215 audiences a year.

JJ: Sure. I guess as someone who doesn't have that experience, it comes off as magic. Of course a lot of it is, or else there would be many people doing what you're doing but what time and experience can do is amazing. It looks like magic, but again it comes down to paying your dues and a lot of experience and hard work.

KE: And trying to overcome yourself and wanting to know what you're afraid of and why you are afraid of it and what you can do to get past that and investing yourself in the music more and more over time – so it's homework in the music and homework as a human being.

JJ: Your delivery as a singer is very spontaneous and there is a lot of surprise in it for the listener but at the same time it is very accurate – you seem very much in control. It's almost free and precise at the same time, especially your pitch and where you can go with your intervals and your runs. What kind of work was involved for you in that department? Is that also just experience, or did you have a technical routine in your formative years to get to that? And can you share if you did?

KE: Well I was singing from the time I could remember so that has something to do with it. My father was a church musician so I grew up learning how to sing in tune and in harmony with other singers and I grew from there to do very difficult more classical oriented pieces – anything from 12th century plainsong to crazy Norwegian contemporary composers to Mozart to Brahms to everything in between. That is no small thing over the first 18 or 19 years of your life. I've also paid attention to instrumentalists and tried to learn from them what more intricate things there are to be played by way of intervallic work and I've developed a regular discipline of what it means to be a working artist and there really aren't any shortcuts for that.

JJ: Do you think singing on pitch is something that can be developed?

KE: Sure. Obviously there is a segment of any artistry that has to do with being given a gift and some-

“Obviously there is a segment of any artistry that has to do with being given a gift and sometimes several gifts but just about any portion of it, shy of the impetus, can be learned over time.”

times several gifts but just about any portion of it, shy of the impetus, can be learned over time. It's a matter of how much an individual desires to learn. How much sacrifice you're willing to go through to actually learn.

JJ: What is it that inspires you and fuels your creativity other than the music itself and other than your own music itself? What kinds of things inspire you to pick up the mic and do your thing?

KE: It's my vocation. So it's a day to day calling to pick up the tools of my self. I'm a jazz singer, I want to be a jazz singer, I want to do what jazz singers do and therefore I sit down at my desk and I warm up and I try to work on music everyday because I have a curiosity about it and I know I have more concerts coming up and I know that I have opportunities and obligations for my audience to continue to surprise them.

JJ: What to you is the ultimate form of satisfaction, related to what you do or the biggest reward that you can receive as an artist.

KE: To continue to have the opportunity to do it. I feel like I've felt for many years now. I've already crossed the ultimate finish line. I get to be a jazz singer. I get to go through the discipline, the struggles, the triumphs, the lifestyle and make it work as much as I can in my own way and it's up to me how the art goes from here, at least in my own case. Certainly I wouldn't say that on a Meta level. It's not up to me where the Art, with a capital A goes but it's up to me where my art goes and that's a great gift right there, that I can go down a road that belongs to me and I can be a jazz person, so that's all gravy for me *and* it's the main course.

JJ: Right on. I mean the American dream is to do what you love and be rewarded for it and recognized for it. But what are the challenges and sacrifices that come along with this path that you've chosen and that you've succeeded in pursuing.

KE: There are a number of sacrifices. There is the sacrifice to my family. I have to be gone for 200 nights a year, and I can't be around every day to pick up my daughter from school and the sacrifice that my wife makes, has made, and continues to make, supporting what I do not only emotionally but intellectually, by watching money, watching my back in terms of my business relationships, watching over my daughter while I'm gone, keeping the fort, manning the fort while I'm gone. That's a whole big set of sacrifices right there. I don't think I've spent seven of fourteen possible birthdays or anniversaries anywhere in

America during the past fourteen years of our marriage. Some women wouldn't be able to handle that.

JJ: It takes a special woman.

KE: And Jennifer, if I'm in Australia or Slovenia or wherever I happen to be on my anniversary, we have a look at each other on Skype and say “Well honey, here we are a- gain. This is the life we've chosen.” So that's the chief one. I've certainly sacrificed all sorts of trouble I'd get into if I weren't a singer – hitting it pretty hard on the drink front or whatever if I didn't have to maintain my voice. I guess that's not a sacrifice but on a day to day basis it's a very complicated challenge and it isn't just fun. Being a jazz musician means that you put yourself in risky positions. You put yourself in positions that feel uncomfortable because you're trying to learn something and you don't learn stuff right away and that's a very uncomfortable position to be in but that is what we're called to do. And I'll say by the same token, giving as many interviews as I do is something of a sacrifice. I don't really enjoy talking about myself as much as my business demands of me and every time I'm on the phone, I accept it and I've come to terms with it, but sometimes I'll do five or six half hour interviews in a day and then I'm supposed to figure out when I can practice but I have to pick my daughter up from school, or I want to play with her and help her with math, so there are a lot of parts of the business. I'm not getting rich here either. I'm doing ok, but I'm happy to give up the things that I give up so I can do what I do and be the artist that I am. It's the nature of the game and I understand what it's for and I'm not mad about it but it's definitely, if you take into account the time commitment and that you're trying to give coherent answers, but you can't determine or edit how they will be used and what quotes can be used or what stupid thing you might say off hand that come out wrong, and that's also a part of it. It's not the most obvious thing. Some people I think really have a good time giving interviews. I don't have a bad time, but talking about music is not the same thing as working on music.

JJ: I wanted to talk about vocalese. What is the process like for you, when you compose a vocalese piece?

KE: I follow a lot of intuition at first but then I have to use a lot of discipline and analysis to follow through, edit and make sure that it comes out as well as it possibly can. So it starts with intuition and it starts with a transference of an emotion that I receive from the music into more of a literal story telling.

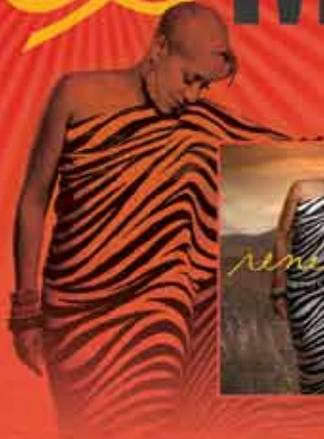
JJ: Right, so it's directly related to the sound of the solo.

Continued on Page 30



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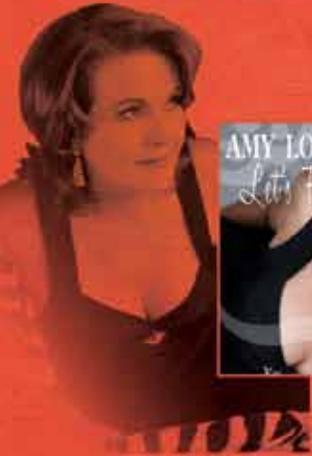
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T.K. BLUE LATIN BIRD

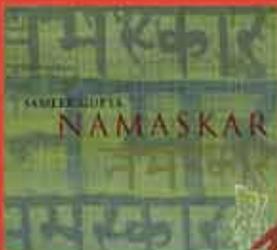
On LATIN BIRD, his ninth outing as a leader, T.K. Blue, long acclaimed for collaborations with Abdullah Ibrahim and Randy Weston, leads a powerful ensemble through an imaginative set of Latin jazz interpretations of songs by, and inspired by, the great Charlie "Bird" Parker. Special guests: **Steve Turre** (trumpet and shells), **Lewis Nash** (drums).

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Kevin Eubanks – Part 2

By Ken Weiss

“Everything about what we’re doing is just so antiquated and our vocabulary keeps us [jazz] in the past. ... When you say a quartet to the rest of the world, nobody knows what you’re talking about. There’s no other music that’s identified by how many people are in the band. People just want to hear the music, but we keep putting a number on the band like it’s important.”

JJ: Now that you have the freedom to perform, what kind of touring schedule will you keep? Are you looking to be playing every night or is it going to be select performances and also will you be open to doing side main recordings?

KE: I’m with a new agency, APA, based in L.A. I just said book everything you want. This is my first year touring and I want to get to know the agency, I want to get to know the venues in the country. There’s plenty of them I haven’t played.

JJ: They might carry you out on the stretcher by the end of the year.

KE: Right. I’ll be like: can we re-think that phrase, you know? Right now I’m saying book everything you want. Of course, I get to say no I don’t want to do it, but the general attitude is that I’m ready to go out and go on the road, which I do miss. So we’re booking everything from clubs to concerts to theatres and private parties. We’re doing everything and I’m looking forward to playing at a lot of different places. As for working as a side man, that term really bugs me and even saying you’re playing in a quartet bugs me. Everything about jazz is starting to bug me. Everything about what we’re doing is just so antiquated and our vocabulary keeps us in the past. There’s no other music that speaks like that. It’s hard for me to think of the people that I work with in my band as side musicians. A band wouldn’t be the same without Smitty or Bill Pierce playing in it and I just hope every time I email them a new date that they go great, I can make it! Sometimes if they can’t make it, I don’t do the gig because it’s a thing. It’s not me and then the side guys. It’s just not going to be the same if they’re not there. The audience is not going to get that experience. I don’t like the idea of a quartet or a sextet or an octet or a duo or a trio etc. It just feels like I’m in the ‘50s or something. I just want to stress two things, music and the way the music is seen. When you say a quartet to the rest of the world, nobody knows what you’re talking about. There’s no other music that’s identified by how many people are in the band. People just want to hear the music, but we keep putting a number on the band like it’s important. We’ve said it so long that some of the

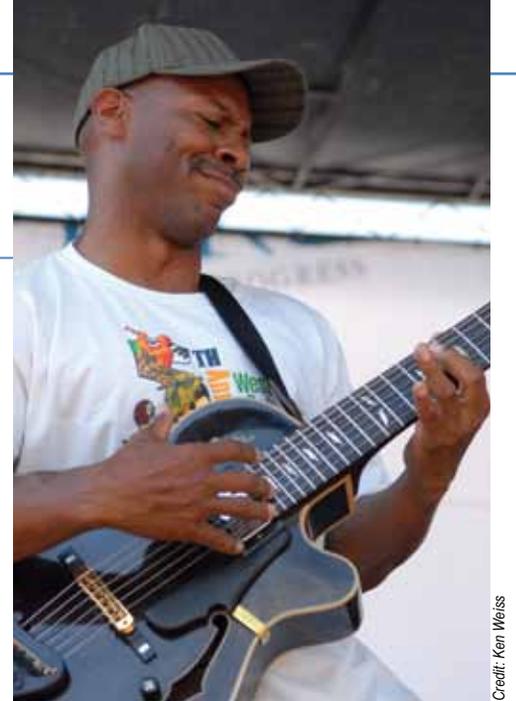
venues that we play – the people that bring the bands into the clubs, into the concerts, they have the nerve to ask you how many pieces are in your band. We did that by always giving up that information. Well, can you add another person? How dare you tell me how many musicians should be in my band for me to play the music! Do you think because it’s a “Quartet” that you’re going to get more music, more quality because there’s more people? When you start to describe your music that way then that’s what is expected. I forgot how we even got on this but you asked if I would record as a side man and my answer is no. I won’t record as a side man. I won’t play the side man but I will play as a part of somebody’s band if my contribution to the band is equal to everybody else’s contribution. If I’m just wanted as a side man – then you can get somebody else to do that, but if you want what I do and I get to contribute what I think I have to offer, then I’ll do that for sure. The point is to play music and to create a certain experience. Also marketing is everything. Until you get on stage, the public relation company is the star of the show. It’s so important. You can’t put out a record without having money to promote that record or else why have the record? You just make the record and nobody knows about it, what’s the point?

JJ: I wanted to touch on your past a little bit. Your mother’s a music teacher. You grew up in a household with music and two brothers who are famous musicians, Robin on trombone, Dwayne on trumpet. Your uncle is Ray Bryant and when he was in town he brought people into practice at your home.

KE: He came over to rehearse because my mom’s piano was the one that was in tune. I remember Papa Jo Jones the most because he would always play with us when we were kids. I’ve been told that Carmen McRae and Nancy Wilson came over. Ray played – what was the club – it’ll come to me. He was really young but he was a house piano player at a real famous place in Philly that was a stop on the music circuit.

JJ: The Showboat?

www.kevineubanks.com



Credit: Ken Weiss

KE: The Showboat, right. He was their piano player so he had to play with everybody and he had to rehearse somewhere so he would rehearse at my mom’s house. We had all these wonderful musicians coming through the house. Robin and I had to get out of the living room while Ray rehearsed, but Papa Jo Jones would always come and play with us. He would do magic tricks and stuff like that, so that’s why I remember him the most. The Jo Jones trio included Ray and my other uncle, Tommy Bryant

JJ: Is it true that you gave up violin and piano and trumpet lessons after attending a James Brown show in order to take up guitar?

KE: Well I never took piano lessons, which was a really silly thing. I always thought that I should’ve been a piano player because piano just comes more natural to me than playing guitar, and the only reason I started playing trumpet was to get into college. At the time, there were few colleges offering any kind of degree programs playing guitar, and you had to play classical guitar. There were also very few jazz programs. I stopped playing violin when I was 12 when I saw James Brown at the Uptown [Theater] on Broad [Street]. I remember coming out of that concert saying I want to play guitar. I have no idea what the connection was to James Brown and guitar. I remember coming out on Broad Street and looking down at the curb and just thinking to myself I’m going to play guitar. The next day I told my parents I wanted to play guitar and so I quit playing violin, another classic mistake. We make such classic mistakes when we’re young.

I really regret not taking piano lessons and I regret giving up violin. I loved my decision to play guitar but I guess I felt like if I did this, than I can’t do that and I should’ve just done them all! I don’t believe that you can only be your best at one thing. We can be our best at a lot of things. I think we have to be. You can practice, but you still have to be able to read a contract that’s in front of you. You can’t just

Continued on Page 30

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Jerry Cohen – Five Towns College Summer Graduate Program – Intensified One-Week Courses

By Eric Nemeyer



JJ: You're working on a new summer graduate music program. Why don't you talk a little bit about the development of the idea for the upcoming program.

JC: Five Towns College Summer Graduate Institute will be starting July 5 to August 12 2011 and this is a great opportunity for educators to earn their Masters Degree in three summer sessions. We offer a Masters Degree in Science which is basically for people who are interested in childhood education. We have a Masters Degree in Music for music educators or people interested in music technology. We have a Doctoral of Musical Arts program and we also have in-service graduate courses for anybody who is interested. Unique thing about all this is that we are offering it for the first time in one-week sessions as well as three-week sessions. So the classes themselves basically are being compressed. The student would then come to the college about 8:30 in the morning and stay till 4:30 in the afternoon for five days in a row. What they would do is take 15 weeks of college work compressed into a period of one week. Now if a person felt that's too much they could come here for a three-week program where they could stay for half a day or longer depending upon what they would like to do. We also have an in-service program where it is for only a one credit course. These are basically programs that are designed for people who would like to do concert, band, choral, and orchestra reading workshops – geared more towards the music educator

interested, basically in determining which manuscripts are best for them and their students to play with. We're doing that actually the week of June 27 thru July 1. Each of the one week courses then begin as of July 5. The first week, July 5, goes actually from a Tuesday to a Saturday obviously because of July 4. All the other classes are Monday to Friday. So as for musical education what we are going to do is have a variety of different courses, everything from musical theater in our schools to vocal music curriculum, to advance instrumental conducting. In music technology we're having electronic music composition, multi-track audio, we have four levels of TIME [Technological Institute of Music Education] courses for TIME certification. In addition to all this we are giving away one free graduate credit for anyone in the area who would like to attend our summer concert band. Which is basically going to be a summer pops band and is going to be playing in our nearby parks in Nassau and Suffolk Counties on Long Island. That is every Tuesday evening from 6:00 to 8:30 in the evening. The uniqueness about this program then is not only the one week courses but also that fact that graduate students can come and live in our dormitories. All for a very reasonable price of \$325.00 for that weeks program. So for \$325.00 they stay in the dorms and get food which is really a bargain. The idea behind it is that

For more information: www.ftc.edu

if you come here for two or three weeks in a row you can stay in the dorms, and the weekends are your own. We won't be giving them food on the weekends because they will be bopping around Jones beach, they'll be going to the Hamptons, into the city or doing whatever they want to do. The idea behind it is that they have a place to stay for only \$100.00 for Saturday and Sunday. Considering what hotels cost, it's a bargain.

JJ: At the height of the season too!

JC: Yes it is. So this could be a landing platform for someone who really wants to pick up their Masters Degree or they want to pick up courses for salary increment. They're all available to them.

JJ: With the attendees who are going to come for the one week – that sounds like a very intense program.

JC: They are only taking one course during that one week. They're not taking three or four courses. They are focusing on one course. In other words, you can't take a mini course at the same time you're taking a string ensemble. It's one or the other. You can't mix or match them or anything like that. They're all running at the same moment.

JJ: In earning one's Masters Degree by enrolling in the program, if you're taking one course, does this occur over a couple of years?

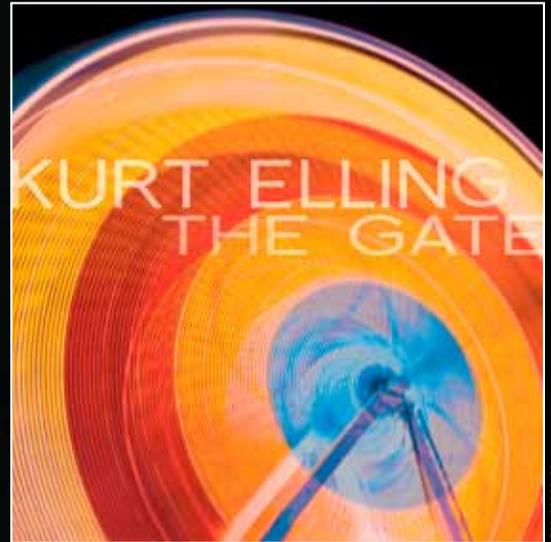
JC: Sure. The point is that you as a prospective student are going to take two courses this summer, and maybe next summer you'll take three. In other words, it's a thirty-six credit program but the bottom line is that if you decide to take 12 credits this summer, that's four courses, and four courses next summer and four courses the following summer, that's it – you're done. Now, if you were a transfer student, in other words you went to another music school, and want to enroll, than you are allowed to transfer up to twelve credits. So you're going to transfer up to a semester of work. So if you chose to stay with that same formula, technically you could graduate in two summers if you chose to take at least four courses each summer. Financial aid is available for those people who don't have those kind of bucks. The tuition is only \$525.00 a credit. Most other colleges are running \$800.00 to \$900.00 a graduate credit. So we even reduced the credit value – a course is only \$1,575.00.

JJ: You're not only getting the quality education but Five Towns is offering a recession-busting admission fee.

JC: We're trying, we're trying. We're trying very hard to make it attractive and my goal really is to entice some of these people that are from out of the New York area to come and stay with us for a week or two, or three, or whatever they choose to do – and to take advantage of the college's location. We are off the Long Island Expressway, Exit 50, which is about 50 miles from New York City proper. There is bus service that goes to the Long Island Railroad Station

Continued on Page 32

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- 4/14-17 Jazz Alley – Seattle, WA
- 4/19 Lobero Theatre – Santa Barbara, CA
- 4/20-22 Catalina's – Los Angeles, CA
- 4/23 Zellerbach Auditorium – Berkeley, CA
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NEW YORK CITY

- Tues 3/1: **Local 269. Yoshie Fruchter Band** at 9:00pm. 269 E. Hudson St. 212-228-9874. myspace.com/rucmanyc.
- Tues 3/1: **Tony Middleton** featuring **Danny Walsh** at **Rue 57 Restaurant**. 60 W. 57th St. (Corner of Avenue of the Americas) 212-307-5656. rue57.com
- Tues 3/1: **William Hooker** with **Chris DiMeglio, Dave Rose & Adam Lane** at **University of the Streets**. 8:00pm. \$10. 130 E. 7th St. (just west of Ave. A). universityofthestreets.org.
- Thurs 3/1: **Caffé Vivaldi. Manami Morita** at 6:00pm. **Daniel Bennett Group** at 7:00pm. **Benji Kaplan** at 8:15pm. 32 Jones St. 212-691-7538. caffevivaldi.com.
- Thurs 3/1: **Greg Skaff** with **Pat Bianchi & Ralph Peterson Jr.** at **Miles' Café**. 9:30pm. \$19.99 including cover, 1st drink & snacks. \$17 with student ID. 212 E. 52nd St., 3rd Floor. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Tues 3/1: **Ben Williams & Warren Wolf** at **Creole Restaurant**. 9:00pm. \$5 cover. Jam session. 2167 Third Ave. @ 118th St. 212-876-8838. creolenyc.com
- Tues 3/1: **Ralph Peterson Quartet** at **Rue 57 Restaurant**. 8:00pm. \$5 cover. 60 W. 57th St. (Corner of Avenue of the Americas) 212-307-5656. rue57.com
- Thurs 3/1: **55 Bar. The Undigables** at 7:00pm. **Dan Weiss & Ari Hoenic** at 10:00pm. 55 Christopher St. 212-929-9883. 55bar.com.
- Tues-Sat 3/1-3/5: **Kurt Elling Quartet** at **Birdland**. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080. birdlandjazz.com
- Tues 3/1: **Jon Davis, Joel Frahm Quartet, Ken Fowser & Behn Gillette** at **Smalls Jazz Club**. 183 W. 10th St. 212-252-5091. smallsjazzclub.com
- Tues 3/1: **First Tuesdays Seminar** at **St. Peter's Church**. 3:00pm. Free. "Meet the Music Press" with **Nate Chinen & Steve Smith**. Part of a professional development series for musicians and presenters in association with Chamber Music America. 609 Lexington Ave. 212-242-2022. (Bet. 53rd & 54th St.) saintpeters.org.
- Tues 3/1: **Nik Bärtsch** with **Kaspar Rast, Thomy Jordi, Sha & Andi Pupato** at **(le) poisson rouge**. 6:30pm. \$20. 158 Bleecker St. 212-505-FISH. lepoissonrouge.com.
- Tues 3/1, 3/8, 3/15, 3/22, 3/29: **Annie Ross** at **Metropolitan Room**. 9:30pm. 34 W 22nd St. (Bet. 5th & 6th Ave.) 212-206-0440. metropolitanroom.com.
- Wed 3/2: **University of the Streets. Brandon Ross** with **Chris Eddleton & Rubin Kodheli** at 8:00pm. **Ras Moshe, Matt Lavelle, James Keepnews, Chris Forbes & Dave Miller** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). universityofthestreets.org.
- Wed 3/2, 3/9, 3/16, 3/23, 3/30: **Gary Sieger, Maxine Brown & Beverly Crosby** at **Creole Restaurant**. 8:00pm. \$7 cover. Jam session. 2167 Third Ave. @ 118th St. 212-876-8838. creolenyc.com



G. MORATTI ARTIST MANAGEMENT

PERSONAL MANAGEMENT FOR

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RANDY JOHNSTON - GUITAR
LEW TABACKIN - TENOR SAX/FLUTE
MIKE DIRUBBO - ALTO/SOP SAX
FRANK KIMBROUGH - PIANO
SAYURI GOTO - PIANO
DANIELA SCHAECHTER - PIANO
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STEVE SWELL - TROMBONE
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ANN HAMPTON CALLAWAY
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MAR 14 UPSTARTS!
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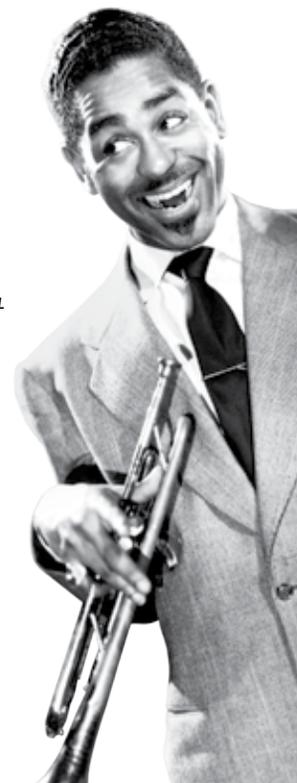
MAR 15-20
THE HEATH BROTHERS
with Jimmy Heath, Albert "Tootie" Heath,
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After Hours: Carol Morgan Quartet with Joel Frahm

MAR 21 UPSTARTS!
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- Wed 3/2: **Turtle Island Quartet** at **Peter Jay Sharp Theatre, Symphony Space**. 7:30pm & 9:30pm. "The Hendrix Project." \$29; \$25 members; \$15 students & seniors; \$34 day of show. 2537 Broadway @ 95th St. 212-864-5400. symphonyspace.org.
- Wed 3/2: **Lisa Parrott Trio** at **5C Cultural Center & Café**. 8:00pm. 68 Ave. C @ E. 5th St. 212-477-5993. 5ccc.com.
- Wed 3/2: **Harlem Blues & Jazz Quartet** at **St. Peter's Church**. 1:00pm. \$10 donation requested. 609 Lexington Ave. 212-242-2022. (Bet. 53rd & 54th St.) saintpeters.org.
- Wed 3/2: **Miles' Café**. **Jane Stuart with Rave Tesar, MaryAnn McSweeney & Rick DeKovessey** at 7:30pm. **The Jimmy Band** at 9:30pm. \$19.99 including cover, 1st drink & snacks. \$17 with student ID. 212 E. 52nd St., 3rd Floor. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Wed 3/2: **55 Bar**. **JD Walter** at 7:00pm. **Brian Charette, Seamus Blake, Mike DiRubbo, Jay Collins, John Ellis & Jochem Rueckert** at 10:00pm. 55 Christopher St. 212-929-9883. 55bar.com.
- Wed 3/2: **Jonathan Lefcoski, Bruce Barth Trio, Greg Glassman Quartet** at **Smalls Jazz Club**. 183 W. 10th St. 212-252-5091. smallsjazzclub.com
- Wed 3/2: **John Colianni Trio** at **Feinstein's at Loews Regency**. 10:45pm. \$20 cover; 1-drink min. "Late Night Jazz Series." 540 Park Ave. @ 61st St. 212-339-4095. http://feinsteinsattheregency.com.
- Thurs 3/3, 3/10, 3/17, 3/24, 3/31: **The Curtis Brothers** at **B. Smith's**. 9:00pm. No cover. 320 W. 46th St.
- Thurs 3/3: **University of the Streets**. **Lathan Hardy, Ryan Snow & Bajram "Lamy" Istrefi Jr.** at 8:00pm. **Kali Z. Fasteau** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). universityofthestreets.org.
- Thurs 3/3: **Gillian Bell Ensemble** at **Caffé Vivaldi**. 8:15pm. 32 Jones St. 212-691-7538. caffeivaldi.com.
- Thurs 3/3: **The Dave Trio** at **Greenwich Village Bistro**. 9:00pm. 13 Carmine St. 212-206-9777.
- Thurs 3/3: **Bertha Hope Trio** at **5C Cultural Center & Café**. 8:00pm. 68 Ave. C @ E. 5th St. 212-477-5993. 5ccc.com.
- Thurs 3/3: **Stan Kilian** with **Joel Holmes, Bryan Copeland & Darell Green** at **55 Bar**. 7:00pm. 55 Christopher St. 212-929-9883. 55bar.com.
- Thurs 3/3: **Bruce Barth Trio, Carlos Abadie Quintet** at **Smalls Jazz Club**. 183 W. 10th St. 212-252-5091. smallsjazzclub.com
- Thurs 3/3: **Tutuma Social Club**. **Cumana-NA** with **Marcos Napa** @ 8:30pm. **Anna Webber Quartet** @ 10:30pm. 164 E. 56th St. (Bet. 3rd & Lexington) 866-988-JAZZ. TutumaSocialClub.com.
- Thurs-Sat 3/3-3/5: **Music of Kurt Weill** with **Ute Kemper, Warren Wolf & the Lincoln Center Orchestra** with **Wynton Marsalis** at **Rose Theater, Lincoln Center**. 8:00pm. \$30, \$50, \$75, \$95 & \$120. Broadway @ 60th St. 212-721-6500. jalc.org
- Fri 3/4: **Hayes Greenfield & Roger Rosenberg Quartet, Aaron Diehl Quintet, Spike Wilner Trio** at **Smalls Jazz Club**. 183 W. 10th St. 212-252-5091. smallsjazzclub.com
- Fri 3/4: **Miles' Café**. **Jake Hertzog** with **Harvie S & Victor Jones** at 7:30pm. **Daborah Latz** with **Daniela Schaechter, Oleg Osenkov & Carmen Intorre** at 9:30pm. \$19.99 including cover, 1st drink & snacks. \$17 with student ID. 212 E. 52nd St., 3rd Floor. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Fri 3/4: **Nobuki Takamen** at **Greenwich Village Bistro**. 9:00pm. 13 Carmine St. 212-206-9777.
- Fri 3/4: **Dr. John & the Lower 911** plus **Marco Benevento** at **Sullivan Hall**. 8:30pm. \$40; \$45 at door. 214 Sullivan St. (Bet. Bleecker & W. 3rd St.) 866-468-7610. http://sullivanhallnyc.com
- Fri 3/4: **55 Bar**. **Max Haymer** with **Michael O'Brien & Jordan Perlon** at 6:00pm. **Leah Siegel, Myron Walden, Steve Walsh, Andrew Sherman, Tim Luntzel & Tony Mason** at 10:00pm. 55 Christopher St. 212-929-9883. 55bar.com.
- Fri 3/4: **Tutuma Social Club**. **Livio Almeida Quintet @ Gabriel Alegria Sextet** @ 8:30pm & 10:30pm.

164 E. 56th St. (Bet. 3rd & Lexington) 866-988-JAZZ. TutumaSocialClub.com.

• Fri 3/4: **Marc Cary & Sameer Gupta** at **(le) poisson rouge**. 6:30pm. \$15. 158 Bleecker St. 212-505-FISH. lepoissonrouge.com.

• Fri 3/4: **Ray Appleton, Rick Germanson, Phil Palombi & Ian Hendrickson-Smith** at **Creole Restaurant**. 7:30pm. Music of Miles Davis. No cover. Jam session. 2167 Third Ave. @ 118th St. 212-876-8838. creolenyc.com

• Fri 3/4: **Nora McCarthy** with **Dom Minasi, Ken Filiano & Jay Rosen** at **Metropolitan Room**. 7:00pm. \$20 + 2-drink min. 34 W 22nd St. (Bet. 5th & 6th Ave.) 212-206-0440. metropolitanroom.com.

• Fri 3/4: **Sarah Hayes Quartet** at **Palio Bar**. 151 W. 51st St. (Bet. 6th & 7th Ave.) 212-399-9400. pianodue.com/palio-bar.html

• Fri 3/4: **Playing It UNSafe** with **Henry Threadgill** at **Carnegie Hall, Zankel Hall**. 7:30pm. \$40, \$50. 57th St. & 7th Ave. 212-247-7800. carnegiehall.org.

• Fri 3/4: **Caffé Vivaldi**. **Ahmad Hassan Muhammad** at 8:15pm. **Rana Farhan** at 9:30pm. 32 Jones St. 212-691-7538. caffeivaldi.com.

• Fri 3/4: **Dorothy Leigh & Alva Nelson** at **The Triad**. 9:30pm. \$12; 2 drink min. 158 W. 72nd St. 212-362-2590. triadnyc.com. charmaineclamor.com

• Fri 3/4: **Patrick Cornelius** with **Reuben Rogers, Johnathan Blake, Taylor Eigsti & Mark Small** at the **Rubin Museum of Art**. 7:00pm. \$18 in advance; \$20 at door. "Harlem in the Himalayas." 150 W. 17th St. 212-620-5000. mmanyc.org. jazzmuseuminharlem.org

• Sat 3/5: **Dr. John, Soul Rebels Brass Band, Sister Sparrow & the Dirty Birds** at **(le) poisson rouge**. 7:30pm. \$40; \$45 at door. 5th Annual NolaFunk Mardi Gras Ball. 158 Bleecker St. 212-505-FISH. lepoissonrouge.com.

• Sat 3/5: **Frank Stewart's Visual Music** at **Lincoln Center, Nesuhi Ertugun Jazz Hall of Fame**. 7:00pm. Free. Frederick P. Rose Hall, 5th Floor. No RSVP required. Broadway @ 60th St. 212-721-6500. jalc.org

• Sat 3/5: **55 Bar**. **Ayana Lowe, Alex Stein, Matt Brown, Patrizia Scascitelli, Paul Sikivi & Shaw Beltazor** at 6:00pm. **KJ Denhart** with **Adam Klipple, Aaron Heick, Mamadou Ba, Koko Jones & Ray Levier** at 10:00pm. 55 Christopher St. 212-929-9883. 55bar.com.

• Sat 3/5: **Don Friedman Group, Aaron Diehl Quintet, Ian Hendrickson-Smith Group** at **Smalls Jazz Club**. 183 W. 10th St. 212-252-5091. smallsjazzclub.com

• Sat 3/5: **Lou Volpe Group** at **Creole Restaurant**. 8:00pm. \$5 cover. Jam session. 2167 Third Ave. @ 118th St. 212-876-8838. creolenyc.com

• Sat 3/5: **Danny Walsh Quartet** at **Palio Bar**. 151 W. 51st St. (Bet. 6th & 7th Ave.) 212-399-9400. pianodue.com/palio-bar.html

• Sat 3/5: **Miles' Café**. **Yutaka Uchida** with **George Dulin & Dan Fabricatore** at 3:30pm. **Tori Gee** with **TK Blue, Alex Minasian, Hill Green & Dwayne Broadnax** at 5:30pm. **Amir Rubinshtein** with **Gian Tornatore, Eddy Khaimovich & Ronen Itzik** at 7:30pm. **Emily Wolf**

with **Jason Yeager, Kai Ando & Matthew Rousseau** at 9:30pm. \$19.99 including cover, 1st drink & snacks. \$17 with student ID. 212 E. 52nd St., 3rd Floor. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com

• Sat 3/5: **Tutuma Social Club**. **Gabriel Alegria Sextet @ 8:30pm & 10:30pm**. **Chilcano @ midnight**. 164 E. 56th St. (Bet. 3rd & Lexington) 866-988-JAZZ. TutumaSocialClub.com.

• Sat-Sun 3/5-3/6: **Brad Mehldau** at **(le) poisson rouge**. Noon. Master class. 158 Bleecker St. 212-505-FISH. lepoissonrouge.com.

• Sun 3/6, 3/13, 3/20, 3/27: **Junior Mance & Hide Tanaka** at **Caffé Loup**. 6:30pm. No cover. Live recording of **Junior Mance Quintet** on 3/6. 105 W. 13th St. @ 6th Ave. 212-255-4746. juniormance.com

• Sun 3/6: **55 Bar**. Jazz for Kids with **Amy Cervini** at 2:00pm. **Vic Juris** with **Jay Anderson & Adam Nussbaum** at 6:00pm. 55 Christopher St. 212-929-9883. 55bar.com.

• Sun 3/6: **Marion Cowings, Dave Schnitter Quintet, Johnny O'Neal** at **Smalls Jazz Club**. 183 W. 10th St. 212-252-5091. smallsjazzclub.com

• Sun 3/6: **Cyrille Aimee** with **Michael Valeanu & Paul Sikivi** at **North Square Lounge**. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. northsquareny.com.

• Sun 3/6: **New York City Jazz Festival 2011** in the **Allen Room, Lincoln Center**. 8:00pm. \$65. Broadway @ 60th St. 212-721-6500. jalc.org

• Sun 3/6: **Caffé Vivaldi**. **Old Time Musketry** at 7:00pm. **Secret Architecture** at 9:30pm. 32 Jones St. 212-691-7538. caffeivaldi.com.

• Sun 3/6: **Ike Sturm Band & Voices** with **Uwe Steinmetz** at **St. Peter's Church**. 5:00pm. Free. 609 Lexington Ave. 212-242-2022. (Bet. 53rd & 54th St.) saintpeters.org.

• Sun 3/6: **Miles' Café**. **Eunjin Lee** with **David Engelhard, Rafal Sarnecki & Spiro Sinigos** at 3:30pm. **Brianna Thomas** with **Collin DeJoseph, Perry Wortman & Cory Jerome Cox** at 5:30pm. Musical tribute to **Maynard Ferguson** at 7:30pm. **Project K-Paz** at 9:30pm. \$19.99 including cover, 1st drink & snacks. \$17 with student ID. 212 E. 52nd St., 3rd Floor. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com

• Mon 3/7: **55 Bar**. **Siam Pottok** with **Adam Stoler, Ricky Rodriguez, Mauricio Zottarelli & Joseph Wiggans** at 7:00pm. **Chris Potter** at 10:00pm. 55 Christopher St. 212-929-9883. 55bar.com.

• Mon 3/7: **Gene Bertocini, Ari Hoenig Trio, Spencer Murphy** at **Smalls Jazz Club**. 183 W. 10th St. 212-252-5091. smallsjazzclub.com

• Mon 3/7: **University of the Streets**. **SSSS** at 8:00pm. **Nick Gianni, On Davis, Rick Battari, Dailus Naujo & Dimitri Ishenko** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). universityofthestreets.org.

• Mon 3/7, 3/14, 3/21, 3/28: **Miles' Café**. **Emilio Solla** at 9:30pm. \$19.99 including cover, 1st drink & snacks. \$17 with student ID. 212 E. 52nd St., 3rd Floor. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com

• Mon 3/7: **Young People's Chorus of New York City** at **Rose Theater, Lincoln Center**. 7:00pm. \$50, \$100, \$175 & \$250. Broadway @ 60th St. 212-721-6500. jalc.org

• Mon 3/7: **Matthew Shipp Trio** and **Weasel Walter/Mary Halvorson/Peter Evans Trio** at **(le) poisson rouge**. 10:00pm. \$10; \$12 at door. 158 Bleecker St. 212-505-FISH. lepoissonrouge.com.

• Tues 3/8: **University of the Streets**. **Dom Minasi** with **Ras Mose, Blaise Siwula, Albey Balgochian & Jay Rosen** at 8:00pm. **Sadhana** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). universityofthestreets.org. domminasi.com

• Tues 3/8: **Caffé Vivaldi**. **Danny Fox Trio** at 9:30pm. 32 Jones St. 212-691-7538. caffeivaldi.com.

• Tues 3/8: **Igmar Thomas, Luques Curtis, Obed Calvaire & Corey Bernhard** at **Creole Restaurant**. 9:00pm. \$5 cover. Jam session. 2167 Third Ave. @ 118th St. 212-876-8838. creolenyc.com

• Tues 3/8: **Ralph Peterson's Unity Project** at **Rue 57**

Restaurant. 60 W. 57th St. (Corner of Avenue of the Americas) 212-307-5656. rue57.com

- Tues 3/8: **Miles' Café**. **Mika Pohjola** with **Steve Doyle & Kyle Struve** at 9:30pm. \$19.99 including cover, 1st drink & snacks. \$17 with student ID. 212 E. 52nd St., 3rd Floor. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Tues 3/8: **55 Bar**. **Mike Fahn** with **John Hart, Mike McGuirk & Jeff Hirshfield** at 7:00pm. 55 Christopher St. 212-929-9883. 55bar.com.
- Tues-Sat 3/8-3/12: **Cedar Walton Quartet** at **Birdland**. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080. birdlandjazz.com
- Tues 3/8: **Sachal Vasandani, Roberta Picket Trio, Josh Evans** at **Smalls Jazz Club**. 183 W. 10th St. 212-252-5091. smallsjazzclub.com
- Wed 3/9: **Al Di Meola** at **Drom**. 8:00pm. VIP Reception, \$100; \$120 at door. 85 Ave. A (Bet. 5th & 6th Ave.) 212-777-1157. dromnyc.com
- Wed 3/9: **Ches Smith, Tony Malaby, Hary Halvorson & Andrea Parkins** at **Roulette**. 8:30pm. 20 Greene St. (Bet. Canal & Grand) 212-219-8242. roulette.org
- Wed 3/9: **Houston Person** at **Feinstein's** at **Loews Regency**. 10:45pm. \$20 cover; 1-drink min. "Late Night Jazz Series." 540 Park Ave. @ 61st St. 212-339-4095. http://feinsteinsattheregency.com.
- Wed 3/9: **Tada Unno, Joe Magnarelli Quartet, Craig Wuepper Trio** at **Smalls Jazz Club**. 183 W. 10th St. 212-252-5091. smallsjazzclub.com
- Wed 3/9: **Scot Albertson** at **Tomi Jazz**. 9:30pm. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. tomijazz.com.
- Wed 3/9: **Claire Daly Trio** at **5C Cultural Center & Café**. 8:00pm. 68 Ave. C @ E. 5th St. 212-477-5993. 5ccc.com.
- Wed 3/9: **University of the Streets**. **Kisa Sokolov & Cameron Brown** at 8:00pm. The Black Butterflies

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- at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). universityofthestreets.org.
- Wed 3/9: **Miles' Café**. **Maria Christina** with **Patricia Francesca, Matt Davis & Jon Wert** at 7:30pm. **John Mettam** with **Sean Wayland, Pete McCann & Chris Tarry** at 9:30pm. \$19.99 including cover, 1st drink & snacks. \$17 with student ID. 212 E. 52nd St., 3rd Floor. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Sat 3/9: **55 Bar**. **Roz Corral** at 7:00pm. **Mike Stern** with **Tom Kennedy & Kim Thompson** at 10:00pm. 55 Christopher St. 212-929-9883. 55bar.com.
- Sat 3/9: **Kenji** at **Greenwich Village Bistro**. 9:00pm. 13 Carmine St. 212-206-9777.
- Wed 3/9: **Caffé Vivaldi**. **Mika Harry** with **Shai Maestro, Nir Felder, Sam Minaie & Nate Wood** at 8:15pm. 32 Jones St. 212-691-7538. caffeivivaldi.com.
- Thurs 3/10: **Derek Smith, Dick Hyman, Ken Peplowski,**

Warren Vaché, Houston Person, Aaron Weinstein, Nicki Parrott & Jackie Williams at **Tribeca Performing Arts Center**. 8:00pm. Salute to **Derek Smith**. \$40; students \$37.50. 199 Chambers St. 212-220-1460. tribecapac.org/music.htm

- Thurs 3/10: **55 Bar**. **Anne Drummond** with **Lew Soloff, Brandi Disterheft & Kassa Overall** at 7:00pm. **Christian Howes** at 10:00pm. 55 Christopher St. 212-929-9883. 55bar.com.
- Thurs 3/10: **Spike Wilner & Ned Goold, Seamus Blake Quintet, Josh Davis** at **Smalls Jazz Club**. 183 W. 10th St. 212-252-5091. smallsjazzclub.com
- Thurs 3/10: **Tutuma Social Club**. **Mika @** 7:00pm. **Cumana-NA** with **Marcos Napa @** 8:30pm. **Rodrigo Bonelli Group @** 10:30pm. 164 E. 56th St. (Bet. 3rd & Lexington) 866-988-JAZZ. TutumaSocialClub.com.
- Thurs 3/10: **Shauli Einav** with **Jonathan Riklis, Cameron Kayne & Jonathan Oleisky** at **Caffé Vivaldi**. 8:15pm. 32 Jones St. 212-691-7538. caffeivivaldi.com.
- Thurs 3/10: **Miles' Café**. **Tom Thorndike** with **Nathan Peck & Brian Wolfe** at 7:30pm. **Victor Prieto** with **Jorge Roeder & Eric Doob** at 9:30pm. \$19.99 including cover, 1st drink & snacks. \$17 with student ID. 212 E. 52nd St., 3rd Floor. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Thurs 3/10: **Thomas Buckner** with **William Winant**, members of **Orchestra of the SEM Ensemble, Joseph Kubera & Fred Ho** at **Roulette**. 8:00pm. 20 Greene St. (Bet. Canal & Grand) 212-219-8242. roulette.org
- Thurs 3/10: **TransFormation** with **Andrea Wolper, Connie Crothers & Ken Filiano** at **University of the Streets**. 8:00pm. \$10. 130 E. 7th St. (just west of Ave. A). universityofthestreets.org.
- Fri 3/11: **Jerry Costanzo** with **Andy Farber, Mike Carubia, Isaac Ben Ayala, Bob Grillo, Mark Sherman, Jennifer Vincent & Jimmy Madison** at **Metropolitan Room**.

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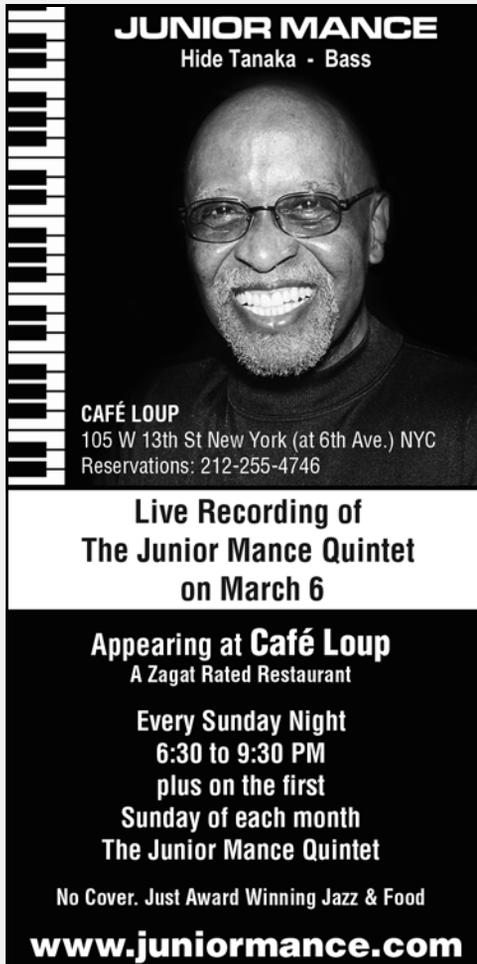
9:30pm. \$25 + 2-drink min. 34 W 22nd St. (Bet. 5th & 6th Ave.) 212-206-0440. metropolitanroom.com.

- Fri 3/11: **55 Bar. Tessa Souter & John Hart** at 6:00pm. 55 Christopher St. 212-929-9883. 55bar.com.
- Fri 3/11: **Tomo & Tooru** at **Greenwich Village Bistro**. 9:00pm. 13 Carmine St. 212-206-9777.
- Fri 3/11: **Chembo Corniel Trio** at **Palio Bar**. 151 W. 51st St. (Bet. 6th & 7th Ave.) 212-399-9400. pianodue.com/palio-bar.html
- Fri 3/11: **Jerry Costanzo** at **Metropolitan Room**, 9:30 PM, 34 W 22nd Street (Btw 6th & 7th Ave.), 212-206-0440, metropolitanroom.com. \$25
- Fri 3/11: **Tutuma Social Club. Brandon Lewis Trio @ 7:00pm. Gabriel Alegria Sextet @ 8:30pm & 10:30pm.** 164 E. 56th St. (Bet. 3rd & Lexington) 866-988-JAZZ. TutumaSocialClub.com.
- Fri 3/11: **Chris Flory Trio, Seamus Blake Quintet, Lawrence Leathers** at **Smalls Jazz Club**. 183 W. 10th St. 212-252-5091. smallsjazzclub.com
- Fri 3/11: **Theo Bleckmann** at **Leonard Nimoy Thalia, Symphony Space**. 7:30pm & 9:30pm. "Hello Earth! The Music of Kate Bush." \$29; \$25 members; \$15 students & seniors; \$34 day of show. 2537 Broadway @ 95th St. 212-864-5400. symphonyspace.org.
- Fri 3/11: **Miles' Café. Benny Sharoni** with **Chris Taylor, Sean Farias & Steve Langone** at 7:30pm. **Oscar Penas** with **Moto Fukushima & Franco Pinna** at 9:30pm. \$19.99 including cover, 1st drink & snacks. \$17 with student ID. 212 E. 52nd St., 3rd Floor. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Fri-Sat 3/11-3/12: **Victor Jones** at **Creole Restaurant**. 7:30pm & 9:30pm. \$15 cover. Jam session. 2167 Third Ave. @ 118th St. 212-876-8838. creolenyc.com
- Fri 3/11: **Poncho Sanchez** at **B.B. King's Blues Club & Grill**. 8:00pm. \$27.50; \$30 day of show 237 W. 42nd St.

212-307-7171. bbkingblues.com

- Fri 3/11: **Manhattan Brass Quintet** at **University Settlement**. 7:30pm. 184 Eldridge St. 212-453-4532.
- Fri-Sat 3/11-3/12: **Bird with Strings** with **Wess "Warmdaddy" Anderson, Charles McPherson & Vincent Gardner** at **Rose Theater, Lincoln Center**. 8:00pm. \$30, \$50, \$75, \$95 & \$120. Broadway @ 60th St. 212-721-6500. jalc.org
- Sat 3/12: **Nate Wooley, Paul Lytton, C. Spencer Yeh, Okkyung Lee/Phat Chance/Jim Pugliese & Christine Bard** at **Roulette**. 7:30pm. 20 Greene St. (Bet. Canal & Grand) 212-219-8242. roulette.org
- Sat 3/12: **Miles' Café. Justin Kauflin** with **Billy Williams & Phil Kuehn** at 5:30pm. **Napua Davoy** with **Gaku Takanashi & Kirk Driscoll** at 7:30pm. **Frank Fontaine, Steve Wilson, Kerong Chok & Winard Harper** at 9:30pm. \$19.99 including cover, 1st drink & snacks. \$17 with student ID. 212 E. 52nd St., 3rd Floor. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Sat 3/12: **55 Bar. Sweet Georgia Brown** at 10:00pm. 55 Christopher St. 212-929-9883. 55bar.com.
- Sat 3/12: **Tomas Ulrich** at **5C Cultural Center & Café**. 8:00pm. 68 Ave. C @ E. 5th St. 212-477-5993. 5ccc.com.
- Sat 3/12: **Andriano Santos Trio** at **Palio Bar**. 151 W. 51st St. (Bet. 6th & 7th Ave.) 212-399-9400. pianodue.com/palio-bar.html
- Sat 3/12: **Mauricio Souza & Bossa Brazil** at **Tomi Jazz**. 9:30pm. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. tomijazz.com.
- Sat 3/12: **Tutuma Social Club. John Raymond Project @ 7:00pm. Gabriel Alegria Sextet @ 8:30pm & 10:30pm. Chilcano @ midnight.** 164 E. 56th St. (Bet. 3rd & Lexington) 866-988-JAZZ. TutumaSocialClub.com.
- Sat 3/12: **Dwayne Clemons Quintet, Seamus Blake Quintet, Stacy Dillard Trio** at **Smalls Jazz Club**. 183 W. 10th St. 212-252-5091. smallsjazzclub.com
- Sat 3/12: **Brad Gunson** at **Greenwich Village Bistro**. 9:00pm. 13 Carmine St. 212-206-9777.
- Sat 3/12: **University of the Streets. Golda Solomon** at 8:00pm. **E J Antonio** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). universityofthestreets.org.
- Sun 3/13: **Caffé Vivaldi. Calvosa/Sullivan Project** at 7:00pm. **Secret Architecture** at 9:30pm. 32 Jones St. 212-691-7538. caffevivaldi.com.
- Sun 3/13: **Sharp Radway, Josh Evans, Corcom Holt, Emmanuel Harold & Andrae Meurchison** at **Creole Restaurant**. 5:00pm. \$10 cover. Jam session. 2167 Third Ave. @ 118th St. 212-876-8838. creolenyc.com
- Sun 3/13: **Roz Corral** with **Dave Stryker & Orlando le Fleming** at **North Square Lounge**. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. northsquareny.com.
- Sun 3/13: **55 Bar. Jim Campilongo & Adam Levy** at 6:00pm. **Noah Preminger** with **Ben Monder, John Hebert & Matt Wilson** at 9:30pm. 55 Christopher St. 212-929-9883. 55bar.com.
- Sun 3/13: **Miles' Café. Aki Nishiguchi** with **Uri Gurvich, Jeff Miles, Daiki Yasukagawa & Ronen Itzik** at 5:30pm. **Paul Jones Quartet** at 7:30pm. **Pablo Masis** at 9:30pm. \$19.99 including cover, 1st drink & snacks. \$17 with student ID. 212 E. 52nd St., 3rd Floor. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Sun 3/13: **Ruth Brisbane, Mike Karn Quartet, Johnny O'Neal** at **Smalls Jazz Club**. 183 W. 10th St. 212-252-5091. smallsjazzclub.com
- Sun 3/13: **Prez Fest 2011** at **St. Peter's Church**. Celebrating Gil Evans. Free historical exhibit of the life of Gil Evans. 3:30pm: Free panel discussion with **Stephanie Crease, Howard Johnson, Helen Merrill, Maria Schneider & Ryan Truesdell**, "Gil Evans: In and out of the Cool." 5:00pm: Jazz Vespers featuring the music of Gil Evans with **Helen Merrill, Steve Wilson & Frank Kimbrough**, freewill offering. 7:00pm: Concert with **Phil Woods, Andy Bey, Frank Kimbrough & Eastman School of Music Chamber Jazz Ensemble** conducted by **Ryan**

- Truesdell**, \$25 suggested donation, \$10 suggested student donation. 609 Lexington Ave. 212-242-2022. (Bet. 53rd & 54th St.) saintpeters.org/jazz
- Mon 3/14: **University of the Streets. Danielle Freeman & Matt Wigton** at 8:00pm. **Nora McCarthy** with **Kenny Grohowski & Jorge Sylvester** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). universityofthestreets.org.
- Mon 3/14: **Peter Bernstein, Avi Rothbard Quartet, Spencer Murphy** at **Smalls Jazz Club**. 183 W. 10th St. 212-252-5091. smallsjazzclub.com
- Mon 3/14: **55 Bar. Alison Wedding** at 7:00pm. **Chris Potter** at 10:00pm. 55 Christopher St. 212-929-9883. 55bar.com.
- Tues-Sat 3/15-3/19: **Pat Martino Quartet** at **Birdland**. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080. birdlandjazz.com
- Tues 3/15: **Miles' Café. Dave Kain** with **Matt Garrison, Daniel Foose, Paul Francis & Roy Assaf** at 7:30pm. **Banda Magda** at 9:30pm. \$19.99 including cover, 1st drink & snacks. \$17 with student ID. 212 E. 52nd St., 3rd Floor. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Tues 3/15: **Marianne Söllivan, Theo Hill Trio, Ken Fowser & Behn Gillice** at **Smalls Jazz Club**. 183 W. 10th St. 212-252-5091. smallsjazzclub.com
- Tues 3/15: **Igmar Thomas, Taylor Eigsti & Luques Curtis** at **Creole Restaurant**. 9:00pm. \$5 cover. Jam session. 2167 Third Ave. @ 118th St. 212-876-8838. creolenyc.com
- Tues 3/15-Thurs 3/31: **Jessica Molaskey & Dave Frishberg** at **Oak Room Supper Club, Algonquin Hotel**. 8:30pm; 11:00pm on Fridays & Saturdays too. 59 W. 44th St. 212-840-6800. algonquinhotel.com/oak-room-supper-club
- Tues 3/15: **Skúli Sverrisson** with **Anthony Burr, Brad Shepik, Eivind Opsvik, Caleb Burhans & Brandon Seabrook** at **(le) poisson rouge**. 9:30pm. \$10; \$12 at door. 158 Bleecker St. 212-505-FISH. lepoissonrouge.com.
- Tues 3/15: **University of the Streets. Judith Insell** with **Reut Regev & Tomas Ulrich** at 8:00pm. **Jason Hwang** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). universityofthestreets.org.
- Tues 3/15: **55 Bar. Sean Smith** with **John Ellis, John Hart & Russell Meissner** at 7:00pm. **Leni Stern** with **Koffo, Brahim Frigane, Yacouba Sissoko, Mamadou Ba & Harvey Wirht** at 10:00pm. 55 Christopher St. 212-929-9883. 55bar.com.
- Tues 3/15: **Caffé Vivaldi. Melissa Aldana** at 9:30pm. 32 Jones St. 212-691-7538. caffevivaldi.com.
- Wed 3/16: **Marcus Goldhaber** at **St. Peter's Church**. 1:00pm. \$10 donation requested. 609 Lexington Ave. 212-242-2022. (Bet. 53rd & 54th St.) saintpeters.org.
- Wed 3/16: **Miles' Café. Charley Gerard Band** at 7:30pm. **Ryan Meagher** with **Peter Epstein, Matt Blostein, Geoff Kraly & Vinnie Sperrazza** at 9:30pm. \$19.99 including cover, 1st drink & snacks. \$17 with student ID. 212 E. 52nd St., 3rd Floor. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Wed 3/16: **55 Bar. Melissa Stylianou** with **Pete McCann, Gary Wang & Rodney Green** at 7:00pm. **Mike Stern** with **Tom Kenney & Kim Thompson** at 10:00pm. 55 Christopher St. 212-929-9883. 55bar.com.
- Wed 3/16: **Tomo * Atsushi** at **Greenwich Village Bistro**. 9:00pm. 13 Carmine St. 212-206-9777.
- Wed 3/16: **Adam Rudolph** at **Roulette**. 8:30pm. 20 Greene St. (Bet. Canal & Grand) 212-219-8242. roulette.org
- Wed 3/16: **David Berkman, Joris Teepe Quintet, Jeremy Manasia Trio** at **Smalls Jazz Club**. 183 W. 10th St. 212-252-5091. smallsjazzclub.com
- Wed 3/16: **University of the Streets. Joe McPhee** at 8:00pm. **Ras Moshe** with **Dafna Naphtali, Shayna Dulberger & Andrew Drury** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). universityofthestreets.org.
- Wed 3/16: **Russ Kasso** at **Feinstein's at Loews Regency**. 10:45pm. \$20 cover; 1-drink min. "Late Night Jazz Series." 540 Park Ave. @ 61st St. 212-339-4095. http://feinsteinsattheregency.com.
- Thurs 3/17: **55 Bar. Malika Zarra** with **Francis Jacob,**



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- Mamadou Ba, Brahim Fribgane & Harvey Wirht at 7:00pm. 55 Christopher St. 212-929-9883. 55bar.com.
- Thurs 3/17: Tutuma Social Club. Yvonnick Prene Quintet @ 7:00pm. Cumana-NA with Marcos Napa @ 8:30pm. Karikatura @ 10:30pm. 164 E. 56th St. (Bet. 3rd & Lexington) 866-988-JAZZ. TutumaSocialClub.com.
- Thurs 3/17: Ehud Asherie, Gregg August Quartet, Carlos Abadie Quintet at Smalls Jazz Club. 183 W. 10th St. 212-252-5091. smallsjazzclub.com
- Thurs 3/17: Miles' Café. Dave Wilson with Jim Ridl, Tony Marino & Butch Reed at 7:30pm. Mark Tonelli with Xavier Perez, Michael Goetz & Colby Inzer at 9:30pm. \$19.99 including cover, 1st drink & snacks, \$17 with student ID. 212 E. 52nd St., 3rd Floor. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Fri 3/18: Ray Appleton, Rick Germanson, Phil Palombi & Ian Hendrickson-Smith at Creole Restaurant. 7:30pm. No cover. Jam session. 2167 Third Ave. @ 118th St. 212-876-8838. creolenyc.com
- Fri 3/18: Frank Senior at Palio Bar. 151 W. 51st St. (Bet. 6th & 7th Ave.) 212-399-9400. pianodue.com/palio-bar.html
- Fri 3/18: Daniela Schachter at Tomi Jazz. 9:30pm. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. tomijazz.com.
- Fri 3/18: 55 Bar. Matt Skoller & Bill Sims Jr. at 10:00pm. Blues extravaganza. 55 Christopher St. 212-929-9883. 55bar.com.
- Fri-Sat 3/18-3/19: Vanessa Rubin with Levi Barcourt, David Jackson & Bernard Davis at Joe's Pub. 7:00pm Friday; 3:00pm & 7:00pm Saturday. "Yesterdays—An Evening with Billie Holiday." \$20. 425 Lafayette St. 212-539-8778. joespub.com
- Fri 3/18: Tutuma Social Club. Anne Mironchik @ 7:00pm. Gabriel Alegria Sextet @ 8:30pm & 10:30pm.

- 164 E. 56th St. (Bet. 3rd & Lexington) 866-988-JAZZ. TutumaSocialClub.com.
- Fri 3/18: Tardo Hammer Trio, Michael Weiss Quartet, Spike Wilner Trio at Smalls Jazz Club. 183 W. 10th St. 212-252-5091. smallsjazzclub.com
- Fri 3/18: Alicia Hall Moran & Jason Moran with Thomas Flippin & Kaoru Watanaba at the Rubin Museum of Art. 7:00pm. \$18 in advance; \$20 at door. "Harlem in the Himalayas." 150 W. 17th St. 212-620-5000. rmany.org. jazzmuseuminharlem.org
- Fri 3/18: Mr. Ho's Orchestroica at (le) poisson rouge. 7:30pm. \$20; \$25 at door. 158 Bleecker St. 212-505-FISH. lepoissonrouge.com.
- Fri 3/18: Miles' Café. Mademoiselle Fleur with Bob Rodriguez, Lee Marvin & Jim Toscano at 7:30pm. Shimrit Shoshan with Logan Richardson, John Hebert & Eric McPherson at 9:30pm. \$19.99 including cover, 1st drink & snacks. \$17 with student ID. 212 E. 52nd St., 3rd Floor. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Sat 3/19: Tito Gomez, Mike Freeman, Frank Valdes, Joey Ortiz, Carlos Curvas, Eric Lefeif at Creole Restaurant. 6:00pm. \$10 cover. Jam session. 2167 Third Ave. @ 118th St. 212-876-8838. creolenyc.com
- Sat 3/19: Tony Middleton at Palio Bar. 151 W. 51st St. (Bet. 6th & 7th Ave.) 212-399-9400. pianodue.com/palio-bar.html
- Sat 3/19: Burt Eckoff & Lisi Pakulski at 5C Cultural Center & Café. 8:00pm. 68 Ave. C @ E. 5th St. 212-477-5993. 5ccc.com.
- Sat 3/19: 55 Bar. Debbie Deane at 6:00pm. KJ Denhert with Adam Klipple, Aaron Heick, Mamadou Ba, Koko Jones & Ray Levier at 10:00pm. 55 Christopher St. 212-929-9883. 55bar.com.
- Sat 3/19: Tutuma Social Club. Hiromi Suda @ 7:00pm. Gabriel Alegria Sextet @ 8:30pm & 10:30pm. Chilcano

- at midnight. 164 E. 56th St. (Bet. 3rd & Lexington) 866-988-JAZZ. TutumaSocialClub.com.
- Sat 3/19: Ralph Lalama Trio, Michael Weiss Quartet, Stacy Dillard Trio at Smalls Jazz Club. 183 W. 10th St. 212-252-5091. smallsjazzclub.com
- Sat 3/19: Adam Lane at Roulette. 2:00pm. Children's concert. 20 Greene St. (Bet. Canal & Grand) 212-219-8242. roulette.org
- Sat 3/19: University of the Streets. Fay Victor with Ken Filiano, Michael T.A. Thompson & Anders Nilsson at 8:00pm. Katie Bull with Connie Crothers, George Schullouer, Jeff Lederer, Shayna Dulberger, Ayelet Rose Gottlieb & Ras Moshe at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). universityofthestreets.org.
- Sat 3/19: Chris Washburne & the Syotos Band at El Museo del Barrio. 4:00pm. Free. 1230 Fifth Ave. @ 104th St. elmuseo.org
- Sat 3/19: Miles' Café. RLQ+1 at 3:30pm. Le Zhang Quintet at 5:30pm. Erin Shields & David Shenton at 7:30pm. Uri Gurvich with Aidan Carroll & Eric Doob at 9:30pm. \$19.99 including cover, 1st drink & snacks. \$17 with student ID. 212 E. 52nd St., 3rd Floor. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Sun 3/20: B Vocal at The Triad. 8:00pm. \$15; 2 drink min. 158 W. 72nd St. 212-362-2590. triadnyc.com. charmaineclamor.com
- Sun 3/20: Miles' Café. Joe Alterman with James Cammack & Alex Raderman at 3:30pm. 52nd St. Themes at 5:30pm. Lyric Fury at 7:30pm. \$19.99 including cover, 1st drink & snacks. \$17 with student ID. 212 E. 52nd St., 3rd Floor. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Sun 3/20: Bucky Pizzarelli & Jay Leonhart, Spike Wilner, Johnny O'Neal at Smalls Jazz Club. 183 W. 10th St. 212-252-5091. smallsjazzclub.com
- Sun 3/20: Webster Groves High School with Michael



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- Mossman at St. Peter's Church.** 5:00pm. Free 609 Lexington Ave. 212-242-2022. (Bet. 53rd & 54th St.) saintpeters.org.
- Sun 3/20: **55 Bar.** Jazz for Kids with **Amy Cervini** at 2:00pm. 55 Christopher St. 212-929-9883. 55bar.com.
 - Sun 3/20: **Jana Herzen** with **Charnett Moffett** at **North Square Lounge.** 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. northsquarejazz.com.
 - Sun 3/20: **Caffé Vivaldi. Secret Architecture** at 9:30pm. 32 Jones St. 212-691-7538. caffeivivaldi.com.
 - Mon 3/21: **55 Bar. Mike Stern** with **Tom Kenney & Lionel Cordew** at 10:00pm. 55 Christopher St. 212-929-9883. 55bar.com.
 - Mon 3/21: **Claude Diallo, Ari Hoinig Trio, Spencer Murphy** at **Smalls Jazz Club.** 183 W. 10th St. 212-252-5091. smallsjazzclub.com
 - Mon 3/21: **University of the Streets. York College Big Band** at 8:00pm. **Joe Chonto** with **Robin Brown, Dave Tamura & Russell Flynn** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). universityofthestreets.org.
 - Tues 3/22: **Miles' Café. Dan Tepper** at 8:00pm. **Nadav Snir** with **Ted Rosenthal & Todd Coolman** at 9:30pm. \$19.99 including cover, 1st drink & snacks. \$17 with student ID. 212 E. 52nd St., 3rd Floor. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
 - Tues 3/22: **55 Bar. Michael Feinberg** with **Sam Harris, Dayna Stephens & Jeff Fajardo** at 7:00pm. 55 Christopher St. 212-929-9883. 55bar.com.
 - Tues-Sat 3/22-3/28: **Charlie Haden Quartet West** at **Birdland.** 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080. birdlandjazz.com
 - Tues 3/22: **Yaala Ballin, Noah Haidu Trio, Eric Wyatt** at **Smalls Jazz Club.** 183 W. 10th St. 212-252-5091. smallsjazzclub.com
 - Tues 3/22: **Igmar Thomas & Joe Sanders** at **Creole Restaurant.** 9:00pm. \$5 cover. Jam session. 2167 Third Ave. @ 118th St. 212-876-8838. creolenyc.com
 - Tues 3/22: **On Ka'a Davis** at **Shrine.** 10:00pm. 2271 Adam Clayton Powell Jr. Blvd. 212-690-7807. shrinenyc.com. OnMuMusic.com
 - Sat 3/22: **Miles' Café. RLQ+1** at 3:30pm. **Le Zhang Quintet** at 5:30pm. **Erin Shields & David Shenton** at 7:30pm. **Uri Gurvich** with **Aidan Carroll & Eric Doob** at 9:30pm. \$19.99 including cover, 1st drink & snacks. \$17 with student ID. 212 E. 52nd St., 3rd Floor. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
 - Tues 3/22: **Charles Davis Quartet** at **Rue 57 Restaurant.** 60 W. 57th St. (Corner of Avenue of the Americas) 212-307-5656. rue57.com
 - Tues 3/22: Standard Time with **Michael Feinstein** at **Carnegie Hall, Zankel Hall.** 7:30pm. From \$90. 57th St. & 7th Ave. 212-247-7800. carnegiehall.org.
 - Tues 3/22: **University of the Streets. Roy Campbell** with **Bryan Carrott, Hill Greene & Michae Wimberly** at 8:00pm. **Music Now Band** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). universityofthestreets.org.
 - Wed 3/23: **Lou Caputo Band** with **Jann Parker & David Coss** at **St. Peter's Church.** 1:00pm. \$10 donation requested. 609 Lexington Ave. 212-242-2022. (Bet. 53rd & 54th St.) saintpeters.org.
 - Wed 3/23: **55 Bar. Greg Lewis** with **Ron Jackson & Jezremy Clemons** at 7:00pm. **Donny McCaslin** at 10:00pm. 55 Christopher St. 212-929-9883. 55bar.com.
 - Wed 3/23: **Eric Paulinat** **Greenwich Village Bistro.** 9:00pm. 13 Carmine St. 212-206-9777.
 - Tues 3/23: **Fred Hersch & Gary Giddins** at **The City University of New York.** 6:30pm. \$12; \$9 for members. 365 Fifth Ave. Skylight Room. 212-868-4444. http://events.cuny.edu
 - Tues 3/23: **Caffé Vivaldi. Evegny Lebedev** at 9:30pm. 32 Jones St. 212-691-7538. caffeivivaldi.com.
 - Tues 3/23: **Kyoko Oyobe, Cory Weeds Quartet, Kresten Osgood Trio** at **Smalls Jazz Club.** 183 W. 10th St. 212-252-5091. smallsjazzclub.com
 - Tues 3/23: **Miles' Café. Bob Rodriguez** with **Steve Varner & Tom Sayek** at 7:30pm. **Mark Miller** with **Cliff Lyons, Anton Denner, Nicki Denner, Sean Harkness, Gary Wang & William Beaver Bausch** at 9:30pm. \$19.99 including cover, 1st drink & snacks. \$17 with student ID. 212 E. 52nd St., 3rd Floor. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
 - Wed 3/23: **Law Tabackin Trio** at **Feinstein's at Loews Regency.** 10:45pm. \$20 cover; 1-drink min. "Late Night Jazz Series." 540 Park Ave. @ 61st St. 212-339-4095. http://feinsteinsattheregency.com.
 - Wed 3/23: **University of the Streets. Connie Crothers** with **Richard Tabnik, Ken Filiano & Roger Mancuso** at 8:00pm. **Trudy Silver** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). universityofthestreets.org.
 - Thurs 3/24: **55 Bar. Amy Cervini** with **Jesse Lewis & Matt Aronoff** at 7:00pm. **Wayne Krantz** at 10:00pm. 55 Christopher St. 212-929-9883. 55bar.com.
 - Thurs 3/24: **Ehud Asherie, Mike DiRubbo Group, Bruce Harris Quartet** at **Smalls Jazz Club.** 183 W. 10th St. 212-252-5091. smallsjazzclub.com
 - Thurs 3/24: **Caffé Vivaldi. Julian Waterfall Pollack Trio** at 8:15pm. 32 Jones St. 212-691-7538. caffeivivaldi.com.
 - Thurs 3/24: **Miles' Café. Yvonne Simone** at 7:30pm. **Sean Sullivan** with **Paul Meyers & Café DaSilva** at 9:30pm. \$19.99 including cover, 1st drink & snacks. \$17 with student ID. 212 E. 52nd St., 3rd Floor. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
 - Thurs 3/24: **Tutuma Social Club. Tom Mattioli Quintet @ 7:00pm. Cumana-NA** with **Marcos Napa @ 8:30pm. Natalie Galey @ 10:30pm.** 164 E. 56th St. (Bet. 3rd & Lexington) 866-988-JAZZ. TutumaSocialClub.com.
 - Fri 3/25: **Ray Appleton, Rick Germanson, Phil Palombi & Ian Hendrickson-Smith** at **Creole Restaurant.** 7:30pm. No cover. Jam session. 2167 Third Ave. @ 118th St. 212-876-8838. creolenyc.com
 - Fri 3/25: **55 Bar. Kendra Shank** with **Ben Monder, Dean Johnson & Tony Moreno** at 7:00pm. **Jay Collins** at 10:00pm. 55 Christopher St. 212-929-9883. 55bar.com.
 - Fri 3/25: **Michael Feinberg, Billy Drummond Quartet, Lawrence Leathers** at **Smalls Jazz Club.** 183 W. 10th St. 212-252-5091. smallsjazzclub.com
 - Fri 3/25: **Martina Vidmar** at **Palio Bar.** 151 W. 51st St. (Bet. 6th & 7th Ave.) 212-399-9400. pianodue.com/palio-bar.html
 - Fri 3/25: **Victor Wooten & Stanley Clarke** at **B.B. King's Blues Club & Grill.** 8:00pm. \$32.50; \$37 day of show 237 W. 42nd St. 212-307-7171. bbkingblues.com
 - Fri 3/25: **Tutuma Social Club. Bowery Jazz Collective @ 7:00pm. Gabriel Alegria Sextet @ 8:30pm & 10:30pm.** 164 E. 56th St. (Bet. 3rd & Lexington) 866-988-JAZZ. TutumaSocialClub.com.
 - Fri 3/25: **New York Youth Symphony** with **Alex Sipiagin** at **Leonard Nimoy Thalia, Symphony Space.** 7:30pm. "Jazz Band Classic: Thad Jones Legacy" with Thad Jones arrangements. \$15. 2537 Broadway @ 95th St. 212-864-5400. symphonyspace.org.
 - Fri 3/25: **Miles' Café. Nicky Schrire Quartet** at 7:30pm. **Arielle Feinman** with **Joshua Kwassman, Michael Valeanu, Adam Kromelow, Raviv Markovitz & Rick Cragin** at 9:30pm. \$19.99 including cover, 1st drink & snacks. \$17 with student ID. 212 E. 52nd St., 3rd Floor. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
 - Sat 3/26: **Courtney Bennett, Darren Hicks, Tyrone Patrick** at **Creole Restaurant.** 7:30pm. \$20 cover. Jam session. 2167 Third Ave. @ 118th St. 212-876-8838. creolenyc.com
 - Sat 3/26: **Warren Chiasson Trio** at **Palio Bar.** 151 W. 51st St. (Bet. 6th & 7th Ave.) 212-399-9400. pianodue.com/palio-bar.html
 - Sat 3/26: **Luciana Souza** with **Romero Lubambo & Cyro Baptista** at **Kaufmann Concert Hall.** 8:00pm. \$70; \$50; \$25. Lexington Ave. & 92nd St. 212.415-5500. 92Y.org.
 - Wed 3/26: **University of the Streets. Bill Cole** with **Sona Hojok, Althea Sully Cole, Atticus Cole, Warren Smith,**
 - **Joe Daley, Shayna Dulberger & Ras Moshe** at 8:00pm. **Salim Washington** with **Josh Evans, Aaron James & Malik Washington** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). universityofthestreets.org.
 - Wed 3/26: **55 Bar. Sweet Georgia Brown** with **Stew Cutler, Greg Lewis & Warren Grant** at 10:00pm. 55 Christopher St. 212-929-9883. 55bar.com.
 - Wed 3/26: **Ned Goold, Billy Drummond Quartet, Anthony Wonsey Trio** at **Smalls Jazz Club.** 183 W. 10th St. 212-252-5091. smallsjazzclub.com
 - Sat 3/26: **Miles' Café. Joonsasm Lee** with **Alex Collins, Miki Hirose & John Davis** at 5:30pm. **Julian Waterfall Pollack** with **Noah Garabedian & Evan Hughes** at 7:30pm. **Adam Larson Quintet** at 9:30pm. \$19.99 including cover, 1st drink & snacks. \$17 with student ID. 212 E. 52nd St., 3rd Floor. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
 - Sat 3/26: **Tutuma Social Club. Michael Fatum & Bradley Rouen @ 7:00pm. Gabriel Alegria Sextet @ 8:30pm & 10:30pm. Chilcano @ midnight.** 164 E. 56th St. (Bet. 3rd & Lexington) 866-988-JAZZ. TutumaSocialClub.com.
 - Sat 3/26: **Jazz for Young People** at **Rose Theater, Lincoln Center.** 1:00pm & 3:00pm. "What Is the Big Band Era?" with **Ted Nash & Jazz at Lincoln Center Orchestra.** \$12, \$20 & \$28. Broadway @ 60th St. 212-721-6500. jalc.org.
 - Sun 3/27: **Caffé Vivaldi. Secret Architecture** at 9:30pm. 32 Jones St. 212-691-7538. caffeivivaldi.com.
 - Sun 3/27: **Ruth Brisbane, Grant Stewart Quartet, Johnny O'Neal** at **Smalls Jazz Club.** 183 W. 10th St. 212-252-5091. smallsjazzclub.com
 - Sun 3/27: **Roz Corral** with **Jon Davis & Paul Gill** at **North Square Lounge.** 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. northsquarejazz.com.
 - Sun 3/27: **Tribute to Hank Jones & Art Tatum** at **Dicapo Theatre.** 4:00pm. With **Ted Rosenthal** and other top jazz pianists. \$25; \$10 students. 184 E. 76th St. (Bet. 3rd Ave. & Lexington) 212-288-9438. dicapo.com
 - Sun 3/27: **Willie Williams, Keyon Harrold, Victor Jones, Benito Gonzalez & Kenny Davis** at **Creole Restaurant.** 5:00pm. Dedication to Kenny Dorham. \$20 cover. Jam session. 2167 Third Ave. @ 118th St. 212-876-8838. creolenyc.com
 - Sun 3/27: **Aaron Diehl Trio** at **St. Peter's Church.** 5:00pm. Free 609 Lexington Ave. 212-242-2022. (Bet. 53rd & 54th St.) saintpeters.org.
 - Sun 3/27: **Miles' Café. Chris Bakriges, David Bakriges, Rich Mollin & Gary Smith** at 5:30pm. **Alexander Clough** with **Daniel Fooses & Ross Pederson** at 7:30pm. **Faiz Lamouri Group** at 9:30pm. \$19.99 including cover, 1st drink & snacks. \$17 with student ID. 212 E. 52nd St., 3rd Floor. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
 - Sun 3/27: **55 Bar. Margret Grebowicz** at 6:00pm. **Sheryl Bailey, Vic Juris, Lincoln Goines & Anthony Pinciotti** at 10:00pm. 55 Christopher St. 212-929-9883. 55bar.com.
 - Mon 3/28: **Libor Smoldas, Ari Hoinig Trio, Spencer Murphy** at **Smalls Jazz Club.** 183 W. 10th St. 212-252-5091. smallsjazzclub.com
 - Mon 3/28: **University of the Streets. Matt Lavelle & Silvia Bolognesi** at 8:00pm. **Anagram Sextet** with **James Ilgenfritz, Josh Sinton, Nate Wooley, Chris Welcome & Andrew Drury** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). universityofthestreets.org.
 - Mon 3/28: **Jazz 301** with **Phil Schaap** at **Irene Diamond Education Center, Lincoln Center.** 6:30pm. Broadway @ 60th St. 212-721-6500. jalc.org
 - Tues 3/29: **Miles' Café. Craig Yaremko** with **Nathan Eklund, Bill Moring & Tim Horner** at 7:30pm. **Daryl Johnson** at 9:30pm. \$19.99 including cover, 1st drink & snacks. \$17 with student ID. 212 E. 52nd St., 3rd Floor. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
 - Tues 3/29: **Ark Ovrutski** with **Jorge Continentino, Michael Dease, Helio Alves & Duduka Da Fonseca** at **Zinc Bar.** 9:30pm, 11:00pm & 1:00am. 82 W. 3rd St. 21-477-8337. zincbar.com

- Tues 3/29: **Marty Elkins & Ehud Asherie, David Berkman Trio, Ken Fowser & Behn Gillece at Smalls Jazz Club.** 183 W. 10th St. 212-252-5091. smallsjazzclub.com
- Tues 3/29: **Igmar Thomas, Benito Gonzalez, Jon Benitez at Creole Restaurant.** 9:00pm. \$5 cover. Jam session. 2167 Third Ave. @ 118th St. 212-876-8838. creolenyc.com
- Tues 3/29: **University of the Streets. Bob Gluck, Joe Giardullo & Christopher Dean Sullivan at 8:00pm. Ingrid Laubrock & Kris Davis** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). universityofthestreets.org
- Tues 3/29: **55 Bar. Leni Stern with Koffo, Brahim Fribgane, Yacouba Sissoko, Mamadou Ba & Harvey Wirht** at 10:00pm. 55 Christopher St. 212-929-9883. 55bar.com
- Tues-Sat 3/29-4/2: **Kevin Eubanks Trio at Birdland.** 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080. birdlandjazz.com
- Tues 3/29: **Bob Mover featuring Bob Cranshaw at Rue 57 Restaurant.** 60 W. 57th St. (Corner of Avenue of the Americas) 212-307-5656. rue57.com
- Tues 3/29: Free Jazz with **Ben Young** at **Irene Diamond Education Center, Lincoln Center.** 6:30pm. Broadway @ 60th St. 212-721-6500. jalc.org
- Wed 3/30: **Five Play at Feinstein's at Loews Regency.** 10:45pm. \$20 cover; 1-drink min. "Late Night Jazz Series." 540 Park Ave. @ 61st St. 212-339-4095. feinsteinsattheregency.com
- Wed 3/30: **Caffé Vivaldi. Melissa Aldana** at 9:30pm. 32 Jones St. 212-691-7538. caffevivaldi.com
- Wed 3/30: **University of the Streets. Music Now Band** at 8:00pm. **Sabir Mateen with Raymond A King, Jane Eang, Daniel Levin, Jason Kao Hwang & Michael Wimberley** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). universityofthestreets.org
- Wed 3/30: **Miles' Café. Mala Waldron Group** at 7:30pm. **Clem Orth Trio** at 9:30pm. \$19.99 including cover, 1st drink & snacks. \$17 with student ID. 212 E. 52nd St., 3rd Floor. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Wed 3/30: **55 Bar. Kelsey Jillette** at 7:00pm. 55 Christopher St. 212-929-9883. 55bar.com
- Wed 3/30: **Joseph Wiggan, Dred Scott Trio, Alex Hoffman** at **Smalls Jazz Club.** 183 W. 10th St. 212-252-5091. smallsjazzclub.com
- Wed 3/30: **Tony Bracco & Vince Surrey** at **Greenwich Village Bistro.** 9:00pm. 13 Carmine St. 212-206-9777.
- Wed 3/30: **Jazz 101** with **Phil Schaap** at **Irene Diamond Education Center, Lincoln Center.** 6:30pm. Broadway @ 60th St. 212-721-6500. jalc.org
- Thurs 3/31: **Han Bennink & Misha Mengelberg** at **(le) poisson rouge.** 7:00pm. \$15; \$18 at door. 158 Bleecker St. 212-505-FISH. lepoissonrouge.com
- Thurs-Sat 3/31-4/2: **Wynton Marsalis** at **Rose Theater, Lincoln Center.** 8:00pm. \$30, \$50, \$75, \$95, \$120. Broadway @ 60th St. 212-721-6500. jalc.org
- Thurs 3/31: **Miles' Café. Karel Ruzicka** at 7:30pm. **Joe Fiedler with John Hebert & Michael Sarin** at 9:30pm. \$19.99 including cover, 1st drink & snacks. \$17 with student ID. 212 E. 52nd St., 3rd Floor. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Thurs 3/31: **55 Bar. Nate Birkey with Jim Ridl, Bill Moring & Marko Marcinko** at 7:00pm. 55 Christopher St. 212-929-9883. 55bar.com
- Thurs 3/31: **Mike Kanan, Matt Jorgensen Quintet, Carlos Abadie Quintet** at **Smalls Jazz Club.** 183 W. 10th St. 212-252-5091. smallsjazzclub.com
- Fri 3/31: **Tutuma Social Club. Satoshi Kataoka Quintet** @ 7:00pm. **Cumana-Na** with **Marcos Napa** @ 8:30pm & 10:30pm. 164 E. 56th St. (Bet. 3rd & Lexington) 866-988-JAZZ. TutumaSocialClub.com
- Sat 4/9: **Antoinette Montague** Group headlines **The 2011 International Women in Jazz Festival** with **Tammy Hall** (piano) & **Bill Easley** (sax, flute, clarinet) St. Peter's Church, 8:00 pm, 54th Street at Lexington Avenue. Reservations/Advance Tickets, \$20: 212-560-7553 internationalwomeninjazz.com

BROOKLYN

- Tues 3/1 & 3/15: **Eric Frazier with Danny Mixon & Gene Torres** at **Rustik Restaurant.** 471 Dekalb Ave. 347-406-9700. ericfraziermusic.com
- Tues 3/1, Thurs 3/3, Fri 3/4, Sat 3/5, Tues 3/8, Wed 3/9, Thurs 3/10, Fri 3/11, Sat 3/12: **Soulive** at **Brooklyn Bowl.** 9:00pm. \$15. 61 Wythe Ave. 718-963-3369. brooklynbowl.com
- Wed 3/2, 3/9, 3/16, 3/23, 3/30: **Walter Fischbacher Trio** at **Water Street Restaurant.** 8:00pm. No cover. 66 Water St. waterstreetrestaurant.com. phishbacher.com
- Thurs 3/3: **The Tea Lounge. Christian Finger** with **Rich**

- Perry, Vadim Neselovskyi & Adam Armstrong** at 9:00. 837 Union St., Park Slope. 718-789-2762. tealounge.com
- Fri 3/4: **Sean Moran with Mike McGinnis, Reuben Radding, Chris Dingman & Harris Eisenstadt** at **iBeam Music Studio.** 8:30pm. \$10 suggested donation. 168 7th St. ibeambrooklyn.com
- Sat 3/5: **Ahmed Abdullah, Charles Burnham, Andrew Cyrille, D.D. Jackson, Bob Stewart, Knawdles & SOS** at **P.S. 3.** 4:00pm. \$20; \$10 children. Fund raiser to save & fund music education at P.S. 3 & the NPF. 50 Jefferson Ave. 718-715-0319.
- Sat 3/5: **iBeam Music Studio. Sebastien Ammann** with **Ohad Talmor, Dave Ambrosio & Vinnie Sperrazza** at 8:30pm. **Joao Guimaraes** with **Santiago Vasquez, Andre**

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MARCH 2011

<p>MAR 1 / 7:00PM THE JT PROJECT</p> <p>MAR 1 / 9:00PM JP JOFRE NEW TANGO QUARTET</p> <p>MAR 1 / 11:00PM THE FOLLOW SPOT - WEEKLY BROADWAY OPEN MIC PARTY</p> <p>MAR 2 / 8:00PM NYC HIT SQUAD</p> <p>MAR 4 / MIDNIGHT IT'S TIME</p> <p>MAR 5 / MIDNIGHT JOE ALTERMAN TRIO</p> <p>MAR 7 / 8:00PM & 10PM LES PAUL TRIO W/ SPECIAL GUEST TOMMY JAMES</p> <p>MAR 8 / 7:00PM & 9PM MERCEDES HALL</p> <p>MAR 11-12 SHAMEKIA COPELAND</p> <p>MAR 11 / MIDNIGHT DEVON ALLMAN'S HONEYTRIBE</p>	<p>MAR 12 / MIDNIGHT THE YONRICO SCOTT BAND FEATURING OTEIL AND KOFI BURBRIDGE</p> <p>MAR 15 / 7:00PM & 9PM THE PHOEBE LEGERE QUARTET</p> <p>MAR 15 / 11:00PM THE FOLLOW SPOT - WEEKLY BROADWAY OPEN MIC PARTY</p> <p>MAR 16 BOBBY ZANKEL'S WARRIORS OF THE WONDERFUL SOUND W/SPECIAL GUEST RUDRESH MAHANTHAPPA</p> <p>MAR 17 SPAMPINATO BROTHERS</p> <p>MAR 18 THE MAHAVISHNU PROJECT PLAYS THE MUSIC OF JEFF BECK</p> <p>MAR 19 / MIDNIGHT JAIMOE'S JASSSZ BAND - LEGENDARY DRUMMER OF THE ALLMAN BROTHERS</p> <p>MAR 22 / 7:00PM & 9PM TONY MIDDLETON & THE EX CAMINOS</p> <p>MAR 22 / 11:00PM THE FOLLOW SPOT - WEEKLY BROADWAY OPEN MIC PARTY</p>	<p>MAR 23-24 JEFF LORBER FUSION</p> <p>MAR 25-26 DOUBLE BILL: PETE LEVIN TRIO & STEVE SMITH VITAL INFORMATION NYC</p> <p>MAR 26 / 10:00PM & MIDNIGHT HUBERT SUMLIN</p> <p>MAR 27 HUBERT SUMLIN</p> <p>MAR 28 / 8:00PM & 10PM LES PAUL TRIO W/ SPECIAL GUEST DAVID LINDLEY</p> <p>MAR 29 / 7:00PM & 9PM TERESE GENECCO & HER LITTLE BIG BAND WITH GUEST CARLY OZARD</p> <p>MAR 29 / 11:00PM THE FOLLOW SPOT - WEEKLY BROADWAY OPEN MIC PARTY</p> <p>MAR 30 / 8:00PM JULIAN YEO</p> <p>MAR 30 / 10:00PM GEORGIA ROGERS FARMER</p> <p>MAR 31 TIM REYNOLDS</p>
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MAR 7TH
8:00PM & 10PM
TOMMY JAMES

MAR 28TH
8:00PM & 10PM
DAVID LINDLEY

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- **Matos, Sam Anning & Allan Mednard** at 10:00pm. \$10 suggested donation. 168 7th St. <http://ibeambrooklyn.com>
- **Wed 3/9: Dave Liebman & John Hebert** at **Littlefield**. 8:00pm, 9:15pm & 10:30pm. \$14 + \$6 min; \$7 + \$3 min under 21. 622 Degraw St. (Bet. 3rd & 4th Ave.) 718-855-3388. littlefieldnyc.com
- **Thurs 3/10: The Tea Lounge. The Jaki Byard Project** with **Jamie Baum, Adam Kolker, Jerome Harris, Ugonna Okegwo & George Schuller** at 9:00. 837 Union St., Park Slope. 718-789-2762. tealounge.com.
- **Fri 3/11: Nate Wooley** with **Paul Lytton, Chris Corsano, David Grubbs, C. Spencer Yeh, Matt Moran & Chris Dingman** at **Issue Project Room**. 8:00pm. Free. 232 3rd St. 718-330-0313. issueprojectroom.org
- **Fri 3/11: The Tea Lounge. Jocelyn Medina** with **Rodrigo Ursua, Nir Felder, Chris Tarry & Ben Wittman** at 9:00. 837 Union St., Park Slope. 718-789-2762. tealounge.com.
- **Sat 3/12: Yoni Kretzmer** with **Daniel Levin, Eyal Maoz & Andrew Drury** at **IBeam Music Studio**. 8:30pm. \$10 suggested donation. 168 7th St. <http://ibeambrooklyn.com>
- **Sun 3/13: Regina Carter** with **Yacouba Sissoko, Will Holshouser, Jesse Murphy & Alvester Garnett** at **Brooklyn Museum**. 3:00pm. Free. 200 Eastern Parkway. 718-638-5000. brooklynmuseum.org
- **Mon 3/14: The Tea Lounge. Javier Arau Jazz Orchestra** at 9:00. 837 Union St., Park Slope. 718-789-2762. tealounge.com.
- **Thurs 3/17: The Dead Kenny G's and Sex Mob** at **Brooklyn Bowl**. 8:00pm. \$5. 61 Wythe Ave. 718-963-3369. brooklynbowl.com
- **Thurs 3/17: Littlefield. Stephan Crump & Steve Lehman** at 8:00pm. **Liberty Ellman Trio** at 9:30pm. \$10. 622 Degraw St. (Bet. 3rd & 4th Ave.) 718-855-3388. littlefieldnyc.com

- **Sat 3/19: Carlo Costa's Acustica** at **IBeam Music Studio**. 8:30pm. \$10 suggested donation. 168 7th St. <http://ibeambrooklyn.com>
- **Sat 3/19: James Ilgenfritz** with **Leah Paul, Kirk Knuffke, Julianne Carney, Chris Dingman, Taylor Levine & Sara Schoenbeck** at **Issue Project Room**. 8:00pm. Free. 232 3rd St. 718-330-0313. issueprojectroom.org
- **Sat 3/19: The Tea Lounge. Bryan and the Aardvards** with **Fabian Almazan, Chris Dingman, Bryan Copeland & Joe Nero** at 9:00. 837 Union St., Park Slope. 718-789-2762. tealounge.com.
- **Mon 3/21: The Tea Lounge. Joseph C. Phillips & Numinous** at 9:00. 837 Union St., Park Slope. 718-789-2762. tealounge.com.
- **Tues 3/22: Jim Campilongo** with **Tony Mason, Erik Deutsch & Jeff Hill** at **Barbés**. 7:00pm. 376 9th St. @ 6th Ave. 347-422-0248. barbesbrooklyn.com.
- **Tues 3/24: The Tea Lounge. Mike Baggetta** with **Jason Rigby, Eivind Opsvik & George Schuller** at 9:00. 837 Union St., Park Slope. 718-789-2762. tealounge.com.
- **Fri 3/25: Charlie Rauh & Sam Kulik** at **IBeam Music Studio**. 8:30pm. \$10 suggested donation. 168 7th St. <http://ibeambrooklyn.com>
- **Sat 3/26: Brama Sukarma** with **Glenn Zaleski, Martin Nevin & Ian Chang** at **IBeam Music Studio**. 8:30pm. \$10 suggested donation. 168 7th St. <http://ibeambrooklyn.com>

QUEENS

- **Sat 3/5: Geri Allen** at **York College Performing Arts Center**. 7:00pm. \$20; \$10 students & seniors. 94-45 Guy R. Brewer Blvd., Jamaica. 718-262-3750. york.cuny.edu
- **Sat 4/2: Cool Beats Jazz Festival** at **Lefrak Concert Hall, Queens College - Jeb Patton, Cuong Vu, Michelle Marie, Danilo Perez**. MichelleMarieproductions.com. Information call 718-544-2996. Plus afternoon workshops with artists. Two-night festival pass: \$40; \$20 students with ID. Single ticket prices, \$25; \$23 seniors/QC alumni; QC ID; \$15 students with ID. Order tickets at KupferbergCenter.org or call 718-793-8080

STATEN ISLAND

- **Thurs 3/24: Michael Morreale Quartet** at **College of Staten Island**. 1:30pm. Free. 2800 Victory Blvd. 718-982-2520. <http://events.cuny.edu>
- **Thurs 3/31: Anne Mironchik's Swingin' Duo** at **Uncle Bourbon's**, 691 Bay St Staten Island, NY 10304

LONG ISLAND

- **Fri 3/4: King Scallop Ensemble** at **Hilton Garden Inn**. 7:00pm. Long Island Winterfest Warm-up. \$10 at door includes glass of wine. 2038 Old Country Rd., Riverhead. 631-727-2733. liwinterfest.com
- **Sat 3/5: Morris Goldberg & OJOYO, Oscar Penas Ensemble, Tim Siciliano Trio, Trevor Davison Quartet & Benito Gonzalez** at **Long Island Winterfest**. Various times and venues throughout day. \$10 at door includes glass of wine. 2038 Old Country Rd., Riverhead. 631-727-2733. liwinterfest.com
- **Sat 3/5: Chris Botti** at **Tilles Center**. 8:00pm. \$37-\$77. 720 Northern Blvd, Greenvale. 516-299-3100. <http://tillescenter.org>.
- **Sun 3/6: Ray Anderson Duo, Bernal/Eckroth/Ennis, Alex Sipiagin & Tessa Souter** at **Long Island Winterfest**. Various times and venues throughout day. \$10 at door includes glass of wine. 2038 Old Country Rd., Riverhead. 631-727-2733. liwinterfest.com
- **Fri 3/11: King Scallop Ensemble** at **Hilton Garden Inn**. 7:00pm. Long Island Winterfest Warm-up. \$10 at door includes glass of wine. 2038 Old Country Rd., Riverhead. 631-727-2733. liwinterfest.com
- **Sat 3/12: Discussion** with **Lara Pellegrinelli, Adam Schatz & Ken Drucker; Shenole Latimer Trio, Jane**

- **Hastay & Peter Martin Weiss, Willie Williams & Nelson Riveros** at **Long Island Winterfest**. Various times and venues throughout day. \$10 at door includes glass of wine. 2038 Old Country Rd., Riverhead. 631-727-2733. liwinterfest.com
- **Sun 3/13: Jerry Costanzo** at **2011 Winterfest Jazz On The Vine, Raphael Vineyards**, 3:30 to 5:30 PM, 39390 Main Road, Rte. 25, Peconic, NY 11958, 631-765-1100 x105, raphaelwine.com, \$10 (which includes a free glass of wine)
- **Sun 3/13: Shan Kenner & Raw Trio, Susan Pereira & Sabor Brasil, Michael Jazz Trio & Jerry Costanzo Sextet** at **Long Island Winterfest**. Various times and venues throughout day. \$10 at door includes glass of wine. 2038 Old Country Rd., Riverhead. 631-727-2733. liwinterfest.com
- **Fri 3/18: King Scallop Ensemble** at **Hilton Garden Inn**. 7:00pm. Long Island Winterfest Warm-up. \$10 at door includes glass of wine. 2038 Old Country Rd., Riverhead. 631-727-2733. liwinterfest.com
- **Sat 3/19: Bob Cunningham Trio, Sabroso Latin Jazz Ensemble, Steve Salerno Trio, Kelley Sutfenfield & Iris Ormig Trio** at **Long Island Winterfest**. Various times and venues throughout day. \$10 at door includes glass of wine. 2038 Old Country Rd., Riverhead. 631-727-2733. liwinterfest.com
- **Sun 3/20: Glenn Miller Orchestra** directed by **Larry O'Brien** at **Tilles Center**. 3:00pm. \$32-\$52. 720 Northern Blvd, Greenvale. 516-299-3100. <http://tillescenter.org>.
- **Sun 3/20: Lauren Kinhan, Beleza Sol, Mambo Loco & Marc Devine Trio** at **Long Island Winterfest**. Various times and venues throughout day. \$10 at door includes glass of wine. 2038 Old Country Rd., Riverhead. 631-727-2733. liwinterfest.com

NEW JERSEY

- **Wed 3/2: Nicky Parrot & Rossano Sportiello** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. shanghaijazz.com.
- **Wed 3/2: Diane Moser Band** at **Trumpets**. 8:00pm & 10:00pm. \$15; \$10 min. 6 Depot Sq., Montclair. 973-744-2600. trumpetsjazz.com.
- **Wed 3/2: Dan Levinson, Randy Reinhart, Brian Nalepka, Kevin Dorn & Gordon Webster** at **Ocean County College**. 8:00pm. Big Bix Beiderbecke Birthday Blast. \$13; \$15 at door. Arts & Community Center at the end of Campus Drive off Hooper Ave. (County Rd. 249) 732-255-0500. ocean.edu
- **Sat 3/5: Esperanza Spalding** at **Union County Performing Arts Center**. 8:00pm. \$32, \$39, \$45, \$58. 1601 Irving St., Rahway. 732-499-8226. ucpac.org
- **Sat 3/5: Luna Negra Dance Theater** with **Turtle Island Quartet & Paquito d'Rivera** at **New Jersey Performing Arts Center's Prudential Hall**. 8:00pm. \$23-\$92. One Center St., Newark. 973-642-8989. <http://njpac.org>
- **Sat 3/5: Helio Alves Trio** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. shanghaijazz.com.
- **Sun 3/6: William Paterson Jazz Orchestra** directed by **David Semsey** with **Scott Robinson** at **Shea Center for Performing Arts**. 4:00pm. 300 Compton Rd., Wayne. 973-720-2000. <http://cms.wpunj.edu>
- **Mon 3/7: Jazz Lobsters** at **Bickford Theatre**. 8:00pm. \$20. On Columbia Turnpike @ Normandy Heights Road, east of downtown Morristown. 973-971-3706. njjs.org
- **Tues 3/8: Tia Fuller** at **Rutgers University, Dana Library, Dana Room**. 2:00pm. Free. 185 University Ave., Newark. 973-353-5595. <http://newarkrutgers.edu>
- **Wed 3/9: Bucky Pizzarelli** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. shanghaijazz.com.
- **Fri 3/11: Chico's House of Jazz. Jowmyer Band** at 7:00pm. **Mel Hood Trio** at 9:00pm. \$10. In Shoppes at the Arcade, 631 Lake Ave., Asbury Park. 732-774-5299. <http://chicoshouseofjazz.com>
- **Sat 3/12: Spyro Gyra** at **Union County Performing Arts Center**. 8:00pm. \$27. 1601 Irving St., Rahway. 732-499-8226. ucpac.org

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- Sat 3/12: **Billy Drummond with Bruce Barth & Mike McGuirk at Shanghai Jazz.** 24 Main St., Madison. 973-822-2899. shanghaijazz.com.
 - Sat 3/12: **Berkana with Nat Janoff, Rave Tesar & Ray LeVier at Chico's House of Jazz.** 9:00pm. \$10. In Shoppes at the Arcade, 631 Lake Ave., Asbury Park. 732-774-5299. <http://chicoshouseofjazz.com>
 - Mon 3/14: **South Shore Syncopators at Bickford Theatre.** 8:00pm. Big Bix Beiderbecke Birthday Bash. \$15 in advance; \$18 at door. On Columbia Turnpike @ Normandy Heights Road, east of downtown Morristown. 973-971-3706. njjs.org
 - Sun 3/20: **Ellington Legacy Band at Shanghai Jazz.** 24 Main St., Madison. 973-822-2899. shanghaijazz.com.
 - Wed 3/23: **Jazz Research Roundtable at Rutgers University, Dana Library, Dana Room.** 7:00pm. Free. With **Josh Cuffee:** "Chauncey Morehouse." 185 University Ave., Newark. 973-353-5595. <http://newarkrutgers.edu>
 - Thurs 3/24: **Purchase College Soul Voices with Pete Malinverni at the Recital hall.** 7:00pm. 735 Anderson Hill Road, Purchase, NY. 914-251-6200. artscenter.org
 - Thurs 3/24: **Cashmere at Chico's House of Jazz.** 8:00pm. \$10; ladies free. In Shoppes at the Arcade, 631 Lake Ave., Asbury Park. 732-774-5299. <http://chicoshouseofjazz.com>
 - Fri 3/25: **Jerry Vivino Quartet at Shanghai Jazz.** 24 Main St., Madison. 973-822-2899. shanghaijazz.com.
 - Fri 3/25: **Billy Hector at Chico's House of Jazz.** 9:00pm. In Shoppes at the Arcade, 631 Lake Ave., Asbury Park. 732-774-5299. <http://chicoshouseofjazz.com>
 - Fri-Sun 3/25-3/27: **Photo Exhibit & Documentaries at Chico's House of Jazz.** Fri & Sat, 3:00pm. Sun, 1:00pm. In Shoppes at the Arcade, 631 Lake Ave., Asbury Park. 732-774-5299. <http://chicoshouseofjazz.com>
 - Sat 3/26: **Smithsonian Jazz Anthology Listening Party at Chico's House of Jazz.** 2:00pm.
 - Tribute to Charlie Rouse Sr. with performance by **Charles Rouse Jr.** In Shoppes at the Arcade, 631 Lake Ave., Asbury Park. 732-774-5299. <http://chicoshouseofjazz.com>
 - Sun 3/27: **Antoinette Montague Quintet at The New Jersey Jazz Society The Community Theatre at the Mayo Center for the Performing Arts,** 3:00 – 5:00 pm, 100 South Street, Morristown, NJ 07960. 973-539-8008. mayoarts.org
 - Sun 3/27: **Daryl Willis at Chico's House of Jazz.** 6:00pm. Tribute to Count Basie. In Shoppes at the Arcade, 631 Lake Ave., Asbury Park. 732-774-5299. <http://chicoshouseofjazz.com>
- ...AND BEYOND
- Thurs 3/3: **Ladysmith Black Mambazo at Tarrytown Music Hall.** 8:00pm. 13 Main St., Tarrytown, NY. 877-840-0457. tarrytownmusichall.org
 - Thurs 3/3: **Sean Smith with John Ellis, John Hart & Russell Meissner at The Falcon.** 7:00pm. 1348 Rt. 9W, Marlboro, NY. liveatthefalcon.com
 - Fri 3/4: **George Schuller with Dan Tepfer & Jeremy Stratton at the Buttonwood Tree Performing Arts Center.** 8:00pm. \$10; \$8 students. 605 Main St., Middletown, CT. 860-347-4957. buttonwood.org. myspace.com/schulltrio
 - Sat 3/5: **Mimi Fox at Wilton Library, Brubeck Room.** 7:30pm. \$10 suggested donation. 137 Old Ridgefield Rd., Wilton, CT. 203-762-3950. wiltonlibrary.org
 - Sat 3/5: **Don Byron with Drew Gress & Billy Hart at The Falcon.** 7:00pm. 1348 Rt. 9W, Marlboro, NY. liveatthefalcon.com
 - Sat 3/5: **Joe Fonda with Mikko Innanen, Lou Grassi & Joe Fonda at the Buttonwood Tree Performing Arts Center.** 8:00pm. \$10. 605 Main St., Middletown, CT. 860-347-4957. buttonwood.org.
 - Mon 3/7, 3/14, 3/21, 3/28: **John Richmond with Bob Meyer at Turning Point Café.** 8:00pm. \$5. Open Jam Session. 468 Piermont Ave., Piermont, NY. 845-359-1089. turningpointcafe.com.
 - Tue 3/8: **Solomon Hicks Group with special guest Antoinette Montague, Mount Vernon Armory, 11:00 am – 1:00 pm,** 144 North 5th Avenue at North Street
 - Mount Vernon, NY 10550-1202. 914-665-2434
 - Thurs 3/10: **Edmar Castaneda at The Falcon.** 7:00pm. 1348 Rt. 9W, Marlboro, NY. liveatthefalcon.com
 - Sat 3/12: **Soren Moller & Dick Oatts Duo and Anders Mogensen with Carl Winther & Joel Illerhag at The Falcon.** 7:00pm. 1348 Rt. 9W, Marlboro, NY. liveatthefalcon.com
 - Fri 3/18: **Adam Rogers with Clarence Penn & Matt Brewer at Firehouse 12.** 8:30pm & 10:00pm. \$18 & \$12. 45 Crown St., New Haven, CT. 203-785-0468. <http://firehouse12.com>
 - Fri 3/18: **Oz Noy with Will Lee & Anton Fig at The Falcon.** 7:00pm. 1348 Rt. 9W, Marlboro, NY. liveatthefalcon.com
 - Sat 3/19: **George Schuller with Dan Tepfer & Jeremy Stratton at the Buttonwood Tree Performing Arts Center.** 8:00pm. \$10; \$8 students. 605 Main St., Middletown, CT. 860-347-4957. buttonwood.org.
 - Sat 3/19: **Judi Silvano & Michael Abene and Steve Slagle & Dave Stryker with Jay Anderson & Clarence Penn at The Falcon.** 7:00pm. 1348 Rt. 9W, Marlboro, NY. liveatthefalcon.com
 - Thurs 3/24: **Pete Levin with Dave Stryker & Lenny White at The Falcon.** 7:00pm. 1348 Rt. 9W, Marlboro, NY. liveatthefalcon.com
 - Fri 3/25: **Donny McCaslin with Johnathan Blake, Scott Colley & Uri Caine at Firehouse 12.** 8:30pm & 10:00pm. \$18 & \$12. 45 Crown St., New Haven, CT. 203-785-0468. <http://firehouse12.com>
 - Sat 3/26: **Sam Reider and Maria Neckam at The Falcon.** 7:00pm. 1348 Rt. 9W, Marlboro, NY. liveatthefalcon.com ■



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2	Wed	LANDONKNOBLOCK & JASON FURMAN CD RELEASE – "GASOLINE RAINBOW"
3	Thur	CHRIS TARRY GROUP
4	Fri	MARK HELIAS
5	Sat	SHEILA JORDAN & CAMERON BROWN
6	Sun	SAM HARRIS; KEEPING TOWARD SKY
7	Mon	DAVID AMRAM
8	Tues	AMANDA MONACO; KOAN
9	Wed	A TIFERET CELEBRATION
10	Thur	INGRID LAUBROCK'S ANTI-HOUSE: CD RELEASE PARTY
11	Fri	BEN WALTZER
12	Sat	KRIS DAVIS QUARTET
13	Sun	DAN TEPFER & BECCA STEVENS
14	Mon	CLASSICAL AT THE CORNELIA
15	Tues	JO LAWRY
16	Wed	LUCIAN BAN
17	Thur	TONY MORENO GROUP
18	Fri	TWO MILES A DAY
19	Sat	TWO MILES A DAY
20	Sun	SCOTT DUBOIS QUARTET
21	Mon	COMEDY TONIGHT WITH PAT DIXON
22	Tues	MICHAEL BLAKE; LIAM SILLERY
23	Wed	MIKE + RUTHY FOLK CITY
24	Thur	JACOB ANDERSCOV
25	Fri	JON IRABAGON
26	Sat	DAN WEISS TRIO
27	Sun	KAREN D. TAYLOR; ARUN RAMAMURTHY & AKSHAY ANANTAPADMANABHAN
28	Mon	EARTH DAY AT THE CAFÉ
29	Tues	STEVEN LUGERNER: CD RELEASE
30	Wed	SAM TRAPCHAK
31	Thurs	GREG WARD TRIO

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Calendar of Events

	Blue Note 131 W Third St. (east of 6th Ave) 212-475-8592 www.bluenote.net	Cecil's Jazz Club 364 Valley Rd. West Orange, NJ 07052 973-736-4800 www.cecilsjazzclub.com	Cleopatra's Needle 2485 Broadway (betw. 92nd & 93rd St.) 212-769-6969 cleopatrasneedle.com	Cornelia St. Café 29 Cornelia St. (bet. W 4th & Bleecker) 212-989-9319 corneliastreetcafe.com	Deer Head Inn 5 Main Street Delaware Water Gap, PA 18327 www.deerheadinn.com
MAR					
1 - Tue	Donald Harrison/Ron Carter/Billy Cobham	Bruce Williams Jazz Jam	Robert Rucker 3	Christian Coleman 4; Randy Ingram 4	
2 - Wed	Donald Harrison/Ron Carter/Billy Cobham	Mid-Week Mellow Out	Les Kurtz	LandonKnoblock & Jason Furman	
3 - Thu	Donald Harrison/Ron Carter/Billy Cobham	Blues Jam Session	Michika Fukumori 3	Chris Tarry 5	
4 - Fri	Donald Harrison/Ron Carter/Billy Cobham; Ben Allison & Ari Hoeng	Dave Stryker	Don Slatoff 4	Mark Helias 3	Zach Brock 3
5 - Sat	Donald Harrison/Ron Carter/Billy Cobham; Mavis "Swan" Poole	Jared Gold/Cecil Brooks III/Dave Stryker	Alan Rosenthal 4	Sheila Jordan & Cameron Brown	Ellington Legacy Band
6 - Sun	Gabriel Alegria Band; Donald Harrison/Ron Carter/Billy Cobham		Noah Haidu	Sam Harris 5; Keeping toward Sky	Regina Sayles
7 - Mon		Cecil's Big Band	Roger Lent 3	David Amram 4	
8 - Tue		Bruce Williams Jazz Jam	Robert Rucker 3	Amanda Monaco 4; Koan	
9 - Wed		Mid-Week Mellow Out	Les Kurtz		
10 - Thu	Al DiMeola	Blues Jam Session	Marcus Persiani 3	Ingrid Laubrock 4	Bill Goodwin Jam
11 - Fri	Al DiMeola; Nasheet Waits & Joe McPhee	James Stewart	Will Terrill 4	Ben Waltzer 3	Najwa Parkins 4
12 - Sat	Al DiMeola; Sveti	Mike DiRubbo	Will Terrill 4	Kris Davis 4	Bucky Pizzarelli/Walt Bibinger/Ed Laub
13 - Sun	Ben Monder 3; Al DiMeola		Noah Haidu	Dan Tepfer & Becca Stevens	Stinkin' Pinkos
14 - Mon	Ada Rovatti with Randy Brecker	Cecil's Big Band	Roger Lent 3		
15 - Tue	Kenny Werner 5	Bruce Williams Jazz Jam	Robert Rucker 3	Jo Lawry 5	
16 - Wed	Kenny Werner 5	Mid-Week Mellow Out	Les Kurtz	Lucian Ban 4	
17 - Thu	Kenny Werner 5	Blues Jam Session	Champion Fulton 3	Tony Moreno 5	Bill Goodwin Jam
18 - Fri	Kenny Werner 5; Kenny Wollesen	Bob Ackerman	Art Lillard 4	Two Miles a Day	Bill Test
19 - Sat	Kenny Werner 5; Abdul Zuhri	Steve Smith	Martin Kelley 4	Two Miles a Day	Five Play
20 - Sun	Kenny Werner 5	Musiclocker Mid Eastern Dancing	Noah Haidu	Scott Dubois 4	Bill Charlap
21 - Mon	Chuck Loeb & Carmen Cuesta	Cecil's Big Band	Roger Lent 3		
22 - Tue	Chrisette Michele	Bruce Williams Jazz Jam	Robert Rucker 3	Michael Blake 4; Liam Sillery 5	
23 - Wed	Chrisette Michele	Mid-Week Mellow Out	Les Kurtz		
24 - Thu	Chrisette Michele	Blues Jam Session	Dan Furman 3	Jacob Anderscov 4	Bill Goodwin Jam
25 - Fri	Odean Pope Saxophone Choir	Chip White	Joel Forrester 4	Jon Irabagon 3	Alex Leonard/Paul Rostock 4
26 - Sat	Odean Pope Saxophone Choir; Marcus Johnson	Dave Gibson	Larry Banks 4	Dan Weiss 3	Nancy & Spencer Reed
27 - Sun	Nir Felder; Odean Pope Saxophone Choir		Noah Haidu	Karen D. Taylor 4; Arun Ramamurthy & Akshay Anantapadmanabhan	Jo-Yu Chen 3
28 - Mon	James Moody Celebration with Bill Cosby	Cecil's Big Band	Roger Lent 3	Earth Day at the Café	
29 - Tue		Bruce Williams Jazz Jam	Robert Rucker 3	Steven Lugerner 6	
30 - Wed		Mid-Week Mellow Out	Les Kurtz	Sam Trapchak 4	
31 - Thu		Blues Jam Session		Greg Ward 3	

MAR	Dizzy's Club Coca Cola B'dwy & 60th, 5th 212-258-9595 jazzatlincolncenter.com/dccc	Dizzy's Club After Hours Broadway & 60th, 5th Fl 212-258-9595 jazzatlincolncenter.com	Feinstein's at Lowes Regency 540 Park Ave. 212-339-8942 feinsteinsattheregency.com	Garage 99 7th Ave. S (at Grove St.) 212-645-0600 www.garagerest.com	Iridium 1650 Broadway (below 51st St.) 212-582-2121 iridiumjazzclub.com
1 - Tue	Nicholas Payton Band	Ned Goold/Stephen Riley 4	Melinda Doolittle	Valery Ponomarev Band; Justin Lees 3	JT Projecct; JP Jofre New Tango 4; The Follow Spot
2 - Wed	Nicholas Payton Band	Ned Goold/Stephen Riley 4	Melinda Doolittle; John Colianni 4	Kyoko Oyobe 3; Andrew Atkinson 3	NYC Hit Squad; Jon & Lynn & Giant Cicada
3 - Thu	Nicholas Payton Band	Ned Goold/Stephen Riley 4	Gianni Russo; Melinda Doolittle	Dylan Meek 3; Mayu Saiki 4	Alex Foster 5
4 - Fri	Nicholas Payton Band	Ned Goold/Stephen Riley 4	Melinda Doolittle	Hide Tanada 3; Kevin Born Band	Larry Coryell 3; It's Time
5 - Sat	Nicholas Payton Band	Ned Goold/Stephen Riley 4	Melinda Doolittle	Larry Newcomb 3; Dylan Meek 3	Larry Coryell 3; Joe Alterman 3
6 - Sun	Nicholas Payton Band		Nicole Henry	John Colianni; David Coss; Masami Ishikawa	Larry Coryell 3
7 - Mon	Christine Jensen Orchestra		Jarrod Spector	Howard Williams Band; Michael O'Brien	Tommy James
8 - Tue	Ann Hampton Callaway 3	Jennifer Leitham 3	Kate Baldwin	Lou Caputo Band; Paul Francis 3	Mercedes Hall; The Follow Spot
9 - Wed	Ann Hampton Callaway 3	Jennifer Leitham 3	Kate Baldwin; Houston Person	Bernal/Eckroth/Ennis; Vitaly Golovnev 4	Chaise Lounge
10 - Thu	Ann Hampton Callaway 3	Jennifer Leitham 3	Kate Baldwin	Ryan Anselmi 4; Mauricio DeSouza 3	Prof. Louis & Crowmatrix
11 - Fri	Ann Hampton Callaway 3	Jennifer Leitham 3	Kate Baldwin	Brooks Hartell 3; Tim Price & Ryan Anselmi	Shemekia Copeland; Devon Allman
12 - Sat	Ann Hampton Callaway 3	Jennifer Leitham 3	Deana Martin	Austin Walker 3; Champion Fulton 3	Shemekia Copeland; Yonrico Scott Band
13 - Sun	Ann Hampton Callaway 3		Deana Martin	Lou Caputo 4; David Coss 3; Brent Canter 3	JC Hopkins Band
14 - Mon	Julliard Jazz Ensemble with Brian Lynch		Deana Martin	Howard Williams Band; Lucy Blanco 3	
15 - Tue	Heath Brothers	Carol Morgan 4	Shirley Jones	Jazz Band Classic; Michike Fukumori 3	Phoebe Legere 4; The Follow Spot
16 - Wed	Heath Brothers	Carol Morgan 4	Shirley Jones; Russ Kasso 3	Jean Caze 3; Nueva Encarnacion	Bobby Zankel Band
17 - Thu	Heath Brothers	Carol Morgan 4	Shirley Jones	Rick Stone 3; Alex Stein & Matt Brown	Spampinato Brothers
18 - Fri	Heath Brothers	Carol Morgan 4	Shirley Jones	Enoch Smith Jr.; Kevin Dorn Band	Funk Summit
19 - Sat	Heath Brothers	Carol Morgan 4	Shirley Jones	David Bennett Cohen; Mark Marino 3	Funk Summit; Jaimoe Jasssz
20 - Sun	Heath Brothers		Jane Harvey	Virginia Mayhew; David Coss; Dylan Meek	Funk Summit
21 - Mon	Manhattan School of Music Jazz Orch.		John Leone; ELEW	Howard Williams Band; Kenny Shanker	
22 - Tue	Bill Charlap 3	Yotam Silberstein 4	Nellie McKay	Cecilia Coleman Band; Alan Chabert 3	Tony Middleton; The Follow Spot
23 - Wed	Bill Charlap 3	Yotam Silberstein 4	Nellie McKay; Lew Tabackin	Marc Devine 3; Anderson Brothers	Jeff Lorber Fusion
24 - Thu	Bill Charlap 3	Yotam Silberstein 4	Nellie McKay	Champion Fulton 3; Andrew Hadro 5	Jeff Lorber Fusion
25 - Fri	Bill Charlap 3	Yotam Silberstein 4	Nellie McKay	Evan Schwam 4; Dre Barnes	Steve Smith; Mahavishnu Project
26 - Sat	Bill Charlap 3	Yotam Silberstein 4	Nellie McKay	Marsha Heydt; Eve Silber; Akiko Tsuruga	Steve Smith; Hubert Sumlin
27 - Sun	Bill Charlap 3		Marieann Meringolo	Iris Ormig 4; David Coss 3; Ryan Anselmi	Hubert Sumlin
28 - Mon	Johnny Mandel Conducts DIVA Jazz Orchestra		Jane Harvey	Howard Williams Band; Stan Killian 4	David Lindley
29 - Tue	Rene Marie, Carla Cook, Allan Harris with Marc Cary Trio		Nellie McKay	Eyal Viner Band	Terese Genecco Band; The Follow Spot
30 - Wed	Rene Marie, Carla Cook, Allan Harris with Marc Cary Trio		Nellie McKay; Five Play	Nancy Reed 3; John David Simon 3	Julian Yeo; Georgia Rogers Farmer
31 - Thu	Rene Marie, Carla Cook, Allan Harris with Marc Cary Trio		Nellie McKay	Nick Moran 3; Dave Kain	Tim Reynolds

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MAR	Jazz Gallery 290 Hudson St. (below Spring St.) 212-242-1063 www.jazzgallery.org	Jazz Standard 116 E 27th St. 212-576-2232 www.jazzstandard.net	Kitano 66 Park Avenue (at 38th St.) 212-885-7119 www.kitano.com	Miles Café 212 E. 52nd St., 3rd Floor 212-371-7657 www.milescafe.com	Puppets Jazz Bar 481 5th Ave., Park Slope 718-499-2622 www.puppetsjazz.com
1 - Tue		John Hollenbeck Band		Greg Skaff 3	Casimir Liberski 3; Anton DeFate
2 - Wed		Fred Hersch & Kate McGarry	Johannes Enders	Jane Stuart; The Jimmy Band	MF3; Bowery Jazz Collective
3 - Thu	O'Farrill Brothers 5	Fred Hersch & Julian Lage	George Petit	JT Project; Teriver Cheung 3	Charles Sibirsky
4 - Fri	Jonathan Finlayson 5	Fred Hersch 5	Amy London 6	Jake Hertzog 3; Deborah Latz	Elsa Nilsson; Lenny White/Victor Bailey 3
5 - Sat	Dayna Stephens	Fred Hersch 5	Amy London 6	Yutaka Uchida; Tori Gee; Amir Rubinshtein; Emily Wole	Roberto Poveda 3; Lenny White/Victor Bailey 3
6 - Sun		Fred Hersch & Joshua Redman		Eunjin Lee; Brianna Thomas; Maynard Ferguson Tribute	Carol Levan; Brooklyn Music Factory; Alexander Clough
7 - Mon	Steve Coleman	Mingus Orchestra		Emilio Solla	Nataliya Z; John McNeil/ Mike Fahie
8 - Tue		Dafnis Prieto		Mika Pohjola 3	Dan Rulolo 3
9 - Wed		Dafnis Prieto	Sandy Sasso	Maria Christina; John Mettam	Jim Seeley; Very Burton; Roberto Poveda
10 - Thu	Fieldwork	Mose Allison 3	Bob Rodriguez 3	Tom Thordike 3; Victor Prieto 3	John Raymond
11 - Fri	Gregoire Maret	Mose Allison 3	Dick Hyman & Ken Peplowski	Benny Sharoni; Oscar Penas 3	Jamaica Funk
12 - Sat	Andy Milne 5	Mose Allison 3	Dick Hyman & Ken Peplowski	Justin Kauffin 3; Napua Davoy 3; Frank Fontaine & Steve Wilson	Jamaica Funk
13 - Sun		Mose Allison 3		Aki Nishiguchi 5; Paul Jones; Pablo Masis 5	Franglais
14 - Mon	Steve Coleman	Mingus Big Band		Emilio Solla	Nataliya Z; John McNeil/ Mike Fahie
15 - Tue		Doug Wamble 3		Dave Kain 5; Banda Magda	Maryanne de Prophetis & Steve Bloom
16 - Wed		Lynne Arriale	Gene Bertoncini & Ed Laub	Charley Gerard Band; Ryan Meagher's Atrofy	Jim Seeley; Lena Bloch; Roberto Poveda
17 - Thu	Chris Morrissey 5	Duduka Da Fonseca 5	George Mel	Dave Wilson; Mark Tonelli	Charles Sibirsky
18 - Fri	Carlo De Rosa	Duduka Da Fonseca 5	Wycliffe Gordon	Mademoiselle Fleur; Shimrit Shoshan 3	Onaje Allan Gumbs & Avery Sharpe
19 - Sat	Rodriguez Brothers	Duduka Da Fonseca 5	Wycliffe Gordon	RLQ+1; Le Zhang 5; Erin & David Uri Gurvich	
20 - Sun		Duduka Da Fonseca 6		Joe Alterman 3; 52nd Street Themes	Sonia Montez; Brooklyn Music; Russ Spiegel
21 - Mon	Steve Coleman	Mingus Dynasty		Emilio Solla	Nataliya Z; John McNeil/ Mike Fahie
22 - Tue		Steven Bernstein Band		Dan Tepfer; Nadav Snir	Anna Webber
23 - Wed		Myron Walden 4	Karen Oberlin 4	Bob Rodriguez 3; Mark Miller 7	Jim Seeley; Ayako Shirasaki 3
24 - Thu	Amir ElSaffar & Hafez Modirzadeh	James Blood Ulmer 7	Jim Ridl 3	Yvonne Simone 4; Sean Sullivan 3	Rotem Sivan 3
25 - Fri	Alexis Cuadrado 9	James Blood Ulmer 7	Victor Goines 4	Nicky Schrire 4; Arielle Feinman Band	Randy Weston 3
26 - Sat		James Blood Ulmer 7	Victor Goines 4	Joonsam Lee; Julian Pollack 3; Adam Larson	Urban Edge; Randy Weston 3
27 - Sun		James Blood Ulmer 7		Chris Bakriges 4; Alexander Clough 3; Faiz Lamouri 4	Roberto Poveda; Chris Massey
28 - Mon	Steve Coleman	Mingus Big Band		Emilio Solla 4	Nataliya Z; John McNeil/ Mike Fahie
29 - Tue		Somi		Craig Yaremko 4; Daryl Johnson 4	
30 - Wed		Somi	John Di Martino 4	Mala Waldron 4; Clem Orth 3	Jim Seeley; Sinistro
31 - Thu	Snehashish Mozumder	SF Jazz Collective: Music of Stevie Wonder	Jane Stuart 6	Karel Ruzicka 3; Joe Fiedler 3	Charles Sibirsky; Stan Killian Group

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6 **Ike Sturm Band + Voices**
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13 **PREZ FEST 2011**
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3:30 P.M. — Panel Discussion — Free
5:00 P.M. — Jazz Vespers — Freewill Offering
7:00 P.M. — Concert — \$25/\$10 with Student ID

20 **Webster Groves High School**
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27 **Aaron Diehl Trio**

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2 **Harlem Blues & Jazz Quartet**

16 **Marcus Goldhaber**, singer

23 **Lou Caputo's Not-So-Big Band**
Jann Parker & David Coss, singers

30 **Karin Krog**, singer
Steve Kuhn, piano

MAR	Shrine 2271 Adam Clayton Powell Blvd. 212-690-7807 www.shrinenyc.com	The Stone Ave. C and Second St. www.thestonenyc.com	Village Vanguard 178 Seventh Ave. S (below W 11th St.) 212-255-4037 www.villagevanguard.net	Zinc Bar 82 W. 3rd St. 212-477-ZINC www.zincbar.com
1 - Tue	Brassminster Fuller; Lady Got Chops Festival	Merce; Tom Carter	Ethan Iverson/Larry Grenadier/Paul Motian	Melody Federer; Jack Jeffers Band
2 - Wed	Guilhem Flouzat; Megan Crain; Urban Blue; Violette	Nate Wooley/Laul Pytton/Ikue Mori	Ethan Iverson/Larry Grenadier/Paul Motian	NY Youth Orchestra; The Orourkestra
3 - Thu	Bradley Madsen 4; White Noise Supremacists; Uncle Al; Mugen Hosu	Lisle Ellis; Ikue Mori/ Sylvie Courvoisier/Ned Rothenburg	Ethan Iverson/Larry Grenadier/Paul Motian	Vocalists' Open Mic; Gregorio Uribe Band
4 - Fri	Good Time Band; Kena Anae Band; Underground System	Magik Markears; Six Organs of Admittance	Ethan Iverson/Larry Grenadier/Paul Motian	African Jazz
5 - Sat	Rocket Stove Workshop; Kakande; Koony & Dosso Sandals	Dave Burrell	Ethan Iverson/Larry Grenadier/Paul Motian	Marianni
6 - Sun	Jazz Jam; Andy Arnold; Rajdulari; Sarah Elizabeth Charles Evan Marien	Class Reunion; Mikko Innanen 3	Ethan Iverson/Larry Grenadier/Paul Motian	Cidinho Teixeira
7 - Mon	Ryan Oliver 4; Ana Cifuentes; Zach Mayer		Vanguard Jazz Orchestra	Charenee Wade; Felix Pastorius, Ron Affif 3
8 - Tue	Federico Ughi 3; Lady Got Chops Festival; Cumbiagra	Joe McPhee/ Chris Corsano; Tom Surlgal	Paul Motian Trio + 2	Henry Butler Band
9 - Wed	Howard Britz; Brian Girley 4; Grace Sophia; ZAZE	Jozef Van Wissem/Loren Mazzacane Connores; Jozef Van Wissem	Paul Motian Trio + 2	David Coss; Wallace Roney
10 - Thu	Rencontre; Eric John Kaiser; The Blobs	Ches Smith/Tom Surlgal; Mountains	Paul Motian Trio + 2	Vocalists' Open Mic; Mino Cinelu
11 - Fri	Pablo Masis; Joe & Meanderthals; Hayley Jane	John Zorn	Paul Motian Trio + 2	Christelle Durandy Cinq Tetes; African Jazz
12 - Sat	King Django Reggae	No Neck Blues Band	Paul Motian Trio + 2	Kelly Power 3; Marianni
13 - Sun	Jazz Jam; Reggae Rock Steady	Gunter Hampel 4	Paul Motian Trio + 2	Cidinho Teixeira
14 - Mon	Faiz Lamouri; Molecular Vibrations; Stefan Alexander; Ross Garlow		Vanguard Jazz Orchestra	Camila Meza; Felix Pastorius; Ron Affif 3
15 - Tue	Italian Surf; Steven Ruel 4; Lady Got Chops Festival	TansDadaExpress; Alvin Curran & Elliott Sharp	Terrell Stafford	Julie Janeiro; Choro Ensemble
16 - Wed	Interoceano; Trevor Long; Joanna Teters; Maria Davis	Noveller; Carlos Giffoni/ Spencer Yeh	Terrell Stafford	Tine Bruhn; JD Allen 3
17 - Thu	Grace O'Malley; Omari Sharif; Azizaa; Casa Mantequilla	David Linton; David Watson/Ignaz Schick	Terrell Stafford	Singers' Open Mic; Monika Oliveira
18 - Fri	Pressors; Diamond Joe Sidons; Hard Times	Joe McPhee/Ken Vandermark; Paul Lytton/Nate Wooley	Terrell Stafford	Whitney Marchelle 4; Kofo
19 - Sat	SisterMonk; MarcA Montfleury; Apostles	Joe Morris/Ken Vandermark; Joe Morris/Nate Wooley	Terrell Stafford	Katie Cosco; Marianni
20 - Sun	Jazz Jam; Roxy Coss; Nick Singer; Alex Hoffman; Reggae Rock Steady	Metal Mountains; Sanaton	Terrell Stafford	Cidinho Teixeira
21 - Mon	The Gathering		Vanguard Jazz Orchestra	Mariel Sol; Felix Pastorius; Ron Affif 3
22 - Tue	Quentin Angus 4; Blue Cloud; Golosa; Leni Stern; On Ka'a Davis	Bill Nace/MV Carbon; Andrea Parkins	Dave Douglas	Gary Morgan Band
23 - Wed	Isamu McGregor; Arie Thompson; Untouchables; Pork Chop Willie	Elliott Sharp; Melissa Grey	Dave Douglas	Fat Cat Big Band; Deanna Kirk
24 - Thu	Blue Plate Special; Dreamwell; Dylan Emmet Band; Fredericks Brown	Wally Shoup 3; Wally Shoup 4	Dave Douglas	Singer's Open Mic; Jenn Jade
25 - Fri	Modus Operandi; Big Tasty; Big Boss; Mosaic Foundation	White Out; Nymph	Dave Douglas	Annette Aguilar; Martino Atangana
26 - Sat	Lachi; Alyson Greenfield; King Aswad; Analogue Transit; Lachi; Earth Miner	Eugene Chadbourne	Dave Douglas	Marianni
27 - Sun	Jazz Jam; Natty Dreadz	White Out	Dave Douglas	Cidinho Teixeira
28 - Mon	Satoshi Kataoka; Adam Fisher; Denitia Odigie; Nick Johnson		Vanguard Jazz Orchestra	Lezlie Harrison; Felix Pastorius; Ron Affif 3
29 - Tue	Celeste Jennings	DJ Olive	Adam Rogers	Ark Ovrutski 5
30 - Wed	Amanda Ruzza; Esnavi; LoVel James	Michael Morley	Adam Rogers	Max ZT; Orrin Evans
31 - Thu	Mongolian Monkfish; Fred Thomas	Michael Morley	Adam Rogers	Singer's Open Mic; Lorraine Klaasen



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New Jersey Jazz Society, 1-800-303-NJJS, www.njjs.org
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KE: Sure it is. I'm trying to adhere specifically to a specific melody and to a specific rhythmic position, or to a specific harmony or melodic setup.

JJ: How about your process for ranting, which is a lot like freestyle rapping?

KE: Well, you need to have a very strong image or idea in your mind before you begin. You need some place to begin and then you need to know the chord

changes well enough to feel liberated and secure in improvising, and then you have to feel confident in yourself that something will come. In my own case, the fact that I'm singing often leads me to a more continuous flow of lyrical ideas than it would be if I were simply standing there telling a story. Without music involved it's much harder to continue on.

JJ: This is a little off topic, but it says on Wikipedia that you bought your condo from Barack Obama and that you got to perform at the White House. Can you talk about your association with President

Obama and your experience at the White House?

KE: Sure. I started doing benefits for Barack when he was running for state senator a number of years ago. He ended up being the state senator from my district in Chicago and he was very interested in jazz. I was happy to be remembered when he was elected president and I was asked to sing at the first state dinner. It was a very lovely experience for me because he remembered me from his neighborhood. Giving me that kind of platform was very gracious of him. ■

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be good at music and suck at anything that has to do with a contract. I started playing guitar because of a James Brown concert, but I stopped playing violin and piano because of stupidity.

JJ: Is it true your parents objected to you playing guitar?

KE: They didn't really object to me playing guitar. They objected to the fact that I quit playing violin after taking lessons for seven years. They saw that as a lot of money wasted. If I said I wanted to play guitar in addition to playing violin and practice both, they'd be wonderful, play guitar. I knew it wasn't wasted in a musical sense but when you have parents and they're paying for these lessons – they hope this is not a sign that you're going to be a quitter in life. So I think they were more concerned about that than anything else.

JJ: By age 13, you were playing guitar in the clubs around Philly so it came pretty natural to you.

KE: Yeah. I just think the whole thing was natural. I grew up in a musical household, just breathing music. It was nothing – no big decisions to make, just that you're going to play one instrument or the other. I remember my parents arguing whether or not I should be playing in clubs at 13 years old, playing in bars more or less. Now they're called clubs but then they were bars and my parents knew I shouldn't be in there. My mom would say okay if that's what he's going to play – remember we're coming from Ray Bryant and Tommy – and she grew up in a musical environment. My dad was more of a disciplinarian in that sense, and he'd say you can't be around alcohol. Anyway, my mom won. We just played popular songs in funk bands and stuff like that. Pretty basic stuff, but I had a blast. It was so much fun. I think that's one of the reasons why I really disliked going to school because I had so much fun playing music around town and rehearsing and being in different bands and the whole scene. Whenever I went to school I always felt like I was spending too much time at school when I could be home practicing.

JJ: Well I understand you had thoughts of taking off after high school before you went to college and that was problem for your dad.

KE: Yeah. He was not feeling that at all. There was

that connection to the violin. When I quit violin, that was like we might have a quitter here and then when I got out of high school and it was time to go to college – I just didn't want to start going to school right away. He said okay, all you have to do is be out of the house before I leave for work at 7:30 in the morning and don't come into this house until after I get home about 6:30. I understood what he was saying – I had to get a job. I just wanted to stay home and practice and he was like "oh no, there won't be any days like that." I was washing off the docks down at the Old Navy yard in Philly [Philadelphia] and it smelled like garbage literally because that's what you were doing, cleaning up garbage all day – so I couldn't wait to go to school in January. I went to Berklee College of Music. I learned from my Mom the musical side of discipline – practice, study, know all the technical parts of your trade, and from my father I learned the kind of basic day to day discipline of getting a job done. I was good at late night TV because my dad was corporate and my mom was musical. I could compartmentalize my day the way my dad did easily. I could understand the corporate structure. You don't go out and do anything before you do your homework! I think that helped me understand a lot when I was working at NBC. Instead of being overwhelmed by it and not being able to sort it out, I was able to learn enough to where I could contribute, feel comfortable and progress. My parents always say we're so proud of you but they can't imagine how proud I am of them. If it wasn't for them, I definitely would not be doing anything I'm doing today in my career, and feeling so confident and so happy that I went into music

JJ: That's nice. In the early 80s, you spent some time with Art Blakey and the Jazz Messengers. What was your experience and what did you learn from Art Blakey, especially now that you're an accomplished leader?

KE: I learned everything that can be learned from being that young and being in that position. That was my open door to New York. I was living in Boston at the time and Branford Marsalis banged on my door and said Art's in town. He's putting a big band together and they need guitar. Let's go over to Lulu White's where Art is playing. We all got onstage and that was kind of our audition with Art. Next thing I knew we started touring together, with my brother Robin, Charles Fambrough, Bill Pierce, James Williams, Wynton Marsalis, Bobby Watson, and Branford Marsalis. It was great. I went back to Boston and tried to

pretend I could go back to school but after your mind gets blown like that, it was hard to concentrate on school. My whole objective then was to move to New York. I met everybody on those tours. I met my cousin, David Eubanks and Ronnie Matthews – he was with Johnny Griffin at the time. Actually Ronnie Matthews brought me to New York before I even moved there and I did a record with him. He took me around to all the clubs. We went everywhere from Bradley's to uptown in Harlem, to The Vanguard to [Sweet] Basils. I was like a deer in headlights, so when I actually moved to New York it helped a lot. Art Blakey just kind of baptized me into the whole thing. He would take young cats and just throw them into the pool and say swim and he just had a knack of being able to feel the people that would be able to swim. He had a way of knowing it by the way you walked, by the way you talked to him and by the way you played. When you went on the road with Art Blakey you started to learn the way he dealt with his day. When you hung out with Art and you rode the bus or played with Art you noticed the way he spoke to people and the way he handled the band on the bandstand. Those kinds of things influenced you the most. The people that you're with everyday influence you more than anybody else. So Art was a big part of that because he was the first giant-sized star that I was around. When he would thrust you out there it felt like being pushed in front of a Mack truck, but since he chose you, he knew that you'd be able to figure a way out and then when you got out of the way of it, a few months later you realized what you learned from Art. But my mother influenced me more than anybody else. She made the whole thing believable because she raised me in a musical house where playing music was just the same as turning on the TV. She made it so natural and so effortless to play music. It was no big deal. I don't even understand when people say – and even my mother would say – have an education major at college so you can have something to fall back on. But when you grow up in a musical house like that, it just seems foreign to me to have something to fall back on. What do you mean fall back on? That's what we do everyday. What else am I – I never thought to do anything else.

JJ: You also had an important relationship with Sam Rivers, who you mentioned earlier and also Dave Holland.

KE: Yeah, Sam and Dave, Roy Haynes, Art. I've just been really fortunate to play with musicians that came

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from different viewpoints of the music. I can't say I knew much about Sam's music before I played with him. I met Sam at the airport the day we started to tour and just got onstage and played. I asked him when we were going to rehearse and he said there's no such thing as rehearsal. It's all music. We always had talks before gigs and I remember one time Sam and I were in the dressing room in Germany and he said all you have to do is remember the earth is alive. It's a living thing. It's not just rock, it's alive and you're just a tentacle on the planet and just think of that when you're playing. Let's play. And we just played "free music" the whole time I was with him. Then when we got back to New York, we never played like that. I only liked playing free with him. I didn't like playing the written music with Sam. I was playing with Slide Hampton a lot before I went out with Sam. It was very structured and brilliant and great and I loved it. I was also playing with Roy Haynes too. So Sam was just a whole different kind of release. There were no 32-bar structures. There were no shout courses, any of that stuff. I just felt so fortunate to be able to play with Slide and Haynes and then spend the next two years with Sam. It just gave me such a great education. Then I started playing with Dave, and we had a great sound together, Dave and I. We knew we had this kind of unique sound together but we weren't able to explore it much because I left to go to L.A. I played on one of his records and he played on three of mine. We do have plans to play together again and we're both looking forward to that. Hopefully he'll play on the next record with me but I would love to do a band thing with Dave - I'm talking where we put a band together, do an entire record and go on tour as a project. I hope that he has time for that to happen and that I do as well. So we'll just see how it goes.

JJ: Do you have projects in mind of what you might be doing in the future? On the Jay Leno show, you played all different types of music and will you be incorporating that in future projects or will it be more of what's found on *Zen Food*?

KE: It won't be what's found on *Zen Food*. The vibe will be there but it won't be the same. It just won't be 10 more songs of *Zen Food*. It'll move on to something else but *Zen Food* will be the foundation. We're just moving on from that. I want to put vocals on the next record. I want to get more into a groove oriented thing that brings jazz and groove and the blues together where I can bring in certain vocalists but still maintain the character and that kind of aggressiveness and progressiveness of *Zen Food*. I want to have lyrics and expand into other areas so more people will listen but I don't want it to be cliché. I'm not thinking about it being commercial. It's just meant to be more musical. Doing late night at NBC, I was privileged to be in a position to learn something. I just want to bring that knowledge into it because that's part of me now. So I want that expressed in the next record. It'll be just as musical and I think more appealing to a larger audience in all the right ways for all the right reasons with great musicians making music. I'm also looking to be more innovative in a way that jazz has to start doing.

I want to be innovative in a way that brings things together on a very high level musically, emotionally and commercially, but not just for commercial sake - just out of common sense. I see less separation in those things since I've been in Hollywood. I don't see why one has to exist over here and the other one has to exist over there. People are looking to buy stuff. If you paint it the right color, they'll buy it. More red cars will sell than yellow cars. Same car, they just like the color more. People will buy anything but they won't buy jazz because we've ignored them and more than anything, people do not like being ignored and by and large, that's what we've done.

JJ: Well the main problem of course is people don't have access to jazz and that's what you are supplying to them, only on the show.

KE: I wasn't supplying them with jazz on the show. We played very little jazz, hardly any jazz at all.

JJ: It was jazz musicians.

KE: It was jazz musicians, so therefore everybody just started saying it was jazz but it wasn't. We played Kool and the Gang, we played Earth, Wind and Fire, we played Grand Funk Railroad, we played Rolling Stones, we played Sly and the Family Stone, we played with all the artists that came on the show. We played very little jazz. We played Chicago songs when Chicago came on, Stevie Wonder songs when Stevie Wonder came. When Paul McCartney came on, we played all Beatles songs. Every blue moon we'd play a jazz song. It was just not what the show needed. I had no conflict of interest in that I was doing the job the best way I could contribute to the show. The show brought people to my gigs around the country that I had never seen - these are new people to the fold. They didn't hear any jazz music when I played with the band on the show but when I did gigs they all showed up and then they got turned on to it. That's great because the audience grew and that's reflected in the fact that *Zen Food* is selling really well because those people didn't know that that kind of music existed. They never heard it before but when they came to see me and the band in a live concert, they saw the emotion, the commitment and the excitement involved. They walked away thinking that those cats worked! I wasn't exposing the country to jazz through the Tonight Show. I knew that that was a mistake to look at it that way. That was not what was going to happen. It was the wrong venue for it. I had sense enough to know it and to respect that.

JJ: But the public knew these were jazz musicians performing music, so they were coming at it from a jazz side even though you were doing rock.

KE: What do you mean coming from a jazz side?

JJ: I think with the jazz mentality you were performing rock and it sounded great.

KE: I don't think it came from a jazz mentality. When I played Rolling Stones music, I'm thinking blues and

rock n' roll. I'm not thinking jazz at all. I'm thinking do I use a different guitar? I use a distortion pedal, I try to get an amp that reflects the setup I would play if I was playing in a rock band. I'm not rock n' roll. I didn't grow up playing that particularly, and I didn't grow up playing blues. If I play a set with Buddy Guy, I have fun because I can play guitar but the people in the audience that really want to hear blues they'll get tired of hearing me play and they're just going to want to hear Buddy play so I'll go into the audience and listen to Buddy too. I've done that at his club in Chicago. Can I play some blues? No, I can't play blues. I can just play guitar. If you want to hear what I grew up playing, what's really uniquely me, listen to *Zen Food*. It isn't blues and it isn't rock n' roll. A lot of it isn't even classic jazz. A lot of it is just stuff that's accumulation of what my time was in the 70s. There was a lot of "fusion music" happening then. That's the music I feel the closest to. I feel closer to that than I do to jazz or to blues or to rock n' roll or even funk, which if you're going to pick something else, it would probably be funk. That's what I grew up playing as well around Philadelphia as a kid. And that's what maybe the songs on *Zen Food* represent. It's more like a fusion thing from the music in my time period. People will say, "Man, you should've seen Bird on 52nd." No, I didn't see Bird on 52nd. No, I'm not going to swing like the guys and I'm not going to spend my whole life trying to do it. I have something that I grew up with. I walked through the streets of Philadelphia and played music and did the whole thing and this is what comes out of my existence. I think one of the reasons *Zen Food* is doing really well is that a whole lot of other people grew up with that too. A lot of alternative music was going on in the 70's. You had bands like Chick Corea and Mahavishnu Orchestra, Frank Zappa and a whole lot of other alternatives. I used to go to the Spectrum and hear Emerson Lake and Palmer all the time. These were the bands that really turned me on. I felt like that was my era. I was working so I had enough money to buy tickets to the concerts I wanted to see. I'd get out of school and take the subway out to the end of the line and I'd be at the Spectrum. That's when I felt like I had a little bit more independence. I would buy T-shirts with the names of the bands I liked. Those were the records that I started copying. I hadn't heard of Wes Montgomery. I wasn't hip to Jimmy Smith really. It was just a record that was in the back of my dad's collection of music. When I was a teenager and wanted to make my own choices, I chose to go see Frank Zappa, John McLaughlin and the Mahavishnu Orchestra, Emerson Lake and Palmer, Chick Corea, Jan Hammer, Billy Cobham and Tony Williams Lifetime with Allan Holdsworth. Those were the people that turned me on musically and technically. I could practice this. I could be meticulous. I could use my brain. I could dissect it. I could figure it out. I could do all this and I think that influence is more apparent on *Zen Food* than anything else. Of course, the whole New York experience is on there too. But when you hear Smitty and I play together, that's the thing that's different, that's uniquely us. A lot of people in this country grew up with that too. I think the record is selling to people in a demographic that appreciate that era. ■

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which takes you to Penn Station or the other way – out toward Montauk Point. Our housing is modern – five years old. Each room has its own air conditioning unit and private bathrooms, internet, cable TV.

JJ: What inspired your creation of this graduate degree program in music that is designed for summer access?

JC: One thing is that for teachers who do not want to hang around for an extended period of time during the summer, this is a convenient program. With a one-week intensified course, they can accomplish their work and get in and get out – and achieve their results and goals. If someone wanted to do a

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JJ: You have an incredibly deep and diverse background in computers and electronics - in the development of chips and some key software - which lead to work with leading Wall Street companies involving hedge funds. We know that mathematics and music are integrally entwined. How has your involvement in those aforementioned areas provided inspiration and understanding and/or challenges to/for your musical development and creative pursuits?

DA: Well, the main challenge is time. Having a demanding full-time career and a family requires me to set aside time every evening and weekend for practice, writing new material as well as promotion of my CD's and gigs. I try to be very focused some of the time, but I also view music as my reward for everything else that I do, so I don't try to go overboard. It has taken me many more years to get to a high level than it would if I were doing it full-time, and I am painfully aware of that, but I am also grateful that I have found a balance in my life and a recognizable musical sound and style. I am happy to develop myself incrementally within that space. I think that every artist needs to have many unrelated interests for inspiration. It has become way too easy to waste time these days. A little bit of Facebook and Google can eat up your whole evening, and if you add some reality TV and random YouTube browsing you can easily eat up the rest of your time. I try to actively control what I consume. I try to eat right, exercise, pick and choose which books to read, which films to watch and what music to listen to. I also try to make it out to as many live gigs as I can. Nothing beats the experience of live jazz in NYC.

JJ: Talk about your association, experiences and observations about saxophonist Steve Grossman, whom you met when he came to Israel.

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TJ: I know, you have to watch it. Ego will always come in your way. If you have self awareness you can handle it, but it can always trip you. Humility is a good word for the right approach. My experiences in the jazz community has always shown me that this music is coming from a spiritual approach. That is how you connect, it goes through your heart.

three week course, I would enroll you in a morning class and an afternoon class. That means that in a three week period, you can only take two courses. By having a series of one-week classes, you can take three courses in the same three weeks. So you can take nine credits of work instead of six credits of work. With the one week courses, you're able to focus and concentrate on one topic.

JJ: Talk about the faculty.

JC: The faculty consists of the regular college faculty and instructors from the TIME Program – Technological Institute of Music Education. TIME is a certification program. They go into music notation using the midi labs. They go into sequenc-

DA: Steve Grossman came to Israel in the 80's and spent a year or two there. I had known of him from Elvin Jones' famous *Lighthouse* album where he played with Dave Liebman. That one album pretty much encapsulated the entire post-Coltrane vocabulary that I and all my friends were trying to learn at the time. The big shock was that one day he showed up at a gig I was playing, and he sounded nothing like he did on that album. By then, he had almost completely abandoned that style, and was playing straight ahead bebop with a sound that was somewhere between Sonny Rollins and Dexter Gordon. Seeing him play chorus after chorus of inventive bebop lines from close up was an experience I will never forget, and it completely restored my faith in bebop as an endless vehicle of creativity rather than a stylistic dead-end. I took some lessons with him, which consisted mostly of writing out choruses of improvisation away from the instrument. That was a very painful process for me in the beginning, as I realized how much I relied on the instrument rather than the purity of the music. He would take one glance and tell me what worked and what didn't, and gradually I learned to play what my musical mind dictated, and I realized that I can upgrade what my mind dictates by transcribing other people's solos. Seeing Steve last year at the Jazz Standard was a wonderful experience - he still plays as great as ever and has remained faithful to his bebop style.

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

DA: Well, obviously we are in a state of flux all

ing and developing the curriculum taught in. They educate music educators on how to use electronic music. There are different levels – 1a, 1b, 2a, 2b. 2b for example goes into Sibelius and digital media – and how different forms of music notation can be adopted and used in music education. There are 16 students in a class.

We are doing that to keep the numbers reasonable for personalized attention. We have an electronic music composition – recording original compositions. There are a lot of music technology courses available, taught by experts in their respective fields. Faculty members in general, for the Graduate Program, are working professionals – Dean Karahalas, Peter Rogine, Tony Romano for example, and others. ■

around us. Everything is changing rapidly. Technologies are changing, the music business is changing, economies are changing, world political systems are changing and our environment is changing. Musical styles are also changing. Within the microcosm of jazz, and especially in New York, a new style of music and a new standard of musicianship are emerging. It is important to identify all of that and then try to decide how you want to adapt. It's also important to be realistic about your expectations and your goals. The economics of jazz in New York today just don't make any sense. People are expected to be super-human musicians and play for almost no money, and there is no income from CD sales. You are left with a handful of musicians who can tour for a living and most others end up teaching. Nothing wrong with that, as long as you understand the tradeoffs, especially as you grow older. People who want "The American Dream" have to make a different set of choices.

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

DA: I think most jazz players who consider themselves artists feel an internal need to play - a need to excel, a need to master their instrument and the music, and a need to express something individualistic and authentic. I think the discipline and dedication emerge out of that, and not from a desire to be recognized. Of course, the reality is that in order to keep being heard and to keep developing you have to also be recognized by others, and so you have to do whatever it takes to build your reputation and recognition as well. It's a delicate balance and certainly not as cut and dry as in that quote. ■

TJ: Funny, I was just reading something by Hazrat Inayat Khan where he talks about the greatness in being a pupil. Yes, learning and finding out is what makes life interesting. There is always a ingredient of this in the great jazz solos we listen back to.

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

ITJ: If, like some say, "what you are thinking is what shapes you and your path", maybe that is what shapes our character too. I believe it can be helpful to find a way to keep an eye on my thinking. What am I thinking about, and how does it feel? Then there is not much room for being worried about the outside. Instead, with clearness of mind maybe we humans can connect to each other. ■

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have always devoted a great deal of time and energy to it. From books to private teaching, to my Institute of Guitar, to my work with Mike's Master Classes and my upcoming work with TrueFire, I have never failed to be fascinated by the process. Over the years, I've developed effective ways to unravel some of the mysteries of music and the guitar. I have always and still maintain a heavy schedule of students. I think the relationship of teaching to my own playing primarily centers around an attitude of constant striving to progress, to pursue the horizon.

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

CA: The importance of changing within a changing world is key to anyone's development and success in life. Musicians need to adapt as well. The internet technology represents a fundamental paradigm shift for us. The need to recognize and execute digital marketing and develop the business of music is as important as musical and creative development. Learning is obviously central to the teaching situation and ultimately, learning leads to the development of the writers, the musicians and the performers.

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

CA: I think the issue of being true to oneself is critical for long term stability and balance. Your character represents who you are at the core. The world often creates problems by misrepresenting you and trying to mold you to its own standards. I subscribe to Bill Evans' ideas about playing what pleases you and finding an audience that enjoys what you do. There is no point in chasing players or styles or even fans. Your character should come through your music and through your life in how honestly and fairly you interact with others. ■

Devos Continued from Page 44

tunes, finding new and interesting ways to play the standards I had chosen. Each song stands strong on its own, but the CD has an added power if played through in sequence. I had the advantage of recording *Playing for Keeps* with my working band and Eric Alexander, with whom I have played for years, starting on tour with Charles Earland. Everything was written and arranged with their sounds and styles in mind. I am an audiophile so I wanted a great recorded sound. For *Playing for Keeps*, it was the first time I chose the studio and the sound engineer – Tom Swift. I worked very closely with him throughout the mixing process and for the first time, I really got a CD with the sound I heard in my head.

JJ: You've been a past recipient of New Jersey Council on the Arts grant for composition, and had your compositions recorded by an array of jazz artists. Talk about some of the processes and approaches you go through in composing and arranging – and your core philosophies about composing.

BD: Although I wish I could write all the time I have to admit that having a deadline is the best impetus for my composing. When I compose I always reflect on my studies in the early 1990s with New York composition teacher Edgar Grana, who emphasized exploring thematic composition, expansion of elements of form, and harmonic & modulation devices – changing key centers. Whenever I hear a composition that attracts me, I transcribe it in order to analyze it.

JJ: In addition to your active career as a performer, you have experience as a faculty member at some

of the institutions of higher learning that offer jazz education programs. How has your work as an educator influenced, helped and or challenged your creative pursuits?

BD: I enjoy teaching. For one, I sometimes benefit from explaining something that has become a natural part of my playing. Through revisiting something I no longer have to think about, I sometimes find new ways of expanding this information for both the student and myself. I like sharing what I have developed and find it gratifying to see other musicians grow, whether my undergraduate students or professional musicians. I give a lot of thought to what each player needs and work on special material for each. I like helping each student find or further develop his own voice.

JJ: How do you balance the drive of the ego for power, fame, recognition, financial success and or security that many of us experience, with your creative drive, and the humility necessary to be a student one's craft to ensure lifelong growth?

BD: I don't think about ego, power, fame, etc. and never have. It's not what I am about. I say if you have a good reputation as a musician and can get along with people, they'll hire you. I've always concentrated on the music, being prepared for whatever musical situation I might find myself in. I work on all the aspects of my playing in terms of repertoire, comping, soloing, composition – wherever I feel I need for self-improvement.

JJ: What are your thoughts on the following perspective of philosopher Eric Hoffer and how

it relates to the world of jazz on the creative and business sides? "In a world of change, the learners shall inherit the earth, while the learned shall find themselves perfectly suited for a world that no longer exists."

BD: Creatively, I think it's important to be both the learned and the learner. I follow a tradition in jazz and without that, you don't have any foundation. Then, you have to develop your own take on it with your own voice. I have always listened to people with distinctive voices, you recognize who is playing. That has always been what I strive for and if you are aware of that as a goal, you achieve it. The business side – let's just say, it's never really been who I am and I am not good at it, but being a leader has forced me to deal with some of it. I only wish I were better, as it would give me more opportunity to play with my band and in settings that are inspiring. At base, I really live to perform. It was probably always true, but it seems more true now than in the past, that the musicians who are good at business, get to play more.

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

BD: I don't know who John Wooden is, but my father, my wife's father – both long gone- lived their lives on principle, character, being true to themselves. Carol and I live the same way, it's a very strong bond between us. Character and integrity, who I am, and my music-they're all one and the same. ■

Kreisberg Continued from Page 45

of music, on always having a strong foundation and not skipping steps just so you can sound "great" as quickly as possible.

JJ: Tell us about some of the inspiring, interesting, or humorous experiences and moments that occurred during the recording and or production of your new album.

JK: I guess most of the experiences I've taken from the recording are related to the quote you mentioned...

learning experiences. Recording the tune "Defying Gravity" was definitely an inspiring moment for me. It was a tune we hadn't played live and I just laid out the chart to see what would happen. The guys played it so beautifully that I decided I'd never play it again! I just wanted it to be a moment in time. Also I had an interesting learning moment trying to record the title track, "Shadowless." We did a couple takes in the quartet without piano – and I just couldn't find my voice. Sometimes I can have a very strong, even stubborn, composer head – and I realized that I was trying to capture a sound in my head. Sometimes that works,

but sometimes it can kill you in the moment as an improviser. If you have a strong "vision" of a piece, how do you stay loose enough to allow the amazing musicians in your band to find a different approach? ... and also allow the will of the composition itself to become something you may not have originally intended, but maybe even better? I decided to shake myself up and do it in a duo with Henry Hey, the pianist on the disc. It ended up being probably my favorite thing on the album – because it surprised me. That's the thrill of it I guess, and why I write what I write – to keep myself humble and growing. ■

Benson Continued from Page 48

with it." Tommy LaPuma heard it and said, "Sounds good to me; let's do it." And we did one take of "This Masquerade" which changed history of the music industry because it showed other jazz artists that they could sell records in the millions, too.

JJ: Could you talk for a minute about your association with Herbie Hancock? What kind of interaction occurred on the projects which you recorded with him?

GB: Something amazing happened in 1967—my first recording for Verve: Herbie Hancock was se-

lected to be the piano player. Billy Cobham was the drummer and Ron Carter was the bass player. We just went into the studio and I started doing stuff right off the cuff, right off of the top of the head, picked a couple of stanzas and things. Herbie was such a genius. He just laid his hands on the piano and they just seemed to know where to go. I couldn't figure out where he was going but you knew it was going to be interesting. We just layed down some simple stuff and the next day I got a call from Miles Davis because Ron Carter called him up. Ron said, "Man, we just did a record with this kid George Benson. Man, you better get this cat in the band." He

was really impressed, and I guess he was impressed because I had nerve to do fours with Herbie Hancock. I wasn't afraid of him. He was the baddest cat on the planet at the time. Here I was doing fours with him, unabashed, unafraid. Later I thought about that, and I thought, "What am I doing, doing fours with Herbie Hancock? What it did for my fans, it made them think about me a little differently. First of all, I was in the best surroundings there was in the jazz world, Ron Carter and Herbie Hancock, and Billy Cobham. That was his first record I believe. He was working with Horace Silver at the time

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but I'm not sure he recorded anything yet. I think it was the first record that Billy Cobham did and I think he was nervous, but boy was he powerful. That record had some really great elements in it, and it had a really great vibe overall. It felt good, it sounded good; those two great elements.

JJ: Talk about playing melody.

Martino Continued from Page 50

sumed once I stepped foot into that doorway. The door closed and locked me inside, and I never came back. That was an album that was done on Columbia in 1956 or 1955 by Donald Byrd and Gigi Gryce. It was an orchestral album, a small big band album. So that is what brought me into it. But I would think that guitar players in general - and in my case I am very exceptional in that - guitar players in general must depend on one thing for each other. There is a deep friendship in all of us as guitar players, myself included, even though I have had very little interest in guitar with the exception of a few artists, and I won't mention any names on that basis. But, I think guitar players are drawn to each other with more respect, and with more compatibility in terms of their efforts to achieve, than any of the other instrumentalists in the family of the

Stern Continued from Page 50

going to learn only by putting yourself in those situations. I was in Blood Sweat & Tears in front of a lot of people playing "Spain", and Jaco killed it! Everybody was playing burning solos. The band sounded big, not like the Jim Hall stuff I was listening to and practicing. I remember this as a crossroads, and my solo got worse and worse as I tried to get more melodic. I sucked! I couldn't really cut the tempo. I mean there were some nights where I played OK over that tune but somehow that night I was just trying to play whatever few jazz lines I had together. I was playing my jazz vocabulary

GB: Well yeah, I'm always thinking story, and I think the story is in the melody, from the guy who wrote the song. The melodies are proven already, like Duke Ellington said. You can't improve on the melody. It's not theory anymore, once people have accepted it and fallen in love with it—like the song "Satin Doll"? You only need to play the melody. So, I always try to remind people, during the song, of

orchestra. In my opinion, it's emanated from a condition that is set by the piano being the ruler of western music, and the guitar having to be subjugated to it. Due to the fact that the piano is - all of your modes, all of your majors and minor triads, polychords - everything came from the piano. Not only is the guitar horizontal like the piano, but it is also vertical, so it's a matrix, as opposed to the piano. So guitar players have suffered being secondary and being forced to learn modes, being forced to learn scales, being forced to learn all of these things, because that is what western music is based on, the piano. So guitar players have a magnetic flux toward each other, more than any other instrumentalists. Maybe because we have been subordinated to second class, compared to pianists. The piano is seven white keys and five black keys. Okay? You put seven plus five together and you have twelve notes. You

at the time but in the wrong kind of context. It was crying out for more, just hitting up against the time, and I wasn't able to do that. That's what Jaco told me, "Hit up against the time. Look man, I love you, so listen. All that melodic stuff you're doing is great. It's a great way to work on music, to learn music, and to go slow but sometimes you've got to just 'hit up against the time'. When you're playing a burning tune you're going to have to burn. You have to work on your technique a little." I was still living in Boston even though I wasn't going to Berklee at the time. So when we had a break from the band I went back and started play-

what it is we're listening to; we're listening to a great story. Well, what is the story? So anywhere during the song, such as in the case of Charlie Parker, you could always hum the melody. I don't care where you were, in what part of the song or solo, you could still hear the melody or *feel* it underneath. You never lost the story. To me, that's always been the key to songs. ■

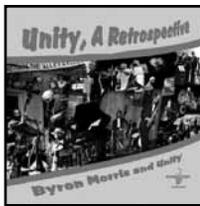
have the chromatic scale, which is then well-tempered. The guitar isn't like that, the guitar has frets, it has vertical motion and horizontal motion. The guitar to me was multiplication. It has one form on it that is based on the number three, and one based on the number four - unlike the piano, which is one form based on seven and one form based on five. The guitar is three times four, or four times three, which gives you twelve. The piano is seven plus five, or five plus seven. So to me the piano is addition, and the guitar is multiplication, both within the house of mathematics. That is why I haven't had the necessity to try to alter the instrument as it is, because it is already together.

JJ: If the guitar had preceded the piano?

PM: It would have ruled. ■

ing up-tempo tunes a lot. I just tried to push that like with a metronome on two and four for swing. Every week I'd nudge a little faster which really helped me. It didn't help as much chops-wise, the physical stuff that I could get to the notes, but it was my brain got to thinking that fast. If I wanted to play like that at all, I had to hear every note to be in control like Sonny Rollins or 'Trane. I wanted, in the past to be able to control this stuff and hear the lines because I knew those guys were not bullshit. They had endless vocabulary, incredible phrasing, and they had to have gone slow before they ran too. ■

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BYRON MORRIS

UNITY, A RETROSPECTIVE – By-Mor Music. www.bymormusic.com. *Sunshower*; *Eyewitness News Bluze*; *Goodbye Pork Pie Hat*; *Entrenched in the Blues*; *Lay It On the Line*; *Balls Groove*; *ERAA*; *Suite to Rabsaan Roland Kirk*; *Lonely Woman*.

PERSONNEL: Byron Morris, alto & tenor saxes, flute; Jay Clayton, vocals (3,7); Alonzo Bailey, trumpet (9); Cedric Lawson, piano (1,2,4,5,6); Gene Adler, piano (3,7); Vincent McEwan, trumpet, flugelhorn, kalimba, claves; Don Pate, Frank Clayton, Kevin Parham, Hakim Jami, bass; David Fuller,

Tyrone Walker, drums; Tony Waters, congas (6), R.E. Spencer (aka Abu Sharif), drums, percussion (3,8,9); Stanley Benders, percussion.

By Mark Keresman

Nearly every major city has its own jazz "underground" scene, an arena of players pursuing less commercial paths, directions that might not go over swimmingly in supper club/gin mill settings. Sometimes these localized factions get to be internationally known, such as Chicago's legendary Association For the Advancement of Creative Musicians (AACM) and slightly less well-known but of almost equal importance, St. Louis' Black Arts Group (BAG). In the 1970s, the Maryland/DC area had a scene spearheaded by saxophonist/composer Byron Morris, in which an assembly of players worked at a somewhat Afrocentric fusion of post bop and avant-garde jazz, R&B/funk, and Afro-Latin rhythms. *Unity, A Retrospective* collects studio and live tracks from that era.

First, the negative: The liner notes are very skimpy about the where's and when's of Allen's music. The only timeframe mentioned is "in the 1970s" and no mention of where two of the disc's nine tracks were recorded. There's virtually no bio-detail about Allen himself or about vocalist Jay Clayton, who appears on three tracks – the latter has an extensive background in both jazz (solo, with Jane Ira Bloom) and contemporary classical music (Steve Reich's ensemble). I supposed one could look online and in jazz reference books, but it's a darn shame that music of this caliber couldn't be accompanied by a few hard facts. Which brings us to...

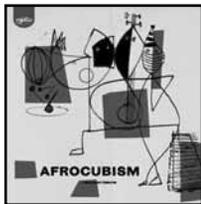
The positive: The music herein is a little inconsistent style-wise (not an off-putting feature, really) but is nonetheless excellent. The disc opens with Kenny Barron's cheerful-moody "Sunshower," a somewhat loping mid-tempo, Latin-tinged bop piece that manages to be both pensive and relaxed – there's an infectious groove but some nifty tempo changes and piquant, blues-kissed solos. This could even be, with

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its five-minute length, a “radio hit”! “Eyewitness News Bluze” is a genially swaggering hunk of bop recalling primo Cannonball Adderley – Morris’ shares Cannonball’s blues-factor but has some of Eric Dolphy’s piercing, energized tonality. Cedric Lawson plays some beautifully sparse, funky (acoustic) piano therein. Lawson’s original “Balls Groove” has echoes of Adderley’s hit “Mercy, Mercy, Mercy” (which older fans may recall there was a hit vocal version of same by the Buckinghams in the ‘60s) but is a lot more wide-open, with Vincent McEwan slyly smooth, bluesy testifying on trumpet. “Suite to Rahsaan Roland Kirk” and Ornette Coleman’s “Lonely Woman” reflect the influence of the avant-garde and its pan-African wing (think Pharoah Sanders in the late ‘60s/early ‘70s), especially with African- and Caribbean-influenced percussion and more open-ended structures and solos. Morris and company goes “out”/plays free but compelling rhythm ‘n’ groove is never far away. There’s no wank or tedious self-indulgence to be had here.

Unity, A Retrospective is quite the jazz history lesson.



ELIADES OCHOA

AFROCUBISM. A World Circuit Production. Nonesuch Records, Inc. Warner Music Co., 1290 Avenue of the Americas, New York, NY 10104. *Mali Cuba; Al Vaiven De Mi Carreta; Karamo; Djelimady Rumba; La Culebra; Jarabi; Eliades Tumbao; Dakan; Nima Diyala; A La Luna Yo Me Voy; Mariama; Para Los Pinares Se Va Montoro; Bensema; Guantanamera.* **PERSONNEL:** Eliades Ochoa, vocals, guitar; Eglis Ochoa, maracas, guiro; Djelimady Tounkara, guitar; Lassana Dibate, Balafon; Toumani Dibate, kora; Jose Angel Martinez, bass; Alain A. Dragoni, Lennis Lara, trumpet; Gabriel Fonseca, violin; Baba Sissoko, talking drum; Fatoumata Diawara, Osnel Odit, Luis Bargaza, Jesus Bello diaz, Virgilio Valdes, chorus; Bassekou Kouyate, ngoni, ngoni ba; Kassi Mady Diabate, vocals.

By Bob Gish

The influence of African and Cuban, of Afro-Cuban music on jazz is well documented and much praised, and not just by musicologists. This CD, cleverly titled “Afrocubism,” should further the fame and esteem of this particular strain of jazz. The instrumentation is so very unique and self-identifying that the ring of authenticity is heard throughout these indigenous renderings.

World music is, of course, reciprocally influenced by other strains of jazz, Latin and otherwise, and such is the case here, particularly in the use of

amplified guitar and more traditional “instruments” such as trumpet, violin, and the human voice.

Other less traditional instruments heard here might seem foreign to most listeners of traditional jazz who might argue that “jazz” as evolved in America, from New Orleans, to Chicago, to New York, to Kansas City and other fertile music-city nodalities is defined by banjo, tuba, guitar, bass, piano, trumpet, clarinet, saxophone and drum kit. Just as surely, however, the banjo evolved from Africa and the guitar developed through Europe.

Listening to Ochoa and company here, singing and playing, works to mitigate such provincial and purist assumptions in that just as the universe is now regarded as part of a multi-verse, each instrument heard here has a counterpart heritage. Moreover, just as the English language has no monopoly on lyrics, surely American jazz, whatever its twentieth century origins, impulses, and inflections presently and historically owes a significant debt to Afro-Cuban music and to such discoveries as this wonderful CD which finds its way straight to the musicologist’s heart in us all.



MEG OKURA

NAIMA – www.megokura.com *Naima; Hannah’s Vocalise; Caprice; Afrasia; San San Nana Byoshi; Lu Chai I. Empty Mountain; Lu Chai II. Echo of Voices; Lu Chai III. Sunlight; Lu Chai IV. Green Moss.*

PERSONNEL: Meg Okura, violin and erhu; Anne Drummond, flute; Jun Kubo, shinobue and flute; Rubin Kodheli, cello; Mamiko Kitaura, piano; Jennifer Vincent, bass; Willard Dyson, drums; Satoshi Takeishi, percussion; Dave Egggar, cello (track 5).

By Eric Harabadian

Asian-American violinist and composer Meg Okura describes her style of music as “chamber jazz” and goes on to briefly document the long and challenging journey it has been from classical musician to becoming a strong improviser as well. But the journey was well worth it as this exemplary CD will attest.

Okura has assembled a unique and very accomplished ensemble that infuses each piece with a sense of depth, texture, melodic richness and power. There is also an overall cinematic and visual quality to the music beginning with Okura and company’s interpretation of John Coltrane’s “Naima.” The classic melody stands on its own but takes on an entirely different feel when re-harmonized and densely orchestrated. Okura is poised front and center on the violin solos framed by a barrage of swirling flutes that weave in and out, enveloping the listener. In particular, the piano of Mamiko Kitaura is sublime and swinging. “Hannah’s

Vocalise” is an Okura composition that is stunning in 7/8 time, with an effervescent and graceful Claus Ogerman flow to it. “Caprice” follows and is a simple Latin-type tune based on Paganini’s “Caprice No. 24.” Again, Okura’s violin captivates and inspires.

“The Lu Chai Suite” is a pivotal piece to the album that was composed by Okura in 2007 and revised for this recording in 2009. It is a suite in four parts based on four lines from a poem by Wang Wei, a great poet from the Chinese Tang Dynasty. Here Okura employs a mixture of American folk styles interwoven with traditional Chinese motifs. She also utilizes to great effect Asian folk instruments like the erhu, a Chinese two stringed fiddle and the shinobue, which is a Japanese bamboo flute.

Okura successfully blends the musical cultures of East and West for a new and exciting direction in modern jazz expression. Bravo!

DARIUSZ TEREFEKO

EVIDENCE. Dartermusic. www.dariuszterefenko.com. *Evidence, I Should Care; Prelude in E-Minor; Moon Work; Lazy Bird; Prelude to a Kiss; Easy to Love; Lennie’s Pennies; Memories of You; Extra Effort; Zingaro; I’m Old Fashioned.*

PERSONNEL: Dariusz Terefenko, piano.

By Bob Gish

Evidence exists, and this CD is a prime exhibit, that solo piano can soothe the savage beast in all of us. There’s good reason why the piano is the principal instrument, the workhorse, the essential harmonizing invention of western music.

If such a generalization goes too far just listen to Dariusz Terefenko’s virtuosity on the keyboard. He will take you from Chopin to Coltrane with the sweep of his hands and the sensibilities of his heart.

Pet therapy and Swedish massage have nothing on Terefenko for readjusting one’s priorities, mind and spirit, head and heart so that the old verities of beauty as truth and truth as beauty shine forth. Sammy Cahn, Axel Stordahl’s and Paul Weston’s “I Should Care” becomes a beautiful lullaby of love transporting one beyond contemporary banalities of “Whatever!” to true caring, caring about being able just to hear, to be blessed with all that listening, true listening, involves.

Compound this with the sounds of Ellington, Cole Porter, Jobim, Mercer, and Kern, with Coltrane, Chopin, Monk, and Terefenko’s fabulous tandem track compositions of “Extra Effort” and “Moon Work,” and you’ve got the evidence – plenty of evidence to prove that music is the most humanizing of all the arts and that the piano reigns. Sure, there’ll be an argument about it. Yes, the fine arts are all fine; however, Terefenko provides the evidence in *Evidence* that music commands the muses. All you’ll need to bolster your point is to whip out this CD.

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BEN WOLFE

LIVE AT SMALLS – www.BenWolfe.com. Black 11; *For the Great Sonny Clark*; *Telescope*; *Contraption*; *Unjust*; *I'll Know You More*; *Double Czech*; *Coleman's Cab*; *The Trade*.

PERSONNEL: Ben Wolfe, bass; Marcus Strick-

land, tenor saxophone; Ryan Kisor, trumpet; Luis Perdomo, piano; Gregory Hutchinson, drums.

By Bob Gish

Here's a strong, straight ahead performance by Ben Wolfe and his quintet - all the better to listen to because it's a live performance recorded at Smalls club in Greenwich Village. All the players stand and deliver, enhanced by the interaction with each other and the chemistry with the audience.

The play list is varied and well balanced, fast and slow, upbeat and mellow and very much worth the price of admission or cover charge or price of the CD. It's not just a memento of the occasion, however, it's a stand alone entertaining CD full of what makes jazz – syncopation, instrumentation, texture, and

blues inflection.

Wolfe's solos, especially on "For the Great Sonny Clark" are impeccably tailored and reciprocally staged, especially with Luis's Perdomo's piano. But this is no exclusively staged and featured rhythm section. When Kisor and Strickland join in their horns not only blend, they go one even better – they enhance the scene, making for a seamless pattern of solo and accompaniment, of the best of trades, calls, and responses.

The only downside to the CD production is the egregiously frustrating design and printing of the CD jacket. It's almost impossible to read with the purple letters bleeding into the black background. That's a shame, because it camouflages the sterling performance of all five musicians. Wolfe should be howling about that! ■

Around Town Continued from Page 38

in the Mood for Love." Moody died at 85 years young on December 9, 2010.

Jazz for Young People® Family Concert Explores "What is the Big Band Era?"

Hosted by Ted Nash and the
Jazz at Lincoln Center Orchestra

Jazz at Lincoln Center's popular family con-

cert series presents its final concert of the 2010-11 season on Saturday, March 26, 2011, Rose Theater at Frederick P. Rose Hall, 60th and Broadway, 1pm & 3pm, with Jazz for Young People: "What is the Big Band Era?" with host Ted Nash and the Jazz at Lincoln Center Orchestra. Even 75 years after the big band era, scholars and fans – not to mention dancers – agree that this was the period when jazz reached its peak, not only of popularity but of musical greatness. Joined by his father, trombonist Dick Nash (who began his career in the swing era), and a pair of swing dancers, Ted Nash will lead families through big band classics like Benny Goodman's "Sing, Sing,

Sing," Count Basie's "One O'Clock Jump," Glenn Miller's "In the Mood," and Tommy Dorsey's "I'm Getting Sentimental Over You." Recommended for ages 6 and up.

Family-friendly pre-concert activities are scheduled in the Atrium. Young musicians (ages 8 and up) are invited to bring their instruments for a workshop in the Nesuhi Ertegun Jazz Hall of Fame. Events are 12noon-2pm. For more information, visit jalc.org/jfyp.

Tickets for the Jazz for Young People concert are \$12, \$20, and \$28 and can be purchased through jalc.org. ■

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to you, but I still don't know what I want to do when I grow up...I have spent my time doing what I wanted to do, with the people I wanted to do it with, and I don't think it gets any better than that."

Bassist Ron Carter stepped up to announce Laws, 71, and took the opportunity to put out a personal plug – "If Orrin Keepnews were to call me tomorrow, I'd be there in a heartbeat. I mean it, I'm not working tomorrow!" Liebman, the youngster of the class at 64 and the first of the baby boomers to achieve Master status, beamed at the dais with pride and spoke of his family's begrudging acceptance of his career choice – "When I played Carnegie Hall with Miles Davis, my mom said 'I think it will be OK now.'"

Saxophonist Benny Golson did the honors for Mandel, 85. "He's always thinking of the beauty of things...If everybody in the world knew Johnny Mandel's music, there wouldn't be any more wars. Who could fight after listening to beautiful music like that?" Mandel, who seemed a bit flabbergasted by all the attention, touched on his work, "Nobody knew what an arranger was before 1944. They thought it was someone who moved chairs around." He also talked about the time he was asked by Robert Altman to write the stupidest song he could think of for a movie. Writer's block set in so he got drunk and came up with the tune that became the theme for the hit movie and TV series M*A*S*H.

The bang-up finale came in the form of Ellis Marsalis, 76, and his offspring, along with the JALC Orchestra, playing a very spirited rendition of Jason

Marsalis' "At The House, In Da Pocket." The JLCO also impressively rendered "Re: Person I Knew," a tune written for Keepnews by pianist Bill Evans, Mandel's Oscar-winning song "The Shadow Of Your Smile," and assisted Liebman on "Summertime/ There's A Boat Dar's Leavin' Soon For New York." Other musical interludes included a touching duo between Laws and pianist Kenny Barron on "Stella By Starlight" and a special performance by Heath, the orchestra and vocalist Roberta Gambarini, whose formfitting leopard dress made for a stunning highlight, performing "Angel Face," a piece composed by pianist Hank Jones with lyrics by singer Abbey Lincoln. This was part of a tribute to the four Jazz Masters who died last year – Jones, Lincoln, saxophonist James Moody and pianist/educator Billy Taylor.

NEA Chairman Rocco Landesman announced that Sirius XM Satellite Radio, WBGO Radio and NPR Music were broadcasting the event to the biggest audience in its history and that a \$250,000 grant was to be spread between 15 arts organizations throughout the country to present concerts featuring Jazz Masters.

A panel discussion with the 2011 NEA Jazz Masters led by A. B. Spellman was held the day prior to the awards ceremony, allowing for a more intimate experience with the musical legends. Some of their more colorful and revealing statements included: Johnny Mandel – "There's always been lousy music in every era, it's just easier to disseminate it now...They always wanted crap and there were very few people willing to do otherwise." Orrin Keepnews – "My idea of being a Jazz Master is keep doing the stubborn thing you've been doing all along...Jazz is the minor-

ity and most of us are proud to be the minority...I'm delighted to be told I'm finally in but don't know what that means. I don't know if it helps me to drop a flip reference to some recording I did a half century ago, it scares some people or makes them want to get out of the room." Ellis Marsalis – "We have lost a sense of community. Whether we can get that back, I don't know...I just can't get with Facebook." David Liebman – "The government is supposed to be doing three things – health, education and the arts."

The 2012 NEA Jazz Master class will be announced sometime in the spring, selected from nominations submitted by the public and only living musicians or jazz advocates are eligible for nomination. There's a long list of worthy candidates, especially now that the door for youngsters such as Liebman and Jason Marsalis, 33, have been opened, but most likely, elder artists will continue to garner the prize. With that in mind, let's look to the future. There are many deserving figures still out there including bassist Charlie Haden (73), saxophonist Archie Shepp (73), multi-instrumentalist/educator/conceptualist Anthony Braxton (65), multi-instrumentalist Charles Lloyd (72) and trumpeter/recording industry executive/philanthropist Herb Alpert (75), but the greatest injustice is the exclusion to date of multi-instrumentalist/composer/loft pioneer Sam Rivers (87) who is still actively composing and playing. ■

Editor's Note: *At the time of publication, the NEA Jazz Masters Program has been cancelled. It was created in 1982, and made awards to 179 jazz masters.*

Annual Prez Fest at St. Peter's, March 13

Prez Fest 2011 – Celebrating Gil Evans, which will focus on the music of the great arranger, composer and pianist is scheduled for March 13, 2011 at Saint Peter's Church, 619 Lexington Avenue at 54th Street, New York, (212) 935-2200. www.saintpeters.org

Featured artists include Phil Woods, Andy Bey, Helen Merrill, Steve Wilson, Frank Kimbrough, and the Eastman School of Music Chamber Jazz Ensemble conducted by Artistic Director Ryan Truesdell. Stephanie Crease, Helen Merrill, Maria Schneider, Howard Johnson and Ryan Truesdell will participate in a panel discussion. Here is the schedule of events for March 13:

- 3:30 PM Panel Discussion – Moderator Stephanie Crease with Howard Johnson, Helen Merrill, Maria Schneider and Ryan Truesdell – “Gil Evans: In and Out of the Cool – The Man and His Music” – FREE
- 5:00 PM Jazz Vespers – with the music of Gil Evans – Freewill Offering – Guest Soloists: Helen Merrill, Steve Wilson and Frank Kimbrough
- 7:00 PM Concert – Phil Woods, Andy Bey and Frank Kimbrough with the Eastman School of Music Chamber Jazz Ensemble performing music arranged by Gil Evans and conducted by Artistic Director Ryan Truesdell.

Tickets are \$20 in Advance at www.saintpeters.org/jazz. \$25 Suggested Ticket Donation at the Door, \$10 Student Suggested Donation with Student ID.

Jazz at Lincoln Center, U.S. Department of State Announce 2011 Tour of “The Rhythm Road: American Music Abroad”

Jazz at Lincoln Center and the U.S. Department of State's Bureau of Educational and Cultural Affairs announced the lineup for the 2011-12 season of *The Rhythm Road: American Music Abroad* program. With more than 100 musical groups auditioning for *The Rhythm Road*, the following bands were selected for their artistic integrity, musical ability, and educational skills. They are:

- Ari Roland Jazz Quartet (New York, jazz)
- Dennis Luxion/ Michael Raynor Quartet (Illinois, jazz)
- The Earth String Band (Massachusetts, bluegrass)
- Jed Levy Quartet (New York, jazz)
- Kate McGarry Quartet (New York, jazz)
- Legacy (New Jersey, urban/hip hop)
- The Melvin Williams Group (Louisiana, gospel)
- Mountain Quickstep (New York, bluegrass)
- Oscar Williams jr. and the Band of Life (Missouri, gospel)
- Paul Beaudry & Pathways (New York, jazz)



Westchester Jazz Orchestra

Credit: Seth Glassman

International tour activities will include public concerts, master classes, lecture-demonstrations, workshops, jam sessions, collaborations with local musicians, and media outreach.

Ensembles travel around the globe for approximately one month from May 2011 through February 2012. The program also offers free public performances in New York at Dizzy's Club *Coca-Cola* at Frederick P. Rose Hall, home of Jazz at Lincoln Center, and in Washington, D.C. presented by National Geographic Live! at the Grosvenor Auditorium.

For more information visit *The Rhythm Road: American Music Abroad* at jalco.org/TheRoad, and exchanges.state.gov/cultural/rhythm.html.

Jazz at Lincoln Center and the U.S. Department of State's Bureau of Educational and Cultural Affairs produces an annual series of international tours for ten ensembles performing jazz, urban, blues, bluegrass, country, gospel, hip hop and other American roots music to countries all over the world. Through performance, education, and person-to-person interaction, *The Rhythm Road* program encourages mutual respect and understanding. The program also incorporates free performances by each group at Dizzy's Club *Coca-Cola* at Frederick P. Rose Hall, home of Jazz at Lincoln Center in New York, and at The National Geographic Society in Washington, D.C. Since 2005, 150 musicians from 39 ensembles have toured with *The Rhythm Road*, visiting over 100 countries on five continents.

Pianist Thelonious Monk, uniquely creative as a player, wrote close to 100 beautiful tunes that are among the most recorded jazz standards. Gerry Mulligan was an extraordinary baritone saxophonist as well as a superlative composer/arranger. Their styles and approaches were vastly different, yet their 1957 collaborative recording, *Mulligan Meets Monk*, successfully showcased the genius of both artists. That disc was the inspiration for this concert.

Mike Holober, WJO's artistic director, further explains the idea of pairing Monk's and Mulligan's music: “We select material that will excite our writers. Our musicians really dig in on great arrangements and I can feel the audience's captivation as I conduct the band. Monk and Mulligan definitely fit the bill.”

Reserved seating tickets are \$35 for adults, \$30 for seniors and \$10 for students. Group discounts are available. Tickets: www.westjazzorch.org, Irvington Town Hall Theater, 85 Main Street, Irvington, NY, 914-591-6602; WJO, 914-861-9100.

Celebration of Love & Life in honor of James Moody ft. MC Bill Cosby – A Concert To Benefit The James Moody Scholarship For Newark Youth

On Monday evening, March 28, 2011, The Blue Note (10 E. 3rd Street, New York) hosts the “Celebration of Love & Life In Honor of James Moody”. With Bill Cosby as Master of Ceremonies, the evening will feature some of the leading artists Moody taught, influenced and with whom Moody performed, including: Kenny Barron, Paquito D'Rivera, Jimmy Heath and others.

For over six decades, saxophone master James Moody performed all over the world with legends such as Dizzy Gillespie, Miles Davis and others. His signature song “Moody's Mood for Love” is an improvisation based on the chord progressions of “I'm

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Westchester Jazz Orchestra To Perform Works of Thelonious Monk and Gerry Mulligan, April 2

The Westchester Jazz Orchestra will perform “Monk Meets Mulligan” at 8 PM on Saturday, April 2 at the Irvington Town Hall Theater. The performance will be hosted by Gary Walker, Music Director and Morning Show Host at WBGO-FM. Reserved seating tickets are \$35, \$30 for seniors and \$10 for students.

Jim Hall Quartet at Iridium

Greg Osby, saxophone/Steve LaSpina, bass/Bill Stewart, drums
January 11, 2011

By Ken Weiss

In a world filled with flamboyant celebrities/artists clamoring for attention, NEA Jazz Master guitarist Jim Hall remains one of the most grounded, mild-mannered members of the lot. With a career spanning over 55 years, Hall has earned his title “godfather of modern jazz guitar,” serving as a major influence on jazz’ fan-favorites and poll-winning guitarists such as Pat Metheny, Bill Frisell and John Scofield. Frequent collaborator saxophonist Greg Osby says, “Without him, we wouldn’t be hearing a lot of the guitar language today.”

Hall still flashes the fleet fingered, keen-cutting paths across the strings that he’s known for, but at age 80, he has learned to make a few physiologic concessions. Appearing at the Iridium the night before the Lincoln Center’s NEA Jazz Masters Awards ceremony, Hall climbed on stage prior to the second set, humorously announcing, “It will be a few minutes, I’m just practicing walking on stage.”

The quartet’s set was short, four tunes were negotiated, but sweet. Hall revealed masterful, uncluttered playing and oblique solos filled with logical yet unexpected turns. His band was respectfully supportive but still got their licks in on solos. Osby, a student of jazz history, was an ideal melodic foil for the bandleader, coloring and completing his thoughts, yet getting aggressive at times. Hall was free to take breaks, a necessity due to the venue’s cool stage, which reportedly had an effect on his joints and his instrument’s intonation. Nonetheless, the



Credit: Ken Weiss

Wynton Marsalis

performance was striking and allowed for an all too rare opportunity these days to hear Hall in an intimate setting with great sightlines. The fact that it was on a “Les Paul Monday” only added to the charm. Standards “Chelsea Bridge” and “My funny Valentine” were covered before ending in a Hall original, “Careful.” “I call it ‘Careful,’ Hall said, “Because it’s a 16-bar blues and if you’re not careful, it becomes a 12-bar blues!”

The pot boiled over on this tune, leading to the most forceful playing of the set. Stewart, who was sitting in with the band for the first time, really pushed the tempo here and took a thrilling solo before Hall retreated, handing the stage over to The Les Paul Trio.

2011 NEA Jazz Masters Awards Ceremony and Concert
Jazz at Lincoln Center,
Frederick P. Rose Hall
January 11, 2011

By Ken Weiss

Jazz hasn’t had a lot to crow about these tough economic days, well, not since Herbie Hancock’s massive and massively unexpected 2008 album of the year Grammy haul, but what it does have is a sterling night of reflection each January in the form of the NEA Jazz Master Awards at the grand Jazz at Lincoln Center. This year’s feted crop included flutist Hubert Laws, saxophonist David Liebman, composer/arranger Johnny Mandel, producer Orrin Keepnews and, for the first time in history, an entire musical household – the Marsalis family inclusive of pianist/educator Ellis, saxophonist Branford, trumpeter/Jazz at Lincoln Center Orchestra (JLCO) bandleader Wynton, trombonist Delfeayo and drummer Jason.

Each recipient was introduced with a career-detailing video and a short podium introduction by an existing Jazz Master. After accepting the award, which comes with a \$25,000 grant and represents the country’s highest prize for jazz artistry, a piece of music was performed in honor of each new inductee. Saxophonist Jimmy Heath introduced Keepnews, 87, saying his name is Keepnews, “But he spreads the news...He hired Monk when nobody else wanted him.” Keepnews flashed a crusty personality, complaining about having to wear a tux, and spoke of his life. “I’ve spent upwards of 50-years in recording studios and I don’t know if that sounds like a long time

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Credit: Ken Weiss

Jim Hall Quartet

Michelle Nestor – Cool Beats Jazz Festival April 2-3, 2011, Queens College

By Joe Patitucci



“the result is 2011 Cool Beats Jazz Festival which will be two nights of inspired music during the first weekend in April 2011. Most importantly, I wanted to celebrate and have a tribute for Sir Roland Hanna.”

JJ: What inspired you to create the Cool beats Jazz Festival that is coming up in April at Queens College?

MN: Since my first festival in 2008, I knew I wanted to produce another jazz festival. A dedicated and beloved educator from Queens College who is also dear friend of mine Dr. Lawrence Eisman suggested that I bring my intent of producing my second jazz festival to Kupferberg Center Performances. I proceeded and proposed my thoughts of the jazz festival that would include educational workshops from the artists performing to Vivian Charlop, Director of Kupferberg Performances at Queens College and Dedi Firestone. Kupferberg Center Performances enthusiastically agreed, and the result is 2011 Cool Beats Jazz Festival which will be two nights of inspired music during the first weekend in April 2011. Most importantly, I wanted to celebrate and have a tribute for Sir Roland Hanna. Sir Roland Hanna an internationally known and highly respected classical jazz pianist, composer, and educator at Queens college. He was part of an elite class of true jazz improvisers transcendent of style or era Sir Roland Hanna was a very important element to my studies at Queens College, and served as my mentor from the first day I met him. I want to be a part of keeping his music alive. I have been in pre-production mode since fall of 2009 and I am so excited to share these spectacular workshops, performances and tribute to Sir Roland Hanna with the audience of NYC and of course tourists who visit the Lefrak concert hall. The exciting re-launch of the festival and collaborative union between my production company – Michelle Marie Productions and Kupferberg Center Performances – has allowed the original one night festival to be extended to two days, and as an added bonus ticket holders can sign up for free afternoon clinics given by the artists on the day of each concert. Having these afternoon clinics is a part of the festival that I am very happy to include in our festival. It will be a fantastic weekend of modern jazz with a touch of Latin.

JJ: Talk about the array of performance events and instructional segments that you scheduled.

MN: The performance events will be a collective of great music. We open the first night with a tribute

to Sir Roland Hanna with pianist and longtime friend of mine Jeb Patton. I was introduced to Jeb by Sir Roland.

Jeb was a few semesters ahead of me, but since our meeting we have remained friends. Jeb Patton will have a workshop during the day, and will perform solo piano compositions of Sir Roland Hanna. After Jeb Patton's performance we will have the Antonio Sanchez Quartet. Mr. Sanchez will also have a workshop during the afternoon. The second night it will be my trio which will include John Davis on drums who performed with me at my first festival, with special guest Cuong Vu. Cuong Vu will perform with his trio and have a workshop during the afternoon. The finale of the festival will be Danilo Perez with his trio that will include Adam Cruz and Ben Street. Mr. Perez will also have a workshop during the afternoon.

JJ: What were the challenges and experiences you had in planning and developing sponsorship for the festival?

MN: The challenges and experiences were plentiful. I faced several challenges to fix in January that caused some serious stress for me, but the positive note is that I fixed last minute festival issues and completed my goals. The experiences I had in the pre-production stages for this festival helped me become stronger producer in music business, and making sure I stay on top of everything. Keeping communication consistent between artists, managers, and everyone participating in the festival is really important. Sponsorship was not easy at all in the beginning. I had to make several calls and be consistent in sending out emails. I have to thank drummer Antonio Sanchez for forwarding me some of the companies who he is endorsed by and basically that was my start. I never expected to have some of the sponsors that have chosen to support the 2011 Cool Beats Jazz Festival. I decided in January to attend the NAMM Convention which was in beautiful Los Angeles, California. Since being endorsed by D'Addario and Planet Waves I thought it would be positive move

on my part to support my guitar string company of choice, but at the same time meet the reps of companies that I developed new relationships with since starting the festival. In doing so, the greatest thing happened. I connected with other companies like Gretsch Guitars who sent me a beautiful guitar, Brace Audio which will provide me to go wireless and Zoom Q3HD which has offered me to be a featured artist. This trip in general was not an easy one to make happen, but in the end I am thankful I went, and suggest for any endorsed artist to do the same. The NAMM Convention is a great experience because you develop relationships with companies you respect because without them where would our instruments be? So having a strong and positive relationship is important. Most recently I added Smart Water as my beverage sponsor. I think this is where determination comes in to play. I wanted to have a beverage company involved with the festival. I approached Smart Water during the summer of 2010. I sent several emails, which at first was difficult to get a response. I feel what helped the reps at Smart Water was to see what I was planning. Once I had the website online, newsletter, and poster for the festival I sent them all pertinent information, and waited. In this business there is no waiting, as we all know, and sent a final email notifying them that we were coming close to going to print, and I needed a decision from them in order to include their logo on our poster. In January, Smart Water responded positively and is now our beverage sponsor. I have to say I am a faithful fan of Smart Water. I am in the gym often and anyone there knows what I drink! Getting sponsorship was a challenge indeed for me. I am not the typical social networker. Even as a musician I am not always out in the hang or at sessions all the time. I do like to support my friends when they perform, but the whole perspective of creating new relationships, business communication and exchange with companies was something very new to me. It was certainly a challenge to make happen, but in the end worth all the time and work I put in. ■

www.michellemariemusic.org

Dan Adler

By Eric Nemeyer

"...playing jazz is one of the most emotionally and intellectually demanding activities a human being can ever perform. The level of preparation and concentration required to play a great jazz solo is no less than required, for example, to give a graduate-level lecture in physics. In both cases, you have to know the material through and through so that it's automatic, and at every step you have to apply your creativity and rational thinking to present each idea clearly and make it flow from the previous idea."

JJ: You were lucky to have a teacher, early in your life in Israel, who taught you about the beauty of physics, math, art, philosophy, connecting the dots as to how they are all related. Could you share some of those understandings with us?

DA: Indeed, my physics teacher in high-school in Tel Aviv was Dr. Mario Livio, a renowned astrophysicist and author of best-selling popular science books. As he introduced us to concepts of symmetry in physics, like Newton's third law of action and reaction, he also taught us about symmetry in art (as in Escher's work), in music (as in Bach's Cannons, 20th century music, etc.), in mathematics (group theory) and how they all relate. This led me to further reading and exploration on my own. I swallowed books like "Godel, Escher, Bach", which also introduced me to concepts in computer science (eventually, my main profession), as well as logical positivism, philosophy of science, and many theoretical aspects of music. The boundaries between disciplines blurred in my mind to the point where I view all intellectual and emotional activities as equally engaging. I believe that playing jazz is one of the most emotionally and intellectually demanding activities a human being can ever perform. The level of preparation and concentration required to play a great jazz solo is no less than required, for example, to give a graduate-level lecture in physics. In both cases, you have to know the material through and through so that it's automatic, and at every step you have to apply your creativity and rational thinking to present each idea clearly and make it flow from the previous idea. Of course, in jazz improvisation there is no "right answer", but it still has to sound "right" within a set of stylistic parameters.

JJ: Talk about the development of your new organ trio recording featuring Joey DeFrancesco and the association that developed?

DA: As a teenager in Tel Aviv in 1974, the first live organ trio concert I ever saw happened to be Jimmy Smith with Ray Crawford and Donald Dean. The recording of that concert was issued as *Jimmy Smith Live in Israel*, and later reissued under a different name. I re-

member that experience as being magical, and I always knew I would someday record an album in this format. Joey DeFrancesco was my number one choice simply because he has always been one of my idols. He is one of my favorite soloists on any instrument. I could listen to his solo on "On The Street Where You Live" a million more times and never get tired of it. I was both thrilled and terrified when he agreed enthusiastically to do the recording. I met Joey and Byron Landham at the recording studio, and they immediately melted all my fears away. They were both warm, encouraging and full of compliments, and within a few hours we had laid down all the tracks, mostly in first takes. It was a real "old fashioned" session. I had charts, but I mostly just played them my arrangement ideas once and then we just counted it off. I was a bit concerned about an Israeli ballad that I had chosen, but Joey loved it immediately and played so beautifully on it that it's one of my favorite tracks on the album. It was great hanging out with him and Byron, listening to the tracks and discussing ideas about music. It was a wonderful experience, and one that I hope to repeat again soon. I am very proud of this album, and I believe it includes some of Joey's best work. It's also thrilling to see what a great response the album has gotten, especially since it was self-produced. It was in the top 40 jazz radio chart for several months, and has received dozens of great reviews.

JJ: What words of encouragement, support, quotation, or fragment of wisdom have you received from a mentor or associate that provided inspiration or guidance in your life?

DA: For me, inspiration is all about family. My parents spent their teenage years in Siberia, escaping from the Nazis who invaded their native Poland. They became homeless, hungry and sick, but they each survived by staying together with their respective families. They had to start over in Israel, with missed years of education, in an unfamiliar land with no knowledge of the language or culture. They both went on to earn Ph.D. degrees, and reach the top of their chosen professions. That always serves to remind me not to make excuses for not accomplishing my goals. The other great inspirations for me are my wife and 3 daughters. They are supportive and understanding and always encourage me to pursue my next



goal. For my first album, *All Things Familiar*, I wrote songs for each of my girls, and it turned out to be a double blessing. They each learned to identify their song and compared it to the others. They enjoy coming to my gigs to hear their songs and that personal connection has drawn them closer to the music.

JJ: As a teenager growing up in Israel, with an interest in guitar, you began to study, and went to hear more experienced players on what would have been a more limited community than the New York scene in which you now participate. What were the advantages and challenges in maintaining your inspiration and gaining the guidance you needed to develop in Israel?

DA: The recent bestseller, *Startup Nation*, attempts to analyze the un-proportionally large number of Israeli successes in science, high-tech and business, but as you know, the jazz scene in New York is also flooded with a huge number of great Israeli players. This was not the case two decades ago. The jazz community in Israel was small and consisted mostly of players who came from Europe and Russia. I was lucky enough to stumble upon the one guitar teacher who had studied in NY with Jim Hall and Chuck Wayne, and he had a huge record collection that immediately captured my interest. Most players of my generation ended up going to Berklee and other schools in the US, and then went back to Israel to form the excellent educational system that exists there now. Although I never got a degree in music I had excellent private teachers for ear training, improvisation, harmony and counterpoint, and I did a lot of learning and transcribing on my own. Two books that really helped me with jazz guitar were *Joe Pass Guitar Style*, which I still refer to as "the bible", and a book by Peter Sprague which really laid out a logical foundation for modern jazz guitar. When I came to live in New York, I was finally able to study with all my idols, and the most influential of them has been Jack Wilkins.

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www.danadler.com

Tomas Janzon

By Joe Patitucci

“Humility is a good word for the right approach. My experiences in the jazz community have always shown me that this music is coming from a spiritual approach. That is how you connect, it goes through your heart.”

Jazz Inside: Tell us about the concept and development of your new recording, *Experiences*, featuring Albert Heath on drums?

Tomas Janzon: I have been working with Tootie [Albert Heath] since when I was living in Los Angeles. We played together at local venues and I was over at his house playing drums/guitar duo. He has been a tremendous inspiration to me, so I have had in mind to record with him for some time. I had been thinking about a trio that focuses on the drums. Making interaction the main thing and then, naturally to me, the drums as the center. So we started this trio format with a concert at Alvas showroom in San Pedro, with Tootie on drums and Jeff Littleton on bass. Then I had a booking at the Kitano here in New York, with Ken Filiano on bass this time, and further a tour in Sweden with the original trio: Tootie and Jeff Littleton. So by now I thought I just got to go for it and record this while we are still warm. I still had the same concept of interaction and bringing the drums up front, telling a story. I had tried some of my writing at rehearsals and some worked and some did not. So finally I decided to record whatever felt natural and fun to play together. Then I started thinking about Art Hillery, who I had played so many concerts with, and also been working on tunes together at his house. I figured he had to be part of this. He is a legacy in his own right, by the way. So we ended up recording some trio tracks and some quartets with piano and some with the B3 organ. It was this incredible constellation of personalities, including the engineer Nolan Shaheed, sometimes during the session the air was so filled with energy you had to take a deep breath to stay grounded. Finally this recording is all about experiences, it is telling a story of experiences, including the experience of driving from L.A. to New York.

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

TJ: Definitely Charlie Parker's "Cool Blues", it just came to me. A strong memory from childhood is watching on TV at my grandmother's house up in the north, Clark Terry playing with the Swedish big band Four Leaf Clover.

JJ: How did your interest in jazz develop growing up in Sweden? What were some of the challenges and benefits to your inspiration and pursuits of jazz listening, study and performance growing up in Sweden?

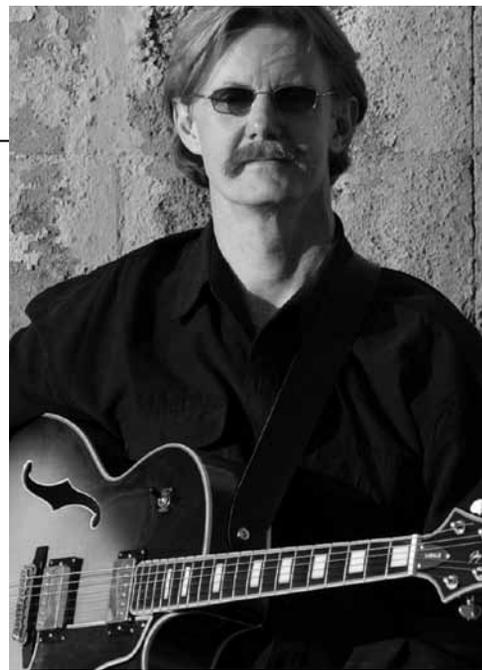
TJ: I was actually in classical music first, growing up playing the cello. Playing Bach's Art of the Fugue with our local Chamber orchestra when I was twelve made a big imprint. But I was so curious about many things, so a classical career felt too withdrawn from the world. Then came jazz and I couldn't help from becoming full time musician anyway. It had to be. Outside Stockholm where I grew up a couple of older friends of mine started the first Swedish independent music school for "different music", as they called it: Solletuna Jazz Workshop or SJW. Many of the jazz musicians and also Latino musicians used to teach and rehearse there. I was soon teaching there myself.

JJ: What words of encouragement or support, or quotation or fragment of wisdom have you received from a mentor or associate is it that provides inspiration or guidance in your life?

TJ: Hmmm ... just got an email from an American friend of mine who lives in Copenhagen, he says: Go, man! - but not away.

JJ: Talk about some of the processes and approaches you go through in composing and arranging - and your core philosophies about composing.

TJ: That's a big question. I will try to make a brief statement. Composition for an improviser is a delicate issue. You have dedicated yourself to creating in the now where you have to deal with intuition, the unconscious and the connection between the body and the soul and so on. When composing you would like to stay in touch with all this and work as much as possible from what you have gained in this approach. This means a less pseudo-intellectual approach and more of a merging of your heart and your intellect. For me this makes the composing not so different to what I do as an improviser. I end up working with different ideas, concepts, sounds that happens to ring within me at a certain time. Just go with it, stay with the idea and let it evolve. It is a very subtle thing, to connect with the heart, sometimes your voice can help. And also to be pragmatic, try it out at rehearsal, go back and change. Go forward and change.



JJ: When you moved from Sweden to the United States, you resided in Los Angeles and studied at USC and with guitarist Joe Diorio. What was it about the Los Angeles scene that attracted you, and given your very recent move to New York, why did you make this big change?

TJ: Thanks. Yes, I went to LA to study with Joe Diorio. After spending about ten days in New York in May in the early nineties I felt like there were too many students of jazz in New York in line waiting to play a solo - so maybe I will "cut my teeth" in LA instead. I had been studying some of Joe's scribbles: re-harmonizations, intervallic ideas, the right brain approach and more so I thought let's try this. I didn't like LA at first. But then Joe let me play and we started to get along. I ended up spending a couple of days a week together with Joe in his office working on ideas and tunes. He is an amazing inspiration. I was very fortunate in Los Angeles, becoming part of the jazz community and recording with late Billy Higgins. Sherman Ferguson became one of my close friends: recording, playing and having a lot of great dinners together. I do miss him. Great bassist Nedra Wheeler and I had so many interesting discussions in between the gigs so we will always stay in touch. More recently drummer Donald Dean and I started to work and practice together, so that's another constellation. But, yes, now's the time, and I was on my way in May 2010 driving the Route 66 passing Gallup, New Mexico - and don't forget Winona, and I was going east this time. Soon it said Holland Tunnel in front of me. It was time for New York.

JJ: How do you balance the drive of the ego for power, fame, recognition, financial success and or security that many of us experience, with your creative drive, and the humility necessary to be a student one's craft to ensure lifelong growth?

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www.tomasjanzon.com

Chuck Anderson

By Eric Nemeyer

JJ: Talk about your association and collaboration with Jimmy Bruno?

CA: Jimmy Bruno and I go way back. Our paths crossed in many subtle ways. Jimmy studied with Al Stauffer who was the original bass player in the Chuck Anderson Trio. As a young, talented jazz guitarist, Jimmy attended concerts that Al, Ray Deeley and I gave in the mid seventies. When Jimmy had carpal tunnel problems, I reached out to express my concern. We had just re-mastered a recording with the

although his original instrument was guitar. Musicianship was the primary focus regardless of your instrument. It was not an easy curriculum to learn especially for me. I was just breaking into the professional world of music. The focus was non idiomatic so questions that I may have had about Rock, Blues, Country, the business of music etc went mainly unanswered. Despite this issue, it was a critical period in my development and has certainly been my strongest educational influence in the direction that my career ultimately took. Some of my memories were

"Your character represents who you are at the core ... [and] should come through your music and through your life in how honestly and fairly you interact with others."

original trio called "The Vintage Tracks" and I asked Jimmy if he would like a copy. It was a great way to revisit his memories of Al since the bass was featured heavily in that recording. Time passed and one day over a year ago, I contacted Jimmy and suggested that we get together for lunch. It was a great opportunity to catch up and share some of our experiences. We started to come up with the idea of exploring some ideas for a new recording. What we wanted to do was to break from the traditions of jazz guitar recording. We decided that it should be all original and use non conventional instrumentation. We didn't consider it to be a "band" recording because we wanted to use unique combinations of instruments from track to track. Our first step was to develop ten themes. We worked around Jimmy's kitchen table and had such a good time that we decided to take it further into the performing arena. Four concerts were scheduled for Jimmy and me as a jazz guitar duo. Jimmy and I had a great time and will be doing other concerts and master classes together. Work continues on our recording *Images for Two Jazz Guitars*. We hope to have it finished this spring.

JJ: What was it like studying with Dennis Sandole and the unique environment and approach that you experienced visiting his Philadelphia studio for lessons? What were some of the memorable, humorous, dramatic or interesting experiences you had? Were there some words of wisdom you took with you?

CA: I began my studies with Dennis at the age of 19. Dennis taught the aesthetics of music and art and had developed a unique approach to bringing out creativity in his students. The list of notable students goes on and on - John Coltrane, James Moody, Pat Martino etc. He did not actually teach guitar

the paradox about how formally Dennis dressed but how casual the studio itself was. I also remember Dennis' strong command of the English language and how he spoke in parables. References came from everywhere - from Greek mythology to the bible to philosophic thought. Once I asked Dennis how he coped with criticism and he said "It is ordained that the minions shall forever assail the colossus". This was not untypical. His advice to me was "You should be playing for the kings and queens of Europe not wasting your time on worthless commercial soirees" - such was some of our communication. I often found it difficult to balance the aesthetic standards that Dennis set with supporting a family. In the long run, it all worked out well but not without some turmoil along the way.

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

CA: My first influence was probably the jazz guitarist Johnny Smith. Under appreciated by the public, Smith was an important figure in the development of virtuosic jazz technique. I had all the records and was fascinated by the "jazz guitar" sound. When Wes Montgomery hit the scene, it was alike a rebirth for me. His swinging, blues based style became infectious and is one of the few guitarists I still listen to. Octave technique, block chord solos, lyrical single note lines, it all drew me in to the jazz guitar style. I was fortunate enough to have some personal encounters with Wes where he not only encouraged me but even taught me how to play octaves on his guitar at Pep's on North Broad [Street] in Philly. Jazz guitar was my first love although there have been many professional detours though out the years. Show playing and studio work occupied me for many years. That's another thing that Jimmy Bruno and I share. His show work took him to Vegas and his studio work



took him to LA. My show and studio work was centered on the East Coast.

Within the last couple of years, I have rededicated myself to the art of the jazz guitar. I have given up all my other musical performance avenues to focus on composing and performing with the new Chuck Anderson Trio. The group features Eric Schreiber on bass and Ed Rick on drums.

JJ: Talk about your work at the Latin Casino and The Valley Forge Music Fair - where you were backing well known entertainers and musicians. How did these experiences impact, support or challenge your artistic pursuits?

CA: I was on staff at the Latin Casino for four years and at Valley Forge Music Fair for seven years. In that time I worked with the top acts in the music industry. Memorable acts were Peggy Lee, Bobby Darin, Michel Legrand, Nancy Wilson, Billy Eckstine among many others. On any given day, we could be working with a pop star, a Broadway star, a television star etc. We never knew from week to week what we would have to do. There were fourteen shows a week with a Monday afternoon rehearsal. It was a lot of work and it was challenging in its diversity. Things that I got from all this: the ability to adapt, to play under pressure, to read at a pro level and to play a wide variety of styles. The relationship to my jazz work was not direct but it did force me to control my instrument, develop a good sense of time and feel and to interact with a wide assortment of performers and musicians.

JJ: In addition to your active career as a performer, you teach. How has your work as an educator influenced your music?

CA: I've had a lifelong dedication to teaching and
Continued on Page 33

www.chuckandersonjazzguitar.com

Bob Devos

By Eric Nemeyer

“Soloing was never a problem, making the other musicians happy was the industrial strength issue. I once described it as trial by fire. These musicians and audiences were tough. You delivered or you were out – and out fast.”

Jazz Inside: Talk about your experiences studying with Dennis Sandole and the unique environment and approach that you experienced visiting his Philadelphia studio for lessons. What were some of the memorable, humorous, dramatic or interesting experiences you had? Were there some words of wisdom you took with you?

Bob Devos: How I first came to study with Dennis Sandole is the first part of the story. I was in my late teens and was studying with Harry Leahy, a well known guitarist and teacher in Plainfield, New Jersey. Harry really opened up musical possibilities on the instrument that I had never imagined. Leahy, in turn, was studying with Sandole. He was showing me the studies I would have to do to work with Dennis. After about six months with Harry, I arrived for my lesson and Harry told me we were driving down to Philadelphia the next week. So, that's how I came to Sandole, through Harry. Sandole's lessons demanded an enormous amount of practice time and involved more than playing on the guitar. It also involved composition, ear training, learning bebop heads, and a complete mastery of the fingerboard. Sandole had this real guru vibe, he commanded respect. He was very encouraging and had a great sense of humor. Years later, I remember some other of his former students and I taking Dennis out for dinner, about a year before he died. By then I had been touring in jazz for over 20 years. We met him at his studio and he was finishing a lesson. The student addressed him as professor but we always just called him Dennis. When we were at dinner, I mentioned to him that I had been looking at my old lesson books. I told him, “I couldn't play any of that stuff now.” He said, “That's ok. That was for that time, you don't need it anymore.” He really liked what I was doing and that has always been important to me.

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

BD: I was playing in R & B bands while in high school and the typical jazz guitar sound of rolling the tone control off didn't appeal to me – then or

now. The organist in my band had some Jimmy Smith records and that led me to buy records by his guitarist, Kenny Burrell. I was attracted to his sound and the feeling he conveyed on his *Midnight Blue* and Guitar Forms records. Shortly after I heard Wes Montgomery and was hooked. The fact that they both sounded like horn players led me to listening to instruments other than the guitar. Then there were so many musicians I listened to and transcribed their solos – Coltrane, McCoy Tyner, Chick Corea, Charlie Parker.

Ji: Talk about your associations with several jazz artists with whom you played including Richard “Groove” Holmes, Sonny Stitt, Jimmy McGriff, among others.

BD: I played with “Groove” and Sonny Stitt really early on. The days when guys led gigs for five nights a week for a year at one club were really over-except for “Groove.” He still could get that. We were at the Red Carpet Lounge in Philly and Stitt came in as the guest for a month, so I got to play with Stitt almost every night for a month. Within two notes of Sonny's playing, I felt like Charlie Parker was standing in front of me. I had played with a lot of great saxophonists already, but this was another league. As to “Groove,” every organist I have ever known – and I have known and played with all the greats – agreed he had the best bass line of any of them. And, he was a groove to be around – that's where the nickname came from, in addition to his time. I played with McGriff and Hank Crawford for three years when I was living in L.A. in the late 1980s, and intermittently thereafter when I moved back east. Hank was a great friend. I learned a lot about playing melodies from Crawford; he could phrase a ballad like Aretha. We had a very strong musical connection. McGriff had a great bass line and was a master at working the organ's draw bars for a variety of sounds. And, of course, my longest and strongest association was with the great Charles Earland. Charles produced and played on my first album as a leader. Touring with him for so long, I saw first hand how important it is to have conviction, to have an inner strength to your playing. All these musicians shared a common ground – the blues. For me, without the blues, something is missing.



Credit: Andy Foster

Ji: What did you learn early on, on the bandstand working clubs in Newark?

BD: My first touring jazz gig was with Trudy Pitts – all the musicians I have been talking about are now gone – hard losses for me. Trudy wasn't my first gig in Newark but I really remember my first night playing with her. We had just gone over the music for the first time and then I was walking past the bar with Mr. C, Trudy's husband and drummer and he said, “Bob, say hello to George Benson.” So that was added pressure. Afterwards we talked and he was very supportive and always has remained so. Really early on, I had to make a fast transition from studying jazz to delivering on the bandstand – knowing the repertoire, knowing how to comp and support the other players. Soloing was never a problem, making the other musicians happy was the industrial strength issue. I once described it as trial by fire. These musicians and audiences were tough. You delivered or you were out – and out fast. They would scream at or fire guys right on the bandstand. I remember Charles Earland dropping off a drummer that wasn't cutting it, at a Greyhound terminal in the middle of our tour. Charles told him, “Find your way back to Chicago. You can pick up your drums next month.”

Ji: Tell us about your most recent album recording on Savant. What were some of the experiences that you had in developing from concept to completed product?

BD: I had a strong concept for *Playing for Keeps* from the beginning: I wanted a recording that was a real document, with an arc – a story to tell rather than a random succession of songs. I carefully thought about a balance between my compositions and jazz standards and wrote the arrangements for all the

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www.bobdevosjazzguitar.com

Jonathan Kreisberg

By Eric Nemeyer

"It's really easy for us to forget that if we go too deep into the mechanics of music it can be easy to forget to "check in" with the outside world and really connect with folks."

Jazz Inside: Could you discuss how your new recording *SHADOWLESS* evolved from initial concept to sound and completed creation.

Jonathan Kreisberg: After *Night Songs*, my ballads disc for Criss Cross Jazz, I wanted to go for a very bright sound...with an intense live energy and tunes that broke some new ground. We had debuted a new composition called *Twenty One* at our Jazz Baltica concert and it became the spark that went on to inspire the rest of the project in a way. Since then, most of the tunes ended up getting performed all around the world before we went into the studio, so I think that was translated into the feel of the recording. I also opted towards putting the disc out on my new label, New For Now music, so I had a great deal of control of every aspect of the release.

JJ: Talk about the kind of encouragement or support you experienced growing up in a household whose record collection as you wrote included Coltrane's *My Favorite Things*, John Williams playing the "Aranjuez Concierto" and Cream's *Disraeli Gears*.

JK: My folks had pretty eclectic tastes in music and I'm sure that was a big influence. I heard jazz very young, but by the time I began to understand it as a player I had already checked out classical, rock and blues. They were definitely supportive when I was a kid, and then right about the time that some guys would possibly get the "time to get a real job" speech, I ended up with a nice scholarship from University of Miami. So at that point, I guess they realized I was in it for the long haul, and that it was serious pursuit as well as a way to continue the strange hours I was keeping. He-he.

JJ: What words of wisdom did you receive from or discoveries did you make as a result of your experiences with Joe Henderson, Michael Brecker, and Red Rodney during your tenure at the University of Miami, and in Miami?

JK: I probably had the most contact with Brecker. I had the chance to learn and even play in a quartet setting with him, and he was really open with his philosophy and ideas. I think that had a strong impact on me on a few levels. He was really clear in explaining some of his concepts of stretching using shapes within and beyond the harmony. I also admired how he didn't seem to try to hide or mythologize his craft.

He inspired me to work hard and to try and in turn be open with students about possible paths towards the realization of certain musical concepts.

JJ: Is there a quotation or fragment of wisdom you have received from a mentor or associate that guides you or provides a foundation in your life, creativity and business?

JK: Definitely have grabbed a fair share from working with Dr. Lonnie Smith. "don't you worry 'bout it!" is a good one. I also like when we show up to a gig and they have a broken amp and a stage that's falling apart and he just says..."oh, we're gonna have big fun!" He has a great attitude that reminds me that we are ultimately there to make people feel something, and that we have to find a way to adapt and enjoy ourselves even when faced with tough gigs. The instruments are ultimately just tools that help us do that. It's really easy for us to forget that if we go too deep into the mechanics of music it can be easy to forget to "check in" with the outside world and really connect with folks.

JJ: Given the opportunities you began experiencing during your teens – scholarship to University of Miami, entering New World School of the Arts in Miami at 16, coverage in various music magazines then – how have you balanced the temptation and drive of the ego for power, fame, recognition, financial success and or security that many of us experience, with your creative drive, and the humility necessary to be a student one's craft to ensure lifelong growth?

JK: I think those temptations have never been much of an issue for me, honestly. I had some exposure to the pop world pretty early on in Miami, and it never called to me like some other folks I grew up with. I'm not trying to make myself out to be a selfless musical saint, but maybe it's just because my ego is more attached to the realization of my musical ideas and finding new sounds than to fame or financial success. The creative drive just always has overpowered the other stuff in my life. Sometimes it can be a problem!

JJ: Could you talk about your discoveries about human nature as a result of your business and or creative pursuits in the music world?

JK: Great question. I think that being a jazz musician does offer a few specific advantages in this regard. Although I guess many professions have their own. One is that we are given the chance to travel to many different cultures and represent the idea of



finding a unique voice within the context of a great tradition. You can feel the effect that has, especially in certain places. I also think that music brings out the best in people. Both as a player and as a listener, we are given a chance to see folks in a very open state.

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

JK: I think that it brings up many questions. I think that Jazz is like the word "Nice" or "Love." It means so many different things to different people. For some people Jazz is a tradition and a craft. I agree with this. For others it is a search, constantly shifting in its parameters and possibilities. I agree with this too. That quote is obviously leaning towards supporting the latter believers, but I would never discount the importance of one devoting themselves totally to a tradition or period of say bebop, or delta blues.... There is always room to find your voice in certain specific genres. That being said, on a disc like *Shadowless* and on most of my band's gigs my concern is to find a way to view my respect for the traditions I've been exposed to through a shifting lens. So in that sense I'm always learning and changing with the world I hope.

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

JK: I think that should be a mantra for most. It's a challenge to our egos really and it could filter into many aspects of life. On a musical level, it could keep one focused on practicing the basic elements

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Kenny Burrell

By Eric Nemeier

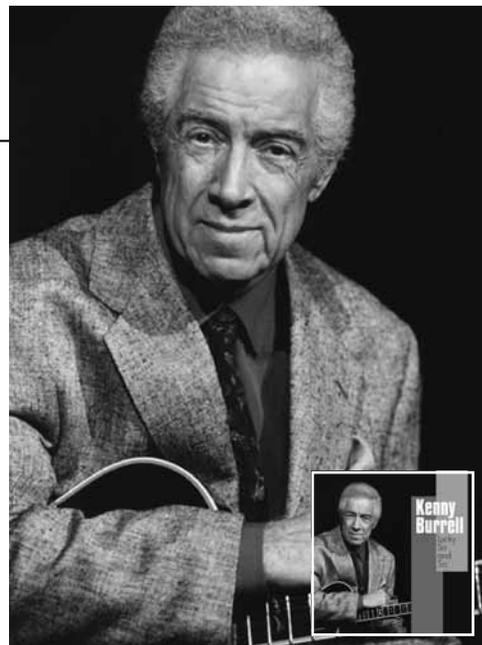
"The thing that we try and tell them is to search inside for those things that they are hearing—not just to play what they know will work. If they search for feeling, there's a certain logic that will automatically happen"

(Excerpt from the full interview)

KB: Well, I'll tell you, music really is spiritual. To me, it is naturally that way, especially if you're doing music where you're improvising. What you're doing is trying to manifest sounds that come from yourself, your invisible self. Skin and bones is one thing. But then, there's this spirit, the real you, where the sounds come through. Some people would say that's good, some people would not. It is a spirit, and to be it is all connected with God, and it is who you really are. When you're playing music, your support, your emotions, your feelings, all come from the self inside you – your spirit. So, I think it is an expression of love, beauty, and all of those expressions come from this invisible person that is there. It is your mind, which is part of your spirit.

JJ: How did you get the break to play and record with Dizzy Gillespie?

KB: Something happened with two of Dizzy's musicians, and they couldn't make the Detroit gig. So he called me for some reason. I think Jimmy Heath was one of the guys, and the drummer couldn't make it. He had two saxophones – Jimmy Heath and Trane. So I guess he figured he would kind of diversify and try the guitar. Turns out that that was the first time Dizzy used guitar without piano. Dizzy was always experimenting anyway. But, I didn't know that at the time. I was thrilled, and it meant a lot to me. I framed my first pay envelope that I got from Dizzy. My nervousness always went away when Dizzy counted off a tune. He was so funny and he was always cracking jokes. During that month, Dizzy decided that he would do



Lucky So and So by Kenny Burrell, on Concord Records

some recording. He had his own record label that he had put together with a guy in Detroit, Dave Usher. Dizzy decided that he would go in and make some sides. In those times, I don't know if LPs were out or not, but we only did I think four tunes in that one session. They came out on the market and two of them became famous jazz pieces, "Tin Tin Deo" and "Birk's Works." That was my first real recording. I had done some local recordings that hadn't gone anywhere. But, in terms of recording with a named artist, that was my debut – with Dizzy on those four tracks. I was very encouraged because Dizzy said that he had liked what I did. He wanted me to travel with him at that time as well. I was tempted, but my mother said she thought I should stay in school and go to college. I had been talking to her about going to college just before I got that call. She said, "Well, the music business is in very rocky shape." So, just as a backup she said I should go to college. "If Dizzy wants you now, he'll want you later. Those musicians know that you're pretty good and you'll have other opportunities but I think that you should at least finish college." So, I took her advice and I did that. I certainly learned a lot and it has helped me in many ways.

JJ: Do you have some words of wisdom, or quotes that you've read that you want to share with people?

KB: One of the simple ones that I believe in, and try to tell the students – and I think that it is represented in all of the great artists that have come and gone – is to be yourself. You can't be anyone else anyway. So be the best you that you know how. The quicker a musician understands that, then they will start to search and find those notes and sound that they truly love. When they do that, they will start to bring out that uniqueness that is his or hers. Be yourself. Many of the great artists that we all respect and love are examples of that. ■

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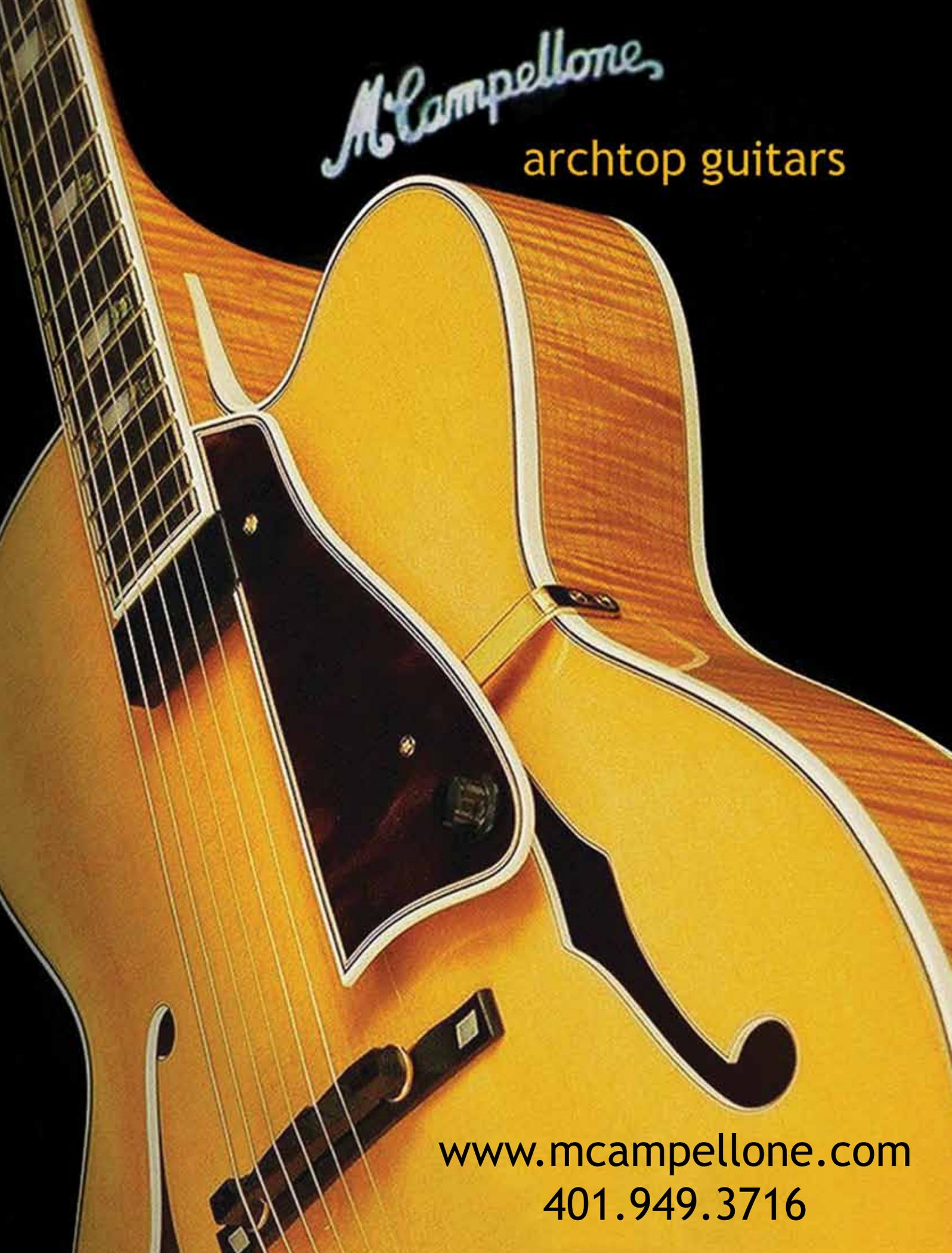
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George Benson

By Eric Nemeyer

"It doesn't make any difference who you are or what you know...people are going to pick you apart. Somebody is going to find your fault – and we've all got them. Once people start doing that and they want to do that, there ain't nothing you can do about that."

(Excerpt from the full interview)

GB: By the time we got around to doing *Bad Benson*, we got interest from Warner Brothers. I knew I was on my way then. I said, "Boy, this is going to be the move," because in my wildest dreams I never imagined I would get a contract with Warner Brothers Records. When we got the deal, actually I was involved in two record deals. One was winding down, and the other one was starting up. We recorded the album *Breezin'* as a matter of a contractual thing. They gave me what I considered a lot of money up front; gave me a nice deal. If I sold records I was going to make money. If I didn't,

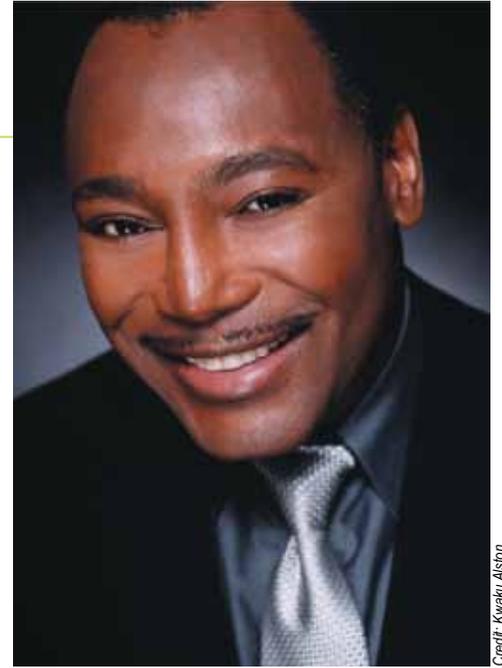
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well, I still made money because they had a lot of front money in there. And because I wasn't used to getting any royalties, the other money didn't make any difference anyway because I never got a royalty anywhere off of a record before that. But now we went out to LA and we recorded.

When that record came out, the whole world changed!

J1: Then you didn't expect it to suddenly catapult you from mainstream jazz celebrity to the level of being a pop superstar.

GB: No, I had no idea that Tommy LaPuma had been listening to me for years, and he knew just what to do with me. He sort of picked up on the Creed Taylor approach, but he did it slightly differ-



Credit: Kwaku Alston

ent. He let me breathe a little more than Creed did. Tommy LiPuma used to ask me questions, "George, what would you do with this if you had this tune; what would you do?" And I said, "Tommy, put the mike up here. I'm going to do a little thing with the guitar and the microphone. I'm going to sing along

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Pat Metheny

By Eric Nemeyer

"For me, playing the music has never been easy. It's always been a struggle – and I kind of like that. I like that its never been a question of, 'Oh, I got it!' It's always just, 'Man, I'm barely hanging onto this.' It makes me appreciate every little thing a bit more in terms of accomplishment."

(Excerpt from the full interview)

J1: I've thought that if you're in good physical shape, or don't have any physical disabilities, then after a number of years of intense study and playing, technique can become secondary; serving the music. Unfortunately, some people regard this music as an athletic sport as opposed to an artistic endeavor.

PM: I certainly see that, too. Also, I think it really varies from individual to individual. I remember Mike Brecker telling me, 'cause I was kind of complaining about that. It was early on during a tour and my chops – playing with him especially, somebody I've played with a lot, you know, there are fast tempos and it's hard music. I was scuffling, I said [I knew the answer], "Don't you ever feel that way?" And he said, 'No. At

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eighteen or nineteen, I just woke up one day and realized that finally I could play, and its been that way ever since. I think, for some people, and he's one of them, Gary Burton is like this, too, I've known a few people like this. They really are physically gifted to play the instrument that they play. They're just kind of built to do that. They're perfectly suited for the instrument that they play. They learn to do it and they can do it and they're virtuosos and they will always be virtuosos. Yes, maybe they're five percent rusty on one day given the circumstances or whatever, but it's insignificant. For me, playing the music has never been easy. It's always been a struggle for me and I kind of like that. I like that its never been a question of, "Oh, I got it!" It's always just, "Man, I'm barely hanging onto this." It makes me appreciate every little thing a bit more in terms of accomplishment.

J1: I agree. There's a Buddhist saying "The impeded stream sings." If there's no challenge, it wouldn't work.



Credit: Eric Nemeyer

PM: I've known a few what I would call supremely talented individuals. I don't envy them at all. In fact, I would say most of the supremely talented individuals that I'm thinking of have never had much luck as musicians. It's funny how it works. So much of what it is, is the sort of wisdom and insight aspect of it. It's what communicates - not it, but sort of what's under it. That's something that's lost on many of the best musicians. ■

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Pat Martino

By Eric Nemeyer

“I was more interested in real-time living. I wanted to be in the presence of Wes Montgomery, I didn’t want to study him.”

(Excerpt from the full interview)

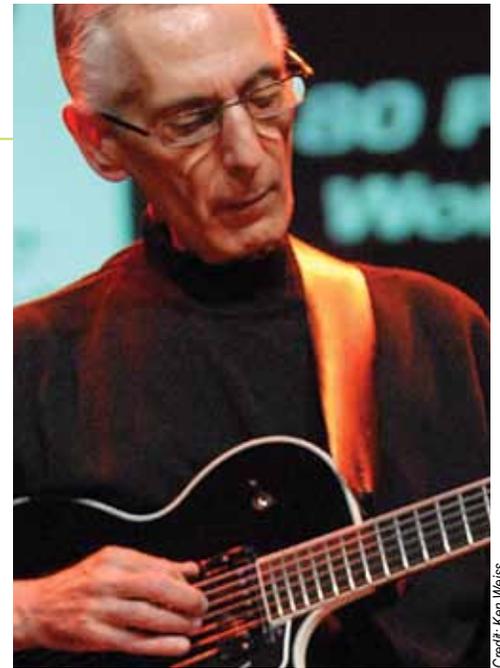
PM: The fact of the issue is that education is contingent on immobilization of any topic, and when you immobilize something, you immediately take one dimension from it. And by doing that, there is no true motion in it, time has been taken from it. Because of this condition, subsequent in all forms of endeavor, in my opinion, there is a definite change between the functional artist, and a student of the arts, and education itself, to provide what is necessary to adhere to the responsibilities and hopefully someday to the successful attainment of this fluidity. In the case of education the best that can be provided is for, whatever the art may be, at a craftsmanship level. Whether that ever reaches art, *true art*, is something that is immeasurable, something that is impossible

to label until the time comes, and that would only be opinionated in terms of critique. Unfortunately, due to the need and hunger to participate in a circus kind of sport in a sense, competition ... in our society, competition is part of the great schools. Because of that, we lose sight of the craftsman and the artist, primarily because if a person is considered a better craftsman, they consider themselves an artist, unfortunately. There is something that is missing there, with regard to no concern what-so-ever about the craft or of school. That’s why I left school.

JJ: You are talking about high school?

PM: Sure, I was more interested in real-time living. I wanted to be in the presence of Wes Montgomery, I didn’t want to study him..

JJ: Are there players that have impacted you, or that you have particularly been drawn to, other than gui-



Credit: Ken Weiss

tar players at any given time?

PM: Well absolutely, at every given time! At the age of twelve-years old, the first album that stimulated me into wanting to know more about jazz, and in fact it was the key into the doorway of jazz where I was con-

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Mike Stern

By Eric Nemeyer

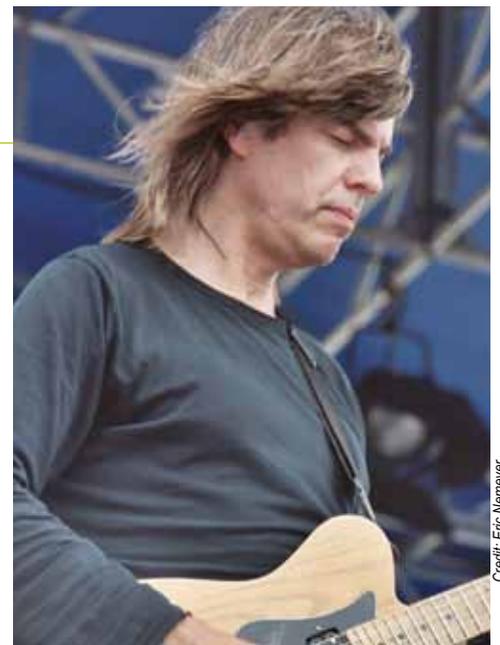
“If I wanted to play like that at all, I had to hear every note to be in control like Sonny Rollins or ‘Trane. I wanted, in the past to be able to control this stuff and hear the lines because I knew those guys were not bullshit. They had endless vocabulary, incredible phrasing, and they had to have gone slow before they ran too.”

(Excerpt from the full interview)

JJ: As a guitar player you don’t really have to breathe to execute your lines as do horn players. You could play endless streams of running eighth notes.

MS: Sometimes people say you can’t do that or it’s not good. Miles Davis said to me, in his whispering voice, “I like the way you-you can run! That’s cool. That’s not that easy to do. You can run. You can sure run.” There’s something cool about that. Like Bach. It’s not unmusical. In jazz, when you play with a bunch of

people, (you want to have some space so people can react. Space can make it more interesting rhythmically, and all that stuff. But as much as I love Jim Hall, I also had a big heart for listening to horn players burn like Jerry Bergonzi and all these people. In Blood Sweat & Tears there were a lot of people playing with a lot of fire. When we would play a tune like “Spain” they would really blow. I could never do that. I didn’t have the chops for it. I was trying to go slow and steady, use my ears, pay attention to detail and tone. At first when I went to Berklee I was trying to play fast and very quickly figured that I was getting nowhere. I figured I should slow down and really hear what I’m playing and gradually it would speed up if I wanted to. That’s what Mick Goodrick told me. It’s like a tape recorder



Credit: Eric Nemeyer

or something. You can learn it real slow, and gradually you can speed it up once you absorb the language. To learn any language you have to go slow and get fluent at it slowly. So I was into that mode and then all of a sudden a real live performance came up. This is what Pat [Metheny] had been telling me. It all sounded good, but I had to get out and play and live in reality. You’re

Continued on Page 35

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RobertHURST

CD: Bob Ya Head

Robert Hurst, bass; Marcus Belgrave, trumpet; Scott Kinsey, keyboards; Darryl "Munyungo" Jackson, percussion; Sy Smith, vocals; Vincent Bowens, tenor sax; Karriem Riggins, drums

CD: UNREHURST Vol. 2

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- Bassist, Tonight Show with Jay Leno, 1992-1999
- NEA Presidential Scholar Awardee
- Credits: 6 Grammys and 4 Emmys



www.RobertHurst.com





HELIO ALVES

MUSICA – www.helioalvesmusic.com. *Gafeira; Kathy; Sombra; Black Nile; Flor Das Estradas; Musica Das Nuvens E Do Chao; Adeus Alf; Tribute to Charlie; Chan's Song.*

PERSONNEL: Helio Alves, piano; Rueben Rogers, bass; Antonio Sanchez, drums; Special Guests: Claudio Roditi, trumpet and flugelhorn; Romero Lubambo, guitar.

By Eric Harabadian

A native of Sao Paulo, Brazil, Alves grew up in an environment that was immersed in music. His foundation was classical blended with the jazz-infused sambas and bossa novas of his homeland. He cut his teeth building an impressive list of credits recording and touring extensively with people like Joe Henderson, Herbie Mann, Mike Stern, Paquito D'Rivera and many others. He brings the consider-

able knowledge gleaned from that pedigree to the fore on his latest solo venture.

The track “Gafeira” is an upbeat and brilliant samba that inspires from the get go. There are some warm flugelhorn flourishes from Roditi which complement Alves’ effortless harmonic shifts from dark to light. “Kathy” brings a softer mood with a waltz-like Brubeck feel. The syncopation is carefree and even features a nice drum breakdown by Sanchez ala Joe Morello. “Sombra” is a somber tune piece that spotlights Rogers’ bass prowess. The tune has a chord sequence similar in structure to “Goodbye Pork Pie Hat.” “Black Nile” cooks in a graceful and melodic fashion. Alves dominates here by playing very “in” and “out” with incredible poise and dexterity. “Flor Das Estradas” follows and features guitarist Lubambo who provides sweet and delicate textures that dovetail perfectly with Alves’ ivory explorations. Perhaps a pivotal piece on the album is “Musica Das Nuvens E Do Chao.” The pianist’s work here is almost chameleonic in how he transforms the tune from a ballad-like set piece into mid-tempo swing that energizes and pushes the melody and the ensemble to new heights.

If you seek a keyboard artist grounded in tradition yet armed with a sense of adventure and bravado, look no further!



LYNNE ARRIALE

CONVERGENCE – www.motema.com. *Elements; Here and Now; Here Comes the Sun; Sister Moon; Call Me; Dance of the Rain; For Peace; Paint It Black; Something I Can Never Have; Convergence; The Simple Things.*

PERSONNEL: Lynne Arriale, piano; Bill McHenry, tenor saxophone; Omer Avital, bass; Anthony Pinciotti, drums.

By Mark Keresman

Every so often, if one is lucky, one hears an album that reminds you exactly what got you excited about jazz (or whatever genre, but in this case, jazz) in the first place. As a teenage lad in the 1970s, I was primarily a rock fan that got into jazz via fusion and free styles and worked my way in from there. I can’t remember how, but I fell under the sway of the McCoy Tyner live album *Enlightenment* – that was one of those platters that got me through the purgatory that was high school. *Enlightenment* was fiery, joyful, stormy, engaging, and rousing...and Lynne Arriale’s latest *Convergence* has given this somewhat jaded aging music geek a major *Enlightenment* flashback.

Ms. Arriale doesn’t so much “sound like” McCoy Tyner as she shares many fine qualities with him.

Both are carefully melodious and heavily rhythmic, both know when to wail and when to pull back, and both can erupt with a spectacularly cathartic fury yet free of anger and self-indulgence. She can spin-out a surging solo (as on the title tune) with a forward-motion drive in the McCoy manner. Apart from the Tyner influence Arriale does have an old-school side, as evidenced by the rich, minimal blues treatment of Sting’s “Sister Moon,” to which she imparts a forlorn, “St. James Infirmary” ambiance. Arriale transforms Blondie’s disco-era hit “Call Me” into a rousing soul-jazz shout, the robust tenor sax of Bill McHenry testifying *a la* Stanley Turrentine, Fathead Newman, and Willis Jackson. Like Tyner, there are echoes of North Africa, the Middle East, and India – listen to the gorgeous Iberian Peninsula /flamenco overtones of the pensive, slightly hypnotic “Dance of the Rain” (which reminds me of Oregon during its Vanguard era). The Rolling Stones’ somber “Paint It Black” is given a captivating modal recasting (think John Coltrane Quartet’s “India”).

Of course, I can’t neglect her superlative band. Drummer Anthony Pinciotti reminds me a bit of Alphonse Mouzon (a Tyner ‘70s cohort) and Matt Wilson in that he has the dexterity of a great jazz drummer and the whomp of a great rock or funk drummer. Omer Avital makes like a solid, nimble-fingered bassist and has absorbed/assumed the tones of a guitar and an oud. Bill McHenry has a sumptuous bluesy tone and when he makes with the free flurries and skronk it feels festive and invigorating rather than so many players’ tired squeal and whine. *Convergence* is, dare I say, everything a great jazz disc should be – it’s got moxie, feeling, imagination, expansive, and sounds better with each listen.



DAVID CACERES

DAVID CACERES – www.jazzguymatt.com. *Symptom Unknown; You Can Bring me flowers; The Way Young Lovers Do; Giving Up’ Round Midnight; You Make It Easy; Sacred Path; Tell me A Bedtime Story; Seems So Long; Bird of Beauty; Gratitude.*

PERSONNEL: David Caceres, vocals, alto saxophone; Gil Goldstein, Fender Rhodes; Aaron Parks, piano, Fender Rhodes; Shedrick Mitchell, organ; Larry Campbell, guitar; Larry Grenadier, bass; Bill Stewart, drums; Bashiri Johnson, percussion; Margaret Grebowicz, vocal.

By Bob Gish

Caceres’ voice is what dominates this recording. Both his singing voice, a tenor of compelling naturalness, and his saxophone voice, an alto sound

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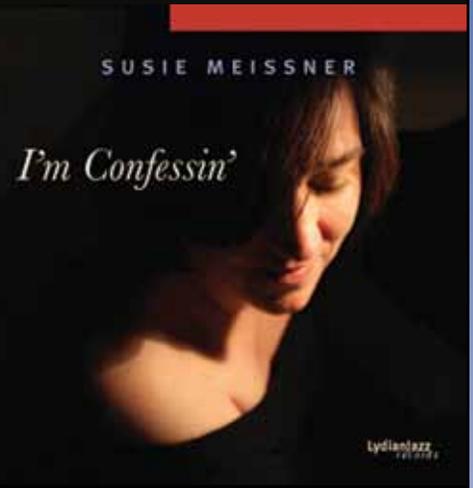
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- Dan Bilawsky, allaboutjazz.com

"I always enjoy the echt-Brazilian chestnut, Barroso's "Brazil," and Weinstein gives it a nearly seven-minute version that swings madly. I also love the sexy sound of the bass flute - Weinstein turns to it on both Monk's "Ruby My Dear," and Herbie Mann's funky "Memphis Underground."
- John Henry, Audiofile Audition



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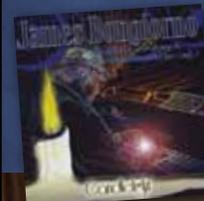
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marked by his own unique tone and style, place him in a zone somewhere between smooth and traditional jazz, and proving again that a good vocalist and a good musician aren't contradictions in terms.

There's a funky, groovy side to Caceres's singing and playing too.

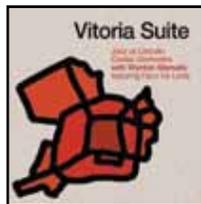
"You Can Bring Me Flowers" moves the listener into a funky-folksy yet still sophisticated space, enhanced by the guitar work of Larry Campbell and the jazz organ of Shedrick Mitchell.

"The Way Young Lovers Do," has an even more pronounced funky, if not ethnic presence, reminiscent of a kind of ersatz Stevie Wonder a la El DeBarge falsetto inflection, much in keeping with the orchestration, and especially the Fender Rhodes chording of Aaron Parks, and strong back beat of Bill Stewart's drums. Wonder's "Seems So Long" is a natural pairing of song and sound for Caceres and his sax. "Giving Up" underscores the same soulfulness but in ballad form.

Monk's "Round Midnight," done every which way under the stars, here has an even more compelling arrangement, and in many ways is the highpoint of the recording due not just to Caceres' vocalizing and phrasing but to the Latin rhythm afforded the song. Here too Caceres's sax establishes a commanding role underscoring the probability that You'll never here this song in the same way again after allotting Cacaes a couple of choruses of bluesy angst. Hancock's "Tell Me a Bedtime Story," offers a thematic nocturnal intrusion to Monk's masterpiece.

Caceres's compositions, "Gratitude" and "Sacred Path" only add luster to the talent heard on this recording. Piano and percussion can't be underestimated in the overall effect of these two songs, where, although short of outright lyrics, the human voice as melodic instrument seems just the right touch.

Gratitude best placed contextually is best directed to Caceres, his songs, his singing, and his sax!



PACO DE LUCIA

VITORIA SUITE. www.deccarecords-us.com. Bonus DVD. *Big 12; Smooth in the Night; Jason and Jasone; Bulena El Portalon; Blood Cry; Inald's Decision; the Tree of Freedom; Deep Blue; the Land and the Ocean; Dato Street Fiesta; Basque Song; Mendizorrotza Swing.*

PERSONNEL: Jazz at Lincoln Center Orchestra with Wynton Marsalis, featuring Paco De Lucia.

By Bob Gish

The lavish production of this CD and DVD

compilation is reflective of the high quality of the music and musicianship inherent in the recording and in the composition of Wynton Marsalis suite captured, or should one say, liberated here. What is heard (and seen) here is the result of an invitation extended to Marsalis to compose a blues influenced piece.

Taking the bull by the horn(s), so to speak, he came up with an entire suite for the Jazz at Lincoln Center Orchestra and commemorating the Vitoria-Gasteiz Jazz Festival and, in effect, not just a testimonial to that city but to all of Spain. Miles Davis had, of course, caught a similar bit of inspiration in his landmark recording, "Sketches of Spain" with Bill Evans. Here Marsalis not only has Davis, Evans, and Rodrigo to thank but also the brilliant classical/flamenco guitarist, Paco De Lucia who gives a stellar performance here.

Marsalis structures his suite around the twelve measures of the blues, affording him a twelve-part scaffolding on which to build his suite. At his command too are the resources of Lincoln Center and its orchestra. The result is as commanding as are the influences and resources of the undertaking.

Spain's romance with and iconic contributions to jazz through the guitar and through Flamenco are traceable from the very outset of American jazz where the banjo held sway for a time in Dixieland's collective improvisations, only to give way to the powerful pull of Delta blues and bottleneck guitar,

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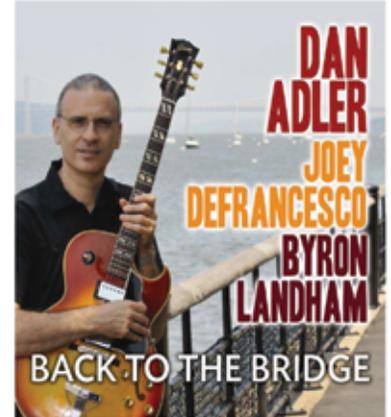
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then to the jazz guitar in the 1930's, and then to the classical, nylon string guitar through the inroads of Jobim, Bonfá and other stalwarts of the bossa-nova in the 1950s. Marsalis reflects such influences, in addition to the brassy sounds associated with bull fighting, while Lucia channels the Basque/flamenco heritage throughout the dozen pieces heard here.

It takes a full evening to plum the potential of all three discs packaged in the accordion-like, quite lush foldout jacket, but it's more than rewarding of the time-- and masterfully indicative of the evolution, influence, and reciprocity of American jazz and the heritage of Spain. The result is nothing short of inspirational.



DAVE FRANK

PORTRAIT OF NEW YORK. Jazzheads, Inc. jazzheads@jazzheads.com. *Full Force NYC; Broadway Boogie Woogie; This Nearly Was Mine; Midtown 9 AM; Perdido; My Man's Gone; Lower East Side Shuffle; McKenna/McCoy; Manhattan by Moonlight; Bowery Blues; You and the Night and the Music; Times Square.*

PERSONNEL: David Frank, piano.

By Bob Gish

New York! New York! What an inspiration, what a cradle of creation that city continues to be. It's no wonder Frank organizes this entire CD around the theme of that wondrous city and the sounds and ideas it's given him. And just as that city is an amalgamation of cultures, stories and histories, Frank calls up all the traditions and history of the piano as a jazz instrument – stride, ragtime, boogie-woogie, shuffle, as well as classical riffs and techniques. It's all

here but never to the dismantling or diminution of Frank's own unique style and voice as a soloist.

Anyone who's ever tried to pat their head and rub their stomach will be awed at

Frank's architectonics and his adroit technique. It's as if each hand has a mind and method of its own in mystical communication with the music and with its mirrored manual companion. Frank's ownership of the hands seems almost incidental. It's not, of course, it's essential – his ownership of it all and he does, indeed own this music, it the best sense of freedom and discipline.

"Broadway Boogie-woogie," is a splendid example of not just the potential of the piano to move us but of Frank's interpretive genius as both composer and player. He's penned other tunes in the play list: "Full Force NYC," "Midtown 9AM," "Lower East Side Shuffle," "Bowery Blues" and "Times Square," making for said double dance of composer-performer ownership of a generous three-fourths of the tunes.

Frank's not greedy in his ownership, however, he can live in and carry another composer's tune too, in the sense that his compassion and empathy for song carries over into just the right, alluringly beautiful interpretations of such standards as "This Nearly Was Mine," "Perdido," and "You and the Night and the Music," the latter being an illustrious rendition which transports the listener to Frank's side at some funky venue, some late night in the city that never sleeps.

Music is a language all its own, they say, although much akin to the other arts, especially painting, and Frank's sound portraits of the Big Apple are multi-hued and fondly beautiful.

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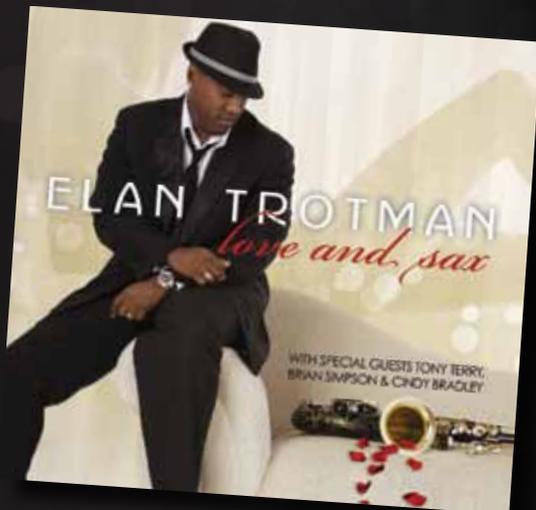
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PERSONNEL: Luther Hughes, bass; Glenn Cashman, tenor sax; Bruce Babad, alto sax; Ed Czach, piano; Paul Kreibich, drums, percussion.

By Mark Keresman

Arguably two of the most popular jazz bands of the 1960s were the John Coltrane Quartet and the Cannonball Adderley Quintet (sometimes Sextet), and both remain beloved to older and younger jazz fans to this day. As you likely surmised by their name,

James Bongiorno

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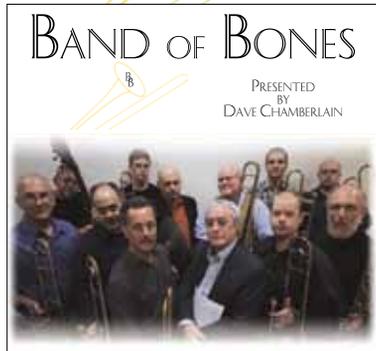
James Bongiorno, piano
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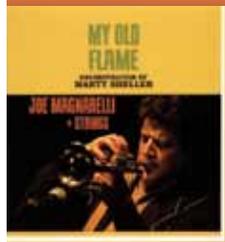


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“[My Old Flame] places Magnarelli’s refulgent trumpet amongst 16 strings that due to Marty Sheller’s arrangement and Mags’ delivery avoids any trace of the saccharine.” – Ira Gitler, *Jazz Inside Magazine*

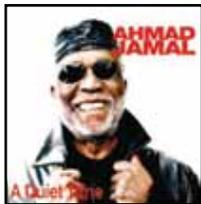
www.JoeMagnarelli.com

this band helmed by bassist Luther Hughes plays the music of Adderley and Coltrane, with the addition of originals inspired by both. Fortunately, Hughes (and company) doesn't strive to emulate the distinctive sound of either icon but they DO capture the irresistible *joie de vivre* of Cannonball's classic combos.

This set kicks off with a blustery, glad 'n' greasy hunk of blues/gospel-drenched hard bop, "Jive Samba." The saxophonist cook and sizzle like a hot August barbeque grill and pianist Ed Czach plays with a sparing wiliness recalling soul-jazz icon Bobby Timmons at his peak, and Hughes and drummer Paul Kreibich nail down a solid, sprightly groove. "Primrose Star" is a sumptuous old-school blues-rich ballad, based on the Adderley Quintet's version of "Stars Fell On Alabama" – whatever time of day it is when you listen to this, it'll always feel like half past midnight. The version of "Softly As..." is inspired by Coltrane's Live At the Village Vanguard version, has some of the restless "cry" of early '60s New Thing jazz but it has more of the confident Adderley swagger. The genial, springtime-in-New-York-sounding "Blue Daniel" (composed by the late Frank Rosolino but performed by Adderley) has a perky melodic hook vaguely (or not-so-vaguely) recalling the theme song for TV's *The Odd Couple*. Both sax-gents really generate heat on "Take the Coltrane," hotly twisting and wailing 'round each other's lines, and drummer Paul Kreibich gets to tip his hi-hat to Elvin Jones with a curt, punchy solo. Throughout Hughes himself in

self-effacing – very few solos and when he's in the spotlight, it's short and sweet, his tone soft yet rippling and wiry.

Things Are Getting Better is a refreshing, invigorating jazz platter – while it's in no way innovative, it sidesteps the déjà vu/been-there, done-that and overly somber/capital-S seriousness snags plaguing many jazz albums over the past several years. These hepcats are clearly enthusiastic by the music of their forebears and it carries into the sessions themselves. This is jazz that's *immediate*, going right for your heart, gut, and whichever foot you tap in time with. I like to think the Cannonball would be proud.



AHMAD JAMAL

A QUIET TIME – www.ahmadjamal.net – *After Dark; The Love is Lost; Flight To Russia; Poetry; Hi-Fly; My Inspiration; After JALC; A Quiet Time; Tranquility; The Blooming Flower; I Hear A Rhapsody.*

PERSONNEL: Ahmad Jamal, piano; James Cam-

mack, bass; Kenny Washington, drums; Manolo Badrena, percussion.

By Mark Keresman

Pianist Ahmad Jamal is further proof that Pittsburgh PA is one of the cradles of Western Civilization. Without going into a history lesson, Jamal is one of the many great pianists produced by Pittsburgh: Mary Lou Williams, Dodo Marmarosa, Sonny Clark, and Billy Strayhorn, for example. This latest by Jamal is no major departure for him – but "business as usual" for Jamal is means *A Quiet Time* is worth a listen by nearly any fan of jazz acoustic piano (post bop division). Which is not to imply this set is predictable – Jamal seems to enjoy playfully subverting the jazz trio (well, trio plus one) format, defying casual expectations at every turn.

He still has that sense of space, that sparing use of notes, that influenced this trumpeter fellow Miles Davis. Jamal is one of those rare players that figure, "Why unleash a torrent of notes when a few judiciously-placed ones will do just fine?" His original "Flight To Russia" is a virtually ideal example of that – with dynamics and dexterity, Jamal spins out a playful, witty, tantalizing melodic line that seems like it'll go into soul-jazz territory, but doesn't. "My Inspiration" is similar – it seems as if he's gently teasing the listener, playing with a sweeping rhapsodic style then pulling back, letting each note fall like

ERIC FRAZIER

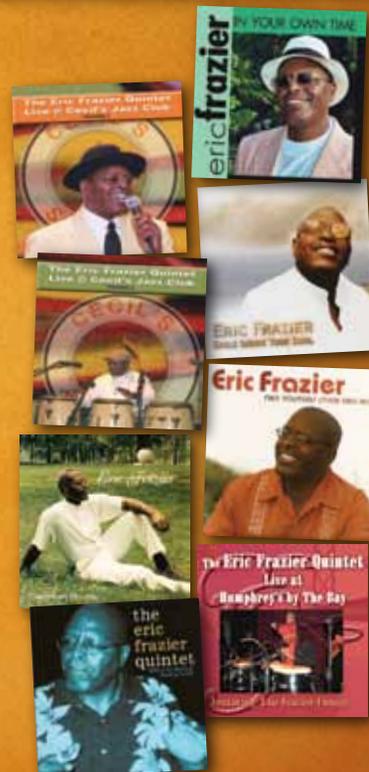
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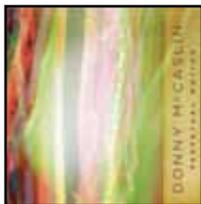
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scattered droplets just before the rain and evaporating as they hit the warm pavement. "Tranquility" is oddly titled, because it's perhaps the most joyfully swinging, confidently swaggering selection here. "The Blooming Flower" is unusual in that it's a ruminative ballad but makes fascinating usage of soft/loud/soft contrasts.

Jamal's band is somewhat subdued and self-effacing, but they provide marvelous support. One quibble: Manolo Badrena's percussion seems a bit superfluous – at times it clutters slightly a very streamlined trio sound and it doesn't really add anything to the proceedings. Still, that's a minor cavil in regard to an album this fine.



DONNY MCCASLIN

PERPETUAL MOTION – Greenleaf Music www.greenleafmusic.com; *Five Hands Down*; *Perpetual Motion*; *Claire*; *Firefly*; *Energy Generation*; *Memphis Redux*; *L.Z.C.M.*; *East Bay Grit*; *Impossible Machine*; *For Someone*.

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PERSONNEL: Donny McCaslin, tenor saxophone; Adam Benjamin, fender Rhodes and piano; Tim Lefebvre, electric bass; Antonio Sanchez, drums; Mark Guiliana, drums; Uri Caine, piano and fender Rhodes.

By Eric Harabadian

I have heard the sound of modern jazz-fusion and it is Donny McCaslin! The tenor saxophonist has learned his lessons well and deftly takes the listener on a journey that utilizes the best of acoustic and electric jazz and serves it on a platter in a fresh and exciting way.

"Five Hands Down" seems to mine the works of Miles Davis, Weather Report and Joe Henderson when these artists were crossing over into genre-bending territories unknown. The title track "Perpetual Motion" finds the leader capturing the vibes of Michael Brecker, John Klemmer and Dave Liebman as he seamlessly blends free form improvisation with lush melodicism. "Claire", again, spotlights McCaslin's mighty tenor work in, first, duet with drummer Sanchez and then a slow build accompanied by the entire ensemble. "Firefly" is a bit of a departure that is haunting and spacey via Lefebvre's bass overtones and the electronic effects. Full-bodied tenor power extends like a hot knife through butter on the Steps Ahead-styled "Energy Generation" and the solid pocket "Memphis Redux" is tough and funky. "L.Z.C.M." has a strong Mahavishnu/Jan Hammer essence to it and "Impossible Machine" boasts odd-metered rhythms that swing against a horn chart that is sublime.

It is obvious that one of the major strengths of McCaslin as a leader is, not only his considerable playing and compositional skills, but his choice of musicians and his respect for them. One need only listen to the album's closing piece "For Someone" to gather that. The leader defers to pianist Uri Caine who beautifully and succinctly performs an acoustic solo dedication that is personal, poignant and ties up the disc in a peaceful and reflective manner.

Continued on Page 35

Unity, A Retrospective

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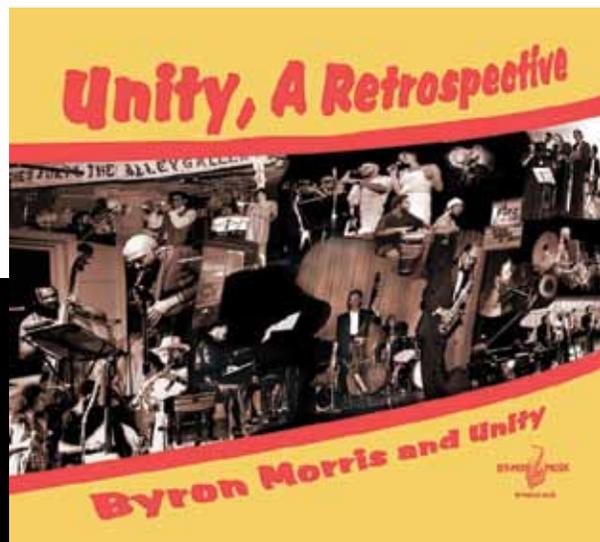
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Noteworthy Performances



Patrick Cornelius

Rubin Museum of Art (150 W. 17th St.) Harlem in the Himalayas: 3/4, 7PM

Over the past several years, alto saxophonist Patrick Cornelius has emerged as an exciting and dynamic new voice in the New York jazz scene. An instrumental virtuoso who counts Charlie Parker, Louis Armstrong, Wayne Shorter, Claude Debussy, and Peter Gabriel among his greatest influences, Cornelius has made a name for himself as an emerging artist with seemingly limitless potential.

Amy London

www.amylondonsings.com

Kitano: 3/4-3/5

Celebrating the release of her second Motéma Music CD, *Let's Fly*, vocalist London is accompanied for two nights by guitarist Roni Ben-Hur, Steve Williams, Santi Debriano, Steve Kroon and pianist Richard Wyands. This CD is the follow-up to her Motéma debut, *When I Look in Your Eyes*. The CD is a swinging and sensual affair, replete with jazz and Brazilian standards, tasty re-imaginings of songs by Joni Mitchell and Laura Nyro, and rare gems by bop legends Charles Mingus and Elmo Hope, plus a vocalese verse on "Let's Fly," penned by vocal legend Annie Ross.



Heath Brothers

www.jalc.org/dccc

Dizzy's Club Coca Cola: 3/15-3/20

Hailing from Philadelphia, saxophonist and composer Jimmy Heath and drummer Albert "Tootie" Heath formed the Heath Brothers in 1975, along with brother bassist, Percy Heath who passed several years ago. Between them, the brothers have played with a Who's Who of Jazz artists over the past 60 years. As a group, the Heath Brothers have recorded a number of albums for Concord and other labels. The DVD, *Brotherly Jazz: The Heath Brothers*, was recorded in 2004, shortly before Percy Heath's death, and chronicles their lives and socio-political issues many jazz musicians dealt with in the later 20th century.



Credit: Eric Nemeyer



Courtesy of Artist

Tony Moreno

www.corneliastreetcafe.com

Comelia Street Café: 3/17

Drummer Tony Moreno, working often as a sideman of choice for many, he steps out front to lead a group featuring Ron Horton, Marc Mommaas, Jean Michel Pilc and Johannes Weidenmueller. Moreno appears on over 300 albums, DVDs and broadcasts, tours the world and teaches at New York University's Jazz Program, City College of NY.



Samba Jazz Festival by Duduka Da Fonseca, on Anzic Records

Dudu da Fonseca

www.jazzstandard.com

Jazz Standard: 3/17-3/20

Born in Rio de Janeiro, and growing up in Ipanema in the 50's, he enjoyed playing soccer and the beautiful beaches, while being brought up listening to Antonio Carlos Jobim, Luis Bonfá, Louis Armstrong, Nat King Cole, Frank Sinatra and others. A self-taught drummer from age 13, he has played and recorded with Brazil's leading stylists. Since arriving in New York he has appeared on over 200 albums, and has performed with Antonio Carlos Jobim, Astrud Gilberto, Gerry Mulligan, John Scofield, Wayne Shorter, Herbie Mann, Joe Henderson, Randy Brecker and many others. He is co-leader of Trio Da Paz.

Lew Tabackin

www.feinsteinsatloewsregency.com

Feinstein's at Loew's Regency: 3/23

Tabackin is a versatile flutist and tenor saxophonist who has created a distinctive sound and approach. After graduating from the Philadelphia Conservatory of Music and following U.S. Army Service in the 1960s, Tabackin moved to New York. He has played with big bands such as Maynard Ferguson, Joe Henderson, Thad Jones and Mel Lewis, Duke Pearson, and small groups with Donald Byrd, Roland Hanna, Elvin Jones, in addition to studio work for Dick Cavett TV Show. After marrying Toshiko Akiyoshi, they created the Toshiko Akiyoshi Jazz Orchestra after moving to LA. A number of his recordings appear on the Concord label.



Credit: Eric Nemeyer

Jeff Lorber Fusion

www.iridiumjazzclub.com

Iridium: 3/23-3/24

Lorber became a prominent figure in the 1970s in the new jazz fusion genre. He started playing piano at age 4 in his hometown, Philadelphia, and later moved to Portland where his activity touring helped him achieve national and international acclaim. He eventually dropped the word fusion. Now, he has come full circle and is tapping his musical roots, reclaiming the term Fusion in his moniker. His latest recording, *Now Is The Time*, is on Concord Heads Up – and reinvestigates compositions from the Jeff Lorber Fusion heyday.



Adam Rogers

www.villagevanguard.com

Village Vanguard: 3/29-4/3

Guitarist Rogers is a New York native and a graduate of Mannes College of Music. He has appeared on 200 recordings and toured the world with artists such as Michael Brecker, Cassandra Wilson, Norah Jones, Paul Simon, The Mingus Orchestra, Terence Blanchard and numerous others. He has released five albums on the Criss Cross label, *Art of the Invisible* features Edward Simon-Piano, Scott Colley-bass; *Allegory*, *Apparitions*, *Time and the Infinite* and *Sight*, with John Patitucci and Clarence Penn.

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