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MARCH 2012

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Yusef Lateef, Rick Drumm

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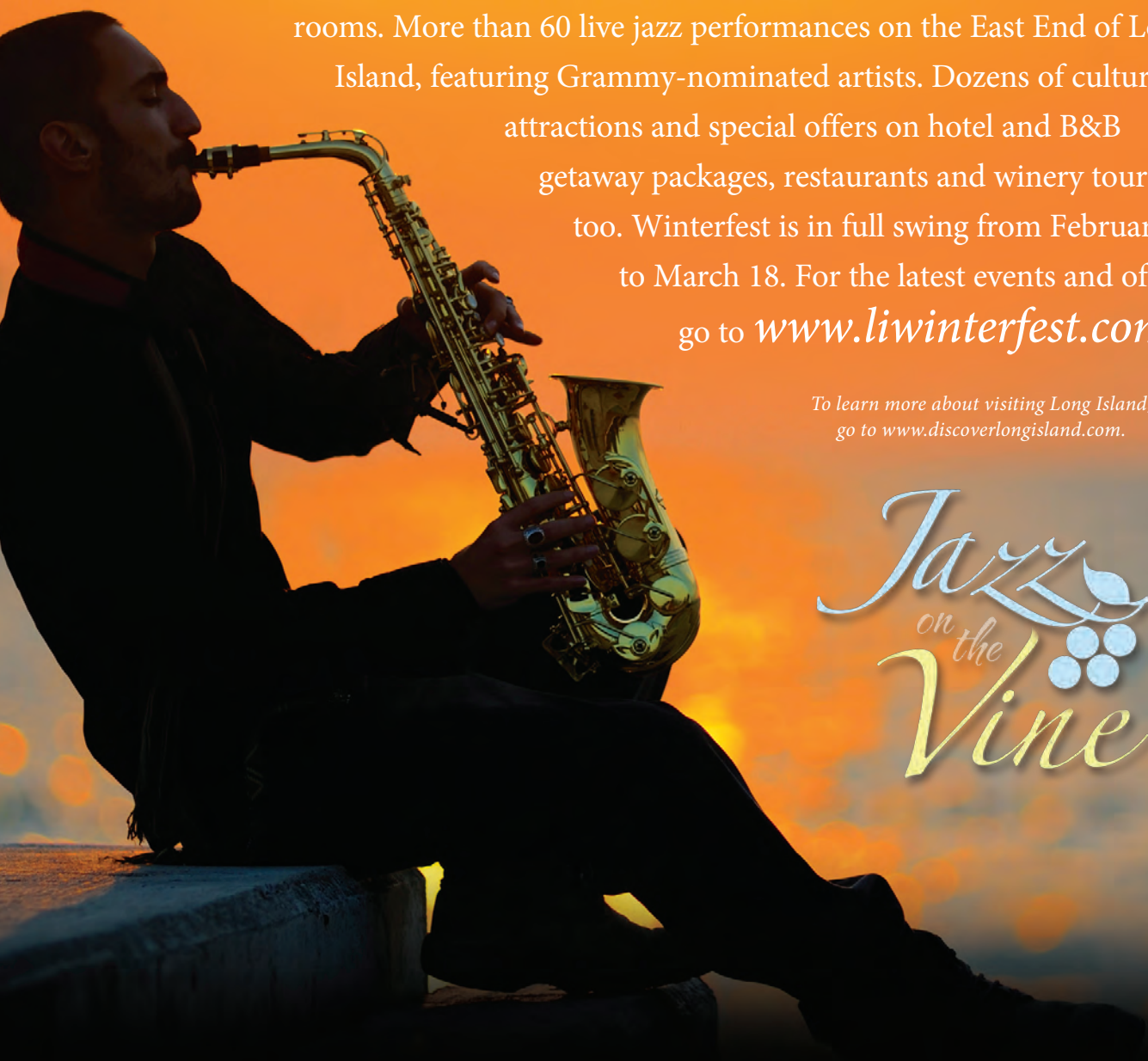
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# Eric Nemeyer's Jazz Inside

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**Publisher:** Eric Nemeyer  
**Editor:** Gary Heimbauer  
**Advertising Sales & Marketing:** Eric Nemeyer  
**Circulation:** Susan Brodsky  
**Photo Editor:** Joe Patitucci  
**Layout and Design:** Gail Gentry  
**Contributing Artists:** Shelly Rhodes  
**Contributing Photographers:** Eric Nemeyer, Joe Patitucci, Ken Weiss  
**Contributing Writers:** John Alexander, Chuck Anderson, Al Bunschaft, Curtis Davenport; Bill Donaldson; Eric Harabadian; Gary Heimbauer; Rick Helzer; Mark Keresman; Jan Klincewicz; Nora McCarthy; Joe Patitucci; Ken Weiss.

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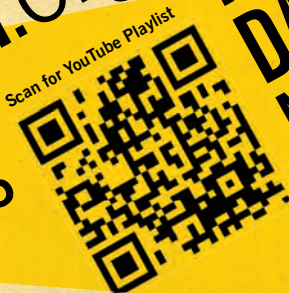
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# Gregory Porter

Interview By Eric Nemeyer

**Jazz Inside:** With the successes that you quickly experienced with your debut CD on Motema - *Water* which garnered a 'Best Jazz Vocal' Grammy® nomination - and with those having positioned you as a formidable draw as an international touring artist and given other opportunities, there can be the temptation to take it easy.

**Gregory Porter:** The success of *Water* has been great and surprising. I simply wanted to make music, honest music that was coming from my heart in the genre and idiom that I love and appreciate - and that's jazz, but influenced for my love for soul and gospel.

**Ji:** What are views on keeping the creative fires burning to bolster your momentum?

**GP:** What keeps the music fresh for me and what keeps my fire and energy going as far as writing and trying to achieve more in the music is the fact that I write from my experience and real human stories and people never stop being fascinating to me. Everyday life is very fascinating. Basically the human stories that are on *Be Good* are my personal stories. They may involve other people and, really, that's what life is: Your view of other people, their view of you and all of those interactions. Even looking at something that's beautiful and natural sometimes can only mean something to you based on how you've been groomed to receive it. The process of recording *Be Good*, writing the material and really putting the project together was a fun process for me because I didn't feel any pressure based on anything that had happened in the past with the last recording because I just kind of have a philosophy that I can only be me. If what I am is not good enough for somebody then I really am OK with that. I really just want to be thoughtful, soulful and reasonable with this music. The process of really looking into myself and deciding what things I wanted to say is actually fun. In a way it's very psychological - the self examination of your life and your past. I find that the more personal my stories, whether I'm speaking about myself or talking/singing about another person, the more universal it is. Every person's journey has its differences, based on location, or language, or race, or gender, but generally - joy is joy, pain is pain. Excitement is excitement. The birth of a child is the birth of a child. That brings on what it does. So I realize that a personal story can also be very universal. I haven't feared exposing vulnerability because I'm not alone. If you're expressive and emotive - that's where people want to go and I'm the type of artist, the type of singer, writer that's willing to go there.

**Ji:** What kinds of ideas about music, or production or advice did you pick up from producer Brian Bacchus who worked with you on *Be Good* and who has worked, with Norah Jones,

Cassandra Wilson, Gonzalo Rubalcaba, and many others?

**GP:** Working with Brian Bacchus was comfortable, fun, and a rewarding experience because Brian brings a level of confidence that every issue can be conquered, whatever the issue is - for example, trying to help me achieve a warm organic sound that is at the same time raw, neat and clean. Brian's had great success with great artists in the past, and I wanted him to help me get a canvas, and the frame and the proper lighting for my painting [laughs]. That was what I was trying to achieve and Brian was great at coordinating everything, as well as giving firmament to your ideas. He's a very cool and laid



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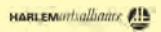
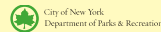
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back dude. But if you lay a note on him or if you play a certain line, after you do it he'll just come up to you and just repeat it to you. It's just the subtle nudging of your craft and pushing it in the right direction. It's not like he'd never look at a piece of your music and say "That's not it" He just pushes forward the things that are quality. He sees the quality in you. It's almost like a really great nurturing older brother or a really

keeping everybody in the right spirit - because I'm generally a positive person - and the atmosphere and the attitude in the recording studio is very important to me. The rehearsal before hand, all of it is very important to me. He took a look at who I was as a person and tailored this whole process to that.

**JJ:** What is the composing and songwriting

of papers that I write on in one pile, maybe in a drawer, or somewhere in my bag. One song can have quite a long life as far as being put together. It comes to me in the strangest places, a lot of the time it's when I'm in motion - on a train, in a car, when I'm walking around my neighborhood in Brooklyn. I get laughed at sometimes 'cause I'm a morning bird watcher. So while I'm considering the birds, I might be thinking of some song, some interesting story. So after I get it on to some basic level of recording I develop it further until the idea is a solid idea. The bass line has either been recorded sound wise or put down in a very rudimentary way. The bass line, and the melody and rhythm. So I'll construct the whole song together and then I'll take it to Chip Crawford, my piano player - I've been working closely with him to chart my music. That's the way the process goes. But the genesis of it happens while I'm talking to somebody and saying an interesting phrase - or I think of an interesting phrase or I even say an interesting phrase or word or combination of words or I'm reading it. I read news stories and if something grabs my interest then I try to bring it into a composition. Not everything works every time. Sometimes, most of my songs are in a drawer. Nobody's ever heard them. They may make it or they won't make it. I never know. Once you have a deadline, once you know you have a recording date, then sometimes it's a little ticker in your mind. Like, OK, you have this thought and two days, or one day before the recording you'll have a new song and it's really

**“I just kind of have a philosophy that I can only be me. If what I am is not good enough for somebody then I really am OK with that. I really just want to be thoughtful, soulful and reasonable with this music.”**

thoughtful, level-headed father, bringing out the best in you. He worked great with the team of people that I already had, like Kamau Kenyatta, who helped greatly in the production of the music and the musicians. Some of the songs we had been playing for quite some time and he took a listen. If nothing needed to be changed, he'd say "I'm cool with that right there". If he had an idea of something that could be tailored or cleaned or simplified then he gave those ideas. He was very helpful in getting me in the right studio, making sure I was comfortable. With the right tea and

process like for you? Perhaps you could share some of the ways you've developed ideas from inception to completed songs

**GP:** The songwriting process for me is several stages. Initially it starts, sometimes with a scrap of paper, the back of an envelope, or sometimes a gum wrapper. On my cell phone, my voice recorders ... sometimes one song will be in three or four or five different places and generally I keep everything. Of course my cell phone is with me at all times. I'll try to keep those little scraps

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your body telling you that you have a deadline and that you better have something to say before that dead line runs out, and you end up creating something interesting. Being that I write from personal stories, my experiences dictate the songs. "Real Good Hands" came about in two ways, inspired by conversations with my girlfriend's father and with Kaitlin, the office manager at the record company, Motema. Kaitlin was getting married and I asked her if her boyfriend at the time had asked her parents for her hand in marriage. So the idea was swimming in my head. But I think the genesis of the thought

Mayfield. Give me some time and I will try to scratch the surface of their greatness. But they're coming from a place that I understand, that I can identify with, and that's a real organic musical place where it doesn't really matter what the influences are. When I think of some of the great jazz singers, there's probably some people out there who would say Jimmy Rushing is more of a blues singer than anything. To me, Jimmy Rushing is a jazz singer. Joe Williams is a blues singer and a jazz singer and a soul singer. So these genres are very close cousins, and what I'm doing is nothing new. Andy Bey does it. Etta

**JJ:** How can jazz overcome one of its biggest challenges which is also one of its biggest strengths - namely the wide array of styles that are encompassed in this musical landscape - which can both be tempting to some listeners and confusing for other possible jazz fans?

**GP:** It's the challenge in any music, not just jazz. The listener has to do some work. We all do. Our voice has to be louder and the listener's ear must expand. We can't be lazy as fans of music. Seek and ye shall find exactly the jazz that speaks to you. It's a music of freedom in every way.

**JJ:** What two or three stages would you like to be able to announce to your fans that they'll be able to hear you perform and why?

**GP:** Carnegie hall - because of the history and prestige of the venue. The Hollywood Bowl - because I was raised partly in LA. And Saturday Night Live.....because it would be just dope.

**JJ:** How would you characterize improvisation in the context of your approach to jazz?

**GP:** For me staying open to my environment helps inform the improvisation of my lyric and note choices. Comfort with the band is also key for me. Improvisation for a vocalist can be as exciting as a dance.

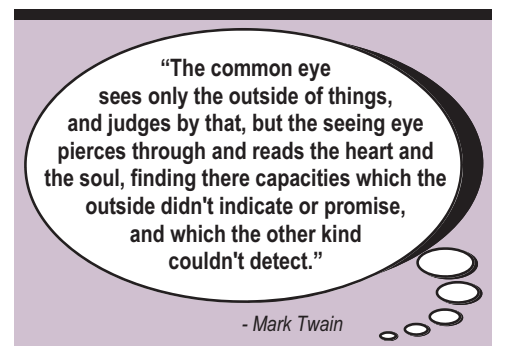
**JJ:** Talk about what you've learned about leadership from one or more of the jazz artists or industry people with/for whom you have worked.

**GP:** Working with Wynton and his band has been extraordinary for me. Wynton is a true pro. and you can learn from his lead-by-example style. He is a very trusting person - trusting you to be great in your moment of shine. Randy Weston has that same approach in a way, respecting your talents over what he can conceive for you, allowing the spirit to take over more than self....He's a true master...a giant of a man.

**JJ:** If there is one for you what is the connection between music and spirituality?

**GP:** Randy Weston and James Spaulding are very spiritual musicians and I find when I played with them, I was able to go to that place in the music with ease.

□ □ □



## **“For me staying open to my environment helps inform the improvisation of my lyric and note choices. Comfort with the band is also key for me. Improvisation for a vocalist can be as exciting as a dance.”**

and the idea had already come about when I talked to my girlfriend's father and he was just in a fatherly way, just being tough. He was like "What are your intentions? I don't want no mess." It really started my creative juices flowing because he was coming from a place of love and so was I so then came the creation of "Real Good Hands" - "Mama don't you worry, Papa don't you worry. Everything's going to be ok."

James did it. Carmen McCrae. That's who I take my cues from. If I'm mixing genres or influences it's because I'm coming from the emotional place that the great artists that came before me were coming from.

**JJ:** What have you discovered about the business side of the music as a result of your associations with venues, managers and so on?

**GP:** This is a business for sure. Some work for the love, some work for the money. But I've learned that the more that I concentrate on my love for music - as I write and sing - the business side gets better. If you fill people with love...love of your music... then you fill a room...and we all are happy.

**JJ:** Are there words of wisdom or guiding ideas - about life, business and or music - which provide foundations for your creative pursuits?

**GP:** Listen to your heart's inner voice, stay open with your ear and your heart, find your bedrock...your foundation...use your life experiences and education as a way to enrich the soil of your foundation...not as a means to destroy it.

**JJ:** What do you think might be an immensely powerful way to attract significantly more fans to this music - to buy recordings, admissions to clubs and festivals?

**GP:** I was recently asked to perform on the Jools Holland TV show in London and I performed alongside Cee Lo Green and Bootsy Collins, Cyndi Lauper and James Morrison. On Jools' show he doesn't have a hierarchy to genres of music. I think if we lose some of the categorization of this music, we will have people just coming to jazz - just because they like it. When we play with depth of soul and feel - jazz can stand up to any music.

**JJ:** Could you talk about the unique dichotomy of your approach. You have been identified as a jazz singer, and your music has distinctive roots in soul, notably from such artists Bill Withers, Curtis Mayfield and so on?

**GP:** All styles of music are like cousins and particularly related for me are jazz, blues, soul, gospel and R&B. These categories, these sometimes artificial categories, are very much cousins and I have sung and performed all of those musics. So when it was time for me to create my own identifiable sound, like the lyric that was made from the pigment of paint that was put upon, these were my influences and this is where I come from. My mother was a minister. On Saturdays I watched Soul Train. On Sunday I went to church. I heard Donny Hathaway, Curtis Mayfield. I broke into my mother's records and listened to Nat King Cole. I listened to Michael Jackson, I "moon-walked." We would make up songs when we were kids, walking to school. All of those things fell together to make my voice and my sound. Every vocalist that goes to record comes to the microphone with their own special influences. If people hear influences of Donny Hathaway and Curtis Mayfield and Lou Rawls and Nat King Cole in my style, it's because they are singers that cut directly to the emotion of the lyric that they're delivering. They're emotional, expressive singers. I'm not trying to be listed in that category, 'cause I'm not at that level. I'm [laughing] not a Donny Hathaway not a Curtis

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## Chico Hamilton

Interview & Photo by Ken Weiss

*Chico Hamilton, born September 21, 1921 in Los Angeles, CA, has spent 75 years behind the drum set, playing a wide-ranging assortment of jazz styles, including r & b, fusion, advanced hard bop, big band and the avant-garde. Hamilton is a subtle and creative drummer who views the drums as a melodic device more than a percussive one, and is best known for his role in Gerry Mulligan's piano-less quartet (1952-53), a group that included Chet Baker and became a leader of the Cool school of jazz, the series of quintets that he led during the mid-'50s – mid-'60s which featured an unorthodox mix of jazz and classical instruments, and for his ability to "discover" young talent such as Eric Dolphy, Larry Coryell, Steve Potts, Arthur Blythe, Steve Turre and Eric Person. This interview took place at his NY penthouse apartment, a stone's throw from the United Nations building.*

**Jazz Inside Magazine:** Your first name is really Foreststorn, that's not a name you hear every day. Where did that come from?

**Chico Hamilton:** My ethnic background is Mexican, Apache Indian and German Jew. I'm also Swedish and my great-grandfather was some kind of African chief. He was an extremely wealthy man and when he passed away, he gave each of his grandchildren \$68,000 cash. My father didn't take his because he ran away from home, I was pissed at my father. [Laughs] I was born in Los Angeles, California but I've been in

**"I got a call to do a Spring cigarette commercial ... I wrote the music ... produced it ... recorded it ... I think it came to nearly about \$35,000. [I] got into the business with Chico Hamilton Productions. I went on to make commercials for Volkswagen and a zillion others."**

New York since '66.

**JJ:** You turned 90 this past September. That's a huge milestone, especially for a jazz musician. It's a sad fact that many of your peers died half a lifetime ago.

**CH:** God willing and that's a milestone for anyone. Man, I got an address phone book over there and every last person in that book is gone. I attribute my longevity to my daughter, she keeps me on the ball, she kicks my ass if I don't do right.

**JJ:** What concessions have you been forced to make due to your age?

**CH:** Right now, I'm trying to put on some weight, I'm too thin, I'm just skin and bones, if I can put on 5 pounds I'll be pleased, but it's hard.

**JJ:** How often are you performing these days? Are you limiting your travel?

**CH:** We're playing on a regular basis at DROM here in New York. I still rehearse every week but I can't fly anymore because of health issues. If I go to Europe, I will take a boat. I like boats, the first time I went to Europe was on a boat. I was with Lena Horne, have you ever heard of her?

**JJ:** Yes. You recently had some new work come out. I listened to your *Revelation* CD which I found to be very uplifting. Was that a goal of yours or is that coming out of how you feel about life today?

**CH:** That's the way I write. I think it's good music, that's all. You have to understand something, I don't write music for people, I write music because I feel and believe that music is one of God's will and God's will, will be done. That's what I believe and when you don't write music for people, you don't get your feelings hurt. You can't please everybody. Dig?

**JJ:** Was there a time that your feelings were hurt because people didn't like your music?

**CH:** No, my attitude was that they lose. I came up with Gerry Mulligan and that was our attitude.

**JJ:** Your drumming on the new recording fea-

tures you way more up front in the mix than your early recordings. It's now easy to hear everything you're doing.

**CH:** That's because I mixed it that way. I got an engineer that understands how to record for drums. I don't use no pillows or blankets or nothing, just pure drum.

**Chico Hamilton** and his long-time touring band **Euphoria** is scheduled to perform at **DROM** as part of a monthly concert series. **Sundays at 7:15PM - March 18, April 15 + May 20.** To purchase tickets, visit [DromNY.com](http://DromNY.com) or call 212-777-1157.



**JJ:** You wrote 14 of the 22 compositions covered on the new recording. Are you writing all the time or do you gear up when it's time to record?

**CH:** Every time I can get a thought. The one problem with that is that you're writing something and all of a sudden you say, "Shit, I heard this before," and then come to find that I had written the same kind of phrase, but that's the price you have to pay. I keep my theory book and study every day.

**JJ:** Where do you get your inspirations to write? Are you constantly listening to the sounds around you?

**CH:** No, you know how I made my money? I did commercials and doing commercials I made it a practice not to listen to the radio. I didn't want to be influenced by anybody, I wanted to stay original and so far it's worked.

**JJ:** What's the best advice you were given during your career?

**CH:** The best advice was save your money. I've never had a problem making money because when I was a kid I used to take my shoeshine box and make a nickel a shoe. I made enough money then to buy my first set of drums by shining shoes. Dig?

**JJ:** I understand your first job was performing in the Tarzan movies.

**CH:** Yes. Where I grew up, there were no more than five or six black kids and (actress) Dorothy Dandridge's mom used to get studio work for the kids before the studios were big. She'd collect us

kids and put us on a truck and take us out to the location and if you got painted they paid you \$14 and if you didn't get painted, they paid you \$7 a day. We used to stay hidden so as not to get painted because once you got painted, that was it. They couldn't use you no more, they couldn't use the same face. We figured out it was best to hide. This will all be in my autobiography that I am working on. I'm going to call it *All The People That Made Me Famous*.

**JJ:** Please talk about your personal take on drumming. You've had a unique style from the start, emphasizing subtleness, brush strokes and layers.

**CH:** I've always thought of my instrument as more of a melodic instrument as opposed to a percussive one. I heard melodies that needed to come out.

**JJ:** You've said in the past that Art Blakey had a big influence on you yet your style is different from his hard percussive approach. What did you pull from Blakey?

**CH:** Until I heard Blakey, I'd never heard anybody play like that before. He wiped me out when I heard him in Billy Eckstine's band. I never heard anybody keeping the time going and dancing with the left hand and the bass drum. He did that until the end.

**JJ:** What did you learn from studying drums with Jo Jones?

**CH:** Jo and I were very close but I didn't study with him. Strangely enough, we never talked about drums, we talked about the world. He had a lot to do with me formulating my life. I met Jo when I was 16 years old. The first thing he said to me was, "Stay in school."

**JJ:** You were about 8 years old at the start of the Great Depression (1929 - 1939). How did your family handle it and did this catastrophic event have a lasting effect on you as a musician?

**CH:** We all got out and worked. My mother raised chickens and we had a garden of fresh vegetables. That's how you lived at that time, everybody was poor. It definitely affected me.

**JJ:** Some of the liner notes to your recordings make note of your strong religious foundation. When you chose to play jazz back in the day, jazz had a sinister connotation in the minds of many. Was this a difficult decision for you and did you encounter any backlash from your community?

**CH:** You mean a sinner connotation. I didn't give a shit about them. My brother was an actor - Bernie Hamilton (Captain Dobey in "Starsky & Hutch") - and some of my mother's friends would come over to the house and Bernie would be lying on the couch reading poetry or a script and they used to tell her, "Pearl, why don't you make that boy go and get a job?" She let us do what we did.



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**JJ:** You've been a part of many great bands over the years but the most impressive one was your first at Jefferson High School. You were in a band with schoolmates Dexter Gordon, Illinois Jacquet, Charles Mingus, Buddy Collette, Ernie Royal and Jack Kelso.

**CH:** Orchestra, use the word orchestra. I hate the word band – cigar band, rubber band. We used to rehearse in my wife's brother's house, he played trombone and that's how I met my wife. All those guys in the orchestra ended up being giants.

**JJ:** What was Mingus like as a youth?

**CH:** Crazy, he was a crazy MF'er. I don't want to tell any stories about him. He and my wife went to Sunday school together. We were cool together.

**JJ:** You spent time with many of the great band leaders in jazz history. I'd like to ask you about a few of them. Please talk about what stands out for you about them and also share a few memories about Lester Young.

**CH:** Pres was a giant, an original in more ways than one. He never swore, he came up with his own language. He would say "Mother tucker" in place of MF'er and "Ofay" was his phrase for white people. I loved him, he was my hero. I started smoking cigarettes, the same brand he smoked because of him – Herbert Tareyton's. He was a very independent man.

**JJ:** How about Count Basie?

**CH:** He wouldn't let me shoot craps in his band. I learned how to use dice when I was in the Army and in the tour bus I used to win all the money until he said, "You don't play no more craps on my bus."

**JJ:** Were you cheating?

**CH:** No, I know how to roll.

**JJ:** How about Nat King Cole?

**CH:** Nat played at my wedding. We were good friends, he was a beautiful man, a dynamite human being. He played unbelievable piano.

**JJ:** Slim Gaillard

**CH:** He was a funny dude but he was a genius. Anything he touched, became musical. He'd kick his feet on the piano and get a good sound.

**JJ:** Duke Ellington

**CH:** Duke was Duke. If you wanted to say yes, Duke could make you say no. If you wanted to say no, Duke could make you say yes. He had a gift for gab. I was influenced by four people – Duke Ellington, Billy Strayhorn, Luther Henderson and Gerald Wilson. That's where I got my musical development from.

**JJ:** Can you say something about Lena Horne?

**CH:** Yeah, I thought she was a witch, she was something else. For example, she could hold up her arm and move it and it would look like her whole body was moving. She had rhythm and movement down perfectly.

**JJ:** You spent time with both Lester Young and Billie Holiday. Many have questioned the nature of their relationship. Do you know if they had a romantic relationship?

**CH:** Hell if I know? He introduced me to the lady.

**JJ:** You first came to national prominence as a member of Gerry Mulligan's piano-less quartet in 1952. There's varying reports as to why there was no piano in the band. What's the real story behind that?

**CH:** There were no piano players around. At that time, all the piano players had their own thing going on.

**JJ:** What was your first thought when you heard there was to be no piano in that band?

**CH:** It didn't bother me.

**JJ:** There's not a lot of talk about Gerry Mulligan these days, what can you tell us about him?

**CH:** Gerry was a strange dude, I'm just the opposite of him. If an audience member was in the

(Continued on page 14)

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joint making noise, he'd stop and chastise them. If I'm playing in a joint, you make a noise, shit, I'll just play softer and someone else will say, "Cool it."

**JJ:** The Mulligan band was considered to be a leader of the so-called Cool School or West Coast Jazz scene. Was this form of jazz a deliberate movement away from the hard-driving East Coast approach to Jazz?

**CH:** The West coast was on the West coast, the East coast was on the East coast.

**JJ:** The first Chico Hamilton Quintet was formed in 1955 and set new ground combining classical elements with jazz. You added the cello of Fred Katz to Buddy Collette on flute, Jim Hall on guitar and Jim Aton on bass. Why decide on this musical assortment?

**CH:** The bottom line is that we just happened to be five people in the right place at the right time.

**JJ:** You weren't looking to do something different?

**CH:** Play in tune.

**JJ:** Eric Dolphy got his start with you. How did you find him?

**CH:** He went to school with my brother Bernie.

**JJ:** How did your listeners take to his playing?

**CH:** Some did, some didn't. I didn't care what people thought.

**JJ:** What can you say about Eric Dolphy the man?

**CH:** He was one of the most beautiful human beings I have ever known in my life. He was a dynamite dude, man. Very professional, gentle, the most professional musician I have ever known.

**JJ:** You put out an album in 1966 called *The Dealer* which has a cover photo of you smoking a cigarette and looking mean. Drugs certainly were a big problem in jazz at the time, why use this image and name the album like that?

**CH:** I think (producer) Bob Thiele came up with that. I would just record and forget it. I didn't want to have anything to do with it after I recorded it, not with the liner notes or anything.

**JJ:** *The Dealer* included Archie Shepp playing piano on his original tune "For Mods Only." It's odd that Shepp, a saxophonist, would play piano as a sideman for you. What was behind that?

**CH:** He was a good piano player. It wasn't my idea, it was Bob Thiele's idea.

**JJ:** Throughout your career as a leader, you've continued to feature guitar in your band instead of piano, why this longstanding commitment to guitar?

**CH:** Because the way I played, I did all the dancing. Keyboard would lock you in, guitar can sustain.

**JJ:** You've proven to be one of the best talent scouts/mentors for young jazz musicians in history – along with Art Blakey and Betty Carter. A few of the musicians you've given a start to are Eric Dolphy, Larry Coryell, Steve Turre and Eric Person. How do you discover future stars?

**CH:** It works both ways, they discover me, I discover them. If I'm looking for a new player, I put the word out and the next thing you know, my phone rings. The bottom line is that the musicians know I didn't come to see a circus because they know I am the circus.

**JJ:** You were quite the Hollywood tycoon in the mid-'60s, forming a commercial and film production company. How did that get its start?

**CH:** It started right here in this room. I started it for money and I got it off the ground by hustling.

**JJ:** Did someone approach you at first or did you just see the opportunity?

**CH:** I got a call to do a Spring cigarette commercial while I was in England and I came back here to do it. It was when cigarettes were on the air. I wrote the music (sings 'Spring is better'), I produced it, I recorded it and I published it and I think it came to nearly about \$35,000. I just stayed right here and got into the business with

Chico Hamilton Productions. I went on to make commercials for Volkswagen and a zillion others. That's how I built my house.

**JJ:** Did your fellow musicians criticize you for "selling out" by making commercials?

**CH:** They wished they could do it. I recently dissolved that business.

**JJ:** You also did some scoring for movies such as *Sweet Smell of Success* (1957) and Roman Polanski's *Repulsion* (1965). What was your experience doing that?

**CH:** Roman Polanski never forgot why he hired me. I didn't know at the time but, they had followed me all over the country for six months to find out whether or not I was into dope before they gave me the part.

**JJ:** You co-founded The New School jazz program in 1986. What do you stress to your students?

**CH:** It's hard to become professionals in their craft.

**JJ:** Any concerns about churning out young musicians to a steadily declining job market?

**CH:** Well, it's always been like that, hasn't it?

**JJ:** How do you handle the student who may not seem talented enough to succeed in the field of music?

**CH:** He'll find out sooner or later.

**JJ:** You were named an NEA Jazz Master Fellowship in 2004. Drummer Roy Haynes presented you, what's your relationship with Haynes?

**CH:** We're good friends.

**JJ:** What's been your proudest moment?

**CH:** I married my wife.

**JJ:** You mentioned earlier that you're working on an autobiography, when will that be available?

**CH:** When I'm done working on it. What I wrote first had too many cuss words in it and I was told that kids are going to read it so I'm redoing it. I'm leaving out all the four-letter words.

**JJ:** Any final comments to make?

**CH:** Just be yourself.

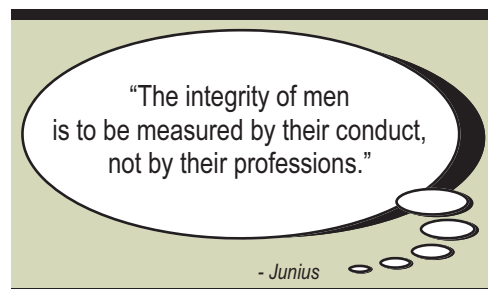


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### NEW YORK CITY

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- Thurs 3/1: **Fat Cat**. Dezron Douglas Quartet @ 7:00pm. Saul Rubin @ 10:00pm. Simona Premazzi @ 1:30pm. 75 Christopher St. 212-675-6056. [www.fatcatmusic.org](http://www.fatcatmusic.org)
- Thurs 3/1: **Somethin' Jazz Club**. Timothy Hayward/Peter Mazza Quartet @ 7:00pm. Troika @ 9:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Thurs 3/1: **Nils Weinhold Quintet** at **Kitano**. 8:00pm & 10:00pm. 66 Park Ave @ 38th St. 212-885-7119. [www.kitano.com](http://www.kitano.com)
- Thurs 3/1: **Sweet Richie** at **Creole Restaurant**. 7:00pm. \$5. 2167 Third Ave. @ 118th St. 212-876-8838. [www.creolenyc.com](http://www.creolenyc.com).
- Thurs 3/1: **Yuko Ito** with **Jair Coelho & Nanny Assis** at **Tomi Jazz**. 9:00pm. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. [www.tomijazz.com](http://www.tomijazz.com).
- Thurs 3/1: **Darshan** at **Sixth Street Synagogue**. 8:30pm. \$10. 325 E. 6th St. 862-485-3026. [www.sixthstreetsynagogue.org](http://www.sixthstreetsynagogue.org)
- Thurs-Fri 3/1-3/2, 3/8-3/9, 3/15-3/16, 3/22-3/23, 3/29-3/30: **Arthur's Tavern**. Eri Yamamoto Trio at 7:00pm. Sweet Georgia Brown at 10:00pm. 57 Grove St. 212-675-6879. [www.arthurstavernnyc.com](http://www.arthurstavernnyc.com)
- Thurs-Sat 3/1-3/3 **John Pizzarelli Quartet** at **Birdland**. 8:30pm; 11:00pm. 315 W. 44th St.
- Fri-Sat 3/2-3/3: **Bernie Williams/Gil Parris Quartet** at **Kitano**. 8:00pm & 10:00pm. \$25 cover; \$15 min. 66 Park Ave @ 38th St. 212-885-7119. [www.kitano.com](http://www.kitano.com)
- Fri 3/2, 3/9, 3/16, 3/23, 3/30: **Soul Providerz** at **Creole Restaurant**. 7:30pm. Free. 2167 Third Ave. @ 118th St. 212-876-8838. [www.creolenyc.com](http://www.creolenyc.com).
- Fri 3/2: **Susie Meissner Quintet** at **The Metropolitan Room**. 9:30pm. \$20. 34 W. 22nd St. 212-206-0440. [www.metropolitanroom.com](http://www.metropolitanroom.com).
- Fri 3/2: **Somethin' Jazz Club**. Ross Kratter Band @ 7:00pm. Mitch Marcus Quintet @ 9:00pm. 212 E. 52nd



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MAR 26

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MAR 27-APR 1

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- Fri-Sat 3/2-3/3: **Helen Sung at Knickerbocker Bar & Grill.** 9:45pm. 33 University Pl. 212-228-8490. <http://knickerbockerbarandgrill.com>
- Fri 3/2: **Soweto Gospel Choir at Leonard Nimoy Thalia, Symphony Space.** 8:00pm. \$45; \$40 members; \$35 students; \$30 children. 2537 Broadway @ 95th St. 212-864-5400. [www.symphonyspace.org](http://www.symphonyspace.org).
- Fri 3/2: **Linda Oh with Ambrose Akinmusire & Tommy Crane at the Rubin Museum of Art.** 7:00pm. \$18 in advance; \$20 at door. "Harlem in the Himalayas": 150 W. 17th St. 212-620-5000. [www.rmanyc.org](http://www.rmanyc.org)
- Sat 3/3: **Somethin' Jazz Club. Nick Di Maria Quartet @ 7:00pm. Alexander Collins @ 9:00pm.** 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Sat 3/3: **Marek at Greenwich Village Bistro.** 9:00pm. 13 Carmine St. 212-206-9777.
- Sat 3/3: **Fat Cat. JD Allen Trio @ 7:00pm. Alan Jay Palmer @ 10:00pm.** 75 Christopher St. 212-675-6056. [www.fatcatmusic.org](http://www.fatcatmusic.org)
- Sat 3/3: **Tomas Janzon Duo at Garden Café.** 7:30pm. No cover. 4961 Broadway near 207th St. 212-544-9480. [www.tomasjanzon.com](http://www.tomasjanzon.com)
- Sat 3/3: **David Bromberg Big Band with Allen Toussaint at Town Hall.** 8:00pm. \$55, \$50 & \$45. 123 W. 43rd St. (Bet. 6th Ave. & Broadway) 212-840-2824. <http://the-townhallnyc.org>
- Sat 3/3: **Punjab & Company at Creole Restaurant.** 7:00pm. \$5. 2167 Third Ave. @ 118th St. 212-876-8838. [www.creolenyc.com](http://www.creolenyc.com).
- Sat 3/3: **University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre.** Jacqueline Hopkins with Hill Greene, Elise Wood, Christine Bard, Shanelle Jenkins & Naika Alfreda 8:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300.
- Sat 3/3, 3/10, 3/17, 3/24, 3/31: **St. Peter's Church.** Vocal Jazz Workshop @ noon. Big Band Jazz Workshop @ noon. Int'l Women in Jazz @ noon. 619 Lexington Ave. @ 54th St. 212-242-2022. [www.saintpeters.org](http://www.saintpeters.org).
- Sat 3/3, 3/10, 3/17, 3/24, 3/31: **Arthur's Tavern. Eri Yamamoto Trio at 7:00pm. Alyson Williams at 10:00pm.** 57 Grove St. 212-675-6879. [www.arthurstavernnyc.com](http://www.arthurstavernnyc.com)
- Sat 3/3: **The Metropolitan Room. Pamela Luss & Houston Person at 7:00pm. Maria Jacobs at 9:30pm.** 34 W. 22nd St. 212-206-0440. [www.metropolitanroom.com](http://www.metropolitanroom.com).
- Sat 3/3, 3/10, 3/17, 3/24, 3/31: **The Brazil Show at S.O.B.'s.** 8:30pm. 200 Varick St. 212-243-4940. <http://sobs.com>
- Sun 3/4: **Somethin' Jazz Club. Joe Alterman Trio @ 7:00pm.** 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Sun 3/4, 3/11, 3/18, 3/25: **Tony Middleton Trio at Kitano.** 11:00am. \$29. 66 Park Ave @ 38th St. 212-885-7119. [www.kitano.com](http://www.kitano.com)
- Sun 3/4: **George Wallace at Greenwich Village Bistro.** 4:00pm. 13 Carmine St. 212-206-9777.
- Sun 3/4, 3/11, 3/18, 3/25: **Jazz Brunch at Creole Restaurant.** 2167 Third Ave. @ 118th St. 212-876-8838. [www.creolenyc.com](http://www.creolenyc.com).
- Sun 3/4: **Cecil McBee & Harvard Jazz Band at Baruch Performing Arts Center.** 2:00pm. \$25; \$15 students. 25th St. (Bet. 3rd & Lexington Ave.) 646-312-5073. [www.baruch.cuny.edu](http://www.baruch.cuny.edu)
- Sun 3/4: **Dave Grisman Trio at City Winery.** 8:00pm. \$35-\$50. 155 Varick St. @ Vandam. 212-608-0555. [www.citywinery.com](http://www.citywinery.com).
- Sun 3/4: **Prez Fest 2012 at St. Peter's Church.** Panel Discussion @ 3:30pm. Jazz Vespers @ 5:00pm. Concert @ 7:30pm, \$25 suggested donation or \$10 student suggested ticket donation. Celebrating **Dizzy Gillespie.** Featuring Arturo O'Farrill & the Afro Latin jazz Orchestra, David Sanchez Quartet, New York University Jazz Orchestra, Donald L. Maggin, Stanley Crouch, Gary Giddins, Jimmy Heath, Mike Longo & Jeannie Bryson. 619 Lexington Ave. @ 54th St. 212-935-2200. (Bet. 53rd & 54th St.) [www.saintpeters.org](http://www.saintpeters.org).
- Sun 3/4, 3/11, 3/18, 3/25: **Arthur's Tavern. Creole Cooking Jazz Band at 7:00pm. House Rockin' Blues at 10:00pm.** 57 Grove St. 212-675-6879. [www.arthurstavernnyc.com](http://www.arthurstavernnyc.com)
- Sun 3/4, 3/11, 3/18, 3/25: **Bossa Nova Brunch at S.O.B.'s.** 1:00pm. 200 Varick St. 212-243-4940. <http://sobs.com>
- Sun 3/4: **Jenny Arrigo Trio at North Square Lounge.** 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200.
- Sun 3/4, 3/11, 3/18, 3/25: **Arturo O'Farrill Orchestra at Birdland.**

9:00pm; 11:00pm. 315 W. 44th St.

- Mon 3/5, 3/12, 3/19, 3/26: **Angela Davis & Steve Newcomb** at **Tomi Jazz**. 8:00pm. No cover; \$5 min. 239 E. 53rd St., lower level. 646-497-1254. [www.tomijazz.com](http://www.tomijazz.com).
- Mon 3/5: **Freddy Cole with John di Martino** at **Michiko Rehearsal Studios**. 6:00pm. Jazz Vocal Master Class. \$150 to participate; \$50 to audit only. Limited to 10 singers or singer/pianists. Bring 2 songs in your key and a separate lyric sheet for each on in large letters. Be prepared to sing or sing/play one song. 149 W. 46th St. 212-302-4011. [www.michikostudios.com](http://www.michikostudios.com)
- Mon 3/5, 3/12, 3/19, 3/26: **Arthur's Tavern. Grove Street Stompers Dixieland Jazz Band** at 7:00pm. **House Rockin' Blues** at 10:00pm. 57 Grove St. 212-675-6879.
- Mon 3/5: **Nu-Taste Jazz Ensemble with Pat Tandy, Dan Kostelnik, Carol Sudhalter, Luciana Padmoer & Rene Carsol** at **Creole Restaurant**. 8:00pm. \$10. 2167 Third Ave. @ 118th St. 212-876-8838. [www.creolenyc.com](http://www.creolenyc.com).
- Mon 3/5, 3/12, 3/19, 3/26: **The Living Room. Tony Scherr** at 9:00pm. **Jim Campilongo With Stephan Crump & Tony Mason** at 10:00pm. \$8. 154 Ludlow St. (Bet. Stanton & Rivington) 212-533-7234.
- Mon 3/5, 3/12: **International Women in Jazz at St. Peter's Church**. 7:15pm. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) [www.saintpeters.org](http://www.saintpeters.org).
- Mon 3/5: **Anastasia Barzee** at **Birdland**. 315 W. 44th St.
- Mon 3/5 **Robert Johnson 100th Birthday Celebration Rehearsal Show** at **City Winery**. 8:00pm. \$30-\$45. 155 Varick St. @ Vandam. 212-608-0555. [www.citywinery.com](http://www.citywinery.com)
- Tues 3/6, 3/13, 3/20, 3/27: **Vocalist Jam Session** at **Creole Restaurant**. 7:00pm. \$5. 2167 Third Ave. @ 118th St. 212-876-8838. [www.creolenyc.com](http://www.creolenyc.com).
- Tues 3/6, 3/13, 3/20, 3/27: **Annie Ross** at **The Metropolitan Room**. 9:30pm. 34 W. 22nd St. 212-206-0440.

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SAT-SUN MAR 3-4

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TUE-WED MAR 6-7

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PETER APFELBAUM - MANUEL VALERA - YUNIOR TERRY

SUN MAR 18

## FRED HERSCH SOLO

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## MINGUS BIG BAND

TUE MAR 20

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YUNIOR TERRY - LUDWIG AFONSO - MAURICIO HERRERA

WED MAR 21

## LEE KONITZ/DAN TEPFER DUO

THU MAR 22

## STEVEN KROON SEXTET

IBOR ATALITA - RUBEN RODRIGUEZ - BRYAN CARROTT - CRAIG RIVERS - DIEGO LOPEZ

FRI-SUN MAR 23-25

## GERALD CLAYTON TRIO

TUE-WED MAR 27-28

## CINDY BLACKMAN EXPLORATIONS

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**SFJAZZ COLLECTIVE**  
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**MAR 23-24 | 7:30 & 9:30 PM**  
**THE MUSIC OF THE TENOR MASTERS**  
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JOE LOVANO Photo by Platon

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

- Tues-Wed 3/6-3/7: Amy Cervini with Anat Cohen, Jesse Lewis, Matt Aronoff & Matt Wilson at 55 Bar. 7:00pm & 9:00pm. 55 Christopher St. 212-929-9883. [www.55bar.com](http://www.55bar.com).
- Tues 3/6: Somethin' Jazz Club. Catherine Dupuis Trio @ 7:00pm. Briana Nicole Band @ 9:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Tues 3/6: Ted Curson at NYC Baha'i Center. 53 E. 11th St. (Bet University Place & Broadway) 212-222-5159. [www.bahainyc.org/jazz.html](http://www.bahainyc.org/jazz.html).
- Tues 3/6, 3/13, 3/20, 3/27: Arthur Sadowsky Trio at Tomi Jazz. 8:00pm. No cover; \$5 min. 239 E. 53rd St., lower level. 646-497-1254. [www.tomijazz.com](http://www.tomijazz.com).
- Tues 3/6: Hal Galper at The New School. 8:00pm. \$10; free to students & New School faculty, staff & alumni. Arnhold Hall. 55 W. 13th St., 5th Floor. 212-229-5986, ext. 4591. [www.newschool.edu/jazz](http://www.newschool.edu/jazz)
- Tues 3/6, 3/13, 3/20, 3/27: Arthur's Tavern. Yuichi Hirakawa Band at 7:00pm. House Rockin' Blues at 10:00pm. 57 Grove St. 212-675-6879.
- Tues-Sat 3/6-3/10 Cedar Walton Quartet at Birdland. 8:30pm; 11:00pm. 315 W. 44th St.
- Wed 3/7, 3/14, 3/21, 3/28: St. Peter's Church. Midtown Jazz at Midday. 1:00pm. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) [www.saintpeters.org](http://www.saintpeters.org).
- Wed 3/7, 3/21: Jeremy at Greenwich Village Bistro. 6:00pm. 13 Carmine St. 212-206-9777.
- Wed 3/7: Johnny O'Neal Trio at Kitano. 8:00pm & 10:00pm. 66 Park Ave @ 38th St. 212-885-7119. [www.kitano.com](http://www.kitano.com)
- Wed 3/7, 3/14, 3/21, 3/28: Linard Jackson with Michael Angelo, Dean James & Mark Bowers at Creole Restaurant. 8:00pm. \$10. 2167 Third Ave. @ 118th St. 212-876-8838. [www.creolenyc.com](http://www.creolenyc.com).
- Wed 3/7: Somethin' Jazz Club. The Arrangements of BLCIII @ 7:00pm. Arrigo Cappelletti @ 9:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Wed 3/7, 3/14, 3/21, 3/28: Arthur's Tavern. Eve Silber at 7:00pm. Alyson Williams at 10:00pm. 57 Grove St. 212-675-6879. [www.arthurstavernnyc.com](http://www.arthurstavernnyc.com)
- Wed 3/7, 3/14, 3/21, 3/28: Louis Armstrong Centennial Band at Birdland. 5:30pm. 315 W. 44th St.
- Wed 3/7, 3/14, 3/21, 3/28: Midtown Jazz at Midday at St. Peter's Church. 1:00pm. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) [www.saintpeters.org](http://www.saintpeters.org).
- Wed 3/7, 3/14, 3/21, 3/28: Arthur's Tavern. Eve Silber at 7:00pm. Alyson Williams & Arthur's House Band at 10:00pm. 57 Grove St. 212-675-6879. [www.arthurstavernnyc.com](http://www.arthurstavernnyc.com)
- Thurs 3/8: Barbara Carroll with Jay Leonhart, Paula West with the George Mesterhazy Quartet and Aaron Weinstein at Tribeca Performing Arts Center. 8:00pm. \$40, \$37.50 students & seniors. 199 Chambers St. 212-220-1460. [www.tribecapac.org](http://www.tribecapac.org)
- Thurs 3/8, 3/15, 3/22, 3/29: Blues Night at Creole Restaurant. 7:00pm. 2167 Third Ave. @ 118th St. 212-876-8838. [www.creolenyc.com](http://www.creolenyc.com).
- Thurs 3/8: Phil Palombi Quartet at Kitano. 8:00pm & 10:00pm. \$25 cover; \$15 min. 66 Park Ave @ 38th St. 212-885-7119. [www.kitano.com](http://www.kitano.com)
- Thurs 3/8: Steve Coleman at Leonard Nimoy Thalia, Symphony Space. 7:30pm. \$15. \*Steve Coleman Presents the Jazz Gallery Uptown: A Musical Salon." 2537 Broadway @ 95th St. 212-864-5400. [www.symphonyspace.org](http://www.symphonyspace.org).
- Thurs 3/8: Somethin' Jazz Club. Justin Rothberg @ 7:00pm. Arrigo Cappelletti Trio @ 9:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Fri-Sat 3/9-3/10: Cynthia Sayer at Knickerbocker Bar & Grill. 9:45pm. 33 University Pl. 212-228-8490. <http://>

[knickerbockerbarandgrill.com](http://knickerbockerbarandgrill.com)

- Fri 3/9: Gene Bertocini Trio at Kitano. 8:00pm & 10:00pm. \$25 cover; \$15 min. 66 Park Ave @ 38th St. 212-885-7119. [www.kitano.com](http://www.kitano.com)
- Fri 3/9: Nick Moran Trio at The Bar Next Door. 7:30, 9:30 & 11:30pm. \$12 cover. 129 MacDougal St. 212-529-5945. [www.lalaternacaffe.com](http://www.lalaternacaffe.com).
- Fri 3/9: Gretchen Parlato & Lionel Loueke with Becca Stevens at Carnegie Hall, Zankel Hall. 10:00pm. 57th St. & 7th Ave. 212-247-7800. [www.carnegiehall.org](http://www.carnegiehall.org).
- Fri 3/9: Harold O'Neal at Joe's Pub 7:00pm. 425 Lafayette St. 212-539-8778. [www.joespub.com](http://www.joespub.com).
- Fri 3/9: Somethin' Jazz Club. E.S.P. Matthew Vacanti @ 7:00pm. Greg Diamond @ 9:00pm. Jared Dubin @ 11:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Fri-Sat 3/9-3/10: Herbie Hancock at Rose Theater, Lincoln Center. 8:00pm Broadway @ 60th St. 212-721-6500. [www.jalc.org](http://www.jalc.org)
- Sat 3/10: Joanne Brackeen Trio at Kitano. 8:00pm & 10:00pm. \$25 cover; \$15 min. 66 Park Ave @ 38th St. 212-885-7119. [www.kitano.com](http://www.kitano.com)
- Sat 3/10: Fellaheen at Greenwich Village Bistro. 9:00pm. 13 Carmine St. 212-206-9777.
- Sat 3/10: Solomon Hicks Trio at Creole Restaurant. 7:30pm & 9:00pm. \$10. 2167 Third Ave. @ 118th St. 212-876-8838. [www.creolenyc.com](http://www.creolenyc.com).
- Sat 3/10: Kenji Yoshitake, Nitzan Gavrieli & Alex Wyatt at Tomi Jazz. 11:00pm. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. [www.tomijazz.com](http://www.tomijazz.com).
- Sat 3/10: John Ambrosini at Triad Theater. 7:30pm. \$20; 2-drink min. 158 W. 72nd St. [www.triadnyc.com](http://www.triadnyc.com).
- Sat 3/10: Somethin' Jazz Club. Helen Mandin @ 5:00pm. Luiz Simas @ 7:00pm. Pyotr Gazarov & Sam Mortellaro Trio @ 9:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Sat 3/10: SFJAZZ Collective at Rose Theater, Lincoln Center. 7:30pm & 9:30pm. Broadway @ 60th St. 212-721-6500. [www.jalc.org](http://www.jalc.org)
- Sat 3/10: Red Baraat at (le) poisson rouge. 7:00pm. \$15. 158 Bleecker St. 212-505-FISH. [www.lepoissonrouge.com](http://www.lepoissonrouge.com).
- Sun 3/11: Somethin' Jazz Club. Amir Rubinshtein Quartet @ 7:00pm. Phil Yoon Group @ 9:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Sun 3/11, 3/18, 3/25: Jazz Vespers at St. Peter's Church. 5:00pm. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) [www.saintpeters.org](http://www.saintpeters.org).
- Sun 3/11: Roz Corral Trio at North Square Lounge. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. [www.northsquarejazz.com](http://www.northsquarejazz.com).
- Sun 3/11: Allen Esses at Greenwich Village Bistro. 9:30pm. 13 Carmine St. 212-206-9777.
- Mon 3/12: Camille Thurman Quartet at Creole Restaurant. 8:00pm. \$10. 2167 Third Ave. @ 118th St. 212-876-8838. [www.creolenyc.com](http://www.creolenyc.com).
- Mon 3/12, 3/26: Craig Harris Nonet at The Dwyer. 8:30pm. \$10. 258 St. Nicholas Ave @ W. 123rd St. 212-222-3060. [www.dwyercc.org](http://www.dwyercc.org)
- Tues 3/13: Somethin' Jazz Club. Jisun Choi @ 7:00pm. Akemi Yamada Quartet @ 9:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Tues 3/13: Russ Kassoff Orchestra with Catherine Dupuis at NYC Baha'i Center. 53 E. 11th St. (Bet University Place & Broadway) 212-222-5159. [www.bahainyc.org/jazz.html](http://www.bahainyc.org/jazz.html).
- Tues-Sat 3/13-3/17 Pat Martino Trio at Birdland. 8:30pm; 11:00pm. 315 W. 44th St.
- Wed 3/14: Shauli Einav Quartet at Kitano. 8:00pm &

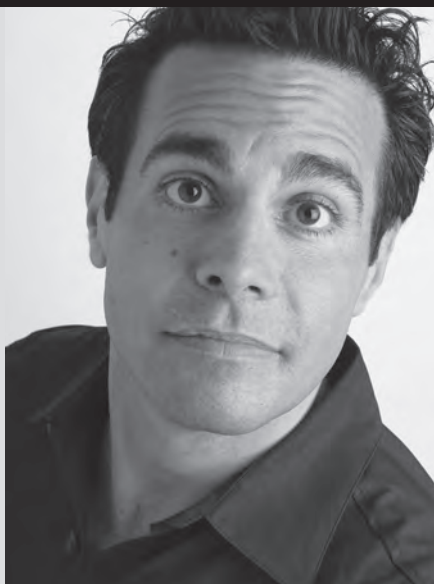
(Continued on page 20)

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- 10:00pm. \$25 cover; \$15 min. 66 Park Ave @ 38th St. 212-885-7119. [www.kitano.com](http://www.kitano.com)
- Wed 3/14: **Somethin' Jazz Club.** Darrell Smith Trio @ 7:00pm. Edrigo Project @ 9:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Wed 3/14: **Senri Oe & Tomi Musuko** at Tomi Jazz. 9:00pm & 10:30pm. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. [www.tomijazz.com](http://www.tomijazz.com).
- Thurs 3/15: **New American Quartet** at Sixth Street Synagogue. 8:30pm. \$10. Klezmer Jam Session with **Aaron Alexander** at 9:30pm. 325 E. 6th St. 862-485-3026. [www.sixthstreetsynagogue.org](http://www.sixthstreetsynagogue.org)
- Thurs 3/15: **Jill McManus & Ratz** Harris at Sofia's. 7:00pm. 221 W. 46th St. 212-719-5799.
- Thurs 3/15: **Somethin' Jazz Club.** Liam Sillery Quintet @ 7:00pm. Alex Collins Quartet @ 9:00pm. Francesco Alessi @ 11:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657
- Thurs 3/15: **Noah Haidu Quartet** at Kitano. 8:00pm & 10:00pm. \$25 cover; \$15 min. 66 Park Ave @ 38th St. 212-885-7119. [www.kitano.com](http://www.kitano.com)
- Fri 3/16: **Gregory Porter** at Highline Ballroom. 7:30pm. \$12; \$15 at door; \$10 min. 431 W. 16th St. 212-414-5994. [www.highlineballroom.com](http://www.highlineballroom.com).
- Fri 3/16: **The Flying Dogs of Jupiter** at Greenwich Village Bistro. 9:00pm. 13 Carmine St. 212-206-9777.
- Fri 3/16: **Bria Skonberg** at The Metropolitan Room. 9:30pm. \$15; 2-drink min. 34 W. 22nd St. 212-206-0440. [www.metropolitanroom.com](http://www.metropolitanroom.com).
- Fri-Sat 3/16-3/17: **Michael Wolff, Ben Allison & Damion Reid** at Knickerbocker Bar & Grill. 9:45pm. 33 University Pl. 212-228-8490. <http://knickerbockerbarandgrill.com>
- Fri 3/16: **Somethin' Jazz Club.** Karel Ruzicka @ 7:00pm. Mala Waldron @ 9:00pm. Stevie Swaggz @ 11:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. .
- Fri-Sat 3/16-3/17: **New York Youth Symphony** at Leonard Nimoy Thalia, Symphony Space. 7:30pm. \$20. "Jazz Band Classic: Jazz Meets the East." 2537 Broadway @ 95th St. 212-864-5400. [www.symphonyspace.org](http://www.symphonyspace.org).
- Fri 3/16: **Junior Mance Trio** at Kitano. 8:00pm & 10:00pm. \$25 cover; \$15 min. 66 Park Ave @ 38th St. 212-885-7119. [www.kitano.com](http://www.kitano.com)
- Sat 3/17: **Tomas Janzon Duo** at Garden Café. 7:30pm. No cover. 4961 Broadway near 207th St. 212-544-9480. [www.tomasjanzon.com](http://www.tomasjanzon.com)
- Sat 3/17: **Bernie Worrell Orchestra** with Marco Benevento at (le) poisson rouge. 6:30pm. \$15; \$22 at door. 158 Bleecker St. 212-505-FISH. [www.lepoissonrouge.com](http://www.lepoissonrouge.com).
- Sat 3/17: **Somethin' Jazz Club.** Francesco Alessi @ 5:00pm. David Aaron @ 7:00pm. Michael Dease Band @ 9:00pm. UMOJA @ 11:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Sat 3/17: **Michael Mashim** with Kelly Friesen, Michael Howell & Willard Dyson at Creole Restaurant. 7:30pm & 9:30pm. \$15. 2167 Third Ave. @ 118th St. 212-876-8838. [www.creolenyc.com](http://www.creolenyc.com).
- Sun 3/18: **Chico Hamilton** at Drom. 7:15pm. \$12; \$15 at door. 85 Ave. A. 212-277-1157. <http://dromnyc.com>.
- Sun 3/18: **Frank Senior Trio** at North Square Lounge. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. [www.northsquarejazz.com](http://www.northsquarejazz.com).
- Mon 3/19: **Antoinette Montague & Winard Harper** at

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Creole Restaurant. 8:00pm. \$10. 2167 Third Ave. @ 118th St. 212-876-8838. [www.creolenyc.com](http://www.creolenyc.com).

- Mon 3/19: Ladysmith Black Mambazo at B.B. King's Blues Club & Grill. 8:00pm. \$35; \$44 day of show 237 W. 42nd St. 212-307-7171. [www.bbkingblues.com](http://www.bbkingblues.com)
- Tues 3/20: Jeremiah Cymerman & Anthony Coleman at Sixth Street Synagogue. 9:00pm. \$15. 325 E. 6th St. 862-485-3026. [www.sixthstreetsynagogue.org](http://www.sixthstreetsynagogue.org)
- Tues 3/20: Somethin' Jazz Club. Robert Locke Quartet @ 7:00pm. Jorn Swart Quartet @ 9:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Tues 3/20: Mark Capon Trio at Antibes Bistro. 7:30pm. 112 Suffolk St. 212-533-6088. [www.antibesbistro.com](http://www.antibesbistro.com)
- Tues 3/20: Linda Oh with Dayna Stephens, Fabian Almazan & Rudy Royston at 55 Bar. 7:00pm. 55 Christopher St. 212-929-9883. [www.55bar.com](http://www.55bar.com).
- Tues-Wed 3/20-3/21: Gregory Generet at The Metropolitan Room. 7:00pm. \$5; 2-drink min. 34 W. 22nd St. 212-206-0440. [www.metropolitanroom.com](http://www.metropolitanroom.com).
- Wed 3/21: Michael Feinstein at Carnegie Hall, Zankel Hall. 7:30pm. 57th St. & 7th Ave. 212-247-7800. [www.carnegiehall.org](http://www.carnegiehall.org).
- Wed 3/21: Bill Frisell & Sam Amidon at (le) poisson rouge. 6:30pm; 10:00pm. \$41.50; \$35 at door. 158 Bleecker St. 212-505-FISH. [www.lepoissonrouge.com](http://www.lepoissonrouge.com).
- Wed 3/21: Somethin' Jazz Club. David Ullmann @ 7:00pm. Todd Clouser @ 9:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Wed 3/21: Sy Kushner Jewish Music Ensemble at Sixth Street Synagogue. 8:00pm. \$15. Klezmer Jam Session with Aaron Alexander at 9:30pm. 325 E. 6th St. 862-485-3026. [www.sixthstreetsynagogue.org](http://www.sixthstreetsynagogue.org)
- Wed 3/21: Jane Stuart Quintet at Kitano. 8:00pm & 10:00pm. \$25 cover; \$15 min. 66 Park Ave @ 38th St. 212-885-7119. [www.kitano.com](http://www.kitano.com)
- Wed 3/21: Priscilla Owens & D.D. Jackson at Hunter College, West Crissiver, 3rd Floor. 1:00pm. Free. Jazz Vocal Workshop. 695 Park Ave. 212-772-5020. [www.hunter.cuny.edu/music](http://www.hunter.cuny.edu/music)
- Wed 3/21: Lee Ritenour at B.B. King's Blues Club & Grill. 8:00pm. \$30; \$35 day of show 237 W. 42nd St. 212-307-7171. [www.bbkingblues.com](http://www.bbkingblues.com)
- Thurs 3/22: Gil Parris at B.B. King's Blues Club & Grill. 7:30pm. \$20; \$25 day of show 237 W. 42nd St. 212-307-7171. [www.bbkingblues.com](http://www.bbkingblues.com)
- Thurs 3/22: Robert Hicks at The Metropolitan Room. 7:00pm. \$25; 2-drink min. 34 W. 22nd St. 212-206-0440. [www.metropolitanroom.com](http://www.metropolitanroom.com).
- Thurs 3/22: Yaron Gershovsky Trio at Kitano. 8:00pm & 10:00pm. \$25 cover; \$15 min. 66 Park Ave @ 38th St. 212-885-7119. [www.kitano.com](http://www.kitano.com)
- Thurs 3/22: Ronnie & Friends at Greenwich Village Bistro. 9:00pm. 13 Carmine St. 212-206-9777.
- Thurs 3/22: Somethin' Jazz Club. Josh Paris Group @ 7:00pm. Olli Hirvonen @ 9:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Fri-Sat 3/23-3/24: Michael Wolff, Ugonna Okegwo & Mike Campenni at Knickerbocker Bar & Grill. 9:45pm. 33 University Pl. 212-228-8490. <http://knickerbockerbarandgrill.com>
- Fri 3/23: Keji-Sahai & Pei at Greenwich Village Bistro. 9:00pm. 13 Carmine St. 212-206-9777.
- Fri 3/23: Somethin' Jazz Club. David White Band @ 7:00pm. Rodrigo Bonelli @ 9:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Fri-Sat 3/23-3/24: Music of the Tenor Masters at Rose Theater, Lincoln Center. 7:30pm & 9:30pm. With Joe Lovano, Benny Golson, Bennie Maupin, Kenny Barron, George Mraz & Lewis Nash. \$55, \$65. Broadway @ 60th St. 212-721-6500. [www.jalc.org](http://www.jalc.org)
- Fri-Sat 3/23-3/24: Mark Soskin Group at Kitano. 8:00pm

& 10:00pm. \$25 cover; \$15 min. 66 Park Ave @ 38th St. 212-885-7119. [www.kitano.com](http://www.kitano.com)

- Sat 3/24: University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre. Jazz Horn Quartet with Martha Kato, Joanna Sternberg & Kyle Poole at 8:00pm. 10. 130 E. 7th St. (just west of Ave. A). 212-254-9300. [www.universityofthestreets.org](http://www.universityofthestreets.org).
- Sat 3/24: Somethin' Jazz Club. Jake Hertzog Trio @ 9:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Sun 3/25: Allen Esses at Greenwich Village Bistro. 7:30pm. 13 Carmine St. 212-206-9777.
- Sun 3/25: Roz Corral Trio at North Square Lounge. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @

MacDougal. 212-254-1200. [www.northsquarejazz.com](http://www.northsquarejazz.com).

- Sun 3/25: Somethin' Jazz Club. No Limit Souljahs @ 7:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Mon 3/26: Lady Cantrese Quartet at Creole Restaurant. 8:00pm. \$10. 2167 Third Ave. @ 118th St. 212-876-8838. [www.creolenyc.com](http://www.creolenyc.com).
- Tues 3/27: Yoshie Fruchter Guitar Quartet at Sixth Street Synagogue. 9:00pm. \$15. 325 E. 6th St. 862-485-3026. [www.sixthstreetsynagogue.org](http://www.sixthstreetsynagogue.org)
- Tues 3/27: Ron Carter at Alice Tully Hall. 8:00pm. "Ron Carter at 75" with Carl Allen, Benny Golson, Hubert

(Continued on page 24)

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MAR 7-8 / 8:00PM & 10:00PM	MAR 9-10 / 8:00PM & 10:00PM	MAR 15-17 / 8:00PM & 10:00PM
 <b>DAVID MURRAY</b> <b>BIG BAND</b> W/ JAMES BLOOD ULMER	 <b>NEW RIDERS OF</b> <b>THE PURPLE SAGE</b>	 <b>ALLAN HOLDSWORTH</b> FT. JIMMY HASLIP & VIRGIL DONATI
MAR 20 / 8:00PM & 10:00PM	MAR 21 / 8:00PM & 10:00PM	MAR 25-27 / 8:00PM & 10:00PM
 <b>TERESE GENECCO</b> & HER LITTLE BIG BAND <b>3RD ANNIVERSARY SHOW</b>	 <b>CHIHIRO YAMANAKA</b>	 <b>TOMMY CASTRO</b>
MAR 1ST - GARY LUCAS & FRIENDS MAR 4TH - DANA FUCHS MAR 11TH - AN INTIMATE EVENING WITH SOPHIE B. HAWKINS MAR 12TH - AN INTIMATE EVENING WITH STANLEY JORDAN	MAR 13TH - STACY SULLIVAN: A TRIBUTE TO MISS PEGGY LEE MAR 14TH - THE MAHAVISHNU PROJECT MAR 18TH - THE ALEX SKOLNIK TRIO MAR 19TH - ANDY TIMMONS WITH THE LES PAUL TRIO PLAYS SGT. PEPPER	MAR 22ND - CARL VERHEYEN BAND (OF SUPERTRAMP) MAR 28TH - NYC HIT SQUAD MAR 29TH - HENRY MCCULLOUGH AND FRIENDS



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**Calendar of Events**

MAR	Blue Note 131 W Third St. (east of 6th Ave) 212-475-8592 www.bluenote.net	Cleopatra's Needle 2485 Broadway (betw. 92nd & 93rd St.) 212-769-6969	Cornelia St. Café 29 Cornelia St. (bet. W 4th & Bleecker) 212-989-9319 corneliastreetcafe.com	Deer Head Inn 5 Main Street Delaware Water Gap, PA 18327 www.deerheadinn.com
1 - Thu	Monty Alexander	Kate Casco; Daisuke Abe	Brian Landrus 5	Bill Goodwin Jazz Jam
2 - Fri	Monty Alexander; Marilyn Carino with Dred Scott 3	Evan Schwam; Jesse Simpson	Ethan Iverson/Sam Newsome	Najwa Parkins 4
3 - Sat	Monty Alexander; JJ Sansaverino & Nu Jazz	Masami Ishikawa 3; Jesse Simpson	Ari Hoenig 3	Howard Alden, Walt Bibinger & Ed Laub
4 - Sun	Combo Nuvo; Monty Alexander	Keith Ingham; Noah Haidu 3		Marty Wilson
5 - Mon	Guy Davis	Roger Lent 3; Jam Session		
6 - Tue	Edmar Castaneda with Gonzalo Rubalcaba & Miguel Zenón	Robert Rucker 3; Jam Session	Nicky Schrire 5	
7 - Wed	Edmar Castaneda with Gonzalo Rubalcaba & Miguel Zenón	Les Kurtz 3; Joonsam Lee	Matt Mitchell with Ches Smith & Dan Weiss	
8 - Thu	Chuck Loeb	Rudi Mwongozi; Daisuke Abe	Jean Rohe	Bill Goodwin Jazz Jam
9 - Fri	Chuck Loeb; Rogiérs	Larry Newcom 4; Jesse Simpson	Ingrid Laubrock 5	Davey Lantz & Dan Wilkins
10 - Sat	Chuck Loeb; Dara Tucker	Allan Rosenthal 4; Jesse Simpson	Stephan Crump 3	Dave Liebman, John Patitucci & Michael Stephans
11 - Sun	Yoshiaki Masuo 3; Chuck Loeb	Keith Ingham; Noah Haidu 3	Thumbscrew	Gaptime Ensemble
12 - Mon	Joe Louis Walker	Roger Lent 3; Jam Session		
13 - Tue	Eddie Palmieri	Robert Rucker 3; Jam Session	Scott Tixier 6	COTA Festival Orchestra
14 - Wed	Eddie Palmieri	Les Kurtz 3; Joonsam Lee	Rob Garcia 4	
15 - Thu	Eddie Palmieri	Kadu; Daisuke Abe	Anne Mette Iverson 5	Bill Goodwin Jazz Jam
16 - Fri	Eddie Palmieri; CKS Band	James Zeller 4; Jesse Simpson	Matthew Brewer 4	Mike Collins 5
17 - Sat	Eddie Palmieri	Vitaly Golovnev 4; Jesse Simpson	Kris Davis 5	Houston Person & Pamela Luss
18 - Sun	Juilliard Jazz Brunch; Eddie Palmieri	Keith Ingham; Noah Haidu 3	Gaida 5	Bill Washer & Jesse Green
19 - Mon	Brian Culbertson & David Benoit	Roger Lent 3; Jam Session		
20 - Tue	Stanley Clarke 3 & Larry Coryell 3	Robert Rucker 3; Jam Session	Stephanie Stone & Eve Packer; JD Walter 5	
21 - Wed	Stanley Clarke 3 & Larry Coryell 3	Les Kurtz 3; Joonsam Lee	Ben Bryden 5; Paul Lieberman 4	
22 - Thu	Stanley Clarke 3 & Larry Coryell 3	Keith Ingham 3; Daisuke Abe	John Raymond 5	Bill Goodwin Jazz Jam
23 - Fri	Stanley Clarke 3 & Larry Coryell 3; The Revelations	Jazz on the Wing; Jesse Simpson	Jaye Maynard 3; Mark Helias 3	Paul Rostock
24 - Sat	Stanley Clarke 3 & Larry Coryell 3; JuiceBox	Satchamo Mannan 4; Jesse Simpson	Ricardo Gallo 5	Jack Wilkins 3
25 - Sun	Takuya Kuroda 6; Stanley Clarke 3 & Larry Coryell 3	Keith Ingham 3; Noah Haidu 3	Petros Klampanis 3	Joanie Samra & Jesse Green
26 - Mon	2nd Annual James Moody Scholarship Benefit Concert & Celebration	Roger Lent 3; Jam Session	Daisy Jopling Band	
27 - Tue	Brussels Jazz Orchestra with Kenny Werner & Chris Potter	Robert Rucker 3; Jam Session	Dave Allen 4	
28 - Wed	Brussels Jazz Orchestra with Kenny Werner & Chris Potter	Les Kurtz 3; Joonsam Lee	Davy Mooney 5	
29 - Thu	Brussels Jazz Orchestra with Kenny Werner & Chris Potter	Justin Lees 3; Daisuke Abe	Tom Chang 4	Bill Goodwin Jazz Jam
30 - Fri	Brussels Jazz Orchestra with Kenny Werner & Chris Potter; Michael Feinberg	David Levine; Jesse Simpson	Jeff Williams 4	Stephanie Nilles & Zach Brock 4
31 - Sat	Brussels Jazz Orchestra with Kenny Werner & Chris Potter	Sonelius Smith 4; Jesse Simpson	Ben Allison 4	Five Play



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# Calendar of Events

Laws, Russell Malone, Christian McBride, Mulgrew Miller, Lewis Nash, Buster Williams, Danny Glover and others. Proceeds go to Ron Carter Jazz Scholarship at Juilliard. 60 Lincoln Center Plaza. 212-769-7409. <http://events.juilliard.edu>

- **Tues 3/27: Mike Long's NY State of the Art Jazz Ensemble** with Ira Hawkins at NYC Baha'i Center. 53 E. 11th St. (Bet University Place & Broadway) 212-222-5159. [www.bahainyc.org/jazz.html](http://www.bahainyc.org/jazz.html).
- **Tues 3/27: Somethin' Jazz Club. Gene Ess Trio @ 7:00pm. Marla Sampson Quintet @ 9:00pm.** 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- **Wed-Thurs 3/28-3/29: Gregory Generet at The Metropolitan Room.** 7:00pm. \$25; 2-drink min. 34 W. 22nd St. 212-206-0440. [www.metropolitanroom.com](http://www.metropolitanroom.com).
- **Wed 3/28: Somethin' Jazz Club. Lee Feldman @ 7:00pm. Arthur Sadowsky @ 9:00pm.** 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- **Wed 3/28: Dave Karlas at Greenwich Village Bistro.** 7:00pm. 13 Carmine St. 212-206-9777.
- **Wed 3/28: Lisa Gary Quartet at Kitano.** 8:00pm & 10:00pm. 66 Park Ave @ 38th St. 212-885-7119. [www.kitano.com](http://www.kitano.com)
- **Wed 3/28: Alexis Cuadrado Group and Manuel Valera & the New Cuban Express at 92Y Tribeca.** 8:00pm. \$12; \$15 at door. 200 Hudson St. 212-601-1000. [www.92y.org/tribeca](http://www.92y.org/tribeca)
- **Wed 3/28: Lisa Lindsley & George Mesterhazy at The Metropolitan Room.** 9:30pm. \$15. 34 W. 22nd St. 212-206-0440. [www.metropolitanroom.com](http://www.metropolitanroom.com).
- **Thurs 3/29: Somethin' Jazz Club. Dan Swartz @ 7:00pm. Matt Garrison @ 9:00pm.** 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- **Thurs 3/29: Sof Arkestra & Bigger Band at Sixth Street Synagogue.** 8:30pm. \$10. 325 E. 6th St. 862-485-3026. [www.sixthstreetsynagogue.org](http://www.sixthstreetsynagogue.org)
- **Thurs 3/29: Jeb Patton Trio at Kitano.** 8:00pm & 10:00pm. \$25 cover; \$15 min. 66 Park Ave @ 38th St. 212-885-7119. [www.kitano.com](http://www.kitano.com)
- **Thurs-Sat 3/29-3/31: Big Band Hits at Rose Theater, Lincoln Center.** 8:00pm With Jazz at Lincoln Center Orchestra with Wynton Marsalis & Cecilie McLorin Salvant. \$30, \$50, \$75, \$95, \$120. Broadway @ 60th St. 212-721-6500. [www.jalc.org](http://www.jalc.org)
- **Fri-Sat 3/30-3/31: Michael Wolff, Ugonna Okegwo & Mike Clark at Knickerbocker Bar & Grill.** 9:45pm. 33 University Pl. 212-228-8490. <http://knickerbockerbarandgrill.com>
- **Fri 3/30: Somethin' Jazz Club. Romain @ 7:00pm. Christiana Drapkin @ 9:00pm.** 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- **Fri-Sat 3/30-3/31: George Cables Trio at Kitano.** 8:00pm & 10:00pm. \$25 cover; \$15 min. 66 Park Ave @ 38th St. 212-885-7119. [www.kitano.com](http://www.kitano.com)
- **Fri 3/30: Tomoyasu at Greenwich Village Bistro.** 9:00pm. 13 Carmine St. 212-206-9777.
- **Fri-Sat 3/30-3/31: Catherine Russell at Rose Theater, Lincoln Center.** 7:30pm & 9:30pm. Broadway @ 60th St. 212-721-6500. [www.jalc.org](http://www.jalc.org)
- **Sat 3/31: Tomas Janzon Duo at Garden Café.** 7:30pm. No cover. 4961 Broadway near 207th St. 212-544-9480. [www.tomasjanzon.com](http://www.tomasjanzon.com)
- **Sat 3/31: Pamela Luss & Houston Person at The Metropolitan Room.** 7:00pm. \$20; 2-drink min. 34 W. 22nd St. 212-206-0440. [www.metropolitanroom.com](http://www.metropolitanroom.com).
- **Sat 3/31: Somethin' Jazz Club. Hiroshi Yamazaki @ 7:00pm. Rubens Salles Quartet @ 9:00pm. Naked Women @ 11:00pm.** 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. [www.somethinjazz.com](http://www.somethinjazz.com).
- **Sat 3/31: Yumiko at Greenwich Village Bistro.** 9:00pm. 13 Carmine St. 212-206-9777.
- **Sat 3/31: Joel Harrison at Drom.** 9:30pm. \$10; \$15 at

(Continued on page 26)

MAR	Dizzy's Club Coca Cola B'dwy & 60th, 5th Fl. 212-258-9595 <a href="http://jazzatlincolncenter.com">jazzatlincolncenter.com</a>	Dizzy's Club After Hours B'dwy & 60th, 5th Fl. 212-258-9595 <a href="http://jazzatlincolncenter.com">jazzatlincolncenter.com</a>	Feinstein's at Loews Regency 540 Park Ave. 212-339-8942 <a href="http://feinsteinsattheregency.com">feinsteinsattheregency.com</a>	Garage 99 Seventh Ave. S (at Grove St.) 212-645-0600 <a href="http://www.garagerest.com">www.garagerest.com</a>
1 - Thu	Matt Wilson 4	Juilliard Jazz Ensemble	Caroline Jones; Broadway Ballyhoo	Rick Stone 3; Mauricio DeSouza 3
2 - Fri	Matt Wilson 4	Juilliard Jazz Ensemble	Gloria Reuben	Hot House
3 - Sat	Matt Wilson 4	Juilliard Jazz Ensemble	Gloria Reuben	Larry Newcomb 3; Evgeny Lebedev; Akiko Tsuruga 3
4 - Sun	Matt Wilson 4		Magical Nights; Marieann Meringolo	Ben Healy 3; David Coss 3; Masami Ishikawa 3
5 - Mon	Florida State University Jazz Ensemble		Harry Allen	Howard Williams Orchestra; Ben Cliness 3
6 - Tue	Freddy Cole 6	Marianne Solivan 4	Judy Kuhn	Jazz Band Classic; Mayu Sieki 4
7 - Wed	Freddy Cole 6	Marianne Solivan 4	Alexandra Silber; Bryan Reeder 3	Marc Devine 3; Nobuki Takamen 3
8 - Thu	Freddy Cole 6	Marianne Solivan 4	Judy Kuhn; Broadway Ballyhoo	Joe Saylor; Dylan Meek 3
9 - Fri	Freddy Cole 6	Marianne Solivan 4	Judy Kuhn	Austin Walker 3; Kevin Dorn Band
10 - Sat	Jed Levy 4; Freddy Cole 6	Marianne Solivan 4	Judy Kuhn	Daniela Schaechter 3; Champion Fulton 3; Virginia Mayhew 4
11 - Sun	Freddy Cole 6		Magical Nights; Marieann Meringolo	Lou Caputo 4; David Coss 3; Masami Ishikawa 3
12 - Mon	Tatum Greenblatt 6			Howard Williams Orchestra; Fukushi Tainaka 3
13 - Tue	Rodriguez Brothers Band	John Benitez Group	Linda Eder	Eyal Vilner Band; Justin Lees 3
14 - Wed	Rodriguez Brothers Band	John Benitez Group	Linda Eder; John Malino Band	Natalia Bernal; Anderson Brothers
15 - Thu	Rodriguez Brothers Band	John Benitez Group	Linda Eder; Broadway Ballyhoo	Ryan Anselmi 5; Randy Johnston 3
16 - Fri	Rodriguez Brothers Band	John Benitez Group	Linda Eder	Billy White 4; Joey Morant 3
17 - Sat	Rodriguez Brothers Band	John Benitez Group	Linda Eder	Kyoko Oyobe 3; Mark Marino 3; Daylight Blues Band
18 - Sun	Rodriguez Brothers Band		Magical Nights; Marieann Meringolo	Evan Schwam 4; David Coss 3; Afro Mantra
19 - Mon	Akiko Tsuruga 5		Peter Mintun	Howard Williams Orchestra; Kenny Shanker 4
20 - Tue	Carl Allen/Rodney Whitaker Band	Juilliard Jazz Ensemble	Nellie McKay	Lou Caputo Band; Joonsam Lee 3
21 - Wed	Carl Allen/Rodney Whitaker Band	Juilliard Jazz Ensemble		Brianna Thomas 4; Paul Francis 3
22 - Thu	Carl Allen/Rodney Whitaker Band	Juilliard Jazz Ensemble	Nellie McKay; Broadway Ballyhoo	Champion Fulton 3; Dmitry Baevsky 4
23 - Fri	Carl Allen/Rodney Whitaker Band	Juilliard Jazz Ensemble	Nellie McKay	Enoch Smith Jr. 3; Kevin Dorn Band
24 - Sat	Carl Allen/Rodney Whitaker Band	Juilliard Jazz Ensemble	Nellie McKay	Marsha Heydt 4; Brooks Hartell 3; Virginia Mayhew 4
25 - Sun	Carl Allen/Rodney Whitaker Band		Magical Nights	Iris Orni 4; David Coss 3; Nueva Encarnacion
26 - Mon	Helen Sung 4			Howard Williams Band; Carl Bartlett Jr. 3
27 - Tue	Generations in Vocal Jazz	Adison Evans 5	Nellie McKay	Cecilia Coleman Band; Josh Lawrence 4
28 - Wed	Generations in Vocal Jazz	Adison Evans 5	Nellie McKay	Bobby Porcelli 4; Eric Person 3
29 - Thu	Generations in Vocal Jazz	Adison Evans 5	Nellie McKay; Broadway Ballyhoo	Nick Moran 3; Alan Chabert 3
30 - Fri	Generations in Vocal Jazz	Adison Evans 5	Nellie McKay	Andrew Atkinson; Dre Barnes
31 - Sat	Generations in Vocal Jazz	Adison Evans 5	Nellie McKay	Dave Kain; Michika Fukumori 3

MAR	<b>Iridium</b> 1650 Broadway (below 51st St.) 212-582-2121 iridiumjazzclub.com	<b>Jazz Gallery</b> 290 Hudson St. (below Spring St.) 212-242-1063 www.jazzgallery.org	<b>Jazz Standard</b> 116 E 27th St 212-576-2232 www.jazzstandard.net	<b>Shrine</b> 2271 Adam Clayton Powell Blvd. 212-690-7807 www.shrinenyc.com
1 - Thu	Gary Lucas with Beatrice Demi-Mondaine	Alex Brown	Pedrito Martinez 3	Rodrigo Bonelli; Melanie Charles; Sublunar Minds; Brand of Julez
2 - Fri	Gregg Rolie	Joe Sanders	Pedrito Martinez 3	Olli Hirvonen; Gold Magnolias; Mali Varo; DJ
3 - Sat	Gregg Rolie	Joe Sanders	Pedrito Martinez Group	Ekah Kim 4; Chenzira; Bed-Stuy Eve; Mamady Louyate; DJ
4 - Sun	Dana Fuchs		Pedrito Martinez Group	Primitive 7; Shrine Big Band Jazz
5 - Mon	Jeff Baxter	Steve Coleman	Mingus Orchestra	Jorn Swart 4
6 - Tue	Heather MacRae		Jeremy Pelt 5	Rafal Sarnecki 6; XAIAT
7 - Wed	David Murray Band with James Blood Ulmer		Jeremy Pelt 5	Chocolate4theSoul; Dan Arcamone; ElzBy Far
8 - Thu	David Murray Band with James Blood Ulmer	Greg Ward	Carmen Lundy	Aliah Sheffield; Boom Bits; Cannibal Ramblers
9 - Fri	New Riders of the Purple Sage; Flannel Church	Tony Malaby	Carmen Lundy	Black Butterflies; Kalvin Kristi; Groove Shoes; Dawn Drake; DJ
10 - Sat	New Riders of the Purple Sage; Scrapomatic	George Colligan 4	Carmen Lundy	Grace Underground; Leslie Casey; Katerina Polemi; Robert Ball; Larrama; Kakande
11 - Sun	Sophie B. Hawkins		Carmen Lundy	Shring Jazz Jam Session
12 - Mon	Stanley Jordan	Steve Coleman	Mingus Dynasty	Steven Golub; Scott Colberg 4
13 - Tue	Stacy Sullivan; Bethany Wild	Andy Milne	Houston Person 4	Matt Heath 4; Gabriel Richards 4; Lynette Williams; Sweeter Than Honey
14 - Wed	Mahavishnu Project		Houston Person 4	Maria Davis
15 - Thu	Allan Holdsworth Band	Melissa Aldana 4	Houston Person 4	Glenn White 4; LaChrisha Brown; Eliza B; Zozo Afrobeat
16 - Fri	Allan Holdsworth Band; Yonrico Scott Band	Henry Threadgill	Houston Person 4	Yacouba Diabate; Circular Time; Benyoro; Mali Yaro; DJ
17 - Sat	Allan Holdsworth Band; Jaimoe's Jasssz Band	Henry Threadgill	Dafnis Prieto 4	Koony African Reggae; DJ
18 - Sun	Alex Skolnik 3	Henry Threadgill	Fred Hersch	Shrine Jazz Jam Session
19 - Mon	Andy Timmons 3	Steve Coleman	Mingus Big Band	The Gathering
20 - Tue	Terese Genecco Band	Karl Berger Orchestra	Osmany Paredes 4	Eric Pierce; Soul 4Real
21 - Wed	Chihiro Yamanaka 3			Anna Kendrick; Fahey; First Class; Brook Batteau
22 - Thu	Carl Verheyen Band	Rafiq Bhatia 4	Steven Kroon 6	Brahn Kooby; JJ & the Jet-planes; Shari P ine; Yellow Cake; Azizaa
23 - Fri	Johnny Rodgers Band; Carl Verhayen Band	Mike Moreno 4	Gerald Clayton 3	Wakah Chan; Marshland Plan; Out to Lunch; Royal Rhaoz; DJ
24 - Sat	Col. Bruce Hampton	Lage Lund 4	Gerald Clayton 3	Rephidim; Fifth Nation; King Aswad; Lachi; Xaiat; DJ
25 - Sun	Tommy Castro; Berry Oakley		Gerald Clayton 3	Shrine Jazz Jam Session
26 - Mon	Tommy Castro	Steve Coleman	Mingus Orchestra	RendezVous
27 - Tue	Tommy Castro		Cindy Blackman 5	Alexander Kuhn; Benninghove; Hangmen
28 - Wed	NYC Hit Squad		Cindy Blackman 5	Kenyon Adams
29 - Thu	Henry McCullough	Adam Cruz	Patricia Barber	Elvira; J. Blake Blues Band; Iambassa
30 - Fri	Bernard Purdie, Grant Green Jr. & Reuben Wilson	E.J. Strickland	Patricia Barber	Yacouba Diabate; Chase Experiment; Apostles; Makane Kouyate Denbaya; DJ
31 - Sat	Bernard Purdie, Grant Green Jr. & Reuben Wilson	Matana Roberts	Patricia Barber	

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door. 85 Ave. A. 212-277-1157. <http://dromnyc.com>.

- Mon 3/31: **Hamiet Bluiett with Benito Gonzalez & William Parker** at **Creole Restaurant**. 8:00pm & 10:00pm. \$20. 2167 Third Ave. @ 118th St. 212-876-8838. [www.creolenyc.com](http://www.creolenyc.com).

#### BROOKLYN

- Thurs 3/1: **IBeam Music Studio. Jeff Davis Band** at 8:30pm. **Devin Gray's Dirigo Rataplan** at 9:30pm. \$10 suggested donation. 168 7th St. <http://ibeambrooklyn.com>
- Fri 3/2: **The Firehouse Space. Jon Lundbom, Jon Irabagon, Bryan Murray, Moppa Elliott & Danny Fischer** at 8:00pm. **Peter Knoll Trio** at 9:30pm. \$10 cover. 246 Frost St. 917-709-7799
- Sat 3/3: **IBeam Music Studio. Primitive Seven** featuring **Steven Nelson** at 8:30pm. \$10 sugg. donation. 168 7th St.
- Sat 3/3: **Sara Serpa with Andre Matos, Kris Davis, Aryeh Kobrinsky & Tommy Crane** at **BAM Café**. 10:00pm. Free. 30 Lafayette Ave. 718-636-4100. <http://bam.org>
- Sat 3/3: **Renee Manning with Sylvia Cuenca, Karen Geer, Lauren Sevia, Michele Temple & Yoko Yates** at **Brooklyn Conservatory of Music**. 7:30pm.. 58 Seventh Ave. @ Lincoln Place. 718-622-3300. [www.bqcm.org](http://www.bqcm.org)
- Sat 3/3: **The Firehouse Space. Kirk Knufke, Jonathan Goldberger & Jeff Davis** at 8:30pm. **Denman Maroney, Ranzo Harris & Bob Myers** at 9:30pm. \$10 cover. 246 Frost St. 917-709-7799. [www.thefirehousespace.org](http://www.thefirehousespace.org)
- Sat 3/3: **Ted Daniel** at **Sistas' Place**. 9:00pm & 10:30pm. \$20; \$25 at door. Tribute to King Oliver. 456 Nostrand Ave. @ Jefferson Ave. 718-398-1766. [www.sistasplace.org](http://www.sistasplace.org)
- Sun 3/4, 3/11, 3/18, 3/25: **Stephane Wrembel** at **Barbés**. 9:00pm. 376 9th St. @ 6th Ave. 347-422-0248. [www.barbesbrooklyn.com](http://www.barbesbrooklyn.com).
- Sun 3/4: **Mike Sempert, Dan Blake & Leo Genovese & Old Time Musketry** at **Douglass St. Music Collective**. 7:30pm. 295 Douglass St. (Bet. 3rd & 4th Ave.) 917-355-5731. <http://295douglass.org>
- Mon 3/5: **Scott Reeves Jazz Orchestra** at **Tea Lounge**. 9:00pm & 10:30pm. No cover; \$5 suggested donation. 837 Union St., Park Slope. 718-789-2762. [www.tealounge.com](http://www.tealounge.com).
- Tues 3/6: **James Carney** at **Korzo**. 9:00pm. 667 5th Ave. (Bet. 19th & 20th St.) 718-285-9425. [www.myspace.com/konceptions](http://www.myspace.com/konceptions); [www.korzorestaurant.com](http://www.korzorestaurant.com).
- Wed 3/7, 3/14, 3/21, 3/28: **Walter Fischbacher Trio** at **Water Street Restaurant**. 7:00pm. No cover. 66 Water St. [www.waterstreetrestaurant.com](http://www.waterstreetrestaurant.com); [www.phishbacher.com](http://www.phishbacher.com)
- Fri 3/9: **Darcy James Argue's Secret Society with Anti-Social Music** at **Galapagos Art Space**. 7:00pm. \$20. 16 Main St. <http://galapagosartspace.com>; [www.ginositson.com](http://www.ginositson.com)
- Fri 3/9: **The Firehouse Space. Louie Belogenis, Roberta Piket & Billy Mintz** at 8:00pm & 9:30pm. \$10 cover. 246 Frost St. 917-709-7799. [www.thefirehousespace.org](http://www.thefirehousespace.org)
- Fri 3/9: **IBeam Music Studio. Costa/Hasumi/Jones** at 8:30pm. \$10 suggested donation. 168 7th St. <http://ibeambrooklyn.com>
- Sat 3/10: **The Firehouse Space. Satoshi Tkeishi & Shoko Nagai** at 8:00pm. **BasseyJane, Jane Brenier B & Albej Balgochian** at 10:00pm. \$10 cover. 246 Frost St. 917-709-7799. [www.thefirehousespace.org](http://www.thefirehousespace.org)
- Sat 3/10: **Akua Dixon & Aziza Miller** at **Sistas' Place**. 9:00pm & 10:30pm. \$20; \$25 at door. Tribute to Harriet Tubman. 456 Nostrand Ave. @ Jefferson, 718-398-1766.
- Sun 3/11: **Noah Preminger with Frank Kimbrough, Cecil McBee & Billy Hart** at **Brooklyn Conservatory of Music**. 8:00pm. \$10. 58 Seventh Ave. @ Lincoln Place. 718-622-3300. [www.connectionworks.org](http://www.connectionworks.org)
- Sun 3/11: **The Firehouse Space. Cleve Pozar** at 7:00pm. \$10 cover. 246 Frost St. 917-709-7799. [www.thefirehousespace.org](http://www.thefirehousespace.org)
- Tues 3/13: **Korzo. Luke Polipinick, Chris Morrissey &**

# Calendar of Events

MAR	Smalls 183 W. 10th 212-252-5091 smallsjazzclub.com	The Stone Ave. C & Second St. thestonemusic.com	Village Vanguard 178 Seventh Ave. S (below W 11th St.) 212-255-4037 villagevanguard.net
1 - Thu	Camila Meza 3; Mike DiRubbo 4; Carlos Abadie 5	Fred Frith, Shahzad Ismaily & Matthias Bossi; Fred Frith & Lucas Niggli	Kurt Rosenwinkel 4
2 - Fri	Sacha Perry 3; Anderson Twins 8; Ben Wolfe 4; Lawrence Leathers	Elliott Sharp, Melvin Gibbs & Lucas Niggli; Fred Frith & Co Streiff	Kurt Rosenwinkel 4
3 - Sat	Carl Bartlett Jr. 4; Nick Hempton 4; Ben Wolfe 4; Stacy Dillard 3	Der Rote Bereich; Co Streiff/Russ Johnson 4	Kurt Rosenwinkel 4
4 - Sun	Jon Roche; Frank Senior 4; Johnny O'Neal 3; Dwayne Clemons 5	Objets Trouvee; Der Rote Bereich	Kurt Rosenwinkel 4
5 - Mon	Bryn Roberts 3; Ari Hoenig 3; Spencer Murphy	Butch Morris Conduction	Vanguard Jazz Orchestra
6 - Tue	Spike Wilner; Dred Scott 3; Ken Fowser & Behn Gillece	Oliver Lake, Christian Weber & Dieter Ulrich; Lucas Niggli, Tim Berne & Angelica Sanchez	Vanguard Jazz Orchestra
7 - Wed	Michela Lerman; Jeremy "Bean" Clemons; Jeremy Manasia 3	Ingrid Laubrock Band	Al Foster 4
8 - Thu	Mike Hashim/Spike Wilner; Noah Preminger 5; Josh Evans	Gabriela Friedli, Tony Malaby & Michael GrienAir; Mark Feldman & Pierre Favre	Al Foster 4
9 - Fri	Sacha Perry 3; Don Friedman 3; Jimmy Greene 4; Spike Wilner	Jürg Wichihaldler 4; Dieter Ulrich, Jan Schlegel & Ray Anderson	Al Foster 4
10 - Sat	Falkner Evans 5; David Schnitter 4; Jimmy Greene 4; Ian Hendrickson-Smith	Irène Schweizer & Pierre Favre; Tom Rainey 3	Al Foster 4
11 - Sun	Jon Roche; Johnny O'Neal 3; Bucky Pizzarelli/Ed Laub; Charles Owens 4	Oliver Lake & Andrew Cyrille; Irène Schweizer & Andrew Cyrille	Al Foster 4
12 - Mon	Tade Unno 3; Joel Frahm 4; Spencer Murphy	Butch Morris Conduction	Vanguard Jazz Orchestra
13 - Tue	Spike Wilner; Dan Tepfer 3; Bruce Harris/Alex Hoffman 5	Pierre Favre, Samuel Blaser & Philipp Schaufelberger; Jürg Wichihaldler 4	Heath Brothers
14 - Wed	Michela Lerman; Ed Cherry 3; Tivon Pennicott	Michael Jaeger, Philipp Schaufelberger & Tom Tainey; Sylvie Courvoisier 3	Heath Brothers
15 - Thu	Sam Raderman 4; Ehud Asherie & Bob Wilber; Scott Robinson 4; Carlos Abadie 5	Jürg Wickihalder & Franz Liorot; Sylvie Courvoisier & Mark Feldman 4	Heath Brothers
16 - Fri	Sacha Perry 3; Tardo Hammer 3; Jerry Weldon 4; John Merrill 4	EHSE	Heath Brothers
17 - Sat	Matt Clifford; Ralph Lalama 3; Jerry Weldon 4; Stacy Dillard 3	Snacks; Whiff	Heath Brothers
18 - Sun	Jon Roche; Frank Senior 4; Johnny O'Neal 3; Joe Magnarelli 4	Ayako Kataoka	Heath Brothers
19 - Mon	Hans Glawishnig 3; Ari Hoenig 4; Spencer Murphy	Butch Morris Conduction	Vanguard Jazz Orchestra
20 - Tue	Spike Wilner; Gilad Hekselman 3; Ken Fowser & Behn Gillece	Rum Raisin; Weyes Blood	Bill McHenry 4
21 - Wed	Michela Lerman; Nir Felder 5; Matt Geraghty 4	Katt Hernandez; Jimmy Joe Roche	Bill McHenry 4
22 - Thu	Sam Raderman 4; Ehud Asherie 3; Sharel Cassidy 4; Josh Evans	Jenny Graf & Chiara Giovando	Bill McHenry 4
23 - Fri	Sacha Perry 3; Sean Lyons 5; Dezron Douglas 5; Lawrence Leathers	Angels in America; Harrius	Bill McHenry 4
24 - Sat	Javier Nero 7; Armen Donelian 3; Dezron Douglas 5; Eric Wyatt	Salamander Wool; Needle Gun	Bill McHenry 4
25 - Sun	Jon Roche; Johnny O'Neal 3; Tyler Mitchell 5	Horse Lords	Bill McHenry 4
26 - Mon	Peter Bernstein; Ari Hoenig 3; Spencer Murphy	Butch Morris Conduction	Vanguard Jazz Orchestra
27 - Tue	Spike Wilner; Jon Burr/Andy Laverne 3; Bruce Harris/Alex Hoffman 5	Ami Dang; Trockeneis	Enrico Pieranunzi 3
28 - Wed	Michela Lerman; Mimi Jones 3; Craig Wuepper	Andy Hayleck; Jon Ehrens	Enrico Pieranunzi 3
29 - Thu	Sam Raderman 4; Kyoko Oyobe 3; Francisco Mela 3; Carlos Abadie 5	Ric Royer & Lucas Crane	Enrico Pieranunzi 3
30 - Fri	Sacha Perry 3; Chris Flory 3; Ben Riley 5; Spike Wilner	Secret Secrets; C. Spencer Yeh & Lasse Marhaug	Enrico Pieranunzi 3
31 - Sat	Jason Yeager 3; Ned Gould 3; Ben Riley 5	DJ Dog Dick	Enrico Pieranunzi 3

(Continued from page 26)

Mike Pride at 9:00pm. Diederik Rijpstra, Liz Kosack & Devin Gray at 10:30pm. 667 5th Ave. (Bet. 19th & 20th St.) 718-285-9425. [www.myspace.com/konceptions](http://www.myspace.com/konceptions). [www.korzorestaurant.com](http://www.korzorestaurant.com).

- Fri 3/16: **Matt Steckler & Dead Cat Bounce** at Cantina Royal/La Sala. 8:00pm. \$10. 58 N. 3rd St. 347-763-2938. <http://cantinaroyal.com>
- Fri 3/16: **The Firehouse Space**. Russ Lossing, Satoshi Takeishi & Cecile Broche at 8:30pm. \$10 cover. 246 Frost St. 917-709-7799. [www.thefirehousespace.org](http://www.thefirehousespace.org)
- Sat 3/17: **IBeam Music Studio**. Cat Toren Band at 8:30pm. Q at 9:30pm. \$10 sugg. donation. 168 7th St.
- Sat 3/17: **The Firehouse Space**. Will Connell Quartet at 8:30pm & 10:00pm. \$10 cover. 246 Frost St. 917-709-7799. [www.thefirehousespace.org](http://www.thefirehousespace.org)
- Sun 3/18: **The Firehouse Space**. Art Bailey, Michael Bates & Owen Howard at 8:00pm. \$10 cover. 246 Frost St. 917-709-7799. [www.thefirehousespace.org](http://www.thefirehousespace.org)
- Tues 3/20: **Korzo**. Kris Davis, Ralph Alessi, Ingrid Laubrock & Tom Rainey at 9:00pm. Jerome Sabbagh, Ben Monder, Joe Martin & Ted Poor at 10:30pm. 667 5th Ave. (Bet. 19th & 20th St.) 718-285-9425. [www.myspace.com/konceptions](http://www.myspace.com/konceptions). [www.korzorestaurant.com](http://www.korzorestaurant.com).
- Thurs 3/22: **Taoum & Charlie Kohlase** at Douglass St. Music Collective. 8:00pm. 295 Douglass St. (Bet. 3rd & 4th Ave.) 917-355-5731. <http://295douglass.org>
- Thurs 3/22: **Helen Sung** at Brooklyn Museum. 7:00pm. Martha A. & Robert S. Rubin Pavilion. 200 Eastern Parkway. 718-638-5000. [www.brooklynmuseum.org](http://www.brooklynmuseum.org)
- Fri 3/23: **Scone Kalb Bernard** at Brooklyn Bowl. 61 Wythe Ave. 718-963-3369. \$8. [www.brooklynbowl.com](http://www.brooklynbowl.com)
- Sat 3/24: **The Firehouse Space**. Yoni Kretzmer, Sean Conly, Reuben Radding & Mike Pride at 8:30pm & 10:00pm. \$10 cover. 246 Frost St. 917-709-7799
- Sun 3/25: **The Firehouse Space**. Erik Lawrence, Rene Hart & Allison Miller at 8:00pm & 9:30pm. \$10 cover. 246 Frost St. 917-709-7799. [www.thefirehousespace.org](http://www.thefirehousespace.org)
- Mon 3/26 **Larry Ochs & Kihnoua** at Roulette. 8:00pm. \$10; free for Roulette members. Atlantic Ave. & 3rd Ave. 917-267-0363. [www.roulette.org](http://www.roulette.org)
- Thurs-Sat 3/29-31: **Dr. John** with Rickie Lee Jones, Arturo Sandoval, Blind Boys of Alabama, Telmary Diaz & James Andrews at BAM Howard Gilman Opera House. 8:00pm. A Louis Armstrong Tribute. \$35+. 30 Lafayette Ave. 718-636-4100. <http://bam.org>
- Sat 3/31: **The Firehouse Space**. Gilad Barkan, John Benitez & Karina Colis at 8:00pm. \$10 cover. 246 Frost St. 917-709-7799. [www.thefirehousespace.org](http://www.thefirehousespace.org)

**QUEENS**

- Wed 3/7: **Monthly Jazz Jam** at Flushing Town Hall. 7:00pm. \$10; free for performers, students & members. 137-35 Northern Blvd. 718-463-7700, x222. [www.flushingtownhall.org](http://www.flushingtownhall.org)
- Fri 3/9: **Monthly Jazz Clinic** at Flushing Town Hall. 4:00pm. 137-35 Northern Blvd. 718-463-7700, x222. [www.flushingtownhall.org](http://www.flushingtownhall.org)
- Sun 3/11, 3/18, 3/25: **Aaron Copland School of Music Guerilla Arts Ensemble** at Flushing Town Hall. 2:00pm. \$5; free for students & members. 137-35 Northern Blvd. 718-463-7700, x222. [www.flushingtownhall.org](http://www.flushingtownhall.org)
- Fri 3/23: **T.K. Blue** at York College Performing Arts Center. 7:00pm. \$10. 94-20 Guy R. Brewer Blvd. 718-262-2000. [www.york.cuny.edu](http://www.york.cuny.edu)

**LONG ISLAND**

- Sat 3/3: **Diane Hoffman Quartet** at Lynbrook Public Library. 2:00pm. Free. 56 Eldert St., Lynbrook. 516-599-8630. [www.dianehoffman.com](http://www.dianehoffman.com)
- Fri 3/9: **Peter Rogine & Joe Carbone** at Dix Hills Performing Arts Center. \$20. "A Lifetime with Guitars." Five Towns College, 305 N. Service Rd., Dix Hills. 631-656-

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- Sat 3/3: **Sazon Mix, Amy Cervini Quartet, Bryan Campbell, Nelson Riveros Ensemble, In the Moment & Amy London Quartet at Long Island Culture & Wine Winterfest.** \$15 at door, includes glass of wine. Various venues. [www.liwinterfest.com](http://www.liwinterfest.com)
- Sun 3/4: **Paula Atherton, East End Jazz, Holli Ross, Alex Sipiagin Quartet, Chiemi Nakai/Afronaughtica & All That Jazz All Star Super Band at Long Island Culture & Wine Winterfest.** \$15 at door, includes glass of wine. Various venues. [www.liwinterfest.com](http://www.liwinterfest.com)
- Sat 3/10: **Dennis Raffelock, Monday Michiru, Dan Aran Trio, Ojoyo, Rare Groove Band & Shenole Latimer Quartet at Long Island Culture & Wine Winterfest.** \$15 at door, includes glass of wine. Various venues. [www.liwinterfest.com](http://www.liwinterfest.com)
- Sun 3/11: **Dara Tucker, Jarrett Cherner, Curtis Brothers, Roosevelt Dime, Ray Anderson & Lauren Kinhan at Long Island Culture & Wine Winterfest.** \$15 at door, includes glass of wine. Various venues. [www.liwinterfest.com](http://www.liwinterfest.com)
- Sat 3/17: **Oscar Peñas Ethereal Ensemble, Dwayne Kerr, The Avengers, Shan Kenner, Jack Morelli Trio & Heather Hardy at Long Island Culture & Wine Winterfest.** \$15 at door, includes glass of wine. Various venues. [www.liwinterfest.com](http://www.liwinterfest.com)
- Sun 3/18: **Philip Dizack Quartet, Ahmad Ali, Lobenstein/Salerno, Mambo Loco & Bakithi Kumalo Band at Long Island Culture & Wine Winterfest.** \$15 at door, includes glass of wine. Various venues. [www.liwinterfest.com](http://www.liwinterfest.com)
- Sat 3/24: **Herbie Hancock at Tilles Center.** 8:00pm. \$34-\$70. 720 Northern Blvd, Greenvale. 516-299-3100. <http://tillescenter.org>.

**WESTCHESTER**

- Sat 3/3: **Tony Jefferson Quartet with Jay Hoggard at ArtsWestchester.** 8:00pm. \$20; \$15 members, students & seniors. 31 Mamaroneck Ave., White Plains. 914-428-4220. [www.artswestchester.org](http://www.artswestchester.org)
- Sun 3/4: **Glenda Davenport at New Rochelle Public Library.** 3:00pm. Huguenot St. & Lawton St., New Rochelle. 914-632-8254. [www.nrpl.org](http://www.nrpl.org)
- Fri 3/9: **SF Jazz Collective at Paramount Center for the Arts.** 8:00pm. 1008 Brown St., Peekskill. 914-739-2333. [www.paramountcenter.org](http://www.paramountcenter.org)
- Sat 3/10: **Westchester Jazz Orchestra at Emelin Theatre.** 8:00pm. "WJO Takes on Count Basie, Cannonball Adderley, Horace Silver & the Beatles." \$35. 153 Library Lane, Mamaroneck. 914-861-9100. [www.wesjazzorch.org](http://www.wesjazzorch.org). [www.emelin.org](http://www.emelin.org)
- Sun 3/11: **Antoinette Montague at PJS Jazz Society.** 5:15pm. \$18; \$12 students. Presbyterian Church, 199 N. Columbus Ave., Mt. Vernon. 914-793-7179. <http://pjsjazz.org>
- Sat 3/17: **John Patitucci Trio at ArtsWestchester.** 8:00pm. \$20; \$15 members, students & seniors. 31 Mamaroneck Ave., White Plains. 914-428-4220. [www.artswestchester.org](http://www.artswestchester.org)
- Wed 3/21: **Ladysmith Black Mambazo at Emelin Theatre.** 8:00pm. \$59. 153 Library Lane, Mamaroneck. 914-861-9100. [www.emelin.org](http://www.emelin.org)
- Wed 3/21: **MJ Territo Trio at St. Paul's Church Historic Site.** 1:00pm. 897 S. Columbus Ave., Mt. Vernon. 914-667-4116. [www.nps.gov/sapa](http://www.nps.gov/sapa)

**NEW JERSEY**

- Thurs 3/1: **Tanya Darby Quartet at Makeda.** 7:30pm. 338 George St., New Brunswick. No cover, \$5 min. [www.nbjp.org](http://www.nbjp.org)
- Sun 3/4: **Steve Wilson with the William Paterson Jazz Orchestra directed by Pete McGuinness at William Paterson University, Shea Center for Performing Arts.** 8:00pm. \$15. \$12 university associates & seniors; \$8

students. 300 Pompton Road, Wayne. 973-720-2371. [www.wplive.org](http://www.wplive.org).

- Wed 3/7: **Tyrha Lindsey Quartet at Hyatt.** 7:30pm. 2 Albany St., New Brunswick. No cover. [www.nbjp.org](http://www.nbjp.org)
- Wed 3/7: **Eunmi Shim at Rutgers University, Dana Library, Dana Room.** 7:00pm. Free. "Lennie Tristano." 185 University Ave., Newark. 973-353-5595. <http://newarkwww.rutgers.edu>
- Thurs 3/8: **Sylvia Cuenca Quartet at Makeda.** 7:30pm. 338 George St., New Brunswick. No cover, \$5 min. [www.nbjp.org](http://www.nbjp.org)
- Thurs 3/8: **SFJazz Collective at Union County Performing Arts Center.** 8:00pm. The music of Stevie Wonder. \$39, \$29, \$20. 1601 Irving St., Rahway. 732-499-8226. [www.ucpac.org](http://www.ucpac.org)
- Fri 3/9: **Linda Oh with Fabian Almazan, Dayna Stephens & Rudy Royston at Sophie's Bistro.** 8:00pm. No cover. 700 Hamilton St., Somerset. [www.hbjp.org](http://www.hbjp.org)
- Sun 3/11: **Roseanna Vitro at William Paterson University, Shea Center for Performing Arts.** 8:00pm. \$15. \$12 university associates & seniors; \$8 students. 300 Pompton Road, Wayne. 973-720-2371. [www.wplive.org](http://www.wplive.org).
- Wed 3/14: **Akiko Tsuruga Quartet at Hyatt.** 7:30pm. 2 Albany St., New Brunswick. No cover. [www.nbjp.org](http://www.nbjp.org)
- Thurs 3/15: **Sharel Cassity Quartet at Makeda.** 7:30pm. 338 George St., New Brunswick. No cover, \$5 min. [www.nbjp.org](http://www.nbjp.org)
- Sun 3/18: **Danny Mixon Trio at Edith Bolte Kutz Theater of the Lackland Center.** 4:00pm. 715 Grand Ave., Hackensack. 908-979-0900. [www.centenarystageco.org](http://www.centenarystageco.org)
- Sun 3/18: **John Lee at South Orange Performing Arts Center.** 5:00pm. Jazz in the Loft: Jazz Legacy All-Star Jam. \$15 cover; no min. One SOPAC Way, South Orange. 973-313-ARTS. [www.sopacnow.org](http://www.sopacnow.org).
- Tues 3/20: **Brynn Stanley & Grover Kemble at Mayo Performing Arts Center.** 8:00pm. Jazz in Starlight. \$20. 100 South St., Morristown. 973-539-8008. [www.morristown.com/communitytheatre](http://www.morristown.com/communitytheatre)
- Tues 3/20: **Allan Holdsworth with Jimmy Haslip & Virgil Donati at Mexicali Live.** 7:00pm. \$25-\$75. 1409 Queen Anne Rd., Teaneck. 201-833-0011. <http://mexicallive.com>
- Wed 3/21: **Mimi Jones Quartet at Hyatt.** 7:30pm. 2 Albany St., New Brunswick. No cover. [www.nbjp.org](http://www.nbjp.org)
- Thurs 3/22: **Mimi Jones Quartet at Makeda.** 7:30pm. 338 George St., New Brunswick. No cover, \$5 min. [www.nbjp.org](http://www.nbjp.org)
- Fri 3/23: **John Pizzarelli Quartet at Mayo Performing Arts Center.** 8:00pm. \$47-\$67. 100 South St., Morristown. 973-539-8008. [www.morristown.com/communitytheatre](http://www.morristown.com/communitytheatre)
- Fri 3/23: **Herbie Hancock Band at New Jersey Performing Arts Center's Prudential Hall.** 8:00pm. \$50-\$90. One Center St., Newark. 973-642-8989. <http://njpac.org>
- Sat 3/24: **Kyle Eastwood Band at South Orange Performing Arts Center.** 8:00pm. \$30, \$40; \$25, \$35 for SOPAC members. One SOPAC Way, South Orange. 973-313-ARTS. [www.sopacnow.org](http://www.sopacnow.org).
- Mon 3/26: **Herbie Hancock at McCarter Theater.** 8:00pm. 91 University Pl., Princeton. 609-258-2787. [www.mccarter.org](http://www.mccarter.org)
- Tues 3/27: **Carrie Jackson at Rutgers University, Dana Library, Dana Room.** Salute to Sarah Vaughan. 185 University Ave., Newark. 973-353-5595. <http://newarkwww.rutgers.edu>
- Tues 3/27: **Alexis Cuadrado with Claudia Acuña, Miguel Zenón, Dan Tepfer & Mark Ferber at Rutgers University, Center for Latino Arts & Culture.** 7:30pm. Nicholas Music Center, Douglass Campus, 85 George St., New Brunswick. 848-932-1284. <http://newarkwww.rutgers.edu>
- Tues 3/27: **Jazz Knights of West Point at South Orange Performing Arts Center.** 7:30pm. Free. One SOPAC Way, South Orange. 973-313-ARTS. [www.sopacnow.org](http://www.sopacnow.org).
- Thurs 3/29: **Emily Asher Quartet at Makeda.** 7:30pm. 338 George St., New Brunswick. No cover, \$5 min. [www.nbjp.org](http://www.nbjp.org)
- Fri 3/31: **Vanessa Perea Quartet at Sophie's Bistro.**

8:00pm. No cover. 700 Hamilton St., Somerset. [www.hbjp.org](http://www.hbjp.org)

**...AND BEYOND**

- Thurs 3/1: **John Raymond with Nir Felder, Fabian Almazan, Kendrick Scott & Linda Oh at The Falcon.** 7:00pm. No cover. Donations encouraged. 1348 Rt. 9W, Marlboro, NY. [www.liveatthefalcon.com](http://www.liveatthefalcon.com).
- Thurs 3/1: **Taj Mahal Trio at Ridgefield Playhouse.** 8:00pm. \$65. Free wine tasting at 7:00pm. 203-438-5795. 80 E. Ridge, Ridgefield, CT. [www.ridgefieldplayhouse.org](http://www.ridgefieldplayhouse.org)
- Fri 3/2: **John Abercrombie Project at The Falcon.** 7:00pm. No cover. Donations encouraged. 1348 Rt. 9W, Marlboro, NY. [www.liveatthefalcon.com](http://www.liveatthefalcon.com).
- Sat 3/3: **Laszlo Gardony Trio at The Buttonwood Tree Performing Arts & Cultural Center.** 8:00pm. \$15. 605 Main St., Middletown, CT. 860-347-4957. [www.buttonwood.org](http://www.buttonwood.org).
- Mon 3/5, 3/12, 3/19, 3/26: **Nicole Pasternak & Michael Coppola at Fuji of Japan Restaurant.** 6:30pm. 111 Old Kings Highway N, Darien, CT. 203-655-4995. [www.fujiofjapan.com](http://www.fujiofjapan.com)
- Wed 3/7: **Emile DeLeon Group's Jazz Jam at Knight People Books & Gifts.** 7:00pm. \$5. 228 William St., Middletown, CT. 860-347-3220. [www.knightpeople.org](http://www.knightpeople.org).
- Thurs 3/8: **Stephan Crump with Jamie Fox & Liberty Ellman at The Falcon.** 7pm. 1348 Rt. 9W, Marlboro, NY
- Fri 3/9: **Vijay Iyer at The Nyack Library.** 7:30pm. 59 S. Broadway, Nyack, NY. [www.carnegiroom.org](http://www.carnegiroom.org)
- Sat 3/10: **Steve Slagle & Dave Stryker with Jay Anderson & Clarence Penn at The Falcon.** 7:00pm. No cover. Donations encouraged. 1348 Rt. 9W, Marlboro, NY. [www.liveatthefalcon.com](http://www.liveatthefalcon.com). [www.davestryker.com](http://www.davestryker.com)
- Sun 3/11: **Erik Lawrence Organ Trio at The Falcon.** 7:00pm. No cover. Donations encouraged. 1348 Rt. 9W, Marlboro, NY. [www.liveatthefalcon.com](http://www.liveatthefalcon.com)
- Thurs 3/15: **Cyro Baptista at The Falcon.** 7:00pm. No cover. Donations encouraged. 1348 Rt. 9W, Marlboro, NY.
- Fri 3/16: **Laurence Hobgood & Robert Pinsky at The Nyack Library.** 7:30pm. 59 S. Broadway, Nyack, NY.
- Fri 3/16: **Nicole Pasternak with Ralph Lalama, Donn Trenner, Jeff Fuller & Tom Melito at Milford Center for the Arts.** 8:00pm. 40 Railroad Ave. S., Milford, CT. 203-882-0969. <http://milfordarts.org>
- Fri 3/16: **JC Hopkins Band at The Falcon.** 7:00pm. No cover. Donations encouraged. 1348 Rt. 9W, Marlboro, NY
- Sun 3/18: **Club d'Elf with John Medeski, Danny Blume, Mister Rourke & Mike Rivard at The Falcon.** 7:00pm. No cover. Donations encouraged. 1348 Rt. 9W, Marlboro, NY.
- Thurs 3/22: **Nicole Pasternak & Rob Aries at Piccolo Restaurant.** 7:00pm. 24 Prospect St., Ridgefield, CT. 203-438-8200. <http://piccolopizzeria.com>
- Fri 3/23: **Peter Furlan/Neil Alexander Trio at The Nyack Library.** 7:30pm. 59 S. Broadway, Nyack, NY. [www.carnegiroom.org](http://www.carnegiroom.org)
- Sat 3/24: **Donny McCaslin with Uri Caine, Scott Colley & Antonio Sanchez at The Falcon.** 7:00pm. No cover. Donations encouraged. 1348 Rt. 9W, Marlboro, NY. [www.liveatthefalcon.com](http://www.liveatthefalcon.com).
- Sat 3/24: **Nicole Pasternak with Harold Zinno Quartet & Jake Epstein at Paisano's Restaurant.** 7:30pm. 538 Meriden Rd., Waterbury, CT. 203-757-2629. [www.paisanosofwaterbury.com](http://www.paisanosofwaterbury.com)
- Sun 3/25: **Saints of Swing at The Falcon.** 7:00pm. No cover. Donations encouraged. 1348 Rt. 9W, Marlboro, NY.
- Thurs 3/29: **Jim Campilongo Trio at The Falcon.** 7:00pm. No cover. Donations encouraged. 1348 Rt. 9W, Marlboro, NY. [www.liveatthefalcon.com](http://www.liveatthefalcon.com).
- Fri 3/30: **Adam Cruz at The Falcon.** 7:00pm. No cover. Donations encouraged. 1348 Rt. 9W, Marlboro, NY.





# Clubs & Venues

www.silverspooncoldpspring.com  
**Sista's Place**, 456 Nostrand Ave. (at Jefferson Ave.), Brooklyn, NY, 718-398-1766, www.sistasplace.org  
**Skippers Plane Street Pub**, 304 University Ave. Newark NJ, 973-733-9300, skippersplanestreetpub  
**Small's**, 183 W. 10th St. (at 7th Ave.), 212-929-7565, www.fatcatjazz.com  
**Smith's Bar**, 701 8th Ave, New York, 212-246-3268  
**Sofia's Restaurant - Club Cache'** [downstairs], Edison Hotel, 221 W. 46th St. (between Broadway & 8th Ave), 212-719-5799  
**South Gate Restaurant & Bar**, 154 Central Park South, 212-484-5120, www.154southgate.com  
**South Orange Performing Arts Center**, One SOPAC Way, South Orange, NJ 07079, sopacnow.org, 973-313-2787  
**South Street Seaport**, 207 Front St., 212-748-8600, www.southstseaport.org.  
**Spoken Words Café**, 266 4th Av, Brooklyn, 718-596-3923  
**Stanley H. Kaplan Penthouse**, 165 W. 65th St., 10th Floor, 212-721-6500, www.lincolncenter.org  
**The Stone**, Ave. C & 2nd St., www.thestonenc.com  
**Sugar Bar**, 254 W. 72nd St., 212-579-0222, www.sugarbarnyc.com  
**Swing 46**, 349 W. 46th St. (betw 8th & 9th Ave.), 212-262-9554, www.swing46.com  
**Symphony Space**, 2537 Broadway, Tel: 212-864-1414, Fax: 212-932-3228, www.symphonyspace.org  
**Tea Lounge**, 837 Union St. (betw 6th & 7th Ave), Park Slope, Brooklyn, 718-789-2762, www.tealoungeNY.com  
**Terra Blues**, 149 Bleecker St. (betw Thompson & LaGuardia), 212-777-7776, www.terrablues.com  
**Theatre Row**, 410 W. 42nd, 212-714-2442, www.theatrerow.org  
**Tito Puente's Restaurant and Cabaret**, 64 City Island Avenue, City Island, Bronx, 718-885-3200, titopuentesrestaurant.com  
**Tonic**, 107 Norfolk St. (betw Delancey & Rivington), Tel: 212-358-7501, Fax: 212-358-1237, tonicnyc.com  
**Town Hall**, 123 W. 43rd St., 212-997-1003  
**Triad Theater**, 158 W. 72nd St. (betw Broadway & Columbus Ave.), 212-362-2590, www.triadnyc.com  
**Tribeca Performing Arts Center**, 199 Chambers Street, 10007, info@tribecapac.org, www.tribecapac.org  
**Trumpets**, 6 Depot Square, Montclair, NJ, 973-744-2600, www.trumpetsjazz.com  
**Turning Point Cafe**, 468 Piermont Ave. Piermont, N.Y. 10968

(845) 359-1089, http://www.turningpointcafe.com/  
**Village Vanguard**, 178 7th Avenue South, 212-255-4037, www.villagevanguard.net  
**Vision Festival**, 212-696-6681, info@visionfestival.org, www.visionfestival.org  
**Watching Arts Center**, 18 Stirling Rd, Watchung, NJ 07069, 908-753-0190, www.watchingarts.org  
**Watercolor Café**, 2094 Boston Post Road, Larchmont, NY 10538, 914-834-2213, www.watercolorcafe.net  
**Weill Recital Hall at Carnegie Hall**, 57th & 7th Ave, 212-247-7800  
**Williamsburg Music Center**, 367 Bedford Avenue, Brooklyn, NY 11211, (718) 384-1654 www.wmcjazz.org  
**Wolf & Lamb**, 10 East 48th Street, New York, NY 10017  
**Zankel Hall**, 881 7th Ave, New York, 212-247-7800  
**Zebulon**, 258 Wythe St., Brooklyn, NY, 11211, 718-218-6934, www.zebuloncafeconcert.com  
**Zinc Bar**, 82 West 3rd St., 212-477-8337, www.zincbar.com

## RECORD STORES

**Barnes & Noble**, 1960 Broadway, at 67th St, 212-595-6859  
**Colony Music Center**, 1619 Broadway, 212-265-2050, www.colonymusic.com  
**Downtown Music Gallery**, 13 Monroe St, New York, NY 10002, (212) 473-0043, www.downtownmusicgallery.com  
**J&R Music World**, 13 Monroe Street, 212-238-9000, www.jr.com  
**Jazz Record Center**, 236 W. 26th St., Room 804, 212-675-4480, www.jazzrecordcenter.com  
**Norman's Sound & Vision**, 67 Cooper Sq., 212-473-6599  
**Princeton Record Exchange**, 20 South Tulane Street, Princeton, NJ 08542, 609-921-0881, www.prex.com  
**Rainbow Music 2002 Ltd.**, 130 1st Ave (between 7th & St. Marks Pl.), 212-505-1774  
**Scotti's Records**, 351 Springfield Ave, Summit, NJ, 07901, 908-277-3893, www.scotticd.com  
**MUSIC STORES**  
**Manny's Music**, 156 W. 48th St. (betw. 6th and 7th Ave), 212-819-0576, Fax: 212-391-9250, www.mannysmusic.com  
**Drummers World, Inc.**, 151 W. 46th St., NY, NY 10036, 212-840-3057, 212-391-1185, www.drummersworld.com  
**Roberto's Woodwind & Brass**, 149 West 46th St. NY, NY 10036, 646-366-0240, Repair Shop: 212-391-1315; 212-840-7224,

www.robertoswoodwind.com  
**Rod Baltimore Intl Woodwind & Brass**, 168 W. 48 St. New York, NY 10036, 212-302-5893  
**Sam Ash**, 160 West 48th St, 212-719-2299, www.samash.com  
**Sadowsky Guitars Ltd.**, 2107 41st Avenue 4th Floor, Long Island City, NY 11101, 718-433-1990, www.sadowsky.com  
**Steve Maxwell Vintage Drums**, 723 7th Ave, 3rd Floor, New York, NY 10019, 212-730-8138, www.maxwelldrums.com

## SCHOOLS, COLLEGES, CONSERVATORIES

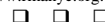
**92nd Street Y**, 1395 Lexington Ave, New York, NY 10128 212.415.5500; www.92ndstny.org  
**Brooklyn-Queens Conservatory of Music**, 42-76 Main St., Flushing, NY, Tel: 718-461-8910, Fax: 718-886-2450  
**Brooklyn Conservatory of Music**, 58 Seventh Ave., Brooklyn, NY, 718-622-3300, www.brooklynconservatory.com  
**City College of NY-Jazz Program**, 212-650-5411,  
**Columbia University**, 2960 Broadway, 10027  
**Drummers Collective**, 541 6th Ave, New York, NY 10011, 212-741-0091, www.thecoll.com  
**Five Towns College**, 305 N. Service Rd., 516-424-7000, ext.163, Dix Hills, NY  
**Greenwich House Music School**, 46 Barrow St., Tel: 212-242-4770, Fax: 212-366-9621, www.greenwichhouse.org  
**Juilliard School of Music**, 60 Lincoln Cir, 212-799-5000  
**LaGuardia Community College/CUNI**, 31-10 Thomson Ave., Long Island City, 718-482-5151  
**Lincoln Center — Jazz At Lincoln Center**, 140 W. 65th St., 10023, 212-258-9816, 212-258-9900  
**Long Island University — Brooklyn Campus**, Dept. of Music, University Plaza, Brooklyn, 718-488-1051, 718-488-1372  
**Manhattan School of Music**, 120 Claremont Ave., 10027, 212-749-2805, 2802, 212-749-3025  
**New Jersey City University**, 2039 Kennedy Blvd., Jersey City, NJ 07305, 888-441-6528  
**New School**, 55 W. 13th St., 212-229-5896, 212-229-8936  
**New York University-Jazz/Contemporary Music Studies**, 35 West 4th St. Room#777, 212-998-5446, 212-995-4043  
**New York Jazz Academy**, (718) 426-0633, www.NYJazzAcademy.com  
**Princeton University-Dept. of Music**, Woolworth Center Musical Studies, Princeton, NJ, 609-258-4241, 609-258-6793  
**Queens College — Copland School of Music**, City University of NY, Flushing, 718-997-3800  
**Rutgers Univ. at New Brunswick**, Jazz Studies, Douglass Campus, PO Box 270, New Brunswick, NJ, 908-932-9302  
**Rutgers University Institute of Jazz Studies**, 185 University Avenue, Newark NJ 07102, 973-353-5595 newarkwww.rutgers.edu/IJS/index1.html  
**SUNY Purchase**, 735 Anderson Hill Rd., Purchase, NY 914-251-6300, 914-251-6314  
**Turtle Bay Music School**, 244 E. 52nd St., New York, NY 10022, 212-753-8811, www.tbms.org  
**William Paterson University Jazz Studies Program**, 300 Pompton Rd, Wayne, NJ, 973-720-2320  
**RADIO**  
**WBGO 88.3 FM**, 54 Park Pl, Newark, NJ 07102, Tel: 973-624-8880, Fax: 973-824-8888, www.wbgo.org  
**WCWP**, LIU/C.W. Post Campus  
**WFUD**, http://alpha.fdu.edu/wfdu/wfdufm/index2.html  
**WKCR 89.9**, Columbia University, 2920 Broadway Mailcode 2612, New York, NY 10027, Listener Line: (212) 854-9920, www.columbia.edu/cu/wkcr, jazz@wkcr.org  
**One Great Song**, Hosted by Jay Harris, www.wmnr.org (at 6 on Saturdays, and at www.tribecaradio.net at 11AM Sundays and again on Monday and Thursday nights at 11PM.)  
**Lenore Raphael's JazzSpot**, Air time – Sundays at 8am and 8pm, Fridays 11pm and Saturdays at 3pm, Eastern time at www.purejazzradio.com. Every week a visit with a different guest artist featuring intimate conversations and great live performances.

## PERFORMING GROUPS

**Westchester Jazz Orchestra**, Emily Tabin, Exec. Director, PO Box 506, Chappaqua, NY 10514, 914-861-9100, www.westjazzorch.org

## ADDITIONAL JAZZ RESOURCES

**Big Apple Jazz**, www.bigapplejazz.com, 718-606-8442, gordon@bigapplejazz.com  
**Louis Armstrong House**, 34-56 107th St, Corona, NY 11368, 718-997-3670, www.satchmo.net  
**Institute of Jazz Studies**, John Cotton Dana Library, Rutgers- Univ, 185 University Av, Newark, NJ, 07102, 973-353-5595  
**Jazzmobile, Inc.**, 154 W. 126th St., 10027, 212-866-4900, www.jazzmobile.org  
**Jazz Museum in Harlem**, 104 E. 126th St., 212-348-8300, www.jazzmuseuminharlem.org  
**Jazz Foundation of America**, 322 W. 48th St. 10036, 212-245-3999, www.jazzfoundation.org  
**New Jersey Jazz Society**, 1-800-303-NJJS, www.njjs.org  
**New York Blues & Jazz Society**, www.NYBluesandJazz.org  
**Rubin Museum**, 150 W. 17th St, New York, NY, 212-620-5000 ex 344, www.rmanyc.org.



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# Carmen Lundy

Interview By Eric Nemeyer

**Jazz Inside:** Talk about your new recording “Changes” and how the creation might have challenged or stretched you.

**Carmen Lundy:** Creating this record is just another step in my journey. Just saying what I had to say. Nothing to prove. It’s an inspiration playing with like minded musicians who bring everything to the music. Heart, soul, virtuosity, authenticity, grit, elegance, experience, spontaneity, genius, all things jazz. I spread my wings and soared under the safety of players who know how to swing – my pianist Anthony Wonsey, Kenny Davis on bass, and the young and energetic Jamison Ross on drums. Adding master guitarist Oscar Castro-Neves to the mix was a special bonus, and the horns just brought added colors to these new songs. I was also fortunate and honored to have legendary engineer Don Murray record and mix the project, and Doug Sax master the album.

**JJ:** Could you tell us about some of the noteworthy discussions that you may have had, or wisdom you picked up from some of the artists with whom you have performed - Kenny Barron, Ron Carter, Jimmy Cobb, others?

**CL:** So many great musicians have offered support and teaching through their art over the years. The lesson learned? To thine own self be true.

**JJ:** You’ve composed a number of compositions for this album and your compositions have been appeared on TV and in film. Could you discuss the composers whom you have studied and how they have influenced your creative process?

**CL:** I have learned from listening. I have learned from observation. All the great composers in Jazz and Film. The end result is the way in which I receive their ideas spiritually.

**JJ:** What are some of the processes you go through or sources of motivation you experience when you are composing?

**CL:** Sources of inspiration are based in real life experience and true emotions - loneliness, suffering, loss, joy, sadness, finding love, being in love, the meaning of freedom. Fantasy.

**JJ:** How has your work as an educator - conducting Master Classes and clinics—challenged, bolstered or otherwise influenced your creative pursuits?

**CL:** When I teach, I learn. While I share my ideas, I remain open and receptive to the concepts revealed by those developing artists who respectfully share the journey of musical discov-

ery. I met my drummer Jamison Ross this way – he’s one of the young, gifted players coming through Betty Carter’s Jazz Ahead Program at The Kennedy Center in Washington, D.C., where I have been on the faculty for the past 12 years. Very inspirational.

**CL:** How do your musical pursuits influence your visual art, in which you work as a painter in oils on canvas, and vice versa?

**CL:** Color = Sound. Lines and Spaces = Form. Emotions = Content.

**JJ:** Could you discuss several of your vocal influences and the wisdom you have discovered among those that you try to embody in your own creative pursuits?

**CL:** My influences have not only been vocal - John Coltrane, Miles Davis, Billie Holiday, Sarah Vaughn, My Mother. I grew up in the church, and that has always influenced me and my music greatly.

**JJ:** Talk about the importance of learning melodies and maintaining the integrity of the original composer’s intent as you interpret a song.

**CL:** Honor the composer’s melody, then do your own thing.

**JJ:** What is it that you want from your accompanists that will enable you to soar in your performances and recordings?

**CL:** Play with confidence. Never second guess your choices. Listen to one another!

**JJ:** What jazz recordings initially inspired your pursuit of this creative path?

**CL:** Anything Herbie [Hancock], Everything Ella, Sarah, Anything Miles. Everything Jobim.

**JJ:** What have you discovered about the business side of the music as a result of your associations with venues, managers and so on?

**CL:** We — the artists — make the music. The business of music is nothing personal – it’s important to separate the two.



**JJ:** What do you say to fans who are curious about improvisation and what the process is about?

**CL:** One must be a willing participant. Go out and listen to live music and become an integral part of how this music develops. *Do not* take the critics word as gospel. In my early years, I was out at the clubs listening to anything and everybody and sitting in at any opportunity.

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

**CL:** Think. Create. I work on my paintings and other mixed media to get into that other zone, that other creative space. I love working on the piano, but I’ve also taught myself to play lots of instruments – I have a huge collection of musical instruments in my studio – guitar, bass, harp, trumpet, trombone. Learning to play makes me appreciate what it takes to really master something.

**JJ:** Is there anything you’d like to talk about that I haven’t prompted you about?

**CL:** Especially at this time, everyone – fans and promoters alike - must be open to allowing the repertoire to expand and grow in this 21st century. There is room for the new Jazz Standard, the New Songbook, and we should embrace it!

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# Vladimir Tarasov

Interview (Part 2) & Photo by Ken Weiss

Part 1 of this interview with Vladimir Tarasov appears in the July 2011 issue of *Jazz Inside Magazine*.

*Russian-born Vladimir Tarasov (b. 1947) is arguably the greatest percussionist that country has produced. He is an original member of the Ganelin Trio (known early on as the Ganelin-Tarasov-Chekasin Trio); a "free jazz" band that combined highly structured music with grand intensity, gravity and humor.*

**VT:** It inspired me to make installations which I called "Gobustan." Some musicians and painters separate themselves from their art, not me. In that context, I am happy that I am of Russian culture because there is no separation. I am Russian culture, not Soviet culture, and that has helped me a lot.

**JJ:** How was it that you were able to perform this "freedom" music in a communist country without repercussions?

**VT:** I have no idea. This was during the beginning of the '60s and we weren't afraid of anything. We had a joke at that time – we lived almost in a concentration camp, we never go outside from the country. There was nothing to lose! Of course, this was not the Stalin period of terror, where they killed you for playing jazz, it was after that. Nobody killed you, but you had a problem then - you could not get any income from playing that. You could not go to France and play. Understand that we were not dissidents, it was nothing political, but through music we say what we think about that regime.

**JJ:** So there was no political agenda whatsoever for you? This was "freedom" music you were playing.

**JJ:** Yes, this was free music but, my goodness, we weren't writing anything special against the regime - we would have been against the country. That government didn't understand anything at all, but we didn't have any words, we just played music and they thought that if anyone likes this stupid music - and for them it was stupid music because they loved and still love primitive music, pops, and naïve songs – so for them it was just crazy and stupid. They thought we were kids, so they let us do it. We were out in Lithuania and that area was provincial and removed from Moscow.

**JJ:** Many musicians who've made a name for themselves early in their careers fail to progress, or should I say fail to evolve in their later years. That certainly isn't the case for you. You've been busy with many different works ranging from solo percussion performances, composed music for orchestra, film and theater; you've authored two books and have become a very accomplished visual artist working with sound installation exhibits in many parts of the world. Please talk a little about these varied interests.

**VT:** I can tell you that I didn't like working on long tours, it becomes a factory, you forget about the music. It becomes a job for the income. I like to play when I want to. A lot of my friends are visual artists, so from the beginning of the '80s, I started to play solos. I love the sound of the drum, the sound of the inside of the drum. That's what's good about drums, not the sound itself, but the spiritual space is very important for me. I love emptiness because it is like the [Edvard] Munch painting, they have sound inside. I have connections with art and poetry. I perform a lot with Kerry Shawn Keys, an American poet who lives in Vilnius, and a lot of Russian poets. I am influenced by futurism, especially Russian futurism. The visual arts, which I don't call exhibitions, I call them sound games, gives me the chance to think differently about sound than I do in my concerts. I play differently. When I play in museums and galleries, I have influence from the visual things.

**JJ:** Your sound installations are quite interest-

ing. You like to use natural sounds such as dripping water and rustling paper. How do you determine what sounds are needed?

**VT:** The water dripping idea came from Ilya Kabakov, the famous Russian artist who now lives in New York. He invited me to make an exhibition at New York's Ronald Feldman Gallery called "Incident at the Museum or Water Music" [1992]. I've worked with water, wind and paper, but never fire yet. I was invited to exhibit at the Duren Museum for Paper Art Biennale so I had fun in my studio exploring paper and how the size of the paper and how the changes in grams would completely change the sound of the paper. My work was called "Nocturne For Paper"

**JJ:** You found that paper could be tuned to sound in a certain tonality?

**VT:** Oh, you can make a symphony from paper if you want, absolutely. And at the same time, like a jazz musician, all my installations have some freedom inside, I just turn them on and they live themselves after that.

**JJ:** You have also worked with Alfred Schnittke?

**VT:** That was many years ago, we wrote music for a film about Russian contemporary art. We didn't work together, each of us wrote our parts



"What baffles and even frightens most people are mere smokescreens. You'll see these events as simply the illusions they actually are and begin to walk right through them. You'll understand that your success lies just beyond your thoughts about these 'walls'"

- Ken Roberts, *A Rich Man's Secret*

of music for the film.

**JJ:** I watched the 1989 movie made about you by Svyatoslav Chekin and Yury Sobolev called *Vladimir Tarasov's 634 Measures*. There are no words in the 30 minute film which is available on the internet and features you playing solo

**JJ:** Right, so how did this film get its name 634 measures or beats? It's exactly 634 measures of music. It's my solo project *Atto IV*, which is kind of minimalistic music. The main thing there is my music and they also show my friends and my studio. It was a really good idea by Yury Sobolev, who's my good friend and a great painter.

**JJ:** Is the music you play today minimalist?

**VT:** No, this was from my *Atto* series of 11 solo programs for percussion which came out on Leo Records. Many of the programs were very intense so I needed something very simple [to balance it so I came up with *Atto IV*] and Svyatoslav Chekin loved it and made the movie from that program.

**JJ:** Are you primarily doing solo percussion performances these days?

**VT:** Not really, I was performing like that in the '80s when Slava Ganelin left and I didn't find anyone to play with. It was sad for me. I played sometimes as a duo with Chekasin but the main thing was solo and I did contemporary music with the symphony and from other composers. Now, I still love playing solo, but I also play with Andrew Cyrille and others.

**JJ:** When performing as a soloist, do you have a set plan or are you playing "in the moment?"

**VT:** No, no, no. I'm afraid of free jazz. When you go on stage to play just free, you have to have such a good level of musicians to play with, like Ganelin and Chekasin, because they have to know everything about the compositions. They have to be very professional people in order to know how the composition is growing. When I play solo performances, of course, I have compositions. There is order but there is also improvisation that comes out too. I think this is the only way to do it, otherwise it is routine. It becomes kind of boring if you play the music the same way each time. Today this happens sometimes with free jazz, you can leave the room for twenty minutes, and when you come back to the room, nothing has changed. Music is like a river, it needs to change, and we need to perform. Like I said earlier, the best fusion is when we keep the jazz energy and think about form. Our lives are formed, we are born and then we pass away. We need to tell our story, not in a literally way, but by using sound and spirituality. Sometimes I just play by myself and sometimes I use a specific idea.

**JJ:** After playing solo for so many years, is there something you've learned from playing solos?

**VT:** Yes, I've learned a lot. I've learned how

you can talk to the public through the way that you live in the sound. There are two types of composers. Some composers sit next to the piano and write music by trying this, this and this. They separate their music and may play differently the next day. Another type of composer only writes the music down afterwards, when they've been inside the music. That's what I like. I like to feel that I am part of that sound. I can impress you and show you that I can play loud and fast, but it's not about that.

**JJ:** You are in town now to play the Vision Festival and you'll be playing as part of a drummer's tribute to the late Rashied Ali. Did you have much of a relationship with him?

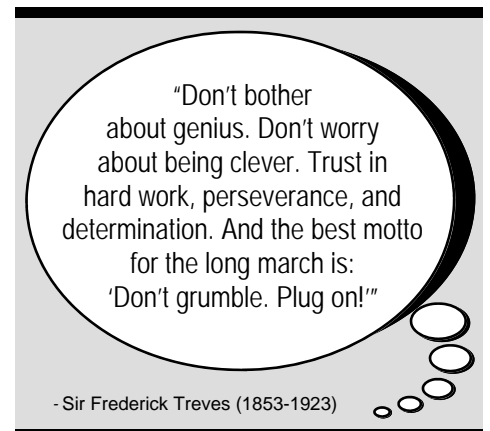
**VT:** No, but I've been influenced by him and his playing with John Coltrane. I heard him once or twice at some jazz festivals. He was a great drummer and when he followed Elvin Jones with Coltrane, he put his own way into the music, which was just great. I am so glad to have a chance to pay tribute to him.

**JJ:** I'd like to finish with an old quote of yours - "The greatest mistake that an artist can make is to start doing something with the specific intent to please the audience." Is that really true? I'll play the Devil's advocate here - isn't your job to play for the audience?

**VT:** My job is to play with the audience. I think the artist doesn't need to be a prostitute, which is what often happens now in jazz. Ninety percent of jazz today is played for what the audience wants, not for what the artist wants to say. That reflects on the musicians and they become part

**"I love the sound of the drum, the sound of the inside of the drum. That's what's good about drums, not the sound itself, but the spiritual space is very important for me. I love emptiness because it is like the [Edvard] Munch painting, they have sound inside."**

of the audience. From the very beginning, from all the composers of the twelfth century and on, art built up society and no art is going to build up society if this is art that society wants. Society needs to keep growing, and it only grows by art. Musicians have to be honest and do what they want to do and also appreciate communication with the public at that moment. There has to be mutations together. The majority of the public only wants pop, they don't even care about what you do if you aren't playing that way. I'll never forget this Polish piano player telling me that he came to New York to play his own compositions and the audience almost wanted to kill him. They said, "No, just play standards for us." They



wanted to hear what they already knew. It really takes the artistic musicians in the contemporary world to support this world growing. I don't think musicians need to play for the public, we need more spiritual things. Art must not compromise although I know how difficult the times are today, especially for the American musicians. They don't have any income, the great American musicians play door gigs which is nonsense! It's okay for students, but it's disappointing to me to see this level of artist have to do that. This is our life, this is how we make our income. People need to support art, there is no support from society. Politicians need to support art. It's sad that some musicians broke down and started playing this fun pop music and called it jazz funk because the people loved it. Once you do that, there's no way back. For the rest of your life, you play in the restaurant. I'm not saying that it's bad music, it's another department. We cannot make this big Russian borscht and mix in funk and disco and call it funk-disco jazz. It's



# Yusef Lateef

Interview & Photo By Ken Weiss

*Dr. Yusef Lateef (born William Emanuel Huddleston but later changed to Bill Evans; October 9, 1920) is a Grammy Award-winning composer, multi-instrumentalist, author, educator, publisher, philosopher and visual artist who has successfully led a career focused on exploring one's spiritual, physical and emotional self, authoring over 100 recordings under his own name. A virtuoso on a vast array of instruments including tenor sax, flute, oboe, bamboo flute, shanai, shofar, argol, sarewa and koto, Lateef was one of the first to incorporate exotic scales and modes into the jazz idiom, introducing the Western audience to new sounds and tone colors from the Eastern world. He's written many works for small and large groups in addition to symphony and chamber orchestras, stage bands, vocalists, choruses, solo piano and an opera. In recognition of his contributions to music, he abhors the term jazz, Lateef was honored with a National Endowment for the Arts Fellowship in 2010.*

*Born in Chattanooga, Tennessee, Lateef spent his formative years in Detroit, Michigan where he formed relationships with the likes of Milt Jackson, Tommy Flanagan, Barry Harris, Paul Chambers, the Jones Brothers (Hank, Thad and Elvin), Donald Byrd and Curtis Fuller. By the age of 18, he was touring professionally with swing bands led by Hartley Toots, Hot Lips Page, Roy Eldridge and Lucky Millender. In 1949, he joined Dizzy Gillespie's orchestra. After converting to Islam in 1948 and changing his name, which actually translates out as Joseph Gentle, Lateef led a quintet including Cur-*

*the University of Massachusetts in Amherst. His writings include works of fiction, short stories and 1981's influential *The Repository of Scales and Melodic Patterns*, a classic text of patterns and intervallic concepts, exotic scales and contemporary harmonic analysis.*

*Lateef, at age 91, continues to perform, record and serve as an inspiration and spiritual leader for those lucky enough to have contact with him. This interview took place at his New York City hotel, blocks from Columbus Circle, on January 9, 2012.*

**Jazz Inside Magazine:** We're doing this interview on the eve of the 2012 NEA Jazz Masters awards which represents America's highest honor in jazz. You were named a Jazz Master in 2010, what was that experience like?

**Yusef Lateef:** I appreciated that someone apparently had been listening to my music, which is the object of making music for me

**JJ:** You've made it very clear that you don't approve of the term jazz attached to your music, you view that term to be vulgar. Did you debate whether or not to accept your award as a Jazz Master?

**YL:** I'm looking beyond that ambiguous term. It appears that they appreciate my music so I don't have to get into any argument about word meanings. I appreciate someone who appreciates my efforts. I'm grateful, although it still doesn't take

and an ending. Maybe the sun will burn out one day. We're born, we live, and we die, that's the natural course of things. Some things last longer than others. Maybe there's some self-destruction in the ambiguity but the good that it has done, if it has, is appreciated. I know I appreciate people even approaching me about what it is that I do and how I compose. We need appreciation, that's what we need. It's a thrill for a person to work at something for 30-40-50-years and have it appreciated. To have someone say 'the night I heard you play "Love Theme From Spartacus," me and my wife got married and we've been together since' [is very special] and I've gotten comments like that. I got a letter yesterday from a rabbi in Pennsylvania who mentioned my music in relation to his cantor. Now that's on a spiritual level and he didn't even mention the word you are talking about now (jazz), he mentioned appreciation and that he had been longing to write to me and he finally did. Now that's dear to me.

**JJ:** There's no denying that you've lived your life on your own terms in so many ways. At what point in your professional career did you feel totally in control of your creative process?

**YL:** I must say that I worked with the late Joel Dorn for about 10-years at Atlantic Records and I had all the freedom I wanted. I never felt any interference. I hear a lot of musicians say that the record maker told them they are playing too many notes and other things like that but I've never had that problem, nothing like that.

**JJ:** You started recording as a leader in the late '50s and were unique from the start, incorporating instruments from around the world and incorporating 'Eastern' music into your work. What led you to explore other cultures?

**YL:** You see, around that time in my life, I came to believe that Providence bestows knowledge on whom he chooses and then from that I realized that all men and women have knowledge, and I said to myself that if I am to keep recording, I'll have to change the shapes and colors on the canvas of my presentations and immediately I started looking into the music of other cultures. I studied with the Indian flute player Sachdev, I studied the ragas, I studied the music of Bismillah Khan and his double-reed instrument, I studied the music of Karlheinz Stockhausen as a means of trying to make my music prototypical, and that's what I've been working on since the late '50s and it's quite interesting. All men have knowledge of something and it's interesting how they can inspire me. I started to make flutes as a result of listening to Indian flute players. I was given one by an Indian flute player while traveling in Europe as a present, a

**'Style is the death of creativity.' There's no such thing as style, it's the way a person plays. Like Charlie Parker, if you look at his music as a style, you've missed the boat. It's the way he conceived to play which was unique for him.'**

*tis Fuller, Hugh Lawson, Louis Hayes and Ernie Farrell before moving to New York in 1960 where he would go on to tour with ensembles led by Charles Mingus, Cannonball Adderley, Miles Davis, Dizzy Gillespie and Babatunde Olatunji. Over the years, his touring groups have included Barry Harris, Kenny Barron, Albert Heath, Roy Brooks, Cecil McBee and Adam Rudolph. He has also made an indelible mark as an educator, teaching/studying for four years in the early '80s in Nigeria and as a professor for many years at*

away the ambiguity of the term. I don't need that word. Duke Ellington once told Dizzy Gillespie that, "You shouldn't have let the people call your music bebop because you are capable of explaining it to them." It's a misnomer

**JJ:** The Jazz Master awards may very well be eliminated due to budgetary cuts. What are your thoughts on the potential loss of this program?

**YL:** Everything has a beginning in this world



double-reed called the shanai or Indian oboe. I also worked 4 years in Nigeria.

**JJ:** Were you the first to incorporate this type of music?

**YL:** I don't know, I can't say because I haven't done any research along that line.

**JJ:** Had you heard anyone else integrating it before you started doing it?

**YL:** I'd heard some musicians use the ragas, I think some were American. Eric Dolphy utilized a lot of things from other cultures.

**JJ:** Did Dolphy use them before you?

**YL:** Oh, I don't know about the timing. When it was is one thing, but how it is, is another. We may live and do things in the same time period but be seriously different. Like I remember when I was working with Charlie Mingus in the '60s, Eric Dolphy was with the group and one night during an intermission while we were working at a club down the Village, Eric said, "Yusef, you see that apartment over there?" "We were outside the entrance. I said, 'Yeah.' He said, "Something's happening inside that apartment," and then he said, "Do you see this apartment over to the right?" I said, 'Yeah.' He said, "Something different is happening over there," and that's all he said. That was a lesson. That shows you that people should try to be them-

selves, it's a difficult job but it can be done. So you can live at the same time as someone else but be distinctly different. It really doesn't matter who started it, it's what one does with it.

**JJ:** What type of response did you get from listeners when you first started playing the exotic instruments such as the argol (a double reed clarinet) and the shanai (a type of oboe)?

**YL:** You should ask them, I can't answer for them.

**JJ:** Did you have a difficult time convincing the various record labels to let you use these unfamiliar instruments and foreign modes on recordings?

**YL:** No, it was as though they were waiting for it. No problem with that.

**JJ:** Did you have many other musicians interested in your instruments, your use of 'Eastern' music and your spiritual approach or did you face resentment?

**YL:** I don't know, why should they be angry, I wasn't hurting anybody. I have love and respect for all mankind. I've had musicians come up to me and ask questions and I direct them the best I can but that's recently. Back in the day, no one asked me about the instruments but sometimes they did ask me about the scales I had written about in [my book] *The Repository of Scales and*

*Melodic Patterns*. I would tell them to go to the library, there's a lot of information in the library. I used to stay in the library in Detroit, Michigan during the '50s.

**JJ:** What was your relationship and experience with Don Cherry?

**YL:** I had no very close contact but [percussionist] Adam Rudolph did and Adam told me some things about Don Cherry and one of his ways of thinking was that, 'Style is the death of creativity.' There's no such thing as style, it's the way a person plays. Like Charlie Parker, if you look at his music as a style, you've missed the boat. It's the way he conceived to play which was unique for him. If one tries to emulate Charlie Parker or Lester Young, there's no creativity coming forth, it's only a strong imitation. That's their privilege, but that's all it was to Don Cherry.

**JJ:** You spent two years with Cannonball Adderley, how did you come to play with him?

**YL:** We both had the same manager, John Levy, and Cannonball asked him to see if I would work with him. John Levy said, "Cannonball wants you to work with the group, we'll make it a sextet." So they gave me a two year contract on salary and I learned a lot about the business and about playing music. Cannonball was very conversant with theories of Stravinsky and other musicians.

# Yusef Lateef

(Yusef Lateef — Continued from page 37)

**JJ:** You were working for Cannonball Adderley during some of your early recordings as a leader, what did he have to say about your innovative music?

**YL:** The only way that I can answer that is that when I left his group, he came down to sit in with my group and he played “After the Masquerade is Over” that night, and he was appreciative and so was I. It was a wonderful two years.

**JJ:** You said that you studied Stockhausen. What specifically did you incorporate from his work?

**YL:** I studied with one of Stockhausen’s students who lived in Boston and had gone to Germany to study with him. It was an approach to twelve-tone music that he had. His first woodwind quintet was the first thing I heard and he was a very interesting thinker, he had a way of anticipating effect in his music. He used large intervals as melodies, like elevenths, and he was a very savvy composer. He taught me to seek my way of doing it, just as he had.

**JJ:** You were named William Emanuel Huddleston at birth but were known as Bill Evans prior to taking your Islamic name. Where did the name Bill Evans come from?

**YL:** My father changed the name from Huddleston to Evans. I never asked him why he changed that name, so I don’t know. When I embraced the religion of Islam in the Ahmadiyya movement, I changed it to Yusef Abdul Lateef.

**JJ:** Isn’t it ironic that your name prior to your Islamic name would be made iconic by another musician and also that there have been three significant Bill Evans in this music and all three played with Miles Davis?

**YL:** Yeah, that’s interesting. I must tell you, I was still in Detroit and Miles came to Detroit to play a concert, and Bill Evans, the pianist, was with him, and when I was introduced to Bill Evans he said, “My name is Bill Evans too!”

**JJ:** Apparently, you had a grandfather who had an old dog by the name of Sonny Boy that he used to feed gunpowder to in order to make him mean. Can you tell us more about how that diet works?

**YL:** Oh, that’s some of that folk science. My grandfather on my mother’s side was a very wise man. He could fix a car or anything. When his flashlight got weak, he just put a penny between the battery and the bulb and it would brighten up. I lived with him a couple years and he taught me how to fish, he was a wonderful person. He worked at a junk shop and someone was breaking into the shop at nights so he got a dog and called him Sonny Boy. He looked like a hound,

and my grandfather put gunpowder in his food and made him mean. Nothing disappeared from the junk shop after that.

**JJ:** So you’re saying that feeding the dog gunpowder actually worked to make him mean?

**YL:** Oh, it worked, it changed the dog’s personality. It’s the truth.

**JJ:** Did you have much of a relationship with Lester Young?

**YL:** I met Lester Young when he came through Detroit and played at the Rouge Lounge. Now he was telling me that he was having a problem in recording what he wanted. People were telling him what songs to play. He was such a mild and friendly person. Jo Papa Jones, the drummer, told me something that I think is significant. I was working with my group in Philadelphia at a club and Jo Papa Jones came in and listened to the group and after the set I went down to talk to him. I had heard that he and Lester Young had hung out when they were with Count Basie and I said, “What was Lester Young’s philosophy?” He answered in seven words – “He didn’t talk it, he played it!” He played his philosophy. That was so clear, this is what I believe.

**JJ:** Lester Young had his own way of talking. He also used to give people unusual names. Did he have a name for you?

**YL:** No, I didn’t know him well enough for that but Roy Eldridge tried to give me a name. He called me turtle. [Laughs]

**JJ:** Why was that?

**YL:** I guess he thought I looked like a turtle or I was too slow. I don’t know. I never asked him, I just accepted it. What was important was that his intentions were so warm.

**JJ:** In addition to playing world-class tenor saxophone, you’re gifted on flute and oboe. Are you surprised that flute and oboe never became more popular in this music?

**YL:** Well, I’m surprised that the music has lasted this long. [Laughs] The instrument says nothing without someone playing it.

**JJ:** So you’re surprised that this thing called jazz has lasted this long?

**YL:** Yes. You know the only reason the music came to life was, as I understand it, is in 1865, when slavery was abolished, John Philip Sousa’s band discarded their instruments and African Americans picked these instruments up off the dump heap and taught themselves to play them. It was forbidden to teach African Americans to read and write so they taught themselves. It was a survival occupation.

**JJ:** You stopped playing in clubs in 1980.

**YL:** Right, I stopped playing in clubs where alcohol was served. I get calls but I’ve turned

them down, that’s why you haven’t seen me. Plus the money they were paying me back in the ‘50s is the same money they offered me in the ‘80s. There’s a lack of appreciation, a lack of observation, a lack of development. Beethoven wrote eight symphonies. He loved to do it so he did it, and thank goodness they played some of them while he was around. I know he appreciated that. I was in South Africa last month with about 14 strings plus woodwinds and they played all my music. They played my string quartet and tears just rolled down my face. They played it and they played it with such zest!

**JJ:** In John Kruth’s book *Bright Moments: The Life & Legacy of Rahsaan Roland Kirk* (Welcome Rain Publishers), and also in your autobiography *The Gentle Giant* (Morton Books), there’s a story of you visiting Kirk at his home and solving his dilemma of not having enough fingers to play all the notes on the piano he needed to play for certain passages. You had him put a pencil in his mouth to play the extra note. Was that a technique that you also used?

**YL:** No, I just happened to think of it to help him get out of the quagmire he was in. I think he was using an electric piano without the pedal because with a pedal you can sustain all the notes.

**JJ:** Kruth’s book also includes input from producers Joel Dorn and Michael Cuscuna, both of whom report that they tried to get you to record with Kirk but you turned them down. Dorn calls this the greatest disappointment of his career and Cuscuna is quoted to say, “Later I surmised by the way Yusef carried himself and his attitude that Rahsaan may have been too vulgar and earthbound for him.” Was that the case?

**YL:** I don’t remember anybody asking me to record with Kirk. Maybe they discussed it amongst themselves.

**JJ:** One of the earliest bands you played with was Eugene Wright’s The Dukes of Swing in 1946 in Chicago. The pianist in that group was Herman Blount who later became known as Sun Ra. What was Sun Ra like at that time and did you have any inkling of what was to come from him?

**YL:** Now that was another individual who wanted to be himself early on. He had his own approach about many things. He did things unexpectedly, like Mingus would do. I remember once in the ‘60s, after I moved to New York, I was going down Broadway and Sun Ra was coming towards me and I said, “Hey, how’ve you been?” He said, “I just got back from Neptune,” or one of the other planets. No smile. I said, “Oh yeah?” He was very serious, he moved through space in this life. What do you call that, eccentric people?

**JJ:** In the early ‘60s, you had the opportunity to go with Monk, Basie or Cannonball and you chose Cannonball. Any regrets?

(Continued on page 39)



# Yusef Lateef

**YL:** No, my manager, John Levy, had the inroad to Cannonball and he had been such a good manager I thought I was fortunate to follow his suggestion. I'm not sorry, I'm glad that I took his advice.

**JJ:** You've made many landmark recordings over the past fifty-plus years and continue to create meaningful music. I'd like to delve into one recording in particular, *Eastern Sounds* (Moodsville, 1961). You recorded it fifty years ago but it still sounds fresh, exotic and mesmerizing. It opens with your composition "The Plum Blossom" which starts with the haunting sound of Ernie Farrow playing a rabat (a one-stringed Indian instrument), and then you come in blowing a Chinese globular flute (an ancient instrument with a five-note range). This combination of sound is very striking and disarming. Please talk about this classic song and how you came up with it.

**YL:** I'll tell you this. The A & R person, Esmond Edwards, said, "Yusef, why don't you make an album of Eastern sounds? I said, 'OK.' I liked that, if I didn't like it, I would have said no, but that was right in my boat because I had been to New York's Chinatown, I'd been to the Syrian market in Detroit where I bought an argol, I went to the movies and saw *Spartacus* and I was impressed with the movie's theme song so I recorded it. I found a Chinese globular flute in Chinatown and recorded a piece called "The Plum Blossom." I also used a wood flute from Taiwan and a Japanese koto I had. That's how that happened, by Esmond Edwards mentioning an Eastern album. I was fascinated by much of the music of the East.

**JJ:** Is it true that the globular flute you found in New York City's Chinatown was 1200 years old?

**YL:** No, it was part of a tradition that dated back that far.

**JJ:** OK, because in the liner notes it said it was 1200 years old and I wanted to know how much you paid for it.

**YL:** [Laughs] I couldn't have even paid a hundred dollars for it back then.

**JJ:** You covered two motion picture themes on *Eastern Sounds*, "Love Theme From Spartacus" and also "The Robe." I don't know that you covered other movie themes in later recordings, how did you come to record two at this time?

**YL:** Like a lot of musicians back then, I was raised on Broadway themes. Coltrane did "My Favorite Things" and Louis Armstrong sang "Stormy Weather." I recorded the two themes on this record but then wanted to move away from that but that took time because if you went into the clubs, you heard songs like "I Got Rhythm," "Jumpin at the Woodside," "One O'Clock

Jump," and "I Cried for You." That's what you cut your teeth on and then musicians started opening it up. Even Monk played some standards but as the musicians had more time to spend with their instruments their musical ideas started changing and people like Ornette Coleman came in not playing standards. They showed that they had other ways of expressing themselves.

**JJ:** *Eastern Sounds'* liner notes were written by Joe Goldberg. He ended the liner notes by writing that you were "Slightly surprised that I liked it as much as I did. Such surprise is natural in men who finally do what they really want; Lateef will surprise the jazz public in this set; it would be nice if they surprised him with acceptance." That sounds like no one had any idea of what to expect from the listeners. So did the jazz public end up surprising you?

**YL:** I thought it might have been hard for some people to swallow. I can't help that, a person has to have an open mind. You have to let it come in because if you close it out, you'll never know what's going on.

**JJ:** A few months after *Eastern Sounds*, you recorded *Into Something* which, in addition to pianist Barry Harris, included Elvin Jones, an entrenched member of John Coltrane's quartet. Did you have to get permission from Coltrane to record with Jones?

**YL:** No, he also recorded with other people during that time.

**JJ:** Coltrane had a relationship with Ravi Shankar. Did you have contact with Shankar or an interest in his work?

**YL:** No, I had a relationship with Alla Rakha, his drummer. He was Muslim and when he would come to New York, I'd take him to the mosque.

**JJ:** You recorded with Roberta Flack in 1970. Why were you listed as Joe Gentle in the credits?

**YL:** That answer went with Joel Dorn when he died, I don't know why. You know that's one of the meanings of my name. He had a left field sense of humor. If you knew Joel Dorn, you'd understand.

**JJ:** They might have sold a few more records if they put your real name on it.

**YL:** It didn't bother me.

**JJ:** Orrin Keepnews tells a great story in the liner notes of the *Last Savoy Sessions* related to your Grammy Award-winning album *Yusef Lateef's Little Symphony*. He writes, "At the 1987 Grammy telecast after Yusef won the award in the New Age Music category, he turned to my son Peter and asked, 'What is New Age?' How does winning a Grammy in the New Age Music category sit with you at this point in time?"

**YL:** I can swallow that better than jazz because it's something that hasn't been heard before, it's new. It's like a new life.

**JJ:** What led you to form your own record label – YAL Records in 1992?

**YL:** I returned from (studying and teaching) in Africa and I made this album (*Yusef Lateef's Little Symphony*) which won the New Age Grammy and I played all the parts, all praises to God. Things had ceased where people asked me to make an album. That had died out, so I said I have ideas, I'll do it myself, and fortunately enough, I had a job at the university, so I (could afford to form) my own company and I called it YAL. I must have over a dozen recordings I've made under my own company. That's how that happened, out of desire. By the way, I just finished writing an opera, I thought I should tell you that. It's called *Another Avenue*.

**JJ:** You've worked with percussionist Adam Rudolph extensively for over 20 years, what makes him a good partner for you?

**YL:** He has an open mind and he'll listen. He's talented, he's one of the most talented percussionists I know. He listens, he thinks, he tries, he finds out things. That's what we're looking for, how to express ourselves, and he does that. I guess that's why it's easy to get along. Oh, and not only that, he was in Germany in 1991, I think, and he told a producer at a radio station, "Why don't you get Yusef to write an album?" He came back to America and he told me that this promoter is going to call me and see if I would write some music for orchestra and quintet. The producer did call and offered me my price, and in about a month, I finished *African American Epic Suite*. I took a theme from life. The first movement is the African American as non-African, the second movement is the middle passage where they brought their slaves from Africa to America, and the third movement is about freedom for all, hatred for none. I am grateful to Adam for thinking about me.

**JJ:** How do you define success in regards to your career?

**YL:** I am grateful for the things that have come through me, so gratefulness defines success to me and my intentions have been to please the listener. During my life, I've been around nice people and my wife, she passed in 2009, she was so much a part of whatever I've given. She's like my other half.

**JJ:** You converted to the Ahmadiyya sect of Islam in 1948, was this in part a response to social inequality?

**YL:** Oh, you mean the reason that I accepted Islam? No, the reason I accepted it was that it was the right thing to do as a human being, it was the logical thing to do. There is one God, the creator of Heaven and Earth. He who gives life and death, and it taught me to respect all mankind regardless of his tongue or color in sincerity and to respect my neighbor, and not only my

# Yusef Lateef

(Continued from page 39)

neighbor next door, but across the seas. To respect family and friends and to be just, to try to eat the proper foods and perform proper conduct. That's why I accepted it

**JL:** I've spoken with other Muslim musicians in the past such as Idris Muhammad and Ahmad Jamal and they report harsh treatment at airport screenings. You mention a few issues with this in your autobiography, are you still experiencing profiling?

**YL:** Ahmad is in the same movement as me. What you're talking about happened after 9/11. I can understand that. I haven't traveled since last year but it's not only me that's going through it, the rest of the world is going through it. One lady had to take off all of her clothes, it was embarrassing. I read about that. I haven't been put to that but you can't blame them, so I just give them my horn. I want to be safe too.

**JL:** Your spirituality fills your music. You've created the concept of autophysiopsychic music to describe your work. Please define what that means.

**YL:** I can define that word. It means music that comes from one's physical, mental and spiritual self, music from the heart. The auto is self, physio is physical and coordination of the instrument, and psychic is the heart, and I mean that it's thinking with the heart. So it takes in what's happening, it's literally implied by the word. You have physiopsychic abilities and so do I, each living human has it.

**JL:** How does a performance of autophysiopsychic music differ from that of a typical jazz performance?

**YL:** You'd have to ask a jazz musician, I can't answer that, I'm sorry.

**JL:** When one is creating autophysiopsychic music, is their consciousness altered? Is there ever an out-of-body experience?

**YL:** That depends on the individual. The Quran says – "For good men, good things, for bad men, bad things." Now if a person's thinking good, the chances are that goodness will come into the person who's listening but you have to be a very sensitive listener. You see, there are two kinds of listeners, the person who comes into the place and is talking – "Oh, Joe, did Mary have the baby yet?" And meanwhile, someone is playing from the depth of their soul and it interrupts. They're just not listening. That's why I don't think the music belongs in those kinds of venues. You don't have that at the average concert hall. When people drink alcohol their personalities frequently change. As far as having an out-of-body experience, there are times when one feels that. First of all, the holy Koran is the religious book of the Muslims and in the Koran it says that it is

God who makes one cry. Now I've had more than one experience, sometimes the band used to play for orphans for free and that would frequently make me cry. I remember playing in France one or two years ago, and during the encore, I played "When the Saints Go Marching In" and the people started crying. There are things that we can't explain but things we experience when we feel them.

**JL:** At this time, how do you view your work done prior to your concept of autophysiopsychic music?

**YL:** It had particles of the concept in it, in fact, all humans have these particles. Now whether they live with it or go with it is up to them. You follow me? So it depends what your aspirations are inside, what do you aspire to do, what do you feel. It's like when your mother calls you with love, you can hear the love. You might not say, 'Mom, I heard the love in your voice,' but you heard it if you listened. You have to listen though, and you have to have faith. Like on a bright summer's day, there are leaves and flowers, that's beauty, the shapes of trees. We are just the vessels, like the leaf is just a leaf but those colors in the leaf come from someplace else and not from us, through us perhaps. So we are just creations like that metal over there [points to a lamp], but once the soul is gone, it's somewhere else. It is said that Providence takes the soul when one goes to sleep, so we can't make this beauty or whatever it is, Providence, happen because we want it to, we can just be grateful if something happens that makes someone cry, makes someone happy. We were just chosen at that moment to be the conduit, if you will. That's the best I can explain it.

**JL:** You've written extensively and in your essay A Syllogism you wrote – "When the soul looks out of its body, it should see only beauty in its path." Taking that into account, how do you now view the avant-garde jazz movement, the fiery, angry, political protest music that emerged in the '60s?

**YL:** I don't feel that we should be angry, we should be grateful, that's me. In the Ahmadiyya movement, we had a lot of martyrs last year, I think 30 people were killed in Pakistan. They didn't fight them back with guns, they tolerated. We believe that if you become a martyr you go directly to Paradise. That doesn't mean you don't protect your family and yourself if you have to, but the Ahmadiyya are never the aggressor. They are never aggressive in the fight to kill people, we protect life. As far as the '60s music, I haven't listened to it for a long time, to be frank with you. I think that people should learn to live together, that's what Dr. Martin Luther King was trying to do. Let's just live as friends, I'm for that. I don't know those songs.

**JL:** I assume the hip-hop artists have been very interested in your music. Have you given the okay to have your music sampled? Do you want your music incorporated into that forum?

**YL:** Oh, yeah, I've had my music sampled.

Some of them got permission and some didn't. It depends on the message if I want my music used. Belafonte took some music, he's making a documentary and there's no hatred in it.

**JL:** As a spiritual man, what advice do you have for someone who's lost their way, for those who have lost their faith in these rough times?

**YL:** I think that one should look for the truth and if you feel that you are not spiritually up to what you should be, you should start looking for the truth.

**JL:** These last questions are from other musicians. Pianist Barry Harris asks – "Please tell the people about the good times we had in Detroit and how much we learned from people like Frank Foster, Elvin and Thad Jones, Joe Henderson and Billy Mitchell. It was so special."

**YL:** They all were wonderful musicians. I'm thankful that I was in an environment like that because there was always something to learn from people like them concerning music.

**JL:** Saxophonist Steve Coleman asks – "Yusef was the cat back in the day who had all the information. He was always in the library doing research. He was a cat that was into the esoteric stuff early, and in an age when a lot of the black musicians were strung out, Yusef had his stuff more together. Sonny Rollins recently told me that Yusef was his guru and that whenever he or Trane went through Detroit they would look him up. Please ask about his relationship with Sonny Rollins and John Coltrane."

**YL:** Well, that's an honor that Sonny would say that. Sonny and I have been good friends for over half a century. Once he was in town with Max Roach and Clifford Brown and they got off early and they came by where I was with my group at a club and we all played "Cherokee" for about two hours. That was quite an experience. I've visited him in upstate New York at his farm, he's just a dear friend. And John [Coltrane] and I were friends too. When we would meet, one of his questions would be: "What are you doing now, Yusef?" [Laughs] And if I was doing anything, I would tell him and he would tell me what he was doing.

**JL:** Trumpeter and 2012 NEA Jazz Master Jimmy Owens asks – "We seldom get a chance to hear from the mouth of the creative musician how he learned. Ask about what he practiced when he was coming up, when he had been on the scene for a number of years, and what he finds himself practicing now."

**YL:** Not to sound evasive, I try to practice creativity, I learned that from a student, Alex Marcelo. I asked him what he practiced and he said, "Creativity." That sounds right to me.

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# Rick Drumm

Interview By Eric Nemeyer ● Photo by Katie Healy

**JJ:** Talk about your new recording “Return From The Unknown” and how it developed from concept to completed artwork?

**Rick Drumm:** The idea of doing this recording was created as a result of a diagnosis of Non-Hodgkins Lymphoma that I received in 2009. I had to go through series of chemotherapy treatments and could not travel for a period of time due to a compromised immune system. I missed playing and decided to call friends that I enjoyed playing with through the years to do a concert at my house. Some of the guys such as Fred Hamilton Mike Brumbaugh and Pete Grimaldi and I played back in the 70’s and others such as John Benitez, Corey Christiansen and Frank Catalano I played with over the past few years. I found Axel Laugart playing with Pedro Martinez’s band at Guantanamera’s in Manhattan. He’s an incredible talent. We played music that Fred had written years ago and everyone hooked up great musically. After I started my recovery in 2010, I asked the guys if they would like to do a recording. They agreed but wanted to write new music for the album. Both Fred Hamilton and Corey Christiansen contributed the compositions. I wanted the music to capture a period of time that had a major influence on us, the early fusion era. Kind of a Weather Report meets the Crusaders type of approach. We recorded at Sear Sound in New York and Chris Allen did a great

Some of my favorite recorded music was done live. I wanted that type of feeling, essentially capturing a moment in time. I didn’t want a bunch of re-records. I think a lot of the music we hear today is too perfect or too filtered. To me, that’s not being real. We lose so much of the personality by continually striving for “the best track”. The challenge at times was just letting go and capturing the beauty of the moment even though it may have imperfections.

**JJ:** You’ve always had one foot inside the business side of the music and the other on the creative side as a player? How have those two pursuits worked to complement and bolster one another — and how have they created challenges and conflicts, and or need for resolutions?

**RD:** I’ve been fortunate that I discovered two passions in my professional life, music and manufacturing music products to help musicians achieve their musical goals. Early on in my career, one of my managers said that a time would come that I needed to make a choice between performing and the musical products industry. I told him that I didn’t agree with him and that time has not come because I won’t allow it. Too many of my colleagues in the music products industry have given up the performing side and I think that in the long-term many regret the compromise. At D’Addario I manage a company of

**JJ:** What kinds of understandings and clarity did your illness lead you toward – and what are the positives that you have been able to take away from that?

**RD:** I think most people you would talk to that had a serious illness would tell you that it quickly makes one focus on what is truly important. It brings a tremendous amount of clarity and forces a new set of priorities in life. That’s what it did for me both on a personal and professional level. Recording was something that I always put on the backburner due to other priorities. I decided it needed to be a high priority. It wasn’t a bucket list kind of thing, something to check off, it was a long-held desire to share what I had musically.

**JJ:** Given your brush with mortality, could you talk about the connection between the mind, body and spirit - as well as attitudes and challenges that we face that may play a role on our integrated health. It’s said that the body is really one big intuitive mind that picks up and reflects our happiness or conflicts.

**RD:** The music and playing helped me make it through the cancer immensely. For me, regardless of how poorly I might have been feeling, playing the music lifted my spirit and mental and physical states.

**JJ:** What words of wisdom or understandings have you picked up from some of the leading artists with whom you have performed or with whom you’ve had business dealings that have impacted your music, life or professional business activities?

**RD:** My father is a great trumpet player. I grew up listening to him from day one and I started playing professionally at thirteen years old. I was fortunate to start playing with top musicians in our area at a very early age. I learned that if I was going to be successful making a living in the business that I needed to learn to play lots of different types of music. That lesson has served me well. As I write this, I’m on a plane returning from the Peaks Jazz Festival. I played with Sean Jones, Alan Pasqua, Andy Narell and Ed Calle as well as a great all star high school big band. The lesson still serves me well. During my career I’ve had the opportunity to work with and become friends with some of the greatest drummers of our time such as Buddy Rich, Tony Williams, Elvin Jones, Philly Joe Jones, Shelley Manne, Joe Morello, Steve Gadd, Billy Cobham, Billy Higgins, Ed Shaughnessy, Terry Bozzio and Louie Bellson to name a few. I learned valuable lessons from all of them.

**“...it’s very important to carefully select business partners that can add value to you as an artist. I’ve seen far too many artists overpay for managers that bring very little value and they end up doing most of the promotion work themselves.”**

job of engineering. I played the rough cuts for Peter Erskine and he suggested that I use Rich Breen in Burbank to do the mix. Rich does a lot with Peter’s recordings as well as the Yellow Jackets and Charlie Haden. He has great ears. My daughter Elizabeth did the artwork for the album. It is a treatment of a photograph she took and I thought it symbolized my journey.

**JJ:** How did this project challenge or stretch you - musically, creatively, personally?

**RD:** I wanted the music to have a lot of energy and I wanted the musicians to take chances.

almost 1200 people. We manufacture 95% of what we sell in the U.S. We have 800 people at our Farmingdale, New York factory on Long Island, 120 people at our Rico factory in Los Angeles as well as others located in Canada, France, Argentina, U.K. and Australia. I feel it’s important for me as President of D’Addario & Company to be as connected to my customers as possible. I achieve that by continuing to perform with them and understand the current state of the performing and music education worlds. The bottom line is I love playing, it’s in my DNA and it keeps a balance in my life.



(Sasa's Lounge, Strickland — Cont'd from page 41)

**JJ:** It must have been like a kid in a candy factory for you to study with Ed Shaughnessy, the drummer on the Tonight Show, when you were still a teen. Talk about some of your experiences and inspirations?

**RD:** I studied with Ed for two plus years when the Tonight Show was still in New York. I won a National Endowment for the Arts travel study grant when I was 14 years old that helped me pay for the lessons. I took a lesson with him every other week at 1 pm above Henry Adler's Music. After each lesson, I walked to the Tonight Show rehearsal. At that time, Snooky Young was on the band and Clark Terry was subbing once in a while. Richard Davis was on bass. It was a great band and the guys got used to seeing me on a regular basis and would share stories with me on playing and what they liked and didn't like to hear from the drummers and the rhythm section. Imagine being 14 & 15 years old and getting that kind of information on a regular basis from those sources.

**JJ:** What jazz recordings initially inspired your pursuit of this creative path?

**RD:** Dizzy Gillespie — *Manteca*; John Coltrane — *Love Supreme, My Favorite Things*; Miles Davis — *Four & More, Kind of Blue, Bitches Brew, Jack Johnson, Silent Way*; Weather Report — *Mysterious Traveler*; Joe Zawinul — *Zawinul*;

Tony Williams — *Lifetime*; Thad Jones — Mel Lewis — all of their recordings; Buddy Rich — *Love for Sale*

**JJ:** What have you discovered about the business side of the music as a result of your associations with venues, labels, managers, instrument manufacturers and so on?

**RD:** The industry has changed dramatically in the past few years. I've approached this project as an independent artist. The recording artist today must be an entrepreneur. More than ever the burden of promotion is on the artist. However, the technology that is available today makes it possible to have your music heard globally immediately. The strength of the labels continues to diminish. That makes the industry more fragmented. While that can produce more opportunities for the artist that knows how to use the technologies available, it adds burdens to those that do not. In that case, it's very important to carefully select business partners that can add value to you as an artist. I've seen far too many artists overpay for managers that bring very little value and they end up doing most of the promotion work themselves.

**JJ:** Jazz is a contracting and aging niche market. What do you think might be one or more immensely powerful ways to attract significantly more fans to this music - to buy recordings, admissions to clubs and festivals?

**RD:** Ah yes, the Holy Grail...I don't think there is a single solution. I do know that jazz artists need to do more outreach in their local areas as a very grass roots level. We cannot just do a recording and wait for people to find us. We need to find them and foster that relationship. One of the things that I've done to experiment is put my music on jango.com. It is a pay to play online radio format. It's been interesting to see that we have 2,000 fans with about 33 percent of them being located outside of the U.S. What is interesting to me when I look at the reporting of what the fans have in common with their listening lists, is jazz is not the most common link. They are listening to Dire Straits or Pink Floyd or Zeplin. Yet, they are signing up to be fans of our band which is all improvisational music. If I didn't try this then we wouldn't have had the exposure or added fan base. Another thing that we must do is more outreach to the kids in our schools. While that may not solve the problem now, it will have an impact on the future. I have just returned from performing a few clinics and performances at the Peaks Jazz Festival in Utah. Within two days, we exposed over 2,000 kids to a high level of jazz. Their enthusiasm was incredible.

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

**RD:** Practice, run, golf and read.



# Performance Reviews

2012 NEA Jazz Masters Awards  
Ceremony & Concert  
Jazz at Lincoln Center, Rose Theater  
January 10, 2012

Review and photo by Ken Weiss

Jazz music, as a valued art form, doesn't get much love back from this country, unlike other regions of the world, but what it does get, at least

for the past 30-years, is one special day per year when the National Endowment for the Arts (NEA) Jazz Masters are lauded. It's the equivalent of the Hall of Fame except that there's no physical space to view historical memorabilia of each artist and only living musicians and jazz advocates are eligible to receive the honor which currently comes with a one-time fellowship award of \$25,000. To date, 124 awards have been handed out.

The Jazz at Lincoln Center lobby was jammed packed with jazz royalty, rising young star artists, notable musicians, producers, pre-

senters, critics and fans before and after the two and a half hour ceremony and concert presentation in the Rose Theater on January 10th. This year's crop of new Masters included drummer, keyboardist and composer Jack DeJohnette; saxophonist Von Freeman; bassist, composer and educator Charlie Haden; vocalist and educator Sheila Jordan; and educator, trumpeter, flugelhornist, composer and arranger Jimmy Owens, recipient of the 2012 A.B. Spellman Jazz Advocacy Award. Unfortunately, Haden and Freeman were too ill to attend.

The festivities commenced with a performance of Dizzy Gillespie's "Things to Come" by the Jazz at Lincoln Center Orchestra with Wynton Marsalis featuring Phil Woods (Class of 2007) with his protégée – 19-year-old saxophonist Grace Kelly, whose spunky attitude and playing were matched by her hot pink miniskirt. Ramsey Lewis (2007) eloquently welcomed all to the event. "Throughout this evening," Lewis announced, "special guest Jazz Masters will be joined on the bandstand by some of the rising young stars in jazz as they stand on their shoulders, or tonight, literally, stand next to them, declaring that this music is vibrant, that it's here now, and it will be here forever. NEA chairperson Rocco Landesman came out to introduce the 2012 Jazz Masters and announce the 12 organizations that were to receive 2012 NEA Jazz Masters Live grants totaling \$135,000 in support of performance and educational activities featuring Jazz Masters, but first he was moved to say, "I'm looking out at everyone gathered tonight, and I'm knocked out by the concentration of talent in this room."

Each new Master was lauded with well-produced video tributes celebrating their lives, followed by an introduction from an existing Jazz Master. Muhal Richard Abrams (2010) presented Jack DeJohnette, whom he'd known since the '60s. "During that period in Chicago," Abrams said, "In addition to its robust mainstream activities, Chicago was fertile ground for individuals who wanted to pursue personal directions in musical exploration and Jack was an intricate part of that mix." DeJohnette returned the favor by thanking Richards for steering him through "Teenage challenges as well as musically guided me." Although Von Freeman and Charlie Haden were absent their awards were accepted by their children. Benny Golson (1996) presented sons Chico and Mark Freeman while writer and non-Jazz Master Stanley Crouch, prior to introducing Haden's daughter Petra, said, "I think that in many ways, Charlie is connected to the tradition explained by Louis Armstrong who said, once upon a time, that he knew that jazz had to be a folk art because he'd never heard an animal play a horn." Fellow jazz singer Jon Hendricks (1993), whose purple suit, fluorescent shirt, and sailors cap enlivened the stage, along with a vibrant personality, presented Sheila Jordan who recalled all the time she spent training "with the great Lennie Tristano" and her "very special moment as a teenager in Detroit

*(Continued on page 44)*



Benny Golson, Frank Wess



Sheila Jordan, Ron Carter, Jimmy Owens performing at NEA Jazz Masters ceremony

when I heard Charlie Parker and his Reboppers on the jukebox. I was a teenager and that changed my life." The final award of the evening went to Jimmy Owens who was introduced by David Baker (2000) who detailed Owens' unbending support of his fellow musicians by campaigning to provide them with access to healthcare and pension benefits. Owens spoke of the jazz clubs' failure to support its musicians and touchingly performed an unaccompanied segment of "Nobody Knows the Trouble I've Seen" on rotary valve flugelhorn in honor the late Billy Taylor.

Musical performances were interspersed throughout the night, often with novel groupings. Ron Carter (1998) and Hubert Laws (2011) proved to be well-suited as duet partners, rendering their own compositions "Little Waltz" and "Memories of Minnie." Toshiko Akiyoshi (2007), Candido Camero (2008), Dave Liebman (2011) and rising star trumpeter Ambrose Akinmusire, along with the JALC Orchestra, brought to life Horace Silver's "Senor Blues." Kenny Barron (2010) and Bobby Hutcherson (2010) were outstanding partners on Dave Brubeck's "In Your Own Sweet Way," with the oxygen-wearing Hutcherson drawing a rousing round of applause after one especially inventive solo. Another valiant performance came from the trio of Benny Golson, Frank Wess (2007) and rising star Kris Bowers, along with the JALC Orchestra, on Wess' "Magic." The blues rarely sounded better than it did here with Golson and the Wess side-by-side, blowing with great feeling. The night ended with the new Masters exploring Ornette Coleman's (1984) "When Will the Blues Leave," with the help of Ron Carter as Coleman watched from the audience. The memorable night ended with the JALC Orchestra's version of Benny Carter's "Again and Again" as the audience filtered into the lobby where fans searched for their favorite artists.

Branford Marsalis  
Duos with Harry Connick, Jr. &  
Joey Calderazzo  
Allen Room, Frederick P. Rose Hall  
Jazz at Lincoln Center  
January 9, 2012

Review and photo by Ken Weiss

Branford Marsalis has had quite a storied career to date, highlighted by a 2011 NEA Jazz Masters honor (as a member of the Marsalis

family) and winning numerous Grammy Awards, along with time spent with Art Blakey, brother Wynton, an assortment of rockers - including Sting and the Grateful Dead - and in the prominent role as Jay Leno's *Tonight Show* band leader. It's doubtful if he's ever had as much fun as the loose hang he had at The Allen Room with two pianists he's had lengthy relationships with - Joey Calderazzo, a longtime member of Marsalis' quartet, and fellow New Orleans native Harry Connick, Jr., a childhood friend since they first met when Connick started taking lessons from Marsalis' dad Ellis at the age of 9.

The "Duo of Duos" concert commenced with Marsalis announcing Calderazzo and asking "Ready?" before launching into "Endymion," which included an early inspired Calderazzo solo that slammed stride, classical and modern jazz into one plane, followed by the plaintive and delicate "The Bard Lachrymose,"

which, after announcing its name, Marsalis said, "You all know what that means," and then the heartfelt "Precious." The duo's connection was as fluid as could possibly be and they mixed in up-tempo songs with explosive elements, typically with jaw-dropping, pyrotechnic work from Calderazzo, along with slow-tempo chamber music washed compositions that ached with mournful beauty. Marsalis alternated tenor and soprano sax from song to song consistently throughout the night, demonstrating effortless virtuosity with surgical precision on both axes as he paced the floor, at times peering out past the room's magnificent glass wall, looking down into the Columbus Circle traffic and its mesmer-



Branford Marsalis & Joey Calderazzo

izing array of red and yellow car lights that moved across the wall as if dancing to the expressive music. At one point in the performance, a string of 15 police cars lined up on the street below with angry flashing lights and then dashed away, an unscripted backdrop to the music that burned with intensity.

The set's second half featured a completely different experience with Connick manning the ivories. Whereas Calderazzo slayed the audience with electrifying runs, Connick overtook the listeners with personality and style. His set with Marsalis was understandably raw, they hadn't played together since 2005. It was obvious that they were working with no game plan once Marsalis asked "What are we going to play?" Connick, ever the joker, saved the moment with, "Hours and hours of preparation went into this!" Branford continued wrestling with his dilemma, saying, "Harry, you've been a Broadway star for the past 3 to 4 months, you haven't looked at a piano for months!" To which Connick said, "Oh, I've looked at them, but I just kept walking past them." After a rocky first song, which led Marsalis to utter, "I don't know what that crap was he was playing," the duo's showmanship lifted to a high level, mining music dripping in New Orleans' hot sauce. Connick was excellent on the keys and in adding percussive foot stomps to the pedals and the floor. His solo dove brashly into the swamps of 'The Big Easy,' drawing the loudest cheers of the night. The two friends kidded each other at times through the night, at one point Connick yelled out during a Marsalis solo – "Come on, play that! Take the sock out!" They also dedicated songs to their favorite football teams, hoping to steer them to victory in upcoming games – LSU and the Saints for Connick and the Giants for Marsalis. Calderazzo joined the effort on the encore of "St. James Infirmary" which they dedicated to the San Francisco 49ers and the Green Bay Packers, the two teams about to battle the Saints and Giants. The duo theme was sustained as the two pianists sat next to each other but only two to three hands were used at a time. Connick also stood behind Calderazzo and twittered the keys, drawing chuckles. High art? Perhaps not. Fun? Absolutely.



Chucho Valdes

the early '70s, Valdes still lives in Cuba but has managed to make a name for himself in this country, releasing a number of highly praised recordings and swept up four Grammy Awards in the process.

After a rousing opening set by the adventurous Alfredo Rodriquez Trio which included Rodriquez working inside and outside the piano, bassist Peter Slavov and the talented and mischievous drummer Francisco Mela, the audience took their seats after a beverage break and out came Valdes and company. The 70-year-old pianist, clad in a royal purple jacket and measuring in at an estimated 6 1/2- feet, Valdes created quite a striking image at the piano bench, dwarfing the instrument to toy size with his physical dimensions, commanding presence and virtuosic skills. His solos, at times, contained breathtaking, monstrous runs up and down the keyboard with a wide reach extending into the avant-garde and also the classical realm yet avoided the hazard of appearing overly technical. At other times, he played with feathery accompaniment, exploiting the best from his seven-piece Afro-Cuban Messengers ensemble which consisted of Dreiser Durruthy Bambole on bata drum and vocals, Carlos Manuel Miyares Hernandez on tenor sax, Reinaldo Melian Alvarez on trumpet, Lazaro Rivero Alarcon on bass, Juan Carlos Rojas Castro on drums and Yaroldy Abreu Robles on percussion.

Valdes and his well-rehearsed Messengers, an obvious reference to the hard-hitting, hard bop outfit manned by drummer Art Blakey, began the night with "Misa Negra" and an early wonderful piano solo of fragmented melody. Eventually the tune veered to a more overtly Cuban feel with aggressive percussion and horn play. "Estella va a Estellar" followed with its lush, romantic piano solo opening. The fun "Zawinul's Mambo" captured the essence of Joe Zawinul's "Birdland" through Alarcon's repeating electric bassline, directly derived from the classic tune, combined with the leader's dynamic keyboard play, which included a fun quote from "Blue Rondo a la Turk," and Castro's persistent ramshackle rimshots. After "Yansa," Mayra Caridad Valdes, the leader's sister, strolled out and sang "Alma Mia" and "Obatala" with such

passion and force that she nearly stole the show from her brother. The music continued with the dynamic "Chucho's Steps," an enchanting version of the Ravel's "Scheherazade" and "Chango" before an encore of Ellington medleys, all of which drew thunderous applause and left much for the listeners to remember long after the music stopped.

## Festival of New Trumpet Music Jazz Standard October 21, 2011

Review by Ken Weiss

The 9th Annual Festival of New Trumpet Music (FONT) was held at the Jazz Standard on October 20-23 and this year saluted trumpeter/composer Kenny Wheeler's extraordinary contribution to the creative music community with its Award of Recognition. The 81-year-old Canadian-born, English-based Wheeler, who has knocked down stylistic boundaries over the years by excavating that state between dreams and reality, performed three sets of his own compositions with the John Hollenbeck Large Ensemble on October 21. The reserved Wheeler, who's as self-critical as they come (he hates his own solos and once named a tune "Everybody's Song But My Own" because he felt it was so simple that anyone could have written it), did crack a faint smile when presented with the FONT award by trumpeter Dave Douglas, the festival's president and director and also the one who determined that Wheeler would play with the ensemble. Hollenbeck was an inspired choice, as leader of a large group adapt at dealing with spiky, off kilter compositions and a gifted arranger in his own right, a necessity for the assignment since Wheeler did not have arrangements for his own music. Some of the charts were found in Louisiana and Nova Scotia and some had to be reformed by Hollenbeck who happily took on the substantial task. "His music means a lot to me," Hollenbeck said. "And it was great to go back and I listened to everything because I wanted to see what we could do. He also brought newer music."

The first set began with the ensemble (Hollenbeck on drums, Nate Wooley, Shane Endsley, Jon Owens & Tony Kadlec on trumpet, Alan Ferber, Jacob Garchik, Mike Christianson & Rob Hudson on trombone, Chris Cheek, Dan Willis, Ben Kono, Bohdan Hilash & Loren Stillman on saxophone, pianist Matt Mitchell, bassist Kermit Driscoll, guitarist Brad Shepik, Vocalist Theo Bleckmann and conductor J. C. Sanford) rendering "Sea Lady." Commencing with an orchestral, pulsatile hush that led to trumpet smears and rolling percussion, Bleckmann eerily sang the plaintive lyrics originally sung by Norma Winstone, including - "He knows he'll never be the one to make her stay. She swims just out of reach, where all his hopes have been," letting the words melt into the plush musical backdrop. Wheeler's three-part piece "Heyoke" followed. Hollenbeck had allowed the

(Continued on page 46)

Chucho Valdes &  
The Afro-Cuban Messengers  
McCarter Theatre Center  
Princeton, New Jersey  
January 20, 2012

Review, Photo of Chucho Valdes By Ken Weiss

Cuban politics and the United States' policies and visa regulations have partially smothered Cuban pianist Chucho Valdes' physical presence here in the States, it's a case of out of sight, out of mind, but based on his performance at Princeton's sold-out McCarter Theatre Center on January 20th, the first stop on his latest U.S. tour, there's little question that he's one of Cuba's greatest natural resources. Son of famed Cuban pianist Bebo Valdes and founder and leader of the illustrious Cuban group Irakere in

“Do not let  
what you cannot do  
interfere with  
what you can do.”

- John Wooden

bandmembers to vote on which tunes to perform and “Heyoke” was a majority favorite but since only one part of the composition was arranged, the leader had to arrange the other two parts himself. The quick shifting tune had been written with a Native American witch doctor in mind whose forte was making people laugh and the piece’s mystical mood was furthered with strong solos from Endsley and Wooley. Wooley, especially, was a force to be reckoned with all night. Best known for his association with experimental music and sound exploration, Wooley thrived in this setting of one foot in/one foot out of the jazz tradition and was featured throughout the night. His smears, sputters and squeaks added wide dimensions to the performance’s more ethereal moments.

(Continued from CD Reviews: Anthony Wilson)

finish. “Autumn” seems to draw from the best of the other movements, adding a bit of avant garde phrasing and harmonic density. Heavy key modulations on the theme also contribute to the uniqueness of this piece.

The middle four selections on this evening feature individual tunes performed solo by each of the guitarists on the bill. Wilson takes his “Meditation on Autumn” and arranges it in a medley with Wayne Shorter’s composition “Fall.” Not only are there similarities in concept but the repetitive flow and trance-like energy that links the two is seamless. Antonio Carlos Jobim’s “Tide” puts the spotlight on Pinheiro and he ably constructs and rearranges the melody via single note flurries and warm dissonant chords. Sharp note punctuations and staccato rhythms mix with whimsical passages for a sweet effect. Lage offers “April Kisses” beginning with an elaborate intro that makes way for a waltz-like section. Delicate chords and flamenco-like flair create quite a distinctive interpretation on the standard. Cardenas brings out the balanced beauty of “Spring Can Really Hang You Up the Most” with poise, tasteful space and superb chord choices. The overall effect is one that is warm and romantic. Joni Mitchell’s composition “The Circle Game” rallies the troops back to ensemble mode for a strong and robust finale. All four guitarists have a fairly open landscape that truly brings out the interactive skills of each. This is a great bookend like piece in that, like at the outset of the concert, everyone realizes and understands their role. Hence, no one overshadows the other and all four masters dovetail their talents beautifully.

Wheeler emerged from the rear sitting room where he rested for the first half of each set in order to conserve energy for the long night, gingerly climbed into a seat in the middle of the ensemble, and played a short, elegant solo on flugelhorn before accompanying the group in a few of his songs including “Canter N. 1,” named after a trotting horse, “Old Ballad” and lastly “Enowena,” which featured another short but magical Wheeler solo that brought Dave Douglas to his feet to absorb every note and shake his head in wonderment. Days after the performance, Wheeler would note, “It was wonderful playing for the New York audience, especially as I never thought I would ever get to play my music in New York with a big band. For some reason that I can’t explain, it all seemed to really hit home when we were playing “Enowena.””

Hollenbeck announced early in the first set that, “It’s a huge honor for us to be here and we’re all a bit star-struck,” a confession that was echoed between sets by the other musicians savoring the valuable opportunity to rub shoulders with the under-recognized trumpet master. Shane Endsley said, “He’s such a hero, it’s a real honor to be included. His music has such a definitive personality and some of the most expressive, lyrical, current jazz music. He can really sing a song on the trumpet. At rehearsal, we were all pretty giddy and somewhat nervous because, you know, he’s 81 and we were hoping he was still

ok to play and it wasn’t going to be an awkward thing but he just blew us all away because he sounds so much like himself of old. He’s so mentally and physically sharp once he’s got the trumpet in his mouth.” Nate Wooley offered, “It’s an amazing experience for me because he was the person who showed me how you can play outside without having to deal with sound or without having to deal raw power. It was all about melody and time feel and playing the trumpet the way it was meant to be played and that provided a big glue for me, between melodic playing and sound playing.” Hollenbeck summed up his Wheeler experience - “He’s just really unique, he’s got his own sound, his own phrasing. He’s an amazing player with amazing ears and he’s playing all the great, right notes and he’s doing it in a really fluent, fluid way so you get the impression that he’s just playing totally free but he’s also just totally nailing it, it’s amazing. His music, his compositions, he’s just a totally unique musician. He’s inspired so many people, all the guys in the band just love him and when he played the first note at the rehearsal and started soloing tonight, all the guys were in awe.”

□ □ □



## Emily Wolf

**NEVERMINE** – [www.emilywolfjazz.com](http://www.emilywolfjazz.com). What’s Your Story Morning Glory; Garden in the Sand; Many Years Ago; Once I Loved; Nevermine.

**PERSONNEL:** Emily Wolf, vocals; Hector Rodriguez, guitar; Matthew Sheens, Jason Yaeger, piano; Helen Sherrah Davis, violin; Robert Struthers, tenor sax; Oliver Watkinson, Francisco Ojeda, bass; Moses Eder, drums.

By Mark Keresman

From England to New England (Boston, specifically) to New York City—what a long, enriching learning-experience trip it’s been for jazz vocalist Emily Wolf. This self-released mini-album gives a cross-section of Ms. Wolf’s talents as a singer, songwriter, and bandleader. She studied with vocalists Dominique Eade and Sheila Jordan, and each influenced Wolf’s mellifluous alto voice.

“What’s Your Story Morning Glory” gets a chilled-out, cool, sly, bluesy ballad treatment, Wolf’s rich, blues-charged vocal caressing the melody and Robert Struther’s sumptuous David “Fathead” Newman-style tenor sax as icing on a tasty cake. Wolf scats here (and elsewhere), and I must confess I prefer to hear voices sing lyrics

(but that’s just me). Hank Mobley’s “Garden in the Sand” is a ballad with lyrics by Bebe Hering—it’s achingly somber, Wolf’s delicate, unhurried singing evoking the held-in-reserve style of tenor sax guy Mobley and the sheer tone of Lester Young (who influenced every tenor players that Hawkins and Rollins didn’t).

Antonio Carlos Jobim’s romantic “Once I Loved” gets a quietly, softly smoldering treatment, Wolf’s voice—in words and scatted syllables—cuddling and re-inventing the melody a la a saxophone, sounding as if love was/is something long ago and/or far away...romantic, yes, but hardly harmoniously so. The title track, a Wolf original, has a nice, amiable melody and some nicely irony-tinged lyrics, but she sounds a little flat here ‘n’ there. Her scatting, though, takes on a richer hue here, and she sounds a touch impertinent, giving this tune’s gently gregarious swing more depth, and guitarist Hector Rodriguez’s brief solo shimmers like the lights of a clue going down (or up, as the case may be). “Many Years Ago,” another Wolf original, features an elegiac Gypsy/Roma-like violin, elegant, pensive Jim Hall-like guitar, and drums crackling and shifting like tectonic plates, her voice sighing in concert with the violin, almost as Impressionistic vocally as the late Paul Motian was percussively.

*Nevermine* is a bit on the brief (barely over 20 minutes) and inconsistent side, but consistency is overrated anyway. Emily Wolf is a burgeoning talent, one that deserves the one-to-watch tag. (Next time, though—more words, less scatting.)

□ □ □



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photo by Louis Walkhall



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## Gerald Wilson

### LEGACY

www.MackAvenue.com. *Variations of A Theme by Igor Stravinsky; Virgo; Variations On Clair De Lune; Variations On A Theme By Gicomo Puccini; September Sky; Yes Chicagp Is ... [Suite] (A Jazz Mecca; A Night At The El Grotto; Riffin' At The Regal; Cubs, Bears, Bulls and White Sox; 47<sup>th</sup> Street Blues; Blowin' In The Windy City; A Great Pace To Be)*

**PERSONNEL:** Gerald Wilson, conductor, composer, arranger; Anthony Wilson, guitar, arranger; Eric Otis, arranger; Antonio Hart, Dick Oatts, Kamasi Washington, Ron Blake, Jay Brandford, Gary Smulyan, saxophones; Frank Greene, Sean Jones, Tony Lujan, Freddie Hendrix, Jeremy Pelt, Mike Rodriguez, trumpets; Dennis Wilson, Luis Bonilla, Alan Ferber, Douglas Purviance, trombones; Renee Rosnes, piano; Peter Washington, bass; Lewis Nash, drums.

If the provided answers could be a bit longer on the TV Show *Jeopardy*, then the contestant selecting the category "Arrangers" might get the following question hint. "He has composed the hit song 'Viva Tirado,' joined the Jimmie Lunceford orchestra in 1939, replacing its star trumpeter and arranger Sy Oliver, wrote arrangements for Duke Ellington, and for a hit album by Ray Charles in the 1960s, along with composing and arranging numerous scores for TV and movies, and jazz stars including Sarah Vaughan, Dizzy Gillespie, Ella Fitzgerald, Lionel Hampton, Billie Holiday, Nancy Wilson and others." One of the three contestants on *Jeopardy* presses the buzzer and responds: "Who is Gerald Wilson?" Yes!

*Legacy* is the fifth big band album by Gerald Wilson on Mack Avenue Records – a label with whom he has established a close relationship over the past ten years. For the 92 year old Wilson, *Legacy* is a family affair and a tribute album. Wilson's son Anthony, and Wilson's grandson Eric Otis each contribute an arrangement to the repertoire. For Anthony Wilson, the lyrical and swinging guitarist who tours with Diana Krall, his arrangement of "Virgo" provides a glimpse into the "work" he continues to do to expand upon his critically acclaimed talent. For grandson, Eric Otis, this album provides the spotlight for a noteworthy debut arrangement of his own "September Sky."

"September Sky" the fifth track on the album opens with a lone flute gently caressing the sound space above the rhythm section during this calm ballad opening. Saxophone padding gives way to the full ensemble backing, as the solo flute continues, and then followed by a flugelhorn floating solo above the ensemble. The grand pause after the ballad section is deceptive. It's not the end but the beginning to a very-much up tempo swinging groove, smoking alto sax solo, powerful ensemble work pushing up the rear ... and then back to the ballad, with pianist Rosnes taking center stage for a brief but impressive statement.

As mentioned, Anthony Wilson gets to show off his skills as a composer, arranger and as a soloist on guitar. Anthony's arrangement of his own composition "Virgo" demonstrate that he has worked diligently to learn what it takes to write for big band – and that the apples don't fall far from the tree. While identical in

title to Wayne Shorter's composition, Wilson's creation is a medium tempo blues.

Gerald Wilson's arrangements and the star-studded cast of big band personnel signal that this album is winner before you hear the first note. That first note of course happens on track one of *Legacy* with the medium up tempo version of "Variations of A Theme by Igor Stravinsky." Wilson sets up the tension both harmonically and with the power of the full big band. The tension is short-lived as the perfect storm gives way to the rhythm section brightening up a medium up-tempo groove. Pianist Rosnes, Peter Washington and drummer Lewis Nash and alto saxophonist Dick Oatts are foils for one another as Oatts demonstrates his technical and musical virtuosity.

Starting out in an after midnight, Three Sounds, "Since I Fell For You" kind of groove, "Variations On Clair De Lune" blossoms into a driving, solidly grounded groove. As it turns out, the senior Wilson had created this arrangement with pianist Avery Parrish's "After Hours" in mind (something I discovered after writing the draft of this review). Out front, the saxophone section provides the padding for guitar and piano statements, giving way to the brass section for a brief hurrah. A swinging tutti ensemble chorus opens the door for swinging solos by alto saxophonist Antonio Hart (or Dick Oatts) and pianist Renee Rosnes. Both solos are examples of state-of-the-art, straight-ahead mainstream improvisation by players who have paid their dues.

The ballad-like opening on "Variations On A Theme By Gicomo Puccini" provides a momentary change of pace. The arrangement opens up for a trumpet solo featuring Sean Jones, followed by an alto sax solo.

The suite "Yes Chicago Is..." is the centerpiece of this album, if only because of the magnitude of its length – seven sections spanning fifteen minutes. The suite was commissioned by and debuted at the Chicago Jazz Festival. Wilson grew up in Chicago—so the commission is an apropos tip of the hat, to a native son who not only has made it big and made notable contributions to the music and culture – but whose longevity, hard work, and lifestyle set examples for us all.

"Yes Chicago Is ..." is based upon a melodic theme that provides the fabric that connects the seven sections – all made fresh along the way as the Maestro changes the colors, the harmonies, tempos and tone. In that sense, the Suite reminds me of a compelling score that Quincy Jones composed for the film *The Deadly Affair* – whose many variations made an impact on me. Back around 1970, Joe Hunter hosted a jazz show on the then 5000 watt station, WRTI – and he played the many shimmering variations of Jones' *Deadly Affair* between tracks of the jazz discs he was spinning. In the same way that Jones' suite left me with so many different feelings from the same theme, so does Wilson's "Yes Chicago Is..."

If there is one criticism about this package it is that the soloists are not identified for each individual track. With so many quality soloists populating this big band – saxophonists Dick Oatts, Antonio Hart, Ron Blake, Gary Smulyan, Sean Jones, Jeremy Pelt and others, it would have been advantageous for listeners and it would have provided deserved credit for the sidemen to have made the proper "mice-type" identifi-

cations. Other than that, listeners will find that this big band album, *Legacy* by Gerald Wilson, provides about 50 minutes of enjoyable listening – formidable big band arrangements (by one of the premier arrangers in jazz history, arguably bringing with him the most experience) peppered with fabulous solos.



## Sachal Vasandani

### HI-FLY

www.MackAvenue.com. *The Very Thought Of You; Love Is A Losing Game; I See Your Face Before Me; One Mint*

*Julep; That's All I Want From You; Babies Blues; Flood; Summer No School; Here Comes The Honey Man; There's A Boat That's Leaving; Soon For New York; Hi-Fly; All The Way*

**PERSONNEL:** Sachal Vasandani, vocals; Jeb Patton, piano, Rhodes, Wurlitzer; Kendrick Scott, drums; David Wong, bass; Ambrose Akinmusire, trumpet; John Ellis, tenor sax; Jon Hendricks, vocals.

With his second album for Mack Avenue Records, Sachal Vasandani treats the listener to a set of twelve tracks, featuring his soul-warming interpretations of eight standards, a tune by the late Amy Winehouse, and three of his originals.

Entering gently, over an ostinato bass figure by David Wong, and underscored with ideally-placed piano voicings by Jeb Patton, Vasandani caresses the listener, bringing all into his unique and delightful interpretation of Ray Noble's classic, "The Very Thought Of You." His inviting voice and masterful articulation of the lyrics are the leading indicators that *Hi-Fly* is to be an album of inspired performances. As the opening track moves into a light, but energized Latin groove, the sax solo by John Ellis and Vasandani's re-entry confirm the emerging expectations.

Maintaining his own sonic identity, Vasandani embraces the Amy Winehouse composition "Love Is A Losing Game." His interpretation of a song whose origin is the product of a pop music perspective, is tastefully underscored by a rhythmic fusion of Latin and backbeat grooves and his own style.

"I See Your Face Before Me" is delivered as a ballad, continuing the generally laid back tenor of the first two tracks of the album. Vasandani's solid intonation, skillful employment of just the right vibrato, bolster his sensitive and mature interpretation.

Jon Hendricks joins Vasandani on "One Mint Julep" and they crank it up a bit on this classic blues. Patton, Wong and Kendrick Scott lay it in the pocket with a heavy-duty backbeat on this shuffle groove. The two vocalists join forces for a bucketful of fun, overflowing with scat solos by each.

A complete musician, Vasandani also demonstrates his harmonic understanding and compositional skills via his creations—the medium groove "Babe's Blues", the ballad "Flood" and "Summer No School."

Vasandani and Hendricks join up again on the album's title tune, Randy Weston's jazz classic, "Hi-Fly." Medium groove fun—all the way. And, "All The Way" is the tune that follows, and the album's closing track. Vasandani is magnificent, in his pensive rendition of this chestnut—an ideal closer to a beautiful set. (*Mack Avenue Records Roundup — Part 2 Next Month*)

# Ali Ryerson



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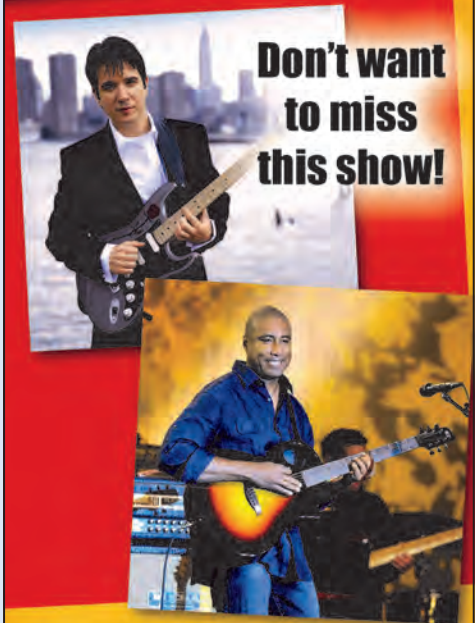
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# Emily Wolf

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## Lynne Arriale

**SOLO** — Motema Music MTM-83. *La Noche; The Dove; Evidence; Wouldn't it Be Lovely; Will O' the Wisp; Yada, Yada, Yada; Arise; Dance; What is This Thing Called Love; Sea and Sand; Bye-Ya; And So it Goes.*

**PERSONNEL:** Lynne Arriale, piano.

By Eric Harabadian

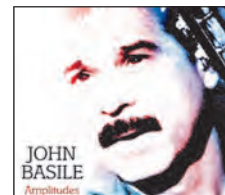
There is an expression that says if you want to capture someone's attention just whisper. Essentially that is at the center of Ms. Arriale's artistry. No matter the type of material she consistently brings the passion, but delivers with well measured intent. And, regardless of whether the compositions are her own or out of a classic pop or jazz songbook, she gives it her undivided care and devotion. Arriale has worked in the trio and quartet formats for years with people like Randy Brecker and Bill McHenry. Her decision to finally record a solo project is a welcome addition to an already fine career.

The disc opens with her own "La Noche." Strong descending lines mixed with a vibrant

McCoy Tyner feel give this a balance of romance and intrigue. Mild shifts in key and intensity occur along with variations on a theme. "The Dove" is an appropriately peaceful and reflective piece. Arriale writes and performs in a tranquil headspace crossing into almost new age territory. Thelonius Monk's "Evidence" seems right up the soloist's alley. She utilizes space and tempers that with explosive bursts of energy. Rhythmic and lead lines—although seemingly disparate—blend harmoniously quite well. She effectively builds volume and power within the tune too. Lerner and Lowe's "Wouldn't it Be Lovely" is a slow ballad where every note and phrase is lovingly and diligently pondered. The same could be said for another one of her originals called "Will O' the Wisp." At its heart this composition has a classical feel. Cascading runs gracefully fall into Keith Jarrett-like free form expression. "Yada, Yada, Yada" is the provocatively titled tune, no doubt inspired by the sitcom "Seinfeld." Arriale has fun with her own writing instilling interwoven conversational lines with a bluesy bop-filled premise. "Arise" is plain and simple, just beautiful. There is a relaxed gospel feel that suggests peace, solitude and thanks for waking to a new day. An interesting back to back conclusion to the record can be found in Monk's "Bye-Ya" and Billy Joel's "And So it Goes." The Monk tune finds Arriale at her most free where she playfully addresses the unorthodox melody and structure with adventurous intervallic leaps and stuttering accents. The Joel piece brings things way down, with a ballad that gains new life under the soloist's fingers. Arriale

was originally trained as a classical pianist before she crossed over into jazz. There is a reverence to the original melody that recalls Chopin or Bartok. There are slight variations but she doesn't deviate too much. And then, halfway through, she modulates to a moderately ascending key and truly pulls at your heartstrings for dramatic effect.

At the core, perhaps Arriale's greatest gift is her ability to interpret and reinvent while still retaining the essence and beauty of a diverse range of material.



## John Basile

**AMPLITUDES** — String Time Jazz 002. *Ralph's Piano Waltz; You're as Right as Rain; I've Told Every Little Star; My Funny Valentine; Moon River; Stolen Moments; It's Nice to Be With You; Celeste; Fotographia; Homesick; First Row; Some Other Time.*

**PERSONNEL:** John Basile, guitars.

By Eric Harabadian

The inception of this album began as sort of an experiment in modern recording technology. According to Basile's liner notes he was using an iPhone app as a sketchpad to flesh out some multi-tracked guitar ideas. He was stacking various musical sections with the hope of working in duet or concert with some other instrumentalists. But he liked the clear and clean digital sound of his own guitar voice, so to speak, so he proceeded with a record that featured him alone. Loosely based on Bill Evans "Conversations with Myself" concept, Basile constructed a disc that is pleasant to listen to, contains a tasteful array of rare classics and standards and is a stellar showcase of his range and talent.

Basile has a great command of the fret board and appears to, primarily, be a finger stylist. He has a smooth and delicate touch to the strings where every note is audible and every phrase well executed. His use of multiple guitar tracks is never garish or over the top. He's a master, able to blend various rhythms and leads together in a seamless whole that comes off very natural. Examples of this can be found in various cuts such as the John Abercrombie composition "Ralph's Piano Waltz." Walking bass lines intersect with ever flowing leads and translucent chord figures. He also adds some folk arpeggios for great effect. "You're As Right As Rain" is a Philly soul ballad taken in a relaxed and wistful manner. The feel is ethereal and dreamy fostered by fine harmonic elements. There are also some straight ahead and bebop type mo-

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ments, with the Hammerstein/Kern nugget “I’ve Told Every Little Star.” It’s a nice melodic blowing tune from start to finish. “My Funny Valentine” gets a slight reworking in the hands of this guitar master. He employs a nice use of textures, with clean tones in the rhythm and a hint of distortion in the melody and leads. This gives the familiar Rodgers/Hart piece a fresh stylistic feel, along with the arrangement which is spacey and vast. “Moon River” finds Basile summoning the best of Joe Pass and Bucky Pizzarelli and playing it as a waltz. Oliver Nelson’s “Stolen Moments” is dense and cool, with an appropriately relaxed walking feel in the rhythms and a fullness from the guitars that steps in for horns and such. Jobim’s “Fotographia” shows Basile’s affinity for Brazilian and samba grooves and his own “First Row” demonstrates the soloist’s experimental side.

Basile is an artist for all seasons and his diversity and musical innovation is refreshing and exciting.



## Jeff Hamilton

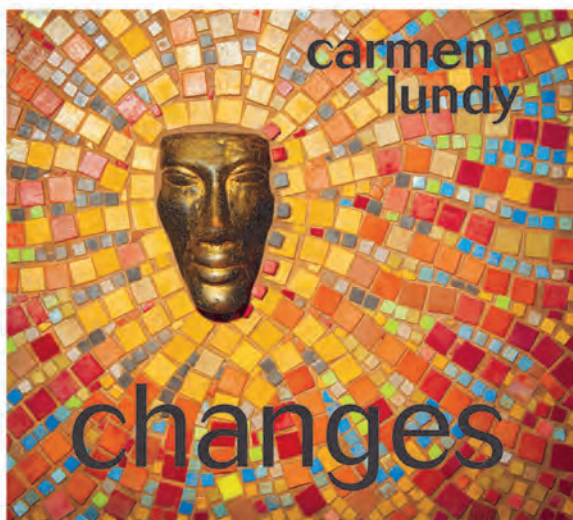
**RED SPARKLE** — Capri Records 74114-2. *Ain’t That a Peach; Bye Ya; On and On; Hat’s Dance; Too Marvelous for Words; Laura; A Sleepin’ Bee; Red Sparkle; I Know You Oh So Well; In an Ellington.*

**PERSONNEL:** Jeff Hamilton, drums; Tamir Hendelman, piano; Christoph Luty, bass.

By Eric Harabadian

Jeff Hamilton is a drummer’s drummer. He’s played with big bands, medium size groups and intimate set ups as well. His trio is an exceptional showcase for his talent and their collective approach is seamless and very easy to grasp and appreciate. The recording is very clear and direct. The production on this record allows for the natural and organic skills of the group to flourish and shine.

“Ain’t That a Peach” is a Hamilton original that sets the tone for the disc with his dedication to former band mate Snooky Young. Young played trumpet in the Clayton/Hamilton Jazz Orchestra for 26 years. It’s a fitting bluesy tribute to the late veteran musician. Thelonius Monk’s “Bye Ya” is typically quirky as one might expect. Hendelman plays tight voicings and somewhat sparsely to what Hamilton is doing. “On and On” was a radio hit for Stephen Bishop in the late ‘70s. It seems like an unlikely choice for a jazz cover but the band reworks this into a very effective ballad. “Hat’s Dance” is dedicated to Hamilton’s mother and has a very jaunty and erudite air about it. The drums are steady and light and the feel is urbane and smacks of the cocktail hour. “Too Marvelous for



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7. Dance The Dance (6:55)
8. To Be Loved By You (4:53)
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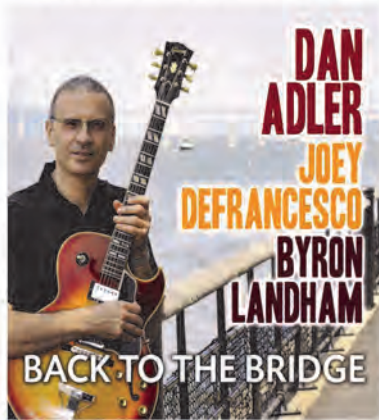
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Words" features tricky keyboard levity from Hendelman that runs playfully with the drums. Soon after the intro the band goes into an uptempo direction. They take it at a breakneck pace but never lose that relaxed and grooving feel. "Laura" is the Johnny Mercer classic done in a very reverent and romantic manner. Hendelman leads the charge here taking the piece in expanded harmonic and ambitious territory. Harold Arlen and Truman Capote's "A Sleepin' Bee" showcases bassist Luty. There are also subtle accents and ascending lines here. Title track "Red Sparkle" refers to the color and style of Hamilton's first drum kit. This sentimental number really cooks with the burner way up. Hendelman's piano playing is almost stream-of-conscious and emotionally daring. Ray Brown's "I Know You Oh So Well" features a nice exchange between piano and bowed bass. At the beginning Luty establishes the melody with light sweeps of the bow. Then the band proceeds atempo into a laid back swing figure. Hamilton utilizes great technique here on brushes. Last but not least Christoph Luty's "In an Ellington" is lovingly dedicated to the master Duke Ellington. Hamilton keeps the groove nice and easy and the group as a whole is loose and free.

This is a beautiful record on so many levels. For lovers of solid unadulterated straight ahead bop; look no further.



**Alex Jacquemin**

**CHARMS (CD1), ZANCHIN (CD2)** — [www.alexjacquemin.com](http://www.alexjacquemin.com). *The Charm; Snakes; Somewhere, Soon; Interlude; Riders; 3 Charmers and a Widow; Interlude; Anger; Children.* CD2: *Suzanne; Villa Guelma; Brigitte; Fernand Minet; Peter Sloterdijk; la Barreyere; Jackie.*

**PERSONNEL:** Alex Jacquemin, guitar and loops; Mario Monaco, percussion; Yoed Nir, cello and loops.

By Eric Harabadian

Now this is something fresh and completely out of the blue. It's not exactly pure jazz but there are certainly a number of improvisational elements. And it's not exactly blues but guitarist Jacquemin will delve into an inspired note bend or two. Both discs probably lean more toward

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experimental or electronica blended with world beat. This is especially true of *Charms* (CD 1). Percussionist Monaco adds a strong global element to the organic and electronic sounds giving things a very international feel. "The Charm" is a spacey, atmospheric journey that features great fluidity in the guitar. The percussion suggests a Mediterranean vibe. "Snakes" follows with a fairly brisk tempo. Jacquemin plays with a legato Allan Holdsworth-like sustain. "Somewhere, Soon" brings out more of the semi-classical elements with a prominent cello accompaniment. The piece is kind of folksy and cinematic in scope as well. "Riders" is another departure, with a groovy laid back blues-type jam. "Anger" utilizes tasteful guitar volume swells and matches them with freaky sounds and a clean, smooth cello underscore. "Children" is appropriately playful and simple. The lively drums and upbeat melody really fuel this one.

*Zanchin* (CD2) is similar to the first disc but only features the duo, minus percussion. That changes the musical direction somewhat in the sense that the compositions kind of hang in the balance. They are more stark and ambient, without the obvious beat providing that strong rhythmic pull. The overall effect is kind of a combination Robert Fripp, Henry Kaiser or Steve Hillage meet Ralph Towner or Egberto Gismonti. This is music that is totally unique and a facet of where true fusion music is going.



## Rick Lawn

**EARTH TONES LAWN WORKS 01** - *Never Too Late; Sigh of the Soul; Hopscotch; Quiet Please!; Tapestry; Ease It; With a Little Help; Retrospect; No Regrets; Earth Tones.*

**PERSONNEL:** Ron Kerber, alto, soprano sax and flute; Chris Farr, tenor and soprano sax; Rick Lawn, baritone sax and clarinet; Mark Allen, baritone sax; Matt Gallagher, trumpet and flugelhorn; George Rabbai, trumpet and flugelhorn; Randy Kapralick, trombone; Tony Miceli, vibes; Mike Kennedy, guitar; Tom Lawton, piano; Kevin MacConnell, acoustic and electric bass; Erik Johnson, drums; Vic Stevens, shekere.

By Eric Harabadian

The pride of the Philly jazz scene can be found right here through the "power" of these ten stellar tracks, essentially penned and arranged by Lawn himself. It's a nice cross section of modern bop oriented material that puts the spotlight on the big band as a collective instrument in and of itself.

"Never Too Late" begins the festivities with tasty accents and an intricate format. This contains some great mid-tempo swing that eases you into this disc. There are exceptional solos here from guitarist Kennedy and bassist MacConnell.

Drummer Johnson steps out valiantly amid dense ascending and descending chord punctuations toward the finale. "Sigh of the Soul" is based on a piece "Tableaux de Provence" by French composer Paule Maurice. It is primarily a vehicle for alto sax and piano. It has a beautiful dark and brooding quality, uplifted by a warm horn chart. "Hopscotch" is playful and full of vigor as the title implies. Most noteworthy here is the call and response between the band and baritone soloist Mark Allen. "Quiet Please!" is a relaxed and ponderous piece. The straight ahead chord arrangement leaves ample space for inspired solos all around. "Tapestry" is the Carole King classic. Thick and rich horns really fuel the passion of this piece and give it a Cannonball Adderley quality. "Ease It" is a Paul Chambers composition. Former Huffamoose drummer Johnson is at the hub of this one, with light yet robust brush work that explodes into full on swing. Also noteworthy is Rabbai's fine muted trumpet work. "With a Little Help" is a clever alternative version of the Beatles Sgt. Peppers classic. There is kind of a samba-like groove in the mid-section that is especially nice. "Retrospect" is thoughtful and reflective as the name suggests. The leader and composer wrote this as a tribute to always returning to music as his spiritual anchor. "No Regrets" is slow and introspective. There is a lovely sentiment here, with engaging solos from Rabbai on flugelhorn and Lawton on piano. Title track "Earth Tones" rounds out the disc, with a tribal/ Paul Winter Consort kind of feel. It is reminiscent of new age and world beat, with creative whale-like sounds

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Tracks: Somewhere In The Hills; A Quiet Thing; I Can Cook Too; Hey Daddy; I Got It Bad/Autumn Nocturne; Let's Fall In Love; I'll Take Romance; Look At That Face; My Funny Valentine

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## Gregory Porter

**BE GOOD** — Motema Music MTM-75. *Painted on Canvas; Be Good (Lion's Song); On My Way to Harlem; Real Good Hands; The Way You Want to Live; When Did You Learn; Imitation of Life; Mother's Song; Our Love; Bling Bling; Work Song; God Bless the Child.*

**PERSONNEL:** Gregory Porter, vocals; Chip Crawford, piano; Aaron James, bass; Emanuel Harrold, drums; Keyon Harrold, trumpet; Yosuke Sato, alto saxophone; Tivon Pennicott, tenor saxophone; Kamau Kenyatta, soprano saxophone and horn arrangements.

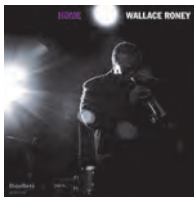
By Eric Harabadian

Gregory Porter is a true poet in every sense of the word. There is sincerity and a humanity that frames his music and gives it an honesty and unpretentious quality. He composed nine of the dozen songs here and each one plays like an individual window into portions of his life and soul. And he has surrounded himself with a brilliant band that accentuates the lyrical content and truly brings it to life. There is a strong symbiotic relationship between Porter and his band mates.

Title track "Painted on Canvas" blossoms out of the speakers like a panoramic flower. Porter's rich baritone is engaging and so alive where he sings of people being like paint on canvas; all different colors and hues, making statements about individuality and choices in life. The mood of the piece is pastoral and atmospheric. In particular, pianist Crawford displays some dazzling acoustic work spiraling up and down the keyboard. "On My Way to Harlem" is a little history lesson on the evolution of jazz and the origins of r&b. Porter sings about hearing the echoes of Ellington throughout the streets of Harlem. In the tune he claims "you can't keep me away from where I was born, I was baptized by my daddy's horn." The song "Real Good Hands" has a kind of gospel vibe to it. Porter puts himself in the focal point where he tries to convince his potential mother and father-in-law that he can be trusted. Their daughter is in "good hands." It's a sweet little slice of life but is very emotionally riveting at the same time. The band responds subtly, supporting Porter's contrite pitch. "Our Love" is a torch song that is sweet without being schmaltzy and dynamic without being in your face. It has a very loose semblance to it, with nice alto fills by Sato.

"Bling Bling" takes things in a slightly different direction thrusting grooves in a brisk bop vein, with Porter jumping in on scat. Two of the covers that close the album are Adderley/Brown's "Work Song" and Billie Holiday's "God Bless the Child." Both songs are somewhat similar in the sense that they deal with hard times and different forms of adversity. When Porter sings about working on a chain gang in "Work Song" you believe him. He not only is a great lyricist and original tunesmith but a great interpreter of sentiment as well. And his take on "God Bless the Child" is really special. He sings it acapella and Holiday's immortal lyrics of melancholy and self reliance were never more poignant.

In his own words Porter says "I wanted to create a sincere message about my feelings on love, culture, family and our human joys and pain." That pretty much encapsulates the experience that awaits you with his latest release.



## Wallace Roney

**HOME** — [www.wallaceroney.com](http://www.wallaceroney.com)—Home; Pacific Express; Plaza Real; Dawn; Evolution of the Blues; Ghost of Yesterday; Revive.

**PERSONNEL:** Wallace Roney, trumpet; Antoine Roney, soprano & tenor saxophones; Aruan Ortiz, keyboards; Rahsaan Carter, bass; Kush Abadey, drums (1,3,6); Darryl Green, drums (4,5); Bobby Ward, drums (2,7,8); Sha-koor Sanders, percussion (2); Doug Carn, organ (5).

By Mark Keresman

Philadelphian trumpeter Wallace Roney had educational experiences that'd be the envy of most mortals. I speak not just of classroom learning, though Roney was no slouch therein—he was mentored by Clark Terry, Dizzy Gillespie, and Miles Davis, and paid his bandstand dues with Art Blakey, Tony Williams, and Cedar Walton, among others. Sonically and stylistically, Davis seems to be the most prominent influence, which has alas caused some critical thinkers to consider Roney more of a Davis clone than a disciple. Well, as somebody once observed, "Ya can't please everybody." Is there a jazz trumpeter alive that bears *no trace* of the monumental Davis influence?

Whatever—as someone other observed, "It's what you do with what you got," and Roney actually does channel well the influence(s) of Davis. He has that bittersweet lyricism and that "wide," tender but unsentimental tone, also the delicate dynamism of Terry and Woody Shaw. Stylistically, Roney's approach is reminiscent of the Miles Davis era when MD was exploring, but hadn't yet fully embraced, electric instrumentation. Simply put, *Home* is hard bop with some dark and pastel shading and textures provided by organ, electric keys, and occasional

percussion. Moreover, Tony Williams is an influence too—the drummers to an extent embrace Williams' freer, unpredictable (but not totally un-swinging) approach. (As a member of Davis' 1960s Quintet, Tony Williams subtly brought free jazz influences to the table...and it's to be noted that Miles, at that time, was not an especially big fan of "out" jazz.) Roney does it his own way, make no mistake.

Yet, this writer imagines some critical cranks will shout "J'accuse!" at Roney's latest for other reasons, namely the inclusion of three tunes by two Miles Davis alumni, Wayne Shorter ("Utopia," "Plaza Real") and John McLaughlin ("Pacific Express"). Maybe Roney simply likes the tunes, and who can blame him—"Utopia" is one of Shorter's mildly mysterious, languorous, not-quite-cheerful yet not-exactly-dour compositions of the like that made his Blue Note sessions the classics they are. Roney and saxophonist bro Antoine Roney play both plaintively and with quiet fire, drummer Kush Abadey with focused, good-natured fury. "Pacific Express" is a study/rush of contrasts—a darkly funky recurring rhythm motif, Roney's parched, Apocalypse-heralding horn, bro Roney's alternately pensive but soothing, pointed and acidic soprano sax, and Abadey's volcanic drumming.

"Dawn," a Roney original, is a lovely tune that goes back-and-forth between restless balladry and benign agitation, with some energized trumpet soloing and featuring the leisurely, cushiony organ chords of Doug Carn. "Ghost of Yesterday" finds WR putting the mute into his horn and "singing and sighing" in a way that's "similar" to Miles only in the way that Tony Bennett is "similar" to Sinatra—both are gifted balladeers, but Miles' phrasing is long-gone-onesome in a manner not unlike Sinatra's last-chance-saloon style. Roney is less gloomy, more meditative, just as haunting but a touch more hopeful in Bennett's wise-in-time manner. Sound like Miles? Roney was baptized in Davis' light *and* heat, but he's no imitator. Let's say they both share characteristics and aspects and leave it at that.

The only cloud on this horizon is the closer "Revive," an unaccompanied solo by drummer Bobby Ward. Not that it's bad (it isn't), but it disrupts the nigh-on-sublime reverie of "Ghost of Yesterday." It'd have been better earlier in the program, not at the end. Still, overall, the legacy of Miles' muted lyricism is in the best hands it possibly could be.

## Mark Sherman

**L.A. SESSIONS** — Miles High [www.MilesHighRecords.com](http://www.MilesHighRecords.com). Woody n' You; Quasimodo; It Could Happen To You; Celia; Far Away; Whisper Not; Moment's Notice; Bag's Groove; Serpent's Tooth; (bonus/alternate takes) Quasimodo; Woody n' You; Celia.

**PERSONNEL:** Mark Sherman, vibes; Bill Cunliffe, Hammond B-3 organ; John Chiodini, guitar; Charles Ruggiero, drums.

By Mark Keresman

(Continued on page 56)



# Jerry Costanzo

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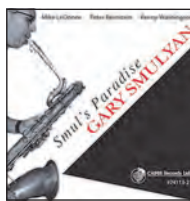


Vibist Mark Sherman — poll winner and Juilliard sensei — has made the rounds with singers Mel Torme and Peggy Lee and helmed platters with Joe Lovano, Tim Horner, and Joe Mangnarelli. Whereas Sherman, a swingin' straight-ahead vibes whiz, has performed mostly originals on his own albums in the past, he now throws us a curve—he's laid upon us a set of standards and bebop proto-classics, something than most jazz hepcats do generally at first in their recording careers...but hey, *it works*, for both him and we the listeners.

*L.A. Sessions* is notable for the manner in which Sherman and company tackle and re-set these precious stones. For one thing, he picks a few that avoid the done-to-death stigma (no "Stella By Starlight" or "Body & Soul")—Coltrane's "Moment's Notice" and Miles' "Serpent's Tooth," for instance. The context too is a bit novel—dispensing with horns, piano, and bass, the line-up of vibes, B-3 organ, electric six-strings, and drums give this set a fresh, lively ambiance, on the surface evoking the soul-jazz style without completely embracing it. Notable exception: the Milt Jackson gem "Bag's Groove" gets a hearty, jovial groove-heavy treatment with capital-T tasty bits of McDuff/McGriff/Johnny Lytle-style funk. (If I were a radio programmer, this'd be my "pick hit," especially with its struttin'-downtown guitar solo.) Mainly, *L.A.* is hard-swinging bebop madness, with the organ—played by the fine pianist Bill Cunliffe—imparting a shade of cool lushness to the proceedings. Cunliffe's coolly energetic, spare chord-age is plush without being sentimental, polished without being facile. John Chiodini's guitar possesses some of the lean, clean bluesy burr of Kenny Burrell and the bittersweet twang of Peter Bernstein.

Charlie Parker's "Quasimodo" gets not one but two treatments as a genial, ebullient ballad, Cunliffe's fleet, sober-though-not-somber organ providing a bit of contrast. Bud Powell's "Celia" is a sweet mid-tempo groover, wherein Sherman graciously wraps Powell's deliciously knotty theme around his mallets like it was no big deal. There is one original, though—Sherman's elegant mini-epic ballad "Far Away," with his vibes' crystal-clear tones bursting softly in air over Cunliffe's velvety, soothing chords and drummer Charles Ruggiero's sure, confident swing.

Almost every track clocks in around the five-minute mark, giving everyone a chance to shine but never at the "expense" of the song. Without making a major point of it, *L.A.* recalls the so-called limitations of the birth-of-bop-era recordings—here as then, every note counts. The production is brisk and vivid. While no classic, Sherman—who co-produced this session—has delivered a solidly substantial, engaging, and most entertaining album.



## Gary Smulyan

**SMUL'S PARADISE**—Capri Records #74113-2. *Sunny; Up in Betty's Room; Pistaccio; Smul's Paradise; Little Miss Half Steps; Aires; Blues for D.P.; Heavenly Hours.*

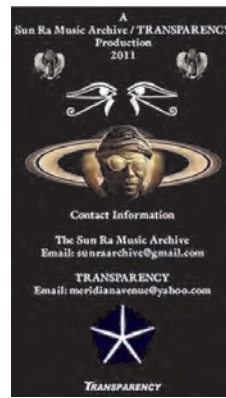
**PERSONNEL:** Gary Smulyan, baritone saxophone; Mike LeDonne, Hammond B3; Peter Bernstein, guitar; Kenny Washington, drums.

By Eric Harabadian

Gary Smulyan has worked in all facets of the music industry as a sideman with string orchestras, brass ensembles, woodwinds-only nonets and piano-less trios. But, apparently, this is the first time that he's placed his baritone sax in the context of a classic guitar/organ jazz combo. Plus, although he has played on other Capri Records releases as a participant, this is Smulyan's debut as a leader. This is all pretty exciting stuff and the talented horn man pulls it off with grace and style.

This is a very cool record that seems to embrace some of the classic sides that were cut by Rudy Van Gelder and that whole Blue Note aesthetic. Time honored jazz is the order of the day here and that vibrant vintage spirit is alive and well on their take on Bobby Hebb's "Sunny." The song cooks from start to finish, with a free blowing simplicity that speaks pure fun. "Up in Betty's Room" continues that relaxed upbeat feel in a bluesy manner. Washington's steady and solid beat fuels inspired solos from everyone. "Pistaccio" is a calypso/samba number that would pair perfect with martinis or one of those tart umbrella drinks. LeDonne comps nicely, with measured bursts of energy that erupt from his keyboard. Title track "Smul's Paradise" is a Smulyan original and kind of a laid back, yet brisk bebopper. It's in the style of Parker's "Donna Lee" or maybe even something by the great Harry Carney. George Coleman's "Little Miss Half Steps" furthers that bop notion with another fast paced track. "Aires" is a Don Patterson/Sonny Stitt composition that spotlights Smulyan's great range, with the delicacy and sweetness his brings to the mighty baritone. The disc concludes with two Smulyan tunes, "Blues for D.P." and "Heavenly Hours." The first is the leader's dedication to one of his jazz organ heroes Don Patterson. It is a straight ahead cut that is pretty self-explanatory. The last tune has an interesting structure where the band kicks it off and collectively plays the intro and head. After that, the organ and guitar exit, leaving Smulyan and Washington to kind of have a mid-section duet. But it appears like they are trying to out do each other, almost as if they were participating in some kind of cutting contest. But it's all in good fun and the results of their collaboration are amazing. Here's to Smulyan continuing to

bring the austere beauty and power of the baritone sax to the forefront.



## Sun Ra

**Sun Ra – The Eternal Myth Revealed Vol. 1: 1914 – 1959** 14 CD box set – Transparency 0316 available through Downtown Music Gallery in New York City, USA, and from Recommended Records) in Europe.

By Ken Weiss

All things considered, jazz music has had countless participants but only a few truly original thinkers – Thelonious Monk, Ornette Coleman, John Coltrane, Charlie Parker, Anthony Braxton, Cecil Taylor and Wayne Shorter quickly come to mind as artists who approached their craft like no one else. Wouldn't it be great to have the opportunity to dissect the defining past of a true original musical giant, to really delve into that artist's early influences and experiences to gain insight into how their creative mind was tweaked? If the answer is yes for you, then Transparency's stunning new limited edition 14-CD boxed set - *Sun Ra-The Eternal Myth Revealed Vol. 1: 1914-1959* will present very interesting investigation. It also will appeal to the legions of devout Sun Ra Arkestra followers who joyfully await each new and reissued Sun Ra CDs and to those that enjoy the music from the time period covered.

Sun Ra, born Herman Poole Blount, and later legally known as Le Sony'r Ra, passed on to other points of the solar system in 1993 but established himself as, arguably, the most mystifying figure in jazz, withstanding skeptics and detractors for decades, working as a prolific and innovative composer, charismatic bandleader and piano/synthesizer pioneer. This extensive box set, which presents a micro-detailed examination of Sun Ra's early music career, was produced by Sun Ra Music Archive Director, Michael D. Anderson, and can only be described as a labor of love endeavor that has left no stone unturned. Fourteen CDs containing nearly 17 hours of rare recordings by bands that influenced Sun Ra, a detailed music chronology of every known recording to include Sun Ra as a piano sideman, composer, arranger, vocal coach, and his own recordings as a band leader, in addition to an informative 132-page 5" x 10" book. R & B, blues, swing and vocal material are covered.

Of course, sound quality is an issue, a good deal of material was recorded by Sun Ra on his primitive tape recorder, but Anderson has done magical work in transferring the original recordings by use of state-of-the-art equipment, making for a pleasurable experience. Of particular interest are the interview segments by Sun Ra where he bares his soul, talking about his influences, his life and his purpose. On disc 3, for example, he talks about an early performance with Stuff Smith and Coleman Hawkins and how

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Hawkins “watched his (Sun Ra’s) hands” all night and finally asked him to write down what he played. Years later, the Baroness Pannonica tried to embarrass Sun Ra at the Village Gate by asking Hawkins in front of him if he had remembered Sun Ra and Hawkins replied, “Of course I remember him, he’s the only one that ever wrote some music that I couldn’t play and I’ve still got that music (and he still couldn’t play it!). Another fascinating segment on the disc finds Sun Ra speaking with shocking candor about his innermost feelings – “What a great joke God has played on humanity. Yes, he’s placed me in the midst of them for a vague purpose.” He also gets into the topic of love and hate – “I hate people sometimes... If I wasn’t placed here for them, I would be a free spirit but I can’t be free as long as I haven’t served my purpose. I can’t be free as long as I can’t give to people what I have to give to them. Yes, I’m more free than most men, I’m more free than most spirits, but yet, I am chained. You see, it’s a great joke on me too, but then again, I look at people and I love them.”

Watch for *The Eternal Myth Revealed Vol. 2 1960 – 1980* to be released in the future. More info available at Transparency and The Sun Ra Music Archive ([sunraarchive@gmail.com](mailto:sunraarchive@gmail.com)).

## Anthony Wilson

**SEASONS — LIVE AT THE METROPOLITAN MUSEUM OF ART.** Goat Hill Recordings 003. CD: *Seasons, A Song Cycle for Guitar Quartet: Winter; Spring; Summer; Autumn; Meditation on Autumn/Fall; Tide; April*

*Kisses; Spring Can Really Hang You Up the Most; The Circle Game; DVD: Film Documentary & Slideshow.*

**PERSONNEL:** Anthony Wilson, guitar; Steve Cardenas, guitar; Chico Pinheiro, guitar; Julian Lage, guitar.

By Eric Harabadian



This was a truly special evening that captured four modern guitar masters paying homage to fellow master guitar luthier John Monteleone in spring 2011. A chance meeting with guitarist/composer Anthony Wilson at Monteleone’s workshop on Long Island found them to be fast friends and eventual collaborators. Apparently Wilson heard a recording by mandolinist David Grisman and guitarist Martin Taylor performing a Chick Corea tune. The sound coming out of the guitar on that record was an epiphany to Wilson. It was a very unique and open sound that he came to find was produced by one of Monteleone’s creations. Wilson tried out some of Monteleone’s guitars at his shop and the master builder pitched his dream to create four distinct instruments to represent the seasons—winter, spring, summer and autumn. Monteleone com-

missioned Wilson to write a piece in four movements that would capture the feel of each season. Also, each individual guitar would be crafted to garner the essence as well as look of the seasons. And what you have here is an audio document of the concert on CD and a companion DVD, with highlights of the concert and a documentary which tells the back story of this momentous occasion.

The “Seasons” song cycle is arranged in four movements and features the entire ensemble of Wilson, Cardenas, Pinheiro and Lage at the top of their collective powers. Their empathy for each others styles and uncanny abilities to trade ideas is awe-inspiring and a rare treat. “Winter” is somewhat quiet and reflective; pensive and delicate in its execution. There is cautious use of space and plenty of room for exploration. The first movement is essentially built around variations on a theme, which is primarily arpeggio-based. “Spring” follows and re-introduces the previous theme as a lead-in to an uptempo flamenco-like piece. It has a very light and exuberant melody where each guitarist interweaves rhythms and themes interchangeably and effortlessly. “Summer” initially decreases the dynamics of the piece and develops ideas from the inside out. There is, first, one solo guitar, then two, then three and, finally, the whole ensemble digging in. Spirited harmonies and brilliant counterpoint really take this to another level. There is a slight reprieve at the half-way mark that lightly swings in a bluesy manner. But that eventually gives way to a bright and up tempo

(Continued on page 46)

# ERIC FRAZIER

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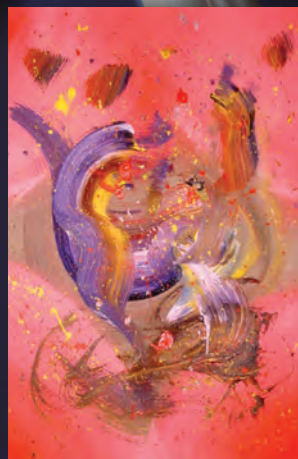
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# Noteworthy Performances



**Stanley Clarke**  
www.BlueNote.net  
Blue Note: March 20-25

The innovative and influential upright and electric bassist moved to New York in 1971 after graduating Philadelphia Musical Academy and began performing and recording with a host of leading jazz artists including Horace Silver, Art Blakey, Dexter Gordon, Joe Henderson, Stan Getz, Thad Jones and Mel Lewis, Gil Evans and others. He achieved significant notoriety with the fusion band Return To Forever and Chick Corea. His own 1976 solo album *School Days* is one of the most influential bass recordings. Clarke has since composed musical scores

for TV and Hollywood films.

**Carl Allen / Rodney Whitaker**, www.JALC.org/dccc  
Dizzy's Club Coca Cola: March 20-25

Hailing from Milwaukee, New York-based drummer, educator Carl Allen, has appeared on over 150 albums. A 1983 Jazz Studies graduate of William Patterson College in New Jersey, Allen has performed with Freddie Hubbard, Michael Brecker, Randy Brecker, Benny Golson, Jennifer Holliday, J.J. Johnson, Rickie Lee Jones, Sammy Davis Jr., Branford Marsalis, Kenny Garrett, Lena Horne, Ruth Brown, Wayne Shorter, Herbie Hancock and many others. Allen also co-founded Big Apple Productions in 1988 with saxophonist Vincent Herring, produced recordings for several Japanese labels. He leads the Allen-Whitaker Project with bassist Rodney Whitaker with whom he serves on the jazz faculty at Juilliard.



**Pamela Luss**

Metropolitan Room, Saturday, March 3rd • 7pm  
Saturday, March 31st • 7pm

Vocalist Pamela Luss and tenor saxophonist Houston Person appear together in a monthly series at The Metropolitan Room, accompanied by Brandon McCune, piano, Sean Harkness, guitar, John Burr, bass; Dwayne Broadnax on drums for an evening of Great American Standards. Ms. Luss' four albums *Sweet and Saxy* (2009) which also features Mr. Person, *Magnet* (2008), *Your Eyes* (2007), *There's Something About You I Don't Know* (2006) have garnered ample press. She has performed at leading venues throughout NY including Dizzy's Club, The Iridium, Carnegie Hall Weill Recital Hall and others.



**Carmen Lundy**, www.JazzStandard.com  
Jazz Standard: March 8-11

Vocalist, composer Carmen Lundy has performed and recorded with many leading artists including Kenny Barron, Bruce Hornsby, Mulgrew Miller, Terri Lyne Carrington, Kip Hanrahan, Roy Hargrove, Jimmy Cobb, Ron Carter, Marian McPartland and others. She has penned more than 60 songs, has received accolades from leading media outlets and has just released her twelfth album as a leader. Ms. Lundy is a Miami native, who relocated to NY in 1978 after earning a music degree at the University of Miami. Her music has been featured on such TV shows as "Mad Men", "The L Word", "Boardwalk Empire" and others. She is also a painter in oils on canvas, and her works have been exhibited in New York.



**David Murray**  
The Iridium, www.TheIridium.com  
March 7-8



David Murray is continuing his return to frequently performing in New York. On March 7 & 8, his 17-piece David Murray Blues Big Band with James Blood Ulmer will make its U.S. debut at The Iridium. The performances will feature songs originally recorded by Ulmer and newly arranged by Murray. For the last decade, beginning with the Grammy-nominated *Memphis Blood: The Sun Sessions*, Ulmer has developed a particular approach to blues interpretation and composition he calls Harmolodic Blues. He garnered particular acclaim for the 2007 release *Bad Blood in the City: The Piety Street Sessions*. That album is the source of most of the David Murray Blues Big Band's repertoire, which also includes new arrangements of David Murray's "Stressology," and Kanye West's "Love Lockdown."

**Nick Moran**  
La Lanterna Café, http://lalanternacaffe.com  
*No Time Like Now* CD Release Party  
Bar Next Door, 3/9, 7:30, 9:30, 11:30



With every well-placed note and every incisive solo on Nick Moran's new album *No Time Like Now*, the guitarist brings an urgent creative agenda to the table. Featuring organist Brad Whiteley and drummer Chris Benham, both rising players on the New York scene, *No Time Like Now* is a potent trio session that focuses on Moran's stirring compositions and arrangements, venturesome material that consistently moves beyond organ combo conventions. Fronted by Moran's searing guitar, this is a trio that can lock into a ferocious groove, but as demonstrated on the elegiac title track of *No Time Like Now*, it's equally capable of ravishing, aching poignancy.

**Antonio Ciacca**  
Bar On 5th, Setai Hotel, 5th Ave & 36th Street  
JazzBarOnFifth.com



Celebrating his birthday during the month of March, pianist Ciacca will be featured throughout the month at his home-base at Bar On 5th where he is Artist-In-Residence. Ciacca has recorded as a leader for the Motema label. He has appeared as a sideman for an array of noteworthy jazz artists including Art Farmer, James Moody, Lee Konitz, Johnny Griffin, Mark Murphy, Steve Grossman and others. Mr. Ciacca has cited Grossman as one of his mentors, since he made the acquaintance of the tenor saxophonist in Ciacca's native Italy.

**Herbie Hancock**  
Jazz At Lincoln Center: March 9-10 (www.JALC.org)  
NJ Performing Arts Center: March 23 (www.NJPAC.org)



Originally from Chicago, Hancock joined the Donald Byrd Pepper Adams Quintet in the early 1960s, and by 1963 was the pianist in Miles Davis' second great quartet through 1968. Simultaneously, Hancock recorded a string of acclaimed albums for Blue Note. His 1974 album *Headhunters* on Columbia provided a breakthrough to a wider audience. He has performed and recorded with a who's who of jazz and pop stars, and his identifiable voice on piano has graced hundreds of recordings. Mr. Hancock, is a living legend for whom the term truly applies.

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