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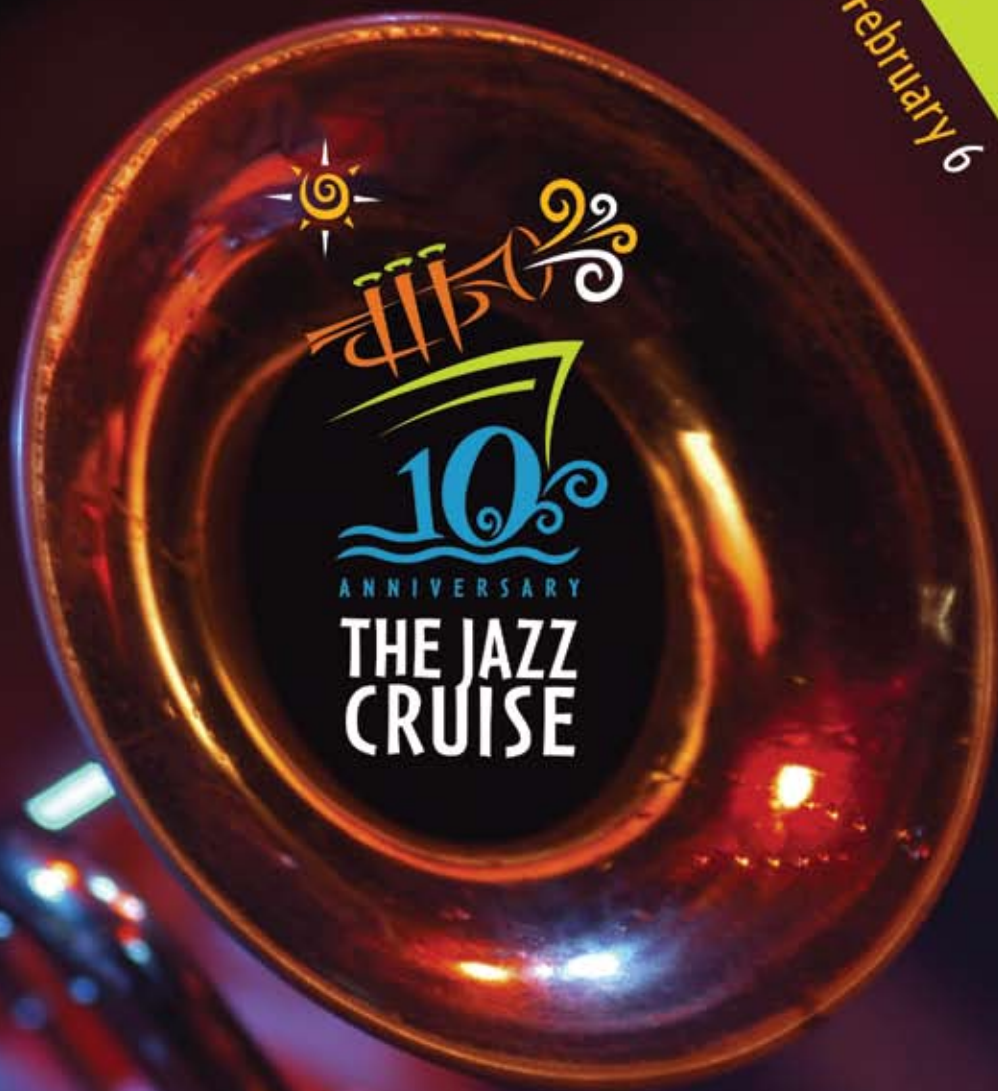
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# Eric Nemeyer's Jazz Inside

NEW YORK

## Jazz Inside™ Magazine

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## All Boxed-In or Single and Available

by Ira Gitler

Many of the releases coming from the record companies are box sets from their vaults, some of which are a combination of reissues with previously unreleased material. There are also single CDs that are compilations of various groups playing selections from the "song books" of illustrious jazz composers.

2009 gave us two gems in the first category: Frank Sinatra's *Sinatra: New York* (Reprise) and *Ella Fitzgerald: Twelve Nights in Hollywood* (Verve). Now in 2010 comes *People Time: The Complete Recordings* (Sunnyside), the rest of the brilliant, heartfelt music that Stan Getz and Kenny Barron recorded at the Cafe Montmartre in Copenhagen over four nights in 1991 that first appeared, in part, on a 2-CD *People Time*. This treasure is not to be missed by anyone that loves beautiful music.

In the second category High Note has just issued *Music of the Spheres: Thelonious Monk Songbook*, 11 tracks ranging from Frank Morgan playing "I Mean You" to Eric Reed doing "Evidence" and "Think of One" on track 11. A standout is Mary Lou Williams' "Round Midnight" from the Keystone Corner in 1977 with Larry Gales, bass and Eddie Marshall, drums.

A second High Note is *Cedar Chest: The Cedar Walton Songbook* with contributions from David Newman, Larry Coryell, Vincent Herring and Mark Murphy, among others.

My April schedule didn't allow me to get around to many clubs and concerts but it did give me time to catch up with recordings I had my eye on but not my ear.

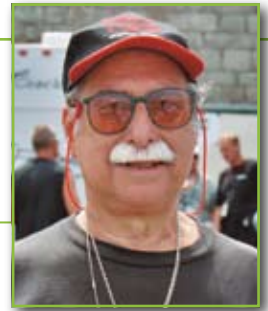
In the tenor sax department there is *The Audience* by Ralph Lalama and his quartet (John Hart, guitar; Rick Petrone, bass; and Joe Corsello, drums for the Mighty Quinn label. Lalama is an alumnus of the Metropolitan Opera House group and longtime member of the Vanguard Jazz Orchestra, including its antecedents, the Thad Jones/Mel Lewis and Mel Lewis Orchestras. Ralph is the real deal. Catch him at Smalls when he's appearing there with his trio, Bop Juice.

If you like what people long ago dubbed "hard bop," there is a new CD on Jazz Legacy, *Incorrigible*, by One For All, the sextet peopled by Eric Alexander, tenor saxophone; Jim Rotondi, trumpet; Steve Davis, trombone; David Hazeltine, piano; John Webber bass; and Joe Farnsworth, drums. These

stalwarts have been together for a long time, a rare thing these days. They are a band in the true sense of the word. Alexander, Davis, Hazeltine and Rotondi all contributed originals to this session.

At press time I got the first duet CD by the pianists Bill Charlap and Renee Rosnes who, if you didn't know it, are husband and wife. It's called *Double Portrait* and will be officially released by Blue Note on June 8. I'll be sure to listen and report to you in our June issue. Other interesting deadline arrivals from overseas were *Contact: Five On One* (Pirouet) with a five made up of Dave Liebman, John Abercrombie, Marc Copland, Drew Gress and Billy Hart; and *We Like Previn: A Jazz Tribute to Andre Previn* on the Swedish Volenza label. The only name I recognize in that lineup is the excellent pianist Jan Lundgren. That's enough to make me anticipate it.

May your May be grand – no ifs, buts or maybes. Johnny Mandel directing the Diva, that dynamite distaff orchestral organization, at Dizzy's Club on the 24th through the 26th is recommended listening. ■



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# Geri Allen

By Layla Macoran

Geri Allen's latest release, *Flying Toward the Sound*, is a labor of love. The album is a solo piano work, passionately expressing the artist's feelings above freedom from an American cultural perspective. The accompanying film, created by acclaimed artist Carrie Mae Weems, adds a visual to the emotions of the music, as do the words of Farah Jasmin Griffin...

Jl: We were talking about the title of the album, and it coming from a very spiritual place and you were starting to tell me about the story.

GA: Yes. I attended a Pow Wow about a year ago, year and a half ago. There was a story teller from the Cherokee nation, and he was telling a story about how music began. The story had to do with a hunter having heard a sound in the woods, and how he and a red woodpecker flew towards the sound together, in search of the sound. It's a folk tale. The idea really appealed to me visually, and it just resonated with me from a place of inspiration. So not long afterwards I found out my family has roots in the Cherokee nation, and are listed in the census rolls. All of that is coming from that place and the idea of flight as a metaphor for freedom, connecting to my African American culture's search for freedom through creativity. The bird having the ultimate freedom to fly away. Maya Angelou and Abbey Lincoln and the idea of freedom through flight. *I Know Why the Caged Bird Sings* – there's a lot of expression through that kind of language. So anyway, this piece is about freedom and it's also about the expression of three great artists representing the highest level of expressing freedom through the discipline of evolution. The ultimate artistic freedom through discipline.

Jl: Let's center on that for a little bit. You mentioned in your notes Cecil Taylor, Herbie Hancock, Mc Coy Tyner as some of the inspiration. Can you tell me when you created the compositions that were specifically for them, what particular thing in the composition or in the song that made you think that this is definitely, say, Cecil Taylor?

GA: Well they were each inspired by hearing and listening to these men throughout the years. There are certain characteristics in their playing and compositional language that in my own way, I have attempted to represent in this piece from a very personal space. But it's abstract you know, and it's not a literal thing. It's not as if I transcribed it and put it down in the piece; it's more abstract and it's coming from my angle a refraction of what those things are to me. I don't know if I want to get too specific about it, however, with each of them, there are very individual kinds of language. But interestingly enough at the same time they're very connected. They're from the



*Visit Geri Allen on the internet at [www.GeriAllen.com](http://www.GeriAllen.com). Her new CD, *Flying Toward The Sound* is available on Motema Music, [www.Motema.com](http://www.Motema.com)*

same generational place. Cecil is the elder statesman. But they were all kind of making breakthroughs simultaneously. You know the time, the fact that they're all making history at the same time that John Coltrane is alive. All of these amazing breakthroughs are going on in the music. Miles Davis is alive. There's so much energy they're all sharing in terms of being a part of the scene. So those kinds of connections are there. But also because they all come from the unbroken line of the great piano tradition, there's a lot of language that they are sharing because they are all a pivotal parts of that. They all innovated and changed

music, with their individual vision. So that's the thing I'm drawing on in this piece that they are connected but I'm trying to extract fragments from each one of them and lace them all together in the bigger picture for the piece itself.

Jl: Now in the album there are eight pieces; these eight pieces that come together in "Refractions 1-8". How did you come to decide how to lace them together when you were putting the album together?

GA: Well the first piece and the reprise at the end is a representation...well the first piece is a representation of all of them. You hear the opening, which is an ac-

*Continued on Page 8*

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knowledge of all three. And then each piece after that is more focused on the individual, each individual person. At the end, I come back to the first theme, but the focus is more McCoy Tyner. Also, "The Dancing Mystic Poets" is for Cecil, more specifically. You know it the first time you hear it. And then "Red Velvet in Winter" is really for Herbie. So throughout the piece, again, you know the language is fluid, and I have these kind of marking points within the pieces themselves as to how these represent the men specifically, but through improvisation. I decided to allow my own personal expression...the freedom of this solo piano work allows me to call upon all of my influences throughout the piece – which includes some of their influences as well!

JJ: What is the motivation; because you spoke about this grand piano tradition and this musical tradition of the piano. What motivates you, strictly from your perspective as an artist and musician and as an educator to continue to move forward in this piano tradition?

GA: What motivates me?

JJ: Yes.

GA: I'm just honored. It's coming from a place of gratitude to be a part of this tradition. And to have

had through the years access to such really great minds, people of great innovative spirit and character and determination through many different kinds of challenges – you know people who kind of walked the line left of center (laughs). It's just our tradition as a community, musicians as a community in a global sense. It's an honor to be a part of that. But in each of our communities I think there is something really special about people expressing themselves through their worldview, which is connected to their culture. And there's a potency to that because I think all of us folk globally are trying to find the balance between holding onto those things that give us stability as cultures, and at the same time being able to do what has been done before which is to express a living identity through that. Something that is validated just because we are here and we are alive and we have voices and finding that balance is a challenge. And I think that's what the piece is really about to me. Always holding onto that stability of what culture represents, and what culture has given us, which is our identity and at the same time celebrating our rights as human beings and in jazz that's what this is really about. Our right to express our own voices.

JJ: You don't want to think of yourself as a male artist or female artist. But how much does being a woman, help you to get in touch with something deeper as opposed to maybe seeing something black and white

but also seeing those shades of grey that women tend to do.

GA: Yes, yes. You know as a jazz musician for a good part of my career, I had been looking to the men for validation. And I think in terms of the history...it has come to me through the years studying the history, that women have been so pivotal throughout this legacy. You know Lil Harden Armstrong for instance was the architect of the Hot Five. And that was the first modern jazz band. Everything coming out of bebop was kind of, you know, the foundation was set through her vision. And of course Louis Armstrong the great pioneer, the first important improviser, the first one to improvise. I mean in the context of the way we look at a jazz solo. He structured it and created this whole legacy. . . So through her giving him this platform of this innovation she created...they were the beginning of modern music, modern jazz as we know it. So she's pivotal, and then we look at people like Mary Lou Williams who had such an important impact on that next shift in music. You know she was a pre-bopper. Through her support of Monk and Bud Powell, saying to them yes, these ideas are fantastic and if you want to project your sound then do it. Giving them more ideas about sound production and giving them a platform within her home – those famous salons which became laboratories for the new explorations. Mary Lou Williams supported

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*The Avatar Sessions* features Tim Hagans, Dave Liebman, George Garzone, Randy Brecker, Rufus Reid, Peter Erskine and the Norrbotten Big Band. The seven tunes by Hagans derive from his unique improvisational melodic language: "My goal is to take the energy and immediacy associated with small groups into my big band writing." Mission accomplished.



and inspired this pivotal process. A great artist in her own right, someone who had looked Jelly Roll Morton in the eyes! – one of those foundational figures when most of her generation just didn't believe in what they were doing. So I mean she supported them and Mary Lou Williams always supported the idea of continuing to advance the music. People like this are pivotal in terms of the places in the music where a shift occurred, and I started to understand this. Throughout the history these important figures have made a major impact on the music. This record includes a tribute to women, and mother's in particular. "Faith Carriers of Life" acknowledges what women do and how their unique contributions continue to help carry on humanity. The physical emotional and spiritual commitment that women have made throughout time, and continue to make, the blessing of motherhood and all that means. I think I have come to a place in my career, having worked under Betty Carter, having been inspired by Alice Coltrane, and other important artists who created shifts...I really wanted to make a celebration of all of them. This record is a kind of an acknowledgment, in a small way.

JJ: Just to touch on talking about your mentors. Working with Betty Carter and having that support system as you were coming up. What lessons would you like to pass on maybe to your students and those who are up and coming now?

GA: Well it's really interesting now that things are really equalized now in a way that they haven't been in the music business. I mean I see so many strong young women who are taking their place in the music. And these women like Lil Harden Armstrong and Mary Lou Williams, these women really created this foundation so that when my students think about music now I don't see any kind of gender issues. None of those things I kind of felt when I was coming up, where there was resistance from certain peers of mine. And even certain people that were established. For the most however, part I didn't experience it much from those who were established. They were very supportive of anyone who could play. I remember Art Blakey offering me an opportunity to play in his band and people of that level. I have always felt that the greater musicians, the ones that were most profound, in the history of this music, it's always been about, "could you play?" So that has been my experience for the most part. But I have run into people along the way, people who were rejecting women musicians because of their gender. I don't see that at all in this generation of kids from my experience. There's a respect based on what people are coming with across the board and I'm really excited in the sense that we've come to that kind of place in terms of the young people. There's a lot of optimism that they continue to have around their futures and the music and the fact that music is living, and it's morphing and they're different kinds of ways they are expressing their excitement about this music and their futures individually.

JJ: One thing that I have always noticed and admired is that when you do your residencies you always add that extra component of doing some form of outreach. How important is that for children who are losing their music programs in schools right now?

GA: This is such an important question. It's a tragic kind of place where we are right now. Most of us, in my generation, benefited from the public schools. And before my generation, many musicians were professionals when they graduated from high school. They often went right on the road from high school, and started making history. So that experience of coming through the public school system, and, I think this is an interesting thesis question, to do the research on the people who went straight into college and then people who went directly into the music business having viable careers as jazz musicians straight out of public schools. But my feeling is that there is a history of jazz musicians who went on to higher education, and had received a degree of some various institutions; many of them black colleges. You know places like Fisk, Tennessee State. It would be an interesting question because many of them did not necessarily go on to college but were prepared after high school to become the great musicians they became. So with that said we have to fight, each of us individually in our own way to give our kids and the generations after us the opportunities that we received in public school. We have to fight and we have to be passionate about it. In Detroit we recently had a major setback because my high school – and it was not the only one – but it was under attack in terms of the program was going to be dismantled, starting with the orchestra ... which is an orchestra that Ron Carter came through. All these great musicians came through this program. And people rallied together, and at least this year all of the teachers that were let go were hired back. But we had a whole thing getting ready to go down with the whole arts thing ready to be dismantled. I know they're the same issues not only in Detroit but in major urban areas across the country, but I know in other areas of Michigan, it wasn't just Detroit it was all through Michigan this was going to happen. But our kids in urban areas, the possibilities for them to be able to compete on a level to go to college, is completely thwarted if the public schools are not accountable, if this is no longer a resource. What are they going to do? The argument then is that how do we as a country, how do we save our schools so it's an equal possibility for all kids to go to college and to reach that level of ability that is a foundational base for them to compete to go to college. So anyway it's a very frustrating situation. The teachers were hired back but next year we're going to have to have the same fight every year to justify why arts in the schools is a fundamental right of every kid whether they are going to be a musician or not. Sometimes you wonder if it has to be federally mandated. But I don't know – I'm not sure how those things work politically. But certainly I put that educational

*Continued on Page 10*



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component to connect with public schools because that's where I got my foundation. You want to give back – we got so much from those great teachers who were really passionate about giving us their best. And somehow we have to find ways to make sure these kids aren't left behind and that they have access. We don't have the same kind of structures in place any more with jazz clubs. What clubs were and how jazz was really integrated into the community. So we have to do it the best way we can, which is for me to try to make sure we are interfacing with some school wherever we are. So, a little bit of time and again we just have to be diligent in the best ways we know how.

JJ: As a parent, how does parenthood affect your creative life? How does family affect that art and life balance for you?

GA: Well, that's my mothership so to speak – my family ... and my kids. Everything has to evolve out of that, and I think I've learned so much about life from this perspective. I was in New York for many years as a young musician finding my way. Having a foundation when you're a mother, it just brings everything into perspective. My children have traveled a lot with me and they've met a lot of really great people. Each of them has their own kind of way of expressing their creativity. I just kind of enjoy watching that evolve in each child. I would just say that I've watched Betty Carter, and people like Nancy Wilson, there are a few women who are real role models in terms of this music, that decided to be mothers, and it's possible to do it. It's really not easy (laughs), but it is possible. My friend Terri Lynn (Carrington) is a mom; quite a few women have decided that they want to be mothers and that they can have motherhood and be musicians too. Without family though, without the support of a family base it's a challenge. I've had the benefit of having a very supportive family base.

JJ: There is one song on the album, the last song on the album called "Your Pure Self: From Mother to Son". You have two daughters and one son, and there are definitely different dynamics between mother and daughter and mother and son. How is that dynamic different between the two and how did it shape the idea to create this song?

GA: Well, I've written songs for each of my children except I hadn't really done a song for my son Wally. So this is his turn (laughs). I have a song called "Laila's House" for my oldest, and a song called "Baby's Breath" for my youngest, Barbara. But my son, I had not published this song. It's been written a long time but I never really had recorded it. So it was an appropriate time now to do it, and I was telling my dear friend Ora who has been my manager for many years that we have some bunnies that are living in the backyard. And I remember when he was really little he came running in the house, explaining that he had just seen this bunny rabbit with beautiful hind legs, and this song was really written around that moment.

It's kind of a wonderful moment when he's discovering life around him, and I just wanted to capture that in a photograph, a musical photograph. I decided to pull this piece out of the archives and it was time for him to have a song too.

JJ: For the album do you have any touring plans?

GA: Yes, actually we're going to Europe for a formal tour in the fall. The first time I performed the piece was at Berklee College of Music last year, and this year we performed the piece at UMMA at the University of Michigan where I teach. Flying Toward The Sound, was performed for the first time with the Carrie Mae Weems film which accompanies it. So that was very exciting to have the debut of the completed concept with both the film and the music happen at U of M. We will be taking this conception on tour in the fall, and we will be touring Europe. I'm hoping to actualize this idea on tour in the states as well, and that's our next focus.

JJ: with the film component being incorporated as you're doing the performances, I would imagine that possibly larger venues would be more suited for it or would you like smaller venues that would be more intimate with the images and the music?

GA: Well I think Carrie Mae Weems, who is a celebrated photographer and filmmaker, will bring a new dimension to the types of venues we hope to perform in. We are looking forward to performing in museums, and cultural centers, but the piece can really go anywhere because it is so self-contained, but we're hoping to focus on museum presentations.

JJ: You've done so many compositions and worked with so many doing projects like this, doing work for theatre and dance, and well as some classical pieces. Is there anything you haven't done yet that's on your to-do list?

GA: Well, I really want to do an opera. That's something that's in my orbit conceptually. That's where I'm hanging out today. (laughs)

JJ: And tomorrow it will be different.

GA: It's possible. (laughs)

JJ: Often jazz musicians go back to classical music sometimes for inspiration or to take a piece and blend with it.

GA: From my perspective, there's a global kind of way that music is shifting back and forth and people are borrowing from each other. And I think it's a very interesting and exciting time because we have so many possibilities now to access different world-views. I don't think it's a new thing for jazz musicians to be open to a different point of view. Ellington

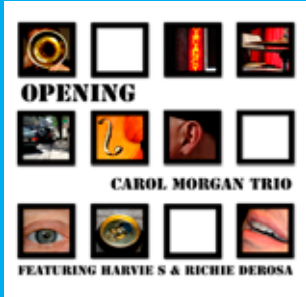
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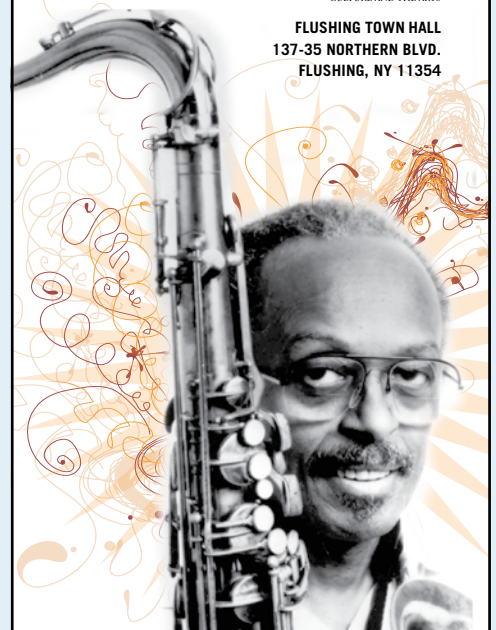
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# Peter Erskine

By Eric Nemeyer

**JJ:** How did you select the title of "Fuzzy Music"?

**PE:** Well, the whole reason that the company came into existence was to fulfill a fantasy of my father's. That was for me to do a recording with a singer back in New Jersey where I grew up. That was Joe Mazzone. You know, Joey was Italian he had this pleasant Irish tenor kind of a voice. Not really a jazz singer, per say, but he did a real nice job with standards. So I put a band together – Dave Carpenter on Bass, Bob Sheppard on saxophone, and Frank Collete on piano. He used to be Sarah Vaughn's accompanist. I had heard Frank somewhere. So I put a band together. Joe took a flight to LA and I booked time at Chick Corea's

to a CD manufacturer, Diskmakers. We settled with a designer, Mark Beacher and his wife Connie. He's now the president of the National Association of Rudimental Drummers.

**JJ:** I remember taking lessons with Paul Patterson at Music City in Philadelphia, drummer Ellis Tolin's place, and the book we used was the old green NARD [National Association of Rudimental Drummers] book

**PE:** It was standard. I was kind of anti-rudiment for a while, and probably with my fear of not knowing what a ratamacue was. Oh, the art of drumming, Mark is an



musician standpoint rather than a "suit" perspective.

**PE:** Well, thanks for that. We really believe in the music and to be honest, it doesn't make money. My drumming work funds the record company pretty much and numbers are modest, but we are getting music out there. It is picking up. More and more people are listening. Getting the Grammy nomination this past year for the *Standards* album, and all the sudden being at the Grammy table with Concord and Nonesuch and other major labels really felt great. And in the Jazz performance large ensemble category – we were the only independent there. There were other independent labels in other categories. So this tremendous democratization has taken place. I think we benefit from the advances in technology that make mixing and mastering possible in smaller scale studio venues. Everything we do we do it the best we can. The whole thing has been a learning process.

**JJ:** What are some of the challenges that you face at the label on the day to day level?

**PE:** Getting the word out. Chris at Two For The Show Media has been incredibly helpful. We are hoping we get that lucky break that some person in some media outlet will be the right person to review this in some high level place – kind of like the "Oprah" effect – something like that, to go "wow." For this Fuzzy Music release, *The Trio at Charlie O's*, Chuck Berghofer invited an engineer in town who showed up with a relatively portable set up. The guy was sitting at the bar with his MAC book set up feeding into it and tracking it. I was like, "Wow, okay." I wasn't even sure if I had much of anything. He sent it. Truly marvelous engineer. I trust this guy with my life. The piano sound was rough, wasn't the best instrument they had at that club. But they worked some miracles. We put the album out ... got a lot of feedback from it. People truly enjoy the album. It is a fun listen. Trotter, Berghofer, and I had a really good time to hook up.

*Continued on Page 33*

*"...this band is not a regional band. [The Norbotten Big Band in Sweden] It's great. It's a killer big band. I have three words for you for when you hear it: fasten your seatbelt."*

Mad Hatter studios. When you make a CD you have to have a name of a company. You know? And I was reading a couple books on Chaos Theory.

**JJ:** Fuzzy Logic.

**PE:** Yeah and I thought let's call it Fuzzy Music because I was already chafing at the notion that you had to categorize music so strictly in order to get something green lit. Back then you had to appeal to someone whether they wore a three piece suit or dressed in a black turtle neck. "Hey, I've got an idea for an album for music." They had to see to record. And who knows how long ... So Fuzzy Music was just an inside joke of how many different hats I wore, like you said you wear your musician hat, your publisher hat. I was wearing a lot of musical style hats. At the time, around when I was with Steely Dan, doing ECM [label] stuff. I wasn't exactly sure what I was doing. I was drawn to a lot of music, and I realized I would have to know how to play a lot of different kinds of music. None of that ever felt like I was poisoning my musical well .... or that I was taking away from one thing to do another. Actually it was the opposite. It was like forming the other one. The better I can form a 28 second jingle spot, being able to get down the drum line, the better my free playing would be at the ECM time or my inner quad.

**JJ:** People aren't interested or exposed to those kinds of open-minded concepts, and specifically to the variety of music. So some less experienced aspirers may not understand that.

**PE:** Exactly. Well it took me awhile. So I said okay well, Fuzzy Music. We released the CD – sent it out

incredible drummer. He's also a terrific cartoonist – characters. His wife, Connie, is also a designer. They get all sorts of awards for their design works. Anyway, so, they started designing some of our albums and we thought this could be home for some of the artists. We realized we weren't able to do justice to most people's albums or at least their expectations – in terms of promotions and stuff. So I retreated a bit. It became a vanity label. But then we finally realized we were a vanity label with a purpose – even though I was playing the drums on 97% of the albums. It's not just an outlet for my playing but these were things that were incredibly important to me. These are all projects I was proud of. So, if someone doesn't happen to like my drumming they might miss out on the great music being played by the other people who appear on the albums. But I like to think that despite the fact that the drummer remains the same on most of the albums, that the music varies and it is worth while. We are just very fortunate that things are working like this and are cooperative. Every one shares in the profits and we are able to do projects that otherwise might be hard to get off the ground factoring into the nature of the arts funding in this industry. We are able to release a normal big band. This is the stuff of record budgets gone-by – labels. I mean, huge names and Grammy winners have gone. Record companies are having to pinch pennies all over the place.

**JJ:** I've looked at your projects and every thing that comes through here. The graphics are compelling. The music is great. It originates and is driven from a

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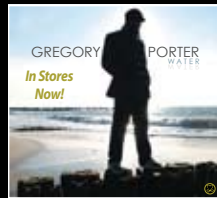
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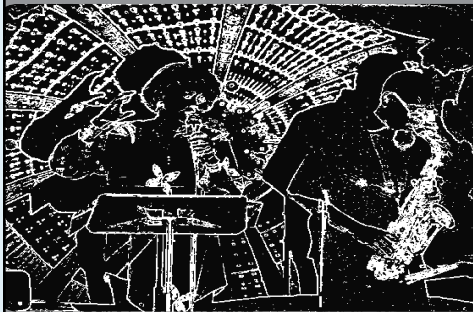
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# Billy Cobham

By Nora McCarthy

**JJ:** Billy, we're now in a new decade, you've had an amazing career that has spanned many decades and covered lots of musical territory, what were some of the highlights of 2009, and what is in the works for 2010?

**BC:** In January 2009 I experienced the release of my film, SONIC MIRROR at various film festivals within Europe. I will also treasure the short period that I was able to share with the late great Charlie Mariano. We collaborated in the recording of a CD for him and Chaouki Smahi, the great Oud player, in Köln Germany at the end of that month. In February I performed with my band yet again, at the Blue Note Jazz club in Milano and had the opportunity

**BC:** I believe that the musical platform called Jazz is but a small part of a larger 'whole' in that Jazz is one major platform from which much of what we experience, sonically in our everyday lives emanates BUT it is only a part of the World Music combine. As such I found that I have an option to either specialize in this one area of communication or venture out into a greater artistic world where I can experience more than what Jazz has to offer me by way of exposure to collaborations with artists who hail from social environments with alternative personalities that are slightly different from my own. The idea is to ADD to what I already know by staying open to what life provides me as a means to diminish the depths of my



*“...if I believe that what I do for myself is where I want to be that allows me to rise above the competitive fray of the petty political problems that permeate the music business.*

*... I believe that if you are secure in your personal direction in life you will be able to control this negative element and in most cases, use it to your advantage. The best way to circumvent this problem is to continue to learn about your craft: not just how to be creative but how to sell and package your product, which is 'yourself.'”*

to perform at Ronnie Scott's in London during this same month. It is now becoming customary for me to perform at these two venues at least once a year as this is the fourth year, in succession that I will have done this. In April I was invited to perform in Argentina, Brazil and Chile with my band and in support of my current project at that time, “Fruit From The Loom”. This was the first time that I was able to bring my music and my band to SOUTH AMERICA and we had a “blast” along with the audiences whom we performed for as ALL shows were sold out. In May I completed the basic tracks on “Palindrome”. Finally, 2009 was a tough year to make things happen economically but we were lucky that we were able to have a good enough year in 2008, so that we could continue to progress in the development of Creative Multimedia Concepts, our little “Mom and Pop” company. And now, we have “Palindrome” completed and look forward to making the third production in this 4 volume set a reality in the not too distant future.

**JJ:** Over your professional lifetime, you've played a major role in the evolution of jazz drumming, in what direction are you taking your music now and please talk about your current projects and areas of interest that you're focusing on.

involuntary ignorance. In addressing the unknown, I make what I learn combined with what I already understand a stronger artistic base from which to present my future ideas. Of late, I have become more active than I have in many years, performing within the Latin and Caribbean music environment with bands like Asere or with individuals associated with this genre like Dave Samuels and returning to communities to experience the everyday life of the people as what is provided in Panama. Since 2004 my focus upon music developed in Central and South America has greatly intensified. This is projected through the compositions that I have produced these past few years; compositions like “Cancun Market”, “Panama”, “Sweet Bocas”, “Cuba On The Horizon” and “Torpedo Flo”, most of which have been written within the past decade. I continue to move in this direction supported by a group of musicians whom I feel can translate these ideas of mine: Jean-Marie Ecay – Guitar, Junior Gill – Steel Pan and Mallets, Christophe Cravero – Violin & Piano, Fifi Chayeb – Bass, Camlia Ben Nasur – Keyboards and Marco Lobo – Latin Percussion. Through our combined efforts we have been successful in putting a unique

personality for the music that I have created. This package I have slated to be a 4 volume set of which I have been able to present two editions so far: 1: “Fruit From The Loom” and 2: “Palindrome”. I am hopeful that I can finish this project, in total before 2012 to 2013 as I would like to include it in a multimedia package along with an educational video and the documentary film that I worked on named “Sonic Mirror” and present it at the 500 year celebration of the region presently known as Panama.

**JJ:** There are 10 compositions on Palindrome please talk briefly about each one.

**BC:** “Moon Germs” was recorded back around 1974. The album was entitled “Total Eclipse” and featured John Abercrombie, Randy Brecker, Michael Brecker, Cornell Dupree, Alex Blake, Glenn Ferris and Milcho Leviev. I felt that this tune could have been more popular had I the chance to market it in a more imaginative way. But, to be honest, I did not know how to do this and, unfortunately for me, that opportunity never presented itself until recently, say within the past two or three years. So, I decided to give it a musical facelift and include it as the opening piece on the Palindrome CD. Moon Germs was originally part of the Solarization music portfolio that I had produced with Ken Scott back in 1975. “Two for Juan” was created as part of the “Picture This” portfolio recorded back in 1987, again reflecting back 24 years by building upon the old to ‘present the present’. For all of the music that I've offered within the Palindrome portfolio this can be said: “the present is built on the past which was once the future” thus, a palindrome of sorts.

**JJ:** Palindrome features guest performances by Ernie Watts – Woodwinds, Michael Rodriguez – Trumpet, Marshall Gilkes Trombone, Jean-Marie Ecay and Dean Brown – Guitars, Philippe Chayeb – Bass, Wilbert Junior Gill Steel Pan and PanKat, Christophe Cravero – Keyboards and Violin and Marco

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

# Joe Chambers

By Eric Nemeyer

*Below are selected excerpts from the full interview with Joe Chambers. The full text version will be published in an upcoming edition of Jazz Inside Magazine.*

**Ji:** Thanks Joe, for taking the time to talk to us. Why don't you begin by talking about your new record – how it went from concept to sound?

**Jc:** Well I had *The Outlaw* out prior to that, which was on Savant too, so it came out in 2007 I think. Anyway, I knew I wanted to do a follow up so I started talking to them about that in 2009, so we went in and did it. Right away, I knew I wanted to do "Ecaroh." Personally, I think Horace is one of the great arrangers and composers in the modern jazz era

to get those particular classes. It was quite advanced for that time, so that's when I started to learn how to write and arrange and I just kept at it and when I moved to Washington DC after I got out of HS and I played and worked there at a place called the Bohemian Cavern, and they reopened it. It used to be the old Crystal Caverns. Anyway, I worked there and I studied at American University and was playing in a club. I was there three years, playing in the club six nights a week. The JFK quintet we called ourselves. Andrew White, Ray Codrington, Walter Booker, the former Walter Booker, he had died, Harry Killgo – it was a hell of a situation. That's where I met everybody. From New York, they would all come down to the club and then I went up too. I left in '63.

*“Art Blakey would come up and he'd say “play the drums from the bottom up” and stuff like that and I had to think about what he meant and he meant, play it from the bottom up, the bass drum, get the bass drum in there, put the foot in there! And my foot, it's amazing though, it took me a little time to understand that, and a lot of times I listen back to records and my foot is too light. I should have had my foot in there more. And of course young players, they don't understand that too well.”*

so to speak, well, the era that he was in. I think he was one of the greatest and especially those particular songs, "Ecaroh," and "The Outlaw" and I always wanted to play those songs so I did a new arrangement and also with Max roach too. I thought that as it was shaping up, this could be like a Max to Horace or a Horace to Max situation.

**Ji:** Can talk a little bit about your pursuit of arranging over the years. I know that is something that is a big part of what you do.

**Jc:** I've been composing and arranging for quite a while. I started out attempting arranging and composing back in High School in the late fifties – 58, 59, 60 and I went to school in the Philadelphia area.

**Ji:** That's where I'm calling you from. Where'd you go to school?

**Jc:** A place called Chester High outside of Philly and they were very advanced for a High School. They almost had like a music major situation. They had theory and arranging and things like that and I recently talked with a guy who grew up with me who is now playing in the Toronto Symphony and we talked about that. He really was not from Chester. He was from Philly, but he moved out to Chester specifically

**Ji:** Now when you were down in Washington you were getting this experience when you met all these people from New York who were coming through – maybe like Sonny Stitt, or...

**Jc:** Well I didn't meet Stitt, although he came through, but you see in those days, not only were there clubs, and I worked in the clubs, but there was the heyday, or close to the heyday of the theaters – the Howard Theater in Washington, the Apollo in New York, The Uptown in Philly, the Royal in Baltimore – that circuit was alive and well with not only R&B but jazz acts. I met Miles there, Trane, Cannonball, Freddie and the Messengers, Eric Dolphy, he came and worked with us for about three weeks. Everybody was coming who was in the circuit. They would come there to the club, so that's what I mean by that.

**Ji:** When you moved to New York, what kinds of challenges were you experiencing?

**Jc:** Well, the challenge of getting settled of course. I flopped around for a little while. I had a brother there, my brother Steven Chambers. He was a composer. He died in '87. He was a composer in the so called



Credit: Ken Weiss

“serious” classical vein, but the challenge was just the challenge of getting settled. But I didn't look at it like that, I thought that it was romantic to me, you know getting heard and all that, but I already was heard. Everyone had heard me and they said, come to NY, come to NY. So I was already connected in that sense, and then I immediately started to record for Blue Note. It just happened. I don't know how or why, it just started happening. I got a call to join Hubbard's first band that after he left Art Blakey in '64, he put the band together with James Spalding, myself, Eddie Khan, Ronnie Mathews and we went out on the road and we made that record *Breaking Point* and so after that I was recording immediately. I started getting the calls.

**Ji:** Since Freddie's band was kind of the first you were playing with in NY...

**Jc:** No, Eric Dolphy was the first job.

**Ji:** Can you share a little bit about the kinds of discussions you might have had with Dolphy or Hubbard, as this emerging guy coming around playing with these already well established people?

**Jc:** Hmmmm, discussions?

**Ji:** Or words of wisdom or anecdotes.

**Jc:** Well, it was a lot of normal things. *(laughs)* You know, it's funny when you think back. No one would sit down and say, "OK, you should do this and you should do that and start doing this." It didn't go like that, but people would tell you things. They would drop, I guess you can call them soundbites. They would drop soundbites on you like I remember Eddie Khan used to tell me, "Yea, umm...change your symbol sometimes. Get off that one symbol. Get to another symbol sometime," and things like, "You know, Elvin Jones, when he builds his thing up, after he gets to a point, he comes all the way down, he comes all the way

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

# Chembo Corniel

By Gary Heimbauer

**JJ:** You are a born and raised New Yorker, and have been an active musician since your teens. Can you talk about the evolution of Latin Jazz and Salsa music in New York over the past few decades? How has the scene changed from your perspective?

**CC:** Being born and raised in New York, I have performed/recorded for over 37 years with most top Latin and Jazz bands from Tito Puente to Grady Tate. Throughout these few decades I have seen significant change in Latin music here in New York. From the middle seventies to the late nineties there were many Latin clubs that were open supporting the scene in abundance. I was then performing with one of the most popular Salsa bands at the time, Bobby Rodriguez & Company. I remember doing two to three jobs nightly, sometimes four on weekends! In the late 90's there was a decline in clubs and other music started to take over. The amount of gigs was not coming in like before. I then started doing some Jazz and Latin Jazz gigs to compensate. There is a difference in style of playing Latin Jazz and Salsa. Since that time the only artists that were doing "Latin Jazz" were Mongo Santanmaria, Cal Tjader, Willie Bobo, Machito, Chico O'farrill, Dizzy Gillespie, etc. Latin Jazz has slowly risen to the top, and since then we have more new artists sharing the stage with fresh new sounds and ideas taking this music to a higher level. People like Jerry Gonzalez, Ray Barretto, Patato Valdes, Tito Puente, Eddie Palmeri, Papo Vasquez, Michael Camilo, Claudio Roditi, Paquito D'Rivera, have opened the doors for us to continue to expand this great music of ours. Since then many new Latin Jazz bands have been bred from New York. In 2001 I formed my Latin Jazz quintet "Grupo Chaworo" to keep the torch lit and carry the New York tradition of Latin Jazz.

**JJ:** Can you talk about your current projects, CDs etc.? What is new? And what is on the horizon for the rest of 2010. Congratulations on your recent Grammy nomination, by the way.

**CC:** Thank you; I am very excited about my latest CD "Things I Wanted To Do" for being nominated for the "Best Latin Jazz Album" for the NARAS GRAMMYS 2010. It is my first nomination as a solo artist and as an independent record company (Chembo Records, Inc formed in 2004). This is my third production under my company and I am proud that I was among other top record companies there at the Grammys that were nominated; I feel that I reached the next plateau in my musical career with this Grammy nomination. October, 2011 will mark my 10th anniversary as a leader and I am very grateful to the musicians that make up my quintet - Ivan Renta (sax), Elio Villafranca (piano), Carlo Derosa (bass), and Vince Cherico (drums). These are some of the greatest musicians in New York, if not the world.

I am projecting to be in the studio in the beginning of 2011. I plan to collaborate with other known great musicians and keep going forward recording good Latin Jazz music.

**JJ:** What amazes me about a group of master Latin percussionists is the precision, but it is a precision more precise than a machine can ever be, as ironic as that sounds! How do you teach this? I know you are involved in education.

**CC:** No human can be as precise as a machine but the machine does not have the soul of a human being that "feels" time. No matter how famous or good you are, you must be committed and be true to your

*"There are sacred rhythms that are used in Latin and Jazz music now-a-days that the general public is not even aware of. When I perform I use my drumming as a tool to communicate to the audience and try to portray the spiritual side of my music. It's a connection you feel when a group performing together is in a "zone" with each other and the music. You too can see and feel it."*

art form and continue to honor the basics by practicing daily and using devices that support the timing of drumming (such as the metronome, clave, click track, etc.). I also teach my students to play with passion and soul by incorporating all of their senses such as sight, breathing, listening, feel, speaking out rhythms. For instance, I may have a student play the congas with their eyes closed. Have you ever practiced or played your instrument with your eyes closed? Other senses take over automatically to help you visualize, you are now playing with feeling. One thing that I know is that you never stop learning. Everyday someone comes out with new ideas.

**JJ:** Watching great drummers/percussionists usually brings the emotional or deeper primordial aspect of the music right to the forefront. You and many of your contemporaries and predecessors are able to enter into such a higher state of consciousness. Was this a door that you were always able to walk through, or did you have to develop yourself outside of music, to be able to get to this place? If so, how did you go about developing this?

**CC:** The emotional aspect for me as a percussionist who plays tumbadoras (conga drums) and batá drums come in many forms. One of these forms I believe is in my religion, as a practitioner of the IFÁ religion from West Africa which is practiced around



the world. The drum has its history in Africa and the Caribbean. The drum is used in ceremonies around the world. In every culture and occasion the drum is used as a tool of communion to the Gods or Orishas. This does not mean that you have to join a certain religion in order to achieve a state of higher consciousness, but in my experience this holds true for me. It takes time to be aware of this consciousness, seeing the spiritual side of my drumming comes to me whenever I play my drum. Being able to participate and go to these activities enhances my outlook in the power of the drum. There are sacred rhythms that are used in Latin and Jazz music now-a-days that the general public is not even aware of. When I perform I use my drumming as a tool to communicate to the audience and try to portray the spiritual side of my music. It's a connection you feel when a group performing together is in a "zone" with each other and the music. You too can see and feel it. Another form is by developing your knowledge of different rhythms. I am open to experimenting and mixing different rhythms. By doing this you expand your musical vocabulary and you will be able to relate to other "feelings" that will enhance your vision.

**JJ:** Do you feel it gets easier or harder as you get older? Why so?

**CC:** Well, there are two sides to that question. First the physical side - as you get older you naturally tend

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# Dafnis Prieto

By Eric Nemeyer

**JJ:** Can you tell us about your new CD, *Si o Si Quartet Live at Jazz Standard*? How does it compare to your previous releases?

**DP:** The Si o Si Quartet is a reflection or a consolidation of the previous band we have been working with – The Sextet. The music on the album is all original material I wrote for this Quartet and some other tunes we have been playing for a while. With the *Si o Si* we have more room to play openly in some of the tunes but also play very specific written music as well. The last album, *Live at the Jazz Standard* captured a very warm and solid sound from the band – the live energy comes through this recording thanks to the wonderful musicians I had the pleasure of making it

ment or better said from many specific places at once. To write music for dance is in a way different than music for chamber ensembles, films or any other band. Sometimes the inspiration comes from a movement, a piece of visual art or from a specific sound. There are many sources to get inspiration from. I like the idea that music is a universal language – the art that organizes sounds in many ways, but mainly it is about communicating something. Some times the ideas come and develop as melodies, harmonies, rhythmic patterns or any other form. I keep the process of composition very open with the use of my intuition and imagination. I sing those ideas so I can feel comfortable with them as well.

*“but to be in a fully conscious state has been a process that takes place by the combination of other sources as well – working on a spiritual path, intellectual thoughts, researching in different art forms and other cultures as well. It is a process that takes years and I feel better every day about this, because I don’t stop thinking about it. The most important thing for me besides the emotional and spiritual side is that the music I think or feel should come out in the same way as I feel it inside of myself.”*

with – Peter Apfelbaum on sax, Melodica and Caxixi, Manuel Valera on piano and keys, Charles Flores on electric and acoustic bass.

**JJ:** What other projects are you currently involved in that you are excited about and what is on the horizon for you?

**DP:** I’m very excited about our new band “The Proverb Trio” with Jason Lindner on Keys, Kokayi on Vocals, and myself on Drums, like the Absolute Quintet, it is a band with no bass. This Trio is unique in many ways – it is based on groove, personality, attitude and multi cultural ideas. There is a lot of improvisation and spontaneity in this band. We’ll be playing at the Jazz Standard on May 20 and 21 followed up by the Si o Si Quartet for the next two nights. I’m also collaborating with Anthony David in the composition of an Opera “Revolution of Form”, and I’m really happy to be part of this project as well.

**JJ:** Dafnis, you are an avid composer, having created music for dance, film, chamber ensembles and your own bands. Can you talk about where you draw your inspiration, and how you go about transforming it into music? What is the process like for you?

**DP:** My inspiration comes from every where in a mo-



New York are you happy about, and what do you miss about living in Cuba?

**DP:** Living in New York has been a great learning experience for me. I have learned a lot from great musicians such as Steve Coleman, Henry Threadgill, Michel Camilo, Eddie Palmieri and many others. I have created many of my projects and composed most of my music here in New York. Since I arrived in the City in 1999 I have developed my personal and musical artistic life to a different level, things that not only in Cuba but even in any other place in the world were in a way more difficult to achieve. There is a variety of music styles in New York and that helps to make it a very unique place in the world. The changes in my life by living here has been many, is a different life style with different values and friends. From Cuba I miss the smell, my family and some friends.

**JJ:** Watching great drummers usually brings the emotional, or deeper primordial aspect of the music right to the forefront. You and many of your contemporaries and predecessors are able to enter into such a higher state of consciousness. Was this a door that you were always able to walk through, or did you have to develop yourself outside of music, to be able to get to this place? If so, how did you go about developing this?

**DP:** In my personal experience “that” state of consciousness has been developed over the years. I always have felt an intimate relationship and love for music and I have tried to develop and work on it all the time, but to be in a fully conscious state has been a process that takes place by the combination of other sources as well – working on a spiritual path, intellectual thoughts, researching in different art forms and other cultures as well. It is a process that takes years and I feel better every day about this, because I don’t stop thinking about it. The most important thing for me besides the emotional and spiritual side is that the music I think or feel should come out in the same way as I feel it inside of myself. In other words the idea

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**JJ:** Can you talk about what growing up in Cuba was like from a musical perspective?

**DP:** I was born in a musical neighborhood, which means that I used to listen to music all the time on the street where I grew up, with Rumba, Carnival and popular bands rehearsing in the houses. I don’t have any musicians in my previous family so I was at first on my own figuring things out, until I started going to the cultural house where I learned to play guitar and later bongos, then I went to the School of Fine Arts in my home town “Santa Clara”, and later on to Havana to continue the studies. The training I received in Cuba was mostly on Classical European Music, so I did European Classical Percussion, and at the same time I was learning and playing Jazz, Cuban and Afro Cuban music with my friends on the side. Cuba is to me the reason I play music, the way people are in the Island, the way people talk and walk are very deep in to the Cuban idiosyncrasy, therefore is easier to digest the music where all these things are around you all the time. I use to see a lot of popular bands playing in the Carnivals when I was a young kid, also on the radio I use to listen to bands like Los Van Van, La Aragon and many others.

**JJ:** What kinds of changes in your life due to living in

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# Gregory Hutchinson

By Gary Heimbauer

**JH:** I recently saw you with the Joshua Redman Double Trio and was blown away by the communication between you and Brian. Can you talk about what that experience was like from your perspective?

**GH:** In terms of playing with Brian, we are great friends so it's easy. We just click like that and no one has anything to prove. We are both incredible musi-

reminds me of that favorite pair of sticks – never goes bad, just gets better as you use them and that's him and I hope to be able to achieve half of what he's done and live as long playing the drums.

**JH:** You've played with so many influential artists. Can you talk about some of the highlights for you where chemistry and creativity were at their peak? What

when they get older they will understand the sacrifice I have made in order to make a better life for them and myself. Plus, I get to see the world also.

**JH:** Watching great drummers usually brings the emotional, or deeper primordial aspect of the music right to the forefront. You and many of your contemporaries and predecessors are able to enter into such a higher state of consciousness. Was this a door that you were always able to walk through, or did you have to develop yourself outside of music, to be able to get to this place? If so, how did you go about developing this?

**GH:** Music and life are connected. As you understand yourself you understand your music better and yes, that door was natural to go through. It's just a door you see and when you realize this it puts it into focus better. I play on my feelings and emotions so I try to stay focused in all areas of my life – being conscious of my words and thoughts and my attitude.

**JH:** Do you feel it gets easier or harder as you get older? Why so?

**GH:** As I get older it does get easier. I understand what it takes to be out here and to communicate to the people the truth and make them smile.

**JH:** What is it about this music that continues to capture your heart and drive you forward day after day and year after year?

**GH:** What drives me now is the fact that the world is not at peace and I feel music can make this happen so that's my mission. I have played with many of the greats in this music so now it's time to put my stamp on life with my message.

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

**GH:** To be a great musician it takes desire, understanding and selfishness to some extent. You have to sometimes be in your own world in order to be a better player but at the same time you have to hear others around you. Desire can't be taught. You have it or you don't, you know, the minute you touch your instrument.

**JH:** In the 50s and 60s, Baroness Pannonica de Koenigswarter asked hundreds of well-known jazz musicians to tell her their three wishes. This was recently published as a book. We would like to continue this tradition and ask you, "What are your three wishes?"

**GH:** My three wishes are for peace, for this music to continue and to be respected even more, and to watch my girls grow up and be called Dad. ■

*"In terms of playing with Brian [Blade], we are great friends so it's easy. We just click like that and no one has anything to prove. We are both incredible musicians so therefore the music is able to just happen and just to sit and watch someone you respect play, and then vibe with, it's great and I think it's one of the best drum duos to ever be put together, in my opinion."*

cians so therefore the music is able to just happen and just to sit and watch someone you respect play, and then vibe with, it's great and I think it's one of the best drum duos to ever be put together, in my opinion.

**JH:** Roy Haynes is one of (and perhaps the) best ever. Take for example the "Live in Newport" CD with Coltrane....the way he changed that groups sound really made you understand his power. I know that he is a huge influence on you, and as a fan, my ability to describe Roy's playing is limited. Can you talk about why Roy Haynes is as special as so many know he is, from your perspective?

**GH:** Haynes is the best – so light and tasty yet so deep in a different way. His ability to interpret rhythm and play the up and down beats is incredible. Most guys can't hear that way, so they can't make it sound so natural. I started checking him out and then realized he influenced Tony, and many others. So now he calls me Hutch and I enjoy every time we hang because he

have been the most transcendent groups for you?

**GH:** Well all the groups have helped me in different ways from Red Rodney where I was fresh out of school and had to really learn quickly on the fly, on to Betty Carter who really taught me to play original and not make my name sounding like someone else. She was the best. Betty had a way of getting you to think so far ahead of where you were. She'd get you to think about the shape of the song, to hear the lyrics and to know them.

Then the great Ray Brown showed me the world – and his swing is instilled in my heart. I'll never play with anyone like him and I got my big band chops together with him. He was like my dad and I miss him so much. With Joshua Redman – this is where I think I grew the most. Josh let me be me and he's always looking to push the envelope and it's great. We play trio a lot and I'm always coming in to help out when whatever band he has needs it. Me and Harland are great friends and Blade also so we hold it down between the three of us. Diane Reeves just took me on a seven year journey and her emotion when she sings can make you cry every night and at the same time her hard driving scatting and understanding of time makes her a giant. There are many more but read my book for the rest (*laughs*).

**JH:** You are known to do a whole lot of touring. Can you talk about the influence of travel on your life and your music?

**GH:** I love touring and I will always love it. As I'm getting older though I understand that quality time with my daughters is way more fun now. I have missed so many years and it's sad. I'll tell you if I had to do it all over I would change some things, but hopefully

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# Otis Brown III

By Gary Heimbauer

**JJ:** Otis, please begin by telling us what you are currently excited to be doing in your career, and what is on the horizon?

**OB:** Well, I've been touring a lot with Joe Lovano's "Us Five" and it's been fun. It's a really amazing band and it's such a blessing to be able to make beautiful music with such amazing musicians. I'm also in the

mer, I had always played drums in some way. I started playing in my church, and played in grade school and high school marching bands, etc. I also started playing the saxophone in the 6<sup>th</sup> grade and continued to play all the way through high school. When it came time for college, there was more scholarship money being offered to horn players, so that kind of made my decision for me. There was a group while I was in

*"I've never understood the concept of the 'arrogant musician.' I truly believe that being able to do what we do is a gift from God, so in my thinking, we have no right to be arrogant about something we didn't "give" ourselves."*

beginning stages of recording my first record with my band that I hope to do sometime in the fall. We're getting ready to record a new record with Joe Lovano, and Esperanza's new record will be out soon which I also had a hand in.

**JJ:** From what I've gathered by seeing you live and watching interviews, you are an extremely humble person. Do you feel that your humility has a direct effect on your success with music, particularly jazz? If so, how?

**OB:** Wow, thanks for saying that. That's a huge compliment to me. I've never understood the concept of the "arrogant musician." I truly believe that being able to do what we do is a gift from God, so in my thinking, we have no right to be arrogant about something we didn't "give" ourselves. Of course we all spend countless hours practicing and honing our craft, learning songs and how to read music, etc., but there are tons of people that do that as well that are never fortunate enough to do this for a living. I realized early on that I was extremely blessed to be able to touch and reach people through music and to be able to make a living, and support my family doing something that I truly love – that is the biggest blessing of all. Has humility had an effect on my career? I don't know. I don't really look at it that way because I guess that I consider it part of who I am, or who I'm striving to be. I'd like to think that trying to be a good person has definitely had some kind of impact on my career, but I think that that would be the case in anything. Being genuine and humble are traits that will carry you far in any career in my opinion.

**JJ:** You entered college as a saxophonist, but your focus changed to drums. Was there a particular turning point for you? Do you aspire to return to playing sax professionally as well?

**OB:** There was somewhat of a turning point but it wasn't that dramatic. Being that my father is a drum-

mer, I had always played drums in some way. I started playing in my church, and played in grade school and high school marching bands, etc. I also started playing the saxophone in the 6<sup>th</sup> grade and continued to play all the way through high school. When it came time for college, there was more scholarship money being offered to horn players, so that kind of made my decision for me. There was a group while I was in

**JJ:** Can you talk about your tenure with Joe Lovano in Us5, with second drummer Francisco Mela, and also with Esperanza Spalding, who is also in Us5, but who you played with in her own group as well? What is the experience like playing in these two groups?

**OB:** Both of those groups are very peculiar in their own ways. With Joe, I've been playing with him for close to ten years now and Mela's been playing with him for about five or six I guess. Over that time, both of us had learned some of the same repertoire and how to play in some of the many different projects that Joe has. Being that we're so different in the way we approach music and our instruments, Joe thought that it would be great to bring it all together – turns out that he was right. It's special because it's not what one would think when thinking of a band with two drummers. Joe came up with an amazing concept and we're all listening and trying play music together and not turn it into a drum battle. For me, playing with this group has definitely been one of the highlights of my career so far. Playing in Esperanza's band was unique in a totally different way. The music is just as incredible but as a drummer you kind of have double duty. There's locking in with the bass player, which is Espe, and there's also playing with and supporting the vocalist which is also Espe! Along with playing behind solos and all the other duties that come with playing the drums it can definitely be challenging. Despite all of that going on, it was some of the most fun I've had playing music. Her music mixes a lot of the influences that our generation has grown up with and covers a lot of bases. We all love jazz, but also listened to a lot of other things growing up and Espe has found a way to combine a lot



of those things without being pretentious. She just writes and if it sounds like that, then that's what it is. If it sounds this way, then that's what it is. It's really genuine music and she's an amazing musician. I don't think that people will fully realize for a long time the level of musician that she is. I've always wanted to be in a band in the true sense of the word, so for me to have been able to play in both of these groups is truly a blessing.

**JJ:** Is there a connection for you between playing your music and spirituality? Do each affect the other? If so, how?

**OB:** There's definitely a connection for me. I actually think that it's impossible to separate the two. I feel that we're all spiritual beings, it's in our make up, so of course there's a connection between music and spirituality. For me, trying to please God is my number one priority in every aspect of my life. From the kind of person I strive to be, the kind of father, friend, and especially musician..... it all stems from me wanting to grow closer to God and not abuse or take for granted the gifts He's blessed me with. Music touches people in ways that can't be explained, and I think it's one of God's greatest gifts. For me music and spirituality are inseparable, they can't help but affect each other.

**JJ:** With Esperanza, Joe and so many other artists you work with, you've had the opportunity to travel all over the world. How has this affected your life and music?

**OB:** Travelling affects you in ways that you can't really describe. As a kid growing up in Newark NJ, I never imagined that I would be able to see some of the places that I've been fortunate enough to travel to. One thing that seeing different countries and cultures does is make you more receptive to other people's views and opinions. It also exposes you to many

*Continued on Page 38*

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## Eric McPherson

By Eric Nemeyer

**JJ:** Quite often people who are immersed in a subculture from birth, take for granted the unique and amazing attributes and opportunities that they are surrounded by. You did not. Immersed in the New York Jazz Scene as a toddler, you told Elvin Jones when you were three years old, that you were “definitely going to be a drummer!” Can you talk about what it was like growing up in New York with a mother and godfather who were deeply immersed in the jazz scene?

**EM:** Looking back, I would have to say that I was in the right place at the right time. My mother was a dancer and worked in theater. As a result she knew many creative people from various disciplines. She is responsible for introducing me to the master musicians

**JJ:** For your first major professional break through, you hit the jackpot, following in the footsteps of Jack DeJohnette, Billy Higgins and Tony Williams as Jackie McLean’s drummer of choice. Can you talk about your experiences with Jackie both from the perspective of a player and a human being (maybe there is no distinction!)?

**EM:** My experience with Jackie Mclean was unique in the fact that not only did I work with him in a professional capacity, I was also a student in his program at the university of Hartford, which is now called the Jackie Mclean Institute. He taught a jazz history class that started with the beginning of man – quite informative. Jackie learned from people like Charlie



Credit: Jimmy Katz

*“For me this music is a cultural phenomena that I was fortunate to be introduced to in an old school type of way. I am not a product of the commercial aspect of the music business. I have never been included in that. However I am a part of the true nature and evolution of the music, integrity in tact.”*

who at various stages of my life would be instrumental in my development – Richard Davis, Charles Moffett, Michael Carvin, Fredrick Waits, Max Roach.

**JJ:** As someone who has been a part of the jazz culture from birth, can you talk about what kinds of changes you have witnessed for better and for worse?

**EM:** Over the years that I have been involved with the music, some of the changes that stand out include: Less venues to play at, less community turn out at performances. Most clubs have become more of a tourist attraction. It is rare that you play a week engagement anymore. The landscape of the music business is geared towards individualism as opposed to the group dynamic, which is how the greatest advances in music are cultivated. I could go on, but then we would have to write a book.

**JJ:** You are someone who has had the opportunity to be trained by your heroes and to be mentored. You’ve had deep relationships with the people you were learning from (I assume). Can you talk about how these different relationships affected you, and some of the different lessons you may have learned from these people?

**EM:** Yes, I am fortunate to have had the opportunity to apprentice with master musicians. This is the true way that the music evolves and perpetuates itself. These relations developed my perspective of what the music is, what it means to me, and these relations inspired me to learn about the history of the music.

Parker, Bud Powell, and Thelonious Monk, worked with Miles Davis, Art Blakey, and Charles Mingus to name a few. The same way he learned from them, I learned from him.

**JJ:** Watching great drummers usually brings the emotional, or deeper primordial aspect of the music right to the forefront. You and many of your contemporaries and predecessors are able to enter into such a higher state of consciousness. Was this a door that you were always able to walk through, or did you have to develop yourself outside of music, to be able to get to this place? If so, how did you go about developing this?

**EM:** One’s music is a direct reflection of what one’s life experience is. As bird said “if you don’t live it, you won’t play it”. That being said, I feel as you grow as a person, you grow as a musician, if you’re of that mind.

**JJ:** Do you feel it gets easier or harder as you get older? Why so?

**EM:** I feel one of the greatest periods of any musician’s development is the very beginning. You haven’t learned about rules and categories – things that can prevent someone from reaching there full potential. The people I’ve been influenced by the most were able to learn and develop theoretically while maintaining

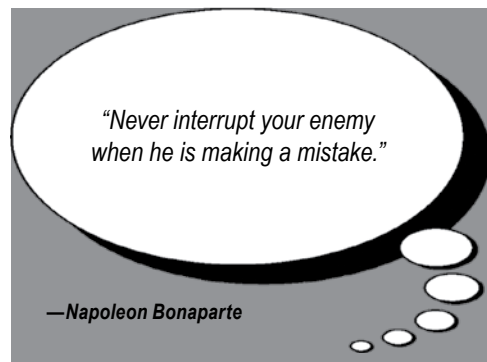
that sense of curiosity and adventure seen more readily in children. For me I find I’m having more fun with the music as the years progress.

**JJ:** What is it about this music that continues to capture your heart and drive you forward day after day and year after year?

**EM:** For me this music is a cultural phenomena that I was fortunate to be introduced to in an old school type of way. I am not a product of the commercial aspect of the music business. I have never been included in that. However I am a part of the true nature and evolution of the music, integrity in tact. I represent those that I learned from. In essence it is a responsibility to perpetuate the culture. Quite an undertaking given the lack of support from the very place the music was born.

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

**EM:** Belief in what you are doing and faith that you will be able to perpetuate artistically in a commercial environment – and most importantly perseverance. ■



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



# Zé Eduardo Nazario

By Gary Heimbauer

**JJ:** Please tell us about what you are currently working on, or involved in that you are excited about, and what may be coming in the near future?

**ZEN:** I have worked with the American guitarist John Stein since 2003. We've recorded three discs, the most recent of these, *Raising The Roof*, has achieved much success on jazz radio in the USA. We will bring

**JJ:** Zé, you have played with so many incredible musicians other than Hermeto, like Joe Zawinul, many other Brazilian masters, Gato Barbieri, and many more. Can you talk about what some of the highlights have been, and how these different experiences have shaped your playing or outlook?

**ZEN:** I have always been willing to try different mu-

*“Working with Hermeto [Pascoal] opened the door to develop a groundbreaking music, to practice and to learn a lot. We used to play all day long, every day, and the musicians in his band at that time were fantastic, each one seeking to discover a new path. I think that band initiated a rebirth of the instrumental music scene in Brazil after a period of stagnancy from middle 60’s until that time.”*

John to Brazil in July and August for a tour that is being prepared just now, and we're looking forward to our concerts and possibly more recording.

I am working as a consultant on a script for a TV movie/documentary project about Jazz in Brazil, and about Brazilian musicians that have worked in Brazil and in other countries. I will also be interviewed and appear in the film. People that study jazz history know that Brazil and United States have always had a relationship of mutual admiration and have traded musical influences, even before the Bossa Nova. The idea is to show how each culture borrowed from the other, and from a musician's point of view, bring a spotlight to the names of important artists, some of whom are not well-known, and also to describe aspects of musical life in Brazil during the last 60 years. It is a challenge to make a movie for the first time, a new thing for me.

**JJ:** Can you talk about your experience with Hermeto Pascoal? What was it like working with him?

**ZEN:** I joined Hermeto's group in 1973. He had just returned to Brazil after the release of his revolutionary album, *Hermeto*, recorded in New York, and he had also just recorded with Miles Davis on the *Live-Evil* album. Working with Hermeto opened the door to develop a groundbreaking music, to practice and to learn a lot. We used to play all day long, every day, and the musicians in his band at that time were fantastic, each one seeking to discover a new path. I think that band initiated a rebirth of the instrumental music scene in Brazil after a period of stagnancy from middle 60's until that time. It was the first Brazilian instrumental group in years to pursue a new artistic path, and we worked hard to find a new music, to share it with the public, and we achieved success.

sical styles, not only because I am seeking new experiences, but also because I need to earn a living by making music. It is always a struggle to make a living as an artist, especially in the fields of Jazz and Brazilian Instrumental Music, which feature improvisation and creativity. Being open to all kinds of opportunities has helped me. I have associated with most of the great Brazilian musicians of my generation. Some of them, in addition to the people you mentioned, are Milton Nascimento, Elis Regina, Guilherme Franco, Egberto Gismonti, Tenório Jr., Roberto Sion, Toninho Horta, Lelo Nazario, Zeca Assumpção, Mauro Senise, Rodolfo Stroeter, Teco Cardoso, Marlui Miranda, and others. I have toured with John McLaughlin, as well as Joe Zawinul and John Stein in Brazil. Working with these fantastic musicians gave me the opportunity to participate in a number of recordings that are today considered historically important by both the public and the critics. Some of them are *Marcha Sobre a Cidade* and *Reflexões Sobre a Crise do Desejo*, with Grupo Um; *Babel*, with Pau Brasil; *Imyra, Tayra, Ipy, Taiguara*, with Taiguara; *Nó Caipira*, with Egbert Gismonti; *Clube de Esquina 2*, with Milton Nascimento; *Olho d'água*, with Marlui Miranda; *Terra dos Pássaros*, with Toninho Horta, and my three recordings with John Stein: *Concerto Internacional de Jazz*, *Encounterpoint*, and *Raising The Roof*. Of course, associating with great artists has had a deep impact on my playing and my understanding of how to express myself in a musical situation. My personal friendships with these people are also something I deeply treasure.

**JJ:** Most Americans and non-Brazilians who are aware of your country's musical contributions, are



amazed. Most bands of all genres talk about how incredible it is to play to Brazilian audiences as well. Can you talk about the relationship between Brazil and music, and why it is that music is such an integral part of the lives of Brazilians? Is it in the blood? What came first, the chicken or the egg?

**ZEN:** Brazil is a multicultural country. We have the African, Asiatic, Oriental, Middle Eastern and European heritage, mixed in a bitches brew, in our own special way. It is an incredible variety of styles, cultures, and musical fashions. We also have influences from other countries, and occasionally musicians from other parts of the world become more successful here in Brazil than in their own country. In Brazil we have the chicken, the egg, boiled and fried, all together and at the same time. Everyone in Brazil plays a little (or a lot) of guitar, everyone loves drums, everyone loves to dance and sing and party. We are famous for our Carnaval. So yes, I do think Brazilians simply love music.

**JJ:** I know that you have been passionate about, first learning as much as you can, and now teaching. Can you talk about your role in education, and what you find to be the most important ideas/facts that you try to share with your students?

**ZEN:** I started studying classical piano at age eight, and listening to Jazz, Brazilian and International Music at my parents' home. My first drum set came when I was 12. One year later I had my first trio, *Xangô Três*, and we appeared on the most important TV Shows in São Paulo. I studied classical percussion for about two years, and learned from other musicians playing in shows, night clubs and recording sessions. My teaching began in 1976, mostly because people started looking for me and asking if I could teach them the kind of drumming I had developed with Hermeto. We did not have many specialized popular music schools at that time in Brazil, only

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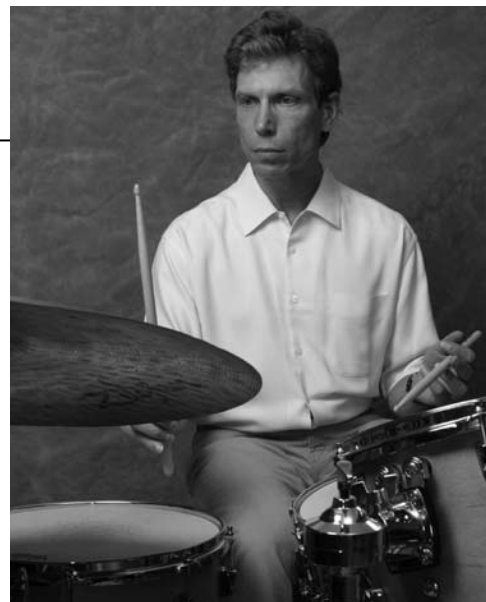
## John Riley

By Gary Heimbauer

**JJ:** Hi John. First, can you talk about some of the current things happening in your career that you are excited about, and what is on the horizon for this year?

**JR:** Hi Gary. It's great to be talking with you. You know, last year the Vanguard Jazz Orchestra won a Grammy award and we've been doing a lot of dates on the road since then – Japan, Taiwan, and numerous dates around the US. I love playing that music with those guys and the response to the band on the road is always fantastic. In addition to the VJO I do a lot of freelance work in NYC and on the road. For example, I recently did a number of quartet dates in Europe with Bob Mintzer, which was a blast, a State Department tour of Guatemala, with Luis Bonilla's

still learn something every time I play. The gig with Milt Jackson was my first time on the road with a legend. Being right out of school I thought, "Great, I'll finally be able to play my 'hippest' stuff." Milt shot me right down. He taught me the importance of really knowing how to swing and be a team player. From Woody Herman I learned about consistency. We were on the road continuously and practically lived on the bus; the travel days weren't easy. Woody used to say: "The audience doesn't care about what we've gone through to get here. All they know is they've been looking forward to our concert for weeks so it's our responsibility give them their money's worth." Since my work is pretty evenly divided between playing with small groups and big bands people often ask



*"From Woody Herman I learned about consistency. We were on the road continuously and practically lived on the bus; the travel days weren't easy. Woody used to say: "The audience doesn't care about what we've gone through to get here. All they know is they've been looking forward to our concert for weeks so it's our responsibility give them their money's worth."*

quintet, that was great and a swinging week in Amsterdam with John Clayton. I do some recording work in New York and in Europe and I am also often asked to be a guest artist at Universities.

**JJ:** Please tell us about your new DVD, "The Master Drummer". I know you have some other DVDs. Is this a continuation of previous releases, or does it stand on its own?

**JR:** I've written several books on Jazz drumming. My new DVD, "The Master Drummer" is both a prequel and a sequel to the books in that it covers the fundamentals of drumming through to the most intimate aspects of improvising. The response to the release of the DVD has been beautiful and I am flattered by how many of the great players under 40 tell me how important my materials have been to them.

**JJ:** Since you moved to New York as a freelance drummer, you've played with Stan Getz, Milt Jackson, Miles Davis, Dizzy Gillespie, John Scofield, Bob Mintzer, Gary Peacock, Mike Stern, Joe Lovano, the Vanguard Jazz Orchestra, the Carnegie Hall Jazz Band, John Patitucci, Bob Berg, and many others. Did any of these opportunities act as a real life-changing experience for you? Can you talk about how the experiences differed for you, playing with such a diversity of musical personalities? What were some of the highlights?

**JR:** I've learned things from each of those men and I

how the two settings differ. The truth is they don't differ at all for me – my job is to do my best to make the music come to life. I do that by trying to unify and inspire the people I am playing with regardless of whether we are playing duo or, like at a recent gig in Portugal, with a Symphony Orchestra.

**JJ:** If you could sum up your whole educational outlook on teaching drums, what would you say in a paragraph or two to the young and ambitious aspiring jazz drummer?

**JR:** Most of my students are pretty advanced. My teaching philosophy is to build on what a student already knows and expand from there. I want to know what music the student is most eager to be a part of and we focus on making progress there. Then we work on expanding the student's areas of competency. It's always important to focus on the main components of good playing – technique, groove, creativity and musicianship.

**JJ:** Watching great drummers usually brings the emotional, or deeper primordial aspect of the music right to the forefront. You and many of your contemporaries and predecessors are able to enter into such a higher state of consciousness. Was this a door that you were always able to walk through, or did you have to develop yourself outside of music, to be able to get to this

place? If so, how did you go about developing this?

**JR:** I suppose the primordial aspect you are referring to is that thing which most vividly grabs an audience - the "groove." Music captivated me from an early age and the joy of music making was something to which I was immediately drawn. As I started getting more serious about playing I began to realize the immensity of the challenge. I played my first gigs, dances, at age 15 and was lucky to be with older, wiser musicians who stressed making the music feel good for the dancers. In time, as opportunities to play more adventurous music with more mature players came my way. I began to develop a sense of a deeper potential in the music and of an esthetic guiding force.

**JJ:** Do you feel it gets easier or harder as you get older? Why so?

**JR:** It gets easier because one more clearly knows what the objective is; one knows how to prepare to be in the right mindset for the gig and how to make adjustments in the moment once the playing begins. Experience is a powerful teacher.

**JJ:** What is it about this music that continues to capture your heart and drive you forward day after day and year after year?

**JR:** It's both the joy of surprise and discovery with a group and the process of personal growth.

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

**JR:** Exposure to great music, curiosity about why it moves you the way it does, discipline to dig inside the music, commitment to the process and fortitude to endure the slow periods. ■

[www.johnriley.org](http://www.johnriley.org)

# Mark Ferber

By Eric Nemeyer

*A native of Moraga, CA, Mark began playing piano at the age of four, before moving on to drumming and percussion. Mark attended the University of California in Los Angeles, earning a B.A. in Geography. He has distinguished himself on both coasts and abroad in live performances and recordings. In Los Angeles, a partial list of credits includes Anthony Wilson's Organ Trio and Nonet, Billy Child's Chamber Ensemble, Wadada Leo Smith, and Bob Sheppard. In New York he has worked with Lee Konitz, Don Byron, Fred Hersch, Ben Monder,*

*pursue careers in jazz. Growing up in the suburbs of Northern California, insulated from urban diversity and social problems, made me appreciate moving to Los Angeles, where completely new stimuli made me see and hear differently. This is where I discovered the realities of playing jazz professionally in an urban environment. The final commitment came as a result of moving to St. Andrew's, Scotland, for a year of study abroad. The isolation and feeling of safety made me realize I could thrive only in a city where quality of art takes priority over quality of life.*

*"I could thrive only in a city where quality of art takes priority over quality of life."*

*Jon Gordon, Jack Wilkins and others. He is currently touring and recording with Ralph Alessi's group, 'This Against That', and Jonathan Kreisberg's Trio and Quintet. In addition to being an active freelance drummer, Mark teaches in the United States and Europe. He was a faculty member for the Tavira Jazz Workshop in Portugal, the Kansas University Jazz Workshop and the Maine Jazz Camp.*

**JJ:** Mark, Can you talk about some of the activities you are currently involved in, and what is on the horizon?

**MF:** Two bands that keep me busy in and out of New York are Ralph Alessi's 'This Against That' and Jonathan Kreisberg's Group. Jonathan just recorded a quintet record consisting of sax, piano, bass, drums and guitar. Ralph recorded a record last year and is still in search of a label. In addition to these groups, I have been busy playing the clubs in New York with various groups that I'm involved with. I'd also like to mention a new recording available on Sunnyside records that my twin brother, Alan, recorded with nonet and strings. It is a very ambitious project and the one of which he is probably most proud.

**JJ:** I know that you are now based out of New York, but you got your start on the West Coast. Can you talk a little bit about your geographical history, and how it has affected your life from a musical, and general lifestyle perspective?

**MF:** It's obvious why one moves to New York as a jazz player. What's more interesting is everything that comes before that move. What motivates people to stop caring about the things they were taught to value (financial security, health insurance, comfort, etc.) and move to a city where so much is working against them, just to be part of a creative music scene? Alan and I were the only ones from our graduating class to

**JJ:** Watching great drummers usually brings the emotional or deeper primordial aspect of the music right to the forefront. You and many of your contemporaries and predecessors are able to enter into such a higher state of consciousness. Was this a door that you were always able to walk through, or did you have to develop yourself outside of music, to be able to get to this place? If so, how did you go about developing this?

**MF:** I've never felt the need to rely on alternative methods of centering myself or maintaining focus to help with my concentration on playing. Practicing in a way that engages me from start to finish is the most effective way to strengthen my concentration during a live performance. I also make it a point to play with musicians that are always present in the music. Reaching these 'higher states of consciousness' requires every member in the group to be listening and reacting at all times.

**JJ:** Do you feel it gets easier or harder as you get older? Why so?

**MF:** It gets easier. Throughout my career, I have tried to weed out musicians who don't take the music seriously and surround myself with musicians who are always engaged in the performance process.

**JJ:** What is it about this music that continues to capture your heart and drive you forward day after day and year after year?

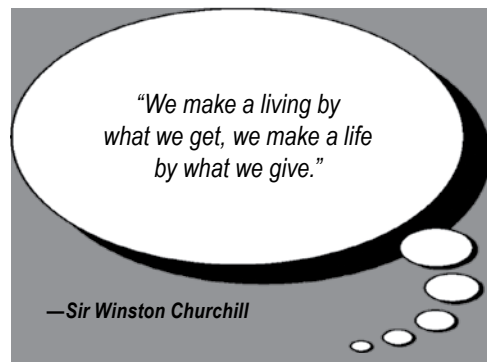
**MF:** I became addicted to jazz at a young age and have yet to kick the habit. Before I knew anything about the nuts and bolts of the music, I was attracted to the sound and energy that was unlike anything



else I had heard. These two qualities continue to capture my attention.

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

**MF:** I had the great fortune of being able to see Billy Higgins play on a regular basis with all levels of musicians. He provided an invaluable service to the Los Angeles arts and music community through his club, The World Stage. His main objective was to provide a space to teach and encourage a growing scene of young musicians. The focus was never on him. This quality translated to the way he played music. Prior to him, I had been preoccupied with drummers who played in ways that focused attention on the drums. Billy was the first drummer I saw who complemented the music in a way that shifted attention to the ensemble. There was a perfect balance of give and take of ideas between drummer and soloist, rather than just feeding ideas to soloists and not listening enough to receive ideas from them. The lesson for me was that his personality was directly correlated to his drumming. ■



<http://markferber.bluemusicgroup.com/>

# Joe Farnsworth

By Gary Heimbauer

*"It's the spirits of Bud Powell, of Bird, Philly Joe, Alan Dawson, the voices of A.T and Art Blakey, the faces and sounds of people like Billy Higgins. These people take over and you are playing for them. You get this by inviting these people into your heart. If you don't have them in your soul, I cant help you. Take time out to meet the greats, take them to lunch, say hi, sit down with them."*

**JJ:** I know that your experience at William Patterson College with Harold Mabern and George Coleman had a major influence on your playing. One of the cool things in jazz is how you can be mentored by someone who plays an instrument other than your own. Can you talk about what kinds of knowledge they imparted onto you and how you assimilated it into your own playing?

**JF:** Harold and George were and are really the foundation of my playing. They taught me how to play EMITE – that is Max Roach TIME backwards – to play strong, loose and swinging time. They also told me not to put butter on that roll – meaning to not always roll or fill with drums into the next chorus – to play time straight thru so the momentum keeps going

up ala Billy Higgins. And those guys are just jazz royalty so to be around them and to see how to go about the rituals of being a great player, hopefully a little of that rubs off. They perform at the highest of levels with energy, strength, and ideas flowing nonstop.

**JJ:** You have performed with so many of the music's most influential artists. Can you talk about what it is like from a player's perspective, working with some of these different artists? What have been some of the highlights for you over the course of your career, and how do some of these experiences compare and contrast with one another?

**JF:** Everything is always different but inevitably it's the same. Play hard, play great time, Swing, and use



Credit: Eric Nemeyer

your brain. There is so much going in music that you always have to be on your toes. Some of my highlights are of course Junior Cook, Cecil Payne, and playing with Cedar Walton was a dream come true as I used to watch him and Higgins every time they played in NY. Then the experience of playing with George Coleman and Harold Mabern, and of course my great friend from College until now – Eric Alexander. I wouldn't be who I am without him. They are all different but they all want the same thing – TIME or EMITE!!

**JJ:** Watching great drummers usually brings the emotional, or deeper primordial aspect of the music right to the forefront. You and many of your contemporaries and predecessors are able to enter into such a higher state of consciousness. Was this a door that you were always able to walk through, or did you have to develop yourself outside of music, to be able to get to this place? If so, how did you go about developing this?

**JF:** The higher state of consciousness you get for me is from the great playing of the people you're with. It's the spirits of Bud Powell, of Bird, Philly Joe, Alan Dawson, the voices of A.T and Art Blakey, the faces and sounds of people like Billy Higgins. These people take over and you are playing for them. You get this by inviting these people into your heart. If you don't have them in your soul, I cant help you. Take time out to meet the greats, take them to lunch, say hi, sit down with them.

**JJ:** Do you feel it gets easier or harder as you get older? Why so?

**JF:** It gets easier – as you know more, you are closer to your goal of being a better musician, and you're not as nervous. But it also gets way harder as you get older as I have three kids and get a lot less sleep, and it's not about me anymore. It's about my three little boys. That sleep time really makes or breaks you. ■

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DRUM LOVERS' CELEBRATION

# Monthly Photo Showcase

## Tom Harrell

by Lena Adasheva

<http://lenaadasheva.blogspot.com>



## Arturo Sandoval

By Layla Macoran

*Preparing to leave for Europe the following morning, Arturo Sandoval agreed to speak with Jazz Inside NY for a few minutes before heading off to the next task in a busy day. The legendary trumpet master discusses the new album, *A Time for Love*, released May 11<sup>th</sup>, on Concord Jazz. A departure from the jazz classics Sandoval is known for, this album finds him embracing full orchestration, singing in English and Italian and collaborating with Chris Botti and Monica Mancini. He also took a minute to talk about inspiration, and the solution to dealing with traffic jams.*

**JJ:** The new release, *A Time for Love*, is a beautiful album. With the selection of songs the whole album seems so familiar and warm. Can you discuss the selection process?

**AS:** I did a demo at home of 20 pieces, and Gregg (Gregg Field producer) listened to them, and of these he suggested adding the Piazzolla piece. I wasn't really familiar, but I liked it. So we brought it to fourteen tunes. I like all of them. They are all very elegant. They feel good. If I am at the wheel of a car and I am bored, I put on this music, and I feel good. When I'm stuck in traffic and I'm angry, and it's crazy with the horns and the beeping and everything is "AHHH!!!" I put this CD on, listen to it and I feel good! So many concerns about economical things and this and that. It's good to take time to think about the little things of life. A time for love – that's the idea for the album. Forget about the stuff and think about enjoying a good piece of music.

**JJ:** So it's a mood changer.

**AS:** Oh yeah! Absolutely! When you come home and need to calm down and leave the world behind, it's a soul repairer.

**JJ:** On this CD you worked with Chris Botti, Monica Mancini, and Shelly Berg. Do you have a favorite collaboration that you've done over the years?

**AS:** I liked them all. I respect any good musician. It could be a guitarist, a pianist, a horn player, a singer. So long as we can work together, it is a good thing. I worked with so many on this album. Kenny Barron is on piano. Jorge Calandrelli is there. Whoever is on it is excellent. Everybody put their two cents in, and gave one hundred percent.

**JJ:** There seems to be a swing toward recording really elegant blends of classical and jazz music lately.

**AS:** It's nothing new. It's always good to do with the right amount – the blend like Clifford Brown and Jackie Gleason albums, so beautiful. But it has to be organic. Don't force it. It won't be true. The blend has to flow naturally. Things have to fall into place on their own. Then you can hear the beauty.



*“Forget about the stuff and think about enjoying a good piece of music ... When you come home and need to calm down and leave the world behind, it's a soul repairer.”*

**JJ:** What are your plans to tour with *A Time for Love*?

**AS:** Oh, well, I leave for Europe tomorrow, and we'll be playing for 9 days. Then we come back to the States and play in Louisville for John Williams. Sometimes it's good to do a long tour and then come back and take a vacation. Now I play mostly on the weekends. Hopefully we will get to tour more with the album and play these great songs. I have a question for you.

**JJ:** Okay. Go ahead.

**AS:** You heard the album. What do you think people will think of it?

**JJ:** Well, it's a pretty collection of music. There may be some who may be shocked when they realize it's not necessarily what you're known for with the Afro-Cuban jazz. But the quality and the love are there, and that will make people love the album no matter what.

**AS:** Well thank you. You know, there is only one kind of music – good music. I love music. I love it. One of the most beautiful pieces I heard as a kid was by Ravel. I wanted to create that – and Rachmaninoff; the piano concerto. People may be disappointed that it's not Manteca! But that classical music really touched people around the world. I hope everyone can hear that here. A lot of people are so stressed with life. But music can calm you down. This album is very pretty and it allows everyone to share those good emotions like love and happiness. ■

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

## Bill Gerhardt

By Eric Nemeyer

**JJ:** As a professional jazz musician, you didn't land in typical places on the map (until you came to NY in '99). After touring for a while you eventually settled in North Carolina, and then in 1989 you moved to Amsterdam. Can you talk a little bit about what your lifestyle was like, in general, and as a musician, in the different parts of the world/country you have called home?

**BG:** I grew up in Cape Girardeau, MO. It had a deep musical history being on the Mississippi River. I found out at an early age, no matter where you're from, there are usually other musicians who are into jazz. I lived close to three years in Charlotte, NC and had my first experience as co-leader of a band called

what lies ahead in the near future?

**BG:** I consider myself a composer first, so I've been writing as much as possible. I write with specific musicians and projects in mind and I've written new material for my band, Cotangent. We're appearing at the Kitano New York on May 13<sup>th</sup>. Cotangent has been my main working band for the last ten years. I am thrilled to have such talented individuals to make music with: Tim Horner, Marc Mommaas, Mike Holstein and Ron Horton. I have been holding jazz workshops and teaching privately from my home studio in Asheville over the last two years. I saw a need for working musicians to have a deeper understanding of how music works so I began a theory class once

*“The term ‘great musician’ means something different to each individual. For me, it’s a person with enough mastery of their craft to communicate and express their own feelings and humanity effortlessly and without ego. Among the necessary ingredients are: the continual motivation to improve and learn; the creativity to seek ways to evolve their music; and the perseverance and tenacity to find outlets for listeners to receive their music.”*

Faction with bassist Ron Brendle. When it came time to move on, my choices were New York or Amsterdam. Picking the more exotic route, I landed in the Netherlands. What a musician's paradise it was! I lived in the second home of a patron of the arts and basically lived the high life for ten years. I dove into the culture head first learning Dutch and having an old “granny” bike as my main mode of transportation. There were small cafes all over the city where jazz groups could play. What a scene! I began to meet and play with musicians from other countries and travel throughout Europe. One of my musical partners, drummer Clarence Becton kept getting offers from his childhood friend to do a long hotel gig in Dubai. After the third time we both reluctantly accepted. As it turns out, it was a life changing experience. The friend was singer / saxophonist Johnny Scott and the bassist was Leonard Jones. The three month engagement was the most enlightening period of my life. Culturally 180 degrees different than what I was expecting I was like a fish in water. Musically, the effect of playing 72 nights in 84 days with the same group was mind blowing. It took my music to a place I never imagined. Nothing can replace that sense of togetherness and the level of interplay created by that many nights together. It changed my perspective on music forever.

**JJ:** Can you talk about some of the things you are currently involved in that you are excited about, and

a week which resulted in a book called “Jazz Theory / Sessions: The Music Inside Out”. Each week, the class covers a different topic in group discussion and then spends an hour and a half jamming on that subject. The goal is to take theory out of the intellectual realm and give it its natural place of importance in making music. I've also been promoting my SteepleChase releases, two with Cotangent and two solo CDs. I'm actively seeking a relationship with an agent for management and booking of tours nationally and internationally.

**JJ:** You have played with a diversity of influential musicians, such as Tom Harrell, Billy Higgins, George Mraz, Billy Hart, Dave Liebman, Dave Douglas, Roswell Rudd, and Jeff Ballard among many others. Can you talk about some of the most memorable of these experiences, and what made them memorable?

**BG:** One of the great things about living in Amsterdam was every player on the planet seemed to pass through while they were in Europe. That's how I got to play with Roswell Rudd. He sat in with Hans Dulfer at the infamous Café Alto one night. The piano was situated in such a way that I had my back to the band. I didn't know he was on the stand 'til he started to blow! In 1993, I was co-leading a group



with the great Catalanian guitarist Pere Soto and our regular drummer, John Engels couldn't make the tour. I knew Jeff Ballard was living in Barcelona at the time so he did it. It was such a blast we decided to do our next recording in New York with Jeff and some guest artists. We chose Dave Douglas because he had been an exchange student living with the Soto family when he was fifteen, and he and Pere had jammed together. Pere had played an original composition for Liebman at a workshop in the 80's so I contacted him. Not only did he remember Pere but he remembered the tune as well, so he agreed. Jeff was playing with Ben Allison at the time so he was the obvious choice for bass. The resulting CD was *Particular Vernacular*. As far as Harrell, Higgins and Mraz, that's one of my best memories of all. I had been working with a fellow ex-pat in Amsterdam; tenor player Greg Marvin. Greg had a giant session planned at Systems Two in Brooklyn. I had just relocated to NY so I got the call. The session was in early '99 and besides Tom, Billy and George it included Ron Horton, Joe Daley, euphonium and Jed Levy on flutes. It was a five day session with very little written material, so most of the time was spent improvising. Greg had a few starter ideas for the improvs but one afternoon we just went around in a circle with each of us setting up a scenario to improvise on. It was magic.... my first week in NYC.

**JJ:** What is it about this music that continues to capture your heart and drive you forward day after day and year after year?

**BG:** It's the feeling of being connected with other musicians; the non-verbal, telepathic communication that happens when I'm making music with “the right” combination of players. This kind of feeling isn't limited to music but when people work together to create something spontaneously, it puts them in the “now”. Time disintegrates. It's this feeling that keeps me going.

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

*Continued on Page 39*

## Steven Schoenberg

By Gary Heimbauer

**JJ:** Steven, your resume of achievement is not very typical for someone we would interview in this magazine. Aside from being an improvisational pianist, you have won an Emmy for your film scores, you compose chamber music, and you write children's music. Can you talk about your progression as a player? How did all these roads converge, and what were some of the turning points along the way?

**SS:** I started improvising on the piano at age two, and remember playing the piano for my nursery school graduation. At age seven, formal classical piano lessons began and I continued studying through my first two years at Hartt School of Music, where I received my BM in Music Composition. Around 11 years of

finger of my right hand. My career came to a sudden end. I couldn't play for three years. During that time I started scoring documentary films for PBS, BBC, HBO, etc. I played another concert in 1990, and re-injured the same finger again. I came back in 1994, but was too aware of my finger, which kept me from being in my zone. My process became compromised and I gave up performing for years after that. I remember that last concert well, because I will often ask the audience to suggest a theme or sing a few notes for me to improvise around. A man shouted out the notes, C, F#, B, F. He was the great multi-instrumentalist and composer, Yusef Lateef. Right out of college I wrote some songs for Sesame Street and wrote and orchestrated TV commercials. I always wanted to write mu-

*"It takes support from someone, anyone, hopefully your parents, because then it starts from birth, who give you the power to truly believe in yourself, and have no expectations as to who you are, so that you can become the person you are to be. Passion and perseverance are essential, and a drive to continue learning and mastering your art."*

age I was listening to Muddy Waters, The Beatles, Bach, and Beethoven and started playing the Electric Wurlitzer and then a few years later, the Farfisa organ in a rock band. I would practice my classical lessons, but rarely got through a piece before I would improvise around the style of the piece I was suppose to learn. In a way, my career as an improvisational pianist began after college, where I was composer-in-residence at a high school in Massachusetts. When I taught the composition class I'd sometimes improvise around the students' pieces to show them examples of how themes could develop. A few students had written pieces that involved them performing their works, which they were very nervous about. We talked about overcoming their fear by overcoming their inhibitions, about letting go, forgetting about the audience, and being only aware of the sound of the music. They asked me to perform an improvisational concert, which I did, and that's when I first realized something was being communicated through the music. The next pivotal moment came when I was asked to open up a folk concert in 1982. I improvised on an old, half-dead, upright piano. The concert was recorded and programmed on the local radio station. People called in, asking where they could buy the album. There was no album, so I decided to do a live-in-concert recording. That became "Pianoworks." "Three Days in May," recorded in a studio followed, and both were released on Quabbin Records. I was approached by Brian Carr, who was Keith Jarrett's manager, but declined signing with him, and later signed with The Ted Kurland Associates in 1985. Six months after signing, I tore ligaments in the fifth

sicals and I thought Sesame Street would be a good place to write for characters. The first musical I wrote was with a seasoned veteran, the late Edward Eliscu. We wrote, "It's 11:59," that was performed at Lucile Lortel's White Barn. The turning point or validation came years later when I was asked to be the composer for a musical that had many great successful Broadway people attached to. Being the theater, anything can happen and that musical did not. Writing songs is very different than composing a string quartet. It's more of an improvisational thing for me. When I first see the words, the music often writes itself. Scoring films also involves a lot of improvising. I see the rough cut and improvise around a cue until I get a good rhythm flowing and the themes start evolving. During all of this songwriting and film scoring, that burning feeling about performing returned. I had never stopped playing, and I finally decided it was time to do a concert. That was another turning point. Before I go to bed I turn off all of the lights and improvise. That's my practice time. I recorded the concert and thought that I had some good material. I re-contacted Ted Kurland and had a sudden reality check when he said that the agency was overwhelmed and not able to consider any new clients. He did say that I needed something on video that showed what I do. So I presented another concert, recorded and filmed it, and have three finished short videos on YouTube and my website, [www.stevenschoenberg.com](http://www.stevenschoenberg.com). Two of the improvisations on



that concert are on my new CD. So here I am at the crossroads of all of these things that I love to do, and on top of the list is my hope in finding someone to start booking concerts for me.

**JJ:** When someone says, "free improvisation" on solo piano, I often think of someone like Cecil Taylor, but [y]our music is very accessible and your harmonies and rhythms are more singable and danceable (relatively speaking). Is any of it composed? Are you simply starting with a theme and then improvising or is the whole piece improvised? Can you talk about the process for you?

**SS:** Nothing is composed. The whole piece is improvised. I may take a theme from a song like "Over the Rainbow" or "All You Need is Love" but it's never the song, as we know it to sing. On my new CD, "A Time for Peace" is an improvisation around "Down By the Riverside" and "An American Encore" started out one way and then became an improv around "America the Beautiful" and "God Bless America." By the way, I never title my improvisations. Other people do. Because I come from a compositional point of view, I think of my improvisations as spontaneous compositions. They're pieces that have form and structure, where a theme or themes are developed. I try not to meander. It sort of just happens. Although I'm explaining it now, I'm not aware of how it happens. It's like talking. When we are having a conversation, we don't have a script in front of us. From the day we are born we begin this process of listening to, understanding, and speaking words. Eventually we incorporate grammar and syntax and our speaking becomes coherent. When we speak from our heart, we're not really thinking about what to say, before we say it. It just happens. It's the same when I improvise. The only difference is that I do it through the language of music. When we talk we might stumble on a word, and say extra things like "you know" or "umm," or go off on a tangent, but we usually circle back to where we were. When I improvise and hit a note that

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is a surprise or a technical mistake, then that note becomes part of the development of what the music will become. Basically what I do is disappear to another place. I close my eyes and some fingers or just one finger falls on the keyboard. A sound starts, I get absorbed in it, and the piece evolves moment to moment. Notes and harmonies and form and structure just happen like in a conversation.

**JJ:** Do you also perform with other musicians?

**SS:** Rarely. It's just not my thing. If it is free form or the Blues, then I can participate.

**JJ:** Do you consider yourself a jazz musician?

**SS:** No. I consider myself a composer and improvisational pianist. There are so many great jazz pianists, like Kenny Barron, Dave McKenna, Herbie Hancock, Chick Corea, McCoy Tyner, Oscar Peterson, Marcus Roberts, and so many others, but I can't do what they do. I don't know the standards and jazz voicings well enough to step into a jazz trio. I come from a classical, rock'n'roll, and blues background. Maybe I should take some jazz lessons.

**JJ:** Can you tell us about your new CD? The performance etc...?

**SS:** My engineer, Norman Blain, recorded the performances in both concerts. I don't really know what to say other than what I said before. I just sit down and improvise. When I begin a piece, I have no idea where it's going to start or go, so the audience and I are all experiencing the music together, for the first time. I think of my piano improvisations as spontaneous compositions. All of the pieces on this CD begin from one note, or a chord, or a cluster of notes, and develop from moment to moment until a musically improvised composition is formed. Sometimes I get it right and sometimes I don't. Out of the 19 improvisations from the first concert, my co-producer, David Sokol and I chose seven pieces that felt cohesive. We then chose two more from a previous concert.

**JJ:** What are you currently involved in and what is on the horizon in your career?

**SS:** I just completed a score for an HBO documentary, called Monica and David, and I'm working on developing two musicals with my wife, Jane Schoenberg, who is also a children's book author. A few years back we put out a children's book and CD called "My Bodyworks," that teaches kid's age 3-8, about their bodies through songs. Later, we discovered we collaborated very well as a musical theater writing team. We are also finishing two kid's albums, and I just started a String Quartet. My son, Adam Schoenberg, is a great composer and he's inspiring me to compose more classical works. Other than that, I am doing all that I can to re-start my performing career.

**JJ:** When you first began learning your way around music, what were some of the most valuable activi-

ties you engaged in, to progress as a player and improviser?

**SS:** I listened to a lot of music, from Bach, Beethoven, Schubert, Stravinsky, Monk, Coltrane, Parker, Son House, Muddy Waters, The Beatles, Cream, Dylan, Bernstein, Copland, Penderecki, Stockhausen, and on and on. And I played all of the time. I attended many concerts. I still do all of that. I'm always studying scores and I've never stopped learning.

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

**SS:** It takes support from someone, anyone, hopefully your parents, because then it starts from birth, who give you the power to truly believe in yourself, and have no expectations as to who you are, so that you can become the person you are to be. Passion and perseverance are essential, and a drive to continue learning and mastering your art.

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

**SS:** I am a musician because it is what I do and love. I don't think about it much. It's just who I am. Life

really is short and besides my family, music is what makes my life fulfilling.

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

**SS:** I am a serious cook. Cooking is like improvising. I believe all experiences have some kind of affect on who we are, what we do, how we do it, and the language of cooking—the shopping for ingredients, how long we simmer a sauce, the smelling of flavors as they cook, the way you stir, the color of the vegetables after they are blanched and dropped in ice cold water—is about preparation, creating the dish, and then sharing it with others - like performing in front of an audience. It all takes a certain kind of concentration.

**JJ:** Back in the 50s and 60s, Pannonica de Koenigswarter asked many of the most well known musicians what their 3 wishes would be. It was recently published as a book. I would like to continue this tradition, and ask: what are your three wishes?

**SS:** (1) I wish that all people could see each other as people. (2) I wish for everyone to live their lives to their fullest expression. (3) I wish politicians would stop thinking about themselves and start thinking about making this world a better place for all humanity. ■



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## Mitch Marcus

By Gary Heimbauer

**JJ:** Mitch, I love the descriptors you use on your Myspace page to describe the music of your Quintet – post-apocalyptic jazz to scintillating trance hypnosis. Can you further expound on the unique sound that your band delivers?

**MM:** The music is a combination of hard-bop, through-composed, rock, straight ahead, odd meter groove, klezmer, and even free-form at times. All of this, and the diversity of the band's influences, becomes the above description!

**JJ:** Can you talk a little bit about your musical history? How did you get to be the player you are today? If there was a timeline of your musical life, what would be some of the markers on it?

**MM:** I grew up in NY listening to and playing a lot of

**MM:** Short term is to get the mmq playing out a lot more, here on the east coast and in Europe, especially at the summer festivals. Long term, to play and write music in different formats and to be able to make a living doing so – I can't ask for more than that!

**JJ:** Was there a specific moment for you, an epiphany, where you became infinitely inspired to dedicate your life to this music, was it a gradual decision, or did it always go without

*“This music is getting more creative by the minute with innovative uses of genre blending, and I really feel that in the end it will enhance jazz and make it more resonant to a younger audience.”*

classical music. I then got into a lot of early jazz, modern jazz, psychedelic rock, and more contemporary classical music and opera. I think all of these genres help me in achieving my overall musical goals. Also, relating to that, for me, playing piano and clarinet, in addition to saxophone helps give me the variety that I'm constantly looking for. It helps to find new ways to play on each respective instrument. Indiana University was a huge turning point for me. David Baker and Tom Walsh were very influential in how I write and play. David's use of the big-band format is unlike anything I'd heard before and inspired Sylvain, my co-band leader and I to form our expanded version of the mmq, “the mmq + 13.” Sylvain and I began playing in several groups together (e.g. the mmq and the Japonize Elephants) many of which continue to play and tour. My time in the SF Bay Area certainly helped form my musicianship today; the wealth of players I've been privileged to be around and create music with has been extremely inspiring. I ran a jam session for six years at Amnesia in SF's mission district where I met countless amazing musicians. Since forming this incarnation of the mmq with Sylvain, Mike, George, and Tomas, it's been easy and fun to write music for the band. We all are able to not simply write the way we think for each instrument, but in fact write for the actual players – we know the instruments but even more we know the players.

**JJ:** What are some of your short term and long term goals, and what is your ultimate goal in life?

saying, since your youth? If so, can you describe this experience for the readers?

**MM:** It's something that happened gradually. I didn't think about it much while growing up, it was just something I did. As a life goal, it became more apparent as I graduated high school and headed to I.U. School of Music for undergrad.

**JJ:** Outside of talent, what do you think it takes for someone to reach the level of success that you have attained, and continue to strive toward?

**MM:** Persistence. For me, there is not a default from music, it is, (along with my family and friends) my life. Therefore you must go about it with drive and determination.

**JJ:** When you are performing, is it a challenge for you to get into your highest possible creative state, or does it always happen automatically for you? If not, what kinds of devices or preparations, or lifestyle decisions do you have to make to ensure that you are always at your most creative self?

**MM:** This, to me, is a continuation of the last ques-

tion. I feel strongly that as a professional musician of the highest level you have to be able to get into that zone whenever you pick up the instrument. I'm not saying that's always an easy thing to do, but it's certainly what I strive to do. Surrounding yourself with other musicians whom are creative forces makes it that much easier because of course when improvising in its purest form you're constantly responding to what is around you at each moment.

**JJ:** What is it about this music that continues to capture your heart and drive you forward day after day and year after year?

**MM:** This music is getting more creative by the minute with innovative uses of genre blending, and I really feel that in the end it will enhance jazz and make it more resonant to a younger audience. One of the big hits with the mmq is a song that Mike Abraham wrote which is essentially a surf rock tune in a jazz format...the younger (and older) folks love it! I think that desire to bring this music to future generations is all the drive I need. Jazz, with its mixture of composition and improvisation speaks so directly to me that it's an easy decision to push ahead. ■

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Credit: Peter Vasniavsky

### *Allen Continued from Page 10*

reached out to Eastern ideas, and Coltrane of course. There's a history of that kind of open interest in other points of view that jazz musicians have incorporated, and I think that we find the same with western classical music finding inspiration through jazz language and such. I think that's an old kind of a tipping of the hat of cultures. I don't know if it's such a new thing for people to find inspiration from different places. Again it's a question of having your foundation and what your point of view is and enjoying the idea of traveling and looking at the world from different points of view and coming back to your point of view and being kind of inspired by the global possibilities that we have. I shouldn't say that it's a trend; I think it's maybe a continuation of what people do.

**JJ:** Are there any artists that you've always wanted to work w, or any new artists that you've come across lately that made you think "Wow it may be interesting to collaborate with that person?"

**GA:** I don't know if you're aware of the other record that's coming out, on Motema. "Timeline" features Kenny Davis, bass Kassa Overall, drums and Maurice Chestnut our tap percussionist. Maurice is musically integrated into my quartet, and an equal voice in the band. This is unprecedented that Motema is releasing these two very diverse projects simultaneously. It is a very exciting time for us. So with that core group I would love to see "Timeline" expand to a larger presentation, perhaps that may happen in the future. Something special for the big stage – so we'll see.

**JJ:** it seems like you're really interested in the visual ideals...

**GA:** That's right – mixing the whole possibility of performing with varied elements. You know, the voices, the dance, visual elements... I'm really interested in continuing to pursue the big experience with jazz as the central language on stage.

**JJ:** Can we go back just briefly to the Carrie Mae Weems film that is part of this whole project. How did you first come in contact with each other to first get the seed, the idea of putting it together?

**GA:** Well, we've been in contact with each other for years now. I first went to see her, in Washington – perhaps the Whitney Museum in Washington? I met her through Kunle Mwanga who co-produced *Flying Toward the Sound*, with me. Carrie Mae's work has always spoken to me. She's a very dynamic artist and very powerful. So we talked about her doing the cover art or the photograph for the album. It's not the first time we talked about her doing stills, you know, photographing me for an album cover. But the film started to evolve into a reality because of Jana Herzen. Jana was supportive of this collaboration, and Carrie Mae's film became a true collaboration. But my record company Motema is really I think a big, big part

of why this became possible. Motema is a very adventurous, cutting edge, artist driven label that is artist-driven. Jana Herzen, the president, made it possible for us to take *Flying Toward the Sound*, which was a response to my 2008 Guggenheim Fellowship, even further into this great collaboration with Carrie Mae and Farah Jasmin Griffin. And through Jana Herzen's belief in this idea we were able to create a whole multi-dynamic experience which will hopefully continue to live through Carrie Mae's film, Farah's words, and my music. I am and hopeful we'll be able to do this for a while in different kinds of ways. Having different focuses through the various refractions of the work as it continues to evolve.

**JJ:** I have one final question regarding the spiritual sense of the art. The photographs feature women as angels. It seems to permeate through the artwork. How do you see the spirit of women being able to move art forward from this point?

**GA:** Wow. I think that we should look at these two artists that have contributed so much to this project – Farah Jasmine Griffin. She's a brilliant scholar and a visionary in her own right. Someone who brings a certain kind of clarity to the language about jazz, and jazz musicians. I think that what she is doing is affecting a positive change in the way we speak about the music, which is really very important. The way she speaks about the music has the dynamic of the music itself, you see. She's making an important impact on how others speak about the music, and the musicians. I feel the same way about Carrie Mae Weems' work. Carrie is a very profound artist, and through her vision doors continue to open for me. There's an elegance and a strength – a solid self-realization and beauty to both of these women's work. I'm very honored to be associated with these perspectives through this music.

**JJ:** Well I think that it seems like such an ideal collaboration because you're talking about their elegance and their strength and the power in their work, and it's reflected completely in the music here.

**GA:** Thank you for these last questions around women and women's work. These particular women are great inspirations to me. Farah's work brought so much clarity. When I read her liner notes, I had such a sense of calm. It is a great benefit having such clarity and elegance in the language which describes the musical vision. It was just so wonderful the way her words completely reinforced the whole work. I feel the same way about Carrie Mae's work. Each of these women have brought clarity to the music, and expanded it in profound ways.

**JJ:** It seems so complete from beginning to end. All of it seems well tailored to each other. The three of you seemed to be in synch with the goal and the result just flows together well. Thank you so much for speaking with us. ■

### *Erskine Continued from Page 14*

It locked in. It swings. Well, Berghofer is a swinging guy. For a drummer, he makes it happen. It's a lot of fun. We play there once a week. It's a lot of fun and the album captures the club. Like I said, it's a bit of a surprise realize in our catalogue because we just kind of quietly put it out and people seem to like it.

**JJ:** He was sitting back there with his MAC Book Pro – what kind of miking was done?

**PE:** Couple on the piano and on the bass and the drums for a kick in. We just did a new album called *Standards Two – Movie Music*. It's a trio with Alan Pasqua, Darek Oles on bass. Dave Carpenter passed away. Bob Mintzer [sax] made it a quartet. That was done in this very live concert hall in San Diego with this super-duper stereo. That qualifies as an "audio file." The Charlie O's, however, wound up sounding really great after Rich worked his magic. It was real bare bones. The guy is sitting there with headphones at the bar. He was maybe sitting five feet from the drums. Small club. That immediacy is very apparent.

**JJ:** That's what it's all about, at least in this music.

**PE:** Yeah.

**JJ:** How did the association you have with the organization come to be for the Norbotten Big Band release. They have from some sort of governmental or nonprofit funding.

**PE:** Well, Tim Hagans is the musical director in the big band. Tim and I had played together many years ago in the Stan Kenton Orchestra.

**JJ:** When you were using that 27-inch ride cymbal.

**PE:** Right, exactly. Way back then when I had long hair.

**JJ:** Do you still have that cymbal?

**PE:** No, you know who has that cymbal now? Charlie Watts.

**JJ:** Really? After I had bought Kenton's album *Birthday In Britain*, I was 15, I contacted the Zildjian Company about how to get a 27" cymbal like the one you were using. Lenny DiMuzio at the company said that they would have to custom-make them, and would make two or three of them in the batch. There was this older gentleman in Philadelphia who bought one, and I bought one.

**PE:** Wow you have one?

**JJ:** I sold it. When I was at Eastman. A local guy wanted it and I sold it to him. If the guy is still up in Rochester, I bet he has it.

**PE:** Wow.

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*Erskine Continued from Page 33*

**JJ:** I should have never sold it because it really sounded great. It had this great “ping.” You know? At the edges, it was thick. Out front all that you heard was the ping of the cymbal. When I was playing in the band though, the trombone players always complained that the cymbal was too loud. But that’s because their ears were right next to it. But when you went out into the audience, all you could hear was the ping.

**PE:** Yeah. It’s a wild cymbal. I sold mine with the blessings of the Zildjian Company. We created a scholarship fund. So a lot of the old cymbals I use were catalogued and sold by way of Steve Maxwell. Between Charlie Watts and a collector, a woman in San Francisco area – the really fine cymbals were scooped up really quick. Anyway, Hagans and I knew each other for a long time and hadn’t seen each other. And I started to hear from some really great players that Hagans is “the guy.” I said, “Really?! I didn’t know.” I wasn’t keeping track of what Tim was doing, but I got a chance to play with Tim in Sweden with a tenor saxophone Lennart Aberg. We did a short tour as a quintet, and Tim completely blew my mind. Holy cow. I can’t get enough of this guy. Tim said, “I should come play with the big band.” Okay which big band? [The Norbotten Big Band in Sweden] They have this very hip community arts funding. So, I go up and am blown away by the band. They have been under Tim’s direction, for sometime already. The first album was recorded in Sweden. With all of the usual fees nothing would have worked for this second album and it wouldn’t have happened. But I thought, “Let’s see where it could go.” I figured, “that’s what you people do in this country -support and revere. All very sincere. At the Swedish Radio ... I worked with people there and it’s like “Yeah, no problem.” So, I get these hard drives delivered to my doorstep and I call Rich Breens and say, “Let’s mix it.” And the first album was called *Worth the Wait*. It is a terrific album. So we got to talking about what would happen if we went into the studio – and really make an album we wanted to make. So that process began and funding got underway – with the idea that there could be some video documentary. Fuzzy Music would release the album. We worked out a deal with the band. We assumed this post-production with the recording costs being taken care of by the compensation from the band themselves.

**JJ:** That was great.

**PE:** That was. We’d have to mortgage the house. So, it made it viable, comfortable, and doable. It satisfies what they’re hoping to achieve. It was a win-win.

**JJ:** And the Norbotten Big Band gets high visibility in the Jazz world that they might not otherwise have had now.

**PE:** Exactly, Eric. They’re on the same page, now, as the other international big bands – and deservedly so, with what Tim’s done. I mean a few other players had big names, but a lot of these guys they live in Luleå, Sweden. It’s a small town. Yet this band is not a regional band. It’s great. It’s a killer big band. I have three words for you for when you hear it: fasten your seatbelt. It’s great. I don’t want to over sell it. All I can tell you is that we were in New York for a week. And my wife commented to me after the fourth tape recording, I think. “I’ve never seen you come back from work like this.” And I said, “What do you mean?” And she said, “I’ve never seen you so excited, with so much sparkle.” I was flipped. It was so exciting. I mean how often you play with a big band – with all the energy and the excitement, with great players in a band like that, with Tim’s writing and his playing and everything. That would be a real spark. But I still get to do the big band thing a fair amount. Bob Florence unfortunately passed away last year. But we’ll do big band tribute concerts on occasion – playing his music. That’s a great book for a drummer. The last one we did was called *Legendary*. Sometimes I’ll do stuff with the Thornton School of Music Orchestra, which Bob Mintzer is leading. By the way, the Next Fuzzy Music release is *Standards Two – Movie Music*. I thought – not a terribly original idea – let’s record some great songs that are associated with theme songs that appeared in movies. Each of us decided on two or three songs we wanted to arrange. The next one might be the best, I’ve ever done. The arrangements are so good – similar to the sound in the *Standards*. Recorded with microphones called KMF or KMS. It’s some sort of radical design in recording. With this kind of thing we set up really close, no headphones, and we just play. It’s a matter of the microphones getting the power. So, the latest technology in recording is perhaps orthodox, moving the microphone so it sounds great. And not worrying about anything else. We’re just working on the artwork for that. The microphone people want us to get it out by summer. We’re real excited. We’ve got almost twenty releases on the label.

**JJ:** Who takes care of all the grunt work – like licensing? Are you doing it all?

**PE:** I do that. I’ll use Harry Fox song file. Our digital distribution is handled by a company called Big Fish Media or Digital. They’re really terrific. They do iTunes stuff. We’re distributed by City Hall, and all the internet orders remain a kitchen table top operation. My wife does all that work. If she goes out of town, I’ll take over. It’s not uncommon to see one or

both of us standing in line at the Post Office in Santa Monica with CD orders.

**JJ:** What’s your schedule like?

**PE:** There’s a lot going on in between the label work and the live work I’m doing – the studio work in town, teaching at USC, teaching private lessons and directing one of the combos. We have a pretty cool thing. We created a drum lab where drum set proficiency is taught. If you’re a popular music major, at USC you’re required to pass drum set proficiency.

**JJ:** What does that include?

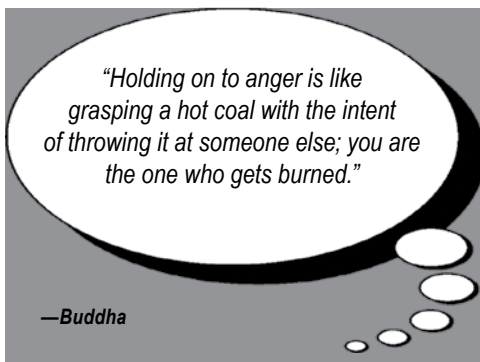
**PE:** Well, that includes a semester of study, being able to play your basic rudiments, and play some basic beats in pop and jazz styles and realms. I am in the midst of developing an intermediate course. We want to expand the degree requirements to get Jazz students more involved in the class. It’s not just teaching people how to do a drum beat – it’s increasing the rhythmic confidence – and its teaching people how to respect it. Nowhere is it more apparent in the drums, because you don’t need to be a genius or virtuoso to bang a drum. It’s not what rhythms you bang out it’s the spaces in between the notes – because as far as a band is concerned, speed and technique are pretty low on the priority list. They want a drummer to give them the rhythmic information they need so they play better. Michael Brecker played drums, and Mintzer plays drums.

**JJ:** Do you take every opportunity that comes along?

**PE:** I love to play. It keeps you fresh. It keeps you on your toes. I just have seen too many players who seem to lose something if they don’t stay as active as possible. I think it’s a good idea to stay active. I have to travel. It might be some festival thing, maybe related to education, in this country, or something in Europe that gets put together – some sort of a project. In between that, I keep my calendar busy by teaching, working on my recordings or other people’s projects. All I know is that I used to have more free time. But that has to do with being hands-on at the label.

**JJ:** Well, you’ve made opportunities for yourself, so that’s a good thing.

**PE:** Yeah, I mean kind of. Years ago, when I was flying around relentlessly to work, I was talking to Bob Beals. He owned Evans Drumheads, and eventually sold it to D’Addario. He showed me something he was working on – this new computerized drum head. He saw how busy I was and he said I have to start making money while I sleep. That got me thinking that I need to take more ownership, authorship, committing educational things to paper, books, becoming more compositionally active, getting involved with the music industry, designing products, and help in some little way – making that corner of the world a slightly better place. I want to provide for my family and be able to keep doing what I’m doing. Otherwise



I think money is just the means to create more opportunities to create and have fun. Life is short. I'm just grateful whether it's Fuzzy Music or I'm getting to play with somebody, it's all just a way to have an opportunity to do stuff.

**JJ:** Of course, in jazz, there is the endless opportunity to create – what we are theoretically put here to do. It is easy to feel a connection to people who are doing the same thing. There may be dishonest, underhanded, selfish business operators in the jazz world – and that's something that can be gotten away with in that real. However, you can't be dishonest about the music. Your intonation is either accurate or not. The rhythm is either happening or it's not. The chord has the correct notes in it or not, and so on. There are no lies when you're playing the music. It is mathematically based, and in sync with the laws of the universe.

**PE:** Very well put. It reminds me when my kids were struggling in math. I was never great with math. There's one really great thing about math, like music. It will never lie.

Great music – it never lies ... any great art. It's like people smell it. Even when people aren't "sophisticated" they can musically sense it. People's hearts recognize the truth in music. They recognize a good melody. That's the really great thing about being a musician is when you realize that that's been recognized, and someone comes up to you and says, "Thank you." It's like a "Wow! People are hearing it!" It's not just going off into obscure corners of space.

**JJ:** Do you spend a lot of time each day practicing? What's that like for you?

**PE:** My routine now every morning – I'm practicing. I like to do my homework, Eric, if I'm working on a particular project, for example, I recently was working with the symphony at USC, one of the composers, a faculty member there, had written a piece with a mini drum set in honor of our outgoing University President. It didn't require too much practicing time. But there was another where I was asked to play the drum set in an orchestral setting and I practiced it slowly with a metronome for two hours – worked on stickings. I specifically sent e-mail to a friend of mine, Bill Platt. I said, "Hey Bill! What can you tell me about Symphonic Dance?" We talked on the phone and exchanged emails. So that took a bit of practice time. I love having a challenge. The Vince Mendoza, that took some practice time. Everyone had to check in at the studio before we showed up, and we fit all the little pieces together. That was one of the most fun recording experiences I've ever had in my entire life. In terms of maintenance practice, I do a couple hours a week. I'm playing professionally anywhere between four to five times a week, on average. And whenever I am teaching, I'm sitting down showing students stuff. In my studio, I have two drum sets setup, and they are both completely mic-ed. It's always fun to see the student's eyes grow wide and go, "Wow!" Because they get to hear themselves back. I

love teaching in my studio, and we still do recordings there from time to time. I'm working more as I get older and older, whether it's working with a metronome or a device called the Beatnik. These are handy tools for improving your inner clock. That's what I am most interested in now. I want to strengthen mine so I can help more and more in strengthening the clocks of other musicians. Increasing rhythm and confidence is what I call my new goal in life. When I work with musicians, it seems like that's what they like the most. It helps them sound good. I don't get too many compliments on being flashy these days.

**JJ:** When you were playing with Kenton's band, the music and the fills were very technically inclined.

**PE:** Stuff was fast, stuff was loud. I was eccentric enough that I did my best to play the music. I was young and trying to prove something.

**JJ:** To me it sounded like it all fit.

**PE:** I hope it did. But when you go back and listen to it and say, "Oh I wish I did this or a little less of that." Stan's hiring me was a very generous show of faith on his part. I was a good poster child of his education in schools, I think. I was product of his summer camp. And here I was playing with the band. It hit me as a drummer. You have people that can identify with that – young people, as opposed to some square looking guy. If nothing else, I fulfilled that function. My drumming now, in terms of big band, has become more mellow-ish, and melody-based, as opposed to more towards fusion when I was with Stan. I kind of brought that thing in with the band. I brought in the younger people perhaps. Playing some of that music made me listen to things. You know, I joined the single-headed drummers, and kids thought that was pretty cool. Mel Lewis didn't dig it.

He played in the 50s – still one of my favorite big bands. Mel's musical choices were so right. He played the holes. He'd let them do what they had to. He supported them.

**JJ:** Well, your playing with Kenton was spot on and you elected to take on the change in perspective.

**PE:** You're very kind. Thanks. I think the *Avatar* session is out. Ensemble-wise, the stuff is as good as I could do it. It is exciting because it's a real marriage. I think I was born to be a big band drummer. We were talking about what were born and put here to do, that's me. I'm grateful that I was there at the right time – to go on the road and get the training. Now it's not there at all for people. School is still incredibly valuable. You learn how to connect on a musical level. Though schools are not for placement or management for big bands like the schools used to.

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

**PE:** Well, this our spring break. I went to Boston for a high school jam fest. Nice school and good weather. I came back and spent two days in the studio – with "old" people, Pat Boone ... then doing the album

with Standards. I had fun. Yesterday was my first day off in weeks. We moved furniture around the house, watched a couple DVDs. I love spending time with my wife and kids when I get to see them. I like going for walks and reading.

**JJ:** What movies do you like?

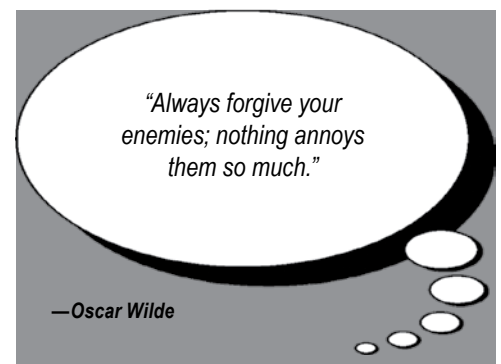
**PE:** Well, let's see. Last night we watched *Fantastic Mr. Fox*. I love classic films. I am just loving the music of Max Steiner. By the way, let me tell you an interesting story. I knew Tony Williams since my Weather Report days and he was very gracious and friendly, very kind. I ran into him from time to time. Of course, when you're what are you going to say, "Wow, Tony, you sound amazing!" ... because he always sounds amazing. I looked at him, had a conversation after, and he thanked me, because what else can you really say. "It's great to see you, Tony." Then an article came out where he said he was going back to study composition. This is before he did the *Wilderness* album. When I saw him I commented on the album, "Tony, thank you. It's so great and that you said you're going back to school." He said, "Oh did you like that?" And I said, "Oh, yeah, it was great." We are talking about film music and scores. We were like two peas in a pod, having a ball talking about this stuff. And then I said "By the way, you sounded really wonderful tonight." Oh my gosh. I could just see it. The curtain coming right down. "Well, nice seeing you." The iron curtain came right down. It's just his concept. He didn't want to talk about himself. But, it's gorgeous writing that Tony did. The fact that he wanted to be thought of in those terms – as a writer ... You know you can kick everyone's ass on the drums, but it's a real testament to his core music.

**JJ:** Anything that you'd like to add?

**PE:** No. Just, as other people have commented over the years, the rumors of Jazz's demise is really exaggerated.

**JJ:** The music will always be alive. The creativity will never die.

**PE:** Exactly. I have no worries. When I hear what some of these high school and college students are doing – someone's doing something right. You can't deny the musical truth. ■



*Cobham Continued from Page 16*

**Lobo** – Percussion – how did this illustrious group come together and where did you record?

**BC:** Basic Tracks were done in Bern Switzerland at HKB studios and at Backyard Studios, Ostermundigen. Overdubs were done in New York City at New York Noise and Kampo Studios in September of 2008. The first studio, HKB is extremely hi tech and digitally based. It is a real laboratory where any frequency can be analyzed and reconstructed through various means or methods. Backyard Studio is a very warm, analog setting that provide a more human aspect to sound: as in “what you play is what you get”- the sound is imperfect enough to be human in real time.

**JJ:** How does your new release *Palindrome* reflect your life thus far?

**BC:** As a group of sonic pictures from which I take energy to move forward towards future achievements.

**JJ:** Chaouki Smahi’s 2010 release, *La Rose Du Sable* – *Thinking of You* – features you with the late Charlie Mariano, and others. This is a very beautiful and exotic CD interlaced with Northern African rhythms. What are your thoughts on this CD and are there other releases in 2010 out now or coming out?

**BC:** The time spent working on this project with Charlie and Chaouki was quite special in the positive and reminded me that there is a greater world out there from which to study my craft. I performed with musicians whom I rarely knew or musicians whom I’ve never met before. The end result proves yet again the power of music as a positive element in our society.

**JJ:** You’ve been living in Zurich for quite some time and are now planning on moving back to your birthplace, Panama, what inspired this move?

**BC:** In 2004 a friend of mine who is Swiss, mentioned that he went to Panama with his partner and enjoyed the experience so much that he decided to move there to live permanently. He knew that I was born there so, he chose to share this information with me. I decided to join him on his next visit to Panama and enjoyed being there so much that I also decided to explore this idea and now find myself in Panama more and more every year. Being there does really help to bring my life into a perspective that I had not previously considered. Again musical creativity has much to do with these feelings.

**JJ:** You performed in Panama in 2007 at the annual jazz festival created by Danilo Perez as a member of the Panamanian All Stars led by Danilo and alongside Jorge Sylvester, Santi Debriano, Carlos Garnett and Renato Thoms. Now that you will be residing in Panama, what are your future plans with regard

to performances and that particular festival as well as music education, clinics, symposiums and workshops?

**BC:** The Panama Jazz Festival will be a fixture in the future. As regards my connection with it, only time will tell, if at all. My idea regarding living in Panama has to do with enjoying Panama as a society of which the Panama Jazz Festival is but a small part. I can see attending the festival and not being a performer if there is an artist performing there who commands my interest. I think of Panama Jazz much in the same way as I would view Carnival in Panama. Regarding my interest in promoting education – yes, I have some ideas and am currently pursuing them there but will disclose only when there is something concrete to bring forth. I will say that the future looks pretty good for Billy Cobham and Panama at the moment. But, let’s see what ‘tomorrow’ brings.

**JJ:** I recently watched some of your videos on YouTube where your stunning contributions to the music are represented at every turn of your life having established your own musical language, creating, defining and easily crossing into so many styles and genres of music with an open heart and open mind, body, spirit approach, how did you develop your style of playing and how is your current life experience manifesting itself in your playing?

**BC:** I have always been an observer and seeker of information. I have always sought answers to everything within my social environment just because I wanted to better understand ‘me’. So, whatever I have experienced so far in my life I would try to find a reason for it being the way it was or is...And even look at what it could possibly become in the future, if necessary. I believe that, because of this particular trait I have spared myself from making mistakes that I have watched others make in their personal lives or I have sought to find alternatives to situations in my life that could provide an alternative to what I viewed as not necessarily acceptable for me at a particular time. So, I would tinker or abstain or wait just a bit longer to see how a certain situation will pan out before making a decision on a specific direction. I believe that this social element within me has set me in the social directions that I have taken throughout my life. I watched as the disco craze took hold with groups like the “Village People” and others. This was happening around 1978/79 and I realized that the doors of opportunity were generally closed to the conceptual ideas I was harboring at that time so, I decided to “spend a few weeks” working and exploring Europe with the hope that by the time I returned to North America there would, once again be more attractive performance and recording projects for me to partake in. But, that never happened because I forgot to return to North America due to unforeseen opportunities in performance that presented themselves to me and as an observation again, the concepts that I felt very comfortable with prior to the disco scene taking hold in the U.S.A. became a solid part of history and to date, plays a very minor role in the music industry at this time. Had I not taken the time

to observe, process and make a decision as regarded my future some of the videos that you have viewed would not be available to you.

**JJ:** Playing as much as you have in your lifetime, you have maintained and generated a fierce energy, how do you maintain a sense of balance in your life and how did you manage to stay above the fray in your career i.e. the politics in the music business and the various other pitfalls that many musicians succumb to?

**BC:** I believe in respecting ‘life’, as we know it to the extent that my approach to all acts are with focus upon experiencing life in moderation and with respect to the social environment in which I reside at the time. I learned, through inquiry, observation and deduction what I needed to make it through my performances in the most effective yet economical way. I found out early on that music is a human science reflective of the society in which and from which I come. When I perform I reflect those experiences and in doing so, also offer a view into my future should anyone care to extend themselves through my thoughts in this way. More often than not, this translates into a sense of security, if I believe that what I do for myself is where I want to be that allows me to rise above the competitive fray of the petty political problems that permeate the music business. This is not to say that I am affected by this ‘day to day’ negative element. I believe that the music business is definitely the “Shark in pursuit of its tail” and will always be in this state of ‘flux’ as this is a negative reflection of how we as a people function when in competition with each other. I believe that if you are secure in your personal direction in life you will be able to control this negative element and in most cases, use it to your advantage. The best way to circumvent this problem is to continue to learn about your craft: not just how to be creative but how to sell and package your product, which is “yourself.”

**JJ:** As you begin the next decade, what is one thing you’d like to see change in the world and how do you see music and your role as a key musical figure impacting on that change?

**BC:** I would like to see positive progress made in the inter and intra-relationships among people in the world with the understanding that music can be a very useful tool from which this progress can emanate.

**JJ:** Please share one of the rules you live by and one value you maintain in your personal and professional life.

**BC:** Do only what you feel can be based upon what you know to be true.

**JJ:** Can we expect to see The Billy Cobham Panama Drum Festival in the very near future?

**BC:** NO! But, there are other dimensions that might surface where Billy Cobham could play a role. 8-) ■

*Chambers Continued from Page 17*

back down,” you know things like that. When you are young, you think you are doing something and then you find out you really aren’t. I talk to students and I talk to this one thing specifically. I started out doing a lot of recording – the whole Blue Note situation, and Duke Pearson used to tell me, “Count.” And I would laugh, but you know, right now, today, when I play, I am counting all the time. Not literally, 1, 2, 3, 4, but I am concentrating every measure, from measure to measure in a piece. Now that is a lot. Every piece, measure to measure I am concentrating and I am thinking ahead of what to play, and what I am going to play next and he used to tell me all the time back then and I wasn’t counting so much. I wasn’t concentrating so much back then and I can hear it. Some of the records I’ve made I like myself and I like the playing and I can hear it, but some of the ones I’ve recorded I can hear the concentration isn’t there, I can hear it and say “Agh hah!” But that’s the thing and he used to tell me that all the time. He’d say, “Count.” And other things like Art Blakey would come up and he’d say “play the drums from the bottom up” and stuff like that and I had to think about what he meant and he meant, play it from the bottom up, the bass drum, get the bass drum in there, put the foot in there! And my foot, it’s amazing though, it took me a little time to understand that, and a lot of times I listen back to records and my foot is too light. I should have had my foot in there more. And of course young players, they don’t understand that too well. You know, one thing we haven’t gotten to it yet, but I’ll say it now. I did an interview fairly recently and somebody started talking about drums, and it’s like, “look, I’m not interested in talking about drums, the drumset and sticks and symbols and this and that.” To me, the set is just another color. It’s just another timbre. That’s all it is to me. So I make that clear now. To me, it’s just a timbre. That is all, and I am more interested in composing and the total program so to speak of what you are putting out, like you are putting out a book or a composition or a record and a concept and the drumming is just, to me, secondary to that now. I’m past that. I mean, that’s the way I express it now. I’ve always played the piano, and I studied, but I’m an arranger. I play arranger’s piano, but playing mallets, to me the mallets were easy. I say that and mallet players get angry. It was no problem going to the mallets. It was a natural evolution to go to it from drumming. It’s a percussion instrument. People forget, mallets, the marimba, they are part of the percussion family. And if you know the keyboard which I did and you have drumming techniques and of course I know the keyboard, I’m not saying to be great like Bobby Hutcherson or Gary Burton, but it was easy making the transition. It was like looking at a piano. So I play mallets now and I know that I can play the instrument. I can play it well, and so I consider myself a mallet player.

**JJ:** What discoveries have you made about human nature in your lengthy career, dealing with the music, education, business and everything else?

**JC:** Human nature? (*laughs*) Boy, well that’s a deep one. What have I learned?

**JJ:** Maybe an easier one is, about the people in the music business.

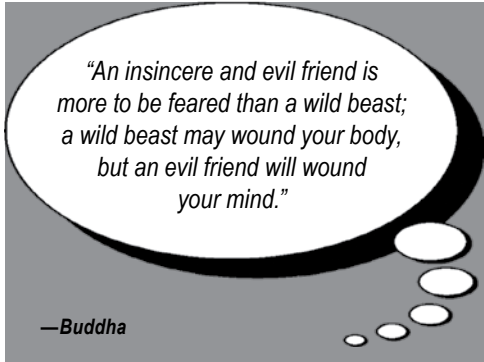
**JC:** Well that’s a little closer to home. I think you have to consider musicians or artists and people who do this as their livelihood, and that’s a whole different psychology there. I think the fact that the musicians that I have mentioned and am associated with and who are so called professionals and who do this for the most part, for their livelihood, that is a hell of thing because this business, this business we are in can be shattering. I’ve seen this business shatter people and actually destroy people and turn people away from music, per se, and people have gotten out of the business.... great players like Pete LaRoca, to me who should be mentioned in the line of modern drummers, but the business, I can’t use the word destroyed, but it turned him away from being a musician, the business of it. He could never sell himself. He’s a lawyer, so to me that’s something. So the nature, it’s hard for me to answer that in the sense that, I know that this is a very general or generic answer but....they’re sensitive. Most musicians are sensitive, some more so than others. I know that in a way it is kind of a detriment to the business that we are in, that people are individuals. This idiom is an idiom of individuals and to me it also suffers from individuality; there is too much individualism in this idiom and it is a good thing to have individuals, but the individual and the autocratic nature of this business makes for instability in many ways. In a practical sense, there’re not enough groups in this business for my taste – groups, collectives, and cooperative approaches to it and it’s like the system I guess we live in. Individual enterprise can work for some, but it’s a detriment for many others. I think more on the leftist side; I think it’s more of a detriment for the great majority of us. The great majority of us, and I’m speaking of us collectively, need to be a part of something, that is why I am really enjoying M’Boom now because that’s a cooperative effort, and Max Roach was always teaching us to think like that, cooperatively, he was always working for the whole, and when you are part of something, and the six of us who are left now, or five of us, we are connected and we work for the whole and I think that that works better for the majority and other folk can be more individualistic and can function, some others can function. I’m going to bring in the drum side of this, the percussion side – this is the problem of this industry that is related to drums. I’ll tell you one thing and a lot of people don’t know this. Tony Williams used to say, you know he was disturbed psychologically toward the end, and he used to say that he wished he could do everything else but play the drums. That’s funny, isn’t it?

**JJ:** I know he was composing a lot.

**JC:** Yep, he was composing, he was trying to get into it and I’ll tell you, I know what he was saying. I talked to Tod Barkan recently and he said he had a conversation one night years ago when he was with Tony and Max Roach and they talked about this very thing. I’ll get right to it, and I’ve told students here and I tell them everywhere – see, this culture we live in, America, the west, whatever – it is a culture that banned the drums. This is very significant. You know Congo Square?

**JJ:** Yes

**JC:** Congo Square was the last open arena where the slaves could dance on the weekends in New Orleans in the 1700’s, 1800’s but they were not just dancing, they were getting together with drums and whatever instruments that they were using and it was a galvanizing force. Of course it’s a force and always has been as far as Africa – it’s communicative and a force for getting people together. They closed down Congo Square because number one, there was a large influx of people from Haiti and Haiti was in the midst of their revolution and the spread of voodoo which is misunderstood and also those dances were galvanizing forces, getting the slaves and people together. It got so big they had to shut it down and they banned drumming. Anyone caught playing drums was shot. Now let me tell you something. That is very significant, what you are talking about and what I am dealing with in my teaching is synchrotism and acculturation. Synchrotism are those cultures of the Caribbean – the Latin Catholic. Now it wasn’t that they played, they were banned from playing drums, but this culture here, specifically cut off the drums and by doing that, you are cutting off the Gods – the people weren’t able to call their gods. And that affects people to this very day; it affects the mindset. Now we are talking about the Eurocentric attitude that says drumming is of less consequence than playing a piano or playing the melodica or the trumpet or something. It is the least important. That is the mindset that is in the society of our people – all the people – black, white, they all think this. This affects the attitude towards the drums, and always has to this very day. Drummers have had a hard time getting record contracts or even getting them played if they did. Now that is why Tony Williams said what he said about that. And all of the great drummers have gone through this. That is why I have the attitude now that it is just another color. I am interested in percussion sounds and all kinds of drum sounds and of course composing and I’ve always had the skill to branch out to other areas of music but this attitude affects, specifically directed at drums and drummers to this very day and in the minds of folk and it’s very ironic seeing how percussion oriented all this music is, especially pop, hip-hop, rock and all this. It’s these people pounding on drums. But there’s this attitude that says, “The drums? Psh...he’s just a drummer,” or something like that. So, I hope I’ve gotten my point out. ■



*“An insincere and evil friend is more to be feared than a wild beast; a wild beast may wound your body, but an evil friend will wound your mind.”*

—Buddha

*Corniel Continued from Page 18*

to take your time a little more. Your body is not reacting like it did 20 years ago so you have to exercise to keep your body in form. Drummers/percussionist need to be in the good condition in order to do that job (just carrying the gear is hard enough). Then comes the mental side, since you are now maturing you are wiser in knowing the right techniques that make your job easier. You have worked out the proper way to do things that some young cats are still trying to work out, and this takes experience.

**JJ:** What is it about this music that continues to capture your heart and drive you forward day after day and year after year?

**CC:** I think that this music allows me to express my feelings freely. The improvisation keeps me free enough to do what I want in such a way that during a performance everyone else is doing the same but yet in a coherent manner. The way that I can apply my rhythms to melodic structures that are so intricate makes this music a special means for me to keep ex-

ploring new ways to challenge myself.

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

**CC:** Your word! You must be true to your word not just as a musician but as a person with values. Respect your elders; respect your family and others, most of all respect yourself. ■

*Prieto Continued from Page 19*

and the music comes out as one, united, the same as it is when we speak. It seems like something easy but it really depends on the level and deepness of the ideas.

**JJ:** What is it about this music that continues to capture your heart and drive you forward day after day and year after year?

**DP:** Music is a relief for me, spiritually, emotionally

and intellectually. I escape from this reality whenever I want through music and bring a new reality to my ears. I have a passion and an unconditional love for it, and also the desire to communicate anything through music.

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

**DP:** There are different kinds of musicians and there are different reason why people play music, and I consider "that" to be a very personal experience. But I will say that more than the knowledge or the talent a musician can have, is about the power of giving and communicating something through music. It also takes a lot of home work, discipline and positive attitude toward the music to make it happen. Also very important is that music is not a job to me, it becomes a job when I don't like what I'm doing, so I try to avoid playing music that I'm not interested in. ■

*Brown Continued from Page 21*

different instruments and styles of music. I'm sure that it has affected my life and music but not in any tangible way. All of those experiences get inside you, and through music they're allowed to be expressed.

**JJ:** Watching great drummers usually brings the emotional, or deeper primordial aspect of the music right to the forefront. You and many of your contemporaries and predecessors are able to enter into such a higher state of consciousness. Was this a door that you were always able to walk through, or did you have to develop yourself outside of music, to be able to get to this place? If so, how did you go about developing this?

**OB:** I honestly believe that a lot of that stems from the nature of our instrument. From their origin in Africa, the drums were used for a myriad of things. Everything from religious ceremonies to familial celebrations, from communicating over long distances to beginning and ending wars, the drums were an integral part of society. Here in the US, a lot of those traditions made their way here via the slave trade and continued to evolve. Growing up in the African-American church taught me at an early age the importance of the drums. I also learned a lot of things about being able to remove yourself from yourself so to speak. Growing up in church you learn to try to be completely free to worship. Being completely "outside" of yourself open to what's happening around you. I definitely try to bring that same spiritual approach that I learned growing up into my playing, so for me I guess it developed outside of music first. It's a never-ending process though. I always try to serve whatever music it is I'm playing but you never stop

learning how to let go and let the music take you to a place that you couldn't get to normally.

**JJ:** Do you feel it gets easier or harder as you get older? Why so?

**OB:** Like anything in life, there are definitely aspects of doing this that get easier with maturity. As you get to know yourself more you inevitably learn more about yourself as a musician. You learn what works and what doesn't, what kind of preparation you need to get ready for a gig. But there are things that remain constant. Things like the need to practice and always continue to learn and listen. Those things are things that I yearn for just as much as when I was 15 or 16 years old.

**JJ:** What is it about this music that continues to capture your heart and drive you forward day after day and year after year?

**OB:** Jazz, and music in general, is amazing in how it constantly refreshes. Jazz in particular is amazingly freeing. In my opinion it's the one genre in music where you're allowed, and actually encouraged, to be who you are. That aspect in itself forces you to continue to grow and want to bring new things to the table. I don't want to listen to recordings of myself from three years ago and still hear all of the same things that I'm playing now. In this music you're allowed to bring all of the life experiences that you have into what you play. That's what really captures my heart.....being able to truly be myself.

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

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

**OB:** That's very true. Along with being a good human being, being professional will take you a very long way in this business – things like being on time and being prepared count for a lot in music. At a certain point I think everybody can play, but there are a lot of people that don't work as much as they could because of their attitude, or because of constantly showing up on gigs unprepared (not learning the music, etc). I do my best to learn all I need to in order to be able to play the music I've been hired to play to the best of my ability.

**JJ:** In the 50s and 60s, Baroness Pannonica de Koenigswarter asked hundreds of musicians to tell her their three wishes. This was recently published as a book. We would like to continue this tradition and ask you, "What are your three wishes?"

**OB:** Wow, that's a tough one. I want to say world peace or something like that, but I'll try to come up with something a little less cheesy. I guess my first wish would be to be able to continue to grow closer to God. I guess there would have to be a "wish sub-category" with that one that would include me being the best husband, father and friend I could be. Secondly, I would wish for a long and fruitful career playing music with more and more of my heroes, in a myriad of genres. Lastly, I wish for President Obama to be able to serve two terms in office. I think that last wish would help take care of a lot of the other things I would wish for if I had more wishes, so I'll leave it at that. ■



### Nazario Continued from Page 23

classical conservatories. So I developed a way to write for Brazilian instruments like Berimbau, Pandeiro, and Samba School Drums, adapting rhythms like Maracatu and Baião for the drum set, and so forth. With my students I try to give them a good foundation: they must know history, the roots of music and culture, musical rudiments, and repertoire. I encourage them to grow as musicians and as human beings. Friendship and honesty are important values that I try to nourish, along with the music itself. In December 2005, I was honored to receive a “Notório Saber” from the “Universidade Federal da Bahia”, a credential that allows me to teach in Brazilian Universities.

**JJ:** What are some of your goals as a musician, for the future, and what is the one “ultimate” goal that you may have?

**ZEN:** I wish to keep playing with good health—that is my ultimate goal. I cannot predict the future, I just wish to play my best and have good musicians and friends around so we can express ourselves through our instruments. A more immediate goal is to play in major Jazz Festivals with the John Stein Quartet, since we have achieved a unique group sound and are making great music together. We want to share it with more people.

### Gerhardt Continued from Page 29

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

**BG:** There are many different motivations for people to become musicians. The term “great musician” means something different to each individual. For me, it’s a person with enough mastery of their craft to communicate and express their own feelings and humanity effortlessly and without ego. Among the

**JJ:** Watching great drummers usually brings the emotional, or deeper primordial aspect of the music right to the forefront. You and many of your contemporaries and predecessors are able to enter into such a higher state or consciousness. Was this a door that you were always able to walk through, or did you have to develop yourself outside of music, to be able to get to this place? If so, how did you go about developing this?

**ZEN:** The most basic human musical instruments are the voice and the drum, so perhaps experiencing a great drummer can reach people on a primordial level. Perhaps it is human nature to seek a higher state of consciousness, and perhaps music is an avenue to deeper insights. I remember learning from my father about philosophy, and from other musicians and friends about various exotic or esoteric practices to achieve a deeper level of knowledge in order to perfect our lives. What I myself have done is simply to devote myself to improving my musicianship, and I study the music that challenges and inspires me. I like to play soccer, practice yoga, and I jog to keep my body in good shape, have always tried to eat well, and I try to learn from my life experiences.

**JJ:** Do you feel it gets easier or harder as you get older? Why so?

necessary ingredients are: the continual motivation to improve and learn; the creativity to seek ways to evolve their music; and the perseverance and tenacity to find outlets for listeners to receive their music.

**JJ:** Is there a connection for you between playing your music and spirituality? Do each affect the other? If so how?

**BG:** Absolutely! In the Universe, everything is vibrating and making sound, whether or not it is audible to us. Musical vibrations are an essential element

**ZEN:** At this point in time, when I look back, I feel very comfortable with what I have accomplished in more than 45 years of a musical career. It establishes a natural way of growing older, although I don’t feel myself old. I try to keep a beginner’s mind, open to new directions, while at the same time retaining all the knowledge and experience acquired through my years.

**JJ:** What is it about this music that continues to capture your heart and drive you forward day after day and year after year?

**ZEN:** First of all, my love for music and other art forms is infinite. Musicians have the capability to keep doing their job, growing and playing with more depth of feeling, as they accumulate experience throughout their lives.

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

**ZEN:** Well, you already named some important items in your question. I think friendship, honesty, education, both practical and scholarly, respect for history and cultural heritage, motivation, confidence, not being afraid to take risks are some other important issues. ■

to our existence. When I contribute my sounds; consonant, dissonant, frenetic or sublime, I’m putting something positive out there. It is my function here and now. When I compose the music just flows effortlessly through me. I need to be a blank slate for this to happen. The Uni-Verse doesn’t think; it just is. This state of “no-mind” is where I strive to be whether composing, performing or making someone else’s music my own. Creating positive musical vibrations completes the spiritual circle and echoes all creation. ■

### CD Reviews Continued from Page 80

you hear some beautiful sounds in the best of combinations, maximizing the potential of modern jazz orchestra arranging and playing.

Earl MacDonald’s piano appears as a solo instrument about mid-way through, reinforcing the talents of the entire rhythm section, and in “Bad Dream” Jordan Perlson’s throbbing drum solo point you, stumbling and fumbling, to the night-time medicine cabinet. Then, once the Excedrin is reached, things settle down

Kenny Davis on string bass makes his entrance on track five, adding to the impressive showing of the entire rhythm section, often sidelined by some big band arrangements. “Joshua,” shows just how essential such a section can be when battle time comes.

Earl MacDonald shares solos with Kenny Davis on “Character Defect,” demonstrating in the most satisfying way just what kindred spirits piano and bass can be, while the group provides the needed obligato.

Craig Brennan and Mark Patterson demonstrate that trombones claim a place of honor too in such nifty arrangements, in “Bu Who” and “Jana’s Song” respectively.

Say in again, and play it again, the Earl Macdonald Orchestra is one fine sounding group of musical stalwarts!

*Hard Times; I Wish I Knew How It Would Feel To Be Free; In a Sentimental Mood; Out South; Smokey Blues; Smokey Blues – Reprise.*

**PERSONNEL:** Junior Mance, piano; Hidé Tanaka, bass; Jackie Williams, drums; Ryan Anselmi, tenor sax; Andrew Hadro, baritone sax.

By Matt Marshall

This invigorating, infectious set, recorded live at Café Loup in the West Village, finds legendary pianist Junior Mance flashing all his considerable wares. He bounces, jumps, pines, and rolls the barrelhouse, keeping matters lively, even on the ballads. Infusing all they do with a powerful R&B and soul feel, Mance and Co. rollick through bop burners like “Broadway” and “Dapper Dan,” ably shift to tender, smoky themes, “Emily” and “In a Sentimental Mood,” and bring it all home with soul-shaking blues, “Hard Times,” “Out South” and, aptly, “Smokey Blues.” Joyous club music that’s consistently uplifting and

*Continued on Page 40*



## JUNIOR MANCE QUINTET

**OUT SOUTH** – Jun Glo Music JG102. [www.juniormance.com](http://www.juniormance.com). *Broadway; Dapper Dan; Emily;*

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regularly shoots your ass from the chair for a thorough shaking.



## RENEE MANNING

**ALLGROWNUP** – [www.myspace.com/reneemanningmusic](http://www.myspace.com/reneemanningmusic). *My Baby Just Cares For Me; Skylark; The Only Thing You Need (Is Me); Baby Take A Chance; I Am; (A Rhyme) This Time; Nearness Of You; Me Myself And Andy; Love Me Still; Yes Sir, That's My Baby; Wow; Sabor Ami; I'll Be Loving You; Never Miss A Good Thing.*

**PERSONNEL:** Renee Manning, vocals; Ron Jackson, guitar; Andy McKee, bass; John DiMartino, piano; Kenny Rampton, flugelhorn; Victor See Yuen, percussion; Vinnie Johnson, drums; Asia Salas, background vocals; Earl McIntyre, bass trombone.

By Layla Macoran

Transformations, be it shedding skin or altering vocal disciplines, can be difficult in the conversion period. Once complete, however, the change could be something the world needed. Renee Manning succeeded in transforming from a classically trained soprano to a soulful blue butterfly and gracing the world with an album of fresh sounding covers and fine original compositions.

On *All Grown Up*, the feisty Brooklyn native chanteuse adds an earthy close to home attitude to each song. It's unadorned, leaving room to hear and treasure the phrasing. The fact that her voice is not hardened to be a blues wailer, the texture and hues are soft and full of confident strength.

The collection is ideal for her contralto style. These songs of love are not simply sappy romantic notions – they talk about the beauty and the uncertainty, hope and release, and even sheer happiness of it going right.

The opening song, "My Baby Just Cares For Me" features Andy McKee framing Manning and Jackson with a cushion of bass and shaking out the cobwebs quickly. "Skylark" is that classic melancholy tune which evokes images of springtime. The piano adds to that sense of floating over greener pastures, searching for some peace in the crazy world. Then Manning comes back in and one thinks maybe flying solo isn't the solution for this lonely bird. "The Only Thing You Need (Is Me)" is Manning-penned. Although it is an upbeat romance, the cynic will feed on the doubtful notion that someone can solve another's problems with love. Still, it is nice to think for five minutes and nine seconds that love can save the day.

If you're not in love yet, "Baby Take a Chance" will help move things along. This Mingus tune gets the McKee/Jackson treatment, with heady results. "I Am", a female declaration of Wonder Woman status,

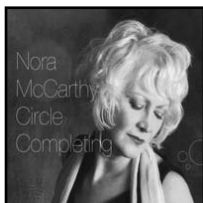
is a perky R&B song, full of Manning's natural sass. One can only imagine how much fun she must have when performing this song live. "(A Rhyme) This Time" is an Al Jarreau composition that happens to be a personal favorite. No real romance here; it's the end of a love affair. The mood of loss and picking up the pieces is very present. You can still vaguely hear the ghost of Jarreau's phrasing.

"Nearness of You" is husky with a light touch; just Manning and Jackson in an easy duet. "Me Myself and Andy" allows McKee to just be, well, himself. He has a heavy hand on those slightly loosened strings, pumping up the sound like a trampoline for Manning to bounce and play. A fine rendition of a Chaka Khan song, "Love Me Still", is next. I really appreciate the fact that she maintained the bare bones production that has always enriched the richness of the vocal delivery. It is not easy covering any Chaka Khan classic, but Manning doesn't try to imitate; she simply gives it her spin.

"Yes Sir, That's My Baby" starts to steer toward the blues. She does a crazy twist vocally, rolling the tongue over the "Yes, sirs". On first listen, you may suspect the CD is scratched or stuck. Not the case; a recent live performance confirmed that's just the skill of a talented vocalist. "Wow" is another Manning-penned tune. Cool R&B groove moves the whole song without breaking a sweat. "Sabor Ami", a warm and romantic Latin tune, brings us back to the theme of the album's earlier songs.

"I'll Be Loving You" is an acoustic duet with Manning and Jackson. This is probably the most challenging cover, because the late Jon Lucien's straight down the middle style did not leave room for embellishment. She manages to honor without losing her flavor. Jackson evens out the balance delicately on guitar.

"Never Miss A Good Thing," the finale, is unquestionably a nod to the blues. Manning seems to just let go and have a blast. Call and response with the band, horns, and a brassy delivery equals a fun conclusion to a first rate showcase.



## NORA MCCARTHY

**CIRCLE COMPLETING** – Web: <http://www.noramccarthy.com>. P.O. Box 3305, New York, NY 10163. *Come Fly with Me; To Be with You; Too Late Now; Hawaiian Wedding Song; Little Red Rooster; The Early Morning Light; The Shadow of Your Smile; Life is a Song to Sing; Faith in Time (Jimmy's Song).*

**PERSONNEL:** Nora McCarthy, vocals, producer, arranger; John di Martino, piano

By Alex Henderson

Standards have long been a part of the repertoire of veteran jazz vocalist Nora McCarthy, whose sultry, torchy approach has a strong jazz noir appeal. But the

expressive New York City resident/Cleveland native has been wise enough to avoid the "all warhorses all the time" policy that is all too common among both singers and instrumentalists in jazz. McCarthy's 1996 debut, *Red and Blue*, contained a few standards but was dominated by her own songs; 2003's *A Small Dream in Red* (a collaboration with saxophonist Jorge Sylvester) also ranged from standards to original material. *Circle Completing*, it turns out, is her most standards-friendly album to date – and yet, this isn't just another "jazz singer performs The Great American Songbook" outing. McCarthy is more far-reaching when it comes to selecting material, and she has provided an excellent album that takes its share of chances but is generally quite accessible.

The only person accompanying McCarthy on this 2007/2008 recording is acoustic pianist John di Martino, and that intimate vocals/piano format serves her well on standards as well as on three McCarthy originals: "Faith in Time (Jimmy's Song)," "In the Early Morning Light" (which walks a fine line between jazz singing and spoken word and is easily the disc's most abstract offering) and the reflective "Life Is a Song to Sing." A few of the standards have a Tin Pan Alley connection, including Jimmy Van Heusen/Sammy Cahn's "Come Fly with Me" and A.J. Lerner/Burton Lane's "Too Late Now." But McCarthy also finds the jazz possibilities in everything from Charles King's "Hawaiian Wedding Song (Ke Kali Nei Au)" to Willie Dixon's "Little Red Rooster."

"Come Fly with Me" is a prime example of how strong McCarthy's interpretive powers can be. The song is closely identified with Frank Sinatra, but instead of trying to emulate Sinatra's swagger and bravado, she successfully takes the song in a more subtle, understated direction. And the fact that McCarthy manages to surprise us on a tune that has been performed as many times as "Little Red Rooster" also says a lot. Recorded by Howlin' Wolf in the early 1960s, "Little Red Rooster" has been performed by countless Chicago bluesman and by many rock & rollers as well, including The Doors, Tom Petty and The Grateful Dead. McCarthy, however, doesn't approach "Little Red Rooster" as either blues-rock or electric Chicago blues but rather, as acoustic jazz-blues along the lines of Billie Holiday, Ivie Anderson or early Dinah Washington. "Little Red Rooster" has seldom been brought into the acoustic jazz realm, but McCarthy has no problem finding its jazz possibilities.

"Faith in Time (Jimmy's Song)" is an insightful ode to jazz vocal icon Jimmy Scott, who turned 84 in 2009. McCarthy, much to her credit, doesn't bore us with the type of dorky, pseudo-intellectual "edutainment" lyrics that some jazz singers have had the bad taste to record. Instead of offering a mind-numbingly technical analysis of Scott's work, McCarthy's lyrics tell his story in a way that has considerable human interest appeal; they're poignant, compelling lyrics even if one doesn't know much about jazz. And although McCarthy doesn't gloss over Scott's struggles and hardships, she ultimately depicts him as a survivor – not a victim.

From standards to originals, *Circle Completing* paints a consistently attractive picture of Nora McCarthy.

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# Calendar of Events

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

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

### NEW YORK CITY

- Sat 5/1: **Vinson Valega** CD Release Party, with **Anton Denner, Chris Bacas, Mark Miller, Matthew Fries, Gary Wang, Small's**, 183 W. 10<sup>th</sup> St., 7:30-10pm; [www.cslproductions.org](http://www.cslproductions.org)
- Sat 5/1: **Aaron Weinstein** at **Knickerbocker Bar & Grill**. 9:45pm. 33 University Pl. 212-228-8490. [www.knickerbockerbarandgrill.com](http://www.knickerbockerbarandgrill.com)
- Sat 5/1: **The Bar Next Door**. **Jake Saslow @ 7:00pm & 9:00pm. Kendrick Scott @ 11:00pm & 12:30am**. \$12 per set. 129 MacDougal St. 212-529-5945. [www.lalanternacafe.com](http://www.lalanternacafe.com). [www.jakesaslow.com](http://www.jakesaslow.com). [Myspace.com/kendrickscottcoracle](http://Myspace.com/kendrickscottcoracle)
- Sat 5/1, 5/8, 5/15, 5/22, 5/29: **Bill Wurtzel Duo** at **Henry's**. Noon. Jazz brunch. 2745 Broadway @ 105<sup>th</sup> St.
- Sat 5/1: **Cynthia Scott** at **Showman's**. 7:00pm. \$10. 375 W. 125<sup>th</sup> St. (Bet. Nicholas & Morningside Ave.) 212-281-9240, x19. [www.jazzmobile.org](http://www.jazzmobile.org)
- Sat 5/1: **Woodstock Anthem: The Woodstock Song Project** at **Alphabet Café**. 7:00pm. \$10. With **Debbie Deane, Doug Yoel, Naked & Kyle Esposito**. 104 Ave. C @ E 7<sup>th</sup> St. 212-529-5449. [www.alphabetcafeny.com](http://www.alphabetcafeny.com).
- Sun 5/2: **Columbia University Jazz Ensembles** directed by **Ole Mathisen, Don Sickler & Ben Waltzer** at **Italian Academy Teatro**. 2:00pm. Free. 1161 Amsterdam Ave. (Bet. 116<sup>th</sup> & 118<sup>th</sup> St.) <http://music.columbia.edu>
- Sun 5/2: **Columbia University Afro Cuban & Free Jazz Ensembles** directed by **Adriano Santos & Ole Mathisen** at **Italian Academy Teatro**. 6:00pm. Free. 1161 Amsterdam Ave. (Bet. 116<sup>th</sup> & 118<sup>th</sup> St.) <http://music.columbia.edu>
- Sun 5/2, 5/9, 5/16, 5/23, 5/30: **Cidinho Teixeira** at **Zinc Bar**. 9:30pm, 11:00pm & 1:00am. 82 W. 3<sup>rd</sup> St. 21-477-8337. [www.zincbar.com](http://www.zincbar.com)
- Sun 5/2: **Roz Corral** with **Ron Affif & Paul Gill** at **North Square Lounge**. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. [www.northsquareny.com](http://www.northsquareny.com).
- Mon 5/3: **Nora McCarthy**, Evolving Voices Series, "A Small Dream In Red", Nora McCarthy, voice, Jorge Sylvester, saxophone, Fernando Natalici, sliding art. LOCAL 269, Evolving Voice Series. 269 E. Houston @ Suffolk, NYC Admission: \$10 per set/[www.rucma.org](http://www.rucma.org).
- Mon 5/3: **Columbia University Jazz Ensembles** directed by **Ben Waltzer & Victor Lin** at **Morningside Campus, 112 Dodge Hall**. 7:00pm. 212-854-1257. <http://music.columbia.edu>
- Mon 5/3: **Local 269**. **Michael Musillami** with **Ralph Alessi, Matt Moran, Joe Fonda & Ed Schuller @ 9:00pm**. Mi-



## G. MORATTI ARTIST MANAGEMENT

### PERSONAL MANAGEMENT FOR

- DON FRIEDMAN - PIANO
- RANDY JOHNSTON - GUITAR
- LEW TABACKIN - TENOR SAX/FLUTE
- MIKE DIRUBBO - ALTO/SOP SAX
- FRANK KIMBROUGH - PIANO
- SAYURI GOTO - PIANO
- DANIELA SCHAECHTER - PIANO
- JIM ROTONDI - TRUMPET
- BENNY POWELL - TROMBONE
- STEVE SWELL - TROMBONE
- DANIEL SMITH - BASSOON
- HARVIE S - BASS
- IRIS ORNIG - BASS

TO BOOK ANY OF THE ABOVE  
MUSICIANS, CONTACT:  
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email: [ginom@att.net](mailto:ginom@att.net)  
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7:30PM & 9:30PM plus  
11:30PM Fri & Sat  
After Hours sets: \$10-20  
Student rates available

Every Thursday in March:  
\$5 After Hours Sets

### MAY 1-2 SING INTO SPRING FESTIVAL

## DUDUKA DA FONSECA & HELIO ALVES: SAMBA JAZZ & THE MUSIC OF JOBIM

w/ **Maucha Adnet, Claudio Roditi,  
Toninho Horta & Marc Johnson**  
After Hours: **Cyrille Aimee & Diego Figueiredo**

### MAY 3 UPSTARTS!

## TEMPLE UNIVERSITY JAZZ BAND

w/ **Houston Person & Terrell Stafford**

### MAY 4 CD RELEASE PARTY

## NIKKI YANOFSKY

After Hours: **Essentially Ellington Alumni All-Stars**

### MAY 5-9

## THE JUILLIARD JAZZ ORCHESTRA

The Music of **Mary Lou Williams & Duke Ellington**  
w/ **Kenny Barron (5/5-6) & Lew Tabackin (5/7-9)**  
After Hours: **Essentially Ellington Alumni All-Stars**

### MAY 10 CD RELEASE PARTY

## TIA FULLER QUINTET & FRIENDS

w/ **Shamie Royston, Miriam Sullivan,  
Rudy Royston & special guest Sean Jones**

### MAY 11-16 CD RELEASE PARTY

## NNENNA FREELON & HER QUARTET

w/ **Brandon McCune, Wayne Batchelor,  
Adonis Rose & Beverly Botsford**  
After Hours: **Grassella Oliphant Sextet**

### MAY 17

## CLOSED FOR JALC BENEFIT

### MAY 18

## ROBIN MCKELLE & FRIENDS

### MAY 19-23

## TED NASH QUINTET

w/ **Frank Kimbrough, Ray Drummond, Willie Jones III  
& Brian Lynch (5/19), Eddie Henderson (5/20), Ryan Kisor  
(5/21), Mike Rodriguez (5/22), Marcus Printup (5/23)**  
After Hours: **Dezron Douglas Quartet**

### MAY 24-26 JOHNNY MANDEL: A MAN & HIS MUSIC

## JOHNNY MANDEL CONDUCTS

## SHERRIE MARICLE & THE DIVA

## JAZZ ORCHESTRA

w/ **Special Guests**

### MAY 27-30

## PHIL WOODS QUINTET

w/ **Brian Lynch, Bill Mays, Steve Gilmore & Bill Goodwin**  
After Hours: **Bill Goodwin Quartet**

### MAY 31 MONDAY NIGHTS WITH WBGO

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photo by Chuck Stewart



chael Attias with Ralph Alessi, Sean Conly & Tom Rainey @ 10:00pm. 269 E. Hudson St. 212-228-9874. www.myspace.com/ruccmany.

- Mon 5/3: **Didan Trio & Samuel Mortellaro Trio** at **Fat Cat**. 8:30pm. New School Jazz. 75 Christopher St. 212-675-6056. www.fatcatmusic.org. www.newschool.edu
- Mon 5/3, 5/10, 5/17, 5/24, 5/31: **Ron Affif** at **Zinc Bar**. 9:00pm & 11:00pm 82 W. 3rd St. 21-477-8337. www.zincbar.com
- Tues 5/4, 5/11, 5/18, 5/25: **Annie Ross** at **Metropolitan Room**. 9:30pm. 34 W 22nd St. (Bet. 5th & 6th Ave.) 212-206-0440. www.metropolitanroom.com.
- Tues 5/4: **Mark Sherman** with **Jim Ridl, Tom DiCarlo & Tim Horner** at **55 Bar**. 7:00pm. 55 Christopher St. 212-929-9883. www.55bar.com. www.sherylbailey.com
- Tues 5/4: **Melissa Stylianou & Tomy Romano** at **Silver Leaf Tavern**. 6:30pm. No cover. In the 70 Park Avenue Hotel @ 38th St. www.70parkave.com. melissastylianou.com
- Tues 5/4: **Jack Wilkins & Paul Bollenback** at **Bella Luna Restaurant**. 8:00pm. No cover. 584 Columbus Ave. & W. 88th St. 212-877-2267.
- Wed 5/5: **Alex Stein & Matt Brown Quintet** at **Zinc Bar**. 7:30pm & 11:00pm 82 W. 3rd St. 21-477-8337. zincbar.com
- Wed 5/5: **Eddie Palmieri** at **SOB's**. 9:00pm. \$25. 204 Varick St. @ Houston. 212-243-4940. www.sobs.com
- Wed 5/5, 5/12, 5/19, 5/26: **Bill Wurtzel Guitar Duo** at **American Folk Art Museum**. Noon. Free. 2 Lincoln Sq. Columbus Ave. @ 66th St.
- Wed 5/5: **Gary Giddins** at **Anna-Maria & Stephen Kellen Auditorium**, **Sheila C. Johnson Design Center**. 6:30pm. \$5; free to New School students, faculty, staff & alumni with

ID. Riggio Forum. 66 Fifth Ave. 212-229-5488. www.newschool.edu.

- Thurs 5/6: **Danny Rivera & Michel Camilo** with **Marco Antonio Muñoz** at **Carnegie Hall, Stern Auditorium, Perelman Stage**. 8:00pm. \$69-\$119. 57th St. & 7th Ave. 212-247-7800. www.carnegiehall.org.
- Thurs 5/6: **Sheryl Bailey** with **Ian Froman & Ron Osowski** at **55 Bar**. 7:00pm. No cover. 55 Christopher St. 212-929-9883. www.55bar.com. www.sherylbailey.com
- Thurs 5/6: **Diane Hoffman** with **Broc Hmpel, Tim Givens & Rudy Petschauer** at **Metropolitan Room**. 9:45pm. Tribute to Peggy Lee. 34 W 22nd St. (Bet. 5th & 6th Ave.) 212-206-0440. www.metropolitanroom.com. www.dianehoffman.com
- Fri 5/7: **Shrine. Joel Forrester @ 6:00pm. Tim Ferguson @ 7:00pm**. 2271 Adam Clayton Powell Jr. Blvd. 212-690-7807. www.shrinenyc.com
- Fri 5/7: **Lost Shrines-Ali's Alley** featuring **Azar Lawrence Sextet, 7pm Ali's Alley Panel Discussion**. Panelists Patricia Ali and Azar Lawrence. Moderated by Willard Jenkins. 8:30pm *Celebrating Ali's Alley Rashied Ali Tribute Concert*. **Tribeca Performing Arts Center**, Borough of Manhattan Community College, 199 Chambers Street, New York, NY 10007, 212-220-1459
- Fri 5/7: **Tribute to Marc Crawford** at **5C Cultural Center & Café**. 8:00pm. \$10. With **DaveBurrell, Leena Conquest, Francisco Mora Catlett & Ras Moshe**. 68 Ave. C @ E. 5th St. 212-477-5993. www.5ccc.com.
- Fri 5/7: **Azar Lawrence** with **Eddie Henderson, Gerald Hayes, Benito Gonzalez & Ronnie Burrage** at **Tribeca Performing Arts Center**, Borough of Manhattan Community College. 8:00pm. Tribute to Ali's Alley. \$25; \$15 for

students & seniors. 199 Chambers St. 212-220-1460. www.tribecapac.org.

- Fri 5/7-Sat 5/8: **Russ Kassoff** at **Knickerbocker Bar & Grill**. 9:45pm. 33 University Pl. 212-228-8490. www.knickerbockerbarandgrill.com
- Fri 5/7: **Rick Stone Trio** at **The Bar Next Door**. 7:00pm & 9:00pm. \$12 cover. 129 MacDougal St. (North of W. 3rd St.) http://lanternacaffe.com. www.rickstone.com
- Fri 5/7: **Ottmar Liebert & Luna Negra** at **B.B. King Blues Club & Grill**. 8:00pm. \$32; \$37 at door. 237 W. 42nd St. 212-997-4144. www.bbkingblues.com. http://ottmarliebert.com
- Sat 5/8: **Taeko** at **Ashford & Simpson's Sugar Bar**. 8:00pm. 254 W. 72nd St. 212-579-0222. www.sugarbarnyc.com. www.songbirdtaeko.com
- Sat 5/8: **Rozanne Levine & Chakra Tuning** with **Perry Robinson, Mark Whitecage & Rosi Hertlein** at **Yippie Museum Café**. 8:00pm. \$10 for 2 sets. 9 Bleecker St. (Bet. Bowery & Elizabeth St.) 212-677-5918. www.yippiemuseum.org
- Sat 5/8: **Laurel Massé** with choir directed by **John Uehlein** and **Aaron Diehl** with **Victor Goines, Yasushi Nakamura & Marion Felder** at **Church of St. Francis Xavier**. 7:30pm. \$40, \$20 & \$10; \$50, \$30 & \$15 at door. **Mary Lou Williams** 100th birthday celebrated with emcee **Rob Crocker**. 46 W. 16th St. near 6th Ave. www.sfxavier.org.
- Sun 5/9: **KJ Denhart**, 12:30pm, **Blue Note**, 131 W Third St., (betw. 6th & MacDougal) 212-475-8592, www.bluenote.net
- Sun 5/9: **Pauline Jean**, Mother's Day Celebration, 8:30pm, SOB's, 204 Varick Street
- Sun 5/9: **55 Bar. Jim Campilongo & Adam Levy @ 6:00pm. Sheryl Bailey & Vic Juris** with **Lincoln Goines &**

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THU-SUN MAY 6-9

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ANTONIO HART - DUANE EUBANKS - STEVE NELSON - IVAN TAYLOR - RODNEY GREEN

MON MAY 24

**MINGUS DYNASTY**

★MINGUS★ MONDAYS★

MON MAY 10

**MINGUS ORCHESTRA**

★MINGUS★ MONDAYS★

TUE MAY 25

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**NANCY KING & FRED HERSCH**

WED MAY 26

**EDMAR CASTAÑEDA & JOE LOCKE DUO**

THU-SUN MAY 13-16

**ANDY BEY TRIO**

THU-SUN MAY 27-30

**PAULA WEST**

WITH THE GEORGE MESTERHAZY QUARTET

ED CHERRY - PAUL BEAUDRY - JEROME JENNINGS

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- **Tim Horner** @ 9:30pm. \$10. 55 Christopher St. 212-929-9883. [www.55bar.com](http://www.55bar.com). [www.sherylbailey.com](http://www.sherylbailey.com)
- **Sun 5/9: Roz Corral with Paul Meyers & Boris Kozlov at North Square Lounge.** 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. [www.northsquareny.com](http://www.northsquareny.com).
- **Sun 5/9: Nancy Wilson at B.B. King Blues Club & Grill.** 8:00pm. \$75. 237 W. 42nd St. 212-997-4144. [www.bbkingblues.com](http://www.bbkingblues.com). [www.missnancywilson.com](http://www.missnancywilson.com)
- **Mon 5/10: Local 269. Avram Fefer with James Zollar, Michael Bisio & Igal Foni @ 9:00pm. Clif Jackson & Christian Amigo @ 10:00pm.** 269 E. Hudson St. 212-228-9874. [www.myspace.com/rucmany](http://www.myspace.com/rucmany).
- **Mon 5/10, 5/24: Beat Kaestli at Zinc Bar.** 7:00pm. \$7 cover. 82 W. 3rd St. 21-477-8337. [www.zincbar.com](http://www.zincbar.com)
- **Mon 5/10: Essentially Ellington Concert at Avery Fisher Hall, Lincoln Center.** 7:30pm. \$20-\$25. Top 3 high school jazz bands in the country with Wynton Marsalis & Jazz at Lincoln Center Orchestra. Broadway @ 60th St. 212-721-6500. [www.jalc.org](http://www.jalc.org)
- **Tues 5/11: Jack Wilkins & Gene Bertoncini at Bella Luna Restaurant.** 8:00pm. No cover. 584 Columbus Ave. & W. 88th St. 212-877-2267.
- **Wed 5/12: Patti Austin at B.B. King Blues Club & Grill.** 8:00pm. \$45. 237 W. 42nd St. 212-997-4144. [www.bbkingblues.com](http://www.bbkingblues.com). <http://pattiaustin.com>
- **Wed 5/12: Pauline Jean,** 8pm & 10pm, Kitano, 66 Park Avenue (E. 38th St)
- **Wed 5/12: Iris Ormig Quartet at Zinc Bar.** 7:30pm. 82 W. 3rd St. 21-477-8337. [www.zincbar.com](http://www.zincbar.com)
- **Thu 5/13: Bill Gerhardt & CoTangent,** Marc Mommaas, Ron Horton, Mike Holstein, Tim Horner,
- **The Kitano,** Park Ave & 38th St. • 212-885-1779, [www.billgerhardt.com](http://www.billgerhardt.com)
- **Thurs 5/13: Billy Taylor with Chip Jackson & Winard Harper; Vince Giordano & His Nighthawks with Ms. Vinnie Knight & Sol Yaged; and Gene Bertoncini & Harvie S at Tribeca Performing Arts Center, Borough of Manhattan Community College.** 8:00pm. \$35; \$32.50 for students. 37th Anniversary Gala. 199 Chambers St. 212-220-1460. [www.tribecapac.org](http://www.tribecapac.org).
- **Thurs 5/13: Elysian Fields at (le) poisson rouge.** 7:00pm. \$15. 158 Bleecker St. 212-505-FISH. [lepoissonrouge.com](http://lepoissonrouge.com).
- **Fri 5/14-Sat 5/15: Kurt Elling & Richard Galliano in The Allen Room, Lincoln Center.** 7:30pm & 9:30pm. \$55-\$65. "Passion World." Broadway @ 60th St. 212-721-6500. [www.jalc.org](http://www.jalc.org)
- **Fri 5/14: Shrine. Alphet Soup @ 6:00pm. Carolyn Leonhart @ 7:00pm.** 2271 Adam Clayton Powell Jr. Blvd. 212-690-7807. [www.shrinenyc.com](http://www.shrinenyc.com)
- **Fri 5/14: Nicole Henry at Metropolitan Room.** 9:45pm. 34 W 22nd St. (Bet. 5th & 6th Ave.) 212-206-0440. [www.metropolitanroom.com](http://www.metropolitanroom.com).
- **Fri 5/14: Lost Shrines - Studio Rivbea featuring Sam Rivers and his Band,** 7pm Studio Rivbea Panel Discussion, One-on-One with Sam Rivers and Willard Jenkins. 8pm Celebrating Studio Rivbea Tribute Concert. **Tribeca Performing Arts Center,** Borough of Manhattan Community College, 199 Chambers Street, New York, NY 10007, 212-220-1459
- **Fri 5/14-Sat 5/15: Bill Charlap with Jazz at Lincoln Center Orchestra in Rose Theater, Lincoln Center.** 8:00pm. \$30, \$50, \$75, \$95, \$120. "Intuition: The Music of Bill Evans." Broadway @ 60th St. 212-721-6500. [www.jalc.org](http://www.jalc.org)
- **Sun 5/16: Veronica Nunn with Travis Shook & Sean Conly at North Square Lounge.** 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. [www.northsquareny.com](http://www.northsquareny.com).
- **Mon 5/17: Bill Frisell at Roulette.** 8:30pm. \$30; \$35 at door. 20 Greene St. (Bet. Canal & Grand) 212-219-8242. [www.roulette.org](http://www.roulette.org)
- **Mon 5/17: Local 269. Francois Grillot @ 9:00pm. Lou Grassi @ 10:00pm.** 269 E. Hudson St. 212-228-9874. [www.myspace.com/rucmany](http://www.myspace.com/rucmany).
- **Tues 5/18: Sean Smith with John Ellis, John Hart & Russell Meissner at 55 Bar.** 7:00pm. No cover; 2-drink min. 55 Christopher St. 212-929-9883. [www.55bar.com](http://www.55bar.com). [seansmithjazz.com](http://seansmithjazz.com)
- **Tues 5/18: Joe Louis Walker with Murali Coryell at B.B. King Blues Club & Grill.** 7:30pm. \$25; \$30 at door. 237 W. 42nd St. 212-997-4144. [www.bbkingblues.com](http://www.bbkingblues.com)
- **Tues 5/18: Jack Wilkins & Bucky Pizzarelli at Bella Luna Restaurant.** 7:30pm. No cover. 584 Columbus Ave. & W. 88th St. 212-877-2267.
- **Tues 5/18-Sun 5/23: Barb Jung at Metropolitan Room.** 7:30pm. 34 W 22nd St. (Bet. 5th & 6th Ave.) 212-206-0440. [www.metropolitanroom.com](http://www.metropolitanroom.com).
- **Wed 5/19: Melissa Stylianou Quintet at 55 Bar.** 7:00pm. 55 Christopher St. 212-929-9883. [www.55bar.com](http://www.55bar.com). [www.melissastylianou.com](http://www.melissastylianou.com)
- **Wed 5/19: Allan Harris at Metropolitan Room.** 9:30pm. \$15; \$20 at door. 34 W 22nd St. (Bet. 5th & 6th Ave.) 212-206-0440. [www.metropolitanroom.com](http://www.metropolitanroom.com). <http://allanharris.com>

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MAY 5-9	KENNY GARRETT BAND
MAY 11	MAD ABOUT THAD
MAY 12	JOAN STILES SEXTET: 'MOSTLY MARY LOU'
MAY 13-16	STANLEY JORDAN
MAY 18	LINA KOUTRAKOS AND THE LOW COUNTRY
MAY 19-20	MATT WILSON BAND
MAY 21-23	BILLY CHILDS JAZZ CHAMBER ORCHESTRA
MAY 25	TERESE GENECCO & HER LITTLE BIG BAND WITH SPECIAL GUEST STEVE ROSSI (ALLEN & ROSSI)
MAY 26	JEAN-MICHEL PILC TRIO - 'TRUE STORY' CD RELEASE
MAY 27-30	MILES DAVIS FROM BIRTH OF THE COOL TO BITCHES BREW- FEAT TOM HARRELL, RANDY BRECKER, JEREMY PELT, DAVE LEIBMAN

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- Thu 5/20: **Pauline Jean** 8:30pm, Emeline Michel, Pauline Jean & Buyu Ambroise, David Rubenstein Atrium at Lincoln Center, 62nd and Broadway
- Thurs 5/20: **A Great Night in Harlem at The Apollo Theater** 8:00pm. "A History of the Music" celebrating 100-year-old **Max "The Saxman" Lucas**. With **Jimmy Heath, Frank Wess, Little Jimmy Scott, Madeleine Peyroux, Vince Giordano & the Nighthawks, Manno Charlemagne, Davell Crawford and Sweet Georgia Brown & The Blues Crusaders**. Hosted by **Chevy Chase, Danny Glover, Michael Imperioli & David Johansen**. \$55, \$105, \$260, \$520. \$1500 includes pre-concert gala dinner & VIP after-party. 253 W. 12 5<sup>th</sup> St. 212-245-3999, x10. www.jazzfoundation.org.
- Fri 5/21: **Lost Shrines - Jazz Cultural Theatre** featuring **Barry Harris and his Band**. 7:00pm Jazz Cultural Theatre Panel Discussion. Screening of Barry Harris short film (Brian Grady, filmmaker). Panelists Barry Harris and Brian Grady. Moderated by Willard Jenkins. 8pm: Celebrating Jazz Cultural Theatre Tribute Concert **Tribeca Performing Arts Center**, Borough of Manhattan Community College, 199 Chambers Street, New York, NY 10007, 212-220-1459
- Fri 5/21: **Carol Morgan**, Blue Bamboo Music presents CD Release Party, **Smalls**, 83 West 10th Street, New York, NY 10014, (212) 252-5091
- Fri 5/21-Sat 5/22: **Pat Metheny—The Orchestrion Tour at Town Hall**. 8:00pm. 123 W. 43<sup>rd</sup> St. 212-840-2824. www.the-townhall-nyc.org.
- Sat 5/22: **Marco Benevento Trio** at **Bowery Ballroom**. 9:00pm. \$15; \$17 at door. 6 Delancey St. (Bet. Bowery & Chrystie St.) 212-533-2111. www.boweryballroom.com
- Sat 5/22: **The Mighty Sparrow** at **B.B. King Blues Club & Grill**. 8:00pm. \$25. 237 W. 42<sup>nd</sup> St. 212-997-4144. www.bbkingblues.com. www.mightysparrow.com
- Sun 5/23: **Roz Corral** with **Jonathan Kreisberg & Boris Koslov** at **North Square Lounge**. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. www.northsquareny.com.
- Sun 5/23: **Marc Ribot** at **(le) poisson rouge**. 10:00pm. \$17; \$20 at door. "A live score for Charles Chaplin's *The Kid*." 158 Bleecker St. 212-505-FISH. lepoissonrouge.com.
- Mon 5/24: **Nora McCarthy**, Evolving Voices Series, Nora McCarthy, voice, Maryanne DeProphetis, voice, Ras Moshe, reeds. **LOCAL 269**, Evolving Voice Series. 269 E. Houston @ Suffolk, NYC Admission: \$10 per set/www.rucma.org.
- Mon 5/24: **Local 269**. **Loren Stillman** with **Nate Radley, Gary Versace & Tom Rainey** @ 9:00pm. **Noah Kaplan** with **Mast Maneri, Giacomo Merega & Jason Nazary** @ 10:00pm. 269 E. Hudson St. 212-228-9874. www.myspace.com/rucmanyc.

- Tues 5/25: **Jack Wilkins & Joe Giglio** at **Bella Luna Restaurant**. 8:00pm. No cover. 584 Columbus Ave. & W. 88<sup>th</sup> St. 212-877-2267.
- Tues 5/25: **Andrea Wolper & Tony Romano** at **Silverleaf Tavern**. 6:30pm. No cover. 70 Park Ave. andrewolper.com
- Wed 5/26: **Chris Dingman** at **Zinc Bar**. 7:30pm. 82 W. 3<sup>rd</sup> St. 21-477-8337. www.zincbar.com
- Wed 5/26: **Andrea Wolper Trio** at **55 Bar**. 7:00pm. No cover. 55 Christopher St. 212-929-9883. www.55bar.com. www.andrewolper.com
- Thurs 5/27: **Jamie Begian Big Band** at **El Taller Latino Americano**. 2710 Broadway, 3<sup>rd</sup> Floor. 212-665-9460. www.tallerlatino.org. www.jamiebegian.com
- Fri 5/28: **Shrine. Lonnie Gaspearini** @ 6:00pm. **Sam Waymon** @ 9:00pm. 2271 Adam Clayton Powell Jr. Blvd. 212-690-7807. www.shrinenyc.com
- Fri 5/28: **Nora McCarthy**, A Tribute To Irene Kral, Metropolitan Room, 34 West 22 St, Reservations: (212) 206-0440, 9:30PM \$15
- Fri 5/28-Sat 5/29: **Mario Adnet Band** in **Rose Theater, Lincoln Center**. 8:00pm \$30, \$50, \$70, \$80, \$95. "Latin in Manhattan: A Journey to Brazil." Broadway @ 60<sup>th</sup> St. 212-721-6500. www.jalc.org
- Sun 5/30: **Sarah James** with **Ethan Mann & Ed Schuller** at **North Square Lounge**. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. www.northsquareny.com.
- Mon 5/31: **2<sup>nd</sup> Annual Interstellar Space Tribute @ Local 269**. 7:00pm. 269 E. Hudson St. 212-228-9874. www.myspace.com/rucmanyc.
- Mon 5/31: **Erika Kapin Quartet & Jake Sherman Group** at **Fat Cat**. 8:30pm. New School Jazz. 75 Christopher St. 212-675-6056. www.fatcatmusic.org. www.newschool.edu

## BROOKLYN

- Sat 5/1: **George Gray & Raschim Ausar-Sahu** at **Sistas' Place**. 9:00pm & 10:30pm. \$20; \$25 at door. 456 Nostrand Ave. @ Jefferson Ave. 718-398-1766. www.sistasplace.org
- Sat 5/1: **Puppets Jazz Bar. Gary Brocks Group** @ 6:00pm. **Doug Webb & Jim Seeley Quintet** @ 9:00pm. \$12. 481 5<sup>th</sup> Ave. 718-499-2622. http://puppetsjazz.com
- Sat 5/1: **Snehasish Mozumder** at **the Tea Lounge**. 8:00pm & 10:30pm. \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. www.tealounge.com. Myspace.com/somntrance
- Sat 5/1: **Chris Otto, Emily Dufour, Matt Moran, Joseph Branciforte, Chris Botta & James Ilgenfritz** at **Douglas St. Music Collective**. 9:00pm. 295 Douglass St. (Bet. 3<sup>rd</sup> & 4<sup>th</sup> Ave.) www.jamesilgenfritz.com
- Sun 5/2: **Puppets Jazz Bar. Amanda Sedgwick Group** @ 8:00pm. \$10. 481 5<sup>th</sup> Ave. 718-499-2622. http://puppetsjazz.com
- Sun 5/2: **Frank Sinatra School of the Arts Jazz Ensemble** at **the Tea Lounge**. 8:00pm & 10:30pm. \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. www.tealounge.com.
- Mon 5/3: **Puppets Jazz Bar. Open Jam Session** hosted by **Jim McNeil** @ 9:00pm. 481 5<sup>th</sup> Ave. 718-499-2622. http://puppetsjazz.com
- Mon 5/3: **Idan Santhaus Big Band** at **the Tea Lounge**. 8:00pm & 10:30pm. \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. www.tealounge.com.
- Tues 5/4: **Puppets Jazz Bar. Shauli Einav Trio** @ 8:30pm. **Puppets Jazz Collective** @ 10:30pm. \$5 musicians; \$10 non-musicians. 481 5<sup>th</sup> Ave. 718-499-2622. http://puppetsjazz.com



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- Tues 5/4: **Dave Allen** with **Matt Clohesy & Ted Poor** at **Korzo**. \$7 cover per set. 667 5<sup>th</sup> Ave. (Bet. 19<sup>th</sup> & 20<sup>th</sup> St.) 718-285-9425. korzorestaurant.com. daveallenjazz.com
- Wed 5/5: **Arturo O'Farrill @ Puppets Jazz Bar**. \$10. 481 5<sup>th</sup> Ave. 718-499-2622. http://puppetsjazz.com
- Thurs 5/6: **Korzo. Randy Ingram Trio** @ 9:30pm. **Tom Chang Quartet** @ 11:00pm. \$7 cover per set or \$10 for whole night. 667 5<sup>th</sup> Ave. (Bet. 19<sup>th</sup> & 20<sup>th</sup> St.) 718-285-9425. www.korzorestaurant.com.
- Thurs 5/6: **Ece Goksu Quartet @ Puppets Jazz Bar**. \$12. 481 5<sup>th</sup> Ave. 718-499-2622. http://puppetsjazz.com
- Thurs 5/6: **The Quality Trio** at **the Tea Lounge**. 8:00pm & 10:30pm. \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. www.tealounge.com.
- Thurs 5/6: **Antoinette Montague Group** at **Dweck Performing Arts Center, Brooklyn Public Library**. 7:00pm. 10 Grand Army Plaza. www.brooklynpubliclibrary.org. www.antoINETTEMontague.com
- Fri 5/7: **Puppets Jazz Bar. Bob Albanese Trio** @ 9:00pm. **Bill Ware Trio** midnight. \$12. 481 5<sup>th</sup> Ave. 718-499-2622. http://puppetsjazz.com
- Fri 5/7: **Father Figures** at **the Tea Lounge**. 8:00pm & 10:30pm. \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. www.tealounge.com. Myspace.com/fatherfiguresmusic
- Sat 5/8: **Puppets Jazz Bar. Boris Kozlov Trio** @ 9:00pm. **Dale Chase Group** @ midnight. \$7. 481 5<sup>th</sup> Ave. 718-499-2622. http://puppetsjazz.com
- Sat 5/8: **Cecilia Smith** at **Sistas' Place**. 9:00pm & 10:30pm. Tribute to Mary Lou Williams. \$20; \$25 at door. 456 Nostrand Ave. @ Jefferson Ave. 718-398-1766. www.sistasplace.org
- Sat 5/8: **Hard Bargain** at **the Tea Lounge**. 8:00pm & 10:30pm. \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. www.tealounge.com. www.hardbargainblues.com
- Sun 5/9: **Zack O'Farrill** at **Puppets Jazz Bar**. Noon. 481 5<sup>th</sup> Ave. 718-499-2622. http://puppetsjazz.com
- Mon 5/10: **Samuel Blaser Quartet** with **Todd Neufeld, Eivind Opsvik & Billy Mintz** at **Café Zebulon**. 9:00pm. 258 Wythe Ave. 718-218-6934. zebuloncafeconcert.com.
- Mon 5/10: Open jam session hosted by **John McNeil** at **Puppets Jazz Bar**. 9:00pm. 481 5<sup>th</sup> Ave. 718-499-2622. http://puppetsjazz.com
- Mon 5/10: **Gary Morgan & PanAmericana!** at **the Tea Lounge**. 8:00pm & 10:30pm. \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. www.tealounge.com. www.panamericanajazz.com
- Tues 5/11: **Circle Wide** @ 9:30pm. **Dollshot** @ 11:00pm. \$7 cover per set or \$10 for whole night. 667 5<sup>th</sup> Ave. (Bet. 19<sup>th</sup> & 20<sup>th</sup> St.) 718-285-9425. www.korzorestaurant.com.
- Tues 5/11: **Puppets Jazz Collective** at **Puppets Jazz Bar**. 10:30pm. \$5 musicians; \$10 non-musicians. 481 5<sup>th</sup> Ave. 718-499-2622. http://puppetsjazz.com
- Wed 5/12: **Puppets Jazz Bar. Arturo O'Farrill** @ 7:00pm (\$10). **Jorge Anders Quartet** @ 8:00pm. **Rich Savage Group** @ 10:30pm. 481 5<sup>th</sup> Ave. 718-499-2622. http://puppetsjazz.com

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- Thurs 5/13: **Korzo. David Smith Group @ 9:30pm. Daniel Kelly Trio @ 11:00pm.** \$7 cover per set or \$10 for whole night. 667 5th Ave. (Bet. 19th & 20th St.) 718-285-9425. www.korzorestaurant.com.
- Thurs 5/13: **Zaid Shukri Trio @ Puppets Jazz Bar.** \$5. 481 5th Ave. 718-499-2622. http://puppetsjazz.com
- Thurs 5/13: **Luiz Simas with Adriano Santos & Itaguara at Bargemusic.** 8:00pm. \$25; \$20 senior; \$10 student. Fulton Ferry Landing, at the foot of the Brooklyn Bridge. 718-624-2083. www.bargemusic.org.
- Fri 5/14: **Puppets Jazz Bar. Liz Childs Group @ 6:00pm. Arturo O'Farrill Quartet @ 9:00pm.** 481 5th Ave. 718-499-2622. http://puppetsjazz.com
- Fri 5/14: **Bill Stevens, Rich Russo & Gary Fogel at the Tea Lounge.** 8:00pm & 10:30pm. \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. tealoungeny.com.
- Sat 5/15: **Puppets Jazz Bar. Steven Gauci Quartet @ 6:00pm. Alex Blake Quartet @ 9:00pm. Bill Ware Trio @ midnight.** \$10. 481 5th Ave. 718-499-2622. http://puppetsjazz.com
- Sat 5/15: **Alex Harding, Walter Syzanski, D.D. Jackson & Brandon Lewis at Sistas' Place.** 9:00pm & 10:30pm. \$20; \$25 at door. 456 Nostrand Ave. @ Jefferson Ave. 718-398-1766. www.sistasplace.org
- Sat 5/15: **The Funky Fritters at the Tea Lounge.** 8:00pm & 10:30pm. \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. tealoungeny.com. thefunkyfritters.com
- Sun 5/16: **Brooklyn Jazz Wide Open at Belarussian Church. John McNeil @ 2:00pm. Tony Malaby, Michel Gentile, Daniel Kelly & Rob Garcia @ 3:15pm. Nicholas Urie/John McNeil Concert Jazz Ensemble @ 4:30pm.** \$15; students \$10 – for whole event. 401 Atlantic Ave. @ Bond St. www.connectionworks.org
- Sun 5/16: **Puppets Jazz Bar. Zack O'Farrill @ noon. Elan Mehler Quartet @ 8:00pm.** 481 5th Ave. 718-499-2622. http://puppetsjazz.com
- Mon 5/17: **Jeff Fairbanks Jazz Orchestra at the Tea Lounge.** 8:00pm & 10:30pm. \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. www.tealoungeny.com. www.reverbNation.com/jeffairbanks
- Mon 5/17: **Open jam session hosted by John McNeil at Puppets Jazz Bar.** 9:00pm. 481 5th Ave. 718-499-2622. http://puppetsjazz.com
- Tues 5/18: **Puppets Jazz Bar. Lena Bloch Band @ 8:15pm. Puppets Jazz Collective @ 10:30pm.** \$5 musicians; \$10 non-musicians. 481 5th Ave. 718-499-2622. http://puppetsjazz.com
- Wed 5/19: **Pawel Ignatowicz at the Tea Lounge.** 8:00pm & 10:30pm. \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. tealoungeny.com. pawelignatowicz.com
- Wed 5/19: **Puppets Jazz Bar. Arturo O'Farrill @ 7:00pm. Giacomo Franci Trio @ 8:30pm. Michael Palma & Melissa Aldana Quartet @ 10:30pm.** \$10. 481 5th Ave. 718-499-2622. http://puppetsjazz.com
- Thurs 5/20: **Liz Magnes at Bargemusic.** 8:00pm. \$25; \$20 senior; \$10 student. Fulton Ferry Landing, at the foot of the Brooklyn Bridge. 718-624-2083. www.bargemusic.org.
- Thurs 5/20: **Puppets Jazz Bar. Eliane Amherd Quartet @ 6:00pm. Charles Sibirsky Group Quintet @ 9:00pm.** \$10. 481 5th Ave. 718-499-2622. http://puppetsjazz.com
- Thurs 5/20: **Korzo. Matt Dariau & Katie Down's Lyre Bird @ 9:30pm. Noah Preminger & Ben Monder @ 11:00pm.** \$7 cover per set or \$10 for whole night. 667 5th Ave. (Bet. 19th & 20th St.) 718-285-9425. www.korzorestaurant.com.
- Thurs 5/20: **Lyric Fury by Cynthia Hilts at Douglass St. Music Collective.** With Cynthia Hilts, Stafford Hunter, Jack Walrath, Lily White, Lisa Parrott, Marika Highes

Photo courtesy of Christian McBride.



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## JAZZ AT THE DWYER

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**Tuning in to Tremé:**

Cable-TV fiction and the truth about New Orleans culture  
Curated by Larry Blumenfeld (Wall Street Journal)

**5/4:** Big Chiefs and Second Lines

**5/11:** Hymns, Dirges and Misdemeanors

**5/18:** A Rhythm-and-Blues Intervention

**5/25:** Deeper Than the Water

## Jazz for Curious Readers

**May 3: Randy Sandke**

Author, *Where the Light and the Dark Folks Meet*

**7:00 - 8:30 pm | FREE**

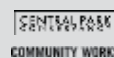
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FILMS, PANEL DISCUSSIONS & LIVE MUSIC

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- **& Scott Neumann.** 8:00pm. \$10 cover. 295 Douglass St. (Bet. 3<sup>rd</sup> & 4<sup>th</sup> Ave.) <http://cynthiahilts.com>
- **Thurs 5/20: Gene Segal with Sam Barsh, Danny Fisher & Adam Niewood at the Tea Lounge.** 8:00pm & 10:30pm. \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. [www.tealoungeny.com](http://www.tealoungeny.com). [www.genesegal.com](http://www.genesegal.com)
- **Fri 5/21: Puppets Jazz Bar. Ralph Hamperine @ 6:00pm.** \$10. 481 5<sup>th</sup> Ave. 718-499-2622. <http://puppetsjazz.com>
- **Fri 5/21: Magos Herrera with Ben Monder, Aaron Goldberg, Ricky Rodriguez & Alex Kautz at BAMCafe.** 9:00pm. Free. In the Peter Jay Sharp Building, 30 Lafayette Ave. 718-636-4100, ext. 1. [bam.org](http://bam.org). [magosherrera.com](http://magosherrera.com)
- **Sun 5/21: Joris Teepe with Scott Robinson, Stafford Hunter, Alex Norris & Bruce Arnold at the Tea Lounge.** 8:00pm & 10:30pm. \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. [tealoungeny.com](http://tealoungeny.com). [joristeepe.com](http://joristeepe.com)
- **Mon 5/22: Puppets Jazz Bar. Niranjana @ 6:00pm. Randy Johnston Trio @ 9:00pm.** 481 5<sup>th</sup> Ave. 718-499-2622. <http://puppetsjazz.com>
- **Mon 5/22: Winard Harper at Sistas' Place.** 9:00pm & 10:30pm. \$20; \$25 at door. 456 Nostrand Ave. @ Jefferson Ave. 718-398-1766. [www.sistasplace.org](http://www.sistasplace.org)
- **Mon 5/23: Zack O'Farrill at Puppets Jazz Bar.** Noon. 481 5<sup>th</sup> Ave. 718-499-2622. <http://puppetsjazz.com>
- **Mon 5/24: Joseph C. Phillips & Numinous at the Tea Lounge.** 8:00pm & 10:30pm. \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. [www.tealoungeny.com](http://www.tealoungeny.com). [www.numinousmusic.com](http://www.numinousmusic.com)
- **Mon 5/24: Open jam session hosted by John McNeil at Puppets Jazz Bar.** 481 5<sup>th</sup> Ave. 718-499-2622. <http://puppetsjazz.com>
- **Tues 5/25: Puppets Jazz Bar. Johnny Butler Trio @ 8:30pm. Puppets Jazz Collective @ 10:30pm.** \$5 musicians; \$10 non-musicians. 481 5<sup>th</sup> Ave. 718-499-2622. <http://puppetsjazz.com>
- **Wed 5/26: Paul Francis with Kim Bock & Scott Ritchie at the Tea Lounge.** 8:00pm & 10:30pm. \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. [www.tealoungeny.com](http://www.tealoungeny.com). [www.paulfrancisdrums.com](http://www.paulfrancisdrums.com)
- **Thurs 5/27: Dred Scott Trio at Puppets Jazz Bar.** 9:00pm. \$10. 481 5<sup>th</sup> Ave. 718-499-2622. <http://puppetsjazz.com>
- **Thurs 5/27: Carlos Cuevas with Alex Hernandez & Vince Cherico at Bargemusic.** 8:00pm. \$25; \$20 senior; \$10 student. Fulton Ferry Landing, at the foot of the Brooklyn Bridge. 718-624-2083. [www.bargemusic.org](http://www.bargemusic.org)
- **Thurs 5/27: Korzo. Dan Tepfer @ 9:30pm. Rob Garcia Quartet @ 11:00pm.** \$7 cover per set or \$10 for whole night. 667 5<sup>th</sup> Ave. (Bet. 19<sup>th</sup> & 20<sup>th</sup> St.) 718-285-9425. [www.korzorestaurant.com](http://www.korzorestaurant.com)
- **Thurs 5/27: Origin: Blue at the Tea Lounge.** 8:00pm & 10:30pm. \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. [tealoungeny.com](http://tealoungeny.com). [www.myspace.com/originblue3](http://www.myspace.com/originblue3)
- **Fri 5/28: Bill Ware Trio at Puppets Jazz Bar.** 9:00pm. 481 5<sup>th</sup> Ave. 718-499-2622. <http://puppetsjazz.com>
- **Fri 5/28: Pete Robbins with Jesse Neuman, Mike Gamble, Eivind Opsvik & Tommy Crane at the Tea Lounge.** \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. [www.tealoungeny.com](http://www.tealoungeny.com). <http://peterobbins.com>
- **Sat 5/29: Maggie Brown Group at Sistas' Place.** 9:00pm & 10:30pm. Memorial Day/African Liberation Day Concert. \$20; \$25 at door. 456 Nostrand Ave. @ Jefferson Ave. 718-398-1766. [www.sistasplace.org](http://www.sistasplace.org)
- **Sat 5/29: Spoke at the Tea Lounge.** 8:00pm & 10:30pm. \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. [www.tealoungeny.com](http://www.tealoungeny.com). [www.myspace.com/spokemyspace](http://www.myspace.com/spokemyspace)
- **Sun 5/30: Zack O'Farrill at Puppets Jazz Bar.** Noon. 481 5<sup>th</sup> Ave. 718-499-2622. <http://puppetsjazz.com>
- **Mon 5/31: Pete McGuinness Jazz Orchestra at the Tea Lounge.** 8:00pm & 10:30pm. \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. [www.tealoungeny.com](http://www.tealoungeny.com). [www.petemcguinness.com](http://www.petemcguinness.com)
- **Mon 5/31: Open jam session hosted by John McNeil at Puppets Jazz Bar.** 9:00pm. 481 5<sup>th</sup> Ave. 718-499-2622. <http://puppetsjazz.com>

#### QUEENS

- **Sat 5/1: Freddy Cole at LeFrak Concert Hall, Queens College.** 8:00pm. \$30; \$26 for seniors, students & alumni with ID. 65-30 Kissena Blvd, Flushing. 718-793-8080. <http://kuperbergcenter.org>
- **Sun 5/16: Red Baraat at Flushing Town Hall.** 2:15pm. \$12; \$10 members & students; \$8 children; \$6 member children. 137-35 Northern Blvd. 718-463-7700, x222. [www.flushingtownhall.org](http://www.flushingtownhall.org)

#### LONG ISLAND

- **Mon 5/3: FTC Jazz Ensembles at Dix Hills Performing Arts Center, Five Towns College.** 7:30pm. \$10. 305 N. Service Rd., Dix Hills. 631-656-3126. [www.DHPAC.org](http://www.DHPAC.org)
- **Tues 5/4: FTC Jazz Orchestra & Vocal Jazz Ensembles at Dix Hills Performing Arts Center, Five Towns College.**

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4:00pm. Free. 305 N. Service Rd., Dix Hills. 631-656-3126. www.DHPAC.org

- **Fri 5/7: FTC Jazz Orchestra Gospel Choir at Dix Hills Performing Arts Center, Five Towns College.** 7:30pm. \$10. 305 N. Service Rd., Dix Hills. 631-656-3126. www.DHPAC.org
- **Sat 5/14: Diane Hoffman Trio at Butera's Restaurant.** 8:00pm. 3930 Sunrise Highway, Seaford. 516-795-1929. www.buteras.com. www.dianehoffman.com

## WESTCHESTER

- **Sun 5/15: Antoinette Montague at Bassline Jazz Club.** 3:00pm. Mount Vernon. 917-882-9539.

## NEW JERSEY

- **Sat 5/1: Junior Mance at Shanghai Jazz.** 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- **Sat 5/1: Joshua Thompson Group at Trumpets.** 8:30pm & 10:30pm. \$15; \$12 min. 6 Depot Square, Montclair. 973-744-2600. www.trumpetsjazz.com.
- **Sat 5/1: Tia Fuller at Bethany Baptist Church.** 6:00pm. Jazz Vespers. 275 W. Market St., Newark. 973-623-8161. www.bethany-newark.org. www.tiafuller.com
- **Sun 5/2: Jay Leonhart at Shanghai Jazz.** 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- **Sun 5/2: Carol Hammersma Trio at Trumpets.** 7:00pm & 9:00pm. \$10; \$5 min. 6 Depot Square, Montclair. 973-744-2600. www.trumpetsjazz.com.
- **Wed 5/5: Bennet Paster Trio at Trumpets.** 7:30pm. \$10; \$5 min. 6 Depot Square, Montclair. 973-744-2600. www.trumpetsjazz.com.
- **Thurs 5/6: John Ehlis Ensemble at Trumpets.** 7:30pm & 9:30pm. \$10; \$5 min. 6 Depot Square, Montclair. 973-744-2600. www.trumpetsjazz.com.
- **Fri 5/7: Paul Meyers at Trumpets.** 8:30pm & 10:30pm. \$15; \$12 min. 6 Depot Square, Montclair. 973-744-2600. www.trumpetsjazz.com.
- **Fri 5/7: John Carlini Trio at Shanghai Jazz.** 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- **Fri 5/7: Cynthia Holiday at Stony Hill Inn.** 8:00pm. 231 Polifly Rd., Hackensack. 201-342-4085.
- **Sat 5/8: Lenore Raphael at Trumpets.** 8:30pm & 10:30pm. \$15; \$12 min. 6 Depot Square, Montclair. 973-744-2600. www.trumpetsjazz.com.
- **Sun 5/9: Bucky Pizzarelli Trio at Shanghai Jazz.** 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- **Sun 5/9: Carrie Jackson at Trumpets.** 8:00pm & 9:30pm. \$15; \$12 min. 6 Depot Square, Montclair. 973-744-2600. www.trumpetsjazz.com.
- **Wed 5/12: Warren Vaché at Shanghai Jazz.** 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- **Thurs 5/13: Eddie Montiero Trio at Shanghai Jazz.** 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- **Fri 5/14: Dave Stryker & Steve Slagle with Ed Howard & Victor Lewis at Union County Performing Arts Center.** 8:00pm. \$20; \$25 at door. 1601 Irving St., Rahway. www.ucpac.org
- **Fri 5/14: Catherine Russell at Shanghai Jazz.** 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- **Sat 5/15: NJPAC's Wachovia Jazz for Teens Concert at Victoria Theater.** 2:00pm. New Jersey Performing Arts Center, 1 Center St., Newark. 973-353-8051. njpac.org
- **Sat 5/15: Bossa Brasil at TheMMAC.** 7:30pm. \$10; \$15 at door. 562 Bloomfield Ave., Bloomfield. 973-748-6622. www.mauriciodesouzajazz.com
- **Sat 5/15: Spoken Hand Percussion Orchestra at Union County Performing Arts Center.** 7:00pm. \$15. 1601 Irving St., Rahway. www.ucpac.org
- **5/16: Gregory Generet, 6pm & 7:30pm, Shanghai Jazz,** 24 Main Street, Madison, NJ 07940, 973-822-2899, Madison, NJ, www.shanghaijazz.com, www.GregoryGeneret.com
- **Sun 5/16: Stanley Jordan & Monty Alexander at Trumpets.** 7:30pm. \$40; \$50 VIP. 6 Depot Square, Montclair. 973-744-2600. www.trumpetsjazz.com.
- **Mon 5/17: Nutley Jazz Night at Trumpets.** 7:30pm. \$10; \$5 min. 6 Depot Square, Montclair. 973-744-2600. www.trumpetsjazz.com.
- **Wed 5/19: Warren Vaché & Nicky Parrott at Shanghai Jazz.** 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- **Thurs 5/20: Jim McNeely at Shanghai Jazz.** 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- **Fri 5/21: Ed Alstrom Organ Trio at Trumpets.** 8:30pm & 10:30pm. \$15; \$12 min. 6 Depot Square, Montclair. 973-744-2600. www.trumpetsjazz.com.
- **Fri 5/21: Steve Turre Quartet at Shanghai Jazz.** 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- **Sat 5/22: John Tropea at Trumpets.** 8:30pm & 10:30pm. \$15; \$12 min. 6 Depot Square, Montclair. 973-744-2600. www.trumpetsjazz.com.
- **Sun 5/23: Van Martin with the James L. Dean Big Band at Wall Street West.** 7:00pm. Salute to Frank Sinatra. \$15 cover; free buffet; free parking. 1050 Wall St. W., Lyndhurst. 201-939-4489.
- **Sun 5/23: Nancy Nelson & Jerry Vezza at Shanghai Jazz.** 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- **Mon 5/26: Frank Basile Band at Trumpets.** 7:30pm. \$10; \$5 min. 6 Depot Square, Montclair. 973-744-2600. www.trumpetsjazz.com.
- **Wed 5/26: Warren Vaché & Nicky Parrott at Shanghai Jazz.** 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- **Thurs 5/27: Zan Stewart Trio at Shanghai Jazz.** 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- **Thurs 5/27: Betty Liste singer's jam session at Trumpets.** 7:30pm. \$10; \$5 min. 6 Depot Square, Montclair. 973-744-2600. www.trumpetsjazz.com.
- **Fri 5/28: Rob Paparozzi Quartet at Shanghai Jazz.** 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- **Fri 5/28: Burr Johnson at Trumpets.** 8:30pm & 10:30pm \$15; \$12 min. 6 Depot Square, Montclair. 973-744-2600. www.trumpetsjazz.com.
- **Sat 5/29: Antoinette Montague with Mike Longo's New York State of the Arts Orchestra at Trumpets.** 8:30pm & 10:30pm. \$15; \$12 min. 6 Depot Sq., Montclair. 973-744-2600. www.trumpetsjazz.com.
- **6/4-6/5 Fri/Sat – New Jersey Jazz Society Jazz Fest, Bucky and John Pizzarelli with the Statesmen of Jazz, Frank Vignola's, Hot Club, Cecil Brooks III CBIII Band, Harry Allen's Four Others, George Gee Swing Orchestra, Aaron Weinstein/Joe Cohn Duo, Madame Pat Tandy Band, and a special solo piano appearance by the legendary Marty Napoleon.** Noon through 10:00 P.M. at **Drew University** in Madison, New Jersey on June 5th. Two venues, the Concert Hall in the Dorothy Young Center for the Arts, and a spacious tent Friday June 4 featuring the winners of the three division of the New Jersey high school jazz band competition. This concert is free, and will start at 7:00 P.M. Drew University is on Route 124 (Madison Avenue) just a couple miles east of Route 287 in downtown Madison, New Jersey (www.njjs.org) or by calling the NJJS

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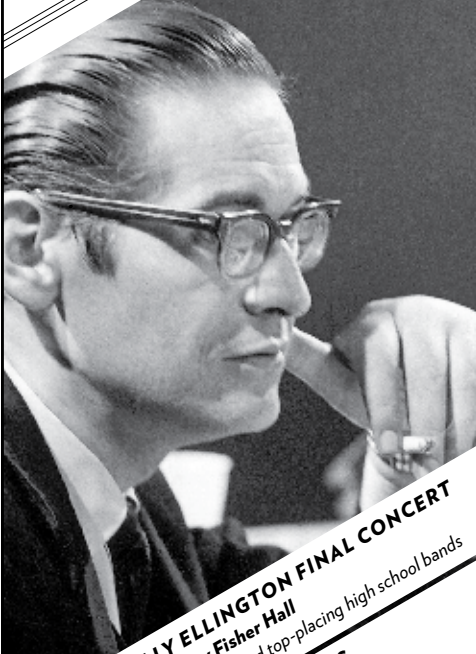
## ...AND BEYOND

- **Sat 5/1: Jerome Sabbagh with Pete Rende, Joe Martin & Diego Voglino at The Falcon.** 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
- **Fri 5/7: Dan Weiss with Jacob Sacks & Thomas Morgan at Firehouse 12.** 8:30pm & 10:00pm. \$12, \$18. 45 Crown St., New Haven, CT. 203-785-0468. <http://firehouse12.com>
- **Fri 5/7: The Falcon. Derrick James Quartet @ 7:00pm. Winard Harper Sextet @ 8:00pm.** 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
- **Sat 5/8: Antoinette Montague at Café Eiko.** 8:00pm. \$20 general admission; \$35 stage side table. 11 Whitney St., Hartford, CT. 860-232-4677. antoinettemontague.com
- **Sat 5/8: Antoinette Montague, Japanailia,** 8pm, 11 Whitney St., Hartford, CT, 860-232-5677, Antoinette Montague, www.antoinettemontague.com
- **Sat 5/8: The Falcon. Robert Kopec with Vinnie Martuccio & Peter O'Brian @ 7:00pm. Bennett Harris Blues Band @ 8:00pm.** 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
- **Fri 5/14: Marcus Strickland with EJ Strickland & Ben Williams at Firehouse 12.** 8:30pm & 10:00pm. \$12, #18. 45 Crown St., New Haven, CT. 203-785-0468. <http://firehouse12.com>
- **Fri 5/21: Mayra Casales Band at Turning Point Café.** 7:30pm. \$20. 468 Piermont Ave., Piermont. 845-359-1089. www.turningpointcafe.com.
- **Fri 5/21: Jean-Michel Pilc with Boris Kozlov & Johnathan Blake at Firehouse 12.** 8:30pm & 10:00pm. \$12, \$18. 45 Crown St., New Haven, CT. 203-785-0468. <http://firehouse12.com>
- **Sat 5/22: The Falcon. Margaret McDuffie with Steve Raleigh @ 7:00pm. James Carney with Tony Malaby, Josh Roseman, Ralph Alessi & Chris Lightcap @ 8:00pm.** 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
- **Sat 5/22: David Benoit at Tarrytown Music Hall.** 8:00pm. 13 Main St., Tarrytown, NY. 877-840-0457. www.tarrytown-musicall.org
- **Sat 5/28: The Falcon. Bernstein Bard Quartet @ 7:00pm. Frank Kimbrough Trio @ 8:00pm.** 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
- **Fri 5/28: Fay Victor with Anders Nilsson, Ken Filiano & Michael TA Thompson at Firehouse 12.** 8:30pm & 10:00pm. \$12, #18. 45 Crown St., New Haven, CT. 203-785-0468. <http://firehouse12.com>
- **Sat 5/29: The Falcon. The Rhodes @ 7:00pm. Marta Topferova with Aaron Halva, Pedro Giraudo & Neil Ochoa @ 8:00pm.** 1348 Rt. 9W, Marlboro, NY. liveatthefalcon.com ■

# Calendar of Events

	<b>Birdland</b> 315 West 44th Street (betw. 8th & 9th Aves.) 212-581-3080 www.birdlandjazz.com	<b>Blue Note</b> 131 W Third St. (betw. 6th & MacDougal) 212-475-8592 www.bluenote.net	<b>Cecil's Jazz Club</b> 364 Valley Rd. West Orange, NJ 07052 973-736-4800 www.cecilsjazzclub.com	<b>Cleopatra's Needle</b> 2485 Broadway (betw. 92nd & 93rd St.) 212-769-6969 cleopatrasneedleny.com
<b>MAY</b>				
1 - Sat	Steve Kuhn, Ron Carter & Joey Baron	Madeleine Peyroux; Blue Method	Al Gold & Suburban Rhythm Kings	Bruce Harris 4
2 - Sun	Jack Donahue; Chico O'Farrill Band	Peter Bernstein & NYU Ensemble; Madeleine Peyroux	Pam Purvis & Bob Ackerman	Toru Dodo 3
3 - Mon	Billy Stritch; Jim Caruso	NYU Jazz Orchestra	Cecil's Big Band with Mike Lee	Roger Lent
4 - Tue	Pedro Giraudo Band	Chick Corea/Eddie Gomez/Paul Motian	Bruce Williams Jam Session	Robert Rucker
5 - Wed	David Ostwald Band; Enrico Rava 5	Julian Pollack; Chick Corea/Eddie Gomez/Paul Motian	Mid-Week Mellow Out	Les Kurtz
6 - Thu	Enrico Rava 5	Chick Corea/Eddie Gomez/Paul Motian	Blues Jam Session	Rudi Mwongozi 3
7 - Fri	Birdland Big Band; Enrico Rava 5	Chick Corea/Eddie Gomez/Paul Motian; The Revelations	Cecil Brooks III Band	Masami Ishikawa 4
8 - Sat	Enrico Rava 5	Chick Corea/Eddie Gomez/Paul Motian; Melvin Sparks		Donald Mulloy 4
9 - Sun	Hilary Kole; Chico O'Farrill Band	K.J. Denhart; Chick Corea/Eddie Gomez/Paul Motian	Pam Purvis & Bob Ackerman	Toru Dodo 3
10 - Mon	Patrick Degennaro; Jim Caruso	Nancy Wilson	Cecil's Big Band with Mike Lee	Roger Lent
11 - Tue	Terence Blanchard 5	Chick Corea/Eddie Gomez/Paul Motian	Bruce Williams Jam Session	Robert Rucker
12 - Wed	David Ostwald Band; Terence Blanchard 5	Pascal Le Boeuf; Chick Corea/Eddie Gomez/Paul Motian	Mid-Week Mellow Out	Les Kurtz
13 - Thu	Terence Blanchard 5	Chick Corea/Eddie Gomez/Paul Motian	Blues Jam Session	Roseanna Vitro
14 - Fri	Birdland Big Band; Terence Blanchard 5	Chick Corea/Eddie Gomez/Paul Motian; Jonathan Powell	Cecil Brooks III Band	Richard Clement 4
15 - Sat	Terence Blanchard 5	Chick Corea/Eddie Gomez/Paul Motian; Soul Cycle		Don Slatoff 4
16 - Sun	Chico O'Farrill Band	Julliard Jazz Brunch; Chick Corea/Eddie Gomez/P. Motian		Toru Dodo 3
17 - Mon	Natalie Douglas/Jim Caruso	McCoy Tyner 3	Cecil's Big Band with Mike Lee	Roger Lent
18 - Tue	Karrin Allyson 4	Amel Larrieux	Bruce Williams Jam Session	Robert Rucker
19 - Wed	David Ostwald Band; Karrin Allyson 4	Amel Larrieux	Mid-Week Mellow Out	Les Kurtz
20 - Thu	Michael Varkamp; Karrin Allyson 4	Odean Pope Saxophone Choir		Michika Fukumori 3
21 - Fri	Birdland Big Band; Karrin Allyson 4	Odean Pope Saxophone Choir; Vinx	Cecil Brooks III Band	Paolo Sapia 4
22 - Sat	Karrin Allyson 4	Odean Pope Saxophone Choir; Patrick Cornelius		Alan Rosenthal 4
23 - Sun	Chico O'Farrill Band	Odean Pope Saxophone Choir	Pam Purvis & Bob Ackerman	Toru Dodo 3
24 - Mon	Jim Caruso	Maya Azucena	Cecil's Big Band with Mike Lee	Roger Lent
25 - Tue	Hank Jones & Joe Lovano 4	Ahmad Jamal	Bruce Williams Jam Session	Robert Rucker
26 - Wed	David Ostwald Band; Hank Jones & Joe Lovano 4	Ahmad Jamal	Mid-Week Mellow Out	Les Kurtz
27 - Thu	Hank Jones & Joe Lovano 4	Ahmad Jamal	Cecil's Big Band with Mike Lee	Jon Weiss 3
28 - Fri	Birdland Big Band; Hank Jones & Joe Lovano 4	Ahmad Jamal; Burnt Sugar	Cecil Brooks III Band	Yaacov Mayman 4
29 - Sat	Hank Jones & Joe Lovano 4	Ahmad Jamal; Vladimir Cetkar		Evan Schwamm 4
30 - Sun	Hilary Kole; Chico O'Farrill Band	Ahmad Jamal	Pam Purvis & Bob Ackerman	
31 - Mon	Jim Caruso	Robby Ameen	Cecil's Big Band with Mike Lee	

## JAZZ AT LINCOLN CENTER MAY-JUNE



**ESSENTIALLY ELLINGTON FINAL CONCERT**  
May 10, 7:30PM, Avery Fisher Hall  
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May 14-15, 7:30PM & 9:30PM, The Allen Room

**JOURNEY TO BRAZIL**  
May 28-29, 8PM, Rose Theater  
Bandleader, composer, and guitarist Mario Adnet performs the music of Moacir Santos

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MAY	<b>Cornelia St. Café</b> 29 Cornelia St. (bet. W 4th & Bleecker) 212-989-9319 corneliastreetcafe.com	<b>Deer Head Inn</b> 5 Main Street Delaware Water Gap, PA 18327 www.deerheadinn.com	<b>Dizzy's Club Coca Cola</b> Broadway at 60th St., 5th Fl 212-258-9595 www.jazzatlincolncenter.com/dccc	<b>Dizzy's Club After Hours</b> Broadway at 60th St., 5th Fl 212-258-9595 www.jazzatlincolncenter.com
1 - Sat	Mark Helias 4	Dave Liebman 4	Duduk Da Fonseca & Helio Alves	Cyrille Aimee & Diego Figueiredo
2 - Sun	Roy Zimmerman	Adrienne Hindmarsh 3	Duduk Da Fonseca & Helio Alves	
3 - Mon	David Amram 5		Temple University Jazz Band with Houston Person & Terrell Stafford	
4 - Tue	David Smith 5		Nikki Yanofsky	Essentially Ellington Alumni All-Stars
5 - Wed	Tracy Bonham 2	Trivia	Julliard Jazz Orchestra with Kenny Barron	Essentially Ellington Alumni All-Stars
6 - Thu	Brenda Earle 4	Spencer Reed Blues Jam	Julliard Jazz Orchestra with Kenny Barron	Essentially Ellington Alumni All-Stars
7 - Fri	Peter Van "Huffel & Sophie Tassignon 4; Ivo Perelman 3; RED Trio	Jay Rattman & Sullivan Fortner 4	Julliard Jazz Orchestra with Lew Tabackin	Essentially Ellington Alumni All-Stars
8 - Sat	Samuel Blaser 4; Tom Rainey 3	Eric Doney & Mark Williams	Julliard Jazz Orchestra with Lew Tabackin	Essentially Ellington Alumni All-Stars
9 - Sun	Tetterapadequ "And the Missing R"; Tony Malaby 4	Go Trio	Julliard Jazz Orchestra with Lew Tabackin	
10 - Mon	Composers Collaborative		Tia Fuller 5	
11 - Tue	Dave Allen 4		Nnenna Freelon 4	Grassella Oliphant 6
12 - Wed	Amanda Monaco 4	Trivia	Nnenna Freelon 4	Grassella Oliphant 6
13 - Thu	Peter Eldridge 3	Jesse Green Jazz Jam	Nnenna Freelon 4	Grassella Oliphant 6
14 - Fri	Tony Malaby 4; Michael Attias 4	Mike Stephans 3	Nnenna Freelon 4	Grassella Oliphant 6
15 - Sat	Tony Malaby 4; Michael Attias 4	Bob Dorough 3	Nnenna Freelon 4	Grassella Oliphant 6
16 - Sun	James Weidman 5	Len Mooney & Tim Carbone	Nnenna Freelon 4	
17 - Mon	New York Quarterly; Morrison Motel			
18 - Tue	Double Sharps; Sam Sadigursky & Hibakusha Stories		Robin McKelle	Dezron Douglas 4
19 - Wed	Poetry Explosion; Song-writer's Beat	Trivia	Ted Nash 5	Dezron Douglas 4
20 - Thu	Po'Jazz; Trish LaRose 2	Spencer Reed Blues Jam	Ted Nash 5	Dezron Douglas 4
21 - Fri	Rez Abbasi 4	Bill Goodwin 3 with Rosanna Vitro	Ted Nash 5	Dezron Douglas 4
22 - Sat	Rez Abbasi 4	Donna Antonow 4	Ted Nash 5	Dezron Douglas 4
23 - Sun	Tom Beckham 5	Skip Wilkins 5	Ted Nash 5	
24 - Mon	Piano & Arias		Johnny Mandel Conduct DIVA Jazz Orchestra	
25 - Tue	Ernesto Cervini 4		Johnny Mandel Conduct DIVA Jazz Orchestra	Bill Goodwin 4
26 - Wed	Landmarc	Trivia	Johnny Mandel Conduct DIVA Jazz Orchestra	Bill Goodwin 4
27 - Thu	Final Night of Vocal Insanity	Jesse Green Jazz Jam	Phil Woods 5	Bill Goodwin 4
28 - Fri	George Colligan 3; Kerry Politzer 3	Carrie Jackson	Phil Woods 5	Bill Goodwin 4
29 - Sat	Pete Robbins 5	Jennifer Leitham 3	Phil Woods 5	Bill Goodwin 4
30 - Sun	Carmen Staaf 3	Walt Bibinger	Phil Woods 5	
31 - Mon			Rodriguez Brothers	

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**May 2010 Jazz Schedule**

**May 1:** Marion Cowlings, Vocalist

**May 7 & 8:** Houston Person

**May 14:** Vinnie Knight & Jazz Riders

**May 15:** Robert Silverman Piano & Vocalist

**May 21 & 22:** TK Blue

**May 28:** Cynthia Holiday, Vocalist

**May 29:** Sarina Bridget-Bach Quintet

Zebra Room - 3 Shows 9:00 p.m. 10:30 p.m. 12:00 midnight  
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Call the Lenox Lounge to confirm schedule, for more info and/or reservations.

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

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

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

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

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**May 4:** Mike Longo's 17 piece New York  
State of the Art Jazz Ensemble with  
vocalist Ira Hawkins

**May 11:** Warren Chaisson Trio

**May 18:** Gary Morgan and Panamericana

**May 25:** Eddie Allan Big Band

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MAY				
1 - Sat	Larry Newcomb 3; Justin Woods 4; Daylight Blues Band	Oz Noy, Dave Weckl & Will Lee; Michael-Louis Smith 5	Logan Richardson 6	Paquito D'Rivera 6
2 - Sun	John Colianni; David Coss 3; Mauricio DeSouza 3	Oz Noy, Dave Weckl & Will Lee		Paquito D'Rivera 6
3 - Mon	Howard Williams Band; Ben Cliness 4	Jorma Kaukonen & Les Paul 3	Steve Coleman	Mingus Big Band
4 - Tue	Valery Ponomarev Band; Justin Lees 3	The BOBS		Mulgrew Miller 3 & Alvin "Stone" Maddox
5 - Wed	Iris Ornig 4; Fukushi Tainaka 3	Kenny Garrett Band		Mulgrew Miller 3 & Alvin "Stone" Maddox
6 - Thu	Champion Fulton 3; Benjamin Drazen 4	Kenny Garrett Band	Joe Sanders 4	Mulgrew Miller 6
7 - Fri	Hide Tanaka 3; Kevin Dorn Band	Kenny Garrett Band; Faiz Lamouri 5	APEX Trio	Mulgrew Miller 6
8 - Sat	Gypsy Jazz Caravan; Dave Kain Band; Virginia Mayhew 4	Kenny Garrett Band; Aimee Allen 3		Mulgrew Miller 6
9 - Sun	Lou Caputo 4; David Coss 3; Nueva Incarnacion	Kenny Garrett Band		Mulgrew Miller 6
10 - Mon	Howard Williams Band; Michael O'Brien 3	David Fiuczynski & Les Paul 3		Mingus Orchestra
11 - Tue	Jazz Band Classic; Paul Francis 3	Mad about Thad		Fred Hersch & Nancy King
12 - Wed	Dan Rieser 3; Anderson Brothers	Mostly Mary Lou Williams		Fred Hersch & Nancy King
13 - Thu	Rick Stone 3; Stein Brothers	Stanley Jordan	Alan Ferber 17	Andy Bey 3
14 - Fri	David White 5; Tim Price & Ryan Anselmi	Stanley Jordan; Sam Harris Band		Andy Bey 3
15 - Sat	Larry Newcomb 3; Mark Marino 3; Akiko Tsuruga 3	Stanley Jordan; Katlyn Swanson	Mike Moreno	Andy Bey 3
16 - Sun	John Colianni 4; David Coss 3; Ryan Anselmi 4	Stanley Jordan		Andy Bey 3
17 - Mon	Howard Williams Band; Kenny Shanker 4	Larry Coryell & Les Paul 3	Steve Coleman	Mingus Big Band
18 - Tue	Lou Caputo Band; Michika Fukumori 3	Lina Koutrakos		Wallace Roney 5
19 - Wed	Bernal/Eckroth/Ennis; Andrew Atkinson 3	Matt Wilson Band	Steve Lehman 8	Wallace Roney 5
20 - Thu	Nick Moran 3; Alan Chaubert 3	Matt Wilson Band	Sunny Jain Band	Dafnis Prieto 3
21 - Fri	Andrew Hadro 5; Kevin Dorn Band	Cracked Latin		Dafnis Prieto 3
22 - Sat	Bryson Kern 3; Austin Walker 3	Adam Ramsay-C.J. Glass 5		Dafnis Prieto 4
23 - Sun	Eve Silber 3; Davis Coss 3; Ai Murakami			Dafnis Prieto 4
24 - Mon	Howard Williams Band	Jimmy Bruno & Les Paul 3	Steve Coleman	Mingus Dynasty
25 - Tue	David White Band; Mark Devine 3	Terese Genecco Band with Steve Rossi		Words & Music
26 - Wed	Dan Rieser 3; Kurt Bacher 4	Jean-Michel Pilc 3		Edmar Castañeda & Joe Locke
27 - Thu	Nick Moran 3; Alan Chaubert 3	Miles Davis Tribute	Andrew Atkinson 4	Paula West & George Mesterhazy 4
28 - Fri	David White 4; Oscar Perez 4	Miles Davis Tribute; Yvonnick Prene 4, Michael O'Brien	Peter Apfelbaum 11	Paula West & George Mesterhazy 4
29 - Sat	David Bennett Cohen; Champion Fulton 3; Dre Barnes	Miles Davis Tribute		Paula West & George Mesterhazy 4
30 - Sun	Evan Schwam 4; David Coss 3	Miles Davis Tribute		Paula West & George Mesterhazy 4
31 - Mon	Howard Williams Band; Jean Caze 3	Les Paul 3	Steve Coleman	

MAY	<b>Joe's Pub</b> 425 Lafayette St. 212-539-8778 www.joespub.com	<b>Kitano</b> 66 Park Avenue (at 38th St.) 212-885-7119 www.kitano.com	<b>Lenox Lounge</b> 288 Lenox Avenue (above 124th St.) 212-427-0253 www.lenoxlounge.com	<b>Miles Cafe</b> 212 E. 52nd St. 3rd Fl. (betw. 2nd & 3rd Ave) 212-371-7657 www.MilesCafe.com
1 - Sat	Todd Reynolds; Isenqart & the Diplomats; Zigmat	Marvin Stamm 4	Marion Cowlings	Open mic for vocalists, 3-6 PM Sat. Night Vocal series, 8-11PM
2 - Sun	Magic in the Park; Jeffrey Johnson; Judy Gold		LaFayette Harris	
3 - Mon	Breithaupt Brothers; Kevin Chamberlin; Wes Taylor		Sugar Hill 4	
4 - Tue	Celia Mara; Bridget Everett		Joey Morant	
5 - Wed	Happy Ending Series; Julian Fleisher	Dmitry Baevsky 4	Nate Lucas 3	
6 - Thu	Michelle Shocked; Julian Velard	Marc Mommaas & Nikolaj Hess	Emily Davis	Matt Renzi, Pete Smith; Dave Ambrosio; Matt Garrity
7 - Fri	Isabel Rose; Sutton Foster	Tom Harrell & Don Friedman	Houston Person	Seung-Hee;vo, Frank LoCrao;p, Ike Sturm;b, George Schuller;ds
8 - Sat	Elizabeth Mitchell, Laurie Berkner; TriBeCaStan; Our Lady J/Edison Woods	Tom Harrell & Don Friedman	Houston Person	Daniela Schaechter Quartet
9 - Sun	N'Harmonics; Corey Darqel & Cornelius Dufallo; Justin Bond		LaFayette Harris	
10 - Mon	Wingspan Arts Benefit; Ryness		Sugar Hill 4	
11 - Tue	Elizabeth Cook; Rachael Sage		Joey Morant	
12 - Wed	Clare & the Reasons; Jason Castro	Pauline Jean 4	Nate Lucas 3	Grupo Los Santos Pete Smith; Dave Ambrosio; William Bausch; Paul Carlon
13 - Thu	CMA Songwriter Series	Bill Gerhardt 5	Emily Davis	Toru Dodo's J'Afro
14 - Fri	More or Less I Am; PJ Morton	Ronny Whyte 3	Vinnie Knight	Lena Bloch, Boris Netsvetaev, Craig Akin, Taro Okamoto
15 - Sat	Doug Wamble; Gary Lucas; Neil Halstead	Ronny Whyte 3	Robert Silverman	Mamiko Duo Mamiko Taira;vo, Toru Dodo
16 - Sun	Magic in the Park; Carolyn Wonderland; M Raducanu		LaFayette Harris	
17 - Mon	Declan Bennett; Welcome Home Hamlet		Sugar Hill 4	
18 - Tue	PT Walkley; Joe Sib		Joey Morant	
19 - Wed	Fyfe Dangerfield; Jenny Scheinman & Robbie Fulks	Suzi Stern 4	Nate Lucas 3	
20 - Thu	Brendan James; Lucia Pulido	Chiharu Sai; Saeka Matsuyama	Cecil Morgan	
21 - Fri	Taylor Mac; Lady Rizo; Avan Lava	Dick Hyman & Ken Peplowski	TK Blue	
22 - Sat	Taylor Mac; Turin Brakes	Dick Hyman & Ken Peplowski	TK Blue	Tammy Scheffer Quartet
23 - Sun	Magic in the Park; Jonathan Haffner; Salma Habib & Zikrayat		LaFayette Harris	Stephan Kammerer Quartet
24 - Mon	Judith Berkson; Sean Bradford		Sugar Hill 4	
25 - Tue	Madison Square Gardeners; World Record Appreciation Society		Joey Morant	
26 - Wed	Pete Francis; Our Hit Parade	Mercedes Hall 4	Nate Lucas 3	
27 - Thu	Brendan James; Lauren Kinhan	Romain Collin 3	Cecil Morgan	
28 - Fri	Jeremy Messersmith; Eisa Davis	Claudio Roditi 4	Cynthia Holiday	Peter Kronreif Wayfarers Andrew Gould, Mike Rivett, Florian Hoefner, Linda Oh, Peter Kronreif
29 - Sat	Ensemble Elektra; Kim Smith in Morphium	Claudio Roditi 4	Sarina Bridget-Bach 5	Open mic for vocalists, 3-6 PM Sat. Night Vocal series, 8-11PM
30 - Sun	Laurence Juber; Perez Hilton Save the Universe	Kay Matsukawa 4	LaFayette Harris	Interchange Ensemble Craig McGorry, Yuko Okamoto, Tim Mule; John Marino
31 - Mon	Bill Kirchen; James Armata		Sugar Hill 4	



## CORNELIA DOWNSTAIRS STREET

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- 2 Sun ROY ZIMMERMAN
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- 5 Wed TRACY BONHAM & COMPANY
- 6 Thurs GNU VOX: BRENDA EARLE
- 7 Fri CLEAN FEED'S ANUAL NYC FESTIVAL
- 8 Sat CLEAN FEED'S ANUAL NYC FESTIVAL
- 9 Sun CLEAN FEED'S ANUAL NYC FESTIVAL
- 10 Mon COMPOSERS COLLABORATIVE:  
SERIAL UNDERGROUND
- 11 Tues DAVE ALLEN QUARTET
- 12 Wed AMANDA MONACO QUARTET
- 13 Thurs GNU VOX: PETER ELDRIDGE
- 14 Fri TONY MALABY CELLO QUARTET/  
MICHAEL ATTIAS' BAD LUCID
- 15 Sat TONY MALABY CELLO QUARTET/  
MICHAEL ATTIAS' BAD LUCID
- 16 Sun JAMES WEIDMAN THREE WORLDS  
QUINTET
- 17 Mon MORRISON MOTEL
- 18 Tues HIBAKUSHA STORIES
- 19 Wed THE SONGWRITER'S BEAT
- 20 Thurs GNU VOX PRESENTS BULLETPROOF:  
AN EVENING WITH TRISH LAROSE
- 21 Fri REZ ABBASI'S RAAQ
- 22 Sat REZ ABBASI'S RAAQ
- 23 Sun TOM BECKHAM GROUP
- 24 Mon PIANO & ARIAS
- 25 Tues ERNESTO CERVINI QUARTET
- 26 Wed LANDMARC
- 27 Thurs GNU VOX: A FOND FAREWELL --  
A FINAL NIGHT OF VOCAL INSANITY
- 28 Fri GEORGE COLLIGAN TRIO & KERRY  
POLITZER TRIO: 2 CD RELEASES!
- 29 Sat PETE ROBBINS & SILENT Z
- 30 Sun CARMEN STAAF TRIO

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

- 2 **The Oulipians**  
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- 9 **Bruce Harris Quartet**
- 16 **Lena Bloch**, saxophone  
**Boris Netsvetaev**, keyboard; **Ike Sturm**, bass  
**George Schuller**, drums
- 23 **Saint Peter's 3Plus3** (Trio + Voices)  
featuring dancer **Anna Pillot**

**MIDTOWN JAZZ AT MIDDAY**

Wednesdays at 1:00 — Suggested Donation: \$7

- 5 **Dominick Farinacci**, trumpet  
**Dan Kaufman**, piano; **Yasushi Nakamura**, bass;  
**Carmen Intorre**, drums; **Keita Ogawa**, percussion
- 12 **Dennis Day**, singer; **Jack Glottman**, piano;  
**Ben Meighner**, bass; **Billy Kaye**, drums
- 19 **Art Lillard's Heavenly Big Band**
- 26 **David Shenton**, piano; **Matt Aronoff**, bass

**JAZZ ON THE PLAZA**

Thursdays at 12:30 p.m. — Free

- 6 **Queens College Jazz Ensemble**  
**Antonio Hart**, saxophone
- 13 **NYU — Afro Peruvian Jazz Ensemble**
- 20 **Juilliard Jazz Ensemble**
- 27 **LaGuardia High School Big Band**  
directed by **Kevin Blancq**

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<b>MAY</b>				
1 - Sat	Vinson Valega 6; Lew Tabackin 3; Stacy Dillard 3	Henry Kaiser & Cookie the Clown; FACE	Christelle Durandy; Mariela Valencia	Heath Brothers
2 - Sun	Marion Cowings & Jon Roche 3; Dave Schnitter 5; Alex Stein	Andy Statman & Larry Eagle	Patrick Sargent 5; Jonghun Song 5	Heath Brothers
3 - Mon	Jon Davis 2; Ari Hoenig 3; Spencer Murphy 2	Dr. Sam Bower	Kaley Puckett	Vanguard Jazz Orchestra
4 - Tue	Dred Scott 3; Maria De Angelis 4; Ken Fowser & Behn Gillece	Ralph Gibson & Alan Licht; Mary Halvorson & Elliott Sharp	John Benitez	Bill Frisell 3
5 - Wed	Peter Bernstein; George Colligan 3; Corin Stiggall	Leni Stern	Sue Terry/Vic Juris 3	Bill Frisell 3
6 - Thu	Howard Alden; Patrick Cornelius 4; Alex Hoffman	Henry Kaiser 3; Henry Kaiser & Marc Ribot	Franco Pinna 3	Bill Frisell 3
7 - Fri	Kerry Politzer 4; Peter Zak 5; Ned Goold 3	Steve Kimock	Eleonora Bianchini	Bill Frisell 3
8 - Sat	Poetry; Ralph Lalama 3; Peter Zak 5; Jeremy Manasia	Robert Dick & Henry Kaiser; Robert Dick 4	Gabriel Alegria 6; Mariela Valencia	Bill Frisell 3
9 - Sun	Michela Lerman; Ruth Brisbane & Jon Roche 3; Grant Stewart 4; Alex Stein 4	Ikue Mori; Mephista	Gabriel Alegria 6	Bill Frisell 3
10 - Mon	Bryn Roberts; Ari Hoenig 3; Spencer Murphy	Dave Douglas	Bright Noise; Colin Cannon-Manami Morita; Danny Sher	Vanguard Jazz Orchestra
11 - Tue	Keith Saunders 3; Joris Roelofs 4; Ken Fowser & Behn Gillece	Kathleen Supové; Angelica Sanchez 3	Lara Bello	Bill Frisell 4
12 - Wed	Peter Bernstein; Tardo Hammer 3; Luca Santaniello 3	Mulato Insurgency	Gilad Hekselman & Jacques Scharz Bart 3	Bill Frisell 4
13 - Thu	Ehud Asherie; Orrin Evans 4; Carlos Abadie/Joe Sucato 5	John Lindberg 3		Bill Frisell 4
14 - Fri	Chris Burbank 4; Emilio Solla 5; Eric McPherson Group	Masaoka Waterman & Takeishi; Electric Kulintang	Aquiles Baez	Bill Frisell 4
15 - Sat	Poetry; Dwayne Clemons 5; Emilio Solla 5; Stacy Dillard 3	Pauline Oliveros 2	Gabriel Alegria 6	Bill Frisell 4
16 - Sun	Marion Cowings & Jon Roche 3; Spike Wilner 5; Alex Stein 4	Percussion Concert Benefit	Gabriel Alegria 6	Bill Frisell 4
17 - Mon	Avi Rothbard; Ari Hoenig 4; Spencer Murphy 2	William Parkear	Arielle Feinman 5; Kenny Warren; Bomii Choi	Vanguard Jazz Orchestra
18 - Tue	Ray Gallon; Dom Farinacci; Ken Fowser; Behn Gillece	Bridget Kibbey; David Shively	Son de Brooklyn	Billy Hart 4
19 - Wed	Spike Wilner; Nir Felder 3; Craig Wuepper 3	Matthew Welch 6; Nick Hallett	Little Red Top	Billy Hart 4
20 - Thu	Ehud Asherie; Joris Teepe 4; Alex Hoffman	David Baron & Roberto Rodriguez; Ofer Assaf 5	Franco Pinna 3	Billy Hart 4
21 - Fri	Carol Morgan 3; Neal Smith 4; Lawrence Leathers	Uri Gurvich 4; Reut Regev 2	Badal Roy	Billy Hart 4
22 - Sat	Poetry; Francisco Pais 5; Neal Smith 4; Jeremy Manasia	Uri Sharlin 5; Avishai Cohen 4	Badal Roy	Billy Hart 4
23 - Sun	Michela Lerman; Ruth Brisbane & Jon Roche 3; Spike Wilner 5; Alex Stein 4	Gilad Harel; Klez Shop	Badal Roy	Billy Hart 4
24 - Mon	Mike Lipskin; Ari Hoenig 4; Spencear Murphy	Roberto Rodriguez & Susie Ibarra	Medicine Women; Just Puppets; Maria Eiesn	Vanguard Jazz Orchestra
25 - Tue	Hans Glawischnig & Gilad Hekselman; Ben Wolfe 5; Ken Fowsear & Behn Gillece	Jonathan Keren 3; Rafi Malkiel Band	Ellyne Plotnick	Christian McBride
26 - Wed	Spike Wilner; Ben Wolfe 5; Josh Davis 4	Sexteto Rodriguez Cuban Jewish All Stars; Dan Aran 6	Brad Shepik 3	Christian McBride
27 - Thu	Adam Niewood & Abe Rabade; Joe Magnarelli 5; Carlos Abadie/Joe Sucato Band	Oz Noy; Itai Kriss 4	Sofia Tosello	Christian McBride
28 - Fri	Alex Terrier 3; Tim Green 5; Eric McPherson Group	Daphna Mor 5; Hadar Noiberg 3	Fabio Morgera	Christian McBride
29 - Sat	Poetry; Neal Kirkwood 8; Tim Green 5; Stacy Dillard 3	Alon Nechustan; Dissonance	Alcatraz	Christian McBride
30 - Sun	Dwayne Clemons 5; Dmitry Baevsky 4; Alex Stein 4	Anat Cohen & Avishai Cohen 5; Eyal Maoz 4		Christian McBride
31 - Mon	Orland LeFlemming 3; Will Vinson 4; Spencer Murphy 2	Steve Swell	Pete Sparacino; Sami Lee	Christian McBride

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## New Jersey Jazz Society JazzFest, June 4-5

Each year since 1976, the New Jersey Jazz Society has presented a jazz picnic, Jazzfest, one of the best mainstream jazz festivals in the New York City area. This year is no exception as the music will be flowing from Noon through 10:00 P.M. at Drew University in Madison, New Jersey on June 5<sup>th</sup>.

The lineup will be highlighted by the appearance of Bucky and John Pizzarelli with the Statesmen of Jazz, who will provide a rousing closer for the festivities. Among the other participants will be Frank Vignola's Hot Club, Cecil Brooks III CBIII Band, Harry Allen's Four Others, the George Gee Swing Orchestra, the Aaron Weinstein/Joe Cohn Duo, the Madame Pat Tandy Band, and a special solo piano appearance by the legendary Marty Napoleon.

The music takes place in two venues, the Concert Hall in the Dorothy Young Center for the Arts, and a spacious tent located on the lawn area adjacent to the arts center. Food vendors offered a wide selection and there will be a variety of other vendors selling everything from jazz CDs and rare vinyl to crafts and art.

Things will kick off in the Concert hall at Noon with the duo of violinist Aaron Weinstein and guitarist Joe Cohn. Weinstein is one of the hot young players in mainstream jazz circles. A recent graduate of the Jazz Studies program of the prestigious Berkeley College of Music, Weinstein has performed at numerous jazz festivals, both here and abroad, has appeared with the likes of Les Paul, Houston Person, Annie Ross, the Pizzarellis and Warren Vaché. He is an Arbors recording artist. Joe Cohn has great musical genes, being the son of the great tenor saxophonist Al Cohn and vocalist Marilyn Moore. Also a Berklee alumnus, Cohn has appeared with a plethora of jazz greats in festivals, concerts and club appearances. He has also recorded extensively, most notably on a series of recording with the Harry Allen/Joe Cohn Quartet. These two cats will provide a lot of swinging string excitement.

Drummer Cecil Brooks III will lead his CBIII Band in the Concert hall for two afternoon sets. Brooks, guitarist Jeff Chertkoff and organist Kyle Kohler will keep the hall rocking. Brooks is the owner of Cecil's Jazz Club in West Orange, NJ, and is one of the most in-demand drummers on the scene today. Brooks has recorded extensively with a long roster of jazz stars, including nine albums under his leadership on the Muse and Savant labels. He has also served as the producer of many albums on the High Note and Savant labels.

Tenor saxophonist Harry Allen will lead his Four Others Band in a tribute to the legendary Woody Herman Four Brothers sound. Joining Allen will be Grant Stewart and Jeff Rupert on tenor sax, Lisa Parrott on baritone sax, Rossano Sportiello on piano, Hassam Shakur on bass and Chuck Riggs on drums. This promises to be an exciting band. Allen has an international reputation for his outstanding mainstream playing, showing the influences of the greats on tenor from Hawk, Bean and Prez to Al Zoot and Stan, while developing his own distinctive

approach to jazz improvisation. He has put together some of the best players on the New York scene to present this tribute for two sets in the tent.

Following Allen in the tent is the always swinging Georg Gee Swing Orchestra. Gee will be including many charts made famous by the Count Basie Orchestra in recognition of Count Basie's recent induction into the New Jersey Hall of Fame. Gee always surrounds himself with top rank New York City players, and that will be the case at Jazzfest. For those who bring their dancing shoes, Gee will afford them just the right music for them to do their thing.

In the late afternoon, Madame Pat Tandy will bring her bluesy vocal talent into the tent for what will surely be a rockin' good time. She will have the backing of Tommy Grice on tenor sax, Radam Schwartz on organ, Gerald "Twig" Smith on guitar and Gordon Lane on drums and percussion. The feet will be stomping and the bodies swaying as Madame Pat Tandy brings her robust vocalizing and earthy sense of humor to Jazzfest.

Guitarist Frank Vignola is one of those cats who leaves even his most talented peers in awe at his technique and musicianship. He is a versatile player who has an impressive catalog of recordings, and an equally impressive performance history. On this occasion he will bring his Hot Club featuring Vinny Raniolo on guitar, Gary Mazzaroppi in bass, Julion Labro on accordion and Zach Brock on violin playing music in the gypsy jazz tradition of Django Reinhardt and Stéphane Grappelli. In addition, they will give a nod to Les Paul, also a recent New Jersey Hall of Fame inductee. They will take the stage in the tent at 7:00 P.M.

Pianist Marty Napoleon has been on the jazz scene since the mid-1940s. He has played with the likes of Charlie Barnett, Gene Krupa, Charlie Ventura, Louis Armstrong, Charlie Shavers, Coleman Hawkins and Henry "Red" Allen. An exciting player, he has been in semi-retirement since the early 1980s, and we are fortunate that this venerable jazz great will perform a brief set between Vignola and the Statesmen of Jazz.

To top off a day of spectacular music, Bucky and John Pizzarelli will take the spotlight with the Statesmen of Jazz, a project of Arbors Records. The Statesmen of Jazz will consist of Harry Allen on tenor sax, Aaron Weinstein on violin, Larry Fuller on piano, Martin Pizzarelli on bass, Tony Tedesco on drums and Rebecca Kilgore on vocals. This is truly an all-star group. Bucky Pizzarelli has been the most frequent performer at Jazzfest through the years. Over 30 years ago, Bucky and the then teenaged John appeared at Jazzfest in Waterloo Village, the home of the event for almost two decades. John has gone on to great fame on his own, currently selling out appearances with his quartet with Fuller, brother Martin and Tedesco throughout the world. Kilgore is simply one of the finest vocalists in jazz today, and is guaranteed to provide many of the day's highlights when she is in front of this outstanding band.

For those interested in seeing the future of jazz, there will be a concert in the tent at Drew University on Friday June 4 featuring the winners of the three division of the New Jersey high school jazz band

competition. This concert is free, and will start at 7:00 P.M.

Drew University is on Route 124 (Madison Avenue) just a couple miles east of Route 287 in downtown Madison, New Jersey. Full information on tickets and directions are available on the New Jersey Jazz Society website ([www.njjs.org](http://www.njjs.org)) or by calling the NJJS Hotline at 800-303-NJJS (6557).

## Jazzheads Recording Artist Gabriele Tranchina CD RELEASE PARTY

On Friday May 14, with sets at 7PM and 10PM, Internationally acclaimed vocalist Gabriele Tranchina will host a CD Release Party at *Coquito*, 31 Forester Ave, Warwick, NY 10990. No Cover Charge, No Minimum. She will be accompanied by Joe Vincent Tranchina, piano, Santi Debriano, bass, Bobby Sanabria, drums/percussion, and Renato Thoms, percussion

Her CD, *A Song of Love's Color*, fuses a variety of rhythms and languages – combining elements of Jazz, World Music, melodic and rhythmic diversity and an array of languages.

The recording has its emergent roots in the love of our multi-cultural and interconnected world, to which European-raised New York-based Gabriele brings a certain musical sensibility and multilingual talents. The eleven songs, vocalized in six languages, present a unique mix of lead and harmonized vocals, RAP, recitation, chant and descant. Gabriele is supported and complemented by a colorful variety of first class musicians who are comfortable in this collage of music and sound and who are also responsible for producing and writing the musical compositions. For more information, contact 845-544-2790 [www.coquity.com](http://www.coquity.com) [www.gabrieletranchina.com](http://www.gabrieletranchina.com) [www.jazzheads.com](http://www.jazzheads.com)

## America's Music Lost And Found Downtown! New York's Celebrated "Lost Jazz Shrines" Returns in May

BMCC Tribeca PAC's *Lost Jazz Shrines* series is dedicated to bringing legendary New York City jazz clubs back into the consciousness of the world with a thorough remembrance and celebration. Join us the first three Fridays in May as we pay homage to three more venerable jazz haunts of yesteryear and the musicians who helped them become legendary landmarks. This season, we'll be honoring Ali's Alley with Azar Lawrence Sextet; Studio Rivbea with Sam Rivers and his Band; and Jazz Cultural Theatre with Barry Harris and his Band. Each evening begins with a FREE panel discussion at 7pm followed by the concert at 8:30pm. Tickets are \$25 for each performance (\$15 students/seniors) or see the whole series for \$50! A complete schedule and description of events

is listed below. Call Ticketing Services at (212) 220-1460 for subscriptions or single tickets. You can also order single tickets online at [www.tribecapac.org](http://www.tribecapac.org).

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## Mario Adnet and Ouro Negro Perform the Music of Moacir Santos in *Journey to Brazil* – May 28 & 29, Jazz At Lincoln Center

On May 28 and May 29, at 8pm, in an exclusive U.S. engagement, GRAMMY award-winning composer and guitarist Mario Adnet and his ensemble Ouro Negro perform in *Journey to Brazil* at Jazz at Lincoln Center. The virtuosic group honors the music of Brazilian composer Moacir Santos (1924-2006), whose six decades of innovative music influenced Antonio Carlos Jobim, Milton Nascimento and generations of musicians worldwide.

The group will perform a selection of Mr. Santos' best work and pieces from Adnet's *Ouro Negro* CD. Santos appeared on this CD recording that rehabilitated Santos' reputation in his own country and abroad.

The performance will occur at the Rose Theater at Frederick P. Rose Hall, home of Jazz at Lincoln Center, Broadway at 60<sup>th</sup> Street, New York, New York. Tickets can be purchased through [jalc.org](http://jalc.org). CenterCharge at 212-721-6500, open daily from 9am to 9pm. Tickets can also be purchased at the Jazz at Lincoln Center Box Office, located on Broadway at 60<sup>th</sup> Street, ground floor.

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## The Lost Jazz Shrines Schedule includes three dates

May 7, 2010: Ali's Alley featuring Azar Lawrence Sextet. 7:00 pm *Ali's Alley Panel Discussion*. Panelists Patricia Ali and Azar Lawrence. Moderated by Willard Jenkins. 8:30 Celebrating Ali's Alley Rashied Ali Tribute Concert

May 14, 2010: Studio Rivbea featuring Sam Rivers and his Band. 7:00 pm Studio Rivbea Panel Discussion. One-on-One with Sam Rivers and Willard Jenkins. 8:00 pm *Celebrating Studio Rivbea Tribute Concert*

May 21, 2010: Jazz Cultural Theatre featuring Barry Harris and his Band. 7:00pm Jazz Cultural Theatre Panel Discussion. Screening of Barry Harris short film (Brian Grady, filmmaker). Panelists Barry Harris and Brian Grady. Moderated by Willard Jenkins. 8:00 pm *Celebrating Jazz Cultural Theatre Tribute Concert*

*Celebrating Ali's Alley Rashied Ali Tribute Concert – Ali's Alley (1973-79)* – Opening night concert will be a tribute to the late Rashied Ali. Saxophonist Azar Lawrence performed there frequently, and Rashied Ali played the drums on his next release. Ali's Alley (1973-79) drummer Rashied Ali (from the John Coltrane group) opened this space on Greene Street in Soho as Studio 77 before converting it to a bar, restau-

rant and club renamed Ali's Alley. It was noted mainly for free jazz performances where Avant Garde bands from Europe and Japan were often featured.

*Celebrating Studio Rivbea Tribute Concert – Studio Rivbea (1969-1978)*. – Multi-instrumentalist/composer Sam Rivers and his wife Beatrice ("Riv" for Rivers and "bea" for Beatrice) opened this loft space on 24 Bond Street. The loft exemplified artist-run performance spaces and freedom from concerns posed by nightclub or concert hall settings. For rising artists, Studio Rivbea was their introduction to performance opportunities in NYC. Multi-instrumentalist Sam Rivers has sparked sessions by Miles Davis and Tony Williams, and he fostered New York's Loft Jazz scene of the 1970s.

*Celebrating Jazz Cultural Theatre Tribute Concert – Jazz Cultural Theatre (1982-87)* – Unique, in that, in addition to being a prominent jazz club, it was also a school of jazz offering 14 different classes. This space on Eighth Avenue above 28th Street was run by NEA Jazz Master Barry Harris, who, along with several colleagues, taught music to hundreds of students. Bands, vocalists, vocal ensembles and tap dancers populated the Friday and Saturday night entertainment roster. Dr. Barry Harris is an internationally renowned jazz pianist, composer and teacher. He was inducted into the American Jazz Hall of Fame for lifetime achievements and contributions to the world of Jazz.

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## Celebrate The Genius of Joao Gilberto At CareFusion Jazz Festival new York On June 22 at 8:00 PM, Carnegie Hall CareFusion Jazz Festival Takes Over New York June 17 – 26

Experience *The Genius of João Gilberto* at the **CareFusion Jazz Festival New York on Tuesday, June 22, at 8:00 pm at Carnegie Hall** when the renowned singer/guitarist/composer returns to New York for the first time since he celebrated the 50<sup>th</sup> anniversary of *Bossa Nova* in 2008. Sponsored by CareFusion, a leading global medical device company, and produced by George Wein's New Festival Productions, LLC, the festival takes over New York June 17 – 26 with 47 concerts at 22 venues.

When João Gilberto walks on stage with just his guitar and his mysterious voice, all hearts and minds are totally captivated. Known as the *Father of Bossa Nova*, Gilberto exudes magic with every word and chord and when you hear his voice just once, you will likely remember it forever. "He could read a newspaper and sound good," trumpeter Miles Davis once said about João.

João Gilberto do Prado Pereira de Oliveira was born June 10, 1931 in Juazeiro in Brazil's state of Bahia. His father, a prosperous merchant, insisted that each of his seven children obtain a good education; but from an early age, João was interested in only one thing – music. When he was 14, a family friend

gave him a guitar and a year later, João was arranging music for and leading a boys' musical group that performed regularly at social functions.

The music João heard during his childhood in the '40s included hits by Duke Ellington, Tommy Dorsey and Jeanette MacDonald as well as tunes by Geraldo Pereira, Herivelto Martins, Dalva de Oliveira, Orlando Silva and Dorival Caymmi. At 18, João left his hometown and headed to Salvador to try his hand as a radio singer. Radio didn't work out, but his singing earned him the lead spot with the vocal group Garotos da Lua, who sang daily on Radio Tupi in Rio de Janeiro. The job lasted only a year, and while going through a long lean period, he remained friends and lived with his former bandmates.

While living with his sister in Diamantina, João discovered that by singing quietly and without vibrato, he was able to control his vocals in relation to the guitar, thereby creating his own tempo. He later returned to his hometown and it is said that he began practicing along the banks of the São Francisco River, where the swaying steps of the laundresses inspired him to compose "Bim-Bom," the first *Bossa Nova* song.

In late 1956, João returned to Rio where he spent the next year making contacts and demonstrating his new beat with "Bim-Bom" and another song he composed, "Hô-Ba-La-Lá." He also renewed friendships with old colleagues including composer Antonio Carlos "Tom" Jobim. When João played the two songs, Jobim immediately recognized the possibilities inherent in the beat and pulled out a song he previously had written with Vinícius de Moraes. The song was "Chega de Saudade," which is acknowledged as the song that launched both the *Bossa Nova* movement and João Gilberto's career. In 1958, Odeon recorded Gilberto's music; after a rocky beginning, the tunes gained acceptance and a star was born.

Many hit-filled albums, the collaboration of a lifetime with Charlie Byrd and Stan Getz, almost two decades of living and working in the United States and the return to Brazil led to some of the world's most beautiful music. In addition to building a huge fan base of *Bossa Nova* lovers, João Gilberto became the inspiration for superstars including Gal Costa, Djavan, Moraes Moreira and João Bosco as well as several generations of composers and performers around the globe.

CareFusion Jazz Festival New York presents four other concerts at Carnegie Hall: Keith Jarrett, Gary Peacock, Jack DeJohnette on Thursday, June 17; An Evening with Chris Botti on Saturday, June 19; *Herbie Hancock, Seven Decades: The Birthday Celebration* featuring Herbie Hancock with special guests Terence Blanchard, Ron Carter, Bill Cosby, Jack DeJohnette, Dave Holland, Joe Lovano, Wallace Roney and Wayne Shorter on Thursday, June 24; and Cesaria Evora with special guest Lura on Friday, June 25. All concerts are at 8:00 pm.

Tickets for *The Genius of João Gilberto* (\$35 – \$95) and other CareFusion Jazz Festival New York concerts scheduled at Carnegie Hall are available at [www.carnegiehall.org](http://www.carnegiehall.org) or at CarnegieCharge at (212) 247-7800.

For the complete CareFusion Jazz Festival New York schedule and more information, log on to [www.nycjazzfestival.com](http://www.nycjazzfestival.com). ■

## **Candido** **89th Birthday Celebration** Manhattan School Of Music Afro-Cuban Jazz Orchestra Dizzy's Club Coca-Cola

By Yaz Orno

Candido Camero, recipient of the prestigious 2008 National Endowment of the Arts Jazz Master Award, is helped onto the stage. He immediately proceeds to apologize to the audience for his slowness and the arthritis that is causing him to move so slowly. But, then he very proudly says, I am going to be 89 years old this month, but when I play I am 20. And when he plays, yes, he is 20 years old again. He becomes the youngest person on that stage at Dizzy's. This elder statesman of Latin Jazz plays with energy and life. It is felt by the audience, but even more by this student Latin Jazz orchestra who he stands in front of. The Manhattan School of Music Afro-Cuban Jazz Orchestra is a rhythmic, tight and swing-hard ensemble. The horn sections are impressive. The bones growl and are solid, the trumpets are screaming the high notes, the sax section is tight and melds and the rhythm section creates the feel that is steeped in 'clave'. It is great to hear this music, Latin Jazz, played with so much feeling and authority.

The multi-Grammy nominated Bobby Sanabria conducts and is the master of ceremonies. He is a Latin Cab Calloway. He not only conducts, but entertains, and more important he teaches. He shares with the audience his knowledge of the form. He states where the music comes from, the history, the bands who played it and came before and the clubs that the music originated in. He teaches so the audience and this young band from MSM are constantly aware of who they are emulating. He encourages the audience to clap their hands to the clave beat and then to echo his scats. He is relentless in his energy, only surpassed by his senior, Candido. Bobby Sanabria relinquishes the spotlight with the utmost respect to this great musician. You can feel the mutual respect that Candido and Sanabria have for each other and for the music. They both live and feel this music and the Manhattan School of Music Afro-Cuban Jazz Orchestra makes it breathe. I wish more bands played this way. Happy Birthday Candido Camero! Muchos Gracias!!!!

## **Cedar Walton with** **Javon Jackson, Buster** **Williams, Jimmy Cobb** Iridium March 31, 2010

By Yaz Orno

These guys swing. It is an inherent quality and quite beautiful to listen to. It is part of the fabric of their beings. Cedar Walton has master facility and fluidity to his playing. His playing is linear in scope but does not shy away from playing thick rhythmic chords when he is in the role of accompanist to a solo. Buster

Williams has a warm thick resonant sound to his bass, yet his playing is light, rhythmic, melodic and agile with a confidence that comes from the vast amount of experience that this master player possesses. Javon Jackson's playing is also fluid but with a sense of urgency and drive, yet the sound from the sax has a lush quality that works with the energy of his playing. And finally, Jimmy Cobb, hiding in the corner with a baseball hat on as if not wanting to be seen, playing hard, pushing the section with constant rhythmic ideas. The secret weapon of rhythm! You sense that they want to go further, to be more dynamic, and as a listener I too longed for that push; for softer quiet moments and louder sections that drives harder. Obviously, Cedar and the band have ample chops to go there, but unfortunately, the piano sound (Steinway B) was brittle and it felt like the microphones were lying on the keys. So, if Cedar wanted to bring it down to a more pianistic place, the instrument would not allow him to do so. This quartet swings in the old school way, it is a history lesson in quartet playing. Good stuff!

## **Randy Weston** **Birthday Celebration** The Jazz Standard April 6, 2010

By Yaz Orno

A birthday bash with the accent on African rhythms and lots of special guests. All honoring the great Randy Weston, the pianist, the composer, the innovator and the visionary. TK Blue was the master of ceremonies and the tributes came in droves of spectacular guest artists from all genres of music. The first set featured the 2008 National Jazz Endowment recipient, Candido Camero on Congas, pianist Mulgrew Miller and vocalist, Jann Parker. The second set featured pianists Rodney Kendrick and Arturo O'Farrill, Lankandia Cissoko on Kora and Hassan Benjafar on Guimbri. The rhythm section was the great Santi Dibriano on bass and Neil Clarke on percussion. And let us not forget the amazing Benny Powell on trombone. Weston's career has encompassed the vast rhythmic heritage of Africa. He is an educator and he is always inspirational. The rhythms continued all night. It wasn't until after his musicians verbally thanked him for letting them play this pulsating music and for his personal inspirations that he gave to them, that Randy Weston finally got up at the end of the night to thank everyone for playing and inspiring him. The only part of the evening that was disappointing was that we longed for Randy Weston to play the piano and he didn't. I guess he wanted to enjoy the moment and 'Why not?' He deserves to sit back and listen to the greats. So..... Happy Birthday Randy Weston! Many more!

## **Sam Yahel Trio** Village Vanguard April 13, 2010

Sam Yahel asked the audience at the Vanguard if we knew the old adage, 'How do you get to Car-

negie Hall?' He added that the Jazz musician's take on this was to play at the Village Vanguard. His stint at the Vanguard was on piano, even though Yahel is mostly known as a B3 organ player. The B3 and piano are two totally different beasts. If you don't hold the note down on a B3 the sound stops and the pedal on the B3 only increases or decreases the output volume of the entire instrument. The piano on the other hand can have notes held and has a sustain pedal which allows the notes to last and build in a series of harmonic overtones within the instrument. This effect of the sustain pedal being held down is usually connected to the output of musical expression from the pianist. Sam Yahel has fluid chops. His left hand/right hand unison playing is very impressive. But, the B3 player in him tends to hold him back sonically on the instrument (Steinway B at the Vanguard) and in turn may affect the emotional connection to the audience. Audiences tend to respond to two certain musical ideals. One is the technical ability of the player (chops) and the other is the intangible emotional connection made by the artist to them. In the case of Sam Yahel, I wished there could be more of the latter. His compositions are thoughtful, melodic and well composed and the trio with Matt Penman on bass and Jochen Ruechert on drums are tight and they work hard to make the music emotive, but at times, it comes across in a self absorbed, cool distant way. I look forward to hearing more from Sam Yahel but hopefully with a bit more sustain pedal.

## **Tobias Gebb and Unit 7** Small's April 14, 2010

By Yaz Orno

Even though they were listed as Tobias Gebb and Unit 7, this ensemble only had six players. I'm not sure who the mysterious 7<sup>th</sup> player was, but it didn't matter. The sextet was on fire. Unit 7 follows the instrumentation tradition of Art Blakey's Jazz Messengers. Playing tunes from their new CD *Free At Last*, the tight horn section featuring Logan Richardson on alto, Stacy Dillard on tenor and Joe Magnarelli on trumpet and flugelhorn were on and playing as one. They breathed together and were intensely listening to each other. Each individual player is a more than fine soloist and has a unique voice, but combined is where they excel. The pianist, Eldad Zvulun is one of those players who understates yet is totally supportive with a strong melodic sense and the rest of the rhythm section, Ugonnna Okegwo on bass with Tobias Gebb on drums, are driving this unit. The compositions and charts are well honed, rhythmically and melodically, and they have a funkiness too them. They also create good contrast with dynamic variations. Tobias Gebb and Unit 7 warrant greater recognition. The only unfortunate part of the evening is that Small's allows talking during the set. Unlike other respected Jazz rooms like the Vanguard, Iridium, Jazz Standard and Dizzy's where an announcement is made to please tell the audience

*Continued on Page 58*

to refrain from loud talking during the set to respect the artists on stage, Small's has turned into a dating bar. Tobias Gebb and Unit 7 deserve better.

**Caught In The Act –  
Fats Waller: A Handful of  
Keys – Judy Carmichael,  
Dick Hyman and  
Marcus Roberts**  
JALC – Allen Room  
April 16-17, 2010

By Joe Lang

As part of the Jazz at Lincoln Center Fats Waller Festival, three exciting jazz pianists were invited to explore the musical world of Waller—Judy Carmichael, Dick Hyman and Marcus Roberts. They performed two concerts each of the two nights of the event. If the first concert on April 17 was indicative of what was heard at the other three concerts in the series, and I am confident that it was, then there were lots of satisfied listeners exiting from the Allen room on each occasion.

Carmichael was selected to kick off the concert. Her initial fame came from her dedication to the stride school of jazz piano, the style associated with Fats Waller. Over the years, she has become more eclectic in her playing, but for this evening she returned exclusively to her roots. She opened with one of the most familiar of the Waller compositions, "Honeysuckle Rose," and simply nailed it. Carmichael has added vocalizing to her programs in recent years. She showed off this aspect of her talents on "Come and Get It," a lesser known Waller piece that she used as the title song for her most recent album.

Dick Hyman is among the most versatile pianists in jazz. He is thoroughly versed in every style of jazz piano from ragtime to avant-garde. Stride has always been one of his favorite styles, so he was another apt choice to participate in the Waller Festival. His initial selection was "Minor Drag," and it was a pure delight to hear. He then explored a different side of Waller, playing "My Fate Is in Your Hands," a ballad written with Andy Razaf.

The youngest of the trio of pianists was Marcus Roberts, recognized as another man with wide ranging stylistic abilities, although he is noted mostly for more modern styles than he is for stride. Some of this was evident in his take on "Numb Fumblin'." He also had an original view of his next selection, "Viper's Drag."

Hyman returned to join Roberts in a delightful examination of "The Jitterbug Waltz." Exit Roberts, and enter Carmichael who took up the microphone to vocalize on "Keepin' Out of Mischief Now," with accompaniment by Hyman. They next performed as a piano duo on "Gladys," having a lot of fun in the process. Prior to playing the tune, Hyman and Carmichael spoke of the similarities between this tune, and a later Waller composition, "African Ripples," providing an informative spoken interlude.

It was now finale time, and they took turns playing on "Ain't Misbehavin'." Carmichael played

straight stride while singing the song, eventually joined by Roberts. Roberts then took the piece into what I would term mod-stride territory. When Hyman took his turn, he added some classical embellishments. They finished with Carmichael back to her vocal perspective with support from Hyman and Roberts. This classic tune was approached from enough musical angles to emphasize why it has become such a timeless piece of music.

This is one of those concerts that demanded an encore, and did they ever encore! Up until this point, they had been playing on a matched pair of Steinway grand pianos. During all of this, a smaller instrument, placed between the grands, had remained under wraps, literally. The cover was removed to reveal a small upright piano. Carmichael and Roberts sat at the grand pianos, while Hyman took up residence at the upright. They dove right into an explosive and exciting rendering of the finger busting "Handful of Keys."

When all was said and played, the pianism and composing talent of Waller had been given a thorough and creative visit by three exceptional jazz musicians.

**Caught In The Act:  
The Music Of Fats Waller**  
JALC Rose Hall  
April 16-17, 2010

By Joe Lang

When Jazz at Lincoln Center opted to celebrate the music of Thomas "Fats" Waller, they made a superb decision in designating Andy Farber to serve as Music Director. Farber provided terrific arrangements for his band comprised of himself on tenor and soprano saxes, Jon-Erik Kellso on trumpet, Dan Block on alto sax and clarinet, Doug Wamble on guitar and occasional vocals, Ehud Asherie on piano, Ben Wolfe on bass and Alvester Garnett on drums. Also joining in on the fun were vocalists Allan Harris and Carla Cook, with Ben Vereen serving as the effervescent host for the proceedings.

The program was devoted to music associated with Waller as composer and performer. If there is one word that best describes this music, it is joyful. Waller's outgoing personality infused his performances. Farber and his cohorts wonderfully captured this spirit throughout the concert on April 16.

Perhaps no Waller song epitomizes his enthusiasm for the high life more than "The Joint Is Jumpin'," and that was the vehicle used to start the evening's festivities. The band, the vocalists and Vereen all got into the act from the get go as they made the hall come alive with their energetic reading of the song.

The excitement continued with Asherie giving an impressive performance of "Handful of Keys." Waller wrote "Henderson Stomp" for the Fletcher Henderson Orchestra. Block and Farber effectively arranged the piece for the smaller group. The Waller sense of fun was evident as Harris sang "All That Meat and No Potatoes," a song dedicated to one of Waller's passions—food. Cook returned to give her vocal attention to two standards associated with Waller, "I Can't Give You Anything but Love, Baby" and "Everybody Loves My Baby."

Wamble's guitar was featured on "Buck Jump-

ing." He then vocalized on "Blue Turning Gray," with some nifty trumpet work from Kellso helping matters along. The set closed with "I've Got a Feeling I'm Falling," and Cook taking it out on the inevitable and welcomed "Honeysuckle Rose."

Set two got off to a humorous start with Wamble assaying "Your Feet's Too Big," and Cook chiming in with "Your Socks Don't Match." Harris kept the smiles coming with "I'm Crazy 'bout My baby (and My Baby's Crazy 'bout Me)," followed by a rollicking "Oh Susannah, Dust Off That Old Piannna," an Irving Caesar tune that Waller loved to sing. He then made a statement about something that Waller rarely did, "Keeping Out of Mischief Now."

Waller also had a sensitive side as was evident from the words that Wamble sang on "Lonesome Me." One of the surprising aspects of the evening was that Vereen was pretty much relegated to stating some perfunctory biographical facts about Waller, and doing a lot of clowning around. Finally, he got a chance to demonstrate his vocal talent on "I'm Gonna Sit Right Down and Write Myself a Letter."

Waller's music had great appeal to other jazz artists, as was evidenced by the popularity that Benny Goodman had with his take on "Stealin' Apples." Block gave us a hint of the Goodman style on this number. Wamble gave another example of Waller putting his stamp on a song by other writers, in this case Hoagy Carmichael and Frank Loesser's "Two Sleep People."

"Moppin' and Boppin'" gave the band a final opportunity to address the instrumental side of the Waller oeuvre on a tune that he wrote with Benny Carter.

The natural closer for the concert was "Ain't Misbehavin'," and all of those present joined in to give a robust conclusion to a wonderful evening of good time jazz.

The band was perfect for the event. The horns of Farber, Kellso and Block were superb in their unison playing, and were emitting consistently engaging improvisations, thanks to the masters blowing on them. Wamble was a wise choice for the guitar seat, as his playing style fit into the program perfectly, and his singing suggested the mischievous edge that was so much a part of the Waller style. Asherie is an eclectic and electric pianist who is right at home in the stride school of playing that Waller favored. Wolf and Garnett were the rocks of the group, giving the kind of rhythmic support that all players revel in having behind them. Harris has been receiving increasing exposure for his vocal talents. There are too few male vocalists on the jazz scene, and he is emerging as one of the best of them. Cook has the vocal ability and personality to make her a strong presence in the jazz world for a long time to come. Ben Vereen has received countless accolades throughout his career. On this occasion, the singing and dancing sides of his performance persona were kept secondary to the engaging personality aspect of his appeal.

Fats Waller was unique, and recreating the experience of seeing him is not possible. When this concert was over, however, the audience appeared to have experienced the kind of fun that was endemic to a Waller performance. Waller may have been in a place from which he could only watch the concert from afar, but his spirit was surely present to inspire the participants in this fine tribute. ■

## Smoke Jazz Club

By Gary Heimbauer

Undoubtedly, Smoke is in the pantheon of New York City jazz clubs that also includes the Blue Note, Iridium, Birdland, the Village Vanguard, and the Jazz Standard. But where it was once a cheaper and more laid back alternative to its fellow four star competitors, it is now one of the least affordable, and its management might want to consider the karmic value of good hospitality.

The space that is now Smoke was once Augie's Bar. Owners Paul Stache and Frank Alexander took over the club in 1999. Stache explains, "Augie's was more of a dive bar vibe but had its own twenty-plus year history of great jazz. Many of the cats that play the club now and some of the top players on the scene these days started off at Augie's – Jessie Davis, Brad Mehldau, Larry Goldings, Eric Alexander, Marc Cary to name a few... It had a unique mixture of 'old New York' mixing with Columbia students." People would be allowed to come and go regardless of set times. In Paul Stache's vision, "[Augie's was] a very casual hang. It has evolved much more into a true Jazz Club." It depends on what you think a true jazz club should be. Some will say the Vanguard is a true jazz club because no one eats while they listen. Others will say Smalls is a true jazz club because you pay once and can hang for the night, absorbing the music for hours and hours in a unique community-like setting. Others will say it is a true jazz club when it makes itself accessible to a representational cross section of jazz listeners (student-discounts always help).

Let's start with why it is one of the most highly touted jazz clubs. The most obvious reason is the cats that play there! The Tuesday night house band that I went to see is composed of some of the best players in New York. It is their B-3 Grooves and Soul Jazz night led by Mike LeDonne, who is usually joined by Peter Bernstein on guitar, Eric Alexander on tenor saxophone and Joe Farnsworth on drums. The players joining him on this particular Tuesday were guitarist Paul Bollenbeck, alto saxophonist Jim Snidero and drummer Rodney Green. Excluding Wednesdays, Fridays and Saturdays, all of the nights have regular engagements. Mondays feature the John Farnsworth Quintet (John Farnsworth, tenor saxophone; Mike LeDonne, piano; Dwayne Burno, bass; Joe Strasser, drums) followed by a jam session. Sundays are Afro-Cuban / Latin Night with Chris Washburne & S.Y.O.T.O.S. (Chris Washburne, trombone; John Walsh, trumpet; Ole Mathisen, saxophones; Barry Olsen, piano; Leo Traversa, bass; Vince Chericco, drums; Josh Evans, trumpet), and Thursdays feature the Smoke Big Band, a 16 piece Jazz Orchestra directed by Bill Mobley. Although the weekend headliners are rarely as high profile as they are at a club like the Village Vanguard or Blue Note, you never know who may show up to hang and sit in. Stache explains, "Smoke is a real musicians' hang out. We still have a third late set. So cats come by from other clubs to catch the last set after their own gig. On any given night you can see George Coleman,

Cedar Walton, Jimmy Cobb and George Benson sitting at the bar. Smoke is an intimate venue. You can hear great stars in the intimacy of a living room vibe. Patrons have the chance to meet the performers during the break. We don't have a back stage. That's a unique situation for jazz lovers. It all happens right here in this small room." The small room can hold no more than 60 people.

The last great element to this club is superb sound. The stage is like a little three sided room that the musicians are nestled in, surrounded by plush heavy duty red curtains. The house piano is a Steinway, the drums are provided by Canopus and the sound never gets muddy or unclear – everything sounds great in this room.

The second segment of this review is about the clubs shortcomings. Although Stache calls this a musicians' hang, it is only a hang for certain musicians – the one's who have the funds to afford it, or who have reached a level of notoriety that they can hang at the club for a discounted rate, if any at all. For everyone else, it's at least \$30 per hour. This is a 'one set then you're out' (unless you want to pay another \$30) establishment and no matter what night of the week you go, you are looking at either a nine dollar music fee plus twenty dollar minimum, per set, or a thirty dollar music charge (Friday and Saturday). The one night you get a break is Mondays, where there is a minimum of twenty but no music charge. Here's what you get for your money. The cheapest beer is a Budweiser at six dollars and the cheapest thing on the menu is an eight dollar soup. The average price per dish is about nineteen dollars and the cocktails are between ten and sixteen.

My first hand experience with the club was anything but welcoming. Perhaps this was an aberration, but this was my experience. Arriving at the 106<sup>th</sup> and Broadway location on a Tuesday night, the bouncer gave me the guilty until proven innocent size-up and an intense scowl as I approached the door. When I said I was there to review the club it seemed to seal my fate as an enemy. Earlier in the day I had called to let the club know that I was coming with a guest, and the owner relayed the message back to me that two comps would be provided. I managed to get through the door but was quarantined at the bar until my case was researched. Eventually, I was allowed a table, but when I asked what the verdict was about reviewing the food, I could have sworn I saw smoke coming out of the bouncer's ears, and it became clear to me where the club got its name. He said "No" without hesitation and I said, "Fine, we won't review the food then," to which he replied, "Okay," followed by a condescending laugh. I was truly surprised. If the food is good, wouldn't you want our thousands of readers to know about it? The price of a full page extensive review in our magazine is FREE, provided you give us something to review! After a few minutes, I approached the bouncer with a copy of the magazine

and showed him just how extensive my venue reviews are and how it would be in the club's best interest to be my friend and allow me to review the food. I said, "Maybe you can call the owner," to which he replied, "I just did!" and walked away.

At this point my pen started moving quickly and with precision as I wrote down the experience in my note pad. Suddenly, the management was able to see past their own nose, and the bouncer came over and said, "You can have drinks, but not food." Since he met me half way, I decided to shell out the cash for a seventeen dollar Shrimp Caesar Salad and a fifteen dollar Veggie Sandwich for my date – two of the cheapest things on the menu with the exception of a bowl of soup. When the dishes arrived, it made sense why they didn't want me to try the food. The Shrimp Caesar salad consisted of lettuce, croutons, and whole anchovies with a tiny dash of parmesan cheese and hardly a tablespoon of dressing. The grilled shrimp were room temperature. The veggie sandwich was okay, but overloaded with pesto to the point that it was all you could taste. Every table that orders food gets a little bread basket with roasted garlic olive oil, butter and Kalamata olives, and I used the olive oil as dressing. I took advantage of the drink comp and ordered two of their fourteen dollar cocktails – the Bass Line which was a rum and fruit concoction and the Mojito – both were absolutely delicious. The waitresses at Smoke are very nice and attractive ladies who were extremely attentive to the needs of their patrons, waiting for every opportunity to help.

The story comes with a happy ending as well. After all was said and done and I was ready to pay and leave, the waitress said to me, "The food is also on the house." Hopefully the next helpful journalist who wants to cover Smoke will not have to beg and plead like I did. Would I go back there? Only if it's someone I really want to see play, but at this point, I probably won't be allowed. Honesty has consequences. Learn more about Smoke at [www.smokejazz.com](http://www.smokejazz.com). 2751 Broadway & 106th. ■

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## BOBBY MCFERRIN

**VOCABULARIES** – Emarcy-B0014036-02, 2010. [www.emarcy.com](http://www.emarcy.com). *Baby; Say Ladeo; Wailers; Messages; The Garden; He Ran To The Train; Brief Eternity.*

**PERSONNEL:** Bobby McFerrin, Vocals featuring singers: Roger Treece, Lisa Fischer, Joey Blake, Kim Nazarian, Janis Siegel, LaTanya Hall, Luciana Souza, Albert Hera, Lauren Kinham, Peter Eldridge, Alexandra Montano, Andrea Figallo, Darmon Meader, Darryl Tookes, Dave Worm, Katie Campbell, Kristina Boerger. Lyrics: Don Rosler, Bobby McFerrin, Roger Treece. Musicians: Alex Acuña, percussion; Donny McCaslin, saxophone; Pedro Eustache, woodwinds; Roger Treece, percussion/synthesizer programming, producer; Linda Goldstein, co-producer

By Nora McCarthy

*Vocabularies* is a massively intricate, multi-dimensional and densely plush work that took seven years to make and 100 gigs of audio memory to contain the abundant bounty of its collective creativity. It goes way beyond anything anyone has done before including McFerrin who surpasses his own record of innovative firsts as an improviser, conductor, arranger, composer and vocal instrumentalist with this masterpiece. The concept for the project came from Bobby's manager Linda Goldstein which resulted in a collaboration between McFerrin, Roger Treece, a composer, arranger, producer, and singer and later in the project, lyricist Don Rosler. A real heavy weight in the industry Treece has earned two Grammys, fourteen Downbeat awards, has over 30 albums to his credit, with hundreds of commissions for his choral work for the Manhattan Transfer, the New York Voices, Mark Murphy, and Janis Siegel (who recommended Treece to Goldstein) and the vocal innovations of Mr. McFerrin, to list a few of his accomplishments to date.

Bobby McFerrin's stamp is all over this CD, as one would expect from his many years of giving us high quality musical surprises. His unmistakable sound, advanced musicianship and otherworldly spiritual essence combines traditional classical elements with jazz, funk, gospel, and African folkloric music. There are over 50 singers on it with rhythmic patterns and changing meters out the yin-yang, utilizing over 14 different languages including an imaginary language created by McFerrin...it's layered like a Czar's wedding cake, with synthesized sounds, exotic percussive patterns, intense and complex arrangements, challenging vocal orchestrations and Bobby McFerrin's incredibly elastic voice stretching

throughout singing in all the registers from bass, alto and tenor to soprano, as well as percussively, which we are familiar with from his solo work and with his Voicestra. It is riddled with call and response sections that are ebullient, joyful and charismatic. The richly thick overall sound immerses the listener in a total experience that speaks to all the senses which was accomplished through the modern 21st century technological wizardry of Treece's synthesized programming and his meticulous surgical-like sculpting of the over 1,400 vocal tracks ... it is like watching a movie in 3-D – it is simply wondrous.

The opening track, "Baby", is a lovely lesson espousing our responsibility to all children based on a song by Bobby McFerrin. It begins with his solo voice motif in a language of pure love and innocence followed by him and a wide ribbon of closely knit voices setting up the tempo with a vamp by alto and tenor voices overlapping in a different key signature reminiscent of a South African Soweto Choir. Also on this composition he shifts tonalities and time signatures within the form, incorporating spontaneous composition with a lot of vocal orchestration. Alex Acuña does a great job on the bongos and the percussion/synthesizer programming of Treece is a big component.

"Say Ladeo" – for me the message of this piece embodies what it is to sing which is the expression of our hearts – something we all share and resonate with. It's what ties us as beings on this earth and in this life experience. So first Bobby speaks of our responsibility to our children through our actions in "Baby" and then expands to address who we are as universal and interdependent beings in "Say Ladeo." He is talking to us through our deeper consciences and our collective identities. This piece features Lisa Fischer and begins with a vocal vamp – a bass line by McFerrin with a Caribbean funk groove followed by lead voice fills, a rubato section shifting motif, ethereal percussion/synthesizer programming of Treece, with Bobby's inventive language in the improv section.

The third track and the second longest on the CD, (10:26) "Wailers," is dedicated to Linda Goldstein. With its 6/8 African feel, Celtic, Arabic and Hasidic overtones and tribal nature, it moves from the mood of the prior two songs into a stark new reality. Traditionally, "Wailers" of Jewish, Welsh and Irish cultures were customarily employed at funerals as a religious rite of passage to mourn and watch over the deceased during his/her transition from death to burial. This primal piece is a transition from our ethereal nature to our connection to the earth, and the uncertainty of human life and how our beliefs, and our superstitions interrelate. It features Lisa Fischer singing both soprano and alto and the work of percussionist Alex Acuña and Pedro Eustache on the Duduk and the vocal choir.

"Messages" – another composition by Treece based on an ostinato by Bobby McFerrin and lyrics by Don Rosler which uses fifteen languages plus Bobby McFerrin's own creative language. This is the centerpiece from which all of the other compositions extend. The messages are the voices of all who have

gone before intertwined with the voices of our own longing for resolution, for consolation, peace, love and understanding. Beginning like both a prayer and a plea in Latin they move into a Sanskrit mantra then into words and phrases in Spanish, Italian, back to Latin, Zulu, Russian, Hebrew, Portuguese, Mandarin, Japanese, French, Arabic, German, English and Gaelic in various order. Alex Acuña on percussion, Pedro Eustache on the Duduk and Donny McCaslin on soprano saxophone, plus the percussion/synthesizer programming of Treece construct the stage upon which the choir of voices use shifting harmonies to project an indelible image of humanity's search to understand the meaning of life. This is the largest choir of voices of all the tracks with thirteen sopranos, thirteen altos, ten tenors and six basses, with McFerrin himself singing lead voice, tenor and also alto which he does on other cuts as well as bass and soprano parts. "Messages" was commissioned by LA Master Chorale and premiered in 2003.

A reprieve from the contemplative heaviness of "Messages," "The Garden" is a light and happy song that puts a positive spin on the story of the Garden of Eden. It is written by McFerrin and Treece and is based on a song by McFerrin. It begins with Bobby chanting as the other soloists enter one at a time in a call and response pattern giving way to the choir setting up the song which comes joyously rolling in like a promise of better things to come and happy endings. Bobby's voice sounds like a woodwind instrument; like a pied piper dancing around the other singers as the call and response continues throughout the piece and all around the uplifting Reggae influenced groove. The soloists in the intro include LaTanya Hall, Albert Hera, Rhiannon, Luciana Souza, Janis Siegel and Roger Treece.

"He Ran To The Train" is also written by Bobby McFerrin and Roger Treece, and is based on "He Ran All The Way" and "The Train" by Bobby McFerrin, a work commissioned by the Ravinia Festival that premiered in 2003. This song which is the most rhythmically complex of the seven and also the longest at 10:29 starts moving right out of the gate with its strong African feel. It starts with an intro by all the voices, first alto and sopranos followed by the tenor voices then Bobby comes in with a rhythmic percussive voice which sets the tempo followed by a bass line with the percussion where he uses the Yoruba language sparsely. Then it changes to an African 6/8 with a lot of polyrhythmic elements using cross rhythms such as hand clapping in 4 against 6/8 and elements of funk with the choir singing in the surrounding landscape throughout. It continues to move and shift to a section where Bobby is improvising over all of it, then another twist into 7 against 4 – changing meters again – the angelic vocal choir sounds like a trumpet horn section against the 7 while Bobby continues his improvisation. It is at this point that the teleportation takes place for the listener and reveals the magic in the music. Bobby uses his inventive language throughout. The piece is full of imaginative perfectly executed soulful call and response. Bobby's deliciously rich signature lower register sings very strong bass lines along with the rest of

the bass singers. Alex Acuña on the percussion puts it deeply in the pocket bringing the mojo for which he is well known and the alchemist Roger Treece, transmutes the sounds into pure gold with his percussion/synthesizer programming. The piece builds up to a strong finale in a 7/4 riff with Bobby doing a lot of fills with the percussion.

The CD ends with a composition that is pure celestial magic. "Brief Eternity" rolls in like a moon lit tide awash in wonderment and revelation. It is the resolution to all that came before, a peaceful reflection of pure understanding and appreciation for life. It is the wisdom that comes out of pain and suffering, from having reached a higher level of consciousness where the beauty of living is continuously unfolding in the moment before your eyes. The addition of a boy's soprano choir is like a sprinkling of fairy dust. Featuring the remarkable vocal work of Lisa Fischer which is also present throughout the CD and superb wind work by Pedro Estouche. This piece is dedicated to Alessandra Montano and the music was written by Roger Treece and based on a motif by Bobby McFerrin. The absolutely glorious lyrics were written by Don Rosler.

If ever there was a musical messiah, it is Bobby McFerrin and he has blessed us once again with this beautifully made CD, a phenomenally majestic vocal and rhythmic sound architecture that will take you as close to heaven as one can get without physically leaving the planet.



## MARC MOMMAAS

**LANDMARC** – Sunnyside SSC 1249. [www.sunnysiderecords.com](http://www.sunnysiderecords.com). *Landmarc; Folksong; Brush on Canvas; Legend; Little One; Orbit; Patience; Cassavetes Caravan; ASAP.*

**PERSONNEL:** Marc Mommaas, tenor saxophone; Tony Moreno, drums; Nate Radley, electric guitar; Vic Juris, electric guitar; Rez Abbasi, electric guitar, electric sitar.

By Matt Marshall

Emerging as the first recorded product from an endeavor started five years ago, *Landmarc* finds Dutch saxophonist Marc Mommaas working with a trio of guitarists and drummer Tony Moreno, with whom the saxophonist has been playing since 2001. Nate Radley is the most prominent of the guitarists here, appearing on each track, while Vic Juris joins in on three numbers and Rez Abbasi (another longtime Mommaas cohort) lends a hand on two pieces.

The album has an intellectual feel, which is not to say it lacks feeling. Quite the contrary: its minimalist, well-delineated structure and unique instrumental partnering releases an emotional expressive-

ness hinged on the project's very concept and its wise execution. Mommaas often opens in tandem with a guitarist (usually Radley), the two playing a song's melody in tandem, note for note, creating a sax sound with a fringe of electric buzz and spark. After a chorus, the two might split to explore their own paths of a field still held as one by harmony and counterpoint, before rejoining to form a single out theme. This process is by no means odd in jazz (in fact, one could easily argue it as the norm), but there's something in the sax/guitar setup here that pares the fat from the normal in such a manner as to allow us to hear (or see sound) in microcosm, as if the opening and closing of many tunes represent a single entity, that, when inspected at closer range, reveals the bouncing, individual particles that make up the whole.

Mommaas sticks mainly to a smooth, if road-weary, tone, fashioning friction-free, rolling statements, held in check only by their weight. It is noticeable, and thus nicely jarring, when he squawks briefly on "Orbit." His turn is pitch-perfect on "Cassavetes Caravan," working most noticeably with Abbasi on electric sitar, creating a dragging, almost sleepy, piece that nevertheless pulses with an undercurrent of forlorn dread befitting the mood of the titular filmmaker's work (which, I assume, is the intent).

Of the guitarists, Juris may command the darkest tone, with Radley a notch brighter and widely (sometimes wildly) versatile, and Abbasi plucking tightly wound, shimmering notes. Heard throughout, Radley, as mentioned, serves both as partner and foil for Mommaas, and he handles both duties with aplomb. Favoring a clear, unadulterated sound, like the leader, Radley does unleash a tough, gritty solo on, ironically enough, "Patience," and bluesy jumps and bends on "ASAP."

Not to be discounted, Moreno nevertheless stays mostly to the rear, keeping masters clicking along and jumping in with nice splitting statements when warranted. His intro to "Patience" spreads a wide, layered canvas for the others to inhabit, while his emphatic, rolling drumming on "Legend" helps propel the piece up a precipitous track.

Mommaas and crew also flirt with smooth pop on "Folksong" and "Little One." But the underlying human weight that manifests itself in each member's playing, saves these pieces (or any others) from ever blowing away into triviality. This is an intense, challenging, heartfelt and intelligent work of adult art. And, as its title predicts, it is sure stand not only as a landmark in Mommaas' career, but also in the recorded twining of acoustic and electric instrumentation.



## ORGANISSIMO

**ALIVE & KICKIN'** – Big O Records. [www.organissimo.org](http://www.organissimo.org). *Stomp Yo' Feets; Senior Buffet; Smokin' Section; If Not Now, When?; Jimmy Smith Goes To*

*Washington; Clap Yo' Hands; Groovadelphia; Blessed Relief; Pumpkin Pie.*

**PERSONNEL:** Jim Alfredson, Hammond-Suzuki XK3/XK system, Leslie 3300 and synthesizers; Joe Gloss, guitar; Randy Marsh, drums.

By Layla Macoran

*Alive & Kickin'* is a live set recorded in 2009. Hammond lovers will find plenty to satisfy the need. The nine-track CD is full of the monster organ, with room left for Gloss and Marsh to thrive.

The strength of this jam trio is in the seeming balance of power. There is space to breathe and expand a solo or play off someone's riff without overpowering each other. That is a finely developed skill set that some bands never quite achieve. Here, it is evident that unity comes in the form of democracy.

Standout tracks include "If Not Now, When?". It moves easily in and out of their space for a meditative journey. Ideally, when a song is titled "Jimmy Smith Goes to Washington", you expect good organ work – Alfredson delivers. Mr. Smith would approve. The highlight is a cover of Frank Zappa's "Blessed Relief". Not surprisingly, it is a rich, complex trip into other worlds, which seems to be a theme for Organissimo. Gloss transcends the idea of solo and just glides over the groove.

This album was recorded on separate occasions in different venues. The trio does not fail to keep each audience pumped and hungry for more.



## STEVE POUCHIE

**EL PUENTE (THE BRIDGE)** – Latin Jazz Alive Records. [www.stevepouchie.com](http://www.stevepouchie.com). *Journey Into Outland; Picadillo; Take Five; Watch Ur Wallet; Montana de Suenos; Green Dolphin Street; The Ghanan Trail; Manha De Carnaval; Sands Of Outland; The Shores of Summer; Naomi's Fantasy*

**PERSONNEL:** Steve Pouchie, vibraphone, arranger; Little Johnny Rivero, congas, bongos, cowbell, hand percussion; Solo Rodriguez, upright and electric bass; Jotan Afanador, drums (1,3,6-9,10); Adan Perez, piano, keyboards (1,2,3,4,5,9,10,11); Andrea Brachfeld, flute (4,7); Julio Botti, sax (1,3,6,9,11); Ivan Renta, sax (2,5); Ariel Santiago, flute (11); Pete Nater, trumpet and trumpet arrangements (1,2,8,10); Ronnie Puente, marimba (2); Sam Barrios, piano and keyboards (6,7,8); Jeffrey Lopez, timbales (4); Erik Piza, timbales (2,11);

By Herbie Y. Gamura

*El Puente* represents for Steve Pouchie, "a bridge or transition into a bolder style of Latin jazz vibe playing." As someone unfamiliar with his previous work, I feel this disc leaves nothing lacking, so I will say that

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## CD Reviews Continued from Page 61

he has accomplished his mission. The vibes are the perfect instrument for Latin jazz – a style of music where rhythmic ingenuity is of primary importance, since the vibes can be described as a melodic drum of sorts – and Pouchie plays it as such. You can dance to the rhythms he creates and sing to the melodies.

This disc features a handful of originals from Pouchie as well as some unique Latin interpretations of classics like “Take Five” and “Green Dolphin Street.” Joining him is an all-star cast including Little Johnny Rivero, Andrea Brachfeld, Pete Nater, Jotan Afanador and Ivan Renta. Rivero’s work on this record is put in the mix front and center, and he will get you out of your chair! It was hard for me to sit down and type. I had to dance for a while first.

The album gets into a lot of different shades of Latin jazz, including more roots oriented African styles as exhibited on Pouchie’s original “The Ghanan Trail,” a 6/8 arrangement featuring Andrea Brachfeld on flute playing against an afro-Cuban background. Even the shores of Brazil are reached with “Manha Da Carnaval,” featuring a bossa inspired beat.

Pouchie’s compositions are all quite memorable such as the pleasant, feel-good tune “The Shores of Summer” which is the perfect title – you will feel like you are on the beach with not a care in the world, enjoying some laughs with friends while this fantastic band is playing on the deck by the bar.

The final song is based on a melodic motif by Pouchie’s wife that he developed into a fun dance tune entitled “Naomi’s Fantasy.” It may be danceable but it has many parts and really tells a story, with a few different moods explored within the structure.

The sound of Pouchie’s vibraphone really brings a magical and mysterious vibe into the Latin Jazz sound. Even though there is a piano in most of the songs, it is put lower in the mix, and the softer attack of the vibraphone is front and center. In fact, the piano sound is my one complaint with this album – it sounds like a toy Casio keyboard, but it is kept in the background, and its thin and weak sound allows the Pouchie’s vibes to stay in the spotlight.

*El Puente* is a disc that will get you out of your seat, but will also satisfy you if you just want to close your eyes and listen to some well composed, well played, and well arranged music from a great musician.



### LYNN RILEY

**TOO COOL** – www.lynnriley.com. *Too Cool; Missing You; Grover’s Groove; Island Breeze; Sedona; Crawfish Creole; Terra del Sol; Oasis; Tag You’re It; Pamela*

**PERSONNEL:** Lynn Riley, flute, alto and tenor sax; Ruben Edwards, bass, Kim Smith, Staci Dickerson, vocals; Russ Ferrara, Blaine Bostock, acoustic guitar; Sam Kalter, congas.

By Bob Gish

“Cool” is a much used, often abused, seldom truly appropriate term in the jazz lexicon. The birth of the cool took place some time back some would say. Others know it’s a perennial term, hard to define but easy to recognize when you see it, feel it, or hear it. Cool jazz, smooth jazz, hot jazz, what’s in a name?

But “too” cool...isn’t that something like “more perfect,” a redundancy, a useless descriptor? Even so, something can be more perfect than something else, although maybe not more perfect than perfection, as it were. So too with “too cool.” If that applies, then something can even be “too, too, cool,” and so on.

And so it is with Lynn Riley’s sax playing, be it soprano or tenor, and so it is too with her exotic-sounding flute, especially on “Island Breeze” complete with the steel drum ambiance of the Caribbean. “Tierra del Sol” offers another rather exotic stage for Riley’s flute; and her solo is as fluid and as cresting as an ocean wave, as warm as the sun-soaked oceans of southern climes. Blain Bostock’s guitar reinforces the “baile” and Flamenco feel of the tune.

Woodwind instruments are well suited by nature to be classified as cool sounding. Be they straight or curved, high pitched or low, the sax invites coolness, even when playing a “hot” tune, and the flute is the archetypal dispenser of Pan’s lilting, alluring melodies.

Lynn Riley gets the most out of her instruments, plus that extra, at once nebulous and tangible quality called “cool.” All of the tunes are original, composed and performed by the tandem team of Riley and Edwards and there’s not a dud in the bunch. At times the programming effects, a full gamut of sound effects, including whistles and children’s voices, overpowers the solos; however, everything is redeemed by the generally tasteful stylistic choices.

Riley gives laudatory credit to her band mate, producer, and friend, Ruben Edwards, and it’s obvious enough that Edwards plays a very big part, literally and figuratively, in this project.

Pride doesn’t always precede a fall. Sometimes pride should be claimed and championed. And with this project Lynn Riley’s “labor of love” shows pride can be cool too.



### GREGORY SLAVIN

**MOMENTS** – Self Released. *Inspiration in A Minor; My Romance; Autumn Story; First Tango; Again and Again; Strawberry Waltz; You Don’t Know What Love Is; I Remember You; A Handful of Stars; Clouds; Body and Soul; Inspiration in G Minor*

**PERSONNEL:** Gregory Slavin, piano.

By Herbie Y. Gamura

I don’t have anything against Texas, and in fact, I would love to visit that wonderful state, but I must ask the question, “Why doesn’t Gregory Slavin come to New York?” The many thousands of jazz artists and fans here in the big apple would embrace him immediately. There is such an ease to his virtuosity – so much so, that he can explore emotions with complete abandon, yet remain in perfect control, with a seemingly limitless well of skill. He is a master story teller, as he builds epic tales, weaving in and out of melody, harmony and rhythm with the most musical logic.

Gregory Slavin was born in Russia and began playing at the age of five. Discovered to be a young prodigy, he was enrolled in the Gnesin Music School for Gifted Children in 1965 and went on to study at the University of Gnesin in Moscow, studying the principles of classical and jazz harmony, music theory, and arrangement. For many years he toured the Soviet Union and in the 80’s he returned to his alma mater to teach “The Origins and Development Of Jazz Improvisation,” and “Jazz Ensemble Playing.”

It wasn’t until 1990 that he followed a friend to Dallas, Texas, where he has been based ever since. *Moments* is his second CD as a leader, and it is a blockbuster. I do not see how any fan of improvisational music would not recognize the beauty, talent, and virtuosity presented in this collection of twelve pieces for solo piano. Seven of them are original compositions, and the four standards include some of the most cherished – “My Romance,” “You Don’t Know What Love Is,” “I Remember You,” “A Handful of Stars,” and “Body and Soul.”

Throughout the disc, Slavin displays incredible use of dynamics, amazing hand independence, and also a very beautiful relationship between his two hands, which are constantly in dialogue with each other. He has the technique of a classical virtuoso but the spontaneity, creativity, logic, and understanding of a jazz legend. His music is both adventurous and accessible at the same time, and will surely have a very broad appeal.



### THE VINSON VALEGA GROUP

**BIOPHILIA** – Consilience Productions CPI 104. www.cslproductions.org. *I Knew You’d Say That; Sunset and the Mockingbird; A Moment of Silence; Biophilia; Let; Day By Day with Kathelin Gray; I Just Wanted to See What You Look Like; Charm; November Spring; Always; Talk Time; Strange; Think of One; Doesn’t It Feel Great to Be Alive?.*

**PERSONNEL:** Anton Denner, alto saxophone, flute; Chris Bacas, tenor and soprano saxophone; Mark Miller, trombone; Matthew Fries, piano, Fender Rhodes; Gary Wang, bass; Vinson Valega, drums.



By Matt Marshall

Rarely is an album's title track also one of its shortest. Rarer still is one you can completely miss by stepping to the fridge for your favorite beverage. But that's exactly what drummer Vinson Valega gives us here with the 55-second "Biophilia," a sax and steel drum number that pulses with what could instantly be labeled "enviro-music" – you know, that which conjures images of rain forests and bearded gurus tilting rainsticks. But before you can say "played" the tune is over, reminding how close we are to it all really going down like that.

But the record is far from doom-and-gloom. In fact, Valega refashions the "Biophilia" tune in the equally brief "Charm" and "Strange," inciting us to reacquaint ourselves with the odd, endless magic of the universe and our time within it, however short. Elsewhere, on originals and standards alike, the group maintains an acute sense of living and enjoying the moment.

Yet perhaps the most affecting tunes are Duke Ellington's "Sunset and the Mockingbird" and trombonist Mark Miller's "Let," both of which feature Anton Denner on flute, appropriately fluttering on the former and teaming with Miller on the latter to fashion a haunting, medieval-sounding theme to introduce and resolve the soloing efforts.

Valega and his group certainly bring the goods here, more than fulfilling the drummer's hope that "this music will celebrate what we love most about the here and now."



## GROVER WASHINGTON JR.

**GROVER LIVE** – G-Man Productions. [www.groverwashingtonjr.com](http://www.groverwashingtonjr.com). *Wavelength With Intro; Take Another Five; Soulful Strut; Grover Talks; Mystical Force; Uptown; Sassy Stew; Grover Talks Again; Black Frost; Inner City Blues; Strawberry Moon; Inside Moves; Jamaica; East River Drive; Just The Two Of Us; Sausalito; Let It Flow; Mr. Magic*

**PERSONNEL:** Grover Washington Jr., soprano and tenor saxophone; Gerald Veasley, electric bass; Adam Holzman, Donald Robinson, keyboards and synthesizers; Richard Lee, guitar; Pablo Batista, percussion; Steven Wolf, drums

By Cathy Gruenfelder

This posthumous release captures the late great Grover Washington and his band in peak form in front of a large and enthusiastic crowd in Peekskill, NY at the Paramount Center in June of 1997. Released by G-Man Productions and produced by Jason Miles (Miles

Davis, Luther Vandross, Sting), it features a great mix of smooth groove oriented tunes and more exploratory interpretations – a combination that will keep the ears and the body on their toes.

The set begins with an intense interpretation of "Wavelength," and if you had never heard Grover speak before, you will surely be taken aback when he introduces himself after the song. The playing is so intense and heavy but away from the music Grover is a smooth gentleman. This will be a great treat for fans of this gentle giant as they can hear him working the crowd and his band between tunes with wit, insight, humor and charisma.

Joining him is a fabulous band – the heavy duty and always funky Gerald Veasley on electric bass, **Adam Holzman** and **Donald Robinson** on keyboards and synthesizers, **Richard Lee** on guitar, **Pablo Batista** on percussion and **Steven Wolf** on drums.

The band will even take you into hip hop territory with loops and samples, but throughout the disc, Grover and Co. are consistently inspired. The 80 minute disc will take you throughout Washington's career, from a version of "Take Five," to the 70's "Mr. Magic" to "Soulful Strut," the title track of his latest CD at the time of the concert.

Washington is one of the rare musicians who played music that was extremely accessible for casual listeners but yet had the raw emotional intensity to engage all listeners. *Grover Live* is a perfect example of his work – a sort of 'Live Greatest Hits' album capturing him and his band at their best.



## PHAREZ WHITTED

**TRANSIENT JOURNEY** (OwlStudios.com)- The Truth Seeker; Transient Journey; Brother Thomas; Monkish; Plicky; Sunset on the Gaza; Os Who; Until Tomorrow Comes; Our Man Barack; Soul Mates; Yes We Can.

**PERSONNEL:** Pharez Whitted, trumpet, flugelhorn; Eddie Bayard, tenor and soprano saxophones; Bobby Broom, guitar; Ron Perrillo, piano and keyboards; Dennis Carroll, bass; Greg Artry, drums.

By Layla Macoran

According to the liner notes, Pharez Whitted says the title track of *Transient Journey* is about how life is ever-evolving. This theme of evolution remains throughout the album. The journeys we take as members of a family, a band, a community, even a nation can play a role in our growth as individuals and part of a spiritual whole. Whitted attempts to assist in the change process with this CD.

Longing to figure out our purpose in the world is covered in "The Truth Seeker." The change in familial bonds is given perspective on "Brother Thomas" and "Plicky." "Monkish" seems appropriate if a person is

trying to make sense of a master's philosophy in order to grow in his own life. Most of us cannot find sense in war and violence, especially when the innocent stay in danger. Whitted contemplated such unsettling topics in the composition "Sunset on the Gaza."

The former Ohio State professor takes a polite 'swing' at the old gig with "OS Who." The not quite bossa sounding "Until Tomorrow Comes" is a shining spot for guitarist Bobby Broom to argue the case for optimism. The moments of mourning a past love can be found in "Soul Mates".

Similar to Tobias Gebb's growing sense of the ultimate image of hope and change on his new CD, "Our Man Barack" and "Yes We Can" comment on the 2008 election and the dream that the solution may have arrived to settle many other areas of contemplation. The passion of *Transient Journey* is all the result of Whitted's classic-contemporary compositions, his skill on the trumpet, and the comprised group of musicians ready to join him on this journey.



## GINI WILSON: THE DUCHESS

**BEST OF THE VINTAGE:** Music Wizards GW 2009. [www.chamberjazz.com](http://www.chamberjazz.com). *Norwegian Wood; Someday Your Smile; Sonho Azul; I'm Old Fashioned; Blue Orleans; High Prairie; Little B's Poem; So Many Stars; Fly With My Love; Beatrice; Sail Away; Slow Hot Wind; Billie Jean*

**PERSONNEL:** Gini Wilson, piano

By Cathy Gruenfelder

Affectionately known as "The Duchess", Gini Wilson is well known in the Bay Area for her multifaceted musical persona. She plays classical, jazz, composes and entertains throughout the Northern California area in both solo performances and with her band – The San Francisco Chamber Jazz Quartet.

For this all solo piano CD, she presents everything from jazz interpretations of John Lennon's "Norwegian Wood" (where she overlays the bass line of "Come Together"!) and Michael Jackson's "Billie Jean" to a classical fugal rendering of Jerome Kern's "I'm Old Fashioned."

One of the most beautiful songs on the CD is a version of Sergio Mendez's "So Many Stars" that is arranged to sound like it was written by Chopin. Showing her range of interests, there is also an exciting rendering of Bobby Hutcherson's "Little B's Poem," Tom Harrell's "Sail Away" and three originals, including a hot New Orleans style stride piece entitled "Blue Orleans."

Gini doesn't attempt to take you to the stratosphere in her improvisations, but she plays with taste and passion, and plenty of creativity, rearranging and reinterpreting songs in new and exciting ways. ■

# Vocal Perspectives

By Nora McCarthy

April's "Sing Into Spring" Issue of *Jazz Inside* was very informative bringing to light several vocalists who are deserving of more recognition. Singers who know their craft, have an extensive repertoire and who continue to recreate themselves by keeping up the learning process which is essential for all of us. One such singer is Diane Hoffman who will be doing a tribute to the great Peggy Lee at the Metropolitan Room on May 6. Be sure to check her out.

## The Metropolitan Room & Tanya Holt

Speaking of the Metropolitan Room, a wonderful discovery I made this past month was singer Tanya Holt. She is the go-to person who books the room, and who also fills it night after night with her highly professional and positive energy. I knew from having worked with Tanya that she was a singer, but never got the chance to hear her. While putting together my recent show for UK Jazz Radio, I asked Tanya to send me an mp3 of her music with the intention of including her in my New York Jazz Expressions show. Now is the time when I have to insert the following question, why is it that the singers, who oftentimes have the most to offer the music by way of their God-given talent, are behind the scenes and not center stage? Such is the case with Tanya Holt. This very unassuming, humble and hard-working woman is a single parent with the enormous responsibility of raising her two daughters: Nicole 16 and Christina 10, in today's brutal economy. Tanya is in possession of one of the finest voices I have heard in some time, reminiscent of a past era in the music that embodies what jazz singing is all about. The best part is that her vocal styling is sincere, and unaffected by the pop-culture adornments and the mimicry that is often heard in many of today's new singers. Speaking of which, I have another question.....

## Will The Real Billie Holiday Please Stand Up?

Will the real Billie Holiday please stand up? Since that is impossible in every respect, then will someone please tell me how it is possible then for almost every jazz singer who opens her mouth these days, certainly in the past several years of my closely following reviews, to be compared to the great, one and only, Billie Holiday? This observation is glaring and makes me wonder if reviewers and critics have even the slightest clue anymore of what jazz singing is all about. The array of pre-packaged formulaic and thoughtless reviews I've been reading of singers lately has provoked me to question what is the criteria for reviewing jazz vocals? The answer is absolutely none whatsoever. Just throw in a couple of Billie comparisons, perhaps a Carmen and Sarah for good measure, talk about the songs, the band, maybe the arrangements, say he or she stands out among all others to avoid an in depth assessment of the voice itself and there you have it. If they really don't "get it" or can't "fit it" into one of their stereotypical stock review templates where they only have to slug in the singer's name and perhaps change the sequence of mindless remarks, then they give a lousy review. All you have to do to validate my observation is visit any on-line CD store and read the reviews of the jazz vocalists and count the Billie comparisons. I mean how is

*"What if I already bought a CD and thought it was great and then read that a certain reviewer thought it sucked, does that mean that I don't know what I like, that his/her opinion is worth more than mine?"*

that possible that so many singers have the depth, the artistry, the sound of the Godmother of all jazz vocalists? Billie's voice came out of the bane of her existence, her tragedies, her suffering, her life experience, and out of her Blackness. It is pure exploitation to compare singers who never experienced anything in life, who have simply graduated from jazz singing school quickly emerging into the great artist.

But what can you do? Imitation they say is the highest form of flattery but all it means to me is they haven't found their own voice. Influence is one thing but direct comparisons? Chalk it up to the world we are living in now and take it with a grain of salt and don't believe the hype, we all know, there was only one Billie Holiday and why would anyone want a substitute when you can hear the real deal?

## Reviewers & Reviewers – "Journalists" & Opinions

It appears that some jazz publications and media aren't even paying attention to what they are publishing - with all of the misinformation that is being passed on to their unassuming readers, who rely on their expertise and knowledge of the music with these kinds of reviews. Not to mention the damage they are causing to the artist and ultimately themselves with their lack of good judgment when they publish bad reviews. Who will be the unlucky recipient this month to be trashed by a one-dimensional earless and clueless reviewer??? Well Lord knows not all reviews can be good reviews so then I ask why review the CD at all? Why not turn it down, what is the purpose behind these reviews? I'm certainly not interested in reading about what is bad out there, who cares? I don't take delight in reading these reviews...and who does? Nor am I interested in a review based on an opinion from someone who doesn't have the credentials to be a reviewer or someone who is simply mean-spirited or has an agenda...again, who cares, don't waste my time or valuable space in the magazine. What if I already bought a CD and thought it was great and then read that a certain reviewer thought it sucked, does that mean that I don't know what I like, that his/her opinion is worth more than mine? They are not educating anyone, only insulting. Because regardless of what they say, if a consumer liked the music then I say, mission accomplished. And truly, in this economy and given the current poor state of the "jazz business", how does a bad review help the music or the artist whose income depends on selling CDs? Better not to review it then to trash it. I have listened to some CDs that got great reviews, but in my opinion weren't worthy. But because their publicist had the connection or they had a record label be-

hind them they were guaranteed a good review. But, that having been said and in all fairness, there are a few very conscientious and knowledgeable reviewers out there who know their craft and the music, who are deserving of respect and are not to be lumped in with the "others". They will give a good review based on the truth and nothing else and wouldn't review something they found unworthy or waste their time and expertise trashing it.

## Bobby McFerrin's *Vocabularies*

On that note...another remarkable new CD, *Vocabularies*, has just been released by the outstanding leader of song today, Bobby McFerrin. Bobby uses some of the best singers in the business to weave his vocal magic and just when you thought he couldn't top himself or that there's nothing new under the sun anymore this fearless visionary and extraordinarily creative and gifted maestro opens yet another window for us to peer through. *Vocabularies* is a masterpiece and a must hear from this exceptional artist.

## Marc Mommas

I had the pleasure this month of catching tenor saxophonist Marc Mommas' and drummer Tony Moreno's group at the 55 Bar on Easter Sunday and listened for one inspiring set before having to head off to the train...it was all I could do to leave, the music was that good. The rest of the group, Gary Versace - piano, Dean Johnson - bass, and Glenn Horten - trumpet, were superb and tastefully artistic. The room was comfortably full and attentive. They played a mixed set of originals contributed by Moreno and Mommas and standards. Tony's dynamically sensitive drumming and intuitive playing interpreted the mood of every piece precisely and expertly embellished the underlying designs of all the solos. I especially enjoyed the virtuosity and power of bassist Dean Johnson who shined on "The Lamp Is Low" and the juxtaposing abstractions of Versace who sounded like a spider dancing in a web of open block chords. Marc Mommas, one of the most tastefully creative tenor saxophonists on the scene today with his warmly dark tone and modern lines performed one of the pieces off of his new CD, *Landmarc*, a lovely rubato ballad entitled "Folksong" which captivated this listener.

A quick reminder that the ongoing Evolving Voice series, hosted by vocalist Fay Victor and Arts for Art has been presenting some extremely interesting creative singers, poets and musicians on Monday nights at the Local 269 on the corner of East Houston and Suffolk Streets on the LES. To support diversity in the music and this superb series you can find the line-up of innovative artists on the web at [artsforart.org](http://artsforart.org). See you next time with more "Vocal Perspectives." ■

Visit Nora on the internet at  
[www.noramccarthy.com](http://www.noramccarthy.com)

# Noteworthy Performances



**Jenny Scheinman** [www.barbesbrooklyn.com](http://www.barbesbrooklyn.com)  
Barbes: Tues 5/4

Violinist/composer Jenny Scheinman works with a variety of performers including Norah Jones, Bill Frisell, Madeleine Peyroux and Jimmy Dale Gilmore. When she is not touring the world, she can be found at Barbes on most Tuesdays with an almost infinite variety of lineup. Scheinman is an incredible musician. She has taken the #1 Rising Star Violinist title in the Downbeat Magazine Critics Poll and has been listed as one of their Top Ten Overall Violinists for the last five years.

**Tia Fuller Quintet & Friends** [www.jalc.org](http://www.jalc.org)  
Dizzy's Club: Mon 5/10



Alto and soprano saxophonist Tia Fuller is taking a break for a while from touring with Beyonce to show that she is as solid of a straight up jazz player as one can get. She and her super-bad band just released the highly acclaimed album "Decisive Steps" on Mack Avenue records and they will be celebrating its release at Dizzy's on May 5<sup>th</sup>. Joining her are Shamie Royston on piano, Miriam Sullivan on bass, Rudy Royston on drums, and special guest Sean Jones on trumpet.



**Kurt Elling & Richard Galliano:** [www.jalc.com](http://www.jalc.com)  
**Passion World**  
The Allen Room – Lincoln Center: Fri 5/14 – Sat 5/15

One of the most heartfelt voices in contemporary jazz, Kurt Elling gets together with the great French master of jazz accordion Richard Galliano to explore the language of love in a journey around the world. Join Kurt and Richard as they sing and play internationally famous ballads of love and loss in their original tongues – whether you're a native speaker or not, the meaning is clear.

**Gary Morgan's Latin Big Band – PanAmericana!** [www.bahainyc.org](http://www.bahainyc.org)  
NYC Baha'i Center: Tues 5/18



Gary Morgan is an award-winning composer/arranger/bandleader who fronts an exciting 20 piece Latin jazz orchestra called PanAmericana! that features his original compositions and also his arrangements of contemporary songs from the most talented composers from Brazil, Cuba and New York, such as Egberto Gismonti, Hermeto Pascoal, Itiberê Zwarg, Jovino Santos Neto, Toninho Horta, Hilaro Duran and Chucho Valdez.



**Ahmad Jamal** [www.bluenote.net](http://www.bluenote.net)  
Blue Note: Tues 5/25 – Sun 5/30

The things Ahmad Jamal was doing with his trio in the late 50's were revolutionary. He had a sound characterized by building and releasing tension by way of lots of space and amazing use of dynamics. To be his drummer or bassist was quite a privilege, as each member of the band played an equally important role – something not so prevalent in those days. In fact, it was a huge influence on Miles Davis and his bands of that time. Since then, Ahmad has continued creating amazing music year after year. To see a legend of his stature in a small club like the Blue Note is something of a 'dream come true' for jazz fans.

**Jim Campilongo & Adam Levy** [www.55Bar.com](http://www.55Bar.com)  
55 Bar: Sun 5/9



Campilongo and Levy have brought their focus back to duo work, featuring a repertoire that includes songs by the Beatles, Jimmy Bryant, and Charlie Parker. With deep roots in blues and jazz, Levy imbues his honey-toned improvisations with palpable soul and swagger (as heard on recordings by Tracy Chapman, Norah Jones, and Amos Lee); Campilongo is a fervent melodicist who will go to extremes to wring poignant cries and Cascading phrases from his Telecaster.



**New York Voices** [www.jazzstandard.net](http://www.jazzstandard.net)  
Jazz Standard: Thurs 5/13 – Sun 5/16

The jazz vocal group is an American musical tradition that extends from Bing Crosby's Rhythm Boys to Manhattan Transfer and Take 6. The four members of New York Voices have taken this singular art form to a new level, incorporating Brazilian, R&B, classical, and pop/rock influences with equal creativity and authenticity. New York Voices' latest MCG Jazz album *A Day Like This*, with guest appearances by Paquito D'Rivera and Dave Samuels, ranges from timeless standards to the songs of Laura Nyro and Stevie Wonder "Don't You Worry 'Bout A Thing".

**Stanley Jordan** [www.Iridiumjazzclub.net](http://www.Iridiumjazzclub.net)  
Iridium: Fri 5/14 – Sun 5/16



Stanley Jordan has been mesmerizing crowds since the early '80s, when he became one of the most distinctive and refreshing new voices on the electric guitar, with a technique characterized by 'tapping' on the guitars fretboard with both hands instead of strumming or picking in the conventional manner. Though he keeps an active schedule of international touring and recently released several CDs, he is also very much involved in the realms of Music Therapy and Sonification. He is also the owner of a Books and Music store in Arizona. He explains, "We don't have a huge inventory but we carry the things that are most potentially life altering in one's thinking and actions."



**Dafnis Prieto Si O Si Quartet** [www.jazzstandard.net](http://www.jazzstandard.net)  
Jazz Standard: Sat 5/22 – Sun 5/23

"His arrival in the U.S has been compared to that of an asteroid hitting New York. Indeed, within a short period of time, Prieto's revolutionary drumming techniques had a powerful impact on both the Latin and jazz music scene, locally and internationally. A resident of NYC since 1999, he has already played in bands led by Henry Threadgill, Steve Coleman, Eddie Palmieri, Chico and Arturo O'Farill, Dave Samuels & The Caribbean Jazz Project, Jane Bunnett, D.D Jackson, Edward Simon, Michel Camilo, Chucho Valdez, Claudia Acuna, Roy Hargrove, Don Byron and Andrew Hill, among others."

**The Carlos Cuevas Trio** [www.bargemusic.org](http://www.bargemusic.org)  
Bargemusic: Tues 5/27



Carlos' diverse musical background and versatility have been put to work with the likes of Bette Midler, Engelbert Humperdinck, The Laws Family: Hubert, Ronnie, Eloise, & Debra Laws, Nestor Torres, Gabriela Anders, Chembo Corniel, Lucho Gatica, José José, Alejandro Fernandez, Obie Bermudez, Alvaro Torres, Gloria Trevi, and the late Cuban Composer, René Tuzed. Joining him will be bassist Alex Hernandez and drummer Vince Cherico.

# DEEPER PERSPECTIVES: SELF-DISCIPLINE

*Many masters of all paths will say that an extraordinary level of self-discipline must be developed in order to reach one's goals. Other masters will tell you that if you are obsessed enough with your goals, there will be no conflicting desires, and your actions will automatically lead you to their manifestation. We posed the following two questions concerning self-discipline to a few select artists:*

How have you gone about developing (or avoiding) self-discipline in order to achieve your goals, whether they are long-term, or of the present moment, such as during a performance?

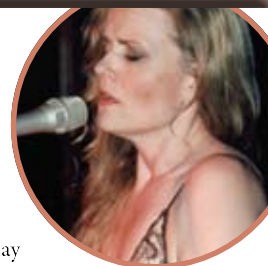
**QUESTIONS:** Do you feel that there is a relationship between self-discipline and success in the music world? If so, can you explain this relationship from your point-of-view?

## RESPONSES:

### Tierney Sutton – [www.tierneysutton.com](http://www.tierneysutton.com):

The longer I perform (and the older I get!) the more I rely on self-discipline. The jazz musician's art is, more than anything, an art of being "in the moment" and in order to be fully present, creative and interactive in the moment, I find I need to be very disciplined and prepared. That is about knowing the music, of course, but it is also about caring for myself physically, emotionally and spiritually. Time spent alone between shows, getting my rest and exercise, and making sure I have made time for prayer and meditation, all play into my process.

I'm sure there is a relationship here between self-discipline and success in music, but it is undoubtedly different for each person. Also, the phrase "success in the music world" is a problematic phrase. Instantly I remove the idea of money (which may be odd to many people) and look at what is success in the work itself. But that seems to bring back the idea of self-discipline so I guess that's good for this discussion. Success and satisfaction come from being engaged in satisfying, challenging work – something that requires some self-discipline. So in my view, self-discipline leads to satisfaction – and therefore success.



### Ken Hatfield – [www.KenHatfield.com](http://www.KenHatfield.com):

I feel it is important to define our terms in order to answer this question. Webster's New World Dictionary contains several definitions of the word "discipline," the first of which is "a branch of knowledge or learning," as in any of the artistic disciplines. This is not what first comes to mind when most of us think of the term "self-discipline." However, when that definition is applied to the concept of self-discipline, it offers an interesting insight into how many artists of various disciplines, including music, apply it. Because once we have applied all (or as much as we can muster) of our spiritual, intellectual, physical (and dare I say, even material) resources to the task(s) of acquiring mastery of the various skills, techniques and knowledge necessary to play this music we call jazz in all its historical and ever evolving manifestations, we find that we are employing all of what we know in a unique discipline indeed. We are studying ourselves. For without such study, conscious or otherwise, no musician develops their own voice.

This brings us to an attempt to define the indefinable, i.e., the self. I believe that the pursuit of knowledge of this elusive entity is the impetus for all our focus and hard work, which the world sees as our self-discipline, but which is in fact our self-exploration manifested in the world as self-expression. Each of us has to develop a process that facilitates our individual understanding of ourselves. It is an ongoing evolutionary process for those that want to be truly conscious.

There is much to learn from those that have preceded us. But they are not us. While we stand upon the shoulders of giants and can therefore see what they couldn't see, we would not be where we are, were it not for the acts of self-exploration documented by our predecessors. Whether we study the scores of the late Beethoven string quartets, or transcribe solos from jazz recordings from eras that predate our time, or are fortunate enough to work or study with any of the master elders still among us, we are engaged in the study of a branch of knowledge that could not exist and cannot survive divorced from its past.

The skills, techniques and knowledge acquired in the study of what has preceded us give us the tools necessary to begin the study of ourselves that I believe is the ultimate definition of self-discipline. To quote Socrates, "the unexamined life is not worth living."



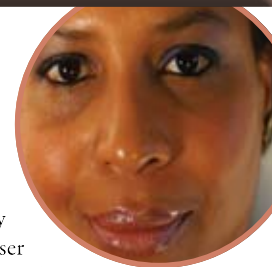
**Cynthia Holiday –**  
**www.cynthiaholidaymusic.com:**

There's no doubt in my mind that "real" success in the music world cannot be achieved without a sustained level of self-discipline. As a child, I witnessed the relationship between self-discipline and success as a musician, watching my step-father's (Calvin Hughes) work ethic, passion and obsession for perfecting his craft as a trumpet player and band leader. On his death bed, he didn't mention the pain he was in. Instead, he lamented that he had not practiced for several days. For people like my father, the gift of "obsession" for one's craft is a godsend. For people like me, self discipline is the difference between where I am and where I intend to be musically. The road map is mine to follow.



**Fay Victor – www.fayvictor.com:**

I tend to practice, listen to music, write and study in spurts. This felt like a big problem in the past and I derided myself for not adhering to a 'strict regimen' as so many of my peers seem able to. Yet over the years, I began to accept the way I learn and to realize that I've had discipline all along. I may not be good at sticking to a regular routine, but I do have the ability to focus strongly and a core belief in what I want to accomplish and how to go after it. I'm a self taught musician, and this is the way I've learned consistently. My unorthodox practice/study routines benefit me because I continue to achieve the goals I have set for myself. Moreover, I develop discipline by challenging myself with projects that demand I reach higher and deepen my understanding of music and my craft. For example, I just completed a recording of a new opera by the legendary reedist/composer Anthony Braxton - *Trillium E* - which is by far the most difficult music I've ever had to sing. Still I dove in head first, relishing the challenge of learning his music and making it my own. In performance, discipline doesn't come into play. My aim in these moments is to be as present as possible, not to filter what is coming through, and to connect with the energies in the space with me, on and off stage. It's not something I can talk myself into. It simply happens the more open I am.



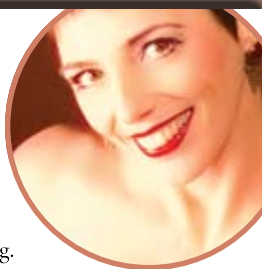
**Gabriele Tranchina –**  
**www.gabrieletranchina.com:**

Putting practice in your daily routine is important and is something that needs to be developed. I am not sure if it is natural to anyone. Daily repetition is important in order to achieve any skills. However, it is very easy to overwhelm yourself. If I have too many things I want to achieve all at the same time, I find ways to avoid them altogether. It is amazing how little one can get done when the program is too big. Self-discipline is the commitment to start and continue regularly. It is often the hardest to get started. Once I have overcome that, I usually continue. Another thing is to look at learning as a fun experience and to allow yourself to make mistakes. As we are living in a society of instant gratification we need to be reminded that it takes much repetition before things sink into our memory in a deeper way. You can't do it just once.

Motivation is certainly very important as well. However, when the years pass we may not always be as motivated as we should. This is when self-discipline comes in.

The long term goal for me is to get better all the time little by little. I make myself a list and work first on what I want/need to achieve most or what is the most urgent or necessary thing that should be accomplished. If I don't put things in writing in a place where I see it every day, I am more likely not to do it at all, especially if it is not part of my daily routine yet. I think about my goals. Once they are part of my daily thoughts, I have already changed and moved towards them. Thought is powerful. There are things one has to "get". The more your thoughts revolve around them, the more likely one day it comes to you. You can do them every day without any success and you just don't get it. One day it just clicks, boom, and there it is.

There are two things you need to be disciplined about: Being the best artist you can be and being the best business person you can be. You can have one and not the other and it is very hard to have success in the music world. I know so many gifted musicians that are completely unknown because they have no business sense. On the other hand, there are people that are being promoted like crazy and then you go and hear them and you are disappointed because they are not accomplished in their craft. Those artists often don't last either.



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*Continued on Page 37*

**Mark Kramer –**  
**[www.thejazzmall.com](http://www.thejazzmall.com):**

Self-discipline is not a natural thing. What generally passes for self-discipline is rigid obsessive behavior. If you happen to be obsessive in thought and action (compulsive), and have a naturally brilliant mind, then your obsessions may be without much effort put into the service of a well-formed long-term aim. Then you may be said to have self-discipline. Believe me, unless you believe in re-incarnation - it's nothing you've earned. It is a gift of nature. It is one of those entirely unfair advantages which only you can examine. Hey man, run with it, if you can all the way home!

But often one does not automatically have this ersatz form of self-discipline. Often those who are capable of performing extremely repetitive tasks, do not see the larger picture – and they become trapped in a world of endless minutia. This often takes the form of practicing long after the need to practice so many hours has been exhausted and the period in one's life has passed for that. Gear lust, perfectionism over what does not need to be perfected, and various other addictions and distractions are also related.

The kind and intensity of work required in today's fields of music is grueling. When you add touring to the equation along with composing, computer maintenance, PR, technical tasks, networking, getting lunch, (and taking a crap), the tasks are nearly impossible to complete without effective self-discipline and perhaps in time a staff – as warranted.

Often self-discipline is something which needs to be taught. Actually, in this one has to learn about the needs and languages of the self.

The self: The self is mostly the body and its major functional sections. Our bodies generally do not cooperate with our aims. Most people are also incapable of formulating a large picture plan, one that is sufficiently crystalline and potent so that it can be communicated harmoniously to and graciously understood by the body. That is because we do not ordinarily have quality data by which to formulate an organic big picture (map of reality) which can be communicated to/with our bodies.

We have long been tyrants to our bodies. Alternately, we have also been too soft on our organisms, especially at critical moments; spoiled, they will not cooperate. So the very first step in self-discipline is learning a new language – a language by which one can establish a caring, compassionate relationship with several major parts/functions of the body; earning its respect. The discipline of initially learning to play an instrument well is only a first step.

Some of us will be prone to forcing our bodies to do our bidding through violence. However, this will eventually kill or harm the body before we have a chance to complete our work. So, one of the most important things a person can do is to seek knowledge on how to communicate with one's body. This is very important.

Lacking self-discipline, a musician will have to hope that he or she can attract non-predatory personal managers who can supply the discipline required for success at any level. There have been a few very successful pairings in the field of jazz between remarkable artists who were encouraged and supported through people who externally guided/disciplined them for many years. I think in most of these cases the musicians themselves had done preliminary work in order to attract such support. Also lacking such self-discipline, musicians with some resources must be prepared to pay or barter with others to guide them initially and for periodic tune-ups as warranted. This is especially true in this age of vanishing A&R and jazz divisions of record companies. Hopefully, the musician will not succumb to flattery, and will be a humble realist – with regards to his potential and his resolve under the circumstances.

Self-discipline is unfortunately confused with Willfulness. However, if a person does not identify the razor's edge separating willful self-discipline from a serious form of kind-hearted, playful, self-discipline, Grace – one of the key ingredients in "authentic success" - cannot appear readily.

There is a saying in the field of the arts, "the Trick in the arts is to get out of your own way." Few have figured out what this means, mainly because we are too busy disciplining ourselves, or too unaware or smug to do so. Both activities block the "light." Grace is required.

Constructive self discipline is needed at the outset – an outset which never really ends; which must be repeated moment by moment. In simple terms, discipline is the ability to formulate an intelligent program – follow it unflinchingly and to modify it depending on actual field conditions, not fantasy. It often means doing things that are quite uncomfortable, on a schedule – things that one does not want to do. It may also include seemingly endless iterations that are required for a process to complete. During such work, the body, including its mind, heart, and muscles – rebels. Only those who can get through these tasks with a light heart, diligence, love, and wonder can be in a position of having been prepared to attract authentic Grace and Luck.



**Peter Rogine –**  
**[www.myspace.com/peterrogine](http://www.myspace.com/peterrogine):**

Without self-discipline and goal-setting, guitar players would be playing an "E" chord forever. Self-discipline comes from a developed warrior in each of us; the warrior holds the ability to accept delayed gratification. Even today, I mindfully put aside my ego and quiet the less mature parts of myself that say "Tomorrow man!" Professionals focus on demand – without this skill a musician cannot be consistent. Assuming I can teach every student, do every gig, practice Coltrane-ish amounts of hours is delusional. Understanding this took time but led to choices in life that work for me.





## EDDIE ALLEN & THE AGGREGATION

**GROOVE'S MOOD** – Edjalen Music DBCD-002. [www.eddieallen.net](http://www.eddieallen.net). *Groove's Mood; Brasilia; Wade in the Water; You Are The Sunshine of My Love; Tenderly; The Soulful Mister Timmons; Sky Dive; The Black Coming: I. Kidnapped, II. Servitude, III. Jubilation, IV. Enslaved; My Cherie Amour; You Are The Sunshine of My Life*

**PERSONNEL:** Eddie Allen, director, trumpet; Kevin Bryan, lead trumpet, flugel horn; Cecil Bridgewater, Guido Gonzales, John Bailey, trumpet, flugel horn; Clifton Anderson, Sam Burtis, Isrea Butler, trombone; Jack Jeffers, bass trombone, tuba; David Glasser, Tia Fuller, alto and soprano saxophone, flute; Patience Higgins, Jay Brandford, tenor saxophone, alto flute; Howard Johnson, Baritone Saxophone; Bruce Barth, piano; Dwayne Burno, acoustic bass; Carl Allen, drums; La Tanya Hall, vocals

By Herbie Y. Gamura

The debut CD of *The Aggregation, Groove's Mood*, is much more than an introduction – it is more like an invasion. This ambitious project brings together seventeen of the best musicians on the scene for just under 80 minutes of non-stop excitement. This super-big-band plays through two Stevie Wonder tunes, “My Cherie Amour,” and “You Are the Sunshine of My Life,” Freddie Hubbard’s “Sky Dive,” Walter Gross’s “Tenderly,” a song dedicated to Bobby Timmons by James Williams entitled “The Soulful Mister Timmons,” and three originals of varying styles, including the album’s centerpiece, “The Black Coming,” a suite in four parts.

The album opens with the title track “Groove’s Mood,” and what you see in that title is what you get, a mood steeped in bluesy groove. This Allen original was inspired by Frank Foster’s feel good tune “Hip Shakin’” and the signature groove of Art Blakey. Bruce Barth, Jay Bradford and John Bailey provide some tasty solos.

Following this, we go a few thousand miles south for “Brasilia.” Allen explains that since he toured Brasil some years ago, the feel of the samba has stayed with him. Tia Fuller and Guido Gonzales are the featured soloists.

For me, “Wade In The Water” is one of the highlights of the CD. It takes a break from feeling good for good’s sake, and reaches into the deep recesses of the blues. Both Allen’s gorgeous arrangement and the contributions of each of the soloists (Barth, David Glasser and Sam Burtis) will get you

right in your gut – your face will cringe a little bit and you’ll start swaying side to side as you slowly shake your head while listening to this traditional Negro Spiritual. As Allen explains, “It starts with the saxophone section playing the melody loosely the way the congregation would sing it in the Baptist Church I went to as a child.”

“You Are the Sunshine Of My Life” features the velvety voice of La Tanya Hall. It is given a bit of a Latin flavor with a constant clave. It was inspired by previous arrangements of Wonder, Tom Harrell and Grover Washington.

Tenderly rivals “Wade In The River” for the ‘Biggest Puller of the Heart Strings’ award. This is Eddie’s debut solo on the recording, and no offence to his superb bandmates, but it may just be the most memorable one. What makes it go from great to spectacular is the fact that in the middle of the solo, we go from first gear to fourth as the mood picks up and things start to really swing. Allen seems to just ride the wave endlessly, with one great idea after the next, as the intensity never wavers. He exhibits a more refined and controlled intensity that comes through in the details and nuances of his phrasing.

The arrangement of “The Soulful Mister Timmons” is sure to impress. You can almost view the soloist as Timmons right hand, and the horn sections as his left – the horn arrangements exhibit jab style staccato comping. Tia Fuller opens things up with a fiery full-force solo that is a stark contrast to the jabs of the horns, making a very cool texture.

“Skydive,” according to Allen, is just one of many Freddie Hubbard tunes that he plans on arranging for big band, and after listening to this one, you will be delighted that there will be more to come.

The eighth selection on the album, “The Black Coming,” is perhaps the most important to Allen, and this comes through in the performance. It is a composition in four movements based on the following, written by Allen: “Jamestown, Virginia was the first successful permanent English settlement in British North America founded in May 1607. In late August of 1619 a Dutch ship traded the settlers twenty Africans for food and supplies. They’d been baptized, so – as Christians – they couldn’t be enslaved for life, but only as indentured servants, just like many of the English colonists, for 5-7 years. This took place more than a year before the Pilgrims landed at Plymouth Rock on the Mayflower.

Upon completing their indentured servitude, these Blacks enjoyed many of the same privileges and rights as Englishmen. They owned property, land, had access to courts: they could sue, be sued and give evidence.

By 1660 the English attitude toward slavery had hardened, due to the continued need for more and cheaper labor and the increase in the Black population. This led to some of these freed Africans and their children being stripped of their land and some were placed into slavery. “I. Kidnapped” represents these 20 Africans being taken from their homeland,

put on a ship and taken to an unknown land. “II. Servitude” represents them being taken off the ship and placed into, for all they know, slavery. “III. Jubilation” marks the end of their years as indentured servants and the beginning of their lives as freed citizens in the new world. “IV: Enslaved” – after years of freedom, the confusion and fear they must have felt, being stripped of their property and rights and put into slavery.”

The turbulence of this story is captured brilliantly. Whoever says that song titles are a thing of the past and should be done away with (someone we interviewed recently) is dead wrong. By keeping these titles in mind, the aural story becomes all the more clear and significant. I can see the entire narration by listening to the music. The percussion and rhythms in this suite are truly the driving force. The arrangement of the horns is very innovative in the way the textures build, ebb, and flow, creating contrast, tension, pull and release, and creating climactic moments. Although the moods of each section are drastically different, Allen is able to make them all connected musically.

You might have to stop the CD after “The Black Coming” and wait an hour or so to recover before listening to La Tanya Hall sing on “My Cherie Amour,” a lighthearted feel good piece.

The album closes with a return to Stevie Wonder’s “You Are The Sunshine of My Life” but this time completely instrumental. Clifton Anderson blows a sweet solo over a lush arrangement, leaving a good taste in this listener’s mouth, as he savors the last few minutes of a wonderful program that is *Groove’s Mood*. As the song draws to a close, the band puts it into double time and the intensity increases, only to fade out into silence.

This debut album from *The Aggregation* will take you on quite a journey – from swing to bop to through composed spiritual numbers and memorable covers, all of your emotions’ musical receptors will have gotten their fix.



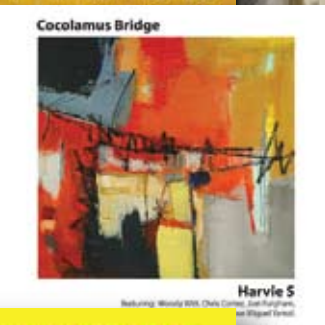
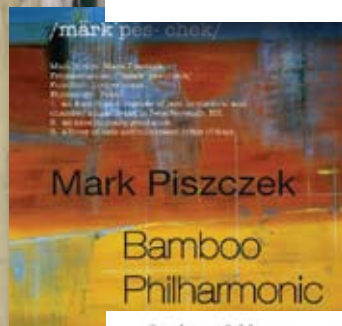
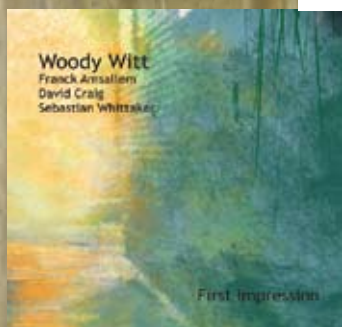
## GERI ALLEN

**FLYING TOWARD THE SOUND** – Motema Records MTM-37. [www.motema.com](http://www.motema.com). *Refractions I-VIII: Flying Toward the Sound; Red Velvet In Winter; Dancing Mystic Poets At Midnight; God’s Ancient Sky; Dancing Mystic Poets At Twilight; Faith Carriers of Life; Dancing Mystic Poets At Dawn; Flying Toward The Sound (reprise); Your Pure Self (Mother to Sun)*

**PERSONNEL:** Geri Allen, piano

By Cathy Gruenfelder

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

*Flying Toward The Sound* is perhaps the most important recording of master pianist Geri Allen's career. The spiritual dimension is commonly believed to be the most significant aspect of one's life and artistry, and as writer Farah Jasmine Griffin describes in the liner notes, "This is Allen's most introspective, and dare I say, spiritual work."

All but one of the compositions are parts of an eight part suite entitled "Refractions." Through the heart, mind and voice of Allen, these songs are 'refractions' of the artistic contributions and styles of three of her favorite pianists – Herbie Hancock, Cecil Taylor, and McCoy Tyner.

The album plays like one extended work, and so many shades of emotion and various life experiences are touched upon and explored.

The theme of flying is a central part of this project. Griffin also astutely observes that "From the folk tale of enslaved Africans who abandon the fields and fly back home to Africa to the fugitive slave narratives of the 19<sup>th</sup> century; from Paul Laurence Dunbar's exquisite poem of 1899, 'Sympathy,' with its singing caged bird (the inspiration for Maya Angelou's 'I Know Why The Caged Bird Sings' (1970) to Abbey Lincoln's 'Bird Alone' (1991), African American culture is dominated by images and sounds of movement, mobility, fugitivity, and flight." The music for this CD was composed during Geri Allen's John Simon Guggenheim Fellowship between April 2008 and April 2009.

It begins with a piece dedicated to Tyner entitled "Refraction I – Flying Toward the Sound" – a very impressionistic and sophisticated piece. Sophisticated in the sense that there is so much that takes place in the 6 minutes of music that make up this track. She takes you from light feelings of easy love, to ecstasy, to ugly beauty, to deep pain, loss and everything in between, but always from an elegiac perspective, as she is flying away from these things – using them as the fuel for her flight. This acts as the perfect introduction.

"Refraction II – Red Velvet in Winter" is a piece written for Herbie Hancock, and it features a repetitive groove in the left hand and free flowing right hand improvisations. The harmonies are exotic and ambiguous, characterized by an indefinable dimension. For the last minute or so, she deconstructs it completely, creating soundscapes and mysterious places that the listener will be thankful to have had the pleasure of being taken to.

The third "Refraction" entitled "Dancing Mystic Poets at Midnight" is for Cecil Taylor, and it is characterized by quirky intervals, a percussive use of both hands, an elusive tonality, and large intervallic leaps. Although these may be characteristic of Taylor's style, this is in no way an academic study. Allen has used these techniques as vehicles to express herself, and she has so much to express. This piece is written in three parts.

The middle piece acts as the 'spiritual centerpiece' for the album, and it is a sixteen minute tour de force entitled "God's Ancient Sky." It is an epic story that takes all aspects of life into account. For this listener, she shows creation and destruction as

two sides of the one constant that is the circle of life. She brings us through battles, triumphs, failures, mysteries, unanswered questions, and questions with answers that are hard to accept. Technically speaking she goes from fast and flighty forte sections, slow and impressionistic sections, with ultra-melodic material, and highly rhythmic as well.

Following this composition are continuations of previous material as well as a few new themes – "Refraction VI – Faith Carriers of Light" and the finale, a song that stands alone, written for her son Wallace, entitled "Your Pure Self (Mother to Son)."

The first sounds like a piano duet. Her independence of hands is mind-blowing. She plays a repetitive theme in the left hand, while the right flies wildly in fits of ecstasy.

The final piece is so personal that you almost feel like you are eavesdropping as you listen to it. Again, like so much of this album, nothing is black and white with Allen. There are so many layers and shades to each of her musical statements, from the arch of the whole, to a single phrase and its harmonic backdrop. By the end of the CD, one will realize just how wide (and deep) is the breadth of Allen's artistry.



## DAVID BENOIT

**EARTH GLOW** – Heads Up. [www.concordmusicgroup.com](http://www.concordmusicgroup.com). *Botswana Bossa Nova; Will's Chill; Unbelievable; Easy Day; Stratightaway' New Creation; Earthglow; Sneaky as a Cat; Downtime; Brownie's Gone; Freedom at Midnight.*

**PERSONNEL:** David Benoit, piano, Rhodes piano, synthesizers, sequence programming; David Hughes, acoustic and electric bass; Jamey Tate, drums; Brad Dutz, Rick Braun, trumpet and flugelhorn; Jeff Kashiwa, alto and tenor sax; Pat Kelley, acoustic and electric guitar; Tim Weisberg, flute; James Saez, electric guitar.


By Bob Gish

David Benoit's music is always pleasing and *Earth Glow* is no exception. All expectations are more than met and the all-star line up of musicians contributes to another assured hit CD. Benoit shines, of course, as soloist, but so too do Rick Braun, Jeff Kashiwa, Pat Kelley, Tim Weisberg, James Saez and all the familiar players so often heard on satellite radio and in live smooth jazz concert package tours.

Benoit spent some considerable time thinking up just the right title for the project, passing on *Frozen Music* and *New Creation*, and settling on the final winner inspired by NASA'S photo of the earth from space – which isn't to say that the music is so much spacey or orbiting but glowing and awe-inspiring.



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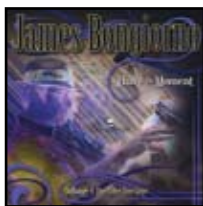
The first two tracks, “Botswana Bossa Nova” and “Will’s Chill” were inspired by what Benoit describes as “jazz-lounge-Euro-chill” music as well as hip hop. Benoit’s muse led him to utilizing the computer sequencing program Logic Pro, and voila, out comes a real music sound albeit technologically enhanced.

The next four tracks in the play list were recorded in the same way, and with the same satisfying result. The remaining tunes were composed and recorded partly with the aid of computerized techniques and partly the old fashioned way on his reliable and resonant Steinway.

And what are friends for if not to add their own musical enhancements by recording over the existing prototype tracks. The process, then, and the result, the conception and the execution of these eleven new tunes combines new methods with old ones. Purists might bemoan computerized music; however, there’s no way or need to thwart it. The very nature of jazz is improvisation and just like the methods and means of journalism and other communications and media outlets things are evolving faster the blink of an eye, the click of a mouse or the tap of a fingertip, a brave new world is burgeoning upon us.

There’s a sense in which all eleven tunes sound like one continuous song, one long track with key breaks and pauses. Closer listening, however, uncovers all the variety and difference amidst the dominant effects and motifs. The piano, the Rhodes, the synthesizers – all are identifiable as Benoit’s special mark. And each respective soloist adds their own real, personalized rather than virtual touch.

The title track, “Earthglow,” is beautifully representative, not just of Benoit’s stamp and sound, but of the scope, achievement, and potential of not just lounge chill but space chill. So, what’s left to do but just to chill and enjoy it for whatever it is and whatever it brings.



## JAMES BONGIORNO

**THIS IS THE MOMENT** – The Bonge, [www.ampzilla2000.com](http://www.ampzilla2000.com). *This is the Moment; On Green Dolphin Street; Wave; Fools Rush In; the Itty, Bitty, Nitty, Gritty Low Down Funky Dirty Blues for the Bassman Song; Here’s That Rainy Day; Have You Met Miss Jones; I’ve Got a Crush on You; All the Things You Are; Falling in Love With Love; Bye Bye Blackbird.*

**PERSONNEL:** James Bongiorno, piano; Del Atkins, bass; Rayford Griffin, Drums.

By Bob Gish

Here we go, with James and Del and Rayford on a swingin’ ride where this moment morphs into

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a kind of eternal moment where standards reign – plus a clever original tune by the one and only Mr. doBonge himself (AKA James Bongiorno). By whatever name, these three “musicateers” play their hearts out and their socks off. It’s a romping good time for all, especially listeners.

The title track leads the pack in a softly swingin’ way introducing the great companionship among pianist, bassist, and drummer. It’s an ideal combination, and a familiar one, of a jazz trio suited for quiet but passionate club dates. Del Atkins is superb throughout, whether taking a solo or walking the bass line for his amigos. In many ways, he’s a stellar standout and the group just wouldn’t have its unique, laid back style without him. His solo on “On Green Dolphin Street,” is exemplary for all beginning and accomplished bassists – for here we see the difference between soloing and bass lines in highlighted fashion. Rayford Griffin, too, is indispensable to the trio and its sound, providing just the right rhythms at just the right time, underscoring all the changes Bongiorno and Atkins are making.

Bongiorno’s opening on the Jobim classic, “Wave” is pure delight. It begins slowly like a wave coming in from the distance, pure corduroy to sunset as the surfers say. But this isn’t surfer music, this is Brazilian bossa at its best, with Griffin providing just the right clave rhythms as the waves of sound soon crest into a soothing solo by Bongiorno, kept on the straight and narrow by his trusty sideman, Atkins. Here we see just why “Wave” is such a popular tune, so suitable for interpretation and improvisation. It’s so satisfying that one wishes the Bongester would cut an entire Jobim CD. May we so hope.

Part of the pleasantry of the project is the choice and set sequence of the tunes. No sooner does one ride the waves of “Wave” than the old ballad “Fools Rush In” appears (recorded by everyone under the sun, including Ricky Nelson!) No rockabilly here, however, Bongiorno’s piano takes over in a long, flourishing chorus that soon settles into just the right easy, finger-snapping chord melody reinforced again by the stellar sensibilities of Atkins and Griffin. Ah, one can but wish too for an entire CD featuring Atkins. His sound, whatever kind of bass, vintage or new, he’s using is downright mellifluous and his solo here is perfectly pleasing if much too short! And few peers know the intricacies of brushes the way Griffin does. Yes, rhythm rules in more ways than one in this long cut.

All of the tracks are generous in their running time and one moves from standard to standard in the most seamless of ways. One just can’t go wrong – at least these fellows don’t – with the likes of Jobim, Bloom, Van Heusen, Rodgers, Gershwin, Kern, and Rodgers.

Atkins takes the lead on “Itty, Bitty, Nitty, Gritty...Blues for the Bassman Song,” setting just the right mood for the sense of the lyric, sound and sense blending into an organic whole. Bongiorno plays his part too; not just as the composer but also in a jazzy solo much in keeping with the dedication to the bass man. It is the bass man, however, who shines here in an impressive solo, fully accepting and in keeping of the song’s intent and dedication. Bass and piano soon enter into a sustained call and response chorus that one hates to see end – bass coming round again to play in out just like it played it in.

“Here’s That Rainy Day” lends itself to Latin rhythms in the most delightful ways. Wes Montgomery proved that for one, and the trio here realizes all the tune’s bossa potential in a lilting arrangement, much the book end to their performance on “Wave.”

“Miss Jones” struts out with all the exaggerated bumps and grinds of a latter day Miss Tempest Storm, if anyone remembers. Again, the arrangement is just right, and all new for what is usually a burner. “I’ve Got a Crush On You,” complete with its wonderful verse, takes one back to Nat King Cole’s landmark interpretation, and dare one say, his keyboard flourishes and mellow tones. “All the Things You Are” and “Falling in Love with Love,” as well as the bonus track, “Bye Bye Blackbird” are all fine and dandy.

One would never know that Bongiorno, also a master on the accordion as well as the piano, made this recording under less than desirable health conditions, and limited rehearsal time. But no apologies are needed. Here’s a great musician leading two great sidemen in a momentous recording.



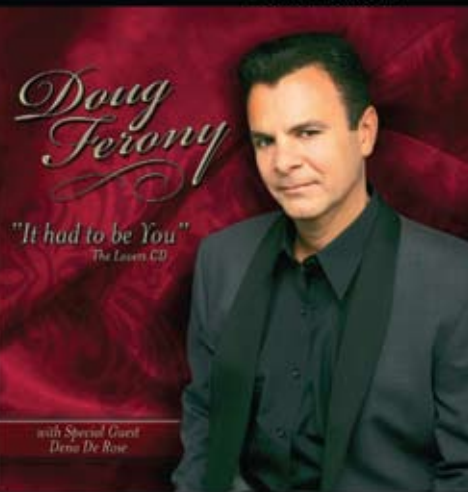
## BILLY CHILDS

**AUTUMN: IN MOVING PICTURES** – Artist Share. [www.artistshare.com](http://www.artistshare.com). *The Path Among The Trees; Waltz For Derby; Prelude In E Minor; A Man Chasing The Horizon; Pavane; Raindrop Patterns; The Red Wheelbarrow.*

**PERSONNEL:** Billy Childs, piano; Larry Koonse, acoustic guitars; Bob Sheppard, alto sax, soprano sax, Bb clarinet; Carol Robbins, harp; Scott Colley, bass; Antonio Sanchez, drums; Brian Blade, drums; Timothy Ying, 1<sup>st</sup> violin; Janet Ying, 2<sup>nd</sup> violin; Philip Ying, viola; David Ying, cello; Pamela Vlieg Martchev, flute; Gerard Reuter, oboe, English horn; Teag Reaves, French horn; Judith Farmer, bassoon; Patrick Grandy, conductor.

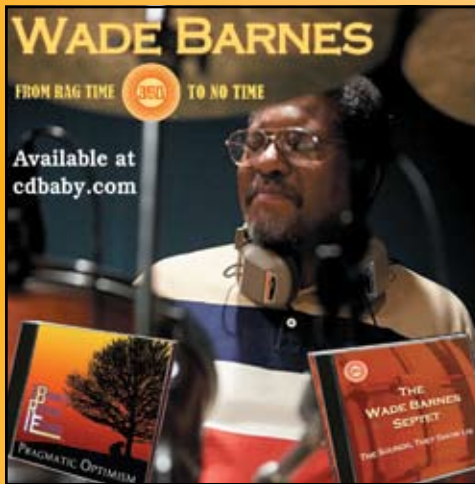
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By Layla Macoran

In order to properly listen to *Autumn: In Moving Pictures*, one must think of the seasons. Childs was motivated to compose these pieces after driving on I-95 one fall evening, recalling the William Carlos Williams poem, "The Red Wheelbarrow". Obviously, autumn comes to mind, but summer and winter also have roles. The album speaks of seasons in musical poetry form. Lyrics are not necessary; the images will speak for themselves.

Starting with "The Path Among the Trees", the nearly thirteen minute piece flutters and floats through early September warmth holding on to summer leisure tightly. The grip is loosened as a slightly cooler breeze brings peace. It's a walk through Central Park, by the Great Lawn – lanes filled with trees well aware that the green season is coming to a close. The evening comes faster, but light is still present. The walks empty the mind of fear; welcoming the first hints of October.

"Waltz for Derby" assures that all will be well without the heat weighing us down. The greens surrender to red and orange and brown. We are all amazed by the magic of nature's color palette. The fun is just beginning. Winds are growing stronger, requiring the sweater to be closed for comfort. Here and there a little leaf is detached from its arbor home, sailing on the wind, taking a journey to an unknown destination. The single leaf catches one's eye, follow-

ing its path, curious to the landing. Then, with "Prelude in E Minor", groups of leaves resembling small classes of schoolchildren on a field trip fly here and there, brushing a cheek, settling in one's hair, landing underfoot. The crushed colors on the pathway seem to transform into a golden carpet with wilted petals to honor the soles of shoes as they pass. Briefly a person can feel like it's a wedding day, and he or she is the respective spouse in waiting. The trees, becoming increasingly bare, stand witness with arms outstretched like an arch for the imaginary bride or groom to prance beneath. The sun slips through to see the procession, and the progression, of nature's ever moving celebration.

"A Man Chasing the Horizon, carving through space without fully embracing the changes taking place around him. He is looking for the sun, the heat, the security of the world beyond. Instead, he is racing toward the grayer skies, the chill that requires more than a hug to resist, and ultimately, winter. Temporarily, the wind feels invigorating, and the horizon loses its significance briefly as he enjoys the sensation on his skin.

"Pavane", a lovely Gabriel Faure composition, slows down the quickened pace and opens the door to a quiet mourning. The subtle goodbye to the final leaves, having a final waltz around the sky, before crinkling into brown paper and wither. They share their memories of summer, resolved with the notion that this too shall pass. After the dance comes the rain. "Raindrop Patterns" on cool windows distract an easily distracted soul. Better the rain than the snow – maybe. The time isn't right yet, so the drops hit the panes and leave streams to follow while the backdrop of Childs' piano slowly brings one back to the present surroundings.

Once the opening guitar invites the listener to "The Red Wheelbarrow", one is a little amazed but pleasantly surprised that yes, one album can be so complete in its thought that such an imaginary journey through seasons and nature can take place in an hour. *Autumn: In Moving Pictures* is a sheer sensual joy.



## THE CLAUDIA QUINTET

**ROYAL TOAST** Cuneiform 307. *Crane Merit; Keramag Prelude; Keramag; Paterna Terra; Ted Versus Ted; Armitage Shanks; Drew With Drew; Sphinx; Matt On Matt; Zurn; Chris And Chris; Royal Toast; "Ideal" Intro; "Ideal Standard"; American Standard; For Frederick Franck.*

**PERSONNEL:** John Hollenbeck, drums, percussion; Ted Reichman, accordion; Chris Speed, clarinet, tenor saxophone; Matt Moran, vibraphone; Drew Gress, acoustic bass; Gary Versace, piano, accordion.

By Layla Macoran

The first song, "Crane Merit", sounds like time passing, if time itself had a sound. Such an opening indicated that The Claudia Quintet would not be a run of the mill experience. The question was: what else have you got?

Missing the lengthy and often stuffy liner notes of many CD's, Royal Toast leaves it all up to our imagination. So, you begin to wonder how many times they may have heard those non-conventional but brilliant seventies bands Van Der Graaf Generator and Gentle Giant in their lives. They share a common thread of embracing all that surrounds them and creating something not frequently found in one's favorite online music service.

The free flow of instruments entering and exiting the arrangements brings forth an image of John Hollenbeck leaving his compositions on the coffee table of the studio, with musicians picking them up and then deciding what they wanted to twist to their liking. As a result, sounds from outer worldly areas swirl around Speed's tenor sax and clarinet while Moran winks with vibraphone fill-ins. As Frank Zappa, Sun-Ra, Monk, Coltrane, and countless others proved, the risk takers push the envelope and open the doors to new waves in music. Individual songs don't stand out on *Royal Toast*, because they are held deftly together with one thread, and this thread makes the non-conventional collection quite uniform.



## PJ COTRONEO

**HERE TODAY** – Self Produced. [www.pjcotroneoband.com](http://www.pjcotroneoband.com). *The Anger in the Tide; To Take Me Back; Sky Becomes Ground; Cordoba Blues (Electric Spanish); No Love Left; Blues Everyday; The Ballad of Big Mouth Ray and the Boys; Encarni; Here Today; Personal Manager*

**PERSONNEL:** PJ Cotroneo, guitars, vocals, mandolin, harmonica; Antar Goodwin, bass; Scott Michael, tenor sax; Mike Holowatch, drums; Dave Rimelis, violin (7); Joe Bussey, upright bass (7); Kathy Phillips & Rebecca Feynberg, backing vocals

By Cathy Gruenfelder

PJ Cotroneo's new CD *Here Today* is not something that would typically be reviewed in a jazz magazine. It features a collection of well written tunes complete with lyrics, lead vocals, and harmonies, but interspersed into these are a good share of instrumental solos to provide for the occasional face melting. Some of the songs are straight up rock, but others are more like rockabilly blues/jazz with walking bass lines, I-IV-V progressions and a swing groove

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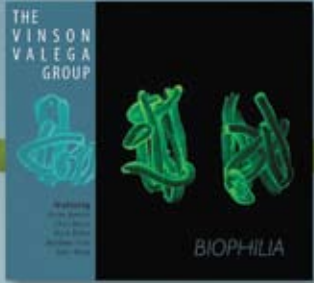


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with the hi-hat on two and four. Others come off like Django Reinhardt meets Tom Waits, such as “The Ballad of Big Mouth Ray and the Boys.” Cotroneo is one of those modern musicians with more influences than he knows what to do with – mix this with great songwriting skills and the result is a really diverse collection of material.



## PEGGY DUQUESNEL

**SUMMERTIME LULLABY** – Joyspring Music. [www.joyspringmusic.com](http://www.joyspringmusic.com). *Summertime Lullaby, The Days of Wine and Roses; My Romance; In the Quiet Hours; Promised Land; On Green Dolphin Street; Drivin' Blues; Mack the Knife; Fly Me to the Moon; Satin Doll; Take the "A" Train; Stay as Sweet as You Are.*

**PERSONNEL:** Peggy Duquesnel, piano, vocals; Grant Geissman, Mike Higgins, guitar; Jim DeJulio, Ernie Nunez, bass, Kendall Kay, Dave Owens, drums.

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By Bob Gish

Summertime, summertime. Take a drive. Do what you feel. Or so is the advice of one popular songster of years past. Yes, good old summertime when the livin' is easy – and so is this recoding by Peggy Duquesnel and company.

Her “Drivin’ Blues” moves you along a melodic highway complete with high gain soloing by one of the great contemporary guitarists, Grant Geissman. Duquesnel’s vocals, be they bluesy or joyful (such as her playful time with “Mack the Knife”) are tailored to the many moods of the season. And one of those dominant moods is romance, evidenced here by a

quartet of romantic standards, all of which receive their due diligence, including a rubato opening to one of the most emblematic of summertime tunes, “Fly Me to the Moon,” which, once launched, moves full throttle into a swinging voyage, accelerated, once again, by the octave licks of Geissman.

“The Days of Wine and Roses,” “My Romance,” “On Green Dolphin Street” and the title track, “Summertime Lullaby” (composed by Duquesnel along with “Drivin’ Blues,” “In the Quiet Hours,” and “Promised Land”) demonstrate that lyricists know the ins and outs of composition and arrangement, melody and rhythm put to words – or is it vice versa? With Duquesnel one can’t be sure which came first or whether it really matters.

Some of her solo work, such as “Satin Doll” and “Take the ‘A’ Train” manifest themselves as heartfelt tributes to their respective composers, peer to peer, as it were. “Quiet Hours” is a sentimental pledge to enduring love, regardless of the mutability of the seasons. “Promised Land,” done in a soft bossa nova style, reasserts an eternal hope for true love, that time so enhanced by summer when true romance seems to find its own way. It’s apparent that these original love songs were inspired, as the composer avows, by time spent with her husband.

Be that as it may, the overall message, whatever the times the Mr. and Mrs. spent together in love, the impulse of summer, if not the actual season, is everlasting and, as such, most worthy of Duquesnel’s considerable talents.

# Jim Pearce

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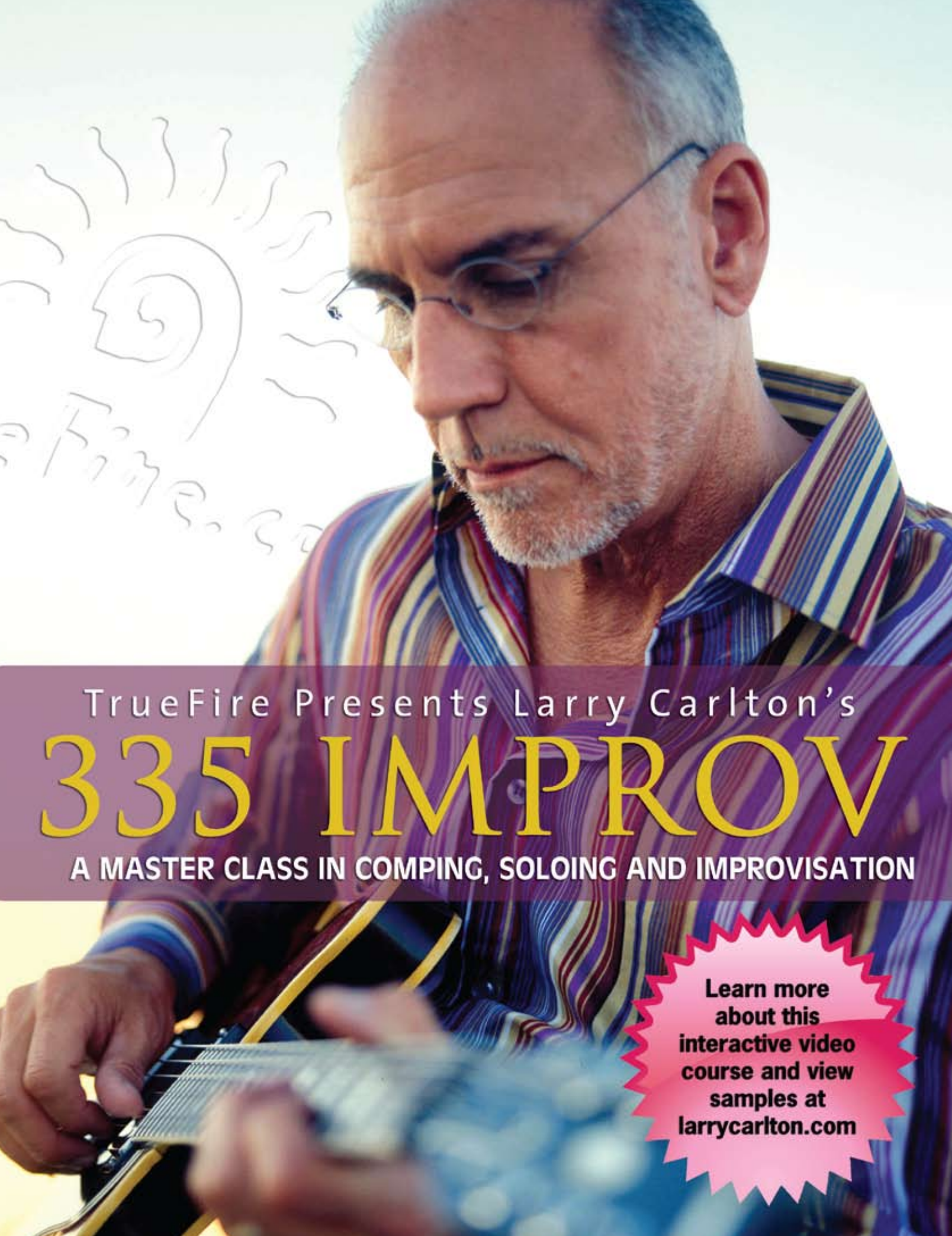
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## TOBIAS GEBB

FREE AT LAST – Yummyhouse Records. [www.yummyhouserecords.com](http://www.yummyhouserecords.com). *Blues for Drazen*; *My*

*Love*; *Spitball*; *You Don't Know What Love Is*; *Bop Be Bop*; *Free At Last*; *Softly As In A Morning Contemplation*; *Tomorrow Never Knows*.

**PERSONNEL:** Bobby Watson, alto saxophone; Joe Magnarelli, trumpet and flugelhorn; Ron Blake, tenor saxophone; Joel Frahm, tenor saxophone; Stacy Dillard, tenor saxophone; Mark Gross, alto saxophone; Ugonna Okegwo, acoustic bass; Neal Miner, acoustic bass; Neel Murgai, sitar; Eldad Zvulun, piano; Tobias Gebb, drums.

By Lucas A. May

Tobias Gebb managed to comprise an album that builds on 2007's *An Upper West Side Story*. The feel is very New York – big and unpredictable. *Free At Last*, frankly speaking, has become one of this reviewer's favorite CD's so far this year. This could be due to an extra respect for drummer/composers, or musicians with good taste in covers, or simply bands that record live in the studio. Then top it off with alto sax guru Bobby Watson on three of the strongest tracks, and you have a winner. Oh, and as an added bonus, the CD has the grooves to make it appear like an ancient vinyl recording from 20<sup>th</sup> century legends.

"Blues for Drazen" was written for basketball player Drazen Petrovic, who was killed in a car accident several years ago. Bobby Watson's alto is really all you need, but with Gebb's sextet/quartet combination, it's a treat of Watson, Zvulun, and Gebb waking up the senses. "My Love" has a familiar quality, like something you've heard before and enjoyed but can't quite recall. There is that sense of reliving a past era of easy, loose rhythms (the liner notes mention "Maiden Voyage", and it is a reasonable reference point).

"Spitball" is a multi-tasker; it swings and it grooves. Listening from 1:38-4:30 as the sax-trumpet-sax sequence takes place is reminiscent of boys on the playground, taking turns with the valued toy of a solo. "You Don't Know What Love Is" has a Madrid jazz feel, enforced by castanets and a low key matador-like rhythm. No doubt, Watson is the star here, but Zvulun knows how to bring the ear's attention to his steady patterns and grace.

Perhaps it's a desire to get out of town and enjoy some island flavor, but "Bop De Bop" certainly helps to move the need along well. While not reaching down to become tourist- trap calypso, you will suddenly feel like a frothy cocktail with an umbrella. Do not be ashamed.

Gebb has noted that "Free At Last" was motivated by the 2008 presidential campaign, when optimism for a revival in hope was at its peak. That anticipation for a better tomorrow can be heard in the rise and fall of the horns and the moodiness of Okegwo's bass. From 5:20, there is a progression in a repetitive phrase that rises to a passionate climax. "Softly As In a Morning Contemplation" is a mash-up of sorts of "Softly as in a Morning Sunrise" with McCoy Tyner's "Contemplation". Stacy Dillard and Watson sound like one voice over the ever-changing rhythms of Gebb.

One of the most innovative songs in the Lennon/

McCartney vault, "Tomorrow Never Knows" gets the proper sitar treatment from Murgai. This song has always been open to countless interpretations, mainly due to the dozens of ingredients in the original stew. As a jazz interpretation, it retains that anything goes vibe. It feels like a free dance in which everyone gets a turn to be in the middle, swirl around with a flowing scarf, and just be in the moment. How delightful to bring that chaos to a group of seasoned musicians and hear each one, in every sense of the word, play.



## BETTY LISTE

**JAZZ VENTURES** – [www.bettyliste.com](http://www.bettyliste.com). *East Of The Sun*; *The Thrill Is Gone*; *Our Day Will Come*; *Blue In Green*; *I Fall In Love Too Easily*; *Night And Day*; *Up Jumped Spring*; *Well, You Needn't*; *I Could Write A Book*; *Comin' Home Baby*; *Along Came Betty*; *Goodbye Mr. Evans*; *How Insensitive*; *Willow Weep For Me*; *Jazz Waltz*; *Dream Dancing*.

**PERSONNEL:** Betty Liste, piano; Steve Freeman, bass; Tom Baker, drums; Bob Funesti, bass; Bill Robinson, vocals; Kevin McCarthy, bass; Billy Hart, drums; Greg Searvance, percussion; Rick Crane, bass; Rich deRosa, drums.

By Layla Macoran

Betty Liste is striving to maintain the tradition of jazz pianists who also happen to be female. Playing in clubs throughout New Jersey and educating students individually and on the university level, Liste is a spirited artist. On *Jazz Ventures*, we get to hear her musical life experience. The consistency of tone flows from one song to the next. The different personnel simply line up with Liste's vision and contribute solidly. That flow leaves room for her energetic improvisation and some standout moments.

"East of the Sun" starts the album off with pep. "The Thrill Is Gone" knows how to swing with the best of them. Bob Funesti has a strong solo from 1:52-2:20. "Our Day Will Come" features Bill Robinson singing the first of four songs. He has a smooth vocal delivery and phrasing that will bring thoughts of lounges to mind, but this time in a positive way. It's clear that he respects lyrics and here he presents them with grace. On "Blue in Green", Liste makes seemingly easy work of the Davis tune.

"I Fall in Love Too Easily" has all the magic of a late night lament. It sounds like a girlfriends' conversation – the flowing melody giving way to a very subtle undertone of sadness. "Night and Day" finds Robinson expressing more verve with his tenor. As a result it sounds like he enjoyed banging it out and putting it to bed. "Up Jumped Spring" is one of the richest versions of this Hubbard composition heard in a while. The piano sings again. "Well, You

## -ERRATA-

In the April issue of *Jazz Inside*, the name of the author of the review for the album entitled *Raising The Roof* by guitarist John Stein was omitted. The review was written by Dr. Wayne Gions.



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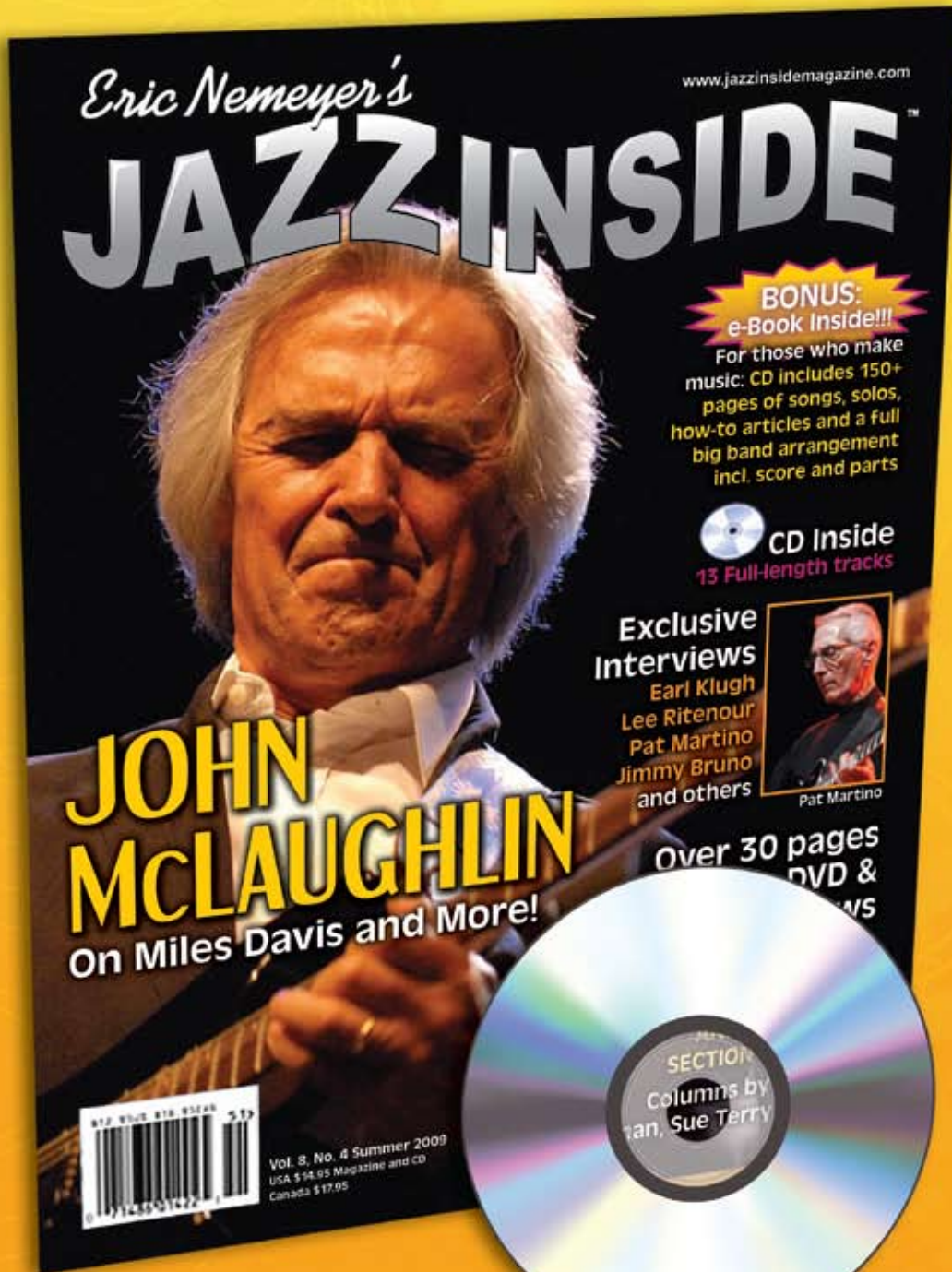
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Needn't" is given the Latin treatment, rolling and bouncy. Somewhere between 1:34 and 1:58 the electricity just pops from her fingers.

"I Could Write a Book" swings in and out cleanly and joyfully. Tom Baker stands out on the drums on most of the album. On "Comin' Home Baby" percussion and bass drive home the slow simmer of the mellow Latin rendition of a song that is rarely heard as a poor cover. No exception to the rule here. "Along Came Betty" – a natural fit, not just due to the obvious name association.

"Goodbye Mr. Evans" expresses her eloquence throughout the song. This is also the longest track on the album, and with seven minutes to be free, Liste takes full advantage. Her ability to use the language so well is a nod to mentor Kenny Barron and Bill Evans. "How Insensitive" reveals how the trio meshes more here than any of the previous tracks. There is one steady pulse that keeps the bossa theme on track.

"Willow Weep for Me" – The Freeman/Baker duo bring power and spice too. Liste seems to thrive on the challenge of hanging with the boys. Liste's original "Jazz Waltz" is revisited for this album. Originally recorded in 2004, it bubbles and dances like a wave on the Jersey Shore – not too high, but strong enough to capture and keep your attention. "Jazz Waltz" fits perfectly with this collection. Let's be frank – who doesn't love a good Cole Porter song? Liste is no exception. "Dream Dancing" ends the album.

As *Jazz Ventures* closes, we are treated to her gift of livening up the melody. Now if we can convince her to visit and play on the other side of the Hudson more often...



## THE GIUSEPPI LOGAN QUINTET

**THE GIUSEPPI LOGAN QUINTET** – Tompkins Square TSQ2325. [www.tompkinssquare.com](http://www.tompkinssquare.com). *Steppin'; Around; Modes; Over the Rainbow; Bop Dues; Blue Moon; Freddie Freeloader; Love Me Tonight.*

**PERSONNEL:** Dave Burrell, piano; Francois Grillot, bass; Matt Lavelle, trumpet, bass clarinet; Giuseppi Logan, saxophone, piano, vocals; Warren Smith, drums.

By Matt Marshall

This wonderfully warped record – swooping and cutting by equal measures – brings out all that's best about avant-garde jazz, with outsider angular statements and dialog full of bite, wit, contrarian intelligence and force, and outlandish humor.

Saxophonist Giuseppi Logan has a constantly slipping sound that feels always in danger of melt-

ing completely off the musical chart and becoming... what? You're afraid, yet horribly curious, to find out. And Logan's ability to keep you there, ever on edge, like watching a tightrope walker who adds spinning plates to his act, is part of the key to his music. Finally, you laugh just from the sheer excitement and joy of it – the composite emotion too much to keep in. And what a treat it is to hear him sing on the final number, "Love Me Tonight," his voice drooping in the same manner as his horn, like an overly tired, but engagingly human, Jimmy Scott.

Chief among his compatriots here is pianist, Dave Burrell, whose Cecil Taylor sensibility proves the perfect foil for the saxophonist – pounding, cutting, scattering sound in contrast to Logan's swoons of heavy mud. It's a delicious combination.



## FRANK MACCHIA

**FOLK SONGS FOR JAZZERS** (Cacophony)- I've Been Working On The Railroad; Red River Valley; Skip To My Lou; Oh, Susanna; Did You Ever See A Lassie?; Polly Wolly Doodle; Tom Dooley; The Arkansas Traveller; Amazing Grace; The Erie Canal; Hush, Little Baby; The Blue Tail Fly; Kumbaya; On Top Of Old Smokey.

**PERSONNEL:** Sal Lozano, alto sax, piccolo, flute, bass flute, clarinet, bass clarinet; Bob Sheppard, soprano sax, tenor sax, piccolo, flute, alto flute, bass flute, clarinet, bass clarinet; Frank Macchia, tenor sax, piccolo, flute, alto flute, bass flute, contrabass flute, clarinet, alto clarinet, bass clarinet, contrabass clarinet; Jay Mason, baritone sax, bass sax, piccolo, flute, bass flute, clarinet, bass clarinet, English horn; Wayne Bergeron, trumpet, flugelhorn; Alex Iles, trombone, baritone horn, tuba; Kevin Porter, trombone, bass trombone, baritone horn, tuba; Bill Reichel, trombone, bass trombone, baritone horn, tuba; Tom Ranier, acoustic piano, electric piano; Grant Geissman, electric guitar, banjo; Trey Henry, acoustic bass, electric bass; Peter Erskine, drums; Ray Frisby, vibraphone, bongos, tambourine, shaker, spoons; Tierney Sutton, vocals; Ellis Hall, vocals; Valarie King, bass flute.

By Layla Macoran

*Folk Songs for Jazzers* is an ambitious project. As the name implies, the album features fourteen traditional folk songs given a jazz interpretation. All the songs should be familiar to the listener, even in this unique form.

Vocalist Tierney Sutton makes a guest appearance on the bittersweet "Red River Valley." "Oh Susanna" is slowed down and given sweetness through the clarinet. Trumpet, trombones, and Lozano's sax

take center stage in the waltz treatment of "Did You Ever See a Lassie?". One of the busiest songs of the entire album is "Polly Wolly Doodle." From tapping spoons, nutty piccolo, and the always changing time counts, you may be a tad dizzy.

"Tom Dooley" is the opposite of "Polly..." in every sense. This is a gentle song, even-tempered and pensive. By the time "Arkansas Traveller" loudly makes an appearance with Geissman taking the lead on guitar, one starts to have a bit of folk jazz overload. Then Ellis Hall sings "Amazing Grace" and the interest is renewed.

"The Erie Canal" swings with New Orleans style, and "Hush Little Baby" calms everything down again. The spirit of Coltrane hangs over a heavy "Kumbaya". Kudos goes to Macchia for his stellar solo and for creating the blueprint of a seemingly improvised arrangement.

Credit must also go to Macchia and musicians for revisiting musical traditions gradually fading into the canvas of American history.



## EARL MACDONALD

**RE: VISIONS** – Death Defying Records. *Friday Night at the Cadillac Club; Mr. Sunshine; Measure Up; Bad Dream; Joshua; Woody'n You; Character Defect; Bu Who; Jana's Song.*

**PERSONNEL:** Earl MacDonald Orchestra; Earl MacDonald, piano; Mike Holoher, conductor.

By Bob Gish

Right out of the chute you know this is a polished, big sounding big band with charts to die for and a cadre of musicians ready to deliver. "Friday Night at the Cadillac Club" sets the tone with Pete McCann's shredding, out-front solo announcing that not just McCann but the entire ensemble is ready to play.

"Mr. Sunshine" opens just as powerfully with a drum lead in and solo by Jordan Perlson and a trio of golden-throated trumpets in this shiny tune previously commissioned by the USAF Airmen of Note in 2003. Jim Brenan's tenor sax solo counters Joe Magnarelli's trumpet solo, emphasizing the "all for one, one for all" unity of the band, all on board for full flight.

Saxes and guitar take center stage in "Measuring Up" in a mood changer accented by ample percussive effects. Steve Kenyon's baritone sax adds just the right flavor to the mix in contrast with the unworldly sounds of McCann's amped-up axe.

Seldom have twenty or so musicians had so much to revel in and as each of the nine tunes go by

*Continued on Page 39*

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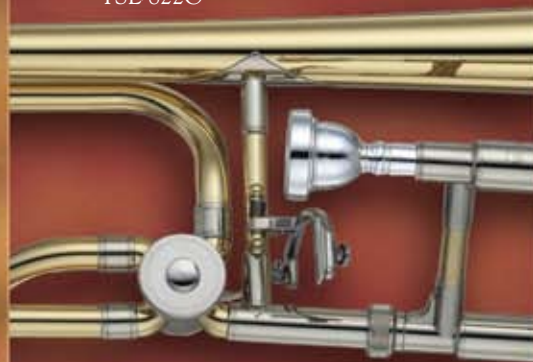
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