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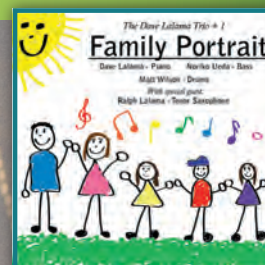
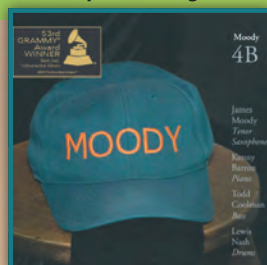
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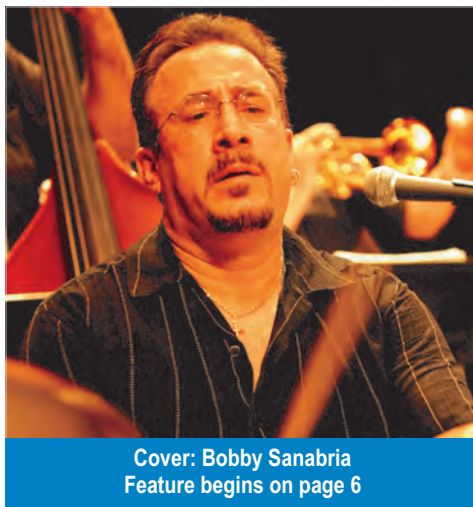
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Feature begins on page 6

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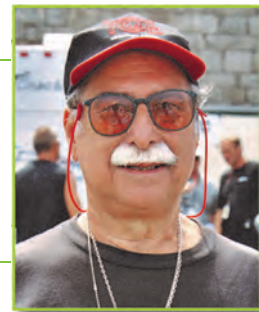
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Jews In Jazz

By Ira Gitler



When the book, *Jazz Jews*, arrived at my apartment by mail from the UK I opened it at the Index to see where my name was mentioned. One was early on when author Mike Gerber, a London-based, freelance journalist touches on the relationship between black and Jewish jazzmen during the rise of the bebop movement of the mid-'40s.

He wrote, "Such prejudiced undercurrents as there were occasionally surfaced in cutting jibes." Accessing my oral history, *Swing to Bop*, he related, "Al Cohn reflected on an incidence of anti-Semitism when he was playing for George Auld, a Jew more associated with the Swing Era but who was one of the first whites to jam with the bop pioneers. Cohn, interviewed some years later, revealed, 'I remember hearing this guy...talking about these 'Jewboy' bands from New York.

"A considerable number of Jewish, bop-inclined musicians were operating out of the Big Apple at this time, so this unidentified black musician's outburst may have been a consequence of diminished work openings."

What made Gerber assume that it was a black musician making the remarks is beyond me. Here's part of Cohn's description of the incident in *Swing to Bop*: "In Ohio we were driving to some gig in the back of a truck, when something happened to the bus, and we got a lift from the hotel and this guy was talking about these Jewboy bands from New York."

When I e-mailed Gerber about this gaffe he answered with: "How embarrassing. I wish I had you give the book the once over before we went to print. My publisher did employ a reader at this end, who is a jazz musician and scribe, to read the book, but he wouldn't have known what you pointed out."

There is a lot more that the unnamed musician/scribe doesn't know: Bud Freeman's Summa Cum Laude Orchestra is consistently referred to without the "a" in Summa; Bill "Bojangles" Robinson shows up as Bill Bojangles; writer Scott DeVaux and DeVaux (sic) in consecutive paragraphs; singer Marilyn Moore for whom Al Cohn (her husband at the time) wrote "Ah-Moore," is identified as Jane; Philly Jo Jones is called Count Basie's drummer; Dizzy Gillespie's 1956 trombonist Rod Levitt is mentioned as Roy David; former trumpeter with Paul Whiteman and Ben Pollack, Chelsea Quealey, emerges as Quigley; and the "laffer" of the lot, famed French ocean liner, the *Ile de France*, is called the *Hilda Francis*.

Along the way there are more of these as well as incorrect attributions: tenor man Frankie Socolow was the leader, not Bud Powell, on their recording for the Duke label in 1945; and Andy Kaufman was not the "owner of Birdland (the latest incarnation) but rather a Managing Partner and booker for seven years. Prior to that he was New York and International booker for ten years at the Blue Note.

Author Gerber doesn't deserve the sloppy production, even if part of the blame is on him. *Jazz Jews* is an ambitious, sprawling, 600-plus pages in which he makes the case "...that the Jewish input in jazz has been extensive, global and fascinating, not least in the interaction and relationship between Jews, as musicians and facilitators, and black Americans, the originators of jazz."

Gerber did intensive research in exploring, among other topics, the scope of influence fostered by cantorial singing and klezmer bands, each in their own way, on Jewish jazz musicians.

In the chapter dealing with the Swing Era, Gerber zeroes in on the two big band leaders/clarinet icons, Benny Goodman and Artie Shaw.

He managed to get an interview with the thorny Shaw who is both interesting and trenchant.

Other verbal contributors of note are Dan Morgenstern, Stan Levey, Herb Geller, Terry Gibbs, Loren Schoenberg and Stanley Crouch. In the chapters covering the various countries of the world he has managed to also find knowledgeable spokespeople.

Part 1 is devoted to the USA in 15 chapters that cover the different eras of the music beginning with New Orleans. The last three deal respectively, with Women, Latin Jazz and Rock. In between is chapter 8, "Raising Standards," in which the composers (Gershwin, Berlin, Arlen Kern, Rodgers, etc.) of what was to become The Great American Song Book wrote songs that inspired so many jazz musicians, are highlighted.

Part 2, entitled Worldwide, has chapters on Germany (to 1945), Soviet Europe, including Poland and Bulgaria. The chapter Old World Blues deals with post-WWII Germany, Italy, Holland, France; Norway, Sweden and Denmark to a lesser degree.

As one might expect the chapter on Britain is one of the strongest in the book from all standpoints. Chapter 20, on Israel, includes American musician Arnie Lawrence, instrumental in founding the New School's Jazz Program in 1986, then immigrated to Israel in the '90s and brought Arab and Jewish musicians together at his International Music Centre.

Chapter 21 focuses on Canada, Brazil and Argentina, the Caribbean (Trinidad and Jamaica), Australia and New Zealand, Japan and South Africa.

In the mentions and/or sometimes, just laundry lists of musicians from the various countries you will find names you recognize but many who will be foreign and not just because of their countries.

From Irving Aaronson to John Zorn there are many factoids, a lot of fascinating stories, a few Jews you didn't know were Jewish, and one I didn't know, Henry Ragas, the original pianist of the Original Dixieland Jazz Band (1916), until Dan Morgenstern hunched me to it.

In the interim, between the time I wrote my piece and it failed to reach a promised public print, Mike Gerber has not been idle. He has inaugurated a jazz show on an internet station - <http://www.ukjazzradio.com/ListenAgain.html> and a website concerning his book:

(Continued on page 12)



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Bobby Sanabria

Interview By Bob Gish • Photo By Ken Weiss

JJ: So, Bobby you have quite a presence on the internet. I was checking through all that last night and I see that you've got a couple of dates coming up this month (April) on the 28th and the 29th, in the Midwest, a couple of workshops, and then an excellent Jazz Festival in Pittsburgh in June, right?

BS: But the event I'm really excited about is coming up on June 18. My multi-Grammy nominated 19-piece big band will be headlining at the legendary Apollo Theater.

JJ: Wow, is there a theme for the concert?

BS: We'll be celebrating the 100th birthday of Mario Bauzá, the father of Afro-Cuban jazz, and the musical director and co-founder of the Machito Afro-Cubans, the first group to fuse jazz arranging technique with Afro-Cuban rhythms.

JJ: Will there be any special guests?

BS: Oh yes, we have Candido, the father of modern conga drumming technique. He's a National Endowment of the Arts Jazz Master who just turned 90 years old on April 22. He's incredible. We've done a few concerts recently and he is still performing at an incredibly high level. We also have David Amram, the multi-instrumentalist and a genius composer who was probably the first classical player to really embrace jazz and world music. Many people know David as the composer of the film score to the *Manchurian Candidate* which starred Frank Sinatra. But Dave's a world class jazz improviser whether it's on french horn or penny whistles. Dave was on the trip to Cuba in 1977 with

nominated CDs, *Big Band Urban Folktales*, back in 2008. She sang the hell out of "Since I Fell For You." It's become kind of a cult classic, her interpretation of that piece. She's also a helluva' musician. She graduated with her Masters Degree in jazz vocals from the Manhattan School of Music where I became aware of her since I'm on the faculty.

JJ: Well, I'm aware of that Monk program because a friend of mine's daughter, Gretchen Parlato won that competition 10 years past. Sound like a fantastic event.

BS: I'm honored that the Apollo asked me to do this. I've performed there several times as a sideman, but now as a leader it's truly an honor. We'll also have legendary poet and activist Felipe Luciano as the mc. Felipe was one of the original last poets, a very legendary spoken word group that was at the forefront of the Civil Rights, social consciousness movement back in the 70's. Besides being a great tribute to Mario, I have another agenda with the concert.

JJ: Really, and that is?

BS: To re-unite the African American and Hispanic communities of Harlem as they used to be as far back as the 1940's. This was a very positive relationship that created some of the greatest

music in the history of jazz. It was demonstrated in full force at the Apollo with the appearances of Apollo legends like Machito and the Afro-Cubans, Tito Puente, Tito Rodriguez, Mongo Santamaria, Cal Tjader, Joe Cuba, Larry Harlow, and many other great groups - I could go on and on. We're going to bring that spirit back and more to this event. It's interesting to note that Afro-Cuban/Latin jazz as we know it was born in Harlem with the Machito Afro-Cubans under Mario Bauzá's musical direction. Tito Puente and Tito Rodriguez followed suit, and of course



Dizzy was inspired by all of them. They all lived in Harlem and that fusion was created there.

JJ: Right and that's the culture you grew up in, right?

BS: Yes indeed, and you know the thing about the Apollo is that I've played there as a sideman in various situations, but this is the first time I'm playing there as a leader, so it's a unique distinction. I don't even remember when the last time was when they had a big band there as a headliner. I'm very humbled and honored they asked me to do this.

JJ: Is the event going to be a videotaped, recorded or anything?

BS: I'd love for it to be. My idea was to make it a PBS special or something that could be shown on cable in some form. Every type of popular music has been shown on TV in one way or another, except this one. But the Apollo is a union house, so it's very cost prohibitive. Somebody has to come up with some big bucks to do it. If you know of someone, give them my number [laughter].

JJ: Well, you're probably more excited than you're nervous. That's a big gig.

BS: Sure, but every gig for me is a big gig, even if we're playing in a small club [laughter]. It's going to be big in the sense of bringing both communities back together. This band is no stranger to big gigs. Last year on August 17 at

“You cannot have revolution without a healthy respect for the past, the knowledge of the past.”

Dizzy Gillespie that finally opened some doors for some musical exchange after the embargo. Also Jon Faddis on trumpet who will be in the role of Dizzy Gillespie, who as you know always loved Afro-Cuban/Latin jazz and in my opinion was the first true world musician. Then we have a very well known spoken word artist in the hip hop community, La Bruja. She's a renaissance woman having been in several well known movies. She's preparing a special piece addressing the unique relationship Black and Latinos have had in Harlem. We're also having Thelonious Monk Competition jazz vocal finalist Chareneé Wade. You're probably aware of her work because I featured her on one of my Grammy-

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Lincoln Center we did an outdoor concert backed up Reuben Blades with an additional 12 string players performing Larry Harlow's monumental "La Raza Latina" for 20,000 people. That broke the attendance record for any event ever held at Lincoln Center

JJ: I know you self-identify in many, many ways not only as a performer but also as an arranger and composer and band leader. But your history always connects to community with the music - I mean from the roots where it developed, right?

BS: Exactly, exactly! I always try to connect with the community on and off of the bandstand. Right now we're in a kind of a critical time period in terms of jazz history because the fan base of jazz hasn't been rejuvenated, and that's for many reasons. In my opinion the main reason it hasn't happened is the fault of the jazz community itself - they never thought that a new audience of young people had to be cultivated. When I was a kid everybody in the community knew who Duke Ellington, John Coltrane and Machito, etc., etc, were, whether we were fans of the music or not, because we were all affected by it. Now you ask a young African American or Latino kid if he knows who John Coltrane, Count Basie or Tito Puente is and they look at you funny. That's one of my main missions - audience development.

JJ: Right. You're also an educator as well. I

know you're involved in a lot of educational programs for young people and for adults.

BS: That's right. I'm teaching at the New School University in their Jazz Department. I've been there 18 years and also at the Manhattan School of Music. I've been there 12 years. That's given me the opportunity to be involved on a direct basis with audience development because I produce concerts at both schools, particularly at the Manhattan School of Music that are either free or very low cost in terms of admission. These aren't just concerts, these are highly produced events. Particularly at the Manhattan School of Music where we have detailed program notes that describe all the music, have pictures, historical info, etc. Those programs have become collector items. With the New School we do a monthly last Sunday concert event at the Nuyorican Poets Café. Those concerts have also become legendary. My main mission is to get young people to come out to these events. I know that if I can get them to come, they will be life-long fans of the music.

JJ: You're right. It's really just a matter of exposure because I took my grandson, a freshman in college, to hear Kurt Elling and he was blown away ... So now he's inspired to pick up his drums again, he's a drummer too.

BS: Absolutely! Exposure is the key. How can you know about something if you're not exposed

to it? When I was a kid, jazz was everywhere - every TV variety show had jazz, the cartoons all had jazz, it was just there ... the theme from *The Flintstones* basically it's based on "I Got Rhythm." The theme of *Peter Gunn* is a blues-based piece. You can go on and on ... *Johnny Quest*...*Top Cat*... *Courageous Cat*...etc.

JJ: I think that jazz artists, as you say, are the ones who maybe are partly responsible for it being so insular, and now have the responsibility for bringing it out to a wider audience base.

BS: In a certain sense right now we're almost at the point of no return. It's just hard because kids today are bombarded by mass media. And a lot of it champions mediocrity. They're very visually oriented. So they're not very patient. What I do with kids, young people and teen-agers, is tell them, "Hey, why don't you go to YouTube and look up a guy named Buddy Rich." If you can't get a kid interested in jazz from watching and hearing the virtuosity of this man on drums... well there's no hope [laughter]. Kids, like adults, are impressed by anything done well. Imagine what happens when they experience virtuosity. Just the visual aspect of seeing, hearing somebody like Buddy freaks them out. They flip.

JJ: Oh sure. Regardless of whether it's hip-hop or backed mainstream jazz or what not, jazz has a large umbrella, it encompasses very many,

Continued on Page 7



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many different types of music and I think once the kids know that, they want to compartmentalize it themselves.

BS: Right. But first, you have to get them to at least listen, give the music a chance. I'll find a point of common ground. They're not going to relate to anything with just a straight ahead swing feel. So I'll tell them to view the group Tower of Power on YouTube. They look at the videos and they invariably write me back. "Wow, Mr. Sanabria ... that's some funky stuff..." It's an opening to a door. They've been exposed to a band that utilizes horns, jazz voicings in the chords they play, and some righteous *boogah snot* funk that no drum machine could ever reproduce.

JI: Tell me a little bit about these workshops you do. You have this sort of outlet by the Clave Chronicles on your website BobbySanabria.com, and it seems to me from what I can relate to is that the Clave is the rhythmic heart and soul of jazz. Latin music in general however, it's not just an instrument- it's a spirit and there are different kinds of Clave. What exactly do you do in some of your educational workshops, master classes?

BS: I cover a lot of different topics in the master classes - from arranging, applications of various styles to drum set and, or percussion, Afro-religious traditions as they have manifested themselves in the Caribbean history, etc. It depends on what people want to learn about. But in terms of just focusing on Clave - I've developed this kind of performance art piece in a sense. I call it "Clave the Key: A Journey From Africa To The New World." I demonstrate how because of politics, greed, and the social political conditions of the time, Africa was conquered by Europe. I start in 1415, when Portugal began the invasion of Africa. Although clave has its roots in western and Central Africa, it began traveling following the route of the colonial slave trade to the Caribbean, to Cuba and Central and South America, it manifests itself in the music that developed there and goes to New Orleans and manifests itself in the funk, R&B, rock, hip hop and all of popular music today. While I'm lecturing, chanting, playing, I'm playing the clave with some limb of my body while I'm moving from the various instruments - from shekere, congas, drum set, etc., without stopping. It's very much like a griot would do in West Africa. I also get the audience involved at some point, especially when I get to New Orleans and the Second Line, as well as modern day rock, and hip hop. I've become known for it. The main thing is that everyone realizes at the end that we have many more things in common than differences. Why did all these things happen other than the fact that slavery was the impetus? You have to come see me do the piece [laughter]. I'd love to do the piece in a large theater with visuals, photos projected behind me, following what I'm speaking, playing, and, or singing about and certain key sound effects and lighting.

JI: What's the etymology of that word, do you know?

BS: It comes from three words/ Clavar, which means to hammer in or out; Clavo, which is nail. The original
(Continued on page 28)

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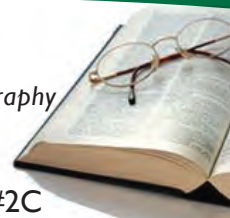
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Michael Feinstein

By Eric Nemeyer

JJ: Talk about the highlights of the newly developed Jazz and Popular Song Series at Jazz at Lincoln Center that you are directing and the process for creating it

MF: Well, it seems like a natural combination to me in that so much jazz is formulated from or based on American popular song. Yet, I find that, generally speaking many programs that have been devoted to jazz don't ever acknowledge the participation or importance of the songs and the songwriters themselves. For example, Ken Burn's series on jazz does not mention any American popular composer other than Duke Ellington. There is no mention of any other songwriter. That's a ten hour series with not one mention. So I think that is fascinating and yet what would these guys be playing if they didn't have American popular song - either the songs themselves or the various things that have been created based on the changes of all these songs,

“...what would these guys be playing if they didn't have American popular song - either the songs themselves or the various things that have been created based on the changes of all these songs

like “I've Got Rhythm” or “How High the Moon” or another obvious ones like “What is This Thing Called Love”? So I first met Wynton [Marsalis] at a Jazz At Lincoln Center benefit at the Apollo several years ago. The performance of course, was wonderful as always, but I was very impressed with talking to him afterwards when he started talking about his commitment to keeping jazz alive for young kids- keeping it going - spreading the word - propagating the world of jazz in a way that is completely resonant with what I want to do with American popular song. They're both forms of music that are not main stream and that the only way these art forms survived is through the sharing and the education of younger people. So that's the first thing that I felt a bond with him about and then we became friendly and I was approached by the people at Jazz At Lincoln Center asking if I would be interested in putting together a series of programs that would celebrate and look at the connection between jazz and American popular song . Of course I was thrilled to be involved for all the obvious reasons and that's how it began.

JJ: It's interesting that you mentioned the importance of popular song in the jazz lexicon because one of the big things that less experienced jazz players fall prey to and one of their challenges is that the melody seems to be nothing more than a something they just want to get past, so they can jump into their solos. By comparison, many

really great improvisers have always been thematic improvisers developing the melody in a very prolific kind of way. Would you like to chat about that for a second?

MF: Sure. Who was the famous sax player who stopped in the middle of a solo and was asked why he stopped and he said, “I forgot the word”? I can't remember who it is but it would make it a much more significant anecdote. Many of the instrumentalists know the lyrics of the songs because it is part and parcel of the creation of the work. And so sometimes the words spur the composition of the melody or gave them an identity - a further identity if you will. The songs themselves, even in jazz solos, are inextricably linked - the words are inextricable linked to the music. I remember George Gershwin's long time girlfriend, Kay Swift, who was a marvelous composer, told me that one time she complained to George that Ruth Etting in a Broadway show

in 1930 or '31 was mangling her song. She said Ruth was singing it straight through in the first chorus and then it became unrecognizable and George said, “Just be grateful that she sings it straight in the first chorus. “A lot of people don't have the respect for the melody and it's not necessarily that you have to adhere to the melody, but if you know what the melody is, then you can make more brilliant choices in what the improvisation is going to be because knowing the melody and knowing what the original changes are is knowledge and knowledge is power. So it really is essential to me when I learn something to learn exactly what it was the writers wrote, and then make any changes or substitutions or whatever. It's so interesting when you go back and look at the original songs, the melodies are not anywhere near the way people do them. It's



Photo by AJ Mast

like “Lover Man” – the original melody is a little different from the way Billie Holiday does it and everyone does it like her. It's things like that that are just interesting and not amusing but they become part of the lexicon. But if you know the way it was originally written then you think, “Oh my god, that's something that Billie Holiday improvised and maybe it's better than the original but it's still valuable to know where it came from”.

JJ: And of course so many people toss out the theme that comes right before the well known melody which is in some cases is a really fabulous piece of music that just gets thrown by the wayside.

MF: Yeah, you're talking about the verses of the song?

JJ: Yes, I meant the verse.

MF: Absolutely. Ira Gershwin said that they worked as hard on the verses as they did on the choruses. It's valuable stuff. The thing that I find wonderful about my favorite jazz artists is how they can be faithful to the original intention of something and yet be so fresh and original in their own right. Having spent a lot of time with songwriters I know how important the chords were that they chose. For example, “Love is Here to Stay”. A lot of times I'll hear people play, if it's in the key of F, the will do it in a C7 arpeggio and they will play single notes, “C D A F,” and then they will do the G7 chord - but there's 3 chords on those first three notes – three gorgeous chords that are in the music, and when I hear that song played that way and then they hit that first chord, they have already lost me because they left out the best part of the chords for me. Those notes were important to those guys.

JJ: Of course, there's no shortage of re-harmonization in the jazz world when it comes to popular tunes.

MF: Well that's one of the things that keeps the tunes fresh and keeps them alive - all the things
(Continued on page 12)

Jazz at Lincoln Center's new *Jazz & Popular Song* series, with Michael Feinstein as Musical Director runs through May and June.

- *I Got it Bad: A New Duke Ellington Revue* Tuesday-Wednesday, May 3-4;
- *More Than a Song: The Music That Integrated America* Tuesday-Wednesday, May 17-18,
- *I Got Rhythm: The Common Roots of Popular Song and Jazz*, Sunday, June 5, 3pm
- *Sweet and Low Down: How Popular Standards Became Jazz Classics* Tuesday-Wednesday, June 7-8

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(Michael Feinstein, Continued from page 10)

that can be done with them. That's the great thing about jazz because jazz gave people permission to incorporate those elements in other types of music. What I mean is that the greatest pop records of the '50's and 60's, like Nelson Riddle, Billy May or whoever you want to choose - they all had the greatest jazz players like, Sweets Edison, Buddy DeFranco and all these people doing these amazing jazz solos so the general public that would listen to mood music in those days would say, "Oh I don't like Jazz but I love Montevanni". They were listening to jazz, they just didn't know it and it was those elements that made them love those songs.

JJ: Someone said in an interview in this month's magazine that the only reason people don't like jazz is because they haven't heard good jazz. They've heard something that doesn't really make much sense. And it's like anything, if you hear something of quality, you are going to resonate with that no matter if it is a piece of artwork, painting or great music.

MF: Absolutely, I agree 100%.

JJ: Could you talk about each of the four themes for the upcoming May and June series and the featured performers and supporting cast, briefly? The first is *I Got It Bad*, featuring Ellington's music, and features Montego Glover, Sam Harris, and Lillias White.

MF: Ellington of course was the natural way to start this series because he traversed very easily between the worlds of jazz and popular song. And so this will be a compendium of his songs with the emphasis on the singers and the lyrics which will hopefully give the people a further perspective of Ellington as a songwriter. His granddaughter, Mercedes Ellington, told me that he didn't like people to depart from the melody of the songs when they were sung - which I found shocking. But she insisted that was the way he felt. He liked people to sing them the way he wrote them, at least once through - just like George Gershwin said. So the program will be a variety of some well known things - it's always important to give people what they want - and then there will be a number of lesser known Ellington things. One of the things about Ellington as a songwriter is that it is probably one of the most vastly undermined bodies of music I've ever encountered. When I start looking at the number of songs that he wrote, it's dizzying.

JJ: Over two thousand.

MF: One of reasons that there are so many is because he would write an instrumental, Columbia Records would send them to the lyricist who was under contract at that time, to his publisher, and the lyricist would name the instrumentals in many instances. Ellington didn't have names for some of them. It was Don George or Bob Russell - they would name them. Then they would choose the ones they thought could become popular songs. And so they would pick ones that they felt could be adapted and then they would write a lyric for it. Of course, now that is different from when Ellington was writing a Broadway musical - when he wrote *Beggar's Holiday* and truly collaborated with John La Touche and wrote a Broadway score. Consequently, those songs have, in many instances, more emotional depth to them - because they were written for plot and character and for specific situations as opposed to somebody just taking a melody and coming up with an idea for it. When Marshall Barer wrote with Duke Ellington - his very last Broadway musical called *Pousse Café* - it was five years in the making. Ellington was on the road touring, and Marshall would get together with him every several months and they wrote, he said, eighty songs, a couple which are now lost. There are some gorgeous things in that score so we're going to do a couple of those. That show, five years in the making, lasted three nights on Broadway. So it will be a cross section of some of the theatrical things that Ellington wrote and then a selection of familiar and unknown popular gems.

JJ: That's fascinating. All the un-mined material that is in the archives that Mercedes and Duke Ellington's family have.

MF: They preserved as much of it as they could.

JJ: The next event is *More Than A Song: The Music That Integrated America* and that's in mid May, hosted by you and featuring Quentin Earl Darrington, Allan Harris and Karen Ziemba.

MF: This is going to be an interesting show and it's the hardest one. It's the greatest challenge to put together because it's about black and white, songwriters and performers, and how music integrated our country. That is one part of the evening. The other part of the evening will be comprised of songs that addressed social issues, being it poverty, racism or you name it. There are so many songs that were written in response to things that were happening in our country. Or, songs that someone was inspired to write that they felt needed to be said and change the face of our country. Or, in some cases a song like "We Kiss In The Shadow," which became an under-

ground anthem for gay people because what that lyric said was the way a lot of gay men and women live their lives. So it's taking these songs and putting them in a context that looks at their broader significance. The approach to the Broadway material is on several levels really because what was happening on Broadway in the teens, '20's and 30's was a time when our country was going through extraordinary challenges in the racial perception of a country and the business of music was colorblind. A black man could write a song and it could become a big hit because there was no racism possible in that sense. That is one of the wonderful things about the music business and that is why the Jews got into the music business in the late 1800's—because it was a business they could go into where there was no prejudice in being involved, and get opportunity in employment. There were opportunities for writers on Broadway and eventually integration on Broadway with Ethel Waters and things started to change. But it was through the music and songs like Irving Berlin's "Supper Time" or Fats Waller and Andy Razaf's, "What Did I Do To Be So Black and Blue" that addressed issues in a way that people could accept.

JJ: The Jazz & Popular Song the Family Concert is June 5th with *I Got Rhythm: The Common Roots of Popular Songs and Jazz*, and of course you will be hosting that again.

MF: Yes, it's going to be a fun concert because that concert will be about songs that were written for Broadway or stage but have become jazz standards. Like, "I've Got Rhythm", or "How High The Moon" or "April in Paris" or "All The Things You Are". What we are going to do is perform these songs somewhat in the original context and then do jazz improvisations on them. So people will get to hear, "How The Moon" with the verse and hear it sung sort of straight - the way it was done on Broadway, which was a scene in a revue which took place during the London blitz when two lovers were together and they thought they were going to be killed, and their lives were endangered. That's what that song is about and so to hear it that way and then to move on and to hear how it evolved - that to me is going to be very exciting. It really will show the history of this music and how it has evolved in a very short span.

JJ: The fourth in this series is, *Sweet and Low Down: How Popular Standards Became Jazz Classics*.

MF: That's really the same thing. In that one Wynton is playing and Barbara Carroll is going to be there June 8th. Y

(Ira Gitler, Apple Chorus, Continued from page 4)

www.jazzjews.com. His UK publisher is fiveleaves.co.uk@googlemail.com or gmail.com.

Meanwhile he has continued to look for a U.S. publisher and planning a paperback version. He has promised me to correct the Al Cohn story and other facts as he pursues his research.

Heads Up: Beginning May 2, Arbors Records is starting a series on Monday nights at Feinstein's at Loews Regency Hotel, 540 Park Avenue at 61st Street featuring the quartet of ace tenor saxophonist Harry Allen (Rossano Sportiello, piano; Joel Forbes, bass; and Chuck Riggs,

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- Sun 5/1: **University of the Streets. Gale Saddy, Roanna Judelson & Okaru Lovelace, Roman Ivanoff** at 11:30pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
- Sun 5/1: **Paul Jones Q.** at **Greenwich Village Bistro**. 7:30pm. 13 Carmine St.
- Sun 5/1, 5/8, 5/15, 5/22, 5/29: **Junior Mance & Hide Tanaka** at **Café Loup**. 6:30pm. No cover. Live recording of **Junior Mance Quintet** on 3/6. 105 W. 13th St. @ 6th Ave. 212-255-4746. www.juniormance.com
- Sun 5/1: **Roz Corral Trio** at **North Square Lounge**. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. www.northsquareny.com.
- Sun 5/1: **Fat Cat. Ehud Asherie Trio** at 6:00pm. **Fat Cat Big Band** at 8:30pm. **Brandon Lewis & Renee Cruz** at 1:00am. 75 Christopher St. 212-675-6056. www.fatcatmusic.org
- Sun 5/1, 5/8, 5/15, 5/22, 5/29: **Secret Architecture** with **Wade Ridenhour, Julian Smith, Zach Mangan & Fraser Campbell** at **Café Vivaldi**. 9:30pm. Free. 32 Jones St. 212-691-7538.

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- Tues 5/3: **University of the Streets. Fay Victor, Oscar Noreiga & Satoshi Takeshi** at 8:00pm. **Andrea Wolper** with **Kris Davis, Ken Filiano & Michael T.A. Thompson** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
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- Tues 5/3, 5/10, 5/17, 5/24, 5/31: **Annie Ross** at The Metropolitan Room. 9:30pm. 34 W. 22nd St. 212-206-0440. www.metropolitanroom.com
- Tues-Wed 5/3-4: **Bruce Cockburn & Jenny Scheinman** at City Winery. 8:00pm. \$35-\$50. 155 Varick St. 212-608-0555. www.citywinery.com
- Tues 5/3: **Barbara Rosene & Lage Lund Group** at Smalls Jazz Club. 183 W. 10th St. 212-252-5091. www.smallsjazzclub.com
- Tues-Wed 5/3-4: **Montego Glover, Darius de Haas, Lillias White & Michael Feinstein** at the Allen Room Lincoln Center. 7:30pm. "I Got It Bad: A New Duke Ellington Revue." \$75, \$95, \$120. Broadway @ 60th St. 212-721-6500. www.jalc.org
- Wed 5/4: **Brian Villegas Trio** at Flute. 8:00pm. 40 E. 20th St. 212-529-7870. www.flutebar.com

- Wed 5/4: **Kay Lyra** at Café Vivaldi. 9:45pm. 32 Jones St. 212-691-7538. www.caffevaldi.com
- Wed 5/4: **Amir Gwirtzman** at Piano's. 7:00pm. 158 Ludlow St. 212-505-3733. www.pianosnyc.com
- Wed 5/4: **Linemen** at Greenwich Village Bistro. 9:00pm. 13 Carmine St.
- Wed 5/4: **Fat Cat. Theo Hill Trio** at 7:00pm. **Charles Telerant, Pat Bianchi & Vincent Herring** at 9:00pm. **Ned Goold** at 12:30am. 75 Christopher St. 212-675-6056. www.fatcatmusic.org
- Wed 5/4: **University of the Streets. Sabir Mateen, Matt Lavelle, Hiliard Greene, Warren Smith & Alex Harding** at 8:00pm. **Stephanie Stone & Dave Sewelson** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org
- Wed 5/4: **David Berkman & Lage Lund Group** at Smalls Jazz Club. 183 W. 10th St. 212-252-5091. www.smallsjazzclub.com
- Wed 5/4: **Robert Johnson 100th Birthday Celebration** at B.B. King's Blues Club & Grill. 7:30pm. \$26; \$30 day of show 237 W. 42nd St. 212-307-7171. www.bbkingblues.com
- Wed 5/4: **Gemma Genazzano** at Flute. 8:00pm. 205 W. 54th St. 212-265-5169. www.flutebar.com
- Wed 5/4: **Dee Pop, Daniel Carter, Dn Fiorino, Felice Rosser, Jean Caffeine, Aron Blue, Nora Balaban & Mbira** at Otto's Shrunken Head. 8:00pm. Free. 538 E. 14th St.
- Thurs 5/5: **Fat Cat. Geoff Vidal Quartet** at 7:00pm. **Saul Rubin Quintet Quartet** at 10:00pm. **Stacy Dillard** at 1:30am. 75 Christopher St. 212-675-6056. www.fatcatmusic.org
- Thurs 5/5: **Alex Sipiagin Group** at Smalls Jazz Club. 183 W. 10th St. 212-252-5091. www.smallsjazzclub.com
- Thurs 5/5: **University of the Streets. Magnus Schriefel, Jay Rattman, Florian Hoefner, Ruben Samama & Peter Gall** at 8:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org
- Thurs 5/5: **Frank Wess, Joe Lovano, Jon Faddis, Junior Mance, Steve Turre, George Mraz & Winard Harper** at Tribeca Perform-

- ing Arts Center. 8:00pm. "Remembering Hank Jones." \$40; students \$37.50. 199 Chambers St. 212-220-1460. www.tribecapac.org/music.htm
- Thurs-Sat 5/5-7: Video excerpts by **Ken Burns, Vince Giordano & Doug Wamble** at Rose Theater, Lincoln Center. 8:00pm. "Prohibition and the Jazz Age." \$30, \$50, \$75, \$95, \$120. Broadway @ 60th St. 212-721-6500. www.jalc.org
- Fri-Sat 5/6-7: **Cynthia Sayer** at Knickerbocker Bar & Grill. 9:45pm. 33 University Pl. 212-228-8490. www.knickerbockerbarandgrill.com
- Fri-Sat 5/6-7: **Grady Tate, Rick Germanson, Paul Baudry & Victor Jones** at Creole Restaurant. 8:30pm. \$30 cover. 2167 Third Ave. @ 118th St. 212-876-8838. www.creolenyc.com
- Fri 5/6: **Fat Cat. A Capella Soul** at 7:00pm. **Naomi Shelton** at 9:00pm. **Charlie Apicella & Iron City** at 10:30am. 75 Christopher St. 212-675-6056. www.fatcatmusic.org
- Fri-Sat 5/6-7: **Bill Charlap, Claire Martin, Jeremy Pelt, Harry Allen, Steve Wilson, Ken Peplowski, Randy Napoleon, Peter Washington & Kenny Washington** at the Allen Room, Lincoln Center. 7:30pm & 9:30pm. "Songs of the Jazz Age." \$55, \$65. Broadway @ 60th St. 212-721-6500. www.jalc.org
- Fri 5/6: **J. Blake Blues** at Greenwich Village Bistro. 9:00pm. 13 Carmine St.
- Fri 5/6: **Alan Jay Palmer Trio & Mark Soskin Quartet** at Smalls Jazz Club. 183 W. 10th St. 212-252-5091. www.smallsjazzclub.com
- Sat 5/7: **Dwayne Clemons & Mark Soskin Quartet** at Smalls Jazz Club. 183 W. 10th St. 212-252-5091. www.smallsjazzclub.com
- Sat 5/7: **Ottmar Liebert & Luna Negra** at B.B. King's Blues Club & Grill. 7:30pm & 10:00pm. \$32; \$37 day of show 237 W. 42nd St. 212-307-7171. www.bbkingblues.com
- Sat 5/7: **Quantum Blues** at Greenwich Village Bistro. 9:00pm. 13 Carmine St.
- Sat 5/7: **Fat Cat. Gregorio Uribe Band** at 7:00pm. **Piero Odorici Quartet Quartet** at 10:00pm. **Tal Ronen** at 1:30am. 75 Christopher St. 212-675-6056. www.fatcatmusic.org
- Sat 5/7: **Katie Bull** at Joe's Pub. 11:59pm. 425 Lafayette St. 212-539-8778. www.joespub.com
- Sun 5/8: **University of the Streets. Peter Schiamb, Wade Ridenhour, Matt Brewer & Sean Mullins** at 8:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org
- Sun 5/8: **Hard Bop** at Creole Restaurant. 4:00pm. \$10 cover. 2167 Third Ave. @ 118th St. 212-876-8838. www.creolenyc.com
- Sun 5/8: **Brianna Thomas** with **Yotam Silberstein & Elias Bailey** at North Square Lounge. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. www.northsquareny.com
- Sun 5/8: **Fat Cat. Ehud Asherie** at 6:00pm. **Jon Davis Trio** at 9:00pm. **Brandon Lewis & Renee Cruz** at 12:30am. 75 Christopher St. 212-675-6056. www.fatcatmusic.org
- Sun 5/8: **Café Vivaldi. Jean-Michel Pilc & Perry Smith** at 6:00pm. **Melissa Aldana** with **Ross Pederson & Pablo Menares** at 8:30pm. 32 Jones St. 212-691-7538. www.caffevaldi.com
- Mon 5/9: **Scott Hamilton Quintet** at Smalls Jazz Club. 183 W. 10th St. 212-252-5091. www.smallsjazzclub.com
- Mon 5/9: **University of the Streets. The Secret Orchestra** at 8:00pm. **Billy Stein Trio** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org
- Mon 5/9: **Fat Cat. Choi Fairbanks** at 7:00pm. **Ned Goold Quartet** at 9:00pm. **Billy Kaye** at 12:30am. 75 Christopher St. 212-675-6056. www.fatcatmusic.org
- Tues 5/10: **Carolyn Leonhart & the "Go Trio"** at Smalls Jazz Club. 183 W. 10th St. 212-252-5091. www.smallsjazzclub.com
- Tues 5/10: **Blind Boys of Alabama** at City Winery. 8:00pm. \$50-\$65. 155 Varick St. 212-608-0555. www.citywinery.com
- Tues 5/10: **University of the Streets. Jason Kao Hwang** at 8:00pm. **Giuseppi Logan, Matt Lavelle & Francois Grillot** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org
- Tues 5/10: **Igmar Thomas, Gerald Clayton, Joe Sanders &**

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PERFORMING



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MULTIMONK - Friday, May 20
Matt Wilson; Scott Robinson; Frank Kimbrough; Ray Drummond.

TOPSY TURVI - A BEBOP REDUX - Friday, May 27
**Matt Wilson; Jeff Lederer; Tia Fuller; Kirk Knuffke;
Curtis Fowlkes; Vijay Iyer; Mary Halvorson; Chris Lightcap.**

ARTS & CRAFTS & CANDI - Friday, June 3
Matt Wilson; Terell Stafford; Gary Versace; Martin Wind; Candido.

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- Kendrick Scott** at **Creole Restaurant**. 9:00pm. \$5 cover. 2167 Third Ave. @ 118th St. 212-876-8838. www.creolenyc.com
- Tues 5/10: **Fat Cat. Saul Rubin Quartet** at 7:00pm. **Peter Brainin Quartet** at 9:00pm. **Greg Glassman** at 12:30am. 75 Christopher St. 212-675-6056. www.fatcatmusic.org
 - Wed 5/11: **Justin Rothberg** at **Flute**. 8:00pm. 205 W. 54th St. 212-265-5169. www.flutebar.com
 - Wed 5/11: **Geoff Vidal Quartet** at **Smalls Jazz Club**. 183 W. 10th St. 212-252-5091. www.smallsjazzclub.com
 - Wed 5/11: **Wicked Knee** with the **Billy Martin, Steven Bernstein, Curtis Fowlkes & Marcus Rojas** at **Sullivan Hall**. 8:30pm. \$15. 214 Sullivan St. (Bet. Bleecker & W. 3rd St.) www.cegmusic.com/sullivan_hall
 - Wed 5/11: **Fat Cat. Raphael D'Lugoff Trio** at 7:00pm. **Mike LeDonne Trio Quartet** at 9:00pm. **Ned Gould** at 12:30am. 75 Christopher St. 212-675-6056. www.fatcatmusic.org
 - Wed 5/11: **University of the Streets. Charles Waters Horn, Note Wooley, Matt Bauder & Chris McIntype** at 8:00pm. **Sabir Mateen, Matt Lavelle, Cliff Jackson & David Gould** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org
 - Wed 5/11: **Marianne Solivan Trio Trio** at **Flute**. 8:00pm. 40 E. 20th St. 212-529-7870. www.flutebar.com
 - Thurs 5/12: **Wayne Krantz** with **Owen Biddle & Nate Wood** at **55 Bar**. 10:00pm. 55 Christopher St. 212-929-9883. www.55bar.com
 - Thurs 5/12: **Houston Valley Honey** at **Greenwich Village Bistro**. 9:00pm. 13 Carmine St.
 - Thurs 5/12: **Fat Cat. Brandi Disterheft Sextet** at 7:00pm. **Greg Glassman & Stacy Dillard Quintet** at 10:00pm. **Stacy Dillard** at 12:30am. 75 Christopher St. 212-675-6056. www.fatcatmusic.org
 - Thurs 5/12: **Waldron Ricks Quartet** at **Smalls Jazz Club**. 183 W. 10th St. 212-252-5091. www.smallsjazzclub.com
 - Thurs 5/12: **University of the Streets. Quentin Angus, Young-joo Song, Matin Sather, Brandon Lewis, Dane Glaude, Bam-**

- bam & Kyle Rowland** at 8:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org
- Fri 5/13: **Michael Kanan Quartet & Steve Davis Quintet** at **Smalls Jazz Club**. 183 W. 10th St. 212-252-5091. www.smallsjazzclub.com
- Tues 5/13: **Allen Toussaint** at **City Winery**. 8:00pm. \$40-\$55. 155 Varick St. 212-608-0555. www.citywinery.com
- Wed 5/13: **Maria Schneider** conducting the **Saint Paul Chamber Orchestra** with **Dawn Upshaw** at **Carnegie Hall, Stern Auditorium**. 9:30pm. \$38-\$48. 57th St. & 7th Ave. 212-247-7800. www.carnegiehall.org
- Fri 5/13: **Maria Guida** with **Mark Soskin, Dean Johnson & Jeff Hirshfeld** at **The Metropolitan Room**. 7:00pm. \$15; 2-drink min. 34 W. 22nd St. 212-206-0440. www.metropolitanroom.com. www.mariaguida.com
- Fri 5/13: **Barbara Carroll** at **Barnes & Noble**. 4:00pm. NYU Steinhardt Jazz Interview Series. 150 E. 86th St. @ Lexington Ave.
- Fri 5/13: **Kenji** at **Greenwich Village Bistro**. 9:00pm. 13 Carmine St.
- Fri 5/13: **Fat Cat. Sian Pottok Quartet** at 7:00pm. **Naomi Shelton** at 9:00pm. **Joris Teepe** at 10:30am. **Jared Gold** at 1:30pm. 75 Christopher St. 212-675-6056. www.fatcatmusic.org
- Fri-Sat 5/13-14: **Paul West** at **Knickerbocker Bar & Grill**. 9:45pm. 33 University Pl. 212-228-8490. www.knickerbockerbarandgrill.com
- Sat 5/14: **Essentially Ellington High School Bands** with **Wynton Marsalis & Jazz** at **Lincoln Center Orchestra** at the **Avery Fisher Hall, Lincoln Center**. 7:30pm. "Essentially Ellington Concert." \$75, \$95, \$120. Broadway @ 60th St. 212-721-6500. www.jalc.org
- Sat 5/14: **University of the Streets. Sabir Mateen, Raymond A. King, Jane Wang & Michael Wimberly** at 8:00pm & 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org

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- Sat 5/14: **Ralph Lalama, Steve Davis Quintet & John Webber Trio** at **Smalls Jazz Club**. 183 W. 10th St. 212-252-5091. www.smallsjazzclub.com
- Sat 5/14: **Lou Volpe** at **Creole Restaurant**. 7:30pm. \$5 cover. 2167 Third Ave. @ 118th St. 212-876-8838. www.creolenyc.com
- Sat 5/14: **Kayka** at **Greenwich Village Bistro**. 9:00pm. 13 Carmine St.
- Sat 5/14: **Fat Cat. Jordan Young** at 7:00pm. **Diallo House** at 10:00pm. 75 Christopher St. 212-675-6056. www.fatcatmusic.org
- Sun 5/15: **University of the Streets. Wilfredo Roldan** at 11:30am. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org
- Sun 5/15: **The Recessionals** at **Greenwich Village Bistro**. 7:30pm. 13 Carmine St.
- Sun 5/15: **Roz Corral** with **Peter Bernstein & Neal Miner** at **North Square Lounge**. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200.

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- Sun 5/15: **Charlie Porter Quartet** at **Henry Street Settlement/ Abrons Art Center**. 3:00pm. Free. 466 Grand St. 212-598-0400. www.carnegie.org
- Mon 5/16: **University of the Streets. Ras Moshe, Lou Grassi & Tom Zlabinger** at 8:00pm. **Rash Moshe, Nick Gianni, David Boykin, Jeremy Danneman & Tom Zlabinger** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
- Tues 5/17: **Sean Smith with John Ellis, John Hart & Russell Meissner** at **55 Bar**. 7:00pm. 55 Christopher St. 212-929-9883. www.55bar.com.
- Tues 5/17: **University of the Streets. Charles Downs, Ras Moshe, Matt Lavelle, David Ross & Francois Grillot** at 8:00pm. **William Connell, Tomas Ulrich & Anders Nilsson** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
- Tues 5/17: **Electric Dark with the Ralph Alessi, Sam Newsome, Gerald Cleaver, Carlo De Rose, Davis Berkman, Anders Nilsson, Aaron Dugan & Chris Tunkel** at **Sullivan Hall**. 7:30pm. "Early 70's Miles Davis." \$10; \$15 at door. 214 Sullivan St. (Bet. Bleecker & W. 3rd St.) www.cegmusic.com/sullivan_hall
- Tues-Wed 5/17-18: **Quentin Earl Darrington, Allan Harris, Christiane Noll & Karen Ziemba** at **the Allen Room Lincoln Center**. 7:30pm. "More than a Song: The Music that Integrated America," introduced by **Michael Feinstein**. \$75, \$95, \$120. Broadway @ 60th St. 212-721-6500. www.jalc.org
- Tues 5/17: **Highline Ballroom. Kermit Ruffins and Henry Butler**. 8:00pm. \$35-50; \$40-60 day of show. 431 W. 16th St. 212-414-5994. www.highlineballroom.com.
- Tues 5/17: **Abigail Riccards & Randy Ingram Trio** at **Smalls Jazz Club**. 183 W. 10th St. 212-252-5091. www.smallsjazzclub.com
- Wed 5/18: **JD Allen Trio** at **(le) poisson rouge**. 6:30pm. 158 Bleecker St. 212-505-FISH. www.lepoissonrouge.com.
- Wed 5/18: **Terry Silverlight Band** at **The Bitter End**. 8:00pm. 147 Bleecker St. 212-673-7030. www.bitterend.com
- Wed 5/18: **Alicia Morrissey** at **Flute**. 8:00pm. 40 E. 20th St. 212-529-7870. www.flutebar.com
- Wed 5/18: **Highline Ballroom. Kermit Ruffins and ric Lindell** 8:00pm. \$35-50; \$40-60 day of show. 431 W. 16th St. 212-414-5994. www.highlineballroom.com.
- Wed 5/18: **Nora McCarthy Duo** at **Flute**. 8:00pm. 205 W. 54th St. 212-265-5169. www.flutebar.com
- Wed 5/18: **University of the Streets. Lola Danza & Sean Conly** at 8:00pm. **Andre Martinez, Doug Principato, Jason Candler, Francois Grillot, Mark Hennen & Elliot Levin** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
- Wed 5/18: **David Allen Group** at **Smalls Jazz Club**. 183 W. 10th St. 212-252-5091. www.smallsjazzclub.com
- Wed 5/18: **Frank Stewart's Visual Music** at **Nesuhi Ertegun Jazz Hall of Fame, Lincoln Center**. 6:30pm. "Traveling Full Circle—A Guided Gallery Talk." Free. 5th Floor, Frederick P. Rose Hall. Broadway @ 60th St. 212-721-6500. www.jalc.org
- Thurs 5/19: **Gilad Hekselman Group** at **Smalls Jazz Club**. 183 W. 10th St. 212-252-5091. www.smallsjazzclub.com
- Fri 5/20: **Matt Wilson, Scott Robinson, Frank Kimbrough & Ray Drummond** at **Tribeca Performing Arts Center**. 8:30pm. "Multimunk," Lost Jazz Shrines series. \$25; students \$15. 199 Chambers St. 212-220-1460. www.tribecapac.org/music.htm
- Fri 5/20: **Ben Wolfe Group** at **Smalls Jazz Club**. 183 W. 10th St. 212-252-5091. www.smallsjazzclub.com
- Fri 5/20: **Sheryl Bailey** with **Ron Oswonski** at **55 Bar**. 6:00pm. 55 Christopher St. 212-929-9883. www.55bar.com.
- Fri 5/20: **Colin Vallon, Patrice Moret & Samuel Rohrer** at the **Rubin Museum of Art**. 7:00pm. \$18 in advance; \$20 at door. "Harlem in the Himalayas." 150 W. 17th St. 212-620-5000. www.rmanyc.org. www.jazzmuseuminharlem.org
- Fri-Sat 5/20-21: **James Weidman & Harvie S** at **Knickerbocker Bar & Grill**. 9:45pm. 33 University Pl. 212-228-8490. www.knickerbockerbarandgrill.com
- Sat 5/21: **Tito Gomez** at **Creole Restaurant**. 7:30pm & 9:30pm. \$10 cover. 2167 Third Ave. @ 118th St. 212-876-8838.

www.creolenyc.com

- Sat 5/21: **University of the Streets. Warren I Smith, Andrew Lamb, Mark Taylor & Tom Abbs** at 8:00pm and 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
- Sat 5/21: **Esperanza Spalding** at **Town Hall**. 8:00pm. \$39 & \$54. 123 W. 43rd St. (Bet. 6th Ave. & Broadway) 212-840-2824. <http://the-townhallnyc.org>
- Sat 5/21: **Roz Corral Trio** at **Studio 100 Bar, Marriott Residence Inn**. 7:00pm. No cover or min. 6th Ave. @ 39th St., 3rd Floor.
- Sat 5/21: **Piero Odorici Quartet & Ben Wolfe Group** at **Smalls Jazz Club**. 183 W. 10th St. 212-252-5091. www.smallsjazzclub.com
- Sun 5/22: **Keiko Matsui** at **B.B. King's Blues Club & Grill**. 7:30pm & 10:00pm. \$26; \$30 day of show 237 W. 42nd St. 212-307-7171. www.bbkingblues.com
- Sun 5/22: **Linda Ciofalo** with **Dave Stryker & Boris Kozlov** at **North Square Lounge**. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. www.northsquareny.com.
- Sun 5/22: **Minerva** with **JP Schlegelmilch, Pascal Niggenkemper & Carlos Costa** at **Café Vivaldi**. 7:30pm. 32 Jones St. 212-691-7538. www.caffevaldi.com
- Sun 5/22: **Nobuki** at **Greenwich Village Bistro**. 9:00pm. 13 Carmine St.
- Mon 5/23: **Eliane Amherd** with **Bill Ware & Gustavo Amarante** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12 cover all night, 1-drink min. 129 MacDougal St. 212-529-5945. www.lalantemaccaffee.com. www.jaredgoldb3.com
- Mon 5/23: **Pamula Luss & Houston Person** at **Birdland**. 7:00pm. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080. www.birdlandjazz.com
- Mon 5/23: **University of the Streets. Catherine Sikora, Jeremy Bacon, Matt Lavelle, Francois Grillot & Bob Hubbard** at 8:00pm. **Chris Forbes, Hill Greene & Bob Hubbard** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
- Tues 5/24: **Noah Preminger** with **Frank Kimbrough, John Hebert & Matt Wilson** at **55 Bar**. 7:00pm. 55 Christopher St. 212-929-9883. www.55bar.com.
- Tues 5/24: **Marianne Söllivan** at **Smalls Jazz Club**. 183 W. 10th St. 212-252-5091. www.smallsjazzclub.com
- Tues-Sat 5/24-5/28: **Kenny Barron Quartet** at **Birdland**. 8:30pm & 11:00pm. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080. www.birdlandjazz.com
- Tues 5/24: **University of the Streets. Matt Lavelle, Ras Moshe, Francois Grillot & Bob Hubbard** at 8:00pm. **Matt Lavelle & Ryan Sawyer** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
- Wed 5/25: **Helen Sung** at **55 Bar**. 55 Christopher St. 212-929-9883. www.55bar.com.
- Wed 5/25: **Melanie Marod** at **Flute**. 8:00pm. 205 W. 54th St. 212-265-5169. www.flutebar.com
- Wed 5/25: **Sun Ra Arkestra** at **Sullivan Hall**. 7:30pm. \$15; \$20 at door. 214 Sullivan St. (Bet. Bleecker & W. 3rd St.) www.cegmusic.com/sullivan_hall
- Wed 5/25: **MLS Trio** at **Flute**. 8:00pm. 40 E. 20th St. 212-529-7870. www.flutebar.com
- Wed 5/25: **University of the Streets. Larry Roland & Daniel Carter** at 8:00pm. **Dom Minasi, Ken Filiano & Jay Rosen** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
- Wed-Thurs 5/25-5/26: **Omer Avital Group** at **Smalls Jazz Club**. 183 W. 10th St. 212-252-5091. www.smallsjazzclub.com
- Thurs 5/26: **Wayne Krantz** with **James Genus & Keith Carlock** at **55 Bar**. 10:00pm. 55 Christopher St. 212-929-9883. www.55bar.com.
- Thurs 5/26: **Rondi Charleston** at **Joe's Pub**. 7:30pm. 425 Lafayette St. 212-539-8778. www.joespub.com
- Tues 5/26: **University of the Streets. Diego Barber** at 8:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
- Thurs 5/26: **Tribute to Pinetop Perkins** at **B.B. King's Blues**

Club & Grill. 8:00pm. With **Pinetop Perkins Band** and **Willie "Big Eyes" Smith**. \$25; \$30 day of show 237 W. 42nd St. 212-307-7171. www.bbkingblues.com

- Fri 5/27: **David White Jazz Orchestra** at **Leonard Nimoy Thalia, Symphony Space**. 8:30pm. \$25; \$30 day of show. \$15 students, seniors, members. 2537 Broadway @ 95th St. 212-864-5400. www.symphonyspace.org
- Fri 5/27: **Fabio Morgera Group, Dezron Doug Group** at **Smalls Jazz Club**. 183 W. 10th St. 212-252-5091. www.smallsjazzclub.com
- Fri-Sat 5/27-28: **Daryl Sherman & Joe Temperly** at **Knickerbocker Bar & Grill**. 9:45pm. 33 University Pl. 212-228-8490. www.knickerbockerbarandgrill.com
- Sat 5/28: **Hilliard Greene** at **The Coffee Foundry**. 3:00pm. Free. 130 E. 7th St. (Bet. Jones & Barrow St.) 212-254-9300. www.hilliardgreene.com
- Sat 5/28: **University of the Streets. Francois Grillot, Anders Nilsson, Roy Campbell, Catherine Sikora & Michael Evans** at 8:00pm. **Matt Lavelle, Chris Forbes, Francois Grillot & Andre Martinez** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
- Sat 5/28: **Bill Saxton & Dezron Douglas Group** at **Smalls Jazz Club**. 183 W. 10th St. 212-252-5091. www.smallsjazzclub.com
- Sat 5/28: **Rodrigo Dominguez** with **Rene Hart & Brian Adler** at **Tomi Jazz**. 11:00pm. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. www.tomijazz.com.
- Sun 5/29: **Birdland Jazz Quartet & Chico O'Farrill Band** at **Birdland**. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080. www.birdlandjazz.com
- Sun 5/29: **University of the Streets. Hilliard Greene** at 11:30am. **Michael Serrano, Stephen C. Josephs** at 8:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
- Sun 5/29: **Roz Corral** with **Gene Bertocini & Sean Smith** at **North Square Lounge**. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. www.northsquareny.com.
- Mon 5/30: **Mary Halvorson Quintet** at **Joe's Pub**. 9:30pm. 425 Lafayette St. 212-539-8778. www.joespub.com
- Tues 5/30: **University of the Streets. Angelo Branford & JD Parran** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
- Mon 5/30: **Jane Monheit & Peter Eldridge** at **Birdland**. 7:00pm. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080. www.birdlandjazz.com
- Tues 5/31: **Yaala Ballin** at **Smalls Jazz Club**. 183 W. 10th St. 212-252-5091. www.smallsjazzclub.com
- Tues 5/31: **University of the Streets. Dave Ross** at 8:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org.
- Tues 5/31: **Karrin Allyson** at **Birdland**. 8:30pm & 11:00pm. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080. www.birdlandjazz.com

BROOKLYN

- Sun 5/1, 5/8, 5/15, 5/22, 5/29: **Stephane Wrembel** at **Barbés**. 9:00pm. 376 9th St. @ 6th Ave. 347-422-0248. www.barbesbrooklyn.com.
- Sun 5/1: **Dave Smith** with **Dan Pratt, Nate Radley, Gary Wang & Greg Ritchie** at **Sycamore**. 8:00pm. \$10 suggested donation. 1118 Cortelyou Rd. (Bet. Stratford & Westminster Rd.) 347-240-5850. www.sycamorebrooklyn.com. www.connectionworks.org
- Mon 5/2: **Gary Morgan & PanAmerica!** at **Tea Lounge**. 9:00pm & 11:30pm. 837 Union St., Park Slope. 718-789-2762. www.tealounge20.com.
- Tues 5/3 & 5/17: **Eric Frazier** with **Danny Mixon & Gene Torres** at **Rustik Restaurant**. 471 Dekalb Ave. 347-406-9700. www.ericfraziermusic.com
- Wed 5/4: **Dan Weiss** with **Jacob Sacks & Eivind Opsvik** at **Littlefield**. 8:00pm. \$10. 622 Degraw St. (Bet. 3rd & 4th Ave.) 718-855-3388. www.littlefieldnyc.com
- Thurs 5/5: **Eyal Maoz** with **Brian Marsella, Shanir Blumenkranz & Yuval Lion** at **Tea Lounge**. 9:00pm. 837 Union St., Park Slope.

718-789-2762. www.tealounge.com.

- Sat 5/7: **Douglass St. Music Collective**. \$15 suggested donation. Frank Carlberg with Christine Correa, John O'Gallagher, Johannes Weidenmuller & Mark Ferber at 8:30pm. Tony Malaby at 10:00pm. Gowanus Jazz Fest 2011. 295 Douglass St. (Bet. 3rd & 4th Ave.) 917-355-5731. www.gowanusjazzfest.com
- Sat 5/7: **Keisha Saint Joan & Bertha Hope at Sistas' Place**. 9:00pm & 10:30pm. \$20; \$25 at door. 456 Nostrand Ave. @ Jefferson Ave. 718-398-1766. www.sistasplace.org
- Sun 5/8: **Brooklyn Jazz Underground** with Adam Kolker, Dave Smith, Dan Pratt, Anne Mette Iversen, Alexis Cuadrado & Rob Garcia at Sycamore. 8:00pm. \$10 suggested donation. 1118 Cortelyou Rd. (Bet. Stratford & Westminster Rd.) 347-240-5850. www.sycamorebrooklyn.com. www.connectionworks.org
- Mon 5/9: **Anita Brown Jazz Orchestra** at Tea Lounge. 9:00pm. 837 Union St., Park Slope. 718-789-2762. www.tealounge.com.
- Tues 5/10: **Kermit Driscoll Quartet** with Don Byron & Taylor Kaskins at Littlefield. 8:00pm. \$10. 622 Degraw St. (Bet. 3rd & 4th Ave.) 718-855-3388. www.littlefieldnyc.com
- Wed 5/11: **Joel Harrison Band** at Brooklyn Conservatory of Music. \$15; \$10 students & seniors 58 Seventh Ave. @ Lincoln Place. 718-622-3300.
- Thurs 5/12: **Nico Soffiato** with Nick Videen, Giacomo Meregá & Zach Mangan at Tea Lounge. 9:00pm. 837 Union St., Park Slope. 718-789-2762. www.tealounge.com.
- Sat 5/14: **Carl Bartlett** at Sistas' Place. 9:00pm & 10:30pm. \$20; \$25 at door. 456 Nostrand Ave. @ Jefferson Ave. 718-398-1766. www.sistasplace.org
- Sat 5/14: **Douglass St. Music Collective**. \$15 suggested donation. Theo Bleckmann & Ben Monder at 8:30pm. Michael Formanek with Tim Berne, Jacob Sacks & Gerald Cleaver at 10:00pm. Gowanus Jazz Fest 2011. 295 Douglass St. (Bet. 3rd & 4th Ave.) 917-355-5731. www.gowanusjazzfest.com
- Sun 5/15: **Brooklyn Jazz Underground** with Adam Kolker, Dave

- Smith, Dan Pratt, Anne Mette Iversen, Alexis Cuadrado & Rob Garcia at Sycamore. 8:00pm. \$10 suggested donation. 1118 Cortelyou Rd. (Bet. Stratford & Westminster Rd.) 347-240-5850. www.sycamorebrooklyn.com. www.connectionworks.org
- Tues 5/17: **Littlefield. Marika Hughes** at 8:00pm. **Bizingas** at 9:00pm. **Overseas** at 10:00pm. \$10. 622 Degraw St. (Bet. 3rd & 4th Ave.) 718-855-3388. www.littlefieldnyc.com
- Thurs 5/19: **3D Jazz** with Kerong Chok, Desmond White & Mark Feldman at Tea Lounge. 9:00pm. 837 Union St., Park Slope. 718-789-2762. www.tealounge.com.
- Fri 5/20: **Jessica Lurie Ensemble** at BAM Café. 9:00pm. Free. 30 Lafayette Ave. 718-636-4129. <http://bam.org>
- Sat 5/21: **Robert Rutledge** at Sistas' Place. 9:00pm & 10:30pm. \$20; \$25 at door. 456 Nostrand Ave. @ Jefferson Ave. 718-398-1766. www.sistasplace.org
- Sat 5/21: **Douglass St. Music Collective**. \$15 suggested donation. Frank Carlberg, John Hebert & Gerald Cleaver at 8:30pm. Joe Morris at 10:00pm. Gowanus Jazz Fest 2011. 295 Douglass St. (Bet. 3rd & 4th Ave.) 917-355-5731. www.gowanusjazzfest.com
- Sun 5/22: **Don Fiorino, Dee Pop & Daniel Carter** at Don Pedros Cantina. \$5
- Sun 5/22: **Adam Kolker, Sam Newsome & Owen Howard** at Sycamore. 8:00pm. \$10 suggested donation. 1118 Cortelyou Rd. (Bet. Stratford & Westminster Rd.) 347-240-5850. www.sycamorebrooklyn.com. www.connectionworks.org
- Sat 5/28: **Michael Feinberg** at Williamsburg Music Center. 367 Bedford Ave., Williamsburg. 718-384-1654. www.wmcjazz.org
- Sun 5/29: **Anne Mette Iversen Quartet** at Sycamore. 8:00pm. \$10 suggested donation. 1118 Cortelyou Rd. (Bet. Stratford & Westminster Rd.) 347-240-5850. www.sycamorebrooklyn.com. www.connectionworks.org

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TUE MAY 3
QUINCY JONES PRESENTS **ALFREDO RODRIGUEZ TRIO**

WED MAY 4
JULIAN LAGE GROUP
DAN BLAKE - JORGE ROEDER - ARISTIDES RIVAS - TUPAC MANTILLA

THU MAY 5
AZAR LAWRENCE QUINTET
JEREMY PELT - BENITO BONZALEZ - ESSIET OKON ESSIET - BILLY HART

FRI-SUN MAY 6-8
GRETCHEN PARLATO
TAYLOR EIBSTI - ALAN HAMPTON - KENDRICK SCOTT (MAY 6 & 8) - JAMIRE WILLIAMS (MAY 7)

MON MAY 9
MINGUS DYNASTY

TUE MAY 10
ERIMAJ FEATURING JAMIRE WILLIAMS - JASON MORAN - COREY KING - JOHN ELLIS
MATT STEVENS - CHRIS TURNER - VICENTE ARCHER

TUE MAY 11
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ROY HAYNES
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TUE MAY 24
DAVID WEISS
& POINT OF DEPARTURE

WED MAY 25
EMILIO SOLLA
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PAULA WEST
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MON MAY 30 CLOSED FOR MEMORIAL DAY HOLIDAY

TUE-WED MAY 31-JUNE 1
SEAN JONES GROUP
BRIAN HOGANS - ORRIN EVANS - LUQUES CURTIS - JOHN DAVIS

- Sat 5/14: **David Gonzalez with Daniel Kelly at Flushing Town Hall.** 2:15pm. "Aesop Bops!" \$12; \$10 members; \$8 children; \$6 member children.. 137-35 Northern Blvd. 718-463-7700, x222. www.flushingtownhall.org
- Sat 5/21: **Daniel Kelly at Flushing Town Hall.** 2:00pm. "Rakonto": recorded interviews with Flushing community members. \$12; \$10 members; \$8 children; \$6 member children.. 137-35 Northern Blvd. 718-463-7700, x222. www.flushingtownhall.org

LONG ISLAND

- Sun 5/1: **An Evening of Jazz at Tilles Cente.** 7:30pm & 9:30pm. \$17-\$25. 720 Northern Blvd, Greenvale. 516-299-2752. <http://tillescenter.org>.
- Sun 5/1: **Diane Hoffman at Freeport Memorial Library.** 2:30pm. Free. 144 W. Merrick Rd., Freeport. 516-379-3274. www.nassaulibrary.org
- Thurs 5/5: **FTC Jazz Orchestra & Vocal Jazz Ensembles at Dix Hills Performing Arts Center, Five Towns College.** 7:30pm. \$10. 305 N. Service Rd., Dix Hills. 631-656-2148. www.DHPAC.org
- Fri 5/6: **FTC Guitar Extravaganza at Dix Hills Performing Arts Center, Five Towns College.** 7:30pm. "A Salute to the Great Guitar Makers of Yesteryear." \$10. 305 N. Service Rd., Dix Hills. 631-656-2148. www.DHPAC.org
- Sun 5/22: **Diane Hoffman Quartet at Peninsula Public Library.** 2:30pm. Free. 280 Central Ave., Lawrence. 516-239-8425. www.peninsulapublic.org

NEW JERSEY

- Sun 5/1: **Mark Chernoff Quartet at Mike's Courtside.** 7:30pm. No cover. Jam session @ 9:00pm. 1 Elm Row, New Brunswick.
- Wed 5/4: **Chris Brown Quartet at Hyatt.** 7:30pm. No cover. 2 Albany St., New Brunswick.
- Thurs 5/5: **Curtis Taylor & SKOPE at Makeda.** 7:30pm. No cover, \$5 min. 338 George St., New Brunswick.
- Sat 5/7: **Greg Sundel Quartet at Chico's House of Jazz.** 9:00pm. \$10. In Shoppes at the Arcade, 631 Lake Ave., Asbury Park. 732-774-5299. <http://chicoshouseofjazz.com>.
- Sat-Sun 5/7-5/8: **Fred Hersch Ensemble at Montclair State University Kasser Theater.** \$15. 8:00pm Saturday, 3:00pm Sunday. \$15. Premiere of Hersch's "My Coma Dreams," a multimedia music/theater project. Valley Road & Normal Ave., Montclair. www.peakperfs.org/performances/my_coma_dreams. www.fredhersch.com
- Sat 5/7: **James Weidman at Union County Performing Arts Center.** 8:00pm. \$15. Fazioli Piano Loft Concert Series. 1601 Irving St., Rahway. 732-499-8226. www.ucpac.org
- Sun 5/8: **Bucky Pizzarelli, Aaron Weinstein & Martin Pizzarelli at Shanghai Jazz.** 1:30pm, 5:00pm & 6:45pm. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Sun 5/8: **Ben Hankle Quartet at Mike's Courtside.** 7:30pm. Jam session @ 9:00pm. No cover. 1 Elm Row, New Brunswick.
- Mon-Tues 5/9-10: **Earth Wind & Fire at Bergen Performing Arts Center.** 8:00pm. \$69, \$99, \$135. 30 N. Van Brunt St., Englewood. 201-227-1030. www.bergenpac.org
- Wed 5/11: **Zen Zadravec Quartet at Hyatt.** 7:30pm. No cover. 2 Albany St., New Brunswick.
- Thurs 5/12: **JT Project at Makeda.** 7:30pm. No cover, \$5 min. 338 George St., New Brunswick.
- Fri 5/13: **Nat Adderley Jr. Trio at Shanghai Jazz.** 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Fri 5/13: **Vijay Iyer Trio & Eldar Djangirov Trio at Matthews Theater.** 7:30pm. \$38-\$52. 91 University Pl., Princeton. 609-258-2787. www.mccarter.org
- Fri 5/13: **Sonny Rollins at New Jersey Performing Arts Center's Prudential Hall.** 8:30pm. One Center St., Newark. 973-642-8989. <http://njpac.org>
- Sat 5/14: **Lee Hogans & Pursuance at Makeda.** 9:00pm. \$5 cover. 338 George St., New Brunswick.

- Sat 5/14: **Dave Brubeck Quartet at Matthews Theater.** 8:00pm. \$50. 91 University Pl., Princeton. 609-258-2787. www.mccarter.org
- Sat 5/14: **David Gonzalez & Daniel Kelly at Flushing Town Hall.** 2:15pm. "Aesop Bops!" \$12; \$10 members; \$8 children; \$6 member children. 137-35 Northern Blvd. 718-463-7700, x222. www.flushingtownhall.org
- Sat 5/14: **David Ginsberg Quartet at Chico's House of Jazz.** 9:00pm. \$10. In Shoppes at the Arcade, 631 Lake Ave., Asbury Park. 732-774-5299. <http://chicoshouseofjazz.com>.
- Sun 5/15: **Dan Silverstein Quartet at Mike's Courtside.** 9:00pm. Jam session @ 9:00pm. No cover. 1 Elm Row., New Brunswick.
- Thurs 5/19: **Alex Collins Quartet at Makeda.** 7:30pm. No cover, \$5 min. 338 George St., New Brunswick.
- Fri 5/20: **Jerry Vivino Quartet at Shanghai Jazz.** 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Fri 5/20: **John Ehlis Ensemble at Trumpets.** 8:00pm & 10:00pm. \$15, \$12. 6 Depot Sq., Montclair. 973-744-2600. www.trumpetsjazz.com.
- Sat 5/21: **Modern Drummer Festival at Montclair State University Memorial Auditorium.** With Horacio "El Negro" Hernandez, Aquiles Priester, Jeff "Tain" Waitts, Trevor Lawrence Jr., Gil Sharone & John Riley. Valley Road & Normal Ave., Montclair. www.moderndrummerfestival.net
- Sat 5/21: **Daniel Kelly at Flushing Town Hall.** 2:00pm. "Rakonto" \$12; \$10 members; \$8 children; \$6 member children. 137-35 Northern Blvd. 718-463-7700, x222. www.flushingtownhall.org
- Sat 5/21: **Dan Tepfer at Union County Performing Arts Center.** 8:00pm. \$15. Fazioli Piano Loft Concert Series. 1601 Irving St., Rahway. 732-499-8226. www.ucpac.org
- Sat 5/21: **Raphael Cruz at Chico's House of Jazz.** 9:00pm. \$10. In Shoppes at the Arcade, 631 Lake Ave., Asbury Park. 732-774-5299. <http://chicoshouseofjazz.com>.
- Sun 5/22: **Mike Bond Quartet at Mike's Courtside.** 7:30pm. Jam session @ 9:00pm. No cover. 1 Elm Row., New Brunswick.
- Sun 5/22: **Jazz for Teens at New Jersey Performing Arts Center's Victoria Theater.** 3:00pm. One Center St., Newark. 973-642-8989. <http://njpac.org>
- Wed 5/25: **Nicki Parrott at Shanghai Jazz.** 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Thurs 5/26: **Shirazette Tinnin Quartet at Makeda.** 7:30pm. No cover, \$5 min. 338 George St., New Brunswick.
- Thurs 5/26: **Stephanie Nakasian & Hod O'Brien at Shanghai Jazz.** 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Fri-Sat 5/27-28: **Steve Turre Quartet at Shanghai Jazz.** 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Sat 5/28: **Todd Bashore's Latin Quartet at Makeda.** 9:00pm. \$5 cover. 338 George St., New Brunswick.
- Sun 5/29: **John Petrucci Quartet at Mike's Courtside.** 7:30pm. Jam session @ 9:00pm. No cover. 1 Elm Row, New Brunswick.

... AND BEYOND

- Mon 5/2: **John Richmond & Bob Meyer Trio at Turning Point Café.** 8:00pm. Open jazz jam session. \$5. 468 Piermont Ave., Piermont, NY. 845-359-1089. www.turningpointcafe.com.
- Tues 5/3: **Julian Lage Group at The Falcon.** 8:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com.
- Thurs 5/5: **Antoinette Montague at Fairfield Theatre.** 8:00pm. 70 Sandford St., 203-259-1036. www.fairfieldtheatre.org
- Thurs 5/5: **Moutin Reunion Quartet at The Falcon.** 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com.
- Fri 5/6: **Tom Rainey with Ingrid Laubrock & Mary Halvorson at Firehouse 12.** 8:30pm & 10:00pm. \$18 & \$12. 45 Crown St., New Haven, CT. 203-785-0468. <http://firehouse12.com>
- Fri 5/6: **Erasmus Quintet at the Buttonwood Tree Performing Arts Center.** 8:00pm. \$10. 605 Main St., Middletown, CT. 860-347-4957. www.buttonwood.org.
- Fri 5/6: **Purchase Jazz Orchestra** conducted by **Todd Coolman at The Falcon.** 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com.

- Sat 5/7: **Jim Campilongo at The Falcon.** 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com.
- Thurs 5/12: **New Zion Trio at The Falcon.** 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com.
- Fri 5/13: **Taylor Eigsti, Gretchen Parlato, Dayna Stephens & Alan Hampton at The Falcon.** 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com.
- Fri 5/13: **Rob Brown with Chris Lightcap, Gerald Cleaver & Matt Moran at Firehouse 12.** 8:30pm & 10:00pm. \$18 & \$12. 45 Crown St., New Haven, CT. 203-785-0468. <http://firehouse12.com>
- Sat 5/14: **New Unity Quartet at the Buttonwood Tree Performing Arts Center.** 8:00pm. \$10; \$8 students. 605 Main St., Middletown, CT. 860-347-4957. www.buttonwood.org.
- Sat 5/14: **Marvin Stamm with Michael Holober & Roger Post at Wilton Library's Brubeck Room.** 7:30pm. \$10 suggested donation. 137 Old Ridgefield Rd., Wilton, CT. 203-762-3950. www.wiltonlibrary.org
- Fri 5/20: **String Trio of New York at The Falcon.** 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com.
- Fri 5/20: **Anthony Braxton with Aaron Spiegel, Carl Testa, Jay Rozen, Jessica Pavone, Mary Halvorson & Taylor Ho Bynum at Firehouse 12.** 8:30pm & 10:00pm. \$18 & \$12. 45 Crown St., New Haven, CT. 203-785-0468. <http://firehouse12.com>
- Fri 5/21: **Federico Ughi with Dave Schnug, Kirk Knuffke & Daniel Fabricatore at the Buttonwood Tree Performing Arts Center.** 8:00pm. \$10. 605 Main St., Middletown, CT. 860-347-4957. www.buttonwood.org.
- Sat 5/21: **Pablo Aslan at The Falcon.** 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com.
- Fri 5/27: **Joe Fonda, Michael Jefry Stevens & Emil Gross at the Buttonwood Tree Performing Arts Center.** 8:00pm. \$10. 605 Main St., Middletown, CT. 860-347-4957. www.buttonwood.org.
- Fri 5/27: **Dave Liebman Group at The Falcon.** 8:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com.
- Fri 5/27: **Ben Wolfe with Joe Saylor, Josh Evans & Marcus Strickland at Firehouse 12.** 8:30pm & 10:00pm. \$18 & \$12. 45 Crown St., New Haven, CT. 203-785-0468. <http://firehouse12.com>
- Sat 5/28: **Sheila Jordan with Don Byron, Cameron Brown & Tony Jefferson at The Falcon.** 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com.

Below is the complete schedule for the 2011 Harlem Jazz Shrines Jazz Festival

- **MONDAY, MAY 9 - SATURDAY, MAY 14, 10 A.M. - 6 P.M. ENVISIONING JAZZ**
Photographs by Kwame Brathwaite, curated by Erica Agyeman Miller Theatre (2960 Broadway at 116th St)
- **MONDAY, MAY 9, 9 P.M. MONK AT MINTON'S**
T.S. Monk. Minton's Playhouse (206 W 118th Street)
- **TUESDAY, MAY 10, 7 P.M. BLAZING TONGUES: THE SINGERS & WRITERS OF LENOX LOUNGE**
Queen Esther, vocals; Farrah Griffin, words. Lenox Lounge (288 Lenox Avenue/Malcolm X Boulevard 124th & 125th). Music of Billie Holiday and writings of Zora Neale Hurston.
- **TUESDAY, MAY 10, 8:30, 10 & 11:30 P.M. SHOWMAN'S LATE NIGHT JAZZ**
Akiko Tsuruga Trio. Showman's Jazz Club (375 W 125th Street)
- **WEDNESDAY, MAY 11, 7 P.M. BATTLE OF THE BIG BANDS & SWING DANCE COMPETITION**
featuring the George Gee Big Band and the Harlem Renaissance Orchestra with special guest artists. The Alhambra Ballroom (2116 Adam Clayton Powell, Jr. Boulevard)
- **WEDNESDAY, MAY 11, 7 P.M. Blazing Tongues: The Singers & Writers of Lenox Lounge**
Marcelle Davies-Lashley, vocals; Carl Hancock Rux, words Lenox Lounge (288 Lenox Avenue/Malcolm X Boulevard 124th & 125th). Music of Dinah Washington and writings of James Baldwin.
- **WEDNESDAY, MAY 11, 7:30 P.M. AMATEUR NIGHT AT THE APOLLO**

Apollo Theater (253 W 125th Street)
\$19, \$25, \$29 Tickets

● **WEDNESDAY, MAY 11, 8:30, 10 & 11:30 P.M.**
SHOWMAN'S LATE NIGHT JAZZ

Jerry Weldon Trio
Showman's Jazz Club (375 W 125th Street)
THURSDAY, MAY 12, 7 P.M.

INSPIRED INNOVATION: STANLEY CROUCH
Minton's Playhouse (206 W. 118th Street)

THURSDAY, MAY 12, 8:30, 10 & 11:30 P.M.
SHOWMAN'S LATE NIGHT JAZZ

Derrick James Trio. Showman's Jazz Club (375 W. 125th Street)
THURSDAY, MAY 12, 9 P.M.

INSPIRED INNOVATION: JONATHAN BATISTE QUINTET
with Joe Saylor, drums; Phil Keune, bass; Eddie Barbash, alto sax;
Chris "The Monster" Kapich, bass clarinet; Matt "Silky Soul," tenor
sax; Minton's Playhouse (206 W. 118th Street), \$10 Admission

● **FRIDAY, MAY 13, 8 P.M.**

WYCLIFFE GORDON'S JAZZ à LA CARTE

featuring Wycliffe Gordon, music director, with Carla Cook and
Nikki Yanofsky, vocals; Savion Glover, tap; Grace Kelly, sax;
Corey Wilcox, trombone; Temple University Big Band, Robbie
Todd, MC. Apollo Theater (253 W. 125th Street), \$10 Admission

● **FRIDAY, MAY 13, 9 P.M.**

FATS WALLER DANCE PARTY: SMALL'S PARADISE

featuring Jason Moran, piano & Meshell Ndegeocello, vocals/bass,
with Mark Kelley, bass; Marvin Sewell, guitar; Charles Haynes,
drums; Lisa Harris, vocals; Leron Thomas, trumpet; Corey King,
trombone. Harlem Stage Gatehouse (150 Convent Avenue at W.
135th Street)

● **FRIDAY, MAY 13, 9 P.M.**

SHOWMAN'S LATE NIGHT JAZZ

Seleno Clarke/Harlem Groove Band
with David Lee Jones, alto sax; Roger Coles, drums; Gerald
Brazel, trumpet; Joe Friedman, guitar. Showman's Jazz Club (375
W. 125th Street) No cover charge.

● **FRIDAY, MAY 13, 10 P.M.**

GERI ALLEN "JAMS" WITH TIMELINE

Featuring Geri Allen, piano
with Kenny Davis, bass; Kassa Overall, drums; Maurice Chestnut,
tap; and special guests Don Byron, clarinet; Jaimeo Brown, drums;
JD Allen, sax; Chris Sholar; Apollo Music Café (253 W. 125th St)

● **FRIDAY, MAY 13, 10 P.M.**

REVIVE DA LIVE: LATE NIGHT AT MINTON'S

Greg Osby. Minton's Playhouse (206 W. 118th Street)

● **FRIDAY, MAY 13, 11 P.M.**

FATS WALLER DANCE PARTY: SMALL'S PARADISE

featuring Jason Moran, piano & Meshell Ndegeocello, vocals/bass
with Mark Kelley, bass; Marvin Sewell, guitar; Charles Haynes,
drums; Lisa Harris, vocals; Leron Thomas, trumpet; Corey King,
trombone. Harlem Stage Gatehouse (150 Convent Avenue at W.
135th Street) \$10 Tickets

● **FRIDAY, MAY 13, 11 P.M.**

SHOWMAN'S LATE NIGHT JAZZ

Seleno Clarke/Harlem Groove Band
with David Lee Jones, alto sax; Roger Coles, drums; Gerald
Brazel, trumpet; Joe Friedman, guitar. Showman's Jazz Club (375
W. 125th Street)

● **SATURDAY, MAY 14, 1 P.M.**

VISUAL REPRESENTATIONS OF JAZZ

Miller Theatre at Columbia University School of the Arts (2960
Broadway (at 116th Street). Free.

● **SATURDAY, MAY 14, 2 P.M.**

JAZZ AND THE SPIRIT: THE ARTS OF HARLEM IN THE

AMERICAN RELIGIOUS IMAGINATION
Miller Theatre at Columbia Univ (2960 Broadway (at 116th Street).

● **SATURDAY, MAY 14, 5 P.M.**

WYCLIFFE GORDON'S JAZZ à LA CARTE

featuring Wycliffe Gordon, music director
with Carla Cook and Nikki Yanofsky, vocals; Savion Glover, tap;
Grace Kelly, sax; Corey Wilcox, trombone; Temple University Big
Band, Robbie Todd, MC. Apollo Theater (253 W. 125th Street)

● **SATURDAY, MAY 14, 7 P.M.**

(COUNT) BASIE'S LOUNGE RE-CREATED

Hosted by Cynthia Holiday
Nectar Wine Bar (2235 Frederick Douglass Blvd at 121st Street)

● **SATURDAY, MAY 14, 8 P.M.**

WYCLIFFE GORDON'S JAZZ à LA CARTE

featuring Wycliffe Gordon, music director with Carla Cook and
Nikki Yanofsky, vocals; Savion Glover, tap; Grace Kelly, sax;
Corey Wilcox, trombone; Temple University Big Band, Robbie
Todd, MC. Apollo Theater (253 W. 125th Street)

● **SATURDAY, MAY 14, 9 P.M.**

FATS WALLER DANCE PARTY: SMALL'S PARADISE

featuring Jason Moran, piano & Meshell Ndegeocello, vocals/bass
with Mark Kelley, bass; Marvin Sewell, guitar; Charles Haynes,
drums; Lisa Harris, vocals; Leron Thomas, trumpet; Corey King,
trombone. Harlem Stage Gatehouse (150 Convent Ave and W.
135th Street), \$10 Admission

● **SATURDAY, MAY 14, 9 P.M.**

SHOWMAN'S LATE NIGHT JAZZ

Cynthia Scott, vocalist
Showman's Jazz Club (375 W. 125th Street). No cover charge.

● **SATURDAY, MAY 14, 10 P.M.**

GERI ALLEN "JAMS" WITH TIMELINE

Featuring Geri Allen, piano; with Kenny Davis, bass; Kassa Over-
all, drums; Maurice Chestnut, tap; and special guests Don Byron,
clarinet; Jaimeo Brown, drums; JD Allen, sax; Chris Sholar, guitar
Apollo Music Café (253 W. 125th Street), \$10 Admission

● **SATURDAY, MAY 14, 11 P.M.**

FATS WALLER DANCE PARTY: SMALL'S PARADISE

featuring Jason Moran, piano & Meshell Ndegeocello, vocals/bass
with Mark Kelley, bass; Marvin Sewell, guitar; Charles Haynes,
drums; Lisa Harris, vocals; Leron Thomas, trumpet; Corey King,
trombone. Harlem Stage Gatehouse (150 Convent Avenue and W.

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MAY 2011

| | | |
|--|---|---|
| MAY 1 / 8:00PM & 10PM PEE WEE ELLIS, LARRY WILLIS, CHRISTIAN MCBRIDE, & LEWIS NASH | MAY 10-11 / 8:00PM & 10PM RAY MANZAREK & MICHAEL MCCLURE EXPLORE THE DOORS, POETRY, MUSIC & WORDS | MAY 19-22 / 8:00PM & 10PM MILES DAVIS FROM BIRTH OF COOL TO BITCHES BREW |
| MAY 2 / 8:00PM & 10PM LES PAUL TRIO W/ SPECIAL GUEST JANE WIEDLIN [THE GOGO'S] | MAY 12 / 8:00PM & 10PM ENDANGERED SPECIES: THE MUSIC OF WAYNE SHORTER | MAY 23 / 7:30PM LES PAUL GUITAR TRIBUTE MONDAYS FEATURING A TRIBUTE TO RORY GALLAGHER |
| MAY 3 / 7:00PM JACK DONAHUE | MAY 13 / 8:00PM & 10PM THE MAHAVISHNU PROJECT PLAYS THE MUSIC OF JEFF BECK | MAY 24 / 7:00PM FAT CAT BIG BAND |
| MAY 3 / 9:00PM AIMEE ALLEN QUARTET | MAY 14 / 7:30PM LEON REDBONE | MAY 24 / 9:00PM EVAL VILNER BIG BAND |
| MAY 4 / 8:00PM DANNY AIELLO | MAY 14 / 9:00PM & 10:30PM THE COOKERS | MAY 25 / 8:00PM 'A TRIBUTE TO THE MUSIC OF STEVIE WONDER BY BILL WARFIELD |
| MAY 5-6 / 8:00PM & 10PM OZ NOY, DAVE WECKL & WILL LEE | MAY 15 / 7:30PM LEON REDBONE | MAY 25 / 10:00PM 'A TRIBUTE TO WEATHER REPORT BY BILL WARFIELD |
| MAY 7 / 8:00PM NILS LOFGREN ACOUSTIC DUO | MAY 15 / 9:00PM THE COOKERS | MAY 26-29 / 8:00PM & 10PM CEDAR WALTON, JAVON JACKSON, PETER WASHINGTON & LEWIS NASH |
| MAY 7 / MIDNIGHT WILLIAM ARMSTRONG GROUP | MAY 16 / 8:00 & 10PM LES PAUL TRIO W/ SPECIAL GUEST TED NUGENT | MAY 30 / 8:00 & 10PM LES PAUL TRIO W/ SPECIAL GUEST ALEX SKOLNICK |
| MAY 8 / 8:00PM & 10PM OZ NOY & DAVE WECKL | MAY 17 / 7:00PM & 9PM THE PHOEBE LEGERE QUINTET | MAY 31 / 7:00 & 9PM TERESE GENECCO & HER LITTLE BAND |
| MAY 18 / 8:00PM & 10PM GARY U.S. BONDS | MAY 2: JANE WIEDLIN | MAY 23: RORY GALLAGHER TRIBUTE |
| | MAY 16: TED NUGENT | MAY 30: ALEX SKOLNICK |

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| 2 | MON | DAVID AMRAM 4 |
| 3 | TUES | AMY LONDON 5 |
| 4 | WED | SHANE ENDSLEY 4 |
| 5 | THURS | ERIK LAWRENCE, RENE HART, ZIV RAVITZ |
| 6 | FRI | ADAM KOLKER 4 |
| 7 | SAT | ROB GARCIA 4 |
| 8 | SUN | JESSE STACKEN & KIRK KNUFFKE |
| 9 | MON | SIMON MULLIGAN, CLASSICAL PIANO |
| 10 | TUES | MOTHER DAUGHTER STRING BAND |
| 11 | WED | TALIA BILLIG |
| 12 | THURS | JON IRABAGON 5 |
| 13 | FRI | BEN WALTZER 4 |
| 14 | SAT | MARTY EHRLICH/RAY ANDERSON 4 |
| 15 | SUN | TAYLOR HO BYNUM 6 |
| 16 | MON | NY QUARTERLY |
| 17 | TUES | JP SCHLEGELMILCH 3; TRAVOS REITER 5 |
| 18 | WED | BEN MONDER & KRISTJAN RANDALU |
| 19 | THURS | DAN TEPFER & NOAH PREMINGER |
| 20 | FRI | TRAVIS SULLIVAN 4 |
| 21 | SAT | MIKE BAGGETTA 4; RYAN BLOTNICK 6 |
| 22 | SUN | JANE IRA BLOOM 4 |
| 23 | MON | FAY VICTOR 6 |
| 24 | TUES | ROY ASSAF 3; |
| 25 | WED | JEROME SABBAGH 3 |
| 26 | THURS | JEFF DAVIS 5 |
| 27 | FRI | MICHAEL ATTIAS 5 |
| 28 | SAT | CHRIS LIGHTCAP 5 |
| 29 | SUN | MARK TAYLOR 4 |
| 30 | MON | JEN SHYU 4 |
| 31 | TUES | EMIL BIZGA 4 |

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Calendar of Events

| MAY | Blue Note 131 W Third St. (east of 6th Ave) 212-475-8592 www.bluenote.net | Cecil's Jazz Club 364 Valley Rd. West Orange, NJ 07052 973-736-4800 www.cecilsjazzclub.com | Cleopatra's Needle 2485 Broadway (betw. 92nd & 93rd St.) 212-769-6969 cleopatrasneedle.com | Cornelia St. Café 29 Cornelia St. (bet. W 4th & Bleecker) 212-989-9319 corneliastreetcafe.com | Deer Head Inn 5 Main Street Delaware Water Gap, PA 18327 www.deerheadinn.com |
|----------|--|---|---|--|--|
| 1 - Sun | Lenny Pickett Band; James Carter 3 | | Noah Haidu Jam | Ricardo Gallo 5 | Bobby Avey |
| 2 - Mon | Music of Rich She- maria | Cecil's Big Band with Mike Lee | Roger Lent Jam | David Amram 4 | |
| 3 - Tue | Omar Sosa 5 | Bruce Williams Jazz Jam | Robert Rucker Jam | Amy London 5 | |
| 4 - Wed | Omar Sosa 5 | Mid Week Mellow Out | Les Kurtz 3 | Shane Endsley 4 | Trivia |
| 5 - Thu | Omar Sosa 5 | Blues Jam Session | Michika Fukumari 3 | Erik Lawrence, Rene Hart, Ziv Ravitz | Bill Goodwin Jazz Jam |
| 6 - Fri | Omar Sosa 5 | Wallace Roney | Mamiko Watanabe 4 | Adam Kolker 4 | Virginia Mayhew 4 |
| 7 - Sat | Omar Sosa 5; Licorice | Wallace Roney | Satchmo Mannan 4 | Rob Garcia 4 | Bob Dorough 3 |
| 8 - Sun | Tessa Souter; Omar Sosa 5 | | Noah Haidu Jam | Jesse Stacken & Kirk Knuffke | Nancy Reed, Vicki Doney, Val Hawk |
| 9 - Mon | Matt "Guitar" Murphy | Cecil's Big Band with Mike Lee | Roger Lent Jam | | |
| 10 - Tue | Al Jarreau & George Duke 3 | Bruce Williams Jazz Jam | Robert Rucker Jam | | |
| 11 - Wed | Al Jarreau & George Duke 3 | Mid Week Mellow Out | Les Kurtz 3 | | Trivia |
| 12 - Thu | Brenda Russell & George Duke 3 | Blues Jam Session | Keith Ingham 3 | Jon Irabagon 5 | Bill Goodwin Jazz Jam |
| 13 - Fri | Brenda Russell & George Duke 3 | | Marc Devine 4 | Ben Waltzer 4 | Co-Op Bop |
| 14 - Sat | Al Jarreau & George Duke 3; Tomas Doncker | | Champion Fulton 4 | Marty Ehrlich/Ray Ander- son 4 | Jennifer Leitham 3 |
| 15 - Sun | Al Jarreau & George Duke 3 | | Noah Haidu Jam | Taylor Ho Bynum 6 | Poetry & Song of Tom Waits |
| 16 - Mon | Brian Lynch & Chris Potter | Cecil's Big Band with Mike Lee | Roger Lent Jam | | |
| 17 - Tue | Dizzy Gillespie All-Star Band | Bruce Williams Jazz Jam | Robert Rucker Jam | JP Schlegelmilch 3; Travos Reiter 5 | |
| 18 - Wed | Dizzy Gillespie All-Star Band | Mid Week Mellow Out | Les Kurtz 3 | Ben Monder & Kristjan Randalu | Trivia |
| 19 - Thu | Dizzy Gillespie All-Star Band | Blues Jam Session | Dan Furman 3 | Dan Tepfer & Noah Preminger | Bill Goodwin Jazz Jam |
| 20 - Fri | Dizzy Gillespie All-Star Band | | Art Lillard 4 | Travis Sullivan 4 | Jay Rattman & Sullivan Fortner |
| 21 - Sat | Dizzy Gillespie All-Star Band; Sophistafunk | | Martin Kellely 4 | Mike Baggetta 4; Ryan Blotnick 6 | Phil Woods 4 |
| 22 - Sun | Julliard Jazz Brunch; Dizzy Gillespie All-Star Band | | Noah Haidu Jam | Jane Ira Bloom 4 | Skip Wilkins 5 |
| 23 - Mon | | Cecil's Big Band with Mike Lee | Roger Lent Jam | Fay Victor 6 | |
| 24 - Tue | Stanley Clarke | Bruce Williams Jazz Jam | Robert Rucker Jam | Roy Assaf 3; | |
| 25 - Wed | Stanley Clarke | Mid Week Mellow Out | Les Kurtz 3 | Jerome Sabbagh 3 | Trivia |
| 26 - Thu | Stanley Clarke | Blues Jam Session | Ray Parker 3 | Jeff Davis 5 | Bill Goodwin Jazz Jam |
| 27 - Fri | Stanley Clarke | | Ken Simon 4 | Michael Attias 5 | Hod O'Brien & Stephanie Na- kasian |
| 28 - Sat | Stanley Clarke; Peter Prince & The Heavens Brothers | | Will Terrill 4 | Chris Lightcap 5 | Dave Liebman 4 |
| 29 - Sun | Stanley Clarke | | Noah Haidu Jam | Mark Taylor 4 | Bonnie Childs |
| 30 - Mon | | Cecil's Big Band with Mike Lee | Roger Lent Jam | Jen Shyu 4 | |
| 31 - Tue | Lee Konitz, Bill Frisell, Gary Peacock, Joey Baron & Francisco Mela | Bruce Williams Jazz Jam | Robert Rucker Jam | Emil Bizga 4 | |

| MAY | Dizzy's Club Coca Cola B'dwy & 60th, 5th 212-258-9595 jazzatlincolncenter.com/dccc | Dizzy's Club After Hours Broadway & 60th, 5th Fl 212-258-9595 jazzatlincolncenter.com | Feinstein's at Lowes Regency 540 Park Ave. 212-339-8942 feinsteinsattheregency.com | Garage 99 7th Ave. S (at Grove St.) 212-645-0600 www.garagerest.com | Iridium 1650 Broadway (below 51st St.) 212-582-2121 iridiumjazzclub.com |
|----------|--|---|--|--|--|
| 1 - Sun | Duduka Da Fonseca & Helio Alves with Toninho Horta | | Laura Benanti | John Colianni 5; David Coss 3; Joe Sailor 3 | Pee Wee Ellis, Larry Willis & Christian McBride |
| 2 - Mon | Temple University Jazz Band with Wycliffe Gordon & Terrell Stafford | | Harry Allen | Howard Williams Band; Ben Cliness 3 | Jane Wiedlin |
| 3 - Tue | Julliard Jazz 5 with Ron Carter, Rodney Jones, Frank Kimbrough, Carl Allen & Ron Blake | Julliard All Star 6 | Peter Asher | Valery Ponomarev Band; Justin Lees 3 | Aimee Allen 4; Jack Donahue |
| 4 - Wed | Julliard Jazz 5: R. Carter, R. Jones, Kimbrough, Carl Allen & Ron Blake | Julliard All Star 6 | Chihiro Yamanaka 3; Peter Asher | Jean Caze 3; Greg Diamond | Danny Aiello |
| 5 - Thu | Julliard Jazz 5: R. Carter, R. Jones, Kimbrough, Carl Allen & Ron Blake | Julliard All Star 6 | Gianni Russo; Peter Asher | Dylan Meek 3; Andrew Hadro 5 | Oz Nov, Dave Weckl & Will Lee |
| 6 - Fri | Julliard Jazz 5: R. Carter, R. Jones, Kimbrough, Carl Allen & Ron Blake | Julliard All Star 6 | Peter Asher | Hide Tanaka 3; Kevin Dom Band | Oz Nov, Dave Weckl & Will Lee |
| 7 - Sat | Julliard Jazz 5: R. Carter, R. Jones, Kimbrough, Carl Allen & Ron Blake | Julliard All Star 6 | Peter Asher | Larry Newcomb 3; Justin Wood; Virginia Mayhew 4 | Nils Lofgren 2; William Armstrong Band |
| 8 - Sun | Julliard Jazz 5: R. Carter, R. Jones, Kimbrough, Carl Allen & Ron Blake | | Magical Nights | Lou Caputo 4; David Coss 3; Joonsam Lee 3 | Oz Nov, Dave Weckl & Will Lee |
| 9 - Mon | Catherine Russell | | Jerry Costanzo; Joe Hurley | Howard Williams Band; Candace DeBartolo 4 | |
| 10 - Tue | Julliard Jazz Orchestra with Frank Wess | Essentially Ellington All Stars | Nnenna Freelon | Jazz Band Classic; Paul Francis 3 | Ray Manzarek & Michael McClure |
| 11 - Wed | Julliard Jazz Orchestra with Frank Wess | Essentially Ellington All Stars | Sara Caswell 4; Nnenna Freelon | Champion Fulton 3; Michael O'Brien 3 | Ray Manzarek & Michael McClure |
| 12 - Thu | Julliard Jazz Orchestra with Frank Wess | Essentially Ellington All Stars | Nnenna Freelon; 11 o'Clock Numbers | Ryan Anselmi 5; Andrew Atkinson | |
| 13 - Fri | Julliard Jazz Orchestra with Frank Wess | Essentially Ellington All Stars | Nnenna Freelon | Brooks Hartsell 3; Tim Price & Ryan Anselmi | Mahavishnu Project |
| 14 - Sat | Julliard Jazz Orchestra with Frank Wess | Essentially Ellington All Stars | Nnenna Freelon | Jazz Brunch; Marsha Heydt 4; Akiko Tsuruga | Leon Redbone; The Cookers |
| 15 - Sun | Julliard Jazz Orchestra with Frank Wess | | Alex Getlin; Magical Nights | Ben Healy 3; David Coss 3; Joe Sailor | Leon Redbone; The Cookers |
| 16 - Mon | Julliard Jazz Ensemble with Benny Golson | | Jarrold Spector | Howard Williams Band; Kenny Shanker 4 | Ted Nugent |
| 17 - Tue | Music of Clifford Jordan | Brianna Thomas | Tom Postilio | Lou Caputo Band; Daniel Jamieson 5 | Phoebe Legere 5 |
| 18 - Wed | Music of Clifford Jordan | Brianna Thomas | Lea Delaria; Tom Postilio | Bernal/Eckroth/Ennis; Neuva Encarnacion | Gary U.S. Bonds |
| 19 - Thu | Music of Clifford Jordan | Brianna Thomas | Tom Postilio; 11 O'Clock Numbers | Rick Stone 3; Mauricio DeSouza 3 | Miles Davis Tribute |
| 20 - Fri | Music of Clifford Jordan | Brianna Thomas | Tom Postilio | Enoth Smith Jr. 3; Kevin Dom Band | Miles Davis Tribute |
| 21 - Sat | Music of Clifford Jordan | Brianna Thomas | Tom Postilio | Kyoko Oyobe 3; Mark Marino 3; Virginia Mayhew 4 | Miles Davis Tribute |
| 22 - Sun | Music of Clifford Jordan | | Laura Benanti; Magical Nights | Iris Ormig 4; David Coss 3; Ryan Anselmi 5 | Miles Davis Tribute |
| 23 - Mon | Florida State University Jazz Combo | | Heather Sullivan | Howard Williams Band; Ben Cliness 3 | Tribute to Rory Gallagher |
| 24 - Tue | Ernestine Anderson & Houston Person 5 | Pedrito Martinez 3 | Marilyn Maye | Cecilia Coleman Band; Alan Chaubert 3 | Fat Cat Big Band |
| 25 - Wed | Ernestine Anderson & Houston Person 5 | Pedrito Martinez 3 | Maucha Adnet; Marilyn Maye | Marc Devine 3; Anderson Brothers | Bill Warfield |
| 26 - Thu | Ernestine Anderson & Houston Person 5 | Pedrito Martinez 3 | Marilyn Maye; 11 O'Clock Numbers | Nick Moran 3; Dave Kain Band | Cedar Walton, Javon Jackson, Peter Washington & Lewis Nash |
| 27 - Fri | Ernestine Anderson & Houston Person 5 | Pedrito Martinez 3 | Marilyn Maye | Champion Fulton 3; Dre Barnes Band | Cedar Walton, Javon Jackson, Peter Washington & Lewis Nash |
| 28 - Sat | Ernestine Anderson & Houston Person 5 | Pedrito Martinez 3 | Marilyn Maye | Marsha Heydt 4; Eve Silber 3; Daylight Blues Band | Cedar Walton, Javon Jackson, Peter Washington & Lewis Nash |
| 29 - Sun | Ernestine Anderson & Houston Person 5 | | | Evan Schwam 4; David Coss 3; Dylan Meek 3 | Cedar Walton, Javon Jackson, Peter Washington & Lewis Nash |
| 30 - Mon | Magos Herrera 5 | | | Howard Williams Band; John Eckert Band | Skolnick 3 |
| 31 - Tue | Eliane Elias 4 | Cyrille Aimee & Diego Figueiredo | Marilyn Maye | Frank Basile 4 | Terese Genecco Band |

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SAYURI GOTO - PIANO
DANIELA SCHAECHTER - PIANO
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|------------|--|--|--|--|---|
| MAY | | | | | |
| 1 - Sun | | Charlie Hunter & Shawn Pelton | Tony Middleton 3 | Lyric Fury; Daniel Glaude 5; Casimir Liberski 3; Kai Kurosawa 3 | Faustina 3; Poetry Salon |
| 2 - Mon | | Mingus Big Band | Jam Session | Max Cudworth 5 | John McNeil/Mike Fahie Jam Session |
| 3 - Tue | | Alferdo Rodriguez 3 | Ivy Adrian | Nancy Goudinaki; Jonas Ganzemuller 5; Jonathan Parker Group | Arnan Raz 4 |
| 4 - Wed | | Julian Lage 5 | Marlene Verplanck 4 | Joe Alterman 3; Paul Carlon; Dahi Divine 4 | Ward-Colberg-Vint |
| 5 - Thu | Tom Rainey 3 | Azar Lawrence 5 | Rob Duguay 4 | Maria Christina 5; Dee Cassella 4; Brian Girley 4 | Meggin Ceol |
| 6 - Fri | Gerald Clayton | Gretchen Parlato 6 | Ronny Whyte 3 | Mr. Ho's Orchestroica; ESJ 3; Alex Lopez 4 | |
| 7 - Sat | | Gretchen Parlato 6 | Ronny Whyte 3 | Dan Wilkins; N. Tomikawa; Yutaka Uchida 4; Kenny Wessel 4; Deborah Latz 4 | Alex Blake 4 |
| 8 - Sun | | Gretchen Parlato 6 | Tony Middleton 3 | Lyric Fury; Yuko Kimura 3; Janet Grice 4; Vadim Neselovskyi 6 | Brooklyn Music Factory |
| 9 - Mon | | Mingus Dynasty | Benefit Concert for Japan Earthquake Relief Fund - 20 pianists & guests | Carl Fischer Band | John Raymond/Adam Larson Band; John McNeil/Mike Fahie Jam Session |
| 10 - Tue | Jure Pukl | ERIMAJ | Ivy Adrian | Adrian Mira; Jordan Piper 5; Tim Campanella/Shai Maestro/Cameron Kaye | Comedy |
| 11 - Wed | Miguel Zenon 4 | Dominick Farinacci 5 | Elisabeth Lohninger 4 | Jazz Patrol; Dan Berg 4; Ammann/Lindhorst 4 | |
| 12 - Thu | Hafez Hodirzadeh 5 | New York Voices | David Berkman 3 | Anna Elizabeth Kendrick 4; Kat Calvosa 4; Sofia Rubina 4 | Charles Sibirsky's Singer Night |
| 13 - Fri | Fabian Almazan 3 | New York Voices | Mike Longo 3 | Sean Sullivan 3; Rick Parker 4; New Tricks | |
| 14 - Sat | Oliver Lake Band | New York Voices | Leslie Pintchik 3 | From Paris with Love; Danielle Mendez; Adia Ledbetter; Martin Loyato; Koran Agan | Jason Yeager/Michel Reis |
| 15 - Sun | | New York Voices | Tony Middleton 3 | Lyric Fury; Stephanie McB Band; Jamie Baum 7; Ku II Oh 3; Danjam Band | Fiona Bicket; Billy Newman |
| 16 - Mon | | Mingus Orchestra | Jam Session | Taylor Haskins 4 | John McNeil/Mike Fahie Jam Session |
| 17 - Tue | | Roy Nathanson 8 | Ivy Adrian | Mamiko Watanabe 4; Tobias Meinhardt 4; Soren Moller 3 | Comedy; Marco Savarela Band |
| 18 - Wed | Steve Lehman 3 | Roy Haynes 4 | Nadav Snir-Zelniker 3 | Aline Almeida; Luiz Simas 3; Napua Davoy 3 | Mitch Marcus 4 |
| 19 - Thu | Antonio Sanchez Band | Roy Haynes 4 | Daniela Schaechter 4 | Audrey Silver 4; Brianna Thomas 4; Liam Sillery 5 | John McNeil 4 |
| 20 - Fri | | Roy Haynes 4 | Bill Mays & Warren Vache | Alexander McCabe 4; Dan White 3; Ralph Peterson 3 | Adam O'Farrill 4 |
| 21 - Sat | Alan Ferber Band | Roy Haynes 4 | Bill Mays & Warren Vache | Project K-Paz; Robin Aleman; Max Haymer; Dan White 3; Ralph Peterson 3 | Charlie Apicella & Iron City; Evil Giraffes on Mars |
| 22 - Sun | | Roy Haynes 4 | Tony Middleton 3 | Lyric Fury; Ayako Shirasaki 3; Claude Diallo 3; Thana Alexa 5 | Brooklyn Music Factory; Alex Lopez 4 |
| 23 - Mon | | Mingus Big Band | Jam Session | Lindsay Mendez & Marco Pagaia 3 | John McNeil/Mike Fahie Jam Session |
| 24 - Tue | | David Weiss 5 | Ivy Adrian | Jacob Melchior 3; Cynthia Hills 3; Mike Fahn 5 | Comedy |
| 25 - Wed | | Emilio Solla 9 | Jay Clayton 3 | Trio Generations; Yvonnick Prene 4; Perry Smith | Innocent When You Dream |
| 26 - Thu | Rebecca Martin 3 | Paula West & George Lesterhazy 4 | Miki Hayama 3 | LeRe & Bertha Hope; Yoko Miwa 3 | Ward-Colberg-Vint |
| 27 - Fri | Marcus Gilmore 3 | Paula West & George Lesterhazy 4 | Joe Locke 4 | Yvonne Simone 4; Liam Sillery 5; Trio Shaiva | Bill Ware 3 |
| 28 - Sat | | Paula West & George Lesterhazy 4 | | Carol Sudhalter 4; Chris Bakrighes 3; Hiroshi Yamazaki 3; Abe Ovadia 5 | Alex Blake 4 |
| 29 - Sun | | Paula West & George Lesterhazy 4 | Tony Middleton 3 | Lyric Fury; Nick Finzer 5; Daryl Johnson 3 | Diego Vogliino 3 |
| 30 - Mon | | | Jam Session | Carl Fischer Band | John McNeil/Mike Fahie Jam Session |
| 31 - Tue | | Sean Jones 5 | Octavio Brunetti & Juan Pablo Navarro | Chase Baird 4; Chieko Honda 4 | Comedy |

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22 Erica von Kleist Group
29 Joe Fonda / Generations Trio
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Tedd Firth, piano
11 Ronny Whyte Trio
Ronny Whyte, singer/pianist
Boots Maleson, bass
David Silliman, drums
18 Iris Ornig Quartet
Iris Ornig, bass
Alex Nguyen, trumpet
Dave Mooney, guitar
Chris Benham, drums
25 Cecelia Coleman Big Band

| MAY | Shrine 2271 Adam Clayton Powell Blvd. 212-690-7807 www.shrinenyc.com | Smalls 183 W. 10th 212-252-5091 smallsjazzclub.com | The Stone Ave. C & Second St. thestonenyc.com | Village Vanguard 178 Seventh Ave. S (below W 11th St.) 212-255-4037 villagevanguard.net | Zinc Bar 82 W. 3rd St. 212-477-ZINC www.zincbar.com |
|----------|--|--|--|---|--|
| 1 - Sun | Jam Session; New Tricks; Melissa Gardiner 5 | Jon Roche 4; Spike Wilner; Johnny O'Neal | Matt Marble 5; Steve Barsotti | Bill Frisell 4 | Cidinho Teixeira |
| 2 - Mon | Alex Brown; Casting Ships | Joel Fass; Ari Hoenig 4; Spencer Murphy | | Vanguard Jazz Orchestra | Emma Larsson; Felix Pastorius; Ron Afff 3 |
| 3 - Tue | Revolution @; Darren Lyons; Steve Katz | Barbara Rosene 2; Lage Lund 4; Ken Fowser & Behn Gillice | Nurit Tilles & David Mahler | Guillermo Klein y Los Guachose | Melody Federer; Jack Jeffers Band |
| 4 - Wed | Kung Fu Treachery | David Bekman; Lage Lund 4; Jeremy Manasia 3 | Steve Gorn & Ralph Samuelson; Jeph Jerman | Guillermo Klein y Los Guachose | NY Youth Orchestra; Orourkestra |
| 5 - Thu | Jonah Jonathan; Rough Roosters; Uncle Al; Sam Waymon; Owen Pye | Ehud Asherie; Alex Sipiagin 5; Josh Evans | Lyn Goeringer; Matthew Ostrowski 3 | Guillermo Klein y Los Guachose | Vocalists Open Mic; Gregorio Uribe Band |
| 6 - Fri | Sten Hostfalt 3; Fillet of Soul; Brighton Beat | Ned Goodl 3; Mark Soskin 4; Lawrence Leathers | Tiffany Lin & Ranjit Bhatnagar; Kikuchi/Radding/Stein/Wooley | Guillermo Klein y Los Guachose | Abdoulaye Diabate |
| 7 - Sat | Sinan Bakir; Colt 6; Watermelon | Bill Saxton 4; Mark Soskin 4; Stacy Dillard 3 | Crosstalk; Triplet | Guillermo Klein y Los Guachose | Marianni |
| 8 - Sun | Jam Session; Tom Tallitsch; Tobias Meinhardt; GOWK; Jazzmeia Horn | Michela Lerman; Marion Cowings; Grant Stewart 4; Johnny O'Neal | Tom Swafford 9; Reptet | Guillermo Klein y Los Guachose | Cidinho Teixeira |
| 9 - Mon | Antoine Dowdell; S.I.F.M.; Superstar Runner | Scott Hamilton 5; Spencer Murphy | | Vanguard Jazz Orchestra | Bernal/Eckroth/Ennis; Felix Pastorius; Ron Afff 3 |
| 10 - Tue | Adam Larson 5; Timbila | Carolyn Leonhart; Go Trio; Alex Hoffman | Lori Goldston; Robert Millis 2 | Tom Harrell 5 | Matthias Bubiath; Chris Dingman |
| 11 - Wed | Martin Sella; Maria Davis | Lafayette Harris 2; Geoff Vidal 4; Craig Wuepper 3 | Peter Garland | Tom Harrell 5 | Iris Ornig 4; Freddie Bryant 5 |
| 12 - Thu | MLS Coalition; Ladell McIn; The Fallow; A. Capozzoli | Ehud Asherie; Waldron Ricks 4; Carlos Abadie 5 | Ellen Band; Stephen Vitiello & Taylor Dupree | Tom Harrell 5 | Vocalists Open Mic; Romero Flamenco |
| 13 - Fri | Rodrigo Bonelli; Erin Blatti; Irwi | Michael Kanan 4; Steve Davis 5; Spike Wilner 3 | Garrett Fisher Band; Chris Stover 4 | Tom Harrell 5 | Kaissa |
| 14 - Sat | C. Cannon; J. Wazquez; Digital Diaspora; Fish out of Water; Band-Droids | Melissa Gardiner 7; Dwayne Clemons 5; Steve Davis 5; John Webber 3 | Yann Novak & Robert Crouch; Kamran Sadeghi | Tom Harrell 5 | Marianni |
| 15 - Sun | Jam Session; Alan Leatherman 3; Emily Braden; Left Ear 3 | Trio Kinsis; Ruth Brisbane 4; Tardo Hammer 3; Johnny O'Neal | Cohen/Feeny/Rawlings; Steven M. Miller | Tom Harrell 5 | Cidinho Teixeira |
| 16 - Mon | The Gathering | Avi Rothbard; Ari Hoenig 4; Spencer Murphy | | Vanguard Jazz Orchestra | Jocelyn Medina; Felix Pastorius; Ron Afff 3 |
| 17 - Tue | Sassafras Spine; Matthew Foster | Abigail Riccards 2; Randy Ingram 3; Ken Fowser & Behn Gillice | Ben Gallina/SALO; Katie Bull 5 | Paul Motian 4 | Julie Janeiro |
| 18 - Wed | Flw 3; World Jazz | Gene Bertoncini; David Allen 4; Bruce Harris 4 | Andrew Serman 5; Jon Irabagon 5 | Paul Motian 4 | Nilson Matta |
| 19 - Thu | CCNY; Hornrims; Setra; Inwood Jones | Spike Wilner; Gilad Hekselman 3; Josh Evans | blood drum spirit; Sean Noonan 4 | Paul Motian 4 | Vocalists Open Mic |
| 20 - Fri | BantuDubJazz; Kakande; Sallou; Black Lion; Sekouba | Lapis Lunda; Ben Wolfe 4; Lawrence Leathers | George Lewis & Marina Rosenfeld; Psychoangelo | Paul Motian 4 | Kofo |
| 21 - Sat | Pawan Benjamin; Pocket; Brave New Girl; Radio Jarocho | Piero Odorici 4; Ben Wolfe 4; Stacy Dillard 3 | John Zorn | Paul Motian 4 | Marianni |
| 22 - Sun | Jam Session; Natty Dreadz | Michela Lerman; Ruth Brisbane 4; Dave Schnitter 5; Johnny O'Neal | Ken Field Band; Joel Harrison Band | Paul Motian 4 | Cidinho Teixeira |
| 23 - Mon | The RendezVous | Peter Bernstein; Ari Hoenig 4; Spencer Murphy | | Vanguard Jazz Orchestra | Chanda Rule; Felix Pastorius; Ron Afff 3 |
| 24 - Tue | Africa Open Mic | Marianne Sollivan; Peter Zak 3; Alex Hoffman | Prester John; Shadow 3 | Roy Hargrove 5 | Eddie Allen Band |
| 25 - Wed | Joe Breidenstine 5; Kitami Safiva; ObliqSound | Greg Murphy & Josh Evans; Omer Avital; Eric Wyatt | Ana Milosavljevic; Todd Reynolds | Roy Hargrove 5 | Cecilia Coleman Band |
| 26 - Thu | Pablo Masis; Kites of Saturn; Brain Dead; Normally Important | Spike Wilner; Omer Avital; Carlos Abadie 5 | Denman Maroney & Theo Bleckmann; Adam Niewood Band | Roy Hargrove 5 | Singers Open Mic; Richie Flores 6 |
| 27 - Fri | World Funk Fest | Fabio Morgera 5; Dezron Douglas 3; Spike Wilner 3 | Neil Rolnick Band; Alexander Berne Band | Roy Hargrove 5 | Martino Atangana |
| 28 - Sat | International Day of Peace | Johns' Jazz Group; Ralph Lalama 3; Dezron Douglas 3; Ian Hendrickson-Smith | Glass Farm Band; Jamie Begian 4 | Roy Hargrove 5 | Marianni |
| 29 - Sun | Jazz Jam Session; Justin Rothberg; The Plaks' Panikkar Band; Hey Rim Jeon | Jay Leonhart; Joe Mag-narelli 4; Johnny O'Neal | Jason Kao Hwang/EDGE; Paul Austerlitz 3 | Roy Hargrove 5 | Cidinho Teixeira |
| 30 - Mon | Dan Arcamone 3; Bom Genius | John Merrill; Kim Thompson 5; Spencer Murphy | | Vanguard Jazz Orchestra | Nancy Harms; Felix Pastorius; Ron Afff 3 |
| 31 - Tue | Eiko Rikuhashi | Yaala Bailin; Sacha Perry 3; Ken Fowser & Behn Gillice | | Gerald Cleaver 3 | Deanna Kirk |



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Aaron Davis Hall, City College of NY, Convent Ave., 212-650-6900, www.aarondavishall.org

Alice Tully Hall, Lincoln Center, Broadway & 65th St., 212-875-5050, www.lincolncenter.org/default.asp

Allen Room, Lincoln Center, Time Warner Center, Broadway and 60th, 5th floor, 212-258-9800, www.lincolncenter.org/default.asp

American Museum of Natural History, 81st St. & Central Park W., 212-769-5100, www.amnh.org

Arthur's Tavern, 57 Grove St., 212-675-6879 or 917-301-8759, www.arthurstavernnyc.com

Arts Maplewood, P.O. Box 383, Maplewood, NJ 07040; 973-378-2133, www.artsmplewood.org

Avery Fischer Hall, Lincoln Center, Columbus Ave. & 65th St., 212-875-5030, www.lincolncenter.org

Backroom at Freddie's, 485 Dean St. (at 6th Ave.), Brooklyn, NY, 718-622-7035, www.freddysbackroom.com

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Bar4, 7 Ave and 15th, Brooklyn NY 11215, 718-832-9800, www.Bar4.net

Barbes, 376 9th St. (corner of 6th Ave.), Park Slope, Brooklyn, 718-965-9177, www.barbesbrooklyn.com

Barge Music, Fulton Ferry Landing, Brooklyn, 718-624-2083, www.bargemusic.org

B.B. King's Blues Bar, 237 W. 42nd St., 212-997-4144, www.bbkingblues.com

Beacon Theatre, 74th St. & Broadway, 212-496-7070

Birdland, 315 W. 44th St., 212-581-3080

Blue Note, 131 W. 3rd St., 212-475-8592, www.bluenotejazz.com/newyork

Bluestone Bar & Grill, 117 Columbia St., Brooklyn, NY, 718-403-7450, www.bluestonebarandgrill.com

Bourbon Street Bar and Grille, 346 W. 46th St, NY, 10036, 212-245-2030, contact@bourbonny.com, contact@frenchquartersny.com

Bowery Poetry Club, 308 Bowery (at Bleecker), 212-614-0505, www.bowerypoetry.com

Brooklyn Public Library, Grand Army Plaza, 2nd Fl, Brooklyn, NY, 718-230-2100, www.brooklynpubliclibrary.org

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Café St. Bart's, 109 E. 50th St. (at Park Ave.), 212-888-2664, www.cafestbarts.com

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Carnegie Hall, 7th Av & 57th, 212-247-7800, www.carnegiehall.org

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Cleopatra's Needle, 2485 Broadway (betw 92nd & 93rd), 212-769-6969, www.cleopatrasneedle.com

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Chico's House of Jazz, In Shoppes at the Arcade, 631 Lake Ave., Asbury Park, 732-774-5299

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Cobi's Place, 158 W. 48th (bet 5th & 6th Av.), 516-922-2010

Cornelia Street Café, 29 Cornelia St., 212-989-9319, www.corneliastreetcafe.com

Creole Café, 2167 Third Ave (at 118th), 212-876-8838. Crossroads at Garwood, 78 North Ave., Garwood, NJ 07027, 908-232-5666

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Destino, 891 First Ave. & 50th St., 212-751-0700

Detour, 349 E. 13th St. (betw 1st & 2nd Ave.), 212-533-6212,

www.jazzatdetour.com

Division Street Grill, 26 North Division Street, Peekskill, NY, 914-739-6380, www.divisionstreetgrill.com

Dizzy's Club Coca Cola, Broadway at 60th St., 5th Floor, 212-288-9595, www.jalc.com

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eighty-eights, 1467 Main Street, Rahway, NJ, 732-499-7100

El Museo Del Barrio, 1230 Fifth Ave (at 104th St.), Tel: 212-831-7272, Fax: 212-831-7927, www.elmuseo.org

The Encore, 266 W. 47th St., 212-221-3960, www.theencorenyc.com

Fat Cat, 75 Christopher St. (at &th Ave.), 212-675-7369, www.fatcatjazz.com

FB Lounge, 172 E. 106th St., New York, 212-348-3929, www.fondaboricua.com

Feinstein's at Loew's Regency, 540 Park Avenue (at 61st Street), NY, 212-339-4095, feinsteinsattheregency.com

Five Spot, 459 Myrtle Ave, Brooklyn, NY, 718-852-0202, www.fivespotsoulfood.com

Flushing Town Hall, 137-35 Northern Blvd., Flushing, NY, 718-463-7700 x222, www.flushingtownhall.org

Frank's Cocktail Lounge, 660 Fulton St. (at Lafayette), Brooklyn, NY, 718-625-9339, www.frankscocktailounge.com

Freddy's Backroom, 485 Dean St., Brooklyn, NY 11217, 718-622-7035

Galapagos, 70 N. 6th St., Brooklyn, NY, 718-782-5188, www.galapagosartspace.com

Garage Restaurant and Café, 99 Seventh Ave. (betw 4th and Bleecker), 212-645-0600, www.garagerest.com

Glen Rock Inn, (Glen Rock, New Jersey) 222 Rock Road, Glen Rock, NJ 07452, 800-400-2362

Greenwich Village Bistro, 13 Carmine St., 212-206-9777, www.greenwichvillagebistro.com

Harlem Tea Room, 1793A Madison Ave., 212-348-3471, www.harlemtearoom.com

Havana Central West End, 2911 Broadway/114th St), NYC, 212-662-8830, www.havanacentral.com

Hopewell Valley Bistro, 15 East Broad St, Hopewell, NJ 08525, 609-466-9889, www.hopewellvalleybistro.com

Iridium, 1650 Broadway (below 51st St.), 212-582-2121, www.iridiumjazzclub.com

Jazz 966, 966 Fulton St., Brooklyn, NY, 718-638-6910

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Knickerbocker Bar & Grill, 33 University Pl., 212-228-8490, www.knickerbockerbarandgrill.com

The Knitting Factory, 74 Leonard St., Tel: 212-219-3132, www.knittingfactory.com

La Lanterna (Bar Next Door at La Lanterna), 129 MacDougal Street, New York, 212-529-5945, www.lalanterna.com

Le Grand Dakar Cafe, 285 Grand Ave, Clinton Hill, Brooklyn, http://nymag.com/listings/restaurant/le-grand-dakar/

Le Madeleine, 403 W. 43rd St. (betw 9th & 10th Ave.), New York, New York, 212-246-2993, www.lemadeleine.com

Lenox Lounge, 288 Lenox Ave. (above 124th St.), 212-427-0253, www.lenoxlounge.com

Les Gallery Clemente Soto Velez, 107 Suffolk St. (at Rivington St.), 212-260-4080

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Merkin Concert Hall, Kaufman Center, 129 W. 67th St. (betw Broadway & Amsterdam), 212-501-3330, www.ekcc.org/merkin.htm

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Newark Museum, 49 Washington Street, Newark, New Jersey 07102-3176, 973-596-6550, www.newarkmuseum.org

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New School University-Tishman Auditorium, 66 W. 12th St., 1st Floor, Room 106, 212-229-5488, www.newschooledu

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Red Eye Grill, 890 Seventh Ave. (at 56th St.), 212-541-9000, www.redeyegrill.com

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St. Peter's Church, 619 Lexington (at 54th), 212-935-2200, www.saintpeters.org

Salon at Rue 57, 60 West 57th Street, 212-307-5656, www.rue57.com

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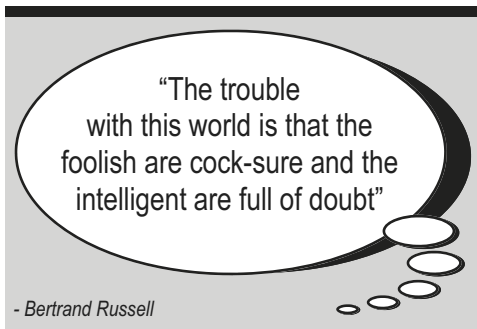
Shanghai Jazz, 24 Main St., Madison, NJ, 973-822-2899, www.shanghaijazz.com

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The Stone, Ave. C & 2nd St., www.thestonenyc.com

Sugar Bar, 254 W. 72nd St., 212-579-0222, www.sugarbarnyc.com

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Symphony Space, 2537 Broadway, Tel: 212-864-1414, Fax: 212-932-3228, www.symphonyspace.org

Tea Lounge, 837 Union St. (betw 6th & 7th Ave), Park Slope, Brooklyn, 718-789-2762, www.tealoungeNY.com

Terra Blues, 149 Bleecker St. (betw Thompson & LaGuardia), 212-777-7776, www.terrablues.com

Theatre Row, 410 W. 42nd, 212-714-2442, www.theatrerow.org

Tito Puente's Restaurant and Cabaret, 64 City Island Avenue, City Island, Bronx, 718-885-3200, titopuentesrestaurant.com

Tonic, 107 Norfolk St. (betw Delancey & Rivington), Tel: 212-358-7501, Fax: 212-358-1237, tonicnyc.com

Town Hall, 123 W. 43rd St., 212-997-1003

Triad Theater, 158 W. 72nd St. (betw Broadway & Columbus Ave.), 212-362-2590, www.triadnyc.com

Tribeca Performing Arts Center, 199 Chambers Street, 10007, tribecapac.org, www.tribecapac.org

Trumpets, 6 Depot Square, Montclair, NJ, 973-744-2600, www.trumpetsjazz.com

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Village Vanguard, 178 7th Avenue South, 212-255-4037, www.villagevanguard.net

Vision Festival, 212-696-6681, info@visionfestival.org, www.visionfestival.org

Watchung Arts Center, 18 Stirling Rd, Watchung, NJ 07069, 908-753-0190, www.watchungarts.org

Watercolor Café, 2094 Boston Post Road, Larchmont, NY 10538, 914-834-2213, www.watercolorcafe.net

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J&R Music World, 13 Monroe Street, 212-238-9000, www.jr.com

Jazz Record Center, 236 W. 26th St., Room 804, 212-675-4480, www.jazzrecordcenter.com

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(Bobby Sanabria, Continued from page 8)

nal claves were made in Cuba from wooden pegs on ships called Clavijas and wooden nails whitened down – and the last word, llave, which is Spanish for key. It comes from those three words.

JJ: That's interesting I never put that together but one of the nicknames I have for my grandson is Clavo, every time he makes a basket I call him Clavo.

BS: So, you speak Spanish?

JJ: I grew up speaking Spanish; yeah I grew up here in New Mexico in South Valley Albuquerque.

BS: Chevere. Talking about those American cities you mentioned that have Spanish-Iberian roots in their culture, etc. Latin jazz, and particularly Afro Cuban jazz is an American form. It was born in New York City with the Machito Afro-Cubans. So, this is American music. It shouldn't be a thing where people say, "Well, I don't really understand that. It's foreign to me because I'm an American." No it's foreign to you because you haven't been exposed to it. But it's part of your culture. It's as American as apple pie, Jimi Hendrix, or Aerosmith. You should know about it and be proud of it.

JJ: Exactly.

BS: That was the purpose of the four hour documentary series that I was involved in as a consultant, *Latin Music USA* last year on PBS.

JJ: Yeah I saw that. That was impressive.

BS: The great thing about it is that there is a website that you can go to and see the whole four hours in chapters (<http://www.pbs.org/wgbh/latinmusicusa/>). Each chapter is an hour. But those chapters are divided into segments that you can watch at your convenience - little eight minute segments. Not only that, but the website has incredible extra footage that wasn't included in the original four hour documentary because of the time limit issue and you can explore that at your convenience. I mean your readers will be on there for hours. It's amazing. For example there are chapters on Tejano music, on big band, Mambo, Latin jazz, Reggaeton, and on Chicano rock etc. It's just never ending. They really did a fantastic job as far as the website. I use it as an education tool with all my students.

JJ: In the history of jazz, one of the shortcomings is that Latin jazz is usually a footnote.

BS: Don't get me started [laughter]. Unfortunately, that's an example of the way this country is - people tend to compartmentalize. Everything in this country is in just two colors, black and white. People forget about that big giant pink elephant in the room which is the Latino element

- whether it's culturally, musically, socially, or politically. So, it's like the two guys are in the room, the Black guy and the White guy. One of them goes, "Did you notice that big pink elephant over there?" And the other guy goes, "No man I don't see anything." And the one guy goes, "Yeah man, that big pink elephant. Don't you notice it? It's got a big conga drum between its legs." And the other guy goes, "You know, you must be high, I don't see anything." We're invisible. That's the way this country has always been in regards to our contributions, particularly when it comes to jazz history. It was reinforced by Ken Burns. I call it the new kind of racism. You're invited to the party, but no one speaks to you because they totally ignore you. It's the worst kind of cultural insensitivity.

JJ: I know exactly what you mean because I spent 12 years developing an Ethnic Studies Department in California. It was so hard to infuse that into the overall curriculum as a requirement - just one course -but everything was pre-conditioned and everything was sort of prejudicial. So they thought it was something alien but it was the heart of everything.

BS: Right, right. I mean it's so sad, but that's part of my mission and I'm very outspoken about it. Every chance I get, when I do interviews I talk about it. I take people to task on it. They have to acknowledge us in the jazz community because we have been part of the history of this music since its very beginning. New Orleans is a Caribbean city. Could you imagine jazz without the influence of Latin music?

JJ: No, not at all.

BS: Can you imagine rock music, funk without the influence of Latin music? And when I talk about music, I'm talking particularly Afro-Cuban music. It's amazing, People in the jazz community at large have to look at themselves in the mirror and say, "Man you know what? He's right." The new generation of jazz musicians - they're growing up in a more open, multi-cultural society - they don't seem to be having that kind of a problem because Latin Jazz has become part of the education ethos of jazz across the country, everybody is interested in the music. We still have a long way to go, but it's happening everywhere I travel on some level. What's great is that it's happening in some of the most removed areas from the epicenter, which is New York City. I just played at the Eau Claire Jazz Festival in Wisconsin back on April 8th and 9th and they had 108 middle high school and college combos and big bands all performing. They were competing for prizes, and they all played some kind of Latin-oriented jazz in their repertoire. What's great is that they all want to learn how to play the music authentically.

JJ: We have several salsa groups here in Albuquerque and across the area in New Mexico. The programs at the museum are big draws- the salsa bands and the Latin jazz. It's so much of a cross

over with dancers. Do you have any kind of formalized collaboration with dance groups?

BS: Well, we just recently did a concert on April 1st in honor of Candido, at the Manhattan School Of Music on his 90th birthday even though his birthday is April 22nd. We had a fabulous tribute and I incorporated four dancers into different segments of the concert. In the past I've worked with members of the Muñequitos de Matanzas from Cuba when they first came to New York City years ago. We did some great collaborations with their principal dancer Barbaro Ramos and his sister at the Nuyorican Poets Café with my nonet Ascensión. Over the years, I've done many other events featuring dancers, and not just from the Afro-Cuban Tradition. We've done things with tap dancers like Tina Pratt and others. There's a whole incredible new generation of virtuosic tappers led by a former student of mine at the New School, Max Pollack. He's incredible because he knows the whole jazz tap tradition as well as having studied Afro-Cuban folkloric dance.

JJ: We were talking about the Clave earlier, how many different Claves are there - given all the Latin dance steps that there are?

BS: You have a couple of hours? [laughter]. Well, there's basically only two. There's the Son Clave, which comes from the Son music tradition of Eastern Cuba. This is the folk song tradition developed in Eastern Cuba. It's the root of what we call salsa today. It's the fusion of Southern Spanish folk song forms with West African based rhythm. When you say "Shave hair cut, two bits," that's the Son clave in the direction we call 3/2. That's because there's three notes/attacks in the first measure followed by two in the second measure. "Shave hair cut, two bits" can be reversed. In other words, starting on the side that you say "two bits, shave hair cut." That would be what we call the Son clave in the direction 2/3. How do you know what direction to tap out? It coincides with the rhythmic cadence of whatever the melody is. And then, you have the Rumba tradition from the western part of Cuba, which is a fusion of Congolese based drumming, dance known as Zapateo from Southern Spain and also dance from West Africa and Central Africa. Also, there are elements of Afro-religious traditions, and the vocal style of the Rumba is based on flamenco from the southern part of Spain - but that is rooted in elements of Arabic and Hebraic music from the Middle East and North Africa. You hear it in the vocal introductions that are known as *diana's* in the Rumba. The vocalist is singing ... doing wordless vocals, with a lot of miasma and note bending in their intros. It's basically a scat that they use to set the tone as an intro to the melody which obviously has words. It has a cadence of 3/2 and 2/3 in its structure depending on the rhythmic design of the melody but the rumba clave has an extra syncopation to it on the 3 side that gives it its particular, Sabor, Flava. Both of these clave rhythms from the Son and Rumba traditions have their roots in West Afri-

can bell patterns in 6/8 meter.

JJ: Do Flamenco artists talk about clave?

BS: No. Clave is a part of the Cuban musical tradition and also part of the Dominican and Puerto Rican musical traditions – it's not part of the Flamenco tradition. Although, you could consider the Palmas - the clapping that they do in Flamenco - as a sort of grounding rhythmic principle similar to clave. It's interesting. They have these songs called Canciones de Ida y Vuelta - songs that left and returned. These are flamenco rumbas that traveled from Spain to the Caribbean in some form and came back to southern Spain. Every kind of music does have some rhythmic grounding principle foundation. In Cuba, Puerto Rico and the Dominican Republic, we have this rhythmic foundation that evolved into what we call clave. It's a deep thing that isn't to be taken lightly. When done correctly with everyone in the band in sync, whether it's a small group or big band, it's an incredibly powerful thing. That rhythmic cadence traveled to New Orleans. You hear it in second line, funk, R&B, rock, hip hop, etc. The difference is the highly evolved rhythmic arranging principles that evolved, that grounds the music of Machito, Puente, Tito Rodriguez, Eddie Palmieri, etc. And the contemporary salsa orchestras of today, that never became part of R&B, funk, second line, etc.

JJ: How about the Bossa Nova, that's the two, three clave?

BS: Well, that's a misnomer when people talk about things like the so called Bossa Nova clave. [laughter] It isn't a guiding principle in Brazilian music. If you talk to any Brazilian musicians, they'll tell you they don't have that concept in Brazilian music. That was just what people called the basic rhythmic cadence of Bossa Nova when it came to this country. Because it sounded similar to something they heard in Cuban music. They began calling it that. That pattern that you hear drummers sometimes distantly play on the drum set, especially jazz drummers was something that people like Antonio Carlos Jobim laughed at when they heard it. There is a rhythmic basis, but there was no concept of Clave like in Cuban, Puerto Rican and or Dominican-based music. I remember when I was playing with Mongo Santamaria way back in the early 80's, we were rehearsing at the old Village Gate and Cyro Baptiste, the great Brazilian percussionist was staring at us like he was watching something from another planet. I knew who he was and noticed he was a little shy. So after we finished I introduced myself and started a nice conversation with him. He asked me, "Poha Bob, what is this fockin' teeng called clave?" Everyone keeps asking me about this. What the hell is it? I keep telling them, "What the hell are you talking about. I never heard about this." I couldn't stop laughing. Not at him. I was laughing at the cultural ignorance of some people. They think there is no difference between any of the music of any of the 23 counties in Latin America. I under-

stood perfectly what was happening. As I said, it isn't a principle in Brazilian music. Cyro had just gotten to New York City and for the first time in his life he was hearing, experiencing Cuban-based music in the flesh. How could he know about Clave. It's a Cuban, 'Rican, Dominican thing, not a Brazilian one. Once I started to explain it to him, we both laughed. I'll never forget that.

JJ: So, what if they're asking a Brazilian musician to play "The Girl From Ipanema" they get nauseous, right?

BS: I don't know, maybe. I guess it would be like asking a New Orleans musician to play "When the Saints Go Marching In."

JJ: Tell me a little bit about the differences between people who identify as drummers and people who identify as percussionists.

BS: I'm very fortunate that I'm highly schooled on the drum set, but also all I know the different forms of hand percussion from the Caribbean and hand percussion from Brazil, and the rest of South America. I also play orchestral percussion because I was trained in it, timpani, vibes, marimba, etc. and so forth. So, I'm very versatile in that respect. I've even been fortunate that I've performed as a ceremonial drummer in the Afro-Cuban religious traditions of Santeria and Palo as well. It's kept me alive as a musician because I've been featured in various concerts, on recordings, and a variety of settings as both a percussionist, and sometimes as a drummer, and sometimes as both. The great thing is that it informs everything that I do - especially when I play the drum set because I have so much vocabulary to draw up on. I think that eventually the distinction between a drummer and a percussionist will eventually be eradicated. There won't be such a thing as a drummer per se, and/or a percussionist. It will be both, one and the same. That is a big thing for us in the Caribbean. Especially on those three islands, Cuba, Puerto Rico, the Dominican Republic - and the extensions of those islands, the Bronx and Manhattan. You must be versed in all of the family of percussion instruments. It's expected of you - just as an orchestral percussionist must be versed in all of the family of percussion instruments to play in a symphony. I always tell students that every drummer should know how to play some percussion, and every percussionist should know how to play some drum set. For us in the Caribbean and Brazil it's a natural thing, it's part of our culture. That ethos is finally starting to take hold in the United States. We're coming to the point where people are becoming very versatile in a variety of things and that keeps increasing. You have people who are experimenting in jazz using Indian rhythms. Some people are using folkloric drums from India like the Tabla drums. There are drummers that are learning that, and Tabla drummers that are learning drum set. So, for me it's a very fascinating position to be in because basically in any kind of group, even in a

symphonic orchestra, the drums are the heart of everything.

JJ: It goes back to the source of the heart beat, right?

BS: Exactly. Drummer Panama Francis said, "The drummer drives, everybody else just rides."

JJ: That's cool. Well, tell me a little bit about your sense of the tradition because I know that you have a great respect for all those who've come before you.

BS: Right, you know, people tend to ask me things like who do you think is the best conga player in the world. I obviously have favorites. But when you get to this level, it's basically different styles. All those styles are informed by history. It doesn't matter if you're playing basic three chord rock music. There's a history to that. The best players always have had a sense of history in their playing

JJ: How would you define your style?

BS: It's very New York based. It's aggressive but sensitive at the same time. I have a world vision to things. I'm not very provincial in terms of jazz. I love all styles of jazz, from the traditional early forms to all the experimentation that was done in the 70's with electronics. One of my favorite musicians is Don Ellis - a famous trumpeter who experimented with odd meters in his compositions, electronics and improvising with quarter tones. But, I still love listening to the old *Hot Five* and *Hot Seven* recordings by Louis Armstrong.

JJ: Yeah, well they say to grow is green. I remember Miles Davis also kept changing over and over in his career and was ahead of his time.

BS: And he was very much criticized for that. I always say the ethos of jazz is composed of three things - truth, freedom and revolution. In fact, a lot of people have told me I need to make a T-shirt out of that. Truth + Freedom + Revolution = Jazz. You have to speak the truth on the stage. You can't be bull-shitting. The audience will pick up on that.

JJ: Exactly there's no place to hide.

BS: Yeah, there's no place to hide. The audience will never let you get away with jiving on the stage - especially if they're knowledgeable. There is the freedom to express yourself in a democratic setting, the band stand. The music is always moving forward hopefully, but with the help and respect for the past. You cannot have revolution without a healthy respect for the past, the knowledge of the past.

JJ: You talk a lot about energy - *Aché* - I guess it's the way you pronounce it. I think a lot of that has to do with the overall stamina or heart or
(Bobby Sanabria, Continued on page 30)

(Bobby Sanabria, Continued from page 29)

whatever it is that keeps us going. You've got to have that devotion to what it is that you're doing and that's contagious.

BS: Right, thank you. Well, you know, being a jazz musician, it's not something to be taken very lightly. You have so much that you have to put in, in terms of study and maintenance of your technique over the years. It never ends, and you're always hopefully constantly learning, and you get very, very little in return compared to the investment that you make of your time. I look at these young people that I teach at the Manhattan School of Music and New School and I tell them, "Man you guys should be very honored that you've chosen this profession. You're very brave. You're probably the bravest individuals at this time in the world in terms of art because as I said, you get very little in return."

JJ: The arts are being bombarded from all corners.

BS: Oh yeah. Even the Grammy's are being bombarded by that now. That's another topic of discussion - this Grammy debacle that started on April 6 with the cutting of 31 categories. Most of them are ethnic categories - Native American, Zydeco, Cajun, Mexican, etc. So it seems like the Tea Party has taken over NARAS. By the way, this is not just a musical infamia that NARAS has pulled. It's one of cultural insensitivity - in particular, with their removal of the Latin Jazz category. So it's a national issue. If the jazz community doesn't unite over this, then we don't have any hope. I urge everyone to e-mail NARAS president Neil Portnow at neil@grammy.com and protest this.

JJ: Well, you know you can't separate music from culture or from politics. It's right there in the middle of everything.

BS: Right, every time you go onto stage you're making a political statement. Most musicians are probably going to read this and scratch their heads that I said that. But you are making a political statement. It's, "I love this art form. It represents who I am and the best our country has to offer, on every level. I'd love to share it with you."

JJ: Well, what does the future hold for you?

BS: Well, the future for me right now? I'm really devoted to my students. Most of my students are out there performing with major groups. You go to any big band in New York City and you'll find a couple of my students, former students or even current students in those bands - whether it's the Arturo O'Farrill Latin Jazz Orchestra, the Mambo Legends Orchestra, Maria Schneider's Big Band, The Vanguard Orchestra and of course my own big band. It's corny, but you feel like a proud father. I have several of my former students in there because

I'm very big on giving opportunities to those who are qualified. There are very few opportunities open to young great players today. Whenever I have a chance, I give them a chance in any of my various groups from the quartet, sextet, and nonet to big band. As far as my playing, and arranging, composing, and recording, etc., I'm involved in several great projects with people I have great personal and musical respect for. One is pianist Gene Marlow who I play drums for in his Heritage Ensemble. He's adapted Hebraic liturgical music in a very interesting way to a jazz context, utilizing rhythms from Brazil, Cuba, and Puerto Rico with funk, straight ahead, and even free jazz elements. Another is with pianist Joe Tranchina and his wife Gabrielle who sings in about six languages. It's another, what I call world jazz project. I still have ties to the hard core Salsa world. I play timbales with pianist Larry Harlow's Latin Legends band. It's an all star band made up of leaders. Amanda Jones is another great vocalist I've been working for. Her new project should be coming out soon. All my groups keep me busy as well as the Afro-Cuban Jazz Orchestras I teach at Manhattan School of Music and New School. With the Manhattan School of Music band we have a new CD that's been causing waves of late, entitled *Tito Puente Masterworks Live!!!* It's a college band - but when you say that to someone it sounds almost apologetic. These young people have nothing to apologize for. They literally played the shit out of the music. Most people that hear the CD are in shock. They think it's my own big band. The fact is they play on the same level as any great big band that's out there, including mine [laughter]. They were nominated for a Grammy for the previous CD they did entitled *Kenya Revisited Live!!* We reproduced Machito's greatest album, *Kenya*, with new arrangements. What we have to do now is re-build the jazz audience so that when they graduate they have an audience to play for. I continue to travel and guest star with various college bands. But I just don't do that I also make sure that I educate them about the music. It's pointless just coming in and doing a rehearsal and just playing a concert. If you haven't taught them something about how to really play this music, well it's like only doing half the job.

JJ: Well, you know I think you're probably in your 50's or something like that.

BS: Right, I'm 53 and I'm really just coming into my own now. This is the age when you start hitting your stride. I've done my best work during this time period. Sometimes people ask me, "What are you about?" I tell them to listen to *Big Band Urban Folk Tales*. That's what I'm about. No boundaries. We featured music by Frank Zappa on there, Hermeto Pascoal music that has never been recorded in a big band context, some of my own originals. I even played some vibes, and a lot of other percussion. That album really pushed the envelope and I'll be very honest, we, the entire band, were very disappointed when we lost the Grammy that year. We were nominated

because we put so much love and hard work into that project. A lot of people told me, "You should have won," particularly fellow musicians - so that was a great feeling. I was also proud of that album because the music was a perfect blend of great music, musicianship, and accessibility to a non-jazz audience.

JJ: Well, that's part of that. You don't need to stratify levels of ability because everybody who plays music and loves music is doing their thing.

BS: Right. But in the Jazz world we place things on such a high level of judgment by other musicians - and that's an unfortunate thing in some ways because the music that's being produced at this time period is being made really to impress other musicians.

JJ: Yes it's too insulated. What it is also supposed to be about is bringing everybody together and not separating everybody.

BS: Exactly, and people in the jazz world have tended to forget that. I think you can make great music that is also accessible. That's why we've lost so many fans. That's where Latin-oriented jazz has a big advantage.

JJ: You live in the Bronx and those are your true roots and inspirations. You call yourself a Nuyorican. Explain.

BS: Exactly. I was born there and grew up in the South Bronx in the Ft. Apache section. I'm a child of Puerto Rican parents - hence the term, Nuyorican. The Bronx is a very inspiring place. It's not just one area. There are many flavors to the borough. I love it because when I walk out the door in the neighborhood that I'm living in, Morris Park, which is very nice neighborhood, private houses etcetera - it's just beautiful. People come and visit me here sometimes. They go, "Wow man, this looks like a suburb." I go, "Yeah, what did you expect man?" What they expected was the South Bronx of the 1960's and early 70's burning and all that kind of stuff. So, the images are still ingrained in people's minds. Now don't get me wrong, *da Bronx* does have a reputation of being a hard place. But it's a noble reputation because if you come from the Bronx it means you can basically survive anything. You asked before about what the future holds for me. What the future holds for me is just great swinging music and more interaction with the public at large, through my own performances and those with others and with my students. One of my missions is to get this music to everyone so they can partake in it. When you have something that's so beautiful and so inspirational, you can't keep it to yourself. It should be shared with everyone. One of my favorite expressions - be it with my own groups or my students before we hit the stage is to say, "All right gentlemen/ladies, let's get righteous." I plan on saying that for the rest of my life."

□ □ □

The Value of Loyalty

Some Observations & It's Intersection With Music & Music Business

By Eric Nemeier

Napoleon Hill, one of the great leaders in the field of personal development, the author of the landmark 20th Century book, *Think And Grow Rich*, and confidant of Andrew Carnegie, recognized that the "Lack of loyalty is one of the major causes of failure in every walk of life" By definition then, the presence of loyalty could be one of the causes of success in every walk of life.

Supporting this concept are the words of Rensis Likert, an American educator and organizational psychologist, known for his research on management styles: "The greater the loyalty of a group toward the group, the greater is the motivation among the members to achieve the goals of the group, and the greater the probability that the group will achieve its goals."

Integrity is the theme that runs through the perspectives and teachings of the personal development and motivational writers and speakers whose books I've read and seminars I've taken. It is the powerful, positively energized fabric that runs through and connects every other character quality. Without integrity, every other character quality is compromised. Let's take a look at loyalty and authenticity, two qualities – subsets of integrity – to focus on for our discussion here.

What is loyalty? The Random House Dictionary defines loyalty in part as "faithfulness to commitments or obligations." Faithfulness is defined as (1) strict or thorough in the performance of duty; (2) true to one's word, promises, vows, etc., (3) steady in allegiance or affection; loyal; constant: faithful friends; (4) reliable, trusted, or believed; (5) adhering or true to fact, a standard, or an original; accurate: a faithful account; a faithful copy.

On the creative and music-making side of jazz there is a loyalty to and respect for the tradition and the foundation laid down by the master improvisers over time. On the business side, the very kind of loyalty and reverence for other musicians that we observe on the

creative side, disappears uncomfortably often. Many times loyalty among musicians is replaced by backbiting and doing anything to get a gig. In my humble years in the music business, I've observed that loyalty is a stumbling block or challenge for some so-called "professionals" - managers, publicists, airplay promoters, media and others - who populate the jazz world (and many other worlds). Some industry participants claim to be concerned about their client artists. Some will pay lip service to the "warm and nurturing" sort of relationships they claim to value with peers. Unfortunately, they don't wear signs identify-

others, to children, friends, teachers, education, to our jobs or careers, to our communities (religious, spiritual, business, social and so forth). There are commitments to paying bills, showing up and on time for business and personal appointments.

There are times where we might not be able to make an appointment, pay a bill on time, or attend a family function and so on. That doesn't mean that we have abdicated our commitments, obligations or responsibilities. Unexpected events sometimes can crop up or people can create distractions or obstacles that might temporarily get in the way of our fulfilling commitments and obligations in that moment. Taken individually, any single and unintentional mistake doesn't mean that our commitments or obligations have or loyalty has been abandoned. One of the ways we reinforce that our commitments are constant is to communicate with those people or organizations to which we have obligations or commitments. Taking the time to explain why we might be late, or unable to attend an event, or have to momentarily not complete a task goes a long way toward reinforcing the bonds that create the essential fabric of that commitment with that other person or organization.

Communicating when there is a discrepancy, one that might create the impression or illusion that loyalty has been compromised, can go a long way toward remedying any misunderstandings and ensure that those don't grow into some unnecessary and unsolvable mess.

For many of us, loyalty (along with other character qualities such as honesty, patience, courage, respect and consideration for other people, and so on) has been hard-wired into our subconscious. We don't have to think about doing the right thing - it is an automated, conditioned behavioral pattern or response, and an awareness that enables us to spot its regrettable, if not disappointing absence in other people and situations. Call it a "fault" of our quality upbringing, and hard



ing themselves and their "wolves in sheep's clothing" nature. And, their presence undermines the fact that many industry participants are experienced, masterfully competent at what they do, and ethical individuals with integrity.

So, as they say inside the Beltway in Washington DC: "Don't listen to what people say. Watch what they do."

Each of us has an array of commitments, obligations or responsibilities. Some of those commitments, obligations or responsibilities might be to family, to spouses or significant

wiring of what may be our conscience (specifically a healthy conscience) - loyalty is ever-present in some of us. In short, those of us who have a conscience, who want to do the right thing, who want to lead ethical lives and eliminate unnecessary drama - will habitually do so without a second thought.

As the Disney character Jiminy Cricket said, "Always let your conscience be your guide."

When I was growing up, I was fortunate to have both sets of grandparents around for the better part of my childhood. I had the opportunity to learn from the experience and wisdom of their years - three of whom lived to be about 90 or beyond, and one set of grandparents were married 67 years. The endless stream of stories, experiences and ideas that they shared and their insights into human nature provided me with a valuable foundation for understanding people. Observing their day to day activities, and how they treated people with and commanded respect, and how their words and behavior consistently set quality examples of integrity, ethics, good character and values - all provided a guiding light for how to lead my life.

What I saw in my grandparents, who were married 67 years, was how loyalty and its parent, integrity, played such an important role. The loyalty obviously grew out of respect, and the respect engendered more loyalty and more respect and so on. They had developed patience in dealing with each other, often helped people less fortunate, and had many acquaintances and quite a number of friends.

They were models of authenticity in character, values, behavior. There was no duplicity or double dealing, no façade covering up who they really were, or otherwise didn't want people to discover.

It was easy to follow in their footsteps. When we're surrounded by quality people,

"To make a mistake is only an error in judgment, but to adhere to it when it is discovered shows infirmity of character."

people who set model examples, positive attitudes, hope, encouragement, and so on, we have the opportunity to absorb and embody those elements.

The concept and practice of loyalty, therefore, was never a question in my mind - whether dealing with family, friends or business associates. It's etched into my subconscious - as it is for the people for whom I have the most respect.

There are an abundance of loyal individuals in the music business with whom I have and have had the opportunity to work over the

years. Having had the opportunity to experience the business and creative sides of the music, I've also observed that disloyalty, or the absence of integrity and not being authentic are not in short supply either. There are and or have been loyal and disloyal managers, publicists, record label executives, club owners, booking agents, attorneys, artists, executive directors at not-for-profit organizations, website proprietors, and others. After a while you can't help but get to know who they are.

It doesn't matter though what a person's job, career or occupation may be. Loyalty and integrity are values that are developed from the inside out.

There may be more temptations for someone handling cash, or in a position of power of any kind, or managing a Hooter's bar than there are in other jobs. I had someone tell me once that their father said he was glad he didn't become a police officer, because he would have been a crooked cop. That begs some important questions. If character and integrity are developed from the inside out - why would you be a crooked cop but not a crooked Certified Public Accountant?

Healthy people want police officers (and everyone else) to have the same values, the same integrity and loyalty as our accountants, insurance agents, lawyers, doctors and so on. How would the external aspect of vocation, and what you choose to do for a living somehow make someone behave with loyalty and integrity more than they would in some other job or vocation? Does a different job or career - as an accountant, educator, lawyer, insurance salesperson, doctor, stockbroker, engineer and so on - mean that the deleterious character flaws would magically disappear?

When we lead lives of integrity and do business in concert with those values then it is very easy to look at our reflection in the mirror. We would assume that those who operate

without these values, or who suffer from character flaws or personality disorders, would be uncomfortable looking into the mirror. They might recoil in shock upon seeing their own "hunchback."

Years ago, I heard someone say that clarity is like a razor's edge. For those who are clear, clarity is constantly desirable. But for those who are cloudy, clarity is a shock to their systems.

So where does the dark side originate? From greed, ego and selfishness?

In the music business (perhaps because of

the egos involved) there is incessant pettiness ("he got the gig and I'm better than him ... I deserve this or that because I can play faster, higher, more notes, better ideas"). Perhaps this pettiness, and the often corresponding palpable anxiety and desperation, are more often the result of lack of knowledge about people, places, ideas and situations. So the anxious individual expands their imaginings into some grandiose work of fiction - perceived as reality - in their mind that drives their behavior. Some curious observers of human nature might ascribe the pettiness and backstabbing as a function of projection on the part of an individual who is unethical and or uncomfortable with their own shortcomings and fears. Also, it all ties in with a compensation for a global lack of business knowledge, experience, savvy, genuine earned sales, marketing, negotiation and contract expertise. The result - underhanded methods, backstabbing, stealing, lying, inflating promises, manipulation, and so on.

The landscape was much different in the 1950s, 1960s and 1970s in the jazz world. Although there were other problems back then - racism, lower wages among them - there was a loyalty that existed within certain musical groups. In part, that had to do with the desire to apprentice under the leadership of acknowledged masters. It was regarded as reaching the mountaintop to occupy an instrumental chair or a spot in the bands of Miles Davis, Art Blakey, Horace Silver, Cannonball Adderley, Thelonious Monk, Dizzy Gillespie, Stan Getz and in the big bands such as those of Count Basie, Duke Ellington, Woody Herman, Buddy Rich and others. There was no comparison between the attraction to develop one's art and music in vivo - in real life. The real life situation is where the hardening of one's skills occurred on the bandstand, by being in the presence of the masters, performing in front of an audience every night, and being paid to do so. That was a lot more appealing for emerging and established players seeking opportunities and to develop their playing skills - by comparison to developing in vitro, in the laboratory of the practice room or academic environment. The in-vivo environment was also more conducive to the development of loyalty as well.

Now of course, the economy is different. Loyalty is often directed at whoever might be offering the most money, the longest tour schedule and so on. Pat Martino commented a few years ago, that by comparison to times gone by, loyalty among those in the apprentice role, among sidemen, today exists up to the point that they can go out to form and lead their own groups and get enough work to maintain them.

Regardless of the times, we can each choose to be loyal during the tenure of employment, apprenticeship or associations, re-

ardless of their duration.

Some people who engage in bad behavior are better than others at concealing it, denying it, covering it up, repositioning their behavior as something else, or simply not taking responsibility, while proceeding to blame others.

Narcissistic, personality disordered people, for example, have no empathy for other people. They have honed their skills to be able to manufacture empathy for the express purpose of extracting what they want from others—for example, by magically crying on cue.

Most of us who cross the paths of those with Borderline Personality Disorder (BPD), Narcissistic Personality Disorder (NPD) or Dissociative Identity Personality Disorder have no idea that we have done so, until the behavior manifests during the term of someone's employment, a friendship or interpersonal relationship. Because the majority of individuals who are plagued with Borderline Personality Disorder (1% to 2% of our population, 75% of whom are women) are high functioning, the majority are undiagnosed. They themselves have no idea that they have NPD or BPD, much less that the real plague is in the experiences of those whom they affect. However, their histories of addictive behavior, abuse during childhood and other factors contribute, over many years, to harden-into-stone personalities and behavioral patterns.

According to an article I read years ago in the *USA Today*, most of us have our personalities solidified by age 30. We can change our personalities and behavioral patterns but it takes commitment, focus, a willingness and desire to change. That is an obvious and overwhelming challenge for all of us.

People who have certain repeated behavioral patterns (and mistakes) again and again (something with which Borderline Personality Disordered individuals are plagued) are not likely to change. If those patterns involve aberrant behavior, then that would appear to be even more difficult to overcome. Why? The aberrant behavior has been nurtured for years. It probably has become an essential ingredient—a path of least resistance—in the conscious or subconscious methodology of the individual to protect themselves. They cover-up, they reposition their bad behavior as something else, they blame or avoid taking responsibility for their bad behavior – whether that bad behavior involves stealing, emotional or physical cheating on a spouse or partner, undermining their employer, not fulfilling a contractual obligation or commitment. All of those involve the topic of our conversation here – loyalty – but in its negative form.

A good façade can serve to put it over on any of us - at least once!

But, when exposed, and not unexpectedly, there is frequently denial.

We've all seen it. These days we usually

see it or hear about it in the media, in the form of some politician or high profile sports figures caught in the act of stealing or cheating on – or being disloyal, not honoring their commitments or obligations to their wives. Then when they're caught, they start crying how sorry they are.

Are they sorry for what they did, or are they just sorry that they were caught?

Dale Turner said: "It is the highest form of self-respect to admit our errors and mistakes and make amends for them. To make a mistake is only an error in judgment, but to adhere to it when it is discovered shows infirmity of character."

Loyalty is a quality of healthy people –

“... it is clear that loyalty is like integrity which is like being pregnant. You can't be a little or a lot pregnant. A woman is either pregnant or she is not. None of us can have a little integrity or a lot, or a little bit of loyalty or a lot. Either you have integrity and you have loyalty or you don't.”

those who are healthy in mind, body and spirit, where everything is in sync.

As motivational speaker, sales expert Brian Tracy said: "Just as your car runs more smoothly and requires less energy to go faster and farther when the wheels are in perfect alignment, you perform better when your thoughts, feelings, emotions, goals, and values are in balance."

Integrity and loyalty, for some people, are concepts that work better or more easily as topics for conversation than as modes of behavior to embody.

In theory, all that someone has to do to embody the values of integrity, loyalty and authenticity is to make the conscious choice to do so. Are you strong enough to avoid temptations, putting off immediate gratification for bigger long-term stability, pleasures and successes?

In all fairness, in contemporary society there are temptations all around us and more ways to cover up disloyal behavior. When no one is looking, a spouse, boyfriend or girlfriend may be surreptitiously using their secret hotmail account to engage in communication that they otherwise would not — if they knew the person or organization with whom they are involved, and whom they are “backstabbing” or cheating, was looking over their shoulder.

Some music manager can take a kickback from an agent or label executive for delivering an artist for a performance or recording contract for less money than the artist might otherwise be paid. Someone can write checks or steal money out of a company's accounts, when they have the confidence of the owner,

and consequently believe no one is watching, and that they won't get caught.

The following story has a place here in connection with the loyalty theme, as well as in my special report, “How To Select A Music Manager or Consultant.” This real-life example, and the lessons presented here hopefully will also help artists and industry participants - with ideas on how to empower yourself, make better decisions, go with your intuition, more effectively screen service and product suppliers, and better avoid wasting time, energy and money so you get better return on your investments.

Not that long ago, I hired a consultant for one of my businesses. This particular consult-

ant was highly articulate and experienced. He has a clear understanding of the industry, and he talks a good game.

“Coaching” usually occurred in two-hour doses, over the phone. In one sense, he was generous with his time. On the other hand, he liked hearing himself speak. The consensus among those involved at the office, and those complaining to me after every session was that what took two hours could have been reduced to a terse, focused 20 minutes, or a half hour exchange.

Drained after a few of the unnecessarily-marathon sessions, one of the participants commented on it to the “coach” / consultant - on being worn out by these monologues. The “coach” didn't miss a beat in taking control to rationalize his approach, and said “everyone tells me they are drained after my sessions.”

Maybe if everyone is saying the same thing, namely that shorter meetings would be more effective, the expert might have considered adjusting his approach. After all, if the people receiving the “coaching” had another hour and a half of time and energy to repurpose, then the practical application of that time might be put to more profitable use than listening to the diatribes and monologues.

Part of the reason the “coach” was hired was because he was to have functioned as a fundraiser. One problem—there was no evidence he had ever successfully raised significant amounts of money.

Never have a rattlesnake as a pet!

This “coach” / consultant advised us not to let others know that he was working for us. He said, “Consider me your pet rattlesnake.”

There were a few warning signs to which I ought to have paid attention to at that point – and that was certainly one of them. However, all of the tell-tale signs dovetail with the topic of our discussion about loyalty.

I've increasingly learned that I really only want to work with people whose integrity and quality reputation precedes them, and who command the respect of those with whom I might be doing business.

If the reason I've got to keep secret the name of someone I'm working with is because that person, driven by a purity of purpose, wants me or us to succeed, and does not want to steal the thunder of those he or she is consulting — that's a good reason. However, if the consultant doesn't want us to let people know we're working with him or her, because the consultant's connection with us may jeopardize our being able to effectively conduct business and succeed - because of his/her checkered reputation ... or that he or she is not trusted by others or for any number of reasons — then I would make sure that I terminated the business arrangement, and find someone else. Quickly!

There is another issue. Having a pet rattlesnake is not like having a pet dog. There's a reason that we often hear the phrase, "a dog is man's best friend." A dog will protect you, its master, from those that threaten you. On the other hand, a pet rattlesnake will just as soon bite its master or owner, as it will the attacker. Rattlesnakes have no loyalty – and not unexpectedly, that's exactly what we experienced with this pet rattlesnake.

Ultimately, the issue of loyalty – or lack thereof - permeated every aspect of the relationship. Although my company was paying this consultant, with me as the 100% owner and decision-maker, he was engaging in pri-

allowed him to make these connections without me being present?

I had bought into his bravado, for sure. Rather than blame others as some people tend to do, I can say that I was obviously not thinking straight at that time, not making the right decisions. I was unjustifiably continuing to trust and give the benefit of the doubt to this "business consultant"—and I was behaving in ways that contradicted my own intuition. In hindsight, it is crystal clear that he was using my business and its platforms to advance his own agenda – and astonishingly I was even paying him to do so!!!

Despite the consultant's frequently invoking his religious upbringing and the principles of some Eastern philosophy to claim his honesty, and in turn to justify his not having achieved some level of financial success in life, his latent anger emerged in full force. It was ignited when a prospective business client of ours commented to me that we were getting bad advice from our consultant.

The magnitude of the venom that our consultant dumped onto our prospective business associate was completely lopsided. Our consultant's reaction was inversely proportional to the threat that our prospective client posed to our consultant. The consultant had far more experience in his area of expertise. Our prospective business associate though had far more experience in the world of business and finance.

Mostly though, our omniscient consultant had his ego bruised, inflaming his heretofore obscured or disguised "Achilles heel."

Whether it was a result of his perhaps not having achieved what he wanted, or for not having one of his plans come to life, or for not commanding some level of popularity or respect that he desired, the calm, collected and

publicist and his activities. I asked how the publicist could represent someone in good conscience, take their money, and then when the contract was up proceed to offer up negative remarks - undermining the very work he was paid to do, and the reputation and image he was paid to build. Without missing a beat – as if loyalty and integrity were only applicable where it was expedient and suited them and their agendas - the consultant said, "His only obligation is when he is being paid. After that he can say whatever he wants."

How many clients do you think that publicist might attract if he were to begin publishing a disclaimer to that effect, in big bold letters in his promotional materials and contracts – you know, just to be nice, so he doesn't mislead prospective clients.

As it turns out, I subsequently discovered — what a surprise — that the publicist's "integrity" and "loyalty" had more than once extended to his instructing his employees to toss out some client's CDs, and not to provide the vigorous public relations efforts for which the client had paid. These examples are in addition to other things—both first hand experiences and written evidence—that expose this publicist and his unsavory behavior. Is there an integrity issue here? Is there a loyalty issue? Not for people who have none.

One of my favorite quotes which could not be more apropos: "The true measure of a man's character is what he would do if he knew he would never be found out."

The character quality of loyalty, like integrity, is a consideration in everything we think, say and do in every relationship to which we make a commitment or have an obligation.

I remember a story that bassist Todd Coolman told me in an interview about an experience he had when he first moved to New York. He was at Bradley's, a club where musicians hung out. After striking up a conversation with an established piano player, he was offered a bunch of gigs. Moments later a more well-known bassist walked into the club and this piano player turned around and offered him the very dates he had originally given to Todd. Todd mentioned that he felt that he had gone from prince to pauper in the flash of an eye. Loyalty came and went before it even had a chance to "harden" in that exchange.

For me, it is clear that loyalty is like integrity, which is like being pregnant. You can't be a little or a lot pregnant. A woman is either pregnant or she is not. None of us can have a little integrity or a lot, or a little bit of loyalty or a lot. Either you have integrity and you have loyalty or you don't.

It's hard to imagine disingenuous, inauthentic people being loyal or embodying integrity.

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"The true measure of a person's character is what he would do if he knew he would never be found out."

vate conversations behind my back with another person in the company, as well as keeping me out of business meetings with prospective backers, financiers and clients.

In short, this "coach" / consultant was undermining my autonomy, leadership, direction and business – and I was paying him to do so.

Also, under the banner of, and in the context of my plans, ideas, activities and business, he was trying to insert and resurrect a failed and dormant plan of his – one which, to quote philosopher Eric Hoffer, was "ideally prepared to succeed in a world that no longer exists."

Why was I thinking that I ought to have

evolved master exploded in rage in his written response.

The truth is that our prospective business associate was spot-on in his assessment of our consultant—and our prospective business associate's remark was an affront to our consultant's substantial ego.

As my grandmother used to constantly remind me, "Show me your friends and I'll tell you who you are."

If you've found one disloyal individual, chances are there are others crawling around in the woodwork nearby.

As one of many postscripts to this experience involving the issue of loyalty, at one point I asked this consultant about a certain

First Call Faculty To Teach July & August Samba Meets Jazz Workshops in Bar Harbor, Maine

College of the Atlantic (COA) in Bar Harbor, Maine, will once again be the site for the third annual Samba Meets Jazz Workshops program, taking place July 24 through 30, and July 31 through August 6. Under leadership of its Artistic Directors - world-class jazz guitarist / educator Roni Ben-Hur and Artistic Director virtuoso Brazilian bassist Nilson Matta - the faculty is expanding in 2011 to include legendary pianist, composer and educator Arturo O'Farrill, multi-instrument reed player Steve Wilson (saxophone, flute, clarinet); vocalist and co-founder of the New School's Vocal Jazz program, Amy London (returning for her second year), and versatile percussionist Gilad, recognized by Jazziz as "one of the world's great percussionists, and drummer Zach O'Farrill.

The program, geared to all ages and experience levels, draws a diverse group of participants from across the United States and beyond, including adult hobbyists, college students, instrumentalists and vocalists seeking to explore new genres, as well as educators and jazz artists seeking to hone their craft. High school students are encouraged to attend as well, if chaperoned. Samba Meets Jazz Workshops' highly personalized curricula and small class size provide an ideal opportunity for participants to expand their skill sets and understandings, with the added benefit of connecting

and working closely with world-class musicians - during classes, concert rehearsals and faculty-led evening jams.

The location of College of the Atlantic, steps away from Acadia National Park, is equally inspirational. A mid-day break is built into the schedule to enable students and faculty to take full advantage - from a ride up to Cadillac Mountain, a popover at Acadia's Jordan Pond Restaurant, kayaking on Frenchman's Bay, to a swim at Echo Lake. For participants, a week or two at the Samba Meets Jazz spectacular oceanfront setting, is "leisure-learning" at its best. Students are housed at either the College of the Atlantic, with its own pier and typically rocky Maine beach, or at select bed and breakfast inns throughout the charming town of Bar Harbor.

"Being involved with music in this spectacular setting provides people with an opportunity to regenerate their

batteries," comments Ben-Hur. "After weeks of being involved with the stress of everyday life for 50 weeks of the year, at Samba Meets Jazz, they have the opportunity to reconnect with their creativity in a nurturing and supportive environment. Being exposed, daily for a week or two, to wonderful music in classes, jams and concerts provides them with a great source of inspiration and allows them to return to their lives feeling fulfilled and exhilarated."

While the curriculum for each of the two

Samba Meets Jazz Workshops is distinct, emphasis on collaborative experience through playing in ensembles is key to both. Both weeks will include Jazz Standards (Ben-Hur) and Brazilian Ensembles (Matta). Augmenting this in Week 1, will be Gilad's World Beat ensembles, while in Week 2 students will have an opportunity to dig into repertoire from Hard Bop & Beyond with Wilson, as well as Latin Jazz repertoire in ensembles and Big Band sessions led by O'Farrill.

Class at Samba Meets Jazz

Both weeks include instrumental master classes/clinics by faculty, including: guitar (Ben-Hur), bass (Matta), piano (Arturo O'Farrill), saxophone, clarinet, flute (Wilson), percussion (Gilad) and drum set coaching (Gilad & Zack O'Farrill).

The vocal component is integral to the learning experience in Week 1. By incorporating vocalists into ensemble sessions, instrumentalists have an opportunity to enhance accompaniment skills, and vocal students apply their learning as they all prepare for the culminating concert. Vocal students also have ample time to work with London on repertoire, technique, arranging, and vocal improvisation, as well as with Gilad on percussion, with Matta on Samba phrasing and the Portuguese pronunciation, and if they wish, with Ben-Hur on improvisation & harmony.

Registration for Samba Meets Jazz is open now. Students who register prior to May 20 will receive a Spring Discount of \$100 off the Standard (\$860) or Student (\$700) tuition/registration fee. On-campus lodging and meals (Sunday through Saturday) are \$380 for a double, and \$505 for a private room. Significant others are welcome to attend. Reduced rate tuition/lodging packages are available for college students. Financial aid

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Bassist, Nilson Matta

(Loyalty, Continued from page 34)

Similarly, it's hard to imagine those who are genuine and authentic embodying and expressing anything but integrity and loyalty.

Incidentally, one of the "inauthentic" people I've known had remarked to me on more than one occasion about one person or another, that "that person is authentic in his/her being inauthentic." In other words, what this person was trying to communicate to me was that the inauthentic individual fully believed he or she was being honest and real. I guess to someone who is dishonest and inauthentic, the person who is honest in their being dis-honest is acceptable. It sounds like a paradox. No doubt, people are full of paradoxes and contradictions. Respectfully, call it what you want, but the authentically inauthentic person is out of touch with reality or him-

self or herself. There is a certain disconnect. Aren't people like that identified as sociopaths?

Loyalty and authenticity do intersect. Dogs are creatures that are absolutely loyal and authentic in their loyalty. Most very young children are authentic, and correspondingly loyal. They haven't been "de-geniused" yet, as Ashley Montague said.

The ultimate in authenticity and loyalty is in the music itself that we're interested in. The music is composed of sounds, and frequencies and other identifiable and measurable elements such as intonation, rhythm, dissonance, consonance, chords, scales and so forth. By comparison to the business side of this creative endeavor, which is populated by people, who may be inauthentic, or authentic, loyal or disloyal and so forth, when we hear the music,

it is totally authentic in what it says. There is no question about whether or not the middle C on a given piano is in tune or out of tune, or whether or not the third, fifth or seventh of the chord were included in a particular voicing, or whether a melody note was sounded or not and so on.

Loyalty. Integrity. How can we embody those values in our lives even if we have not previously done an effective job in doing so? Thomas Jefferson said: "The price we pay for freedom is eternal vigilance." Similarly, I believe that the price we pay to act with integrity and loyalty, and stay on the path to constantly develop and embody character and quality values as well, is eternal vigilance in monitoring our thoughts, words and actions.



Performance Reviews

Jack Kleinsinger's "Highlights in Jazz"

Tribeca Performance Arts Center
January 6, 2011

By Eric Frazier

In his 38th year of producing Jazz Festivals in New York, Jack Kleinsinger has no intention of slowing down. During his concert, January 6, 2011, which featured "dynamic duos;" he was the consummate host. He was gracious, witty and informative as always. The dynamic duos



Howard Alden

consisted of Bucky Pizzarelli and Howard Alden, Wycliffe Gordon and Jay Leonhart, Anat Cohen and Rossano Sportiello, performing before a packed house of over 800 people. I can recall numerous times hearing Jack say, "Okay this is the last year!" New York audiences just would not have it, and the continual sold out shows was their evidence. Jack had a feature interview in the January issue of *Jazz Inside*. Take a peek and find out what makes this gentleman of Jazz tick (www.jazzinsidemagazine.com January 2011)! Visit www.highlightsinjazz.org

Jack Kleinsinger's "Highlights in Jazz"

Tribeca Performance Arts Center
April 7, 2011

By Eric Frazier

The April edition of Jack Kleinsinger's Highlights in Jazz series once again presented a stellar group of notable and very talented musi-

cians. The theme: "The Next Generation." As the longest running jazz series in the New York area, for 38 years, Highlights has featured virtually every notable jazz musician of the past 40 years. Currently, home base for concerts is The Tribeca Performing Arts Center downtown. The emerging stars featured in this evening's performance were Jake Hertzog, guitar; Tim Veeder, tenor sax; Ryan Kelly, bass; and Jesse Simpson, drums. The group covered a number of chestnuts from the standard repertoire including "Georgia on My Mind" and "Softly as In a Morning Sunrise." Veeder demonstrated his wide-ranging talents, and Hertzog was simply sensational on the guitar. Bassist Kelly and Simpson on drums provided pulsating, consistently supportive accompaniment throughout.

Among the highlights was a Dylan Meek piano solo dedicated to Dr. Billy Taylor. This group demonstrated that there is ample talent to carry this music and its traditions forward. Dylan also performed a duo with Jazz violinist, Jonathan Russell. They collaborated on the Dizzy Gillespie signature "A Night in Tunisia." Russell's improvisations were extraordinary, combining the old with the new, and presenting those with a flare of his own.

The highly touted Anderson brothers were also exhilarating—and the audience response reflected that energy. Peter and Will Anderson on tenor and alto sax respectively led the group with Jesse Simpson on drums and Ryan Kelly on bass. Peter and Will exchanged delightful solos on "Over The Rainbow." The spirit of Dizzy was invoked again in their rendition of "Tin Tin Deo" including a noteworthy exchange of fours by Jesse Simpson on drums and Ryan Kelly on bass.

A major part of this concert included Edward Ellington III (Duke's Grandson) and the Ellington Legacy Band Featuring Virginia Mayhew, Norman Simmons, and Joe Temperley. The audience was experiencing Jazz heaven!

Kleinsinger merits all the support necessary to keep this series alive and well in New York! The next concert will take place as follows: *Remembering Hank Jones* Thursday, May 5, 2011 at 8PM with Joe Lovano, Jon Faddis, Junior Mance, Steve Turre, George Mraz, Winard Harper and Special Guest Frank Wess at Tribeca Performing Arts Center, Tickets: 212-220-1460.

Impulse Nights Oliver Nelson The Blues & The Abstract Truth Jazz Standard, April 21, 2011

By Shannon Effinger

PERSONNEL: Roy Hargrove, trumpet; David Sanchez, tenor saxophone; George Cables, piano; Dwayne Burno, bass; Gregory Hutchinson, drums

I'm here tonight as part of a five-night long engagement at the Jazz Standard honoring the

legendary label Impulse Records. Each night honors a different seminal album from that label and tonight, it's not only a treat to see Roy Hargrove live, but to hear him perform Oliver Nelson's *The Blues & The Abstract Truth* is a once in a lifetime moment.

Nelson was a saxophonist and clarinetist, but perhaps he's most well known as a composer and arranger for countless jazz musicians—Sonny Rollins, Johnny Hodges, Wes Montgomery and Eddie "Lockjaw" Davis to name a few. He has also composed and arranged for television and film including Gato Barbieri's score for Bertolucci's *Last Tango In Paris*. Though he left us too soon in 1975, at the age of 43, his lush compositions and arrangements will continue to inspire musicians like Hargrove for years to come.

There was no time to waste with idle chatter and introductions as Hargrove and his band mates started playing the intro cut "Stolen Moments" right out the gate. The opening harmony consists of a few sharp, lingering notes that require great breath control from the horn section. This arrangement grabs your attention right away as it sets a more contemplative mood and Hargrove's trumpet takes full advantage of that. He doesn't stray too much from Freddie Hubbard, as both trumpets pierce right through the other sounds. Hargrove's trumpet initially starts off roaring, but soon after, he abandons almost all of Hubbard's signature high notes and instead opts to quietly pick apart the melody.

David Sanchez's tenor sax follows suit by going inside the melody and he not only chan-



Roy Hargrove

nels Nelson's own tenor solo on this track, but also the modal playfulness of the great John Coltrane. But if there were ever an element of surprise, it would have to be pianist George Cables. Instead of approaching the piece calmly and rationally, as Bill Evans does on the original cut, Cables picks apart the melody and attacks the keys with full gusto, which breathes new life into the piece. Although there is a noticeable absence of the flute, which the great Eric Dolphy provides on the original cut, each of the musicians manage to keep the core elements of what makes "Stolen Moments" such a timeless piece of music.

(Continued on page 41)



Park Avenue Chamber Symphony's Season Finale: "Jazzy Classics" features Pianist Ted Rosenthal in a World Premiere

On Saturday, May 14th at 8PM and Sunday, May 15th at 3PM, the Park Avenue Chamber Symphony will perform its final program of the 2010-2011 season, entitled "Jazzy Classics"—a program that explores the synergies between classical music and jazz, featuring internationally acclaimed jazz pianist Ted Rosenthal, winner of the Thelonious Monk International Jazz Piano Competition. Featured on this program is the world premiere of *Jazz Fantasy for Piano and Orchestra*, a new piano concerto written by Rosenthal and commissioned by the Park Avenue Chamber Symphony. The program also includes Bernstein's Overture to "Candide", Beethoven's Symphony No. 8 and will conclude with Gershwin's "Rhapsody in Blue"—a signature work of Rosenthal's which he has performed with orchestras across the country.

"In this program we illuminate the fundamental connection between jazz and classical composition," says Park Avenue Chamber Symphony Music Director David Bernard. "Ted Rosenthal's artistry as a composer and pianist will bring this connection to life for our audience. This is a concert not to miss."

Jazz Fantasy includes both written and improvised passages for the piano soloist, and also incorporates a jazz rhythm section (acoustic

bass and drum set) along with the full symphony orchestra.

"*Jazz Fantasy* joins the power and color of the symphony orchestra with the rhythm and 'in the moment' music making of jazz improvisation," says Rosenthal. "The work combines the structure and thematic development of a symphony with jazz improvisational passages and improvised cadenzas that give the piece the character of a 'jazz fantasy.' In creating a piece that strives to blend genres in organic ways, I've been influenced by diverse but somehow related composers and performers that have also done so, including: Gershwin, Ravel, Prokofiev, Leonard Bernstein, Ramsey Lewis and Bill Evans."

Ted Rosenthal has performed with many jazz greats, including Gerry Mulligan, Art Farmer, Phil Woods and James Moody, and has released thirteen CDs as a leader. His latest CD, *Impromptu*, (2010) is a collection of his "reimaginings" of classical themes for jazz trio. He is also a recipient of three grants from the National Endowment for the Arts.

This program will be performed twice, on Saturday, May 14th at 8PM and Sunday, May 15th at 3PM—both at All Saints Church, 230 East 60th Street between 2nd and 3rd avenues in Manhattan. Tickets for The Park Avenue Chamber Symphony are priced at \$20 (\$10 for students/seniors) and are available online at <http://www.smarttix.com> or by calling (212) 868-4444.

Michael Feinstein Directs New Jazz & Popular Song Series at Jazz At Lincoln Center

Jazz at Lincoln Center presents a new Jazz & Popular Song series, directed by singer and pianist Michael Feinstein and sponsored by HSBC. The series presents three programs and one family matinee that celebrate the intersection of American popular song and jazz.

Each will include Ted Firth as musical director and on piano; Scott Siegel is supervising producer. Feinstein will host the second concert, *More Than a Song: The Music That Integrated America*, May 17-18; host and perform during *Sweet and Low Down: How Popular Standards Became Jazz Classics*, June 7-8; and host and perform on the family concert, June 5. All concerts, except for the family concert (3pm), begin at 7:30pm with two 45-minute acts and one intermission.

• *I Got it Bad: A New Duke Ellington Revue* Tuesday-Wednesday, May 3-4, 7:30pm. The Allen Room. The first in this series, this concert explores the territory where jazz and American popular music came together and

flourished in the masterful compositions of Duke Ellington. Creating a brand new revue of Ellington's work and paying special attention to the brilliant vocals this gifted composer wrote, the show will showcase songs such as "Don't Get Around Much Anymore," "Do Nothing 'Til You Hear From Me," "I Got It Bad and That Ain't Good," "Satin Doll," and more. Featured artists include **Montego Glover, Sam Harris, and Lillias White.**

• *More Than a Song: The Music That Integrated America* Tuesday-Wednesday, May 17-18, 7:30pm The Allen Room. This concert journeys through the important transition in



popular music when white composers like Irving Berlin and George Gershwin brought jazz to Broadway, often introducing African American jazz performers and composers like Fats Waller and Eubie Blake to the American mainstream for the first time. Hosted by Michael Feinstein and featuring Quentin Earl Darrington, Allan Harris, and Karen Ziemba this unique concert illustrates the role of Broadway as the social engine that created an alliance society could embrace in song if not yet in real life, and will showcase classic songs such as "The Birth of the Blues," "Ol' Man River," and "Harlem on My Mind," among others.

• *Jazz & Popular Song Family Concert I Got Rhythm: The Common Roots of Popular Song and Jazz*, Sunday, June 5, 3pm The Allen Room. Singer and scholar Michael

Feinstein hosts and presents a family matinee exploring the common roots of 20th century songwriting giants from Duke Ellington to George Gershwin, and many others. (Seating is general admission).

- **Sweet and Low Down: How Popular Standards Became Jazz Classics**, Tuesday-Wednesday, June 7-8, 7:30pm. The Allen Room. American popular song and jazz are not only interrelated, but are actually two sides of the same coin. In this special concert, starring Michael Feinstein and his handpicked guest singers including Leslie Uggams, among others, the unique relationship and common roots between these seemingly unrelated musical worlds will be revealed. This show will present classic songs from two viewpoints: as they were originally conceived for Broadway, Hollywood, and Tin Pan Alley, and then as they were re-invented by jazz performers to become classics in the jazz repertoire. Songs will include "How High the Moon," "Body and Soul," and "I Got Rhythm," to name a few. Special appearances by Wynton Marsalis (June 7 only) and Barbara Carroll (June 8 only).

For more information about this series, visit jalc.org/jazzandpopularcong. 212-721-6500

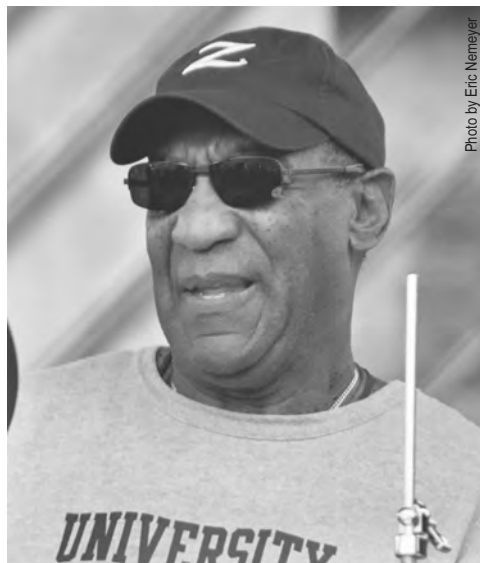


Photo by Eric Nemejyer

Bill Cosby

West 125th Street, New York, NY (between 7th & 8th Ave.) to benefit the Jazz Musicians Emergency Fund. This year the event will feature performances by Macy Gray, Lou Reed, Roberta Flack, Dr. John, Danny Glover, Christian McBride and 40 other legends. Feestivities will also include the presentation of the Billy Taylor 2011 Humanitarian Award. The evening is created to raise money to assist countless elder jazz and blues musicians in crisis across the country - artists who have spent their lives making ours richer with their music. The fundraising goal for year's concert is \$2 million.

In previous years, "A Great Night In Harlem" has hosted artist appearances by legends like Bill Cosby, Quincy Jones, Wynton Marsalis, Dave Brubeck, Elvis Costello, Lou Reed, Danny Glover, Chevy Chase, Hank Jones, Abbey Lincoln, Odetta and many others.

For over 22 years, the Jazz Foundation has been dedicated to saving the homes and lives of elder jazz and blues musicians in crisis. The JFA assists in over 5,000 cases a year, including hundreds of New Orleans musicians and their children still recovering from Katrina. Other programs include: preventing homelessness and evictions by paying rents and mortgages; creating dignified work through the Agnes Varis Jazz in the Schools Program; providing free medical care and operations through our partners at Englewood Hospital; and keeping the heat turned on and food on the table through our Musicians' Emergency Fund

Concert tickets range from \$55 (heavens), \$100 (upper mezzanine), \$250 (lower mezzanine), \$500 preferred lower mezzanine) to \$1500 (VIP cocktail party, orchestra seating and dinner) and are available for online purchase. For tickets, call 212-245-3999 ext 10 or visit the website: www.jazzfoundation.org

Fundraiser May 18 to Benefit Cuban-American Music Educational Exchange

The Afro Latin Jazz Alliance announced today that it will host a fundraiser benefiting the Chico O'Farrill School of Jazz (COSJ) on Wednesday, May 18, 2011 at the Metropolitan Pavilion (125 West 18th Street, between 6th & 7th Avenues) in New York City from 6PM-9PM. The evening will include performances by Arturo O'Farrill and the Chico O'Farrill Afro Cuban Jazz Orchestra, Andrea Brachfeld and Phoenix Rising, and Aruán Ortiz and Camarada Urbana.

The Chico O'Farrill School of Jazz is an ongoing Cuban-American music educational exchange, with the pilot program scheduled for December 2011. The program is co-sponsored by the Afro Latin Jazz Alliance, the Cuban Institute of Music, the Amadeo Roldan Conservatory of Music, and the Center for Jazz Studies at Columbia University. The Institute's namesake, legendary composer and arranger Chico O'Farrill, is celebrated as one of the master architects of modern big band Afro Cuban jazz.

The inaugural program includes a weeklong intensive in Havana where a faculty of Cuban and American artist teachers will work closely with Cuban music students. The intensive will culminate in a concert at the Havana Plaza Jazz Festival. In subsequent years the program will last several weeks, ultimately expanding to a ten-week semester where American students participate in the program in Cuba and Cuban students participate in the program in the United States.

ALJA Artistic Director Arturo O'Farrill stated, "The opportunity to have real ongoing educational dialogue between the United States and Cuba is unparalleled. This fundraiser is the foundation of a commitment on the part of the Afro Latin Jazz Alliance to begin to build the permanent bridge constructed out of mutual respect using the language of music to irrevocably change the conversation between Cuban and American musicians."

O'Farrill, an experienced educator, traveled to Cuba with the Chico O'Farrill Afro Cuban Jazz Orchestra this past December to headline the Havana Plaza Jazz Festival. O'Farrill's interaction with young Cuban musicians during the trip inspired the idea of creating a long-term, sustained educational exchange. O'Farrill and flutist Andrea Brachfeld co-conceived the project and are serving as program directors.

Founded in 2007, the Afro Latin Jazz Alliance is dedicated to preserving the music and heritage of big band Latin Jazz, supporting its performance for new audiences, and educating



Photo by Eric Nemejyer

Wendy Oxenhorn of the Jazz Foundation of America

Jazz Foundation of America Hosts 10th Annual "A Great Night In Harlem" Fundraiser, Apollo Theatre on May 19, 2011.

On May 19, 2011, the Jazz Foundation of America presents its annual "A Great Night in Harlem" gala concert at Apollo Theater, 253

young people in the understanding and performance of this important cultural treasure. The Alliance maintains a world-class collection of Latin jazz musical scores and recordings, provides institutional support for the Afro Latin Jazz Orchestra, and provides education programs for young musicians and new audiences.

For more information on the Afro Latin Jazz Alliance, visit: <http://www.afrolatinjazz.org>

Essentially Ellington Competition & Festival 2010 May 14 at JALC

Jazz at Lincoln Center's 16th Annual *Essentially Ellington* High School Jazz Band Competition & Festival culminates on Saturday, May 14, 2011, 7:30pm, at Avery Fisher Hall, 10 Lincoln Center Plaza, at the corner of Columbus Avenue and 65th Street, New York - when the **Jazz at Lincoln Center Orchestra with Wynton Marsalis** joins the top three high school jazz bands across North America for the finale concert of the festival. The first half of the concert will feature the three high school bands performing with guest soloist Wynton Marsalis. After intermission, the Jazz at Lincoln Center Orchestra will perform next season's *Essentially Ellington* repertoire. Repertoire includes **Duke Ellington's** "Ridin' On a Blue Note," "Sepia Panorama," and from *The Queen's Suite*, "Sunset and The Mocking Bird," and **Dizzy Gillespie's**, "Night in Tunisia," "Oop Bop Sha Bam," and "Things To Come." Tickets are \$20-25 and are available at the Jazz at Lincoln Center Box Office on Broadway at 60th Street, at the Avery Fisher Box Office at 10 Lincoln Center Plaza, by calling CenterCharge at 212-721-6500 or via jalc.org.

The top three finalist bands are chosen from: Agoura High School, Agoura Hills, CA; William H. Hall High School, West Hartford, CT; Dillard Center for the Arts, Fort Lauderdale, FL; New World School of the Arts, Miami, FL; Valley High School, West Des Moines, IA; Downers Grove South High School, Downers Grove, IL; East St. Louis High School, East St. Louis, IL; St. Charles North High School, St. Charles, IL; Foxboro High School, Foxboro, MA; Wellesley High School, Wellesley, MA; River East Collegiate, Winnipeg, MB; Temple High School, Temple, TX; Mountlake Terrace High School, Mountlake Terrace, WA; Roosevelt High School, Seattle, WA; Sun Prairie High School, Sun Prairie, WI.

Also featured in exhibition at the Festival will be the winning community ensemble, American Music Program Pacific Crest Jazz Orchestra from Portland, OR.

For more information on *Essentially Ellington* visit: jalc.org/essentiallyellington



Bassist Alex Blake Receives Lifetime Achievement Award From Brooklyn Jazz Hall Of Fame

World renowned double bassist Alex Blake was honored with a Lifetime Achievement Award and induction into the Brooklyn Jazz Hall of Fame and Museum by the Central Brooklyn Jazz Consortium on April 28th, 2011 at the Brooklyn Historical Society.

The ceremony was one of the events scheduled during the larger 10th Annual CBJC Brook-

lyn Jazz Festival which was held the entire month of April as Jazz Appreciation Month continued in New York City. The CBJC honored Mr. Blake that evening as well as hosted a tribute to drumming legend Wally "Gator" Watson, a Jazz Impact Award, and a Young Lion Award.

The award arrived during a period of intense activity for Mr. Blake who had recently returned from the 2010 Festival International des Negres in Dakar, Senegal and is about to tour as the star bassist for Randy Weston and his African Rhythms band in the summer Europe music festivals. Mr. Blake is also working on a new music project featuring Chris Hunter on saxophone and Victor Jones on drums. The band has begun recording an upcoming CD with compositions extending beyond jazz - Afro/Caribbean, salsa, flamenco, fusion, rock, and pop.

Alex Blake began playing professionally in his teens with Dizzy Gillespie, then with Sun Ra, Freddie Hubbard, Astrid Gilberto, Stan Getz, McCoy Tyner, Billy Cobham, Manhattan Transfer, among many other artists. A composer, and educator, Mr. Blake's style ranges in musical genre from Latin to post bop jazz to rock and pop. He has recorded on multiple Grammy-winning albums and is currently touring with Randy Weston and his African Rhythms band. A native of Panama, he resides in New York City. For more information visit: www.alexblake.com



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N. Glenn Davis

By Joe Patitucci

JJ: Talk about your new CD, *What Could Be*, and the production from concept to completion?

GD: *What Could Be* is my third release as a leader and the first for the Speak Jazz label. The music is in the classic piano trio format and features pianist Mark Soskin and bassist, Peter Dominguez. I was familiar with Mark from his many recordings with Sonny Rollins and met him at Night Town in Cleveland a few years back when he was performing with fellow drummer and Clevelander Jamey Haddad. Mark Soskin appeared on my 2009 quintet release "Come Right In" which also featured Phil Woods. It was great to record with Mark and of course a thrill working with Phil Woods on that release. My quintet recording actually included one trio tune, the Bill Evans classic, "Time Remembered". NYC bassist Dean Johnson was also on that date. Dean's an old friend from our Berklee days. In 2009 Mark came to Cleveland for the quintet CD release date at Night Town, the premier jazz venue in Cleveland. At that time Mark and I discussed the possibility of recording as a trio. Working with Night Town promoter, Jim Wadsworth, we were able to book two dates in the summer of 2010 to perform as a trio. Mark and I collaborated on material and decided to go with three of his tunes, three of mine, and three "standards". Following two successful Night Town dates we went right into the studio to record. Peter Dominguez was the perfect choice for bass as he is a masterful player with a great tone, technique, very creative, and able to flow in this style of playing. Peter is a professor of bass and jazz studies at the Oberlin Conservatory of Music and performs in both the jazz and classical idioms.

JJ: What jazz recordings initially inspired you to pursue this path?

GD: I have always loved the Bill Evans Trio recordings and the conversational style of trio playing they established with such beauty. Performing in a setting where each member has an equal voice is very appealing to me and it is just an enjoyable way to approach the music. Our goal was not to imitate but to create our own collaborative trio sound. Performing with experienced musicians the caliber of Mark and Peter is a thrill. I think we share the same musical values in terms of wanting to make the music feel good and swing while keeping the creativity

and communication flowing. I think we have accomplished that goal with this recording.

JJ: How did your experience in an academic institution like Berklee impact your artistic pursuits?

GD: I graduated from Berklee with a performance degree back in 1979. It was such a great time to have been there. I was able to study with so many great teachers and play with so many wonderful musicians, many of whom have gone on to be very well known, like Mike Stern, Bill Frisell, and the list goes on. As far as drums, I was able to study with Gary Chaffee, Joe Hunt (Stan Getz, George Russell, Bill Evans), and the great Alan Dawson. I actually took a year off from Berklee to study with Alan at his home in Lexington, MA. Alan was a master drummer and teacher, and I still practice his lessons. I had some classes with Gary Burton and had the op-

portunity to play with him in some rehearsal settings. I also studied vibes and classical percussion. The harmony and arranging classes were excellent and I use all of that when I write. Being in that learning environment and being surrounded by so many talented musicians definitely had an impact on my future artistic pursuits.

JJ: How does your aptitude and experience as a composer influence your drum set playing, and vice versa, how does your drum set playing influence your ideas as a composer?

GD: Being a composer makes me more aware of the form and structure of the music, and how the melodic, harmonic, and rhythmic content work together when I'm playing the drums. When I first started playing drums I also studied guitar. Although I'm not playing guitar anymore, the



idea of studying music and hearing music as a whole, not just drums, was always part of what I did. I love harmony and melody and continue to practice piano and vibes. I write at the piano, often starting with a melodic or harmonic idea and maybe a basic rhythmic concept, and of course being a drummer has influenced the way I

".....one of the things I have observed about most of the better musicians that I have worked with is they have positive attitudes about what they are doing. When you work with people who are creative and focused and have a great attitude about what they do, it is infectious and lifts all of the other musicians in the band to play on a higher level."

perceive all of that. Sometimes I will come up with ideas for songs while playing or practicing the drums. When I play the drums I try to focus on the music and relate my sound to the feeling of the composition while blending with the other instruments.

JJ: What kinds of challenges and opportunities did you experience when you moved to New York after school?

GD: I actually stayed in Boston playing gigs for a few years after graduating from Berklee. I moved to NYC in the 80s with my wife, Judy. We lived in Woodside, Queens, and were fortunate to have a nice apartment with a reasonable rent. It takes time to establish yourself when you move to a new city. I played all kinds of dates to make the rent, from club dates to subbing for off Broadway shows. Although jazz is my passion, I have always considered myself a working drummer, and I believe it is important to be versatile

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and prepared to play in different settings if you plan on making a living in music. There is always something to learn when playing different musical styles. After my son was born I was fortunate to have a steady gig five nights a week in Fort Lee, New Jersey, with pianist Rino Minetti and his quartet. We played a mix of standards, popular music, Italian music, rumbas and cha chas. That was an enjoyable gig. The guys were good musicians and nice people and it offered a little security at the time. I also worked some jazz dates with a wonderful saxophonist, Benny Salzano, who would occasionally have trombonist Steve Turre on the gig. After about four years in NYC, my wife and I decided to head back to the Cleveland area to raise our kids closer to our families.

JJ: Talk about your activities performing and teaching in Cleveland and the sources of motivation and creativity.

GD: Since moving back to Cleveland I've been playing all the time. The past few years I've been spending my energy writing music and performing with my own trio, quartet and quintet. Dave Sterner, the saxophonist who played on my first two recordings, and I have just started our own record label based here in Cleveland called Speak Jazz Records. There are some wonderful players in the Midwest and this label will help all of us get our music out there. Dave Sterner's new quintet release, *Side Tracked*, and my trio release, *What Could Be*, are the first for our label. Also, a few years ago, I earned my Masters degree in music education and have been teaching music full time in the Cleveland School District. After so many years of experience as a professional musician it is wonderful to have the opportunity to work with young people. I teach in a K-8 urban setting and the kids are so open and excited about music. It's like the best of both worlds, being able to share music with others all day while continuing to perform music in the evening with great players.

JJ: What are some of the processes you go through in composing?

GD: I have to be in the mood to write and then the ideas take shape in various ways. I might

start with the basic concept for a style or feeling of the tune, or even a melodic or rhythmic idea. I then go to the piano and start working on it. Some ideas come more easily while others may take a longer time. I sometimes start with a theme and leave and come back much later. I love good melodies, and I find inspiration in many of the great standards and jazz tunes, as well as in classical and romantic era music. I love the bop tunes of Bud Powell, Dizzy, and Bird. I also enjoy some rock and popular music. The feeling of the music is the most important element whether it comes from melodic, harmonic and/or rhythmic content.

JJ: Could you share some of the ideas you've picked up about leadership, creativity and focus from some of the artists with whom you've played?

GD: Well, one of the things I have observed about most of the better musicians that I have worked with is they have positive attitudes about what they are doing. When you work with people who are creative and focused and have a great attitude about what they do, it is infectious and lifts all of the other musicians in the band to play on a higher level.

JJ: Could you identify one or more jazz artists and or mentors who have made a significant impact on your own direction?

GD: I have certainly learned from all of the musicians I have worked with. Bob McKee was one of my drum teachers in Cleveland and was an early inspiration for me to become a professional musician. He was and still is, at 80, a wonderful and very active drummer. He taught most of the good drummers who came out of Cleveland, like Jamey Haddad and Skip Hadden. Also, the great Alan Dawson was a wonderful teacher and had grace, musicality, and discipline in his playing and teaching.

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

GD: Years ago back in Boston I was playing some gigs with a great bassist, Santi Debrianno.

Well, I think I may have been complaining about a lack of gigs or something and he said, "In music you make your own fun." For me that has proven to be true. I believe that in life you are responsible for yourself and that applies to music as well. As a musician and creative artist you need to create your own goals and work toward them. Although you make music with others it is still a personal journey. You really need to have a dream for yourself if you ever hope to achieve anything.

JJ: What have you discovered about the business side of music that has helped you to be more successful, aware, and or apprehensive?

GD: Music is a rough business. Most people go into music because they love to play, write or perform, but it is hard to translate that into making money. I think first, as a jazz artist, you need to write or play to express you own creative ideas. If you can find venues to perform, do it for the love of the music, and if you are able to develop an audience that your music speaks to, maybe you can create your own market. If you are creating music just to make money that becomes a whole different thing.

JJ: What have you discovered about human nature as a result of your business, creative pursuits and as an educator in the music world?

GD: I think most all people want to be able to express themselves and also want to feel like their lives have meaning. When dealing with children you can see their need to express themselves. It is so important for people to have positive ways to express. Music is such a special means of communication, because it allows people to feel and express themselves in ways that go beyond words, whether they play music or just listen.

JJ: What do you do to recharge your batteries?

GD: I enjoy spending time with my family. I find satisfaction and a sense of accomplishment in knowing my children are doing well. I love to practice and write music, and it's nice to have good musicians perform my compositions.

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(Continued from page 36)

There are no breaks going into the next track, "Hoe-Down," as Hargrove hits such a high note that would almost suggest to the audience tonight that it is a call to worship. But soon the rhythm changes and almost immediately, it goes from gospel into swing mode and each musician attacks the piece as such with lush trills from both Hargrove and Cables and a cool solo from drummer Gregory Hutchinson.

The track that best highlights what each of these standout musicians has to offer is "Yearmin'." It opens with a quiet, yet effective

bluesy swing of Cables' piano and a great walking bass line from Dwayne Burno, then Hargrove and Sanchez come into the piece really in sync. Each musician grasps every nuance of this piece—pace, sound and pitch—as they are, simply put, all on point. Hargrove now plays with a muted horn followed by Sanchez's tenor sax as he now takes on the coolness of Lester Young. And when Cables's explorative piano enters the piece, Hargrove shouts "I like that" and continues to stare and smile at Cables during his solo. The next best thing to listening to Nelson and the other legendary jazz musicians on

The Blues & The Abstract Truth was tonight's performance at the Jazz Standard. Hargrove is arguably one of the best jazz trumpeters working today for he not only understands the intricacies of what worked in the past but he's clearly a son of the hip-hop generation and his playing serves as a bridge between the two genres. Hargrove has also proven himself to be a strong leader in that he consistently surrounds himself with fine musicians who could easily have their own bands, and tonight is no exception.

□ □ □

Rob Garcia

By Eric Nemeyer

JJ: Talk about your CD *Perennial* on Brooklyn Jazz Underground Records and how it developed from concept to completed recording, along with your role as both drummer and composer.

RG: *Perennial* was a result of a build-up of new material and also as a result of forming a group with Noah Preminger and Dan Tepfer. From about 2002-2007, most of my focus for my own projects was on a band called Sangha which is a seven-piece group that involved a vocalist (and lyrics) and more groove oriented stuff. So while this was going on I was also writing tunes for a smaller more improvisational setting. When I first played with Dan at a session in his house in 2008 I believe, not only was I blown away by his playing, I loved how he played my tune "Perennial." He really got the concept right away. It was a similar experience with Noah. They both get my tunes pretty quick, not just technically but conceptually. So I arranged some gigs and set up a recording because it was time. Having Chris Lightcap on it was an easy choice. He's such a strong player and I've known him for a while and always had a great time playing with him. Regarding the album concept, I was naming many of my tunes after things found in or related to nature. I liked having "Perennial" be the title track because the meaning of the word not only refers to plants, it refers to cycles, constant renewal, and ever-presence. This group just recorded yesterday for another CD to be released in the fall of this year. It's the same group except with John Hebert on bass, another amazing player who I have known and played with on and off for the past 15 years.

JJ: Could you talk about your motivation for and the corresponding work that went into creating the non-profit, artist-run organization Connection Works?

"I do acknowledge that jazz students should be required to take some music business classes and be educated on how a career in jazz could possibly work."

RG: I found myself wanting to take on a larger project in my life. After reading these two books, *The Seven Spiritual Laws Of Success* by Deepak Chopra and *Straight Ahead*, I decided to start a non-profit organization that would produce performances, educate young musicians, and help develop a greater audience for creative music. I got my two good friends and musical colleagues, Michel Gentile and Daniel Kelly and we formed a Board of Directors, incorporated and got our 501c3 status in 2007. The three of us are still the

Board of Directors of Connection Works and basically do just about everything. We do have some volunteers and a high school intern who have been very helpful and generous with their time.

JJ: You mentioned that artist-run organizations are a new and successful trend in the jazz world. What criteria would you consider relevant and essential in defining the trend toward artist run organizations as being successful?

RG: Certainly artist-run organizations have been around in jazz for a while; Dave Liebman who is on our advisory board, started Free Life Communication in the early 1970's. But it seems to be more in the jazz awareness lately starting with the Jazz Composer's Collective which was founded in the 1990's, and the Brooklyn Jazz Underground founded in 2006. The success comes from jazz musicians who are willing to work together and pooling resources and taking on the responsibilities beyond just being a musician to bring more awareness to their music as well as benefiting the greater jazz community. It takes out the people in the middle, like club owners and agents and goes directly from the artists to the audience. The success also comes from the funding that non-profit organizations are eligible for. This allows events to happen without having to totally rely on ticket sales for artists to get paid, as well as funding for other necessary work. The non-profit has been a common structure in fine arts, theater, and classical music. It's now growing in jazz. Consilience Productions and the Long Island City Jazz Alliance are a couple of the newer organizations that have sprung up and doing good work.

JJ: As the founder of an artist run, non-profit organization called Connection Works,



RG: In addition to having a wife and two kids, it certainly presents challenges in time management. I've learned and am still learning how to turn on the focus and inspiration, qualitatively and quantitatively depending on which task is at hand. I do wish I had more time to practice, but somehow I still find time to do it, and being a busy musician involved in many musical projects, I'm forced (so to speak) to stay connected to creativity, thank goodness. I feel that most of us have more conscious energy than we think. I just really need to make sure I get enough sleep because that really makes a difference. Another thing I'm learning is how to still take care of myself physically, emotionally, and spiritually in the midst of being very busy.

JJ: How does your participation as a member of the Brooklyn Jazz Underground support or challenge your activities with Connection Works.

RG: I became a member of BJU at the end of 2009. I was a little concerned with how it would affect Connection Works, but it's just made things better. For the most part, the two organizations have a parallel working relationship, but they do work together in co-producing the weekly series, Underground Works. This is a Sunday night jazz series at Sycamore in Ditmas Park.

JJ: How do you envision artist-run organizations such as Connection Works evolving over time?

RG: Connection Works is working towards having its own performance space. That's something that I envisioned from the beginning - enabling us to have more performances and educational events and offerings. As far as artist-run organizations in jazz in general, I envision a similar landscape to classical music, where many groups from Symphony Orchestras to string quartets are non-profit organizations. As far as organizations remaining artist-run, perhaps there's only a certain level that the organization can grow to because there will be a need for a full-time administrative staff. And when that happens, hopefully artists will still have most of the decision making power.

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JJ: Clearly artist-run jazz organizations are in part a response to the changing landscape of the jazz world. Over the past 10 years there has been a significant contraction of numbers of large and mid-size commercial record labels that marketed jazz. There are fewer club venues, notably outside of New York. And, reflecting our society in general, there is a huge difference between the high paying festival circuit performance opportunities and all the rest of the gigs at clubs and even in schools - clinics, performances. Could you comment?

RG: Here's one reason. The two main factors involved here, jazz and the general public interest, have been changing in opposite directions. Jazz is not what it was. Let's start by saying Jelly Roll Morton and Vijay Iyer both exist in the genre called jazz. Both artists' music are worlds apart...sure some similar elements but very different in aesthetics and purpose. Including them in the same genre only makes sense because of musical lineage which is what seem to be dominant criteria for defining jazz. Early jazz and swing were the popular music of its day. It was dance music, party music, entertainment as well as being of very high artistry. The music that evolved from that over the years that was considered jazz has become more about artistry and less about dancing and entertainment for the masses. At the same time, entertainment for the masses has become more formulated to appeal to the lowest common denominator and make the most money. As a result, artistry often gets left behind in the pop music of today and musical artistry is less in the awareness of the general public. Jazz has become more for the refined and dedicated listener, very similar to classical and new music. As a result, artists working together and the non-profit structure have become useful and will continue to grow as it has become common-place in classical/new music and other fine and performing arts.

JJ: In any business increased demand drives the creation of more supply and higher prices. Less demand means lower prices and less need for supply. By contrast, in the jazz world there is less going on to create more demand, while there is also more and more supply being created - as if creating supply will magically increase demand. What are your ideas about this and what could possibly be implemented to make a significant positive difference?

RG: First of all, no one is thinking that creating more jazz musicians will increase the demand for it. We play music because we love to do it, perhaps need to do it. Becoming an artist has nothing to do with a business decision. Having said that, I do acknowledge that jazz students should be required to take some music business classes and be educated on how a career in jazz could possibly work. There are way more jazz musicians now than ever, and less places to work, let alone make money doing it. There's also more jazz CD's released each year than

ever. I think a positive difference could be made through audience development efforts. At Connection Works events, we dedicate a portion of the evening for the musicians to speak about their music and allow audience members to ask questions and have a dialogue with the artists. I think this is one way to help develop new audiences. Educating people about the music will help them appreciate the music more and hopefully like it. And again, the non-profit structure can help the development of the music.

JJ: One of the issues faced by the jazz world is that not only is the marketplace static or shrinking, and that jazz misses out on the "charisma-pre-sold" that a major ongoing presence in the mainstream media could deliver, and that much of the music is not the pop/dance music of the day. How do you envision artist-run organizations acting to address these issues if at all?

RG: Artist-run organizations help with bringing more awareness to a group of artists, and perhaps also to an entire scene. Often these artists-run organizations will present in community settings that will expose new listeners to the music. The way for the music to continue and

develop is through a dedicated audience, even if small and continued efforts in developing new audiences.

JJ: What were the challenges that you experienced when you started out in New York?

RG: In general early on, (in the 1990's) having enough work to make a living was not much of an issue. There were more gigs around that paid...enough to cover me as a single person. I would say the challenge for me that persisted was not really focusing my musical career in a particular direction, and as a result I only got so far in the 4 (or so) different jazz scenes I was involved in.

JJ: Could you share some of your ideas and activities relating to your involvement in holistic healing?

RG: My holistic healing studies were based on knowing myself and healing myself to be able to help others. I have done a good amount of introspective work on myself and have gained many tools to help me deal with personal issues that come up. I have done yoga and meditation which

can be great, but I feel most of the personal growth has come from (and continues through) being in relationship with others. Our close personal relationships act as mirrors. They show us parts of ourselves that we're not so conscious of, often ugly unpleasant parts, but they need to be acknowledged and have a voice. It's part of the continual process of becoming our true selves. We have the choice to deal with these issues or not, but ignoring them gives the negative forces more power. Attention is a necessary step to transforming them. Formally, I am a graduate of the IM School of Healing Arts, The Institute for Integrative Nutrition and am involved in Core-Energetics Therapy.

JJ: Could you share some of the ideas you've picked up about leadership, creativity and focus from some of the illustrious artists with whom you've played?

RG: Working a few times with Dave Liebman, I am very impressed with how he can work so efficiently in rehearsing...Quickly getting through stuff without ever sacrificing being in the moment. Things get done quickly, but never feel rushed. Wynton Marsalis worked in a simi-

“Artist-run organizations help with bringing more awareness to a group of artists, and perhaps also to an entire scene. Often these artists-run organizations will present in community settings that will expose new listeners to the music.”

lar very focused way. He was also very supportive and expressed confidence in each musician. These two examples (and others too) have helped me to not be afraid of asking for what I want as a bandleader and knowing how to do it in a way that supports and encourages the musicians I'm working with.

JJ: If relevant, could you identify one or more jazz artists and or mentors who have made a significant impact on your own direction and talk about that inspiration?

RG: My first drum teacher, who I studied with for about 5 or so years, was Bob Merigliano. He's a great drummer and teacher who was on the jazz and recording session scene in the 1970's and early 80's. I remember how he would turn me on to different music that was revolutionary at its time with such excitement. For example, when he played, "A Love Supreme", he told me that when he first heard it, he hugged the radio when Coltrane started chanting "A Love Supreme". Another very inspirational person I would like to mention is Joel Thome, not a jazz musician, but a very accomplished composer, conductor, and orchestrator in the orches-

(Continued on page 46)

Ferit Odman

By Robin Friedman

JJ: Talk about your new recording "Nommo" which you recently recorded with Vincent Herring and Brian Lynch. Could you share some of the dialogue and ideas that occurred in the development of the album?

FE: Actually, we recorded the album back in 2008 when I was doing my masters at WPU, but could only release it at the end of 2010. I was in search of a label that could represent me both in Turkey and USA and I finally discovered Equinox Music & Entertainment. This "label" is actually a jazz distributor in Turkey who is really eager to support jazz in this country- so they were really helpful with my project. The album was produced by me and pressed in USA (by Equinox's sister company, Traditional Crossroads. I feel really lucky and blessed to have great musicians like Brian, Vincent, Burak, & Peter on it.

I was studying at William Paterson University when I told Bill Goodwin about the idea of recording this album. He was my drum teacher at the school and I knew he also was a great producer (he produced most of Phil Woods' albums) He kind of took over and arranged everything for me. The only thing I told him was that I wanted to record with Peter Washington on the bass chair. The drum-bass relationship is the most important thing to get that foot-tapping swing going on. So Bill contacted Peter and the group formed around us. We talked to Vincent Herring (yet another teacher of mine at WPU) and than we collectively decided to have Brian Lynch on trumpet. Bill has worked with him for years and contacted him on my behalf. I also called my Turkish pianist friend Burak. So the personnel were ready and I sent the repertoire to everyone. We had fun in the studio and everyone was very happy playing a swingin' session like that.

JJ: Could you talk about the kind of guidance, words of wisdom and or suggestions you might have received from one or more of the following artists with whom you studied: Mulgrew Miller, Harold Mabern, and Bill Goodwin?

FE: Oh my god, Harold Mabern & Mulgrew Miller! You know those cats played with everyone, they have so many great stories and there is so much to learn from them. I actually couldn't believe that I was sitting in the same room with Mulgrew, 2-3 times a week, playing, talking and

exchanging ideas. They were all so supportive to me—as a foreigner—coming into their world in NYC and trying to make it. I think what I learned most was the importance of learning from the jazz greats and how to keep that great jazz tradition alive while adding some fresh ideas on top. The musical suggestion that I remember the most was Mulgrew telling me to hit that bass-drum harder. [Laughs] You know he still has that Art Blakey bass drum sound in his head. That was actually really helpful to me. Nobody else told me that before and the thing that was missing—when I listen to older recordings—was that bass drum.

I've also learned so many great drum-related things from Bill Goodwin but most importantly, as the co-producer of my album, he showed me the business side of this music and how it should be done. I can't be thankful enough to those guys. They all mean a lot to me.

JJ: What jazz recordings initially inspired you and what was it that you connected with about those?

FE: *Drums Unlimited* by Max Roach. This is, to me, "the album" to learn about and get deep into Max. He is very special to me. My idol, a true drum legend! I've learned so much from this recording. A very sophisticated and melodic use of drum-set by Max! I think it's the most eye opening and musical stuff I've ever heard on a Max recording. I've spent countless hours memorizing and playing his solo piece, "For Big Sid".

You know my whole debut-album story was also heavily related to this recording. I used Jymie Merritt's tune "Nommo" (Max also recorded this on *Drums Unlimited*) as a theme song and decided to name the album *Nommo* too. (I used the tune as a drum feature and as an intro to two tunes that are following them) All the Bird recordings, Miles, Coltrane, Bill Evans... All of them cats inspired me. I'm spending whole a lot of money on albums. There is so much to listen to, so much to get inspired from...

JJ: Could you talk about the Turkish jazz scene and the opportunities you experienced that motivated you to pursue music as a career.



FE: It's a blessing that I've been supporting myself and paying my bills just playing jazz since

I've been 18 years old, in a country miles away from the birth place of jazz, and to people that have so much to learn about this music and its tradition. Actually, the Turkish jazz scene is unfortunately limited to the 'Istanbul jazz scene'. Istanbul is a huge metropolitan that offers everything to you but also capable of taking all your energy, just like NYC. It's only been ten years since I've been actively playing jazz (only jazz) in Istanbul. I always knew that I was going to be a musician but never thought that I would be living comfortably doing this. I have the great opportunity to play with the best musicians in Turkey. I have a working trio with pianist Kerem Görsev and we do concert hall gigs that are always sold out. We also have a weekly TV show on Turkish national TV - an hour of acoustic jazz. I also joined the TRT Radio Big-Band. There are great jazz clubs like Nardis Jazz Club & Istanbul Jazz Center where I had the opportunity to accompany great names like Mike Moreno, Sheila Jordan, Kevin Mahogany, Allan Harris and many more... I'm also working a lot with local jazz groups, so the opportunity to play everyday is great for my musical growth but I just wish that there were much more great jazz musicians in Istanbul to learn from. I have the urge to move to NYC just for that reason but I also know how many drummers are waiting in line to get gigs over there. It's a tough decision, we'll see...

JJ: What kinds of encouragement and support for your career pursuit in music did your family

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provide?

FE: I grew up listening to jazz, thanks to my Dad's LPs, and that's very rare in Turkey! But both my parents studied in USA, so they have that jazz knowledge and a true appreciation of this music. My Dad was a Cannonball Adderley & Monk fan. I always had support and encouragement from them while becoming a musician during my teens. Unfortunately I lost my father when I was 16, but I know that he would be really proud of me if he saw me as a professional jazz musician. My mom is always there for me. I love the fact that my mom and sisters are diggin' what I'm doing.

JJ: What process did you go through and what were the determining criteria in your receiving a Fulbright Scholarship to further your music studies at William Paterson University?

FE: I always dreamed of getting a music education in NYC. But I received a full scholarship from Istanbul Bilgi University-Jazz Department back in 2001. So I didn't want to lose that chance—which turned out great. I had so many great American teachers like Ricky Ford & Donovan Mixon. Been to the SIM (now CIM) workshops in NYC in 2004 for a month, I had a great time over there and the private lessons with Billy Hart, Nasheet Waits & Jim Black was awesome. I promised myself that I would come back to NYC for further studies. So I was in search of a scholarship after I graduated from Istanbul Bilgi University. I always had good grades and everything, so I discovered this very prestigious and hard to get scholarship called Fulbright. First of all you need to have minimum 3.00 GPA. But that was no problem for me with my 3.90. There was a whole lot of paper work and examinations I had to go through like TOEFL & GRE and I succeeded on all of them and finally got the scholarship. That was the best thing that has happened to me. With that financial support, I had the opportunity to buy an SUV and rent a two story house in North Hackensack where I could practice drums 24/7. I was literally out every-night to check out great music in NYC and do the jam sessions and everything. I also had a weekly gig at Creole in Harlem. Getting a master of music degree in WPU was also great. I learned so much about the whole academia thing and playing with all the cats was great for networking and that brought the ability to meet other great musicians.

JJ: Could you talk about how you developed your skills as a composer - since many drummers do not pursue developing an understanding of harmony, theory and so forth?

FE: There are too many really great composers out there, so I can't really say that I'm a composer. That's definitely not my forte, but of course getting a jazz education and knowing the music helps. I already recorded my second album two months ago with a great line-up (Terrell Stafford, Vincent Herring, Anthony Wonsey, Peter Washington) but didn't use a single original composition again. I guess I really want to be sure about my music before I record it. So maybe the third album will have all originals in it, who knows...

JJ: How does your composing influence your drum set playing, and vice versa, how does your drum set playing influence your ideas as a composer?

FE: It's all in the melodic line. Whether playing a drum solo or writing a tune, the melody should be beautiful and it should tell a story. People say that I always play very melodic solos. So I guess that has to do with keeping some kind of melody in my mind while playing a drum-solo or composing a piece.

JJ: Could you share some of the ideas you've picked up about leadership, creativity and focus from some of the artists with whom you've played or studied?

FE: I learn a lot from Kerem Görsev actually. He is a very well known and hard working pianist in Turkey. We've just recorded his 14th album at Abbey Road Studios with London Philharmonia & Ernie Watts. It's great to work with him because—first of all—he is such a great band-leader and passes everything he knows to younger guys like me. He wakes up 6:30 am every morning, practices his piano, and goes to the gym. It's always great to be around him with all his energy focused only in playing his music while also handling the business side of things cleverly and in a manner that I would never think of. So he teaches me a lot about all those three things you've listed above: leadership, creativity & focus. We are going to perform at Jazz In Marciac this August and have a US tour coming up in November. It's always a pleasure

playing and hanging out with him. I guess the most valuable thing I've learned from him would be the importance of forming a group of musicians who could also be your friends in a non-musical environment. That changes a whole a lot and affects the music in a very positive way.

JJ: What words of encouragement or support have you received from a mentor or associate that provides inspiration or guidance in your life?

FE: I would like to share Mulgrew Miller's liner notes for my debut album, I get inspired every time I read it and think about moving to NYC: *"One of the outstanding students who crossed my path as a teacher has been a young drummer from Turkey. His playing would indeed delight the heart of the American jazzman as he has fantastic time and great passion. He would be welcomed on the New York jazz scene. He is one of the treasures on the Istanbul scene. The listener should expect a set of great swinging music from Ferit Odman."*

JJ: What have you discovered about human nature as a result of your business, creative pursuits and as an educator in the music world?

FE: I think a good family and a healthy childhood is very important in life. Coming from a well educated family and the kind of input you receive when you are a kid has a lot to do with who you become. This is something that you cannot really choose when you are born, but what you can't choose; you can change with determination and with your dreams. I think we all have the power to make our dreams come true; the only important thing is to choose the dreams right! "A man is but the product of his thoughts. What he thinks, he becomes". Gandhi

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

FE: I smile and find something to laugh about everyday, which helps a lot. I love the sun, the sea and swimming. I go down south in Turkey whenever I find it too much in Istanbul and whenever I need a recharge. Oh and listening to Art Tatum has always been my source of joy and positive thinking.

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(Summer Jazz Camps, Continued from page 35) is available on a limited basis.

Samba Meets Jazz Workshops evolved from Guitar Intensives, which Executive Director Alice Schiller founded in 2002 to focus

solely on jazz guitar. In 2004, based on student interest, the program expanded to include acoustic blues. And in 2008, with enrollment overflowing, and with a commitment from College of the Atlantic for additional weeks, Schiller was

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Jochen Rueckert

By Joe Patitucci



Jochen Rueckert by Konstantin Kern

JJ: What were the challenges that you experienced when you moved from Germany to Brooklyn?

JR: The usual. Money, visa issues, getting rid of my German accent and the stigma of being a white jazz drummer from Germany were all things I had to overcome. I'm still white though.

JJ: Could you share some of the ideas you've picked up about leadership, creativity and focus from some of the artists with whom you've played - such as Marc Copland, Kurt Rosenwinkel, John Abercrombie, and Tim Hagans?

JR: Well, both Marc Copland and Tim Hagans have a more "just do your thing" approach as band leaders, whereas Kurt has way more specific instructions on most of his songs. I only worked with John Abercrombie once, and he was a sideman then. Now as a "band leader" myself I try to find a happy median. I was impressed that Kurt would have the venue bring the amp to his hotel room at times and then would practice for hours. Ever since, I try to sneak into the club early so I can get a little sorely needed practice time while on the road.

JJ: If relevant, could you identify one or more jazz artists and or mentors who have made a significant impact on your own direction and talk about that inspiration?

JR: There's simply too many to mention, as far as influences of jazz artists goes. Nobody in particular sticks out. I didn't really study with anybody so I can't quote any "mentors."

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

(Rob Garcia, Continued from page 43)
tral music world. I studied with him at SUNY Purchase. Aside from him doing all he does with such a positive spirit while being physically handicapped, he is so supportive of adventurous music. Music that pushes the boundaries and does something that has yet to be done. I feel from these two figures in my life, I have found my own excitement for and commitment to new developments in music.

JJ: What words of encouragement, support,

JR: My girlfriend sometimes tells me to shut it when I complain too much about work so I try to tone it down, though I am probably still known as a "complainer." It's all good. I love my life.

JJ: Who inspired you to play drums?

JR: My grandmother claims I kept following the drum line when she took me to the Carnival parade when I was 3 or 4 years old so she bought me a snare drum for Christmas.

JJ: How does playing drums bolster your other activities on bass, composing, producing?

JR: Well, I kind of quit playing bass - who wants to buy a 78 Fender P? I was just playing in Kris Bauman's rock band "World class" for a while because I liked it and he had a hard time finding somebody, or finding somebody who didn't have ridiculous facial hair. I wasn't very good and I can't play anything else on the bass but Kris' songs and am quite proud of that. We made dozen of dollars with that band.

When I program electronic music under the synonym, Wolff Parkinson White, obviously it gets rhythmically adventurous since I try to out-smart myself with a computer, then for (jazz) composing, I guess playing drums makes the whole thing a little more exciting since creating melody and harmony is not really in the daily routine of a drummer.

JJ: You are involved in a variety of different musical endeavors in addition to playing drums and your activities in the jazz world - including playing bass in rock bands, programming and producing electronic music. How do these involvements support and contribute to or dilute your focus, interests and creativity?

JR: Well it takes me ages to complete a Wolff

quotation or fragment of wisdom have you received from a mentor or associate that provides inspiration or guidance in your life?

RG: "Breath" - anonymous

JJ: Who or what was it that inspired you to play drums?

RG: Keith Moon! I got my first drum set and started lessons when I was almost 16.

Parkinson White song, I get really anal about it, plus now I've gone into programming everything in quarter tone scale so that is very time consuming, but fun. I guess I could say that I have learned when to just step away and when to push through when I hit a creative wall. Otherwise I would assume most jazz musicians are really into studying all kinds of music, so obviously actually playing some of it helps keep your ears open for new stuff.

JJ: What have you discovered about the business side of music that has helped you to be more successful, aware, and or apprehensive?

JR: Well apart from the glimpse I get into lives of other people that make music for a living, especially not well known rock musicians, I do have to say that being a jazz musician at my level of exposure does pay decently, in comparison. I make most of my money playing live, so internet piracy didn't have a big effect on my business but the way publishing rights work with jazz music still kind of puzzles me - I spend a few hours compiling some notes and chords on a piece of paper, you practice 8 hours all day for the entirety of your life, play a great solo on my song, I get all the publishing money. Hello?

JJ: What have you discovered about human nature as a result of your business and or creative pursuits in the music world?

JR: Humans can be very friendly. I feel very at home in the New York music scene.



JJ: What have you discovered about the business side of music that has helped you to be more successful, aware, and or apprehensive?

RG: Persistence. People get interested in things that they have been hearing about for a while. Also for business and life: believing in myself, acting and responding according to my truth, not getting worried whether I will piss someone off or what people may think, and not taking things personally.

Steve Maxwell

By Eric Nemeyer

Jazz Inside: Maxwell Drums has a location in New York and you have a location in Chicago. Talk a little bit about how the concept came about and how you started.

Steve Maxwell: It's something I wanted to do ever since I was playing and I started playing 45 years ago. I always had an interest in vintage drums and especially in the high-end niche of high-quality drums instead of the out of the box kits. Charlie Donnelly, in Connecticut, was the first place I got a taste of vintage stuff. In the 70's I studied with Papa Joe at Frank Ippolito's Drum Shop when Frank was up at Eighth Avenue on 51st. I'd be in New York for three or four days staying at the cheap old President Hotel, which is actually still there just around the corner. I would just literally hang out at Frank's and be a royal *guest* to Frank and Al Duffy and have my session with Papa Jo [Jones]. I was fascinated by what those guys did, not so much the equipment that they had but the way they ran the business really struck me. These guys are really in it to help the players and to preserve some of this really wonderful great stuff. So that was a trigger for me. I came to Chicago in the late 1970s – that's around '75-'76 - and I went to school there. I started to frequent Frank's Drum



involved in what I call traditional business. I was involved running businesses, involved in mortgage and acquisitions in companies, and in the credit card transaction processing world for about 35 years. I guess it was about 10 years ago, actually about 14 years ago, I started doing vintage stuff in my home. I developed a small website and started selling vintage and started

missed being there and when I came back to visit about four years ago, I noticed that there was something missing here in terms of the service to players in the music industry, drummers especially. There're still some good shops around but there's a lot of big bucks stuff and that's not what we do. It seemed to me like the personal touch in the way that we do business, in the way Frank did business, in the way Maurie did business, was missing and that there was room for that. So we opened up. We just celebrated our third anniversary in New York on April 1st and it's really, really been great. It was the right move to make. We are here primarily to service the people in the community who are players, who want to come in, who need help with something and need advice or need stuff repaired. Willie Martinez is running the repair facility for us. He is a world-class guy. Not only do we want to be a shop where people can come and get what they need - but we wanted the shop to be more than just a regular drum shop. There's nothing wrong with the traditional drum shop but a program shop is kind of a new trade in the music business. Our shop is a niche within the drum shop niche. We don't carry all brands. We don't want to carry all brands. I don't compete with big bucks retailers. I don't even really compete with the traditional program shops. Those guys carry Tama, Yamaha, Mapex, DW – you name it, every brand under the sun. I don't do that. We focus on Craviotto because we think it's the finest custom drum made. I also focus on Gretsch. In my personal opinion they make the best ply shell drums in the business. I am very high on those guys. We create and sell some of our own products - our own line of drums- and then we also sell some unique products that we have developed for the folks at Gretsch, which has given us a little advantage in the marketplace. We also do quite a bit with vintage – high

“I always remembered the way those guys ran their businesses and it really stuck with me. It was important to me – the way they treated people, the level of service that they delivered, it was more than being just about a drum We work really hard to secure our reputation and do it right by everybody.”

Shop in Chicago which is Maurie Lishon's place. We've carried on the same sort of a tradition. I started off by running around the pawn shops buying old Radio Kings [drums] for 50 bucks. I'd fixed them up, bring them down to Maurie and I would say, "Can I sell these here?" He would say "Sure kid, sure no problems", and he'd take 10%. If I'd sell the drum for 100 bucks I felt like a king because I got 50 bucks and I had put some time in it - Maurie got 10 bucks and I got 40 bucks. But I always remembered the way those guys ran their businesses and it really stuck with me. It was important to me – the way they treated people, the level of service that they delivered, it was more than being just about a drum. You get a drum at a lot of different places but here you could get guidance, you could get education, you could get advice and that meant something to me. They treated people right. That was tremendously important. I did a little side-step. I stayed involved in music but I got in-

doing a small run on a commission. Johnny Craviotto said, "Well, would you build some drums for me?" This is like 11-12 years ago, "Would you build some drums just for me?" I started selling them on the website and I eventually opened up the Chicago store. I said well let me try this. I was still working in the credit card business but I said let me try this on the side. I opened up a little place in downtown Chicago in the Fine Arts Building – 600 sq ft. I was open one-day-a-week, Sunday and I sold on the website. We expanded the Chicago Store and in September, we just moved that location from downtown Chicago out to a suburban area where it makes more sense. But about four years ago I started thinking about what I would like to do next to expand the business. I always kind of came back to the fact that I wanted to get back to New York because, though I live in Chicago, I now live in New York too. New York's the greatest city in the world to me, no question. I

DRUM LOVERS' CELEBRATION

end vintage for collectors. Not only do we have vintage stuff but we have stuff for everyday players - because we never want to lose focus of the fact that we want to be there for the guys who are making a living doing this every day. They are big part of our business as well as the collectors and investors who buy vintage drums as investments. We've gotten into brokering high-end celebrity-owned kits and it's been a big part of our business. We've now have high-end and middle-end vintage. We also have the custom aspect with Craviotto and with local business like Ed Caccavale with his Cac-Sacs. He makes great stick bags and cymbal bags; we love selling his stuff. Justin Ottaviano is a great cymbal smith who is coming up along the line. He is going to be like Roberto Spizzichino. We love selling their products and representing high-end custom builders. But we still want to represent the best of what we consider to be a small number of good manufacturers like Gretsch, and the folks at Istanbul, Agop, and Bosphorus. Also the other manufacturers like Zildjian, Sabian, and Paiste. There's also the museum aspect of the business. We want are business to represent and carry forward some of the history. So we've got historical items like the items that belonged to Louie Bellson, to Kenny Clarke, to Buddy Rich, to Joe Morello, and to Elvin Jones - things like that where people can come and see and touch a piece of the history and the legacy. That's really critically important to us as well, to try to preserve and pass the information on to the next generation of players. So I am trying to create a special atmosphere in the shop. One where people can come and not only get what they need; they can also come and just see some things that they wouldn't be able to see otherwise, and be in a comfortable place to just hang out. Steve Jordan tells me that when he is coming to town he tells people to, "Meet me at Maxwell because that's where I want to meet people and hang". We want the shop to be there for those people who want to sense being a part of the community there, not just to 'come in and spend money or else don't bother me' - that's not how we look at it. We want the people to be there. My personal cell phone is on the website. It always has been, always will be - same thing with my personal email. I want to talk to these people. I have got the best crew in the business working for me. I never even have to think twice about the business being run properly, but I want to be there and I want to talk to the customers, I want them to have my email, have my phone number because how many businesses today can you pick up the phone, call and actually talk to the guy whose name is on the door. It's a high-touch business and we've got customers all over the world - some people who never get a chance to come into our store. So for me, what you've got with those people is trust and once you don't have trust you got nothing. Your word is what you've got and I'd call people and they say, "Is it good?" I'd say, "Yes it's good". They know they can trust me and they can buy it sight unseen and be happy, and if they're not, they know they can bring it back and I'll take care of them.

JJ: When you are acquiring historical sets, do people come to you or are you searching?

SM: It originally began with us searching but it eventually evolved to where people now come to us when they have items to sell. Right now we are brokering for Carl Palmer, from Emerson Lake & Palmer. Carl is the owner of one of only two complete Billy Gladstone drum sets. There were only four made- one was destroyed in a fire, one is not fully intact, one is owned by Chet Falzerano who will never sell it and the other is owned by Carl. That set is the set that has the Thompson bass drum that Morey Feld's played with Benny Goodman, and the snare drum belonged to Cozy Cole. Carl came to us and said, "I'd like for you to broker this for me". That's probably one of the most desirable collectible drum sets in the world today! People now call us saying, "I have the following thing", and then we go through a very extensive process of authenticating it, documenting it properly because we put our name on everything that we sell. These things come to us now as opposed to having to search them out.

JJ: Years ago, a drum teacher named Paul Patterson with whom I studied, told me to be on the lookout for "K Zildjian Constantinople," not Istanbul marked cymbals - because Constantinople was the name of the city before it became Istanbul. He also mentioned to look for Zildaram cymbals. Do you ever come across those?

SM: I've never come across any Zildaram. The Zildjian K Constantinople I do come across from time-to-time but not nearly as much because most of the K's [Zildjian] that we sell are the Istanbul K's, and those were much more prevalent than the Constantinople K's. They were also from a period where it was much earlier in the process and the advent of larger cymbals really wasn't in the mix as much there. So most of what we've got, our buyers for K's of course are going to be primarily jazz players, and most of what we sell is going to be 20s, 22s - because guys are looking for the old K ride sounds that guys like Elvin, Art Blakey, Tony Williams, and Philly Joe Jones used. They are looking for that old type K sound which was mostly during the 50s thru the 60s and that was for the most part, those Istanbul case - 20s and 22s. We recently sold cymbals, a particularly nice collection of them that Danny Gottlieb had. Danny had the 20-inch Avedis Zildjian with the cutouts - which Buddy Rich said was the greatest ride cymbal he ever heard in his life. That was among the cymbals that we eventually sold for Danny. So we do move celebrity-owned pieces. We recently moved a set of Buddy's - a Rogers set that Buddy used with Harry James. What made me feel good about it was the person who owned the set was the widow of the person Buddy gave these drums to and he was a very dear friend of Buddy's. The widow was shopping them at the local drum retailer who was going to give her \$500.00 for the drums and it was something that was worth tens of thousands of dollars! Someone

pointed her in my direction and we were able to broker the sale for her, take a small commission and provide her with something that was fair for what she had. So we are trying to do the right thing and when we sell these items we are trying to take these historically significant items and find homes for them with the people who appreciate them and who will preserve them.

JJ: It sounds like you are doing everything right.

SM: We're trying. It's not to say that every single thing we do isn't a home run but we are trying to do the right thing for the right reason. That's what we live by, you know you got to do the right thing for the right reason and so far, so good - no complaints.

JJ: Who was the initial inspiration - or what recording had you heard - that drove your interest in drums?

SM: It was really Buddy Rich. When I first heard Buddy it was just unbelievable. I couldn't think of anything else but playing the drums - that's all I wanted to do and I wanted to play like that. It was unbelievable. So Buddy was my hero and he was typically unbelievable. Buddy and Louie Bellson were tremendous heroes. As I aged a little bit and got a little bit more refined and stopped worrying so much about technical skills I appreciated the likes of people like Papa Jo and others whose subtlety and sense of expression behind the instrument were just as important as technical skills and expertise.

JJ: How was it, where did you first hear Buddy?

SM: First, it was on record. It was just albums. But one of my aunts and her husband were big jazz fans and they would take me to the Newport Jazz Festival Every Saturday they had a drum workshop which usually went from about noon till 5:00. Everybody came out and did their 15 minutes - Buddy, Louie, Mel Lewis, Art Blakey, Elvin, Tony Williams, Philly Joe, Papa Jo, Joe Morello - you name it, and you got to see those guys come out and play and it was awe-inspiring - just incredible. So I had from an early age, the opportunity to see those people. These were still in the days when Basie and Ellington were touring with Big Bands. I got to see Ellington with Rufus Jones in a high school auditorium and eventually at the end of the concert I walked up and helped Rufus take that set of drums down and that set of drums is actually now back in my possession in my Illinois store. It's just some stuff that sticks with you. Those days in Newport Jazz Festival stuck with me because I remember seeing Joe Morello sit there when I was still struggling to figure out the best way to do traditional gripping and finger control. I watched Joe during his solo, take his right hand, put it in his coat pocket, take out the handkerchief, wipe his brow and do a close roll around the drum set with his left hand. It was enough to send you home and go like "I am going to practice some more." So stuff like that - those were inspira-

tional things for me from an early age. When I first met Joe ... I had never met Joe until we had opened the New York store and that was the first chance I had to meet him and I told him that story and obviously I said, "You don't remember?" He said, "No, I don't remember", I said, "Well of course, it was no big deal. It was just another thing you did. But to somebody like me at that stage of my development, it was like - "gosh, if that's possible then I got to do something to try to reach that level of proficiency just so I have all those extra things in my back pocket when and if I need them. I used to always strive for greater and greater control over my playing. It was great fun.

JJ: When you were getting out of high school what prompted you to go into the credit card field?

SM: It's a funny thing. I didn't go to college. I went to college for a semester and then I quit and went on the road in a band and when I got tired of traveling in the band I quit and started to go to school part-time in Chicago. And I said, "You know, this music life is tricky, maybe I need to get a regular job". So I went to work for a bank and I just started to play in my spare time - part-time, and I just got into the banking world. I started working as a bank teller. I worked my way up over the years, got a job in the credit card processing division managing some people, found out that I liked it, found out that I was good at it and stayed in that business for 32-33 years and then I retired. By the time I was done I was President and Chief Operating Officer of the last business I ran and also several businesses before that. That business was good to me and made it so that I could retire and build up a little bit of the drum business on the side. So now the only thing I have done for the last five years has just been the drum business.

JJ: Is there anything else you'd like to share about your activities?

SM: Well, our plans for the future - we are blessed by having a large presence of customers

over here in the US and all over the world. We do quite a bit through our website. Our website has turned out to be very, very good for us in terms of traffic and as a result, we started to turn that website into a little mini-media station. We not only have photos of all our products but we have sound files. We have now taken it a step further and for some products we also have video files. We are in the process of setting up an entire video programming section - a little video production section where we are doing videos that will be instructional and also video tours of certain things we have in the museum for people to see if they can't get into the shop. So some of it is product-specific; some of it is instructional, some of it is just for entertainment value, some of it will be demonstrations. We are also going to expand it to include interviews with prominent players - so that we can develop the business, extend it a little further. We are re-introducing our own line of drums again. We are going to do what we do best, not try to get distracted in our focus, just focus on what we do well, keep on doing that and see if we can grow with the website - always keeping an ear to the ground for what the people need - what the players in the market need that we can provide and add value. That's really important to us. We are always open to what the customers are looking for and what they need and how we can give them something that will make their lives easier.

JJ: What's your perspective on the quality of the classic drums versus the out-of-the-box ones by the big manufacturers?

SM: First and foremost there are a lot of fine products in the market. I wish when I was 12-years-old, looking for a drum set, the choices were there at the low-price point as they are today. When I was young the only price point that I could afford was an absolutely piece of junk that was horrible. Today, we all know that you can spend \$400-\$500.00 and get a nice quality beginner set of drums. But if you start looking at, I'll call the higher-end product, everybody makes a great product. The thing that I

look for is what differentiates one from another. To me, Gretsch makes the finest ply shell drums in the world - because they are ones that have struck truest to the heritage that they started with in the 60s. So to me there's a character to the sound of the Gretsch drums that you can't replicate anywhere else. By the same token that's how I feel about Craviotto. That to me is like the Ferrari of the drumming world. There's nothing finer that's being built out there. So we focus on that niche and we do a little bit of some other things but we don't do the Yamaha, Pearl, Tama, Mapex type scenario - not because we can't but that's covered by the other shops. It's just not a good fit for the customer base that we look at. The Gretsch drums that are true to that old, regular legacy - that's where we focus. On the Craviotto side with the solid shell, that's where we focus. On the vintage stuff - the vintage stuff is great because some of that gives you what you can't get today. Look at the old Mahogany Ludwig shells in the 50s and then the Maple shells with those rounded bearing edges, which we call a baseball bat bearing edge. There's a certain sound quality there because of the construction of the shells - the way the bearing edge was formed and the age of the wood, that you can't replicate in what I call the 'mass-produced' drums today. So you find a lot of people ex-studio - the musicians, producers, looking for a different sound. They want something that's got some soul. I can buy any of these major brands, but I want something that has some characteristic that I don't hear every day. I want a certain vibe, a certain feeling out of the drums, and that's in the older vintage kits. So I have some of the Craviotto stuff. We started playing with that, with solid shell drums out of Mahogany we made a replica of the baseball bat bearing edge to try to bring that particular sound to modern day drum manufacturing at the high-end customers. We work really hard to secure our reputation and do it right by everybody. That's really, really important to me. All the guys that work for me share the same philosophy.

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(Continued from page 58)

percussion; Francis Jacob, acoustic and electric guitars; Brahim Fribgane, oud, cajon, tahrifa, bendir, tam tam and darbuka; Michael Cain, piano, synthesizers and Rhodes piano; Mamadou Ba, bass; Harvey Wirht, drums and percussion; Jasser Haj Youssef, viola and violin.

By Eric Harabadian

Malika Zarra has been described by CNN International as "Morocco's Jazz Jewel." She is an interesting and engaging artist that has a unique world view of jazz. While her roots are in Africa, she blends the influences of France, the Mid-East as well as the U.S. into her sound. It's the perfect storm of east meets west and her approach to vocalizing is totally her own.

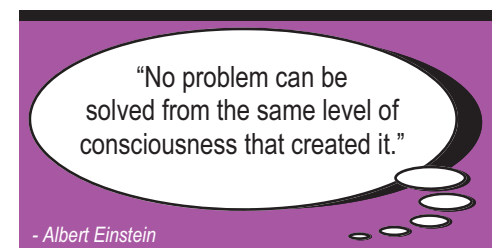
The lead track "Tamazight" is a spirited and infectious world music groove. The bouncy bass mixed with Zarra's multi-vocal layering make this one fun and celebratory tune. "Berber Taxi"

is a love song of sorts sung in her native Moroccan/Berber dialect. Zarra delivers the lyric of love and longing in an expressive and somewhat seductive manner. The band supports with a reggae-like lilt, alternating between stealth intervallic leaps and heavy syncopation. There are also nice violin flourishes from Youssef at work too. The third track Houaria is a brilliant unison melody pairing Cain's Corea-like piano virtuosity with Zarra's effervescent wordless vocals. Her richly voiced melodies cover the track like a velvet blanket. "Mossameeha" is a tune that really cooks. Zarra creates a robust vocal chorus that serves as a vehicle for her to weave between spoken word and lead singing. Multi-instrumentalist Fribgane really shines here! "Leela" is another Moroccan pop type track that features a soft vibe, with Ba's fretless bass solos and a sweet oud accompaniment. "Amnesia" is another highlight that Zarra sings in French. It is an original song but takes on a traditional folk

quality. It appears to be a story dedicated to political and personal civil rights and the appreciation of one's lot in life.

In the liner notes Zarra tells the story of living in France and feeling the need to assimilate into their culture by downplaying her own. Thank goodness, upon coming to New York City, her friends and colleagues encouraged her to embrace her roots. You and I as the listener are the better for it.

□ □ □





Sheryl Bailey

FOR ALL THOSE LIVING - Pure Music Records PM 5111. *An Unexpected Turn; For All Those Living; A Muse Sings; Masa's Bag; 29-11; Wilkinsburg; For a Russian Princess; Moblin*.

PERSONNEL: Sheryl Bailey, guitar; Jim Ridl, piano; Gary Wang, bass; Shingo Okudaira, drums.

By Eric Harabadian

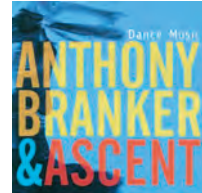
Bailey is a Pittsburgh native and a guitarist who approaches her music from a spiritual perspective. Not only does she physically perform with a lot of passion and spirit but she writes and dedicates many tracks on this album to friends, family and those in this world and the next.

According to her liner notes the first tune "An Unexpected Turn" was originally intended

as a waltz. It retains that airy and open quality one would expect from such a structure but, ultimately, swings hard in a solid 4/4 fashion. Bailey comes out of the gate with strong and detailed solos. The title track "For All Those Living" is a sweet and delicate piece dedicated to cancer survivors and is an instrumental prayer of hope as well. Bailey really gets inside the tune here with tempered bursts of sizzling runs and bluesy filigree. Pianist Ridl picks up the baton from Bailey and adapts that same energy and command of technique on the 88s. It is a slight waltz and swing, with an ebb and flow that is very comforting. "A Muse Sings" is another dedication to a fallen friend. Here the leader Bailey establishes the melody whereupon Wang picks up nicely on bass. This is a sweet modal type piece that is thoughtful and reflective. "Masa's Bag" swings in a bluesy manner like there's no tomorrow. Bailey plays with the abandon of George Benson meets Grant Green for a bopping good time. "29-11" is a somewhat simple and direct melody that evolves into a samba. Both Bailey and Ridl structure their solos to each reach a fever pitch and then gracefully reiterate the melody. "Wilkinsburg" is dedicated to friend and fellow jam mate, guitarist Jack Wilkins. This is a bluesy and traditional swing number that just

makes you smile. "For a Russian Princess" has a classical waltz-like feel. The rhythm section plays lightly and adds accents as Ridl accompanies ala Bill Evans. "Moblin" concludes the disc on a soulful and swinging note with Bailey's tribute to the great Hank Mobley.

It is also noteworthy that 10% of all sales of this album will be donated to the Ronald McDonald House of NYC.



Anthony Branker

DANCE MUSIC - www.anthonybranker.com - *The Renewal; Mysterious Ways; Dance Music; A Smile Awaits; Asking Answers; The House of the Brotherhood of the Blackheads; The Holy Innocent; A Beautiful Life; Truth; Dependence*.

PERSONNEL: Anthony Branker, composer and musical director; Kadri Voorand, vocals; Tia Fuller, alto saxophone; Ralph Bowen, tenor and soprano saxophones; Clifford Adams Jr., trombone; Jonny King, piano; Kenny Davis, bass; Adam Cruz, drums; Freddie Bryant, guitar.

By Eric Harabadian

As the leader of this modern jazz ensemble, Branker composed and arranged all the music. This is an album with roots in modern post-bop styles and more than a nod to Coltrane, Miles and many ensembles from the late '50s through the '60s. It is also music with hope and a vitality that will leave you spiritually replenished.

"The Renewal" invigorates with a mighty and visceral tenor tone from saxophonist Bowen. This tune breaks out in a whirlwind of driving rhythms and strong piano comping from King. "Mysterious Ways" is the first of four tunes on the album with lyrics written and performed by Estonian award-winning vocalist Kadri Voorand. She has a unique and extemporaneous approach that leans toward vocalese but retains a bit of a bohemian or beat technique as well. The piece has a subtle intensity that builds with each chorus and everyone who solos here does it with a flowing grace and sophistication. The title track "Dance Music" is most apropos as bassist Davis and drummer Cruz lay down a sparse funky groove. In particular, Bowen, again, rises to the occasion by delivering some tasty tenor blasts.

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Larry Coryell

MONTGOMERY - Patuxent Music Patuxent CD—216 *Tales of the Montgomery Bus Boycott; Along Dexter Avenue; Joy at the Jail; Amazing Grace; L'Homage; Beautiful Love; What Are You Doing the Rest of Your Life?*

PERSONNEL: Larry Coryell, guitar; John Colianni, piano; Jim Cammack, bass.

By Eric Harabadian

Coryell has been an artist known as a guitarist's guitarist, having been one of the prime movers of the jazz-rock movement with the Eleventh House. He also has made great strides in his career as a folk-oriented acoustic improvisational player and a traditional bop stylist as well. He has always been an artist that speaks from his heart and has built his music around meaningful and spiritually collaborative projects. His percussion-less trio with pianist Colianni and bassist Cammack is such a project.

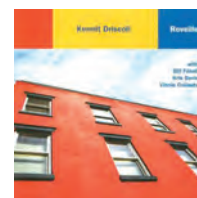
Montgomery is named for events in Mont-

gomery, Alabama that took place in the mid-'50s that shone a light on racial and social upheaval that was starting to ignite in America. The messages of racial equality by Dr. Martin Luther King had made an indelible impression on young Coryell as a college student in the early '60s. Through this album his hope was to look back historically through music and contemplate where we've been, and where we need to be.

Both Colianni and Cammack are more than formidable players up to the task of illustrating racial and social struggle via the instrumental form. Interesting and intricate intervallic unison leaps establish the melody between piano and guitar on "Tales of the Montgomery Bus Boycott." Coryell's expressive and adventurous leads volley to Colianni's equally challenging piano solos. "Along Dexter Avenue" is about the bombing of Dr. King's house and makes a strong bluesy statement. It has the feel of a classic standard but is fresh as well. Coryell's use of space and dense harmony is superb. "Joy at the Jail" addresses the period when King was briefly incarcerated. There is an appropriately joyful and upbeat bebop head that kick this one off. Colianni is on fire jumping from traditional bop to stride and beyond. Coryell plays wonderful supportive rhythms and inventive lines that ricochet in all directions. "Amazing Grace" is the traditional piece that fits in very well here. The classic hymn is utilized to its fullest as Coryell

dives deep in his soul and brings a fresh perspective to this timeless composition.

Although the lion's share of the disc was written by Coryell, there are two favorites of the band's that were chosen for the program. Apparently the tune "Beautiful Love" was one of Joe Pass' prime cuts and Coryell plays it with reverence and style. The piece retains a patience and solitude, yet has a passion and fire to it as well. Colianni is very romantic and exciting in his solos while Cammack and Coryell provide seamless accompaniment. It also is a noteworthy piece for daringly riding in and out of the tonal center. "What Are You Doing the Rest of Your Life?" is adapted here for its call to arms, as it were, for all people to look inside themselves—as Dr. King—to ask about their own level of service to their fellow man. The lovely arrangement and perfect ensemble playing are a nice summation to this great and inspirational album.



Kermit Driscoll

REVEILLE - 19/8 Records. www.nineteeneight.com. Boomstutz; Thank You; For Hearts; Chicken Reel; Ire; Hekete; Great Expectations; Farm Life; Martin Sklar; Reveille.

PERSONNEL: Kermit Driscoll, acoustic & electric bass; Bill Frisell, electric guitar; Kris Davis, piano & prepared piano; Vinnie Colaiuta, drums & percussion.

By Mark Keresman

Bassist Kermit Driscoll is perhaps best known for being one of guitar neo-icon Bill Frisell's A-list players, but here he's coaching his own team. Superficially, *Reveille* "sounds like" a Frisell session—no surprise, as he's one of Driscoll's quartet. But all tracks save two are Driscoll originals (Joe Zawinul's "Great Expectations" and the trad-folk "Chicken Reel") and while Driscoll's compositions share some affinity with Frisell's, *Reveille* isn't Bill Frisell Lite. Compared to Frisell's jazz-charged surreal Americana, Driscoll's overall approach is more brittle, less homely and less chilled-out, and a bit more austere, recalling the Moorish, vaguely spooky/mysterious ambiance of early 1970s Weather Report and Ralph Towner's early '70s ECM discs (i.e., *Solstice*, *Batik*).

The sly "Hekete" is like unto an inside-out/upside-down take on Bill Evans' '70s trios—cleanly articulated lines, genially melodious, elegant and lissome swing, and a loping, strangely jaunty rhythm. Frisell gets in touch

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with his inner Jim Hall, and Driscoll and drummer Vinnie Colaiuta swing earnestly, the latter punctuating the proceedings with some sharp cracks. "For Hearts" is an eerie near-waltz highlighting Kris Davis' probing acoustic piano and Frisell's blues-hues. The opener "Boomstanz" has a halting, lurching melody evoking Led Zepelin's "Kashmir," albeit much more bluesy—Frisell simmers 'n' sizzles here in a tantalizingly restrained fashion. Driscoll takes a rare (for this session, that's to say) solo, a brief 'n' nimble throb, and Colaiuta struts his stuff. While each player displays admirable technique (from this lot, what else could you expect?), *Reveille* is very much ensemble- and composition-oriented—those seeking dazzling fireworks may be a tad disappointed. (Though to be sure, Frisell does get to wail, but in concentrated doses.) The tunes generally range from five to eight minutes each, so (refreshing, inspired) conciseness is the order of the day here. This is fine stuff, highly recommended to fans of thoughtful, crafty electric jazz in general (and Frisell devotees in particular).



Wayne Goins

CHRONICLES OF CARMELA—Little Apple Records LAR CD0006. *Choppin' Wood; Jasmine's Day; Dale's Dream; Room for Three; Why Call it Amnesia; Deborah at Dawn; Kenny's Hang; Samba de Solo; Waylaid; Sink or Swim; Amnesia (Slight Return)*.

PERSONNEL: Wayne Goins, guitar; Craig Treinen, tenor sax; Bill Wingfield, piano; Gordon Lewis, acoustic and electric bass; Matt Leifer, drums; Everette DeVan, Hammond organ.

By Eric Harabadian

The CD cover features Goins - trusty Gibson hollow body in hand-- strategically situated next to a shapely set of some of the nicest legs to grace an album cover in recent memory. There's a certain urbane panache to the design that recalls some of the jazz crossover sides by George Benson, Eric Gale and many others cut in the mid '70s to early '80s. You'll find some soul-oriented type fusion here, but the lion's share of material is pure modern bebop.

Guitarist Goins penned all the tunes himself and it is a superb set starting with his dedication to Freddie Green called "Choppin' Wood." It's a smooth mid-tempo bopper that sets the pace for the album, with strong workman-like riffs and

robust solos. "Jasmine's Day" is a samba featuring silky and lyrical leads from Goins. There's a warmth and richness to his chords and sweetness to the melody that dovetails perfectly with Treinen's tenor sax. "Dale's Dream" follows in a slow and somewhat melancholy manner. Goins' alternate chords—from major to minor—take this traditional sounding ballad into adventurous territory. "Room for Three" glides along with a breezy carefree vibe. There's an interesting lilt to the head's melodic intervals and the rhythm section really gives this one a dynamic push. "Why Call it Amnesia" is a playful title for this light and funky soul romp. Goins rhythmically locks down a solid groove as Treinen's beefy sax and Devan's organ work suggest a Stax meets Motown feel. "Deborah at Dawn" is another of Goins' gorgeous melodies. This sexy and seductive piece features Wingfield's deft piano and the leader's Benson-like solo gymnastics. "Kenny's Hang" is dedicated to the great Detroit born and bred guitarist Kenny Burrell. This is a real in-the-pocket swing number. Goins' technique is remarkably flawless—octaves, alternate chords, legato lines—the man unleashes his musical trick bag here. "Samba de Solo" gets a lot of splash and drive from the bass and drums. Wingfield's piano is especially dynamic and expressive, with robust tenor work from Treinen ala Paquito D'Rivera or Gato Barbieri. "Waylaid" is a straight ahead swing vehicle that recalls some of Oliver Nelson's composi-

tions. Goins tasteful and mellow leads are very nice here. "Sink or Swim" spotlights intervallic leaps and unusual harmonies. This tune seems to flow effortlessly. Treinen absolutely kills on tenor with a slick and smooth swinging twist. The album concludes with a variation on a theme by revisiting "Amnesia (Slight Return)." It's a tight soulful toe tapper that you can dance to.

Rick Holland Evan Dobbins

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tism; Rich's Call.

PERSONNEL: Rick Holland, flugelhorn; Evan Dobbins, trombone; Bill Dobbins, piano; Mark Pendowski, tenor saxophone; Doug Stone, alto, soprano saxophone and clarinet; Rich Thompson, drums; Nick Finzer, trombone; David Baron, bass.

By Eric Harabadian

This project began in 2008 as more of a straight-ahead commercial swing dance band, with apparent emphasis on getting the audience on the dance floor. Well, they shifted focus slightly but the result will get you moving and feeling the groove just the same. The arrange-

ments here are sophisticated and a nice blend of classic jazz standards with challenging ambitious arrangements.

Benny Golson's "Stablemates" finds principle soloist Holland and alto saxophonist Stone trading flowing solos over graceful chord changes. It is a bright and bubbly tune that features a tasty build-up in the coda where the soloists have a free-for-all in the ending vamp. A nice lyrical melody follows with a track called "Slidin'." The combination of drummer Thompson's light cymbal work sets up a cool vibe for the father and son solo team of Bill and Evan Dobbins on piano and trombone respectively. "Eternal Triangle" by Sonny Stitt is a brisk up tempo bebop burner that shines the spotlight on exceptional soloing from flugelhornist Holland. "Second Waltz" is warm and engaging and is significant for Stone's turn on clarinet. "The Cottage" is nice the way Baron's bass accentuates a unison melody with flugelhorn and piano. The drums lay out briefly in the middle as the three soloists interweave their leads in loose but complementary fashion. The title cut "Trilby" has a quiet intensity to it that gradually builds by way of the dense horns and a steady straight-eight Latin-type groove. Bill Dobbins' romantic textures add a nice counterpoint to Holland's smooth phrasing. "Fused" matches intricate unorthodox melodies with staccato rhythms and punchy drums. In particular, the atonal Monk-ish piano accompaniment is fresh and vibrant. "My

Darling Darlene" is another sweet ballad that has a noir-ish lounge and samba feel. "While We're Young" features Stone's soprano work that seems a bit nostalgic. The melody is catchy and is alternated later in the piece by both Holland and Stone. Oscar Pettiford's "Tricotism" is kind of quiet and leaves room for plenty of space and concentration. It remains minimalist as Baron states the melody and solos on acoustic bass and Dobbins keeps it light on piano. Finally "Rich's Call" has a pleasant urgency to it and seems a call to arms for Rich Thompson's Buddy Rich/Louie Bellson-like percussion filigree.

Rick Holland and Evan Dobbins lead a modern big band for the ages. They respect the sound of jazz past and mix it with original and fresh perspective. This is some truly great work!



Lauren Hooker

LIFE OF THE MUSIC - Miles High Records MHR 8613 *Life of the Music/Your Music Brings Out the Poetry in Me; If That's What You Feel; Love Me or Leave Me; I Am Doing Very Well; Song to a Seagull; I Lied; Spring is Here; Countin' on the Blues; Hey This is Me; Walkin' on Down the Line; Some Other Time.*

PERSONNEL: Lauren Hooker, vocals, acoustic/electric piano, Djembe drum; Jim Ridl, acoustic piano; Martin Wind, acoustic/electric bass; Tim Horner, drums, congas, Pandera, shaker, whistles and flute; Scott Robinson, flute, saxophones, flugelhorn and trumpet; John Hart, acoustic/electric guitars; Jeanette Curtis Rideau, spoken word; Mike Richmond, cello and acoustic bass.

By Eric Harabadian

On this, her second album, vocalist Lauren Hooker proves to be an artist for all seasons. She wrote a number of tunes on this disc and did a lot of the arranging as well. The result is a record that is quite ambitious in scope and seemingly limitless in its approach. Hooker and her band mates possess a simpatico that is egoless and their diversity is exciting and fresh.

"Life of the Music/Your Music Brings Out the Poetry in Me" opens the album with a heavy Coltrane/Pharoah Sanders influence by way of Scott Robinson's soprano sax. The rhythm bubbles below the surface supporting expressive vocals from Hooker and inspired poetry in the tune's mid-section by Jeanette Rideau. "If That's What You Feel" follows with a relaxed and spirited samba that keeps things on a positive note. Hooker shifts into vocalese as the piece develops and is complemented well by Robinson on flute and flugelhorn. "Love Me or Leave Me" is a



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sassy standard that swings like crazy. Another Hooker original is "I Am Doing Very Well." This one has a very "human" quality to it addressing irony and heartbreak within a bitter-sweet romance. Joni Mitchell's "Song to a Seagull" follows and continues that somewhat somber atmosphere assisted by Mike Richmond's wonderful cello and Hooker's roving acoustic piano work. "I Lied" is a nice slice of easy-going pop that spotlights the elasticity of Hooker's voice. The groove here is strong and features fine guitar work from John Hart.

Slightly down the list the band gets down to business with "Countin' on the Blues." This shows another side to the ensemble as punchy horns accent Hooker's soulful repartee. "Walkin' on Down the Line" is a fine example of an improvisational group that knows no boundaries. Just when you think you may have them pegged, Hooker throws you a curve with some unapologetic, down and dirty funk. The leader's vocals are on fire and Hart's screaming electric soloing truly takes this track for a "walk!" They conclude the disc with Leonard Bernstein's lovely "Some Other Time" that wraps things on a reflective and pastoral note.

Lauren Hooker is a musical renaissance woman and an artist to watch in the coming years. Well done!



Sean Jones

NO NEED FOR WORDS - Mack Avenue Records MAC 1057. *Look and See; Olive Juice; Momma; Touch and Go; No Need for Words; Obsession (Cloud Nine); Love's Fury; Forgiveness (Release).*

PERSONNEL: Sean Jones, trumpet; Orrin Evans, piano; Brian Hogans, saxophone; Lucques Curtis, bass; Obed Calvaire, drums; Khalil Kwame Bell, percussion; Matt Stevens, guitar.

By Eric Harabadian

Sean Jones embarks on his sixth solo album with a concept centered on various aspects of love. Jones had recently stepped down from his position as lead trumpeter for Wynton Marsalis' Jazz at Lincoln Center Orchestra and, with this latest release, finds him delving deeper into his solo vision as ever.

Jones and company kick things off with "Look and See." There is a vibrant urgency and intensity here that recalls some of Woody Shaw or Freddie Hubbard's best work. It is dynamic and compelling, gliding along in a refreshing modern bop style. "Olive Juice" has an Afro-Cuban kind of groove, with nice horn accents and interlaced harmonies. Jones introduces some

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"Ruby My Dear," and Herbie Mann's funky "Memphis Underground."

- John Henry, Audiofile Audition

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soft and percolating solos here that take time to develop and evolve. He then gradually explodes, with all other soloists responding in kind. "Momma" changes the mood with a soft ballad. There is an almost gospel tone here that is very human. This is a beautiful and reflective track that is reminiscent of Art Blakey and the Jazz Messengers. "Touch and Go" is interesting, with a dynamic energy that features a very staccato stop and start melody. This sets in motion a very playful and infectious solo vehicle that shifts all soloists in overdrive. The title track "No Need for Words" displays Jones' musical roots utiliz-

ing a mute ala Miles Davis. Evans' Herbie Hancock piano accompaniment further illuminates the comparison. Here the band is tranquil and serene, with Jones and Hogans placing a velvety aural blanket on the whole tune. "Obsession (Cloud Nine)" follows with a nice ebb and flow effect. There is strong development with all the soloists here and the rhythm section weaves in and out subtle and supportive. "Love's Fury" is, perhaps, the wildest and most different tune on the album. Guitarist Matt Stevens guests and totally comes out of left field with a cacophonous and somewhat unsettling approach that

works. It is a fusion of funk and rock that recalls Jan Hammer and Jeff Beck's excursion's in the '70s. Everything is resolved in the thoughtful and gracious "Forgiveness (Release)." It is a soulful ballad with some tasty organ mixed in. The tune is simple and straight-forward, almost hymn-like in a way. It is a logical and beautiful conclusion to a truly superb and solid release.

Adam Kolker

REFLECTIONS — www.adamkolker.com. *Soon It's Gonna Rain; Let's Call This; Reflection; Boscarob; Flight; Song Along the Way; Fez; Nature Boy; Kevin's Birthday Blues; Flight (Reprise)*.

PERSONNEL: Adam Kolker, tenor saxophone, flute, clarinet, bass clarinet; John Hebert, bass; Billy Mintz, drums; John Abercrombie, guitar (1,9); Russ Lossing, piano (3, 4, 6); Judy Silvano, voice (4), Kay Matsukawa, voice (8).

By Mark Keresman

Saxophonist/winds-player Adam Kolker has performed in contexts as varied as varied can be, practically: Marc Cohn, Ray Barretto, Bruce Barth, Orange Then Blue, David Wilcox, Luciana Souza, and on-Broadway orchestras, to name a few names. *Reflections* is his fifth disc as a leader and his second for Sunnyside. Its sort-of an inside-outside affair, recalling Paul Motian's trio/quintet recordings from the past five or ten years on the ECM and W&W labels. (This is not too surprising, seeing as Motian played on Kolker's previous set *Flag Day*). The overall ambiance is sparse, spacious, and somewhat mysterious, as if Kolker was telling a story and letting the silences and spaces express some "details." Thelonious Monk (jazz's great minimalist, although not in the Glass/Reich/Riley sense) seems to be an influence—Monk's "Let's Call This" here and "Played Twice" on *Flag Day*. The lesson from grandmaster Monk: Never play a barrage of notes when the silences can do the talking just as well (if not better).

The disc's stately opener, "Soon It's Gonna Rain" sets the mood from the git-go—its pastel "jungle" of overdubbed woodwinds recalls the 20th century chamber music of Villa-Lobos, until Kolker's sax comes in and engages in a minuet with guitarist John Abercrombie. "Let's Call This" gets a perky, loping rendition, with the tiniest hint of calypso rhythm. The melody to the ballad "Song Along the Way" has the elemental elegance of a nursery rhythm and the tender, blues-tinged yearning of a so-this-is-the-big-goodbye song. "Nature Boy" gets a stripped-down, almost-but-not-quite forlorn treatment, just voice and flute—Kay Matsukawa's singing has a dusky, somewhat Helen Merrill-like quality.

The only downside to *Reflections* is the lack of variety of tempi—slow, chilled-out, mournful...after a couple of straight-through listens I felt like putting some Billie Holiday or Leonard Cohen on the sound-system for an up-tempo pick-me-up. But in small doses—Kolker's sax sound is very distinctive, deliberate, steely, and

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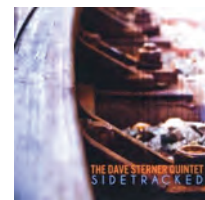
PERSONNEL: Noah Preminger, tenor sax; Frank Kimbrough, piano; John Herbert, bass; Matt Wilson, drums.

By Mark Keresman

Connecticut-bred, Brooklyn-based jazz tenor saxophonist has one of the saddest-sounding tones around. But make no mistake—NOT “sad” as in “pitifully awful” but “sad” as in haunted, brooding, and/or bereaved. Yet *Before the Rain*, while a somewhat ascetic listen, is not a bore or a downer. Granted, one should be “in a certain mood” for this disc of somber balladry, just as one doesn’t switch on Frank Sinatra’s *Only the Lonely* or Stan Getz’s *The Peacocks* as a first-listen-in-the-AM, et-up-and-go album.

A bit of background: Preminger has played with a diverse set of cats: John McNeil, Steve Davis, Dave Douglas, Joel Frahm, Dave Holland, John and Bucky Pizzarelli, Marvin Stamm, Jim McNeely, Phil Grenadier, and Roscoe Mitchell. He brings that diversity to his second album—his approach is a blend of bebop, post-bop, free, and Americana. Preminger’s tenor sax sounds a bit like an alto at times, evoking the harrowing later-period ballad playing of Art Pepper and even the blues-rooted wail of Ornette Coleman (whose “Toy Dance” is covered here). He plays deliberately, stately, with grand (but not overbearing) purpose—whereas too many players threaten to drown you with a torrent of notes, Preminger plays with rare focus and tantalizing, make-you-want-to-hear-more restraint.

His band is aces high. Matt Wilson provides not only solid timekeeping but lots of elemental, rumbling, dramatic tension, as if things are going to explode any minute. Frank Kimbrough is one of the most lyrical pianists (a la Bill Evans and McCoy Tyner) in the American jazz scene, and like Preminger, he never plays a bunch when a few well-placed notes will do nicely. John Herbert is steady and self-effacing, the anchor. There is swing here (such as on “Toy”) but the main emphasis is on mood, ambiance—but it’s not one of those retro “Plays for Lovers” chill-out/smooch things, to be sure. (Unless the things the lovers love include Ornette, Lee Konitz, Mal Waldron, and Lennie Tristano.) *Before the Rain* is a stark, dark (though not self-consciously dense or “difficult”) listen, a quiet, almost eerily poignant album that’s not exactly for relaxing.



Dave Sterner

SIDETRACKED - Speak Jazz Records. Speak-jazz.com. *Mine or Yours; Where y’ At; Rotten Eggs; Problem Solved; Waiting; Looking Glass; Midlife Crisis; Not Quite Yet; What’d He Say? I don’t Know; Samba Dis, Samba Dat.*

PERSONNEL: Dave Sterner, Chris Burge saxophones; Roger Friedman, piano; Gene Holmes, bass; Paul Samuels, drums.

By Bob Gish

Ten tunes...some this, some that, all bouncy and jazzy with a combined bop and blues inflection, peppered here and there with Latin condiments. All the musicians swing and play with expertise and confidence, giving no pause to the listener that every one showed up to play.

Sterner leads the quintet, matched in talent and ability by Roger Friedman who establishes his prowess on the very first track, testifying too that when it comes to trading solos or fours these guys communicate well and evidence that old mid-western virtue of hitting the mark. Gene Holmes and Paul Samuels never disappoint. And Chris Burge is a fine unison companion for Sterner, living up the traditions of solo prominence and bop aggression and bone fide exhibitionism.

“Where y’ At,” and “Samba Dis, Samba Dat,” spice things up with that special Latin flair, under-girded by the group’s characteristic bopster feel. Roger Friedman’s composition, “Not Quite Yet,” swings loud and clear, and along with “What’d He Say?” and “Midlife Crisis,” are highpoints of the disc. Most of the compositions are Sterner’s and good ones they are, evidencing that those who compose well can also play well too. Or is it vice-versa?

No need to get sidetracked when making the central point, as all these tunes and tunesters attest, there’s fine stuff here, very fine.



Malika Zarra

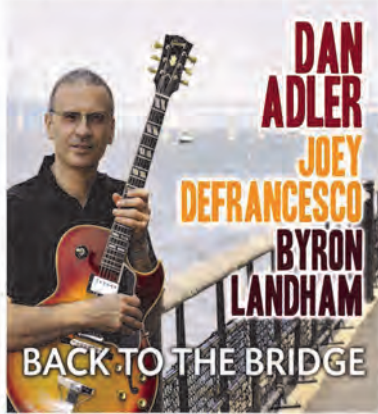
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PERSONNEL: Malika Zarra, vocals and hand

(Continued on page 49)

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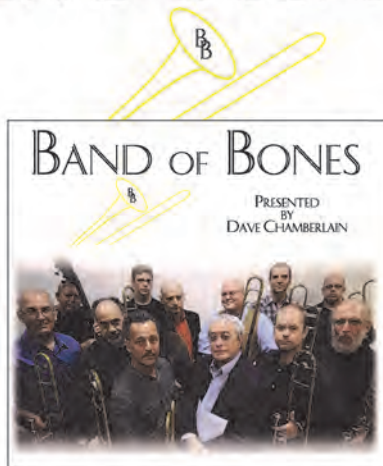
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www.feinsteinsattheregency.com
Feinstein's: 5/10-5/14

Nnenna Freelon, world-renowned jazz singer, composer, producer, arranger, and six-time Grammy nominee, has been heard and seen in feature film in *What Women Want*, on In Performance At The White House to celebrate the 20th Anniversary of the Thelonious Monk Institute of Jazz, on the #1 TV show *Mad Men*, and on stage alongside The Roots performing in the hit musical *Ask Your Mama*. She has released a number of albums on Concord. Read the interview with Nnenna in the April 2010 issue of *Jazz Inside Magazine*. (Photo by John Niero, Courtesy Concord Records)



Michael Attias

www.CorneliaStreetCafe.com
Cornelia Street Cafe: 5/27

Hailing from Israel, growing up in Paris and moving to Minneapolis as a child, saxophonist Michaël Attias has been active in New York City as leader, sideman, composer, and improviser since 1994. Recent projects involved associations with Tony Malaby, Nasheet Waits, Tom Rainey. Early on Attias was inspired by Miles Davis, Charlie Parker, Thelonious Monk, Ornette Coleman which led him to the alto sax. He attended the NYU Film and Music program. He has performed with Anthony Braxton, Paul Motian and many others.



Pamela Luss
www.PamelaLuss.com
Birdland, 5/23, 7PM

Vocalist Pamela Luss will be teaming with saxophonist Houston Person again for several sets of classic standards, swinging jazz, and wonderful tunes from some of the unexplored corners of the Great American Songbook. Her fourth album, *Sweet and Saxy*, features Person as well. Joe Lang, of Jersey Jazz, agrees. "Luss moves easily from style to style, with Person consistently finding just the right notes while supporting Luss, and shining on his solo interludes."

Al Jarreau & George Duke

www.BlueNote.net
Blue Note: 5/11-5/12, 5/14-5/15

Keyboardist, synthesizer pioneer, producer and composer George Duke first teamed up with Al Jarreau in a trio in the 1960s. Duke has performed and recorded with Frank Zappa, Cannonball Adderley, Jean Luc Ponty, Miles Davis, Stanley Clarke and many others. Duke earned a degree in composition from San Francisco State University. With his versatility he has achieved success in the jazz, R&B and pop music arenas.



Joe Fonda / Generations Trio

www.saintpeters.org/jazz/
St. Peter's Jazz Vespers: 5/29 5 PM



Appearing on more than 100 albums since the 1980s, Bassist Joe Fonda leads his own ensembles, traveling around the world. He has collaborated and worked as a side man with Anthony Braxton, Leo Smith, Archie Shepp, Ken McIntyre, Lou Donaldson, Bill and Kenny Barron, Randy Weston, Han Bennink, Xu Fengia, Curtis Fuller, Slide Hampton, and Carla Bley and many others.



Cedar Walton

www.IridiumJazzClub.com
Iridium Jazz Club: 5/26-5/29

Walton grew up in Dallas, attended the University of Denver as a composition major where he developed his arranging skills, and switched to the music education program. In 1955, leaving his teaching position, Walton moved to NY. The late 1950s-60s saw Walton with the Art Farmer-Benny Golson Jazztet, Art Blakey's Messengers, recording for Blue Note & Prestige. His compositions "Firm Roots" and "Bolivia" have become jazz standards. In 2010, he was awarded the NEA Jazz Masters Lifetime Achievement.

Anita Brown

www.AnitaBrownMusic.com
Tea Lounge, Brooklyn: 5/9 9PM
Anita Brown Jazz Orchestra will preview two movements from *Stand*, Anita's symphony for jazz orchestra, commemorating the American experience surrounding 9/11. Fund raising is underway for its premiere production, featuring the USMC Silent Drill Platoon this September: www.StandSymphony.com. Anita's Award-Winning piece, *The Lighthouse*, featuring Greg Gisbert, was released on her internationally acclaimed *27 EAST*. Her works have been performed by the Vanguard Jazz Orchestra, Jon Faddis, Westchester Jazz Orchestra, Nnenna Freelon with Frank Foster's Loud Minority Big Band and others.



Gene Bertoncini

www.GeneBertoncini.com
Small's, 5/18

Guitarist Bertoncini grew up in New York City in a musical family. Early studies were with legendary guitarist Johnny Smith. Bertoncini earned a degree in Architecture from Notre Dame, but after college quickly became immersed in the New York jazz and studio scenes in the 1960s and 1970s working with Buddy Rich, Mike Mainieri, Benny Goodman, Wayne Shorter, Tony Bennett and others. A long-time educator, Bertoncini has been on the faculties of Eastman School of Music, the New England Conservatory, NYU and others.



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