

Eric Nemeyer's

Jazz Inside™

The Mind, Body & Spirit of Jazz In New York & Way Beyond

WWW.JAZZINSIDEMAGAZINE.COM
MAY 2012

Interviews

Carl Allen
John Pizzarelli
Erik Charlston
Todd Barkan (Part 2)
Nino Katamadze

CD Reviews

Summer Jazz Camp & Workshop Profile

Samba Meets Jazz
in Bar Harbor, Maine

Comprehensive Directory
of NY Club Concert &
Event Listings

Ron Carter
with Juilliard Jazz Quintet
Dizzy's Club, May 22-27

The Jazz Music Dashboard — Smart Listening Experiences

www.conradherwig.com

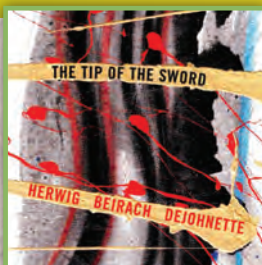
www.escofferymusic.com


www.pabloaslan.com


www.asmalldreaminred.com



Scan this with your mobile device for a great deal!



Like Us  facebook.com/JazzInsideMedia

Follow Us  twitter.com/JazzInsideMag

Watch Us  youtube.com/JazzInsideMedia

12TH ANNUAL SAILING OF THE JAZZ CRUISE

WHERE THE LEGENDS HAVE PLAYED & THE TRADITION CONTINUES!

Ernie Adams
John Allred
Karrin Allyson Trio
Shelly Berg • MUSIC DIRECTOR
Wayne Bergeron
Alonzo Bodden • COMEDIAN
Randy Brecker
Gary Burton Quartet
Ann Hampton Callaway Quartet
Pete Christlieb
Clayton Brothers Quintet
Anat Cohen
Emmet Cohen Trio
Freddy Cole
Bill Cunliffe
Joey De Francesco Trio
Kurt Elling Trio
John Fedchock • BIG BAND DIRECTOR
David Finck

Bruce Forman
Wycliffe Gordon • GOSPEL SHOW HOST
Jimmy Greene
Jeff Hamilton
Niki Harris
Roy Haynes and the Fountain of Youth Band
Sean Jones
Tom Kennedy
Joe La Barbera
Jay Leonhart
Andy Martin
New York Voices
Dick Oatts
Eddie Palmieri-Brian Lynch Jazz Quartet
Ken Peplowski • SHOW HOST
Houston Person Quartet
George Rabbai
Ted Rosenthal
Arturo Sandoval
Gary Smulyan
Byron Stripling Quartet
Jennifer Wharton
Dennis Wilson
Steve Wilson
Phil Woods Quintet

TOLL-FREE US & CANADA
888.852.9987
TOLL-FREE INTERNATIONAL
800.852.99872

FT. LAUDERDALE • NASSAU • ST. THOMAS • ST. BARTHS • HALF MOON CAY • HOLLAND AMERICA M/S WESTERDAM



THE JAZZ CRUISE

JAN. 27-FEB. 3
2013



ENTERTAINMENT CRUISE
PRODUCTIONS

THE JAZZ CRUISE 2012 SOLD OUT SEVEN MONTHS
BEFORE SAILING SO BOOK NOW!

WWW.THEJAZZCRUISE.COM

THE NATIONAL JAZZ MUSEUM IN HARLEM

VISITORS CENTER: OPEN M-F 10 AM - 4 PM
104 E. 126th Street, #4D, New York, NY 10035
(Take the 2/3/4/5/6 train)
WWW.JMIH.ORG

THE NATIONAL JAZZ MUSEUM IN HARLEM PRESENTS

Harlem Speaks

A SERIES DEDICATED TO CAPTURING THE HISTORY AND LEGACY OF JAZZ

5/24: JANIS SIEGEL
Vocalist

5/31: DANIEL BERNARD ROUMAIN
Violinist



TIME: 6:30 – 8:30 pm **PRICE:** Free **LOCATION:** The NJMH Visitors Center, 104 E. 126th Street, #4D



harlem in the himalayayas

PRESENTED BY THE RUBIN MUSEUM OF ART WITH THE NATIONAL JAZZ MUSEUM IN HARLEM

ALL-ACOUSTIC JAZZ COMBOS **BOX OFFICE** 212.620.5000 X344
FRIDAYS AT 7 PM **ADMISSION** \$18 ADVANCE \$20 AT DOOR

May 4: Ted Rosenthal Trio

Ted Rosenthal, piano; Noriko Ueda, bass; Tim Horner, drums

TICKETS: www.rmanyc.org/harleminthehimalayas

RUBIN MUSEUM OF ART • 150 WEST 17TH STREET • NEW YORK NY 10011 • TEL 212.620.5000 X344 • WWW.RMANYC.ORG



JAZZ FOR CURIOUS LISTENERS

Free classes celebrating Harlem and its legacy

TUESDAYS 7:00 - 8:30 P.M.

The NJMH Visitors Center, 104 E. 126th Street, #4D
Attend any individual class.

ELLA AT 95

5/1: The Early Years with Chick Webb

5/8: An Evening of Rare Ella on Film - Maysles Cinema
343 Lenox Avenue between 127th & 128th (Donation Suggested)

5/15: Duets: With Sinatra, Armstrong, Cole and Others

5/22: The Songbooks

5/29: The Later Years: A Mellowing Wine

SATURDAY PANELS

12 PM -
4 PM
FREE

May 12:

An Afternoon with Ella Fitzgerald

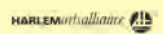
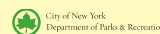
NJMH Visitors Center, 104 E. 126th St. #4D

Jazz Is: NOW!

Hosted by
Jonathan Batiste and Band

May 9, 16, 23

7:00pm | NJMH Visitors Center, 104 E 126th St., #4D



Jazz Inside

Jazz Inside Magazine

ISSN: 2150-3419 (print) • ISSN 2150-3427 (online)

May 2012 – Volume 3, Number 10

Cover Design by Shelly Rhodes

Cover photo and photo on right of Ron Carter
by Ken Weiss



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

ADVERTISING SALES

215-887-8880

Eric Nemeyer – advertising@jazzinsidemagazine.com

ADVERTISING IN Jazz Inside™ Magazine (print and online)

Jazz Inside™ Magazine provides its advertisers with a unique opportunity to reach a highly specialized and committed jazz readership. Call our Advertising Sales Department at 215-887-8880 for media kit, rates and information.

Jazz Inside™ Magazine

Eric Nemeyer Corporation

MAIL: P.O. Box 30284, Elkins Park, PA 19027

OFFICE: 107-A Glenside Ave, Glenside, PA 19038

Telephone: 215-887-8880

Email: advertising@jazzinsidemagazine.com

Website: www.jazzinsidemagazine.com

SUBSCRIPTION INFORMATION

Jazz Inside™ (published monthly). To order a subscription, call 215-887-8880 or visit Jazz Inside on the Internet at www.jazzinsidemagazine.com. Subscription rate is \$49.95 per year, USA. Please allow up to 8 weeks for processing subscriptions & changes of address.

EDITORIAL POLICIES

Jazz Inside does not accept unsolicited manuscripts. Persons wishing to submit a manuscript or transcription are asked to request specific permission from Jazz Inside prior to submission. All materials sent become the property of Jazz Inside unless otherwise agreed to in writing. Opinions expressed in Jazz Inside by contributing writers are their own & do not necessarily express the opinions of Jazz Inside, Eric Nemeyer Corporation or its affiliates.

SUBMITTING PRODUCTS FOR REVIEW

Companies or individuals seeking reviews of their recordings, books, videos, software and other products: Send **TWO COPIES** of each CD or product to the attention of the Editorial Dept. All materials sent become the property of Jazz Inside, and may or may not be reviewed, at any time.

COPYRIGHT NOTICE

Copyright © 2012 by Eric Nemeyer Corporation. All rights reserved. No part of this publication may be copied or duplicated in any form, by any means without prior written consent. Copying of this publication is in violation of the United States Federal Copyright Law (17 USC 101 et seq.). Violators may be subject to criminal penalties and liability for substantial monetary damages, including statutory damages up to \$50,000 per infringement, costs and attorneys fees.

CONTENTS

	4	Ron Carter
CLUBS, CONCERTS, EVENTS	32	Erik Charlston
15	34	Todd Barkan
	39	Nino Katamadze
28	40	John Piazzarelli
60		Noteworthy Performances

FEATURE

INTERVIEWS

CD REVIEWS

48 Shirley Crabbe, Dan Cray, Vitaly Golovnev, Conrad Herwig, Bob Kindred, Eric Reed, Alfredo Rodriguez, Esperanza Spalding, Larry Willis, Mike Wofford, Holly Hoffmann

AROUND TOWN

Louis Armstrong House Museum Competing In Partners in Preservation Grant Contest; 11th Annual "A Great Night in Harlem" Apollo Theater May 17th, 2012; 2012 Blue Note Jazz Festival, June 10-30 in New York

PERFORMANCE SPOTLIGHT

47, 49 Performance Spotlight

STRAIGHT-UP PROFESSIONALS

Delivering Breakthrough Internet Marketing, Advertising & Publicity Solutions That Generate Results

SEO • Link Building • List Development • Video Marketing
Social Media Management • Web & Mobile Design Video • PR

107-A Glenside Ave Glenside, PA 19038

www.MusicMarketingDotCom.com

CALL TODAY! Accelerate your results: 215-887-8880

LIKE US

www.facebook.com/JazzInsideMedia



FOLLOW US

www.twitter.com/JazzInsideMag



WATCH US

www.youtube.com/JazzInsideMedia



FEINSTEIN'S
at
LOEWS REGENCY®
THE NIGHTCLUB OF NEW YORK®



NICOLE HENRY
MAY 8 – 12

SHEERA BEN-DAVID
MAY 15 – 19



JENNIFER SHEEHAN
MAY 23 – JUNE 2

COMING SOON:
PEGGY HERMAN MAY 6
HARRY ALLEN'S MONDAY NIGHT JAZZ MAY 7
JANIS PAIGE MAY 20 & 21

LOEWS REGENCY HOTEL • Park Ave at 61ST • feinsteinsatloewsregency.com
TICKETS: 212.339.4095 or ticketweb.com



OFFICIAL AIRLINE OF
FEINSTEIN'S AT LOEWS REGENCY



FOLLOW US ON



Ron Carter

Interview By Eric Nemeyer • Photo by Ken Weiss

JJ: Could you talk about the kind of preparation the Juilliard Faculty Jazz Quintet is doing for the upcoming week-long performance at Dizzy's Club – which includes Ron Blake, Rodney Jones, Frank Kimbrough, Carl Allen?

RC: Well, we have a book from our other concerts and gigs, so we're kind of familiar with the general library. What we'll do is get on our computers and e-mail out our lead sheets to the other guys in the band. We agree to meet for a rehearsal day and decide which songs to do. Once we make that decision, we kind of make the arrangements as we go along, and we trust that we'll remember them from set to set, and night to night.

JJ: Could you discuss your new association with the Juilliard Jazz Program and how you've envisioned your role in the program developing?

RC: Basically I'm the teacher of the more advanced bass players that come to the Artist Diploma program, and the Masters students, and the upper level fourth year students. My job is to get them ready for the real world, musically, and increase their bass skills. I attend all the faculty meetings and my input is often asked for - and I don't mind sharing it. We have juries coming up pretty soon and I'll be doing those things. I'd like to point out to you that I'm an active [faculty] member. I mean, I don't just walk through the halls and expect to be greeted royally - although that's a nice feeling. I'm really a part of the school. I'm not separate - in that my input is the kind that I hope will help make the school better ... which will depend on how successful my recommendations are, and how seriously they take them. Fortunately, they do take them to heart - and it's nice to know that my commentaries did not fall on, so to speak, deaf ears.

JJ: It sounds like a healthy situation one where you're organically connected to the entire program – where the whole is not a bunch of just individual parts but where a greater sum may result from your contributions, and those of the others on the faculty.

RC: Well, we kind of hope that that is the way it's gonna go. What's nice for me to know is that they trust my experience. Having been on jazz faculties before, I can make comments through my experience and my age group, that will allow them to trust that I've been there and I've had these successes. Carl [Allen] and Dr. Carter are always open to new possibilities. One of the things I hope to bring to the school are

some solutions that may not have occurred to them, and if they put them in play, we'll see how they stack up to the success rate.

JJ: Any particular solutions that you'd like to share that you have in mind at the moment?

RC: Well, I'm always concerned about the number of lessons teachers are able to get in. I think students sign up for a certain specific number of lessons. Given the students' school activities and outside activities, it's a little difficult to maintain that kind of control. The school is interested in quality control and they make sure that the teachers get in the prescribed amount of lessons - which is a boon to the students. Hopefully they'll appreciate the effort it takes for the faculty to prepare lessons for them, and will come in with the right attitude, and take advantage of this great opportunity. My concerns include [such things as] ... Do we have enough students for this class? If not, do you postpone this class for a semester and make those students who need it, have to stay in school a semester longer to get this credit to



"The Sound" as requested by you.

**You asked for the playability and
sound of the early Otto Links.**

We listened.

With structural changes both
inside and out, "the sound"
of yesteryear has been
recaptured.



**Otto Link Vintage
for tenor sax.**



graduate? What are the facilities like? Are the school buildings open for students to practice past the 9-to-5 general school hours? What's the condition of the gear? Do the bass amps work? Are the guitar amps available? Are the pianos kept in tune? Because I have a few connections, I've been able to get some good amps for the school and some different cables that are pretty high quality and that are at prices that the school

you just mentioned?

RC: I think that the non-musical faculty needs to understand the grade markings for private lessons. I've tried to explain to them, through the years, that each student requires a different kind of formula. The teachers who prepare for this formula put in a lot of hours to make sure they have every student on the right track -

"I'm an active [faculty] member. I mean, I don't just walk through the halls and expect to be greeted royally - although that's a nice feeling. I'm really a part of the school. I'm not separate - in that my input is the kind that I hope will help make the school better ... which will depend on how successful my recommendations are, and how seriously they take them."

can afford. These kinds of things make the students even more anxious to get to the school the next day or spend another hour, because the school will be open for them to practice longer. Those types of things I think are critical for the faculty and the school to get together on.

JJ: In the past, have there been challenges in your activities as an educator, at other schools or privately, that have given you insight into what students need besides some of the things

based on the formula the teacher prepares for them. You have a sixteen week semester - and you've got to plan the lessons so that they are progressively more difficult as the student's skill level increases, and his needs increase. I've always felt that the teachers never got enough credit for that kind of acumen and experience, and never got paid enough money for private lessons they work so hard to be successful at.

JJ: What do you see as some of the challenges

currently facing jazz education that will impact its future, and what suggestions do you have?

RC: Well there has always been a sense of, "where can they play when they get out of school?" That's always on everyone's calendar. We gear these kids to be professionals. We are unable to start a nightclub so they have some place to play - because that's not what we can do, What we try to do is find environments for them in the city - where the club owner or the promoter or whoever's responsible for the music presentations, will give them a Sunday afternoon at their room or an after hours program after the main band has played ... to give them, not just a format to perform what they work on diligently, but to be able to assemble a fan base and be able to practice the songs they've learned, and make the arrangements better by having this exposure to a live audience.

JJ: With the contracting nature of the jazz market, what do you see as alternatives students can implement to secure more real world playing situations?

RC: Well, the students are able to find these. If you look at the *Village Voice*, they have all these locations where there's music. The students that I've worked with for the past two or three years have been able to go to these club owners and convince them that maybe they should try and have some jazz in their room - which always cracks me up that they're able to



9th Annual JazzFest at Sea

SPECIAL APPEARANCES

Dick Hyman
Allan Vaché Swingtet
Harry Allen Quintet
Tim Laughlin's New Orleans All-Stars

Roundtrip from Ft. Lauderdale, Florida

December 1 - 11, 2012

10 Nights of Tropical Bliss and Amazing Jazz

Ports include Kralendij, Bonaire, Oranjestad, Aruba, Cartagena,
Colombia, Cristobal, Panama and Falmouth, Jamaica.

Private shows and events!

800-654-8090 • www.JazzFestAtSea.com

SPECIAL GUESTS

Banu Gibson & Terry Blaine
Plus Leading Our Amateur Jammers
The New Orleans Nighthawks Duo
Mike Evans and Phil Stone

Inside Stateroom from \$1299.00*
Oceanview Stateroom from \$1449.00*
Standard Balcony Stateroom from \$1599.00*
Superior Balcony Stateroom from \$1749.00*
Balcony Suite from \$2349.00*

* Pricing is per person, cruise-only based on double occupancy and includes all taxes and fees. Must book with Cruise & Vacation Depot to attend private performances. Fares and performers subject to change. Please be advised the performance venue is non-smoking for all guests.

Cruise & Vacation Depot
1033 State Road 436 Suite 201
Casselberry, FL 32707
Fax: 407-260-9491





Older jazz musicians are living in poverty while jazz club owners are getting rich.

NYC's top jazz clubs refuse to contribute to pensions that would allow jazz artists to retire with dignity. Hardworking jazz musicians deserve better! Help us help them.



To sign the petition and learn more, visit:

JusticeforJazzArtists.org

talk these guys into doing that. Fortunately for these musicians, these students, they really play well and they're able to ultimately make a fan base for their talents and for their friends to come and play and join them. That's working out really well. In New York, you can hear any kind of music every night and I think the students are starting to realize that there's always a place to find someplace to play music. They're taking it upon themselves to find these rooms and talk the club owner into having some live music - and their doing very well with this proc-

JJ: In part, it's a matter of self respect and self esteem. How did you reach an understanding about how to value your talent when you started? What was that process like for you?

RC: I figured out what it would take for me if I stayed in New York - what would it cost me to make a gig, and my expenses to get there, travel, parking lot ... you know, those kinds of fees. I tried to base what I was worth on what it would actually cost to get from point A to point B. That's kind of my marker. When I was just starting out, I asked Carmen McRae the same

Philharmonic you've got seats in Row F behind a post and its 95 feet back - and if you can see your teacher without the binoculars, you're in pretty good shape. Jazz teachers have a great opportunity to provide the environment of hands on. It's a great opportunity for students to take advantage of. For example, at a jazz club, the bandstand is pretty close to the audience. The students can come in and really get a bird's eye view of how their teacher does on a gig. They can see the results of his teaching them, in his playing with a bunch of other guys who are his peers. It's interesting for them to have that angle.

JJ: You mentioned the importance of a teacher being able to demonstrate. I was lucky to have some good teachers and one of those mentioned that the average teacher describes, the good teacher demonstrates, and the great teacher inspires.

RC: Well, I'm not sure which I am, but I'm okay with that.

JJ: How did your experiences in the academic environment as a student at the Eastman School of Music, contribute or challenge your own artistic pursuits at the time?

RC: It showed me how to prepare a lesson that I had to prepare every week. Oscar Zimmerman, who was my teacher, would make an assignment. He would expect me to have that assignment in playing condition by the time the next lesson rolled around. I was able to use that process with my students - to have them understand that when I give them an assignment, I expect it to be covered. If I could be a fly on their wall to watch how they practice, I could make their practice times much more productive. So I just try to walk them through my practice times that I had to put in place at Eastman, as one of the six or seven African Americans in a very large, and very competitive environment, that required me to play as good as everybody else the next day. I try to make them see their practice times can be very valuable, if they know how to get the maximum amount out of their limited time.

JJ: You mentioned business acumen. What kinds of suggestions do you make to students about developing their business skills and understanding and presenting themselves in a professional manner? I know that you are a stickler for punctuality. For example, I remember reading that you said that if you're a half hour early, you're already late. What do you say to students?

RC: Well, I let them know that if they're late X number of times, there will be someone else at the job when they get there. Again, if the student has to ask me what time do I consider as being on time, he wouldn't get that job at all. If he has to ask me how early can I leave, that's like trying to put a timer on the lesson. Is my lesson over yet? Well, if I have to answer that question, the lesson's really over. It's all a matter of understanding what responsibility you

“We hope that musicians along the way will gather enough business acumen to be able to put a monetary figure on their talent - which is difficult for anyone to do in any market ... whatever your level of achievement is, or whatever your box office draw happens to be.”

ess.

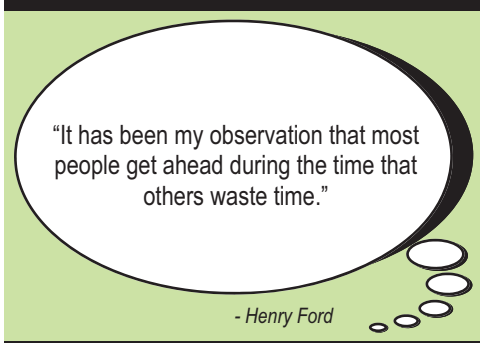
JJ: Do you think that the lower rates that students negotiate for that opportunity to be able to play and express themselves conditions the venue decision-makers to not want to pay more than that later on?

RC: We hope that musicians along the way will gather enough business acumen to be able to put a monetary figure on their talent - which is difficult for anyone to do in any market. One of the things we're learning along the way is: how much are you worth and how do you put a value number on your talent? No one can tell them how to do that. They've got to figure that out by themselves. It's a difficult road, again, for anyone, whatever your level of achievement is, or whatever your box office draw happens to be. It's always a tricky thing to tell somebody that you want this gig for X number of dollars. We can only hope that the club owner will be as much a business man as they [the students] are trying to be, and give them some slack if necessary.

kind of question. How much should I charge when I go on the road. She said to just figure out what it cost me to stay in New York, and when you go on the road, double it. You've got to eat on the road, too, and you've got to send money back to your home to take care of the expenses. That was my early measuring stick, and I haven't ventured off too far from that.

JJ: How have your activities as a music educator influenced your artistic pursuits and understandings and vice versa?

RC: I think every teacher teaches so they can propagandize their point of view. They always hope that one of the students will latch onto it, with the kind of affinity that we put into giving them and planning the lessons. One of the things we all hope for is that somewhere along the way, we'll find two or three rough diamonds that we can begin to polish - so they will be the next generation of musical flag carriers. What it's helped me do is to make me practice more often. I've got to be able to play the lessons that I'm asking students to do - and they will ask me well, how does that work? I just can't say, "Well, it works like this." I have to show them how it works. So it makes me practice with a little more diligence than my age category demands. They're trying to learn how things work. As a jazz musician, you're kind of in a great position. A violin player cannot go to the Philharmonic and sit in the section during the rehearsal. But my students can come to my rehearsal and sit next to me and see how I run a rehearsal, for example. Or, they can come down to the night club and sit pretty close to the bandstand to watch how that takes place. To see the



“It has been my observation that most people get ahead during the time that others waste time.”

- Henry Ford

have to the audience who is coming to see you, and their expectations for a performance level. The audience wants to hear what they're paying for and if I can make students understand, if nothing else, the importance of being punctual and being in the position to be able to be in command – they will know that the piano needs to be tuned because they've been there early enough to know how far out of tune it is. You have a chance of making some kind of headway with whomever the boss is - and I hate that term boss – with whoever is responsible for booking the music policy. If they see you coming in casually late, and the sets go too long ... you've got to know how long to play. If the manager wants an hour and ten minutes, if you keep playing for an hour and a half, chances are he is not going to call you back - because you're making it difficult for him to make any money [by audience turnover]. I try to explain those kinds of details. Students are not really aware. They just go play. Well it's a little more complicated than that, and it's complicated in this aspect certainly. Can you help the club owner make money while you're working there? Well if you keep playing the sets one half hour too long, you can't do that. I can get students to understand just that simple logic, and make them just think that process through then they can see the problem with that kind of mindset.

JJ: When you arrived in New York around 1960 to pursue your professional career, what were

(Continued on page 10)

Hector Martignon presents:

THE BIG BAND THEORY

Wednesday, May 9th | 8:30PM



Merkin Concert Hall at Kaufman Center (129 W 67 Street bet. Broadway and Amsterdam, New York City)
 Tickets: \$30, students \$18 | Tickets phone: 212-5013330 | www.hectormartignon.com

Harpist Edmar Castañeda, soprano Brenda Feliciano, trumpet virtuoso Joe Burgstaller join some of NYC's best young Jazz instrumentalists (John Benitez on bass, Samuel Torres, percussion, Andy Hunter, Chris Washburne, trombone, Chelsea Baratz, sax, Christos Rafalides, vibraphone, et al.) to explore music-gems from Bach to Hermeto to contemporary originals through the (un-plugged) sound-canvas of the 18-piece Big Band plus a muscular String Ensemble, orchestrated and conducted by 2x Grammy nominated pianist/composer Hector Martignon.

amanda ruzza

Bassist | Composer

Tuesday, May 22
CD Release Party
Sets at 8:00 and 10:00PM

Zinc Bar
 82 West 3rd Street, NYC
 (btw Thompson & Sullivan)
 212-477-9462, zincbar.com

Featuring:
 Amanda Ruzza, electric bass
 Mauricio Zottarelli, drums
 Alex Nolan, guitar
 Mamiko Watanabe, piano
 Chris Stover, trombone
 Lucas Pino, tenor & soprano sax

Special Guests:
 David Binney, alto & soprano sax
 Camila Meza, guitar & vocals

www.AmandaRuzza.com

Amanda Ruzza endorses:
 Dunlop Lexicon DBX BSS Audio Aguilar Amps

New CD

LESLIE PINTCHIK TRIO

Wednesday, May 23rd 8:00 PM & 10:00 PM

The Kitano Hotel

66 Park Ave @ 38th St. NYC
for reservations, call (212) 885-7119

"...enormous gifts as a composer, arranger and pianist."
All Music Guide

Leslie Pintchik - piano
Scott Hardy - bass
Michael Sarin - drums

New DVD/CD Combo
LESLIE PINTCHIK QUARTET
LIVE IN CONCERT
available now at Amazon.com

www.lesliepintchik.com



(Continued from page 9)

some of the challenges you were experiencing, besides the one you mentioned about what price you needed to get when you went on the road?

RC: Well I was a new kid in town and as I explained to my students, there were a lot of bass players in New York before I got here. My job was, "can I perform well enough to make these musicians want to hire me?" To do that, I had to bring a certain level of skill to the table. I had to bring a certain level of professionalism. I had to make sure that my bass was always ready to play. I had to make sure my gear was there. I was always to the gig early. I made it a point to learn the songs that I didn't know the night before for this night's gig. That kind of preparation after the fact is as important as preparation before the fact.

JJ: What prompted you to immerse yourself in leading a big band for one of your recent album releases?

RC: I hadn't done that kind of record before under my own name. I had played in some wonderful big bands, but I was always not responsible for the thoughts and the music progress of

fifteen or sixteen other musicians. I wanted to see if I could do that. Can I get to the stage with that number of people, and play well enough to convince them that I know what I'm doing? "You follow my lead, we'll get this solved." I'm having a great time. The issue is, of course, trying to find a place to play outside of the practice hall - and it's still an issue trying to find a space that you can play with sixteen, seventeen musicians, and pay them the kind of money you think they're worth. Unfortunately, the market doesn't allow that kind of leeway. If you try to find musicians who understand the economics of the business end, hopefully they will trust your judgment that things will get better.

JJ: Were there arrangers whose scores you've studied that inspired you over the years?

RC: Not really. I mean, I was always interested in writing. But I was never interested to the extent that some of my friends were - who really sat down and spent time analyzing various composers' scores ... and the Gil Evans book. I just never had that level of interest to do that.

JJ: What kinds of challenges have you experienced with your own recording projects - as initial ideas evolved into completed works of art?

RC: When I have a project presented to me, I can write for a project. It's a little difficult for me to write randomly - meaning, without a thinking it's going to be played somewhere. I need to have the confidence that this music is for a purpose - that if I get it right, or even if I don't, I'm going to hear it played by some guys who I'm hiring to help make this music work. The downside of that is hoping you find a producer or a company who's willing to trust your judgment to the extent that they won't look over your shoulder as you're doing the writing.

JJ: What have been some of the processes you've experienced as a composer in the creation of new music?

RC: It depends on a lot of things. I've written music for the V.S.O.P. group while I was on the plane going to Japan. I knew we wouldn't have enough music unless someone brought in other material. That kind of stuff is easy for me to. But again, unless I know that the project is going to be played somewhere outside of my house, it's difficult for me to sit down and just write randomly and hope that it works.

JJ: When you joined Miles Davis's group initially, what kinds of suggestions or advice or guidance did he offer to you?

(continued on page 43)

REEDGEEK®

The most simple and effective tool of its kind.



Used by
the world's
top woodwind players,
including
David Sanborn,
Eddie Daniels &
Bob Mintzer.

The ReedGeek® "Universal" Reed Tool enhances performance by rapidly and accurately flattening reed tables. You'll experience the benefits of a truly flat reed and be able to fine-tune the entire reed in record time.

READY TO USE

No sharpening required.
Portable and convenient
and safe for air travel.

CONSISTENT RESULTS

Reeds perform longer and more
reliably over their lifetime.
Immediate results at any playing level.

Crafted with the finest American steel, made in the USA.

ReedGeek Inc.

www.reedgeek.com

PO Box 3569 • Carson City • Nevada • 89702 • USA



Ron Carter will be appearing with the
Juilliard Jazz Quintet at
Dizzy's Club Coca Cola, New York, May 22-27

Nobody Has Artists Like Phaeton & Dakota



WAYNE COBHAM



FARNELL NEWTON



OMAR PERALTA



RANDY KARON



DEON YATES



RAY MONTEIRO



DAVID FERRICO



PHIL CIANCIO

JAZZ SHOWCASE



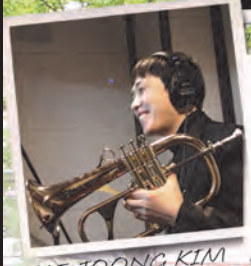
YAMUEL MARCIANO RODRIGUEZ



CLAUDIO RODITI



CARLE VICKERS



YAE JOONG KIM



MELVIN M. JONES



DENNIS NAJOOM



RICK KELLER



MELVIN MILLER



MICHAEL HULETT



DOUG WEBB



MAC GOLLEHON



LADARREL JOHNSON



HAYAN CHARLSTON



EDDIE ALLEN



RICHARD ELLIOT



PAUL CACIA



GIOVANNI DEIANA



RICH MARADAY



PATTIE COSSENTINO



CHRIS KELSEY



SKINNY WILLIAMS

**FREE
DVD
Giveaway**

**LIVE ARTIST
PERFORMANCES**

Visit: www.pjlamusic.com/freeartistdvd
for more information!



PHAETON
www.phaetontrumpet.com

DAKOTA
www.saxdakota.com

pjlabiz2@aol.com



Samba Meets Jazz Camp Faculty Reveal The Secrets Of The Inspiring & Intimate Summer Jazz Oasis In Bar Harbor, Maine

Roni Ben Hur, Nilson Matta, Arturo O'Farrill, Steve Wilson

Interviews by Joe Patitucci

JAZZ INSIDE: As Artistic Directors, how would you describe the camp "culture" you have created — both in the Bar Harbor summer program and the winter program in Paraty, Brazil?

Roni: Both programs combine intensive studies along with plenty of opportunities to kick back and take advantage of such spectacular surroundings. The intimate setting in both locations allows for the kind of interactions between the students and faculty that cultivate learning beyond the classroom setting. In spite of our full schedule, we have time for a leisurely lunch, afternoon recreational activities, and evenings that combine playing and hanging out. This balance allows the students to experience first-hand that the hard work professional musicians have to do need not take away from the importance of sharing good moments with friends and finding time to unwind. It gives the students a better perspective of what art is really is, and how not to get lost in the technical details -- which are of course important -- but rather, pursue beauty which comes out of our humanity.

Nilson: The interactions between students, students and faculty, and between faculty members, are the heart of the program, along with the music of course. Students return not only because they want to keep learning, but because of the fantastic spirit of the camp -- welcoming and supportive. That spirit is hard to describe, but even our faculty talks about how special it is. I think it starts with faculty sharing so generously of themselves, both in and out of class.

JAZZ INSIDE: Given that the week-long workshops provide a more limited amount of time than a full academic semester, how do you structure the classes and the program to maximize learning?

Roni: We understand that the time we have with our students is limited and we cannot possibly give them all the information they need. We focus on things that are unique to the situation this week provides: the chance to play daily in ensembles under professional guidance, the opportunity to experience first hand how faculty members tackle different musical challenges, the rehearsals for the final public concert which are just like a professional performance, provide students with not only knowledge but also, experience that is invaluable. There are many things you learn from that kind of experience

that shape your path as a musician, inspire you, and help you focus on the things you need and want to work on the rest of the year. And in classes such as Improvisation & Harmony, Brazilian & Afro-Cuban Rhythms & Phrasing and instrument-specific instruction, our emphasis is on things that expand the students' horizons, give them an insight to new approaches and information, and supply them with topics and techniques they can work on for the months to come, incorporating these into their practice routine.



Nilson: Samba Meets Jazz Workshops is dedicated to providing personalized attention to each student. With the advantage of having a small group of students, and because each faculty member works with all of the students, Samba Meets Jazz provides naturally personalized attention from different perspectives, helping to maximize the learning opportunity. The hours of 2-3 ensemble sessions every day (Jazz, Latin, Brazilian), classes in Improvisation & Harmony, Rhythms, Styles & Phrasing, along with daily big band session and nightly jams, all make for a full day of learning. Also, as much as we can, repertoire is integrated across the different classes to increase the depth of learning.

Samba Meets Jazz Summer Workshop
Bar Harbor, Maine, July 22-27 &
July 29-Aug. 3, 2012
For more information:
Alice Schiller, SambaMeetsJazz.com
1-888-435-4003

JAZZ INSIDE: Could you tell us a bit about the music participants and paint a few portraits of the type of individuals who attend?

Roni: We have a diverse student population. Some are people with careers in other fields with a special love for music, and are dedicated to continuing their growth. Some are people who chose music as a career and are on the path to fulfilling their dream. And increasingly, particularly this year with Leny Andrade as guest faculty, music educators and musicians are participating to hone their craft. This combination makes for a stimulating environment. The hobbyists remind all of us how music is created and practiced out of love, and not for the sake of fame and fortune. The aspiring professionals stimulate the rest with their enthusiasm and motivation, while music educators and 'pros' reinforce what every musician knows - that learning is lifelong. As far as portraits, we have students in their 30's 40's, 50's and 60's, many with careers in medicine, law, business, technology and as well as other fields. We have students at retirement age rekindling their passion for music.. And we have college students from across the country who are taking advantage of this setting to expand their horizons, and to brush elbows

with people who do what they are striving to do. If chaperoned, serious high school students are welcome to attend.

Nilson: In Bar Harbor, we have students attending from all over the United States. In Paraty, Brazil, we have an international enrollment, with students coming from the U.S., Brazil and Europe -- and soon hopefully, from Japan! Music is a universal language -- one that has no age limits. That is the beauty of the camp -- that we embrace everyone and all styles -- especially Jazz, Brazilian and Afro-Cuban.

JAZZ INSIDE: One of the unique aspects of Samba Meets Jazz Workshops seems to be that you've added an international dimension. Last year you invited percussionists Gilad and Café, and this year you added Pascoal Meirelles in Paraty, and now Leny Andrade in Bar Harbor. Could you talk about how that evolved and how it has contributed to the growth of the program?

Nilson: A very important focus in our camp is on one of the richest elements in the music -- the



McCampellone

archtop guitars

www.mcampellone.com

401.949.3716

**It's 1959
All Over Again!**

Two amazingly clean pieces:
Gibson ES-330TD in blonde, and
Gibson Les Paul Jr. in cherry.

mandolin bros. Ltd.
629 Forest Ave. • Staten Island, NY 10310
718-981-8585 • mandoweb.com
mandolin@mandoweb.com

rhythm. Each year, we bring important and unique percussionists to the camp. Renowned percussionist/composer from Israel, Gilad, worked with students on using world percussion instruments in a Jazz and Samba context. Café, an incredible Brazilian percussionist shared his expertise not only in Brazilian music, but also in Salsa and Jazz. Similarly, Brazilian drummer Pascoal Meirelles worked with all of our students in Paraty, coaching our drummers, working with the ensemble rhythm sections, and leading percussion workshops. By including such faculty, our students – whether percussionists, instrumentalists or vocalists – learn to play the authentic rhythms and transfer these to their instrument or singing. They learn percussion technique, and as well, the art of playing Batucada (Carnaval music), which is a group of percussionists playing different percussion instruments at the same time – like a big percussion orchestra! Leny is special! Besides being one of the greatest Brazilian singers of all times, she is also a natural teacher because her knowledge about vocal technique and of course, her unique style of improvisation over the chord changes. It will be incredible and fantastic to have her with us as guest faculty in SmJ- Bar Harbor this summer!!

Roni: I feel that jazz has created a platform that allows for the integration of music from all around the world. The nature of jazz playing allows for the individual to have the skills to create within different formats. Since the world is filled with so much beautiful music, we feel it is a valuable experience for our students to be exposed to the different rhythms, harmonies and melodies and to learn from masters like the ones you mentioned, and how to integrate these sensibilities into jazz.

JAZZ INSIDE: While some people refer to Leny Andrade as “both the Ella Fitzgerald and Sarah Vaughn” of Brazil,” others liken her to Carmen Macrae. What do you think vocal students, and even instrumental students, will walk away with after spending five days of study, music-making and living on campus with Leny?

Roni: It will probably be most accurate to describe Leny as *Leny*. She is a master of her craft and an original stylist. By spending that time with Leny, students will learn important skills and information, but in addition, they will be able to hear and feel first-hand how what she teaches translates into masterful singing through her demonstrations. Another very valuable aspect is the chance to spend time with someone who has been at the forefront of the evolution of Bossa Nova, and is one of the most important actors in that field and Samba-Jazz.

Nilson: Totally agreed!

JAZZ INSIDE: Arturo, can you discuss your experience of working with the big band at Samba Meets Jazz last year? What was the experience like for you, and for your students?

Arturo: It was deeply rewarding because it was more about finding ourselves than finding the

notes. It's easy to get frightened by information that you think you can't reproduce, but in a big band setting the self diminishes and the community emerges.

JAZZ INSIDE: Steve, you teach at several colleges here in the New York area, and conduct residencies at universities across the country. In the short span of the week in Bar Harbor, how do you determine priorities – both in terms of working on technique with wind players, and improvisation?

Steve: I address technique in the instrumental master classes, to be held daily this year. Improvisation is dealt with both in the context of ensemble rehearsals and in Improvisation class. I try to touch on issues that are universal to players of all levels such as tone quality, shaping of solos, phrasing, time-feel, and listening to each other.

JAZZ INSIDE: There are many excellent camps that focus on jazz studies, improvisation and performance. Could you share your observations about the camp culture at Samba Meets Jazz and ways in which it is special for faculty, as well as for its participants?

Steve: What is refreshing about Samba Meets Jazz Workshops is that while it is intensive, it is not a condensed program. There is open time built into the daily schedule so that everyone can relax, hike, swim, practice, jam, or socialize. The camp is relatively small, about 40 people including faculty, so you get to know each other. This makes for a much more energized, receptive, supportive, and fun atmosphere for learning and performing.

Nilson: The goal is not only to help students learn how to handle performance and technical issues on her or his instrument or voice in all kinds of styles of music, but also to help students develop their vision and attitude. Samba Meets Jazz provides an opportunity for each student to find his or her voice and to be more comfortable expressing themselves musically. To accomplish this, we keep enrollment to approximately 35 students. Our small group size provides faculty with the opportunity to provide naturally personalized attention. This advantage helps us make sure each student is thriving and satisfied. I think this is why people say we are unique, and besides learning, they have a lot of fun with us at Samba Meets Jazz camps, whether in Brazil or the USA.

Arturo: No one *has* to be there, everyone *wants* to be there. Consequently, a higher level of commitment is there. These are adults choosing to spend their time and money pursuing a dream that they love.

Roni: Yes, there are many excellent jazz camps around the world, and it is wonderful to see that the market place allows for this kind of growth. What Samba Meets Jazz offers that is special, is the integration of Jazz with Brazilian and Afro

(Continued on page 44)

Jazz up your repertoire! with Roni Ben-Hur

ENSEMBLES • PRIVATE LESSONS • GROUP CLASSES
Guitar • Voice • Piano • Winds • Percussion • Brass

REGISTRATION NOW OPEN!
LUCY MOSES SCHOOL at Kaufman Center
129 W. 67th St. • 212 501 3360
kaufman-center.org/lms

Calendar of Events

How to Get Your Gigs and Events Listed in *Jazz Inside Magazine*

Submit your listings via e-mail to info@jazzinsidemagazine.com. Include date, times, location, phone, tickets/reservations. Deadline: 15th of the month preceding publication (May 15 for June).

We cannot guarantee the publication of all calendar submissions.

ADVERTISING: Reserve your ads to promote your events and get the marketing advantage of controlling your own message — size, content, image, identity, photos and more. Contact the advertising department: 215-887-8880 Advertising@JazzInsideMagazine.com

NEW YORK CITY

- Tues 5/1, 5/8, 5/15, 5/22, 5/29: **Annie Ross** at **The Metropolitan Room**. 9:30pm. 34 W. 22nd St. 212-206-0440. www.metropolitanroom.com.
- Tues 5/1, 5/8, 5/15, 5/22, 5/29: **Arthur's Tavern. Yuichi Hirakawa Band** at 7:00pm. 57 Grove St. 212-675-6879. www.arthurstavernnyc.com
- Tues 5/1: **Somethin' Jazz Club. Ryan Brennan Organ Trio** @ 7:00pm. **Mark Miller Septet** @ 9:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Tues 5/1, 5/8, 5/15: **Phil Schaap** at **Irene Diamond Education Center, Lincoln Center**. 6:30pm. Swing University: Jazz 301. Broadway @ 60th St. 212-721-6500. www.jalc.org
- Tues 5/1: First Tuesdays: Seminar for Musicians at **St. Peter's Church**. 3:00pm 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) www.saintpeters.org.
- Tues-Sat 5/1-5/5: **Heath Brothers Quartet** at **Birdland**. 8:30pm & 11:00pm. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080.
- Tues 5/1: **Sharón Clark** at **The Metropolitan Room**. 7:00pm. 34 W. 22nd St. 212-206-0440.
- Tues-Wed 5/1-5/2: "Ethel Waters: Blues, Broadway & Jazz" at **The Allen Room, Lincoln Center**. 7:30pm. Broadway @ 60th St. 212-721-6500. www.jalc.org
- Wed 5/2: **Bob Rodriguez Trio** at **Kitano**. 8:00pm. 66 Park Ave @ 38th St. 212-885-7119. www.kitano.com
- Wed 5/2, 5/9, 5/16, 5/23, 5/30: **Dekassegui** with **Wataru Uchida, David Acker, Scott Colberg & Luiz Ebert** at **Mono + Mono**. 8:00pm. 116 E. 4th St. 212-466-6660. <http://monomononyc.com>
- Wed 5/2, 5/9, 5/16: **Vincent Gardner** at **Irene Diamond Education Center, Lincoln Center**. 6:30pm. Swing University: Jazz 101. Broadway @ 60th St. 212-721-6500. www.jalc.org
- Wed 5/2: Soundbrush Records presents Roger Davidson Universe of Music, every Wednesday in May at 6 PM; Caffe Vivaldi, 32 Jones St, NYC; www.caffevivaldi.com, with Raul Jaurena, Frank London, "Pancho" Navarro, Pablo Aslan, David Finck, and many others.
- Wed 5/2, 5/16: **Mauricio de Souza Quartet** at **The Lambs Club**. 7:30pm. No cover, no min. 132 W. 44th St. 212-997-5262. www.thelambsclub.com.



Junior Mance Trio
Hide Tanaka, bass • Michi Fuji, jazz violinist

Café LOUP
105 W 13th St New York (at 6th Ave.) NYC
Reservations: 212-255-4746

Appearing at Café Loup
A Zagat Rated Restaurant

Every Sunday Night
6:30 to 9:30 PM
plus on the first
Sunday of each month
The Junior Mance Quintet

No Cover. Just Award Winning Jazz & Food

www.juniormance.com

Dizzy's Club *Coca-Cola*

live jazz nightly

MAY 1-6
JUILLIARD JAZZ ORCHESTRA
The Music of Duke Ellington & Dizzy Gillespie
with Frank Wess
Conducted by James Burton III
After Hours: *The Essentially Ellington All Stars*

MAY 7 MONDAY NIGHTS WITH WBG0
MAGOS HERRERA SEXTET
with Aaron Goldberg, Mike Moreno, Peter Slavov, Rogerio Bacatto, and Alex Kautz

MAY 8-13
BILL CHARLAP TRIO
with Peter Washington and Kenny Washington
After Hours: *Manuel Valera Quintet*

MAY 14
PURCHASE JAZZ ORCHESTRA
with John Fedchock
Conducted by Todd Coolman

MAY 15-20
BILL CHARLAP TRIO
with Peter Washington and Kenny Washington
After Hours: *Don Braden Quintet*

MAY 21
RALPH PETERSON SEXTET
Ralph Peterson's 50th Birthday Celebration
with Sean Jones, Steve Wilson, Eddie Bayard, Zaccai Curtis, and Luques Curtis

MAY 22-27
JUILLIARD JAZZ QUINTET
with Ron Carter, Ron Blake, Rodney Jones, Frank Kimbrough, and Carl Allen
After Hours: *Juilliard Jazz Ensemble*

MAY 28
PAPO VAZQUEZ MIGHTY PIRATES & TROUBADOURS
with Willie Williams, Rick Germanson, Dezron Douglas, Alvester Garnett, Anthony Carrillo, and Carlitos Maldonado

MAY 29-JUNE 3
ERIC REED UNMONK QUINTET
with Seamus Blake, Etienne Charles, Matt Clohesy, and Henry Cole
After Hours: *Grossella Oliphant Quintet*

Introducing *Late Night Session* with Host Michael Mwense every Thursday at 11pm
MAY 3: *The Lawrence Leathers Trio*
MAY 10: *The Lawrence Leathers Trio*
MAY 17: *The Stay Human Trio*
MAY 24: *The Stay Human Trio*
MAY 31: *The Stay Human Trio*



jalc.org/dccc

RESERVATIONS
212-258-9595 / 9795

ARTIST SETS
7:30PM / 9:30PM, Fri-Sat 11:30PM

AFTER HOURS SET
Tues-Sat after last artist set

Photo courtesy of The Frank Driggs Collection

BARONFIFTH

JAZZ LEGENDS
PERFORM NIGHTLY 8-11 PM
AT THE SETAI FIFTH AVENUE HOTEL

CELEBRATING MILES DAVIS AND WOMEN IN JAZZ!



ANTONIO CIACCA

– MAY. 1-3, 14, 28-31

The Bar on Fifth's Artist in Residence, Antonio Ciacca has delighted audiences with his soulful, gospel-infused playing.



SIMONA PREMAZZI

– MAY. 4-6, 20

Simona and her musicians will perform on mother's day! Simona's playing can be forceful, delicate, humorous or dramatic – and sometimes all within the same composition.



BRANDON MCCUNE

– MAY. 7-12

An experienced professional for 18 years, Brandon serves as an instructor, composer, counselor, arranger and performer in a variety of genres.



STEFANIA TSCHANTRET

– MAY. 15-19

Italian vocalist Stefania Tschantret has earned a loyal following through her elegant and versatile singing and deeply personal interpretations of standards.



DONALD VEGA

– MAY. 21-26

Vega's style and virtuosity on piano, along with his composing and arranging, mark this young artist as a unique and exciting presence in the world of jazz.



MANUEL VALERA

– MAY. 13, 17

Cuban pianist Manuel Valera brings his fresh and evocative takes on the Latin and jazz traditions to the Bar on Fifth.

THE SETAI

FIFTH AVENUE

A CAPELLA* MANAGED HOTEL

400 Fifth Avenue at 36th Street
JazzBarOnFifth.com 212.695.4005

www.mauriciodesouzajazz.com

- Wed 5/2, 5/9, 5/16, 5/23, 5/30: **Arthur's Tavern. Eve Silber** at 7:00pm. **Alyson Williams & Arthur's House Band** at 10:00pm. 57 Grove St. 212-675-6879. www.arthurstavernnyc.com
- Wed 5/2, 5/9, 5/16, 5/23, 5/30: **Vincent Gardner** at **Irene Diamond Education Center, Lincoln Center**. 6:30pm. Swing University: Jazz 101. Broadway @ 60th St. 212-721-6500. www.jalc.org
- Wed 5/2: **Somethin' Jazz Club. Xan Campos Trio** @ 7:00pm. **Alan Leatherman** @ 9:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Wed 5/2, 5/9, 5/16, 5/23, 5/30: **Louis Armstrong Centennial Band** at **Birdland**. 5:30pm. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080.
- Wed 5/2, 5/9, 5/16, 5/23, 5/30: Midtown Jazz at Midday at **St. Peter's Church**. 1:00pm 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) www.saintpeters.org.
- Thurs 5/3, 5/10, 5/17, 5/24, 5/31: **Lapis Luna** with **John Merrill, Chris Pistorino & Brian Floody** at **The Plaza Hotel's Rose Club**. 8:30pm. Vintage jazz & classic swing music. Fifth Ave. @ Central Park S. No cover. www.lapisluna.com
- Thurs 5/3: **Ali Ryerson Quintet** at **Birdland**. 6:00pm. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080.
- Thurs 5/3: **Somethin' Jazz Club. Bob Rodriguez Group** @ 7:00pm. **Rave Tesar Trio** @ 9:00pm. **Ark Ovrutski Trio** @ 11:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Thurs 5/3: **Peter Zak Trio** at **Kitano**. 8:00pm. 66 Park Ave @ 38th St. 212-885-7119. www.kitano.com
- Thurs-Fri 5/3-4, 5/10-11, 5/17-18, 5/24-25, 5/31: **Arthur's Tavern. Eri Yamamoto Trio** at 7:00pm. **Sweet Georgia Brown** at 10:00pm. 57 Grove St. 212-675-6879. www.arthurstavernnyc.com
- Fri 5/4, 5/11, 5/18, 5/25: **Birdland Big Band** at **Birdland**. 5:00pm. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080.
- Fri 5/4: **Mark de Clive-Lowe** at **Drom**. 10:00pm. 85 Ave. A. 212-277-1157. <http://dromnyc.com>.
- Fri 5/4: **Somethin' Jazz Club. Eliane Amherd Band** @ 9:00pm. **Derek Lucci** @ 11:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.)
- Fri-Sat 5/4-5/5: **Toshiko Akiyoshi Trio** at **Kitano**. 8:00pm. 66 Park Ave @ 38th St. 212-885-7119. www.kitano.com
- Fri 5/4: **Ted Rosenthal Trio** 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
- Fri 5/4, 5/11, 5/18, 5/25: **Billy Grey & the Swingin' Hot Shots** at **Fino Ristorante Italiano**. 6:00pm. 82 Beaver St. 212-825-1924. www.finony.com
- Sat 5/5: **The Metropolitan Room. Meryl Romer Quartet** at 7:00pm. 34 W. 22nd St. 212-206-0440.
- Sat 5/5, 5/12, 5/19, 5/26: **St. Peter's Church**. Vocal jazz workshop @ noon. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) www.saintpeters.org.
- Sat 5/5, 5/12, 5/19, 5/26: **Arthur's Tavern. Eri Yamamoto Trio** at 7:00pm. **Alyson Williams & Arthur's House Band** at 10:00pm. 57 Grove St. 212-675-6879. www.arthurstavernnyc.com
- Fri-Sat 5/5-5/6: **Daryl Sherman** at **Knickerbocker Bar & Grill**. 9:45pm. 33 University Pl. 212-228-8490. www.knickerbockerbarandgrill.com
- Sat 5/5: **Somethin' Jazz Club. NYJA Jazz Improvisation Made Easy** @ noon. **NYJA Big Band Rehearsal** @ 2:00pm. **Michael Bank's Big 7** @ 5:00pm. **David Greer** @ 7:00pm. **Tom Wetmore** @ 9:00pm. **Anthony Fung** @ 11:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Sun 5/6: **Somethin' Jazz Club. Arturo Vera & Ethan Mann** @ 5:00pm. **NYKJO** @ 7:00pm. **Ryuichi Sakamoto** @ 9:00pm. **Meg Okura** @ 11:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Sun 5/6, 5/13, 5/20, 5/27: **Junior Mance** at **Café Loup**. 6:30pm. No cover. 105 W. 13th St. @ 6th Ave. 212-255-4746. www.juniormance.com
- Sun 5/6: Essentially Ellington Concert at **Avery Fisher Hall, Lincoln Center**. 7:30pm. Annual high school jazz band competition & festival, with **Wynton Marsalis & Jazz at Lincoln Center Orchestra**. \$20, \$25. Broadway @ 60th St. 212-721-6500. www.jalc.org
- Sun 5/6, 5/13, 5/20, 5/27: **Arthur's Tavern. Creole Cooking Jazz Band** at 7:00pm. **House Rockin' Blues** at 10:00pm. 57 Grove St. 212-675-6879. www.arthurstavernnyc.com
- Sun 5/6, 5/13, 5/20, 5/27: **Birdland. Cyrille Aimee & Guest** at 6:00pm. **Arturo O'Farrill Orchestra** at 9:00pm & 11:00pm. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080.
- Sun 5/6, 5/13, 5/20, 5/27: Jazz Vespers at **St. Peter's Church**. 5:00pm 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.)

www.saintpeters.org.

- Sun 5/6, 5/13, 5/20, 5/27: **Tony Middleton Trio** at **Kitano**. 11:00am. 66 Park Ave @ 38th St. 212-885-7119. www.kitano.com
- Mon 5/7, 5/14, 5/21, 5/28: **The Living Room**. **Tony Scherr** at 9:00pm. **Jim Campilongo** at 10:00pm. \$8. 154 Ludlow St. (Bet. Stanton & Rivington) 212-533-7234. www.livingroomny.com
- Mon 5/7: **Somechin' Jazz Club**. **Roy Assaf** @ 10:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Mon 5/7: A Benefit Tribute to **Dave Valentin** at **(le) poisson rouge**. 10:00pm. "Salsa Meets Jazz Revisited" with **Manny Oquendo's Libra**, **Papo Vazquez Pirates & Troubadours**, **Sonny Fortune**, **Steve Turre** and others. \$25. 158 Bleecker St. 212-505-FISH. www.lepoissonrouge.com.
- Mon 5/7: **Ty Stephens & Souljazz** at **Birdland**. 7:00pm. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080.
- Mon 5/7, 5/14: International Women in Jazz at **St. Peter's Church**. 7:00pm 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) www.saintpeters.org.
- Mon 5/7: **Joe's Pub**. **New School Rhythm & Blues Revue** directed by **Michael Wolff** at 7:00pm. **New School Afro-Cuban Jazz Orchestra** directed by **Bobby Sanabria** at 9:30pm. \$15; \$12 for students. 425 Lafayette St. 212-539-8778. www.joespub.com
- Tues 5/8: **Alon Yavnai Big Band** with **Dave Liebman** at **Joe's Pub**. 9:30pm. \$15. 425 Lafayette St. 212-539-8778. www.joespub.com
- Tues 5/8: **Noah Preminger** with **Ben Monder**, **Joe Martin & Colin Stranahan** at **55 Bar**. 10:00pm. 55 Christopher St. 212-929-9883. www.55bar.com.
- Tues 5/8: **Tulivu-Donna Cumberbatch & Beareather Reddy** at **Harlem Stage**. 7:00pm. \$10. The Gatehouse,

Hector Martignon presents:

THE BIG BAND THEORY

Wednesday, May 9th | 8:30PM



Merkin Concert Hall at Kaufman Center (129 W 67 Street bet. Broadway and Amsterdam, New York City)
Tickets: \$30, students \$18 | Tickets phone: 212-5013330 | www.hectormartignon.com

Harpist Edmar Castañeda, soprano Brenda Feliciano, trumpet virtuoso Joe Burgstaller join some of NYC's best young Jazz instrumentalists (John Benitez on bass, Samuel Torres, percussion, Andy Hunter, Chris Washburne, trombone, Chelsea Baratz, sax, Christos Rafalides, vibraphone, et.al.) to explore music-gems from Bach to Hermato to contemporary originals through the (un-plugged) sound-canvas of the 18-piece Big Band plus a muscular String Ensemble, orchestrated and conducted by 2x Grammy nominated pianist/composer Hector Martignon.

JAZZ STANDARD

"Best Jazz Venue of the Year" - NYC JAZZ RECORD ★ "Best Jazz Club" - NEW YORK MAGAZINE+CITYSEARCH

TUE-WED MAY 1-2
HUGH MASEKELA+ LARRY WILLIS/FRIENDS

THU-SUN MAY 3-6
GRÉGOIRE MARET QUARTET
FREDERICO BONZALEZ PEÑA - BEN WILLIAMS - CLARENCE PENN
RAUL MIDÓN CASSANDRA WILSON
WITH SPECIAL GUESTS (5/3-4★7:30PM+9:30PM) (5/6-8★7:30PM+9:30PM)

TUE-WED MAY 8-9
AMINA FIGAROVA SEXTET
BART PLATTEAU - MARC MOMMAAS - ERNIE HAMMES - JERDEN VIERDAG - CHRIS "BUCKSHOT" STRIK

THU-SUN MAY 10-13
PAULA WEST
A TRIBUTE TO GEORGE MESTERHAZY
BRUCE BARTH - ED CHERRY - PAUL BEAUDRY - DARRELL GREEN

TUE MAY 15
DAVID GILMORE & ANDY EMLER
PARIS-NEW YORK EXPRESS
FRANCOIS MOUTIN - MARQUE GILMORE

WED MAY 16
FERNANDO OTERO SEXTET
NEW DIMENSIONS IN LATIN JAZZ
JP JOFRE - NICK DANIELSON - ADAM FISCHER - PABLO ASLAN - DAVID SILLIMAN

THU-SUN MAY 17-20
THE GIL EVANS CENTENNIAL PROJECT DIRECTED BY RYAN TRUESDELL

★FRED HERSCH DUOS+TRIO WEEK★
TUE MAY 22
MIGUEL ZENÓN
WED MAY 23
AMBROSE AKINMUSIRE
THU MAY 24
JULIAN LAGE
FRI-SAT MAY 25-26
FRED HERSCH TRIO
WITH DAVE HOLLAND+BILLY HART
SUN MAY 27
RENE MARIE

TUE-WED MAY 29-30
DAVID KIKOSKI TRIO FEATURING AL FOSTER + ED HOWARD

THU-SUN MAY 31-JUNE 3
TOMASZ STANKO QUARTET
DAVE VIRELLES - THOMAS MORGAN - BERALD CLEAVER

MON MAY 7
MINGUS BIG BAND

MON MAY 14
MINGUS ORCHESTRA

MON MAY 21
MINGUS DYNASTY

★JAZZ FOR KIDS WITH THE JAZZ STANDARD YOUTH ORCHESTRA EVERY SUNDAY AT 1:30PM (EXCEPT SUN MAY 27) - DIRECTED BY DAVID O'ROURKE★

116 East 27 Street 212-576-2232 www.jazzstandard.com FEATURING **BLUE SMOKE** BARBECUE "NEVER A MINIMUM"
SETS NIGHTLY AT 7:30 & 9:30 / FRIDAY & SATURDAY THIRD SET AT 11:30

ticketweb PIANO BY STEINWAY & SONS

JAZZ AT LINCOLN CENTER



MAY 1-2 / 7:30 PM
ETHEL WATERS
Blues, Broadway, and Jazz
Host Michael Feinstein with
vocalist Adriane Linnor and friends

MAY 6 / 7:30 PM
ESSENTIALLY ELLINGTON
1100 with Winton Marsalis
and top-placing high school jazz bands

MAY 11-12 / 7:30 PM & 9:30 PM
NEW ORLEANS PIANO KINGS
Music Director Herlin Riley with
musicians Ellis Marsalis, Henry Butler and Jon Batiste

MAY 11-12 / 8 PM
THE MUSIC OF JELLY ROLL MORTON
The Marcus Roberts Octet

MAY 15-16 / 7:30 PM
CY COLEMAN: Bringing Jazz to Broadway
Host Michael Feinstein with Tomara Linnor,
Michael Lee, and Chuck Cooper

MAY 17-19 / 8 PM
JLCO NEW WORKS: God's Trombones & Inferno
Jazz at Lincoln Center Orchestra with Winton Marsalis, featuring
new compositions by Chris Crenshaw and Sherman Jay

CenterCharge
212-721-6500

Box Office
Broadway at 60th

HSBC Premier
Lead Corporate Partner
of the Jazz & Popular Song Series

JALC.ORG

MasterCard
Preferred Card of
Jazz at Lincoln Center

jazz

SHERMAN JAY (Photo by Frank Steiner)

- 150 Convent Ave. @ W. 135th St. 212-281-9240. <http://harlemstage.org>
- Tues-Sat 5/8-5/12: **Steve Kuhn, Steve Swallow & Joey Baron at Birdland.** 8:30pm & 11:00pm. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080.
 - Tues 5/8: **Somethin' Jazz Club. One Soul Fellowship @ 7:00pm. Micky Lee @ 9:00pm.** 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
 - Tues 5/8: Jazz Workshop at **Hunter College, Lang Recital Hall.** 8:00pm. Free. "Popular Music Combos" directed by **D.D. Jackson.** 695 Park Ave. 212-772-5020. www.hunter.cuny.edu.
 - Tues-Wed 5/8-5/9: "Celebrating Cecil" at **Harlem Stage.** 8:00pm. \$10. With **Vijay Iyer, Amina Claudine Myers, Craig Taborn & Amiri Baraka** The Gatehouse, 150 Convent Ave. @ W. 135th St. 212-281-9240. <http://harlemstage.org>
 - Wed 5/9: **Hector Martignon's Jazzics at Merkin Concert Hall.** 8:30pm "The Big Band Theory." 129 W. 67th St. 212-501-3330. <http://kaufman-center.org/merkin-concert-hall>
 - Tues-Wed 5/8-5/9: "Celebrating Cecil" at **Harlem Stage.** 8:00pm. \$10. With **Vijay Iyer, Amina Claudine Myers, Craig Taborn & Amiri Baraka.** The Gatehouse, 150 Convent Ave. @ W. 135th St. 212-281-9240. <http://harlemstage.org>
 - Wed 5/9: **Hector Martignon** presents The Big Band Theory: 8:30PM; **Merkin Concert Hall at Kaufman Center,** 129 W 67 Str. bet. Broadway and Amsterdam, NYC; Tickets: \$30, students \$18; Phone: 212-501-3330; www.hectormartignon.com
 - Wed 5/9: **2012 Undead Music Festival at Kenny's Castaways.** With **Secret Architecture, Ohad Talmore's Newsreel, Nate Woolley Quintet, Greg Ward Trio, Chicago Underground Duo, Joe Sanders & Val-Inc.** 147 Bleecker St. kennycastaways.net
 - Wed 5/9: **Nancy Valentine Group at Kitano.** 8:00pm. 66 Park Ave @ 38th St. 212-885-7119. www.kitano.com
 - Wed 5/9: "Back to Brazil" at **Rose Theater, Lincoln Center.** 7:00pm. With **Ivan Lins, Cyro Baptista, Juarez Moreira & Chico Pinheiro.** \$29-\$80. Broadway @ 60th St. 212-721-6500. www.jalc.org
 - Wed 5/9: Midday Jazz 30th Anniversary Concert at **St. Peter's Church.** 6:00pm 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) www.saintpeters.org
 - Fri 5/9: Jazz Vocal Workshop at **Hunter College, Lang Recital Hall.** 8:00pm. Free. Directed by **Priscilla Owens.** 695 Park Ave. 212-772-5020. www.hunter.cuny.edu.
 - Wed 5/9: **2012 Undead Music Festival at (le) poisson rouge.** **Steven Bernstein's Sex Mob, Vinicius Cantuarria Sextet, Yuka C. Honda, Elysian Fields, White Out** with **Bill Nace, Billy Martin Improv, Dougie Bowne's Peninsula, Ben Perowsky's Moodswing Orchestra, The Refuseniks Heather Greene & Ursa Minor, Jamie Saft Trio, Mike Wolf DJ set** and more. 6:00pm. 2012 Undead Music Festival Marathon Night & TONIC Reunion Show. \$25; \$30 at door. 158 Bleecker St. 212-505-FISH. www.lepoissonrouge.com
 - Wed 5/9: **Somethin' Jazz Club. Paolo Tomaselli @ 9:00pm.** 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657
 - Wed 5/9: **2012 Undead Music Festival at Sullivan Hall.** With **Kris Davis Trio, Positive Catastrophe, Stabbing Eastward, Tony Malaby's Paloma Recio, Chris Dingman's Waking Dreams, Gerald Cleaver's Black Host & Jonathan Finlayson with Sicilian Defense.** 214 Sullivan St. (Bet. Bleecker & W. 3rd St.) 866-468-7610. <http://sullivanhallnyc.com>
 - Wed 5/9: **Matt Herskowitz Trio at Drom.** 6:30pm. 85 Ave. A. 212-277-1157. <http://dromnyc.com>.
 - Thurs 5/10: **Terri Lyne Carrington's Mosaic Project at Harlem Stage.** 7:30pm. \$10. The Gatehouse, 150 Convent Ave. @ W. 135th St. 212-281-9240. <http://harlemstage.org>
 - Thurs 5/10: **Christian McBride, Michael Wolff Trio &**

- Baby Jane Dexter at Tribeca Performing Arts Center.** 8:00pm. \$40, \$37.50 students & seniors. "We Call It Jazz." 199 Chambers St. 212-220-1460. www.tribecapac.org
- Thurs 5/10: **Somethin' Jazz Club. Lyric Fury @ 7:00pm. Noah MacNeil Quartet @ 9:00pm.** 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657
- Thurs 5/10: **Tomoko Miyata Trio at Kitano.** 8:00pm. 66 Park Ave @ 38th St. 212-885-7119. www.kitano.com
- Thurs 5/10: **Cosmo Lingo & Cash Bar at Baruch Performing Arts Center, Nagelberg Theatre.** 8:00pm. \$15; \$10 students. 25th St. (Bet. 3rd & Lexington Ave.) 646-312-5073. www.baruch.cuny.edu
- Thurs 5/10: **Avi Avital Trio at Joe's Pub.** 9:30pm. \$20. 425 Lafayette St. 212-539-8778. www.joespub.com
- Fri-Sat 5/11-5/12: **Afro Latin Jazz Orchestra at Symphony Space.** 8:00pm. "Música Nueva 5: Big Band Poetry Jam & Beyond." 2537 Broadway @ 95th St. 212-864-5400. www.symphonyspace.org.
- Fri 5/11: **Chembo Corniel at Drom.** 6:00pm & 8:30pm. 85 Ave. A. 212-277-1157. <http://dromnyc.com>.
- Fri 5/11: **Adriano Santos** Brazilian Jazz Trio; Hélio Alves, keys; Eduardo Belo, acoustic bass; Adriano Santos, drums and percussion; 7:30, 9:30 and 11:30pm, \$12 cover, all night, **The Bar Next Door,** www.lalanternacaffe.com
- Fri 5/11: **Gregory Generet at Lenox Lounge.** 7:00pm. \$10 cover; \$16 drink min. 288 Lenox Ave. (Bet. 124th & 125th St.) www.lenoxlounge.com
- Fri 5/11: **Scot Albertson, Keith Ingham, Sedric Choukroun & Ron Backson at Baruch Performing Arts Center, Engleman Recital Hall.** 7:30pm. \$25; \$15 students. 25th St. (Bet. 3rd & Lexington Ave.) 646-312-5073. www.baruch.cuny.edu
- Fri-Sat 5/11-5/12: "New Orleans Celebration: New Orleans Piano Kings" at **The Allen Room, Lincoln Center.** 7:30pm & 9:30pm. With **Ellis Marsalis, Henry Butler, Jon Batiste & Herlin Riley.** \$55, \$65. Broadway @ 60th St. 212-721-6500. www.jalc.org
- Fri 5/11: **José James** with special guests & **Taylor McFerrin at (le) poisson rouge.** 7:00pm. \$15; \$20 at door. 158 Bleecker St. 212-505-FISH. www.lepoissonrouge.com.
- Fri 5/11: **Nino Katamadze & Insight at Town Hall.** 8:00pm. \$45, \$65, \$95. 123 W. 43rd St. (Bet. 6th & Broadway) 212-307-4100. <http://the-townhall-nyc.org>. www.ninokatamadze.us
- Fri 5/11: **Somethin' Jazz Club. Jack Furlong Quartet @ 7:00pm. Jovan Johnson @ 9:00pm. Stevie Swaggz @ 11:00pm.** 212 E. 52nd St., 3rd Fl.
- Fri-Sat 5/11-5/12: **Ahud Asherie & Harvey Allen at Knickerbocker Bar & Grill.** 9:45pm. 33 University Pl. 212-228-8490. www.knickerbockerbarandgrill.com
- Fri 5/11: **Lynette Washington at Kitano.** 8:00pm. 66 Park Ave @ 38th St. 212-885-7119.
- Fri-Sat 5/11-5/12: "New Orleans Celebration: The Music of Jelly Roll Morton" at **Rose Theater, Lincoln Center.** 8:00pm. With **Marcus Roberts, Jason Marsalis, Rodney Jordan, Alphonso Horne, Ron Westray, Stephen Riley, Ricardo Pascal & Joe Goldberg.** \$30-\$120. Broadway @ 60th St. 212-721-6500. www.jalc.org
- Fri 5/11: **Allan Harris & Somi at Tribeca Performing Arts Center.** 8:30pm. \$25, \$15 students & seniors. "Mr. B & Sassy...A Passionate Affair: The Music of Billy Eckstine & Sarah Vaughan." 199 Chambers St. 212-220-1460. www.tribecapac.org
- Sat 5/12: **2012 Undead Music Festival at 92Y Tribeca.** 9:00pm. \$15. With **Mark Helias, Brandon Seabrook, Hilmar Jensson, Allison Miller, Amir Ziv, Mike Pride, Bob Stewart, Cooper Moore, Miles Okazaki, Marika Hughes, John Hollenbeck, Matt Mottel & Bill McHenry.** Improvised round robin duets. 200 Hudson St.
- Sat 5/12: **Somethin' Jazz Club. Luiz Simas @ 7:00pm.**

(Continued on page 20)

THE RIDGEFIELD PLAYHOUSE



SAT, MAY 5 @ 8

Jane Monheit

Gifted jazz vocalist celebrates the tenth anniversary of her recording career with her most heartfelt album yet, "Home".

SUN, MAY 20 @ 8

Preservation Hall Jazz Band

It only takes a few opening notes to transport listeners to 1950's New Orleans.



WED, JUNE 20 @ 8

Arturo Sandoval

Four-time Grammy Award Winning Jazz Trumpeter, Pianist & Composer.



80 East Ridge, Ridgefield, CT

203.438.5795 • www.ridgefieldplayhouse.org

PHISHBACHER

new CD out now:
Journey To Turtleland



Walter Fischbacher, "an Austrian playing up a storm on the keyboard" *Musenblaetter, Wuppertal, Germany*

available on
iTunes
www.phishbacher.com

- Jersey Jazz Trio @ 9:00pm.** 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.)
- Sat 5/12: Ted Nash Quartet at Kitano.** 8:00pm. 66 Park Ave @ 38th St. 212-885-7119. www.kitano.com
- Sat 5/12: DODO Orchestra at Drom.** 9:30pm. 85 Ave. A. 212-277-1157. <http://dromnyc.com>.
- Sat 5/12, 5/26: Tomas Janzon Duo at Garden Café.** 7:30pm. No cover. 4961 Broadway. 212-544-9480. www.tomasjanzon.com
- Sat 5/12: Marta Gomez at Joe's Pub.** 9:30pm. \$18. 425 Lafayette St. 212-539-8778. www.joespub.com
- Sun 5/13: Somethin' Jazz Club. Brad Clymer Trio @ 5:00pm.** 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Sun 5/13: "Hot Lips" Joey Morant & Catfish Stew at B.B. King Blues Club & Grill.** Noon. \$20; \$25 at door. "The Music of Louis Armstrong." 237 W. 42nd St. 212-997-4144. www.bbkingblues.com.
- Sun 5/13: Chembo Corniel at Drom.** 6:00pm & 8:30pm. 85 Ave. A. 212-277-1157. <http://dromnyc.com>.
- Sun 5/13: Jim Campilongo & Steve Cardenas at 55 Bar.** 6:00pm. 55 Christopher St. 212-929-9883. www.55bar.com.
- Mon 5/14: JAZRAEL at The New School.** 8:00pm. Festival of Israeli Jazz & World Music. \$10; free to students & New School faculty, staff & alumni. Arnhold Hall. 55 W. 13th St., 5th Floor. 212-229-5986, ext. 4591. www.newschooledu/jazz
- Mon 5/14: Jazz Ensemble Workshop at Hunter College, Lang Recital Hall.** 8:00pm. Free. Directed by Ryan Kerberle. 695 Park Ave. 212-772-5020. www.hunter.cuny.edu.
- Mon 5/14: Telly Leung at Birdland.** 5:30pm. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080.
- Tues 5/15: Somethin' Jazz Club. Robert Locke @ 7:00pm. Darrell Smith @ 9:00pm.** 212 E. 52nd St., 3rd Fl.
- Tues-Wed 5/15-5/16: "Cy Coleman: Bringing Jazz to Broadway" at The Allen Room, Lincoln Center.** 8:00pm. With **Michael Feinstein** (May 15 only), **James Naughton** (May 16 only), **Tamara Tunie**, **Michele Lee**, **Chuck Cooper & Johnny Rodgers**. \$75, \$95, \$120. Broadway @ 60th St. 212-721-6500. www.jalc.org
- Tues-Sat 5/15-5/19: Joey DeFrancesco with George Coleman at Birdland.** 8:30pm & 11:00pm. 315 W. 44th
- Wed 5/16: Somethin' Jazz Club. Catherine Dupuis @ 7:00pm. Rebecka Larsdotter @ 9:00pm.** 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657
- Wed 5/16: Teri Roiger Quartet at Kitano.** 8:00pm. 66 Park Ave @ 38th St. 212-885-7119. www.kitano.com
- Thurs 5/17: Stephane Wrembel at Joe's Pub.** 9:30pm. \$22. 425 Lafayette St. 212-539-8778. www.joespub.com
- Thurs 5/17: Somethin' Jazz Club. Primordial Jazz Funktet @ 7:00pm. Media Noche Trio @ 9:00pm.** 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Thurs 5/17: Paul Beaudry at Kitano.** 8:00pm. 66 Park Ave @ 38th St. 212-885-7119
- Thurs-Sat 5/17-5/19: "JLCO New Works: God's Trombones & Inferna" at Rose Theater, Lincoln Center.** 8:00pm. With **Chris Crenshaw**, **Sherman Irby & Jazz at Lincoln Center Orchestra** with **Wynton Marsalis**. \$30, \$50, \$75, \$95, \$120. Broadway @ 60th St. 212-721-6500. www.jalc.org
- Fri-Sat 5/18-5/19: Aaron Weinstein at Knickerbocker Bar & Grill.** 9:45pm. 33 University Pl. 212-228-8490. www.knickerbockerbarandgrill.com
- Fri 5/18: Somethin' Jazz Club. Ed Cherry @ 7:00pm. Deon Yates @ 9:00pm.** 212 E. 52nd St., 3rd Fl.
- Fri-Sat 5/18-5/19: Barbara Carroll & Jay Leonhart at**

Make Music Your Life!

Attend a four-year college that takes music as seriously as you do. Whether your interest is...

- Music Performance
- Music Business
- Music Education
- or Audio Recording

Five Towns College offers the specialized training you need. Contact an Admissions Representative right now and **MAKE MUSIC YOUR LIFE!**

Attend our Open Houses March 10 or April 14
Scholarships and Financial Aid Available

FIVE TOWNS COLLEGE www.ftc.edu
305 N. Service Road Dix Hills, New York 11746 email: admissions@ftc.edu

ENTERTAINMENT

Dix Hills Performing Arts Center
Jazz @ DHPAC
FIVE TOWNS COLLEGE
305 North Service Road, Dix Hills, NY 11746

For a complete list of DHPAC Performances or to buy tickets call **631-656-2148** or visit www.dhpac.org

Thurs 5/3 • \$10

Guitar Extravaganza

Salute to Guitar Legend Tony Mottola, Vol. IV

Directed by Peter...

Mon 5/7 • FREE

Five Towns College Jazz Ensembles

Directed by Greg Bobulinski

FREE for ALL Students

Tues 5/8 • \$10

An Evening of Jazz

with The Five Towns College Jazz Orchestra & Swing Band

Directed by Demetrius Spaneas

Dix Hills Performing Arts Center has

Something for Everyone

Jazz ~ Rock ~ Theatre
Great Music ~ Great Vocals
Comedy ~ Magic

- Kitano.** 8:00pm. 66 Park Ave @ 38th St.
- Sat 5/19: **Sheryl Bailey Trio at The Bar Next Door.** 7:30pm, 9:30pm, 11:30pm. \$12 cover. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
 - Sat 5/19: **University of the Streets at Muhammad Sala-huddeen Memorial Jazz Theatre.** Jennifer Beckles with **Bernard Linnette, Sacha Perry & Ralph Hamperian** at 8:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300. www.universityofthestreets.org.
 - Sat 5/19: **Somethin' Jazz Club. Matt Panayides @ 9:00pm. Jeron White Quartet @ 11:00pm.** 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
 - Sun 5/20: **Chico Hamilton at Drom.** 7:15pm. 85 Ave. A. 212-277-1157. <http://dromnyc.com>.
 - Sun 5/20: **Sunny Leigh at The Metropolitan Room.** 4:00pm. 34 W. 22nd St. 212-206-0440.
 - Sun 5/20: **Somethin' Jazz Club. Matt Garrison @ 7:00pm. Adrian Cunningham Quartet @ 9:00pm.** 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
 - Mon 5/21: **Harlem Stage** 30th Anniversary Gala. 7:30pm. With **Randy Weston, Jason Moran, Jon Hendricks, Queen Esther, Ayo Jackson, Carl Hancock Rux, Judith Jamison, Ronald K. Brown** and more. The Gatehouse, 150 Convent Ave. @ W. 135th St. 212-281-9240. <http://harlemstage.org>
 - Mon 5/21: **Katie Bull** Group Project, 8 pm, Evolving Music Series At **Clemente Soto Velez Cultural & Education Center**, 107 Suffolk St, 212-260-4080, www.csvcenter.com; Katie Bull, vocals/compositions; Landon Knoblock, Fender/Electronics; Joe Fonda, bass; Derick Dickins, drums; Jeff Lederer, tenor, Music from Freak Miracle & New Compositions
 - Mon 5/21: Memorial for **Clem DeRosa at St. Peter's Church.** 7:15pm 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) www.saintpeters.org.
 - Mon 5/21: **Dave Bennett & Bria Skonberg** with **Derek Smith, Bucky Pizzarelli, Jackie Williams & Frank Tate** at **The Kaye Playhouse.** 7:15pm. \$35; \$10 students. E. 68th St. bet. Park & Lexington Ave. 212-772-4448. <http://kayplayhouse.hunter.cuny.edu>
 - Mon 5/21: **Miki Yoshitake Trio** at **Tomi Jazz.** 8:00pm. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. www.tomijazz.com.
 - Tues-Sat 5/22-5/26: **Joe Lovano US Five** at **Birdland.** 8:30pm & 11:00pm. 315 W. 44th St.
 - Tues 5/22: **Amanda Ruzza,** CD Release Party, Amanda Ruzza, electric bass; **Mauricio Zottarelli,** drums; **Alex Nolan,** guitar; **Mamiko Watanabe,** piano; **Chris Stover,** trombone; **Lucas Pino,** tenor & soprano saxes; **Camila Meza,** guitar & vocals; Special Guest: **David Binney,** alto & soprano saxophones; Sets at 8:00 and 10:00PM: **Zinc Bar,** 82 West 3rd St, 212-477-9462, zincbar.com; www.AmandaRuzza.com
 - Tues 5/22: **Somethin' Jazz Club. PJ Rasmussen @ 7:00pm. Alex Wyatt @ 9:00pm.** 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
 - Tues 5/22: **Darcy James Argue's Secret Society at (le) poisson rouge.** 10:00pm. \$17; \$20 at door. 158 Bleecker
 - Tues 5/22: **Kelley Sutfenfield Band;** Marianne Solivan; 1650 Broadway, 212-582-2121, iridiumjazzclub.com
 - Wed 5/23: **PROJECT Trio** at **Joe's Pub.** 7:30pm. \$14. 425 Lafayette St. 212-539-8778. www.joespub.com
 - Wed 5/23: **Leslie Pintchik Trio** at **Kitano.** 8:00pm. 66 Park Ave @ 38th St. 212-885-7119. www.kitano.com
 - Wed 5/23: **Somethin' Jazz Club. Lee Feldman @ 7:00pm & 9:00pm.** 212 E. 52nd St., 3rd Fl.
 - Wed 5/23: **Alex Lopez** at **Drom.** 7:30pm. 85 Ave. A. 212-277-1157. <http://dromnyc.com>.
 - Wed 5/23: **Peter Cincotti** at **(le) poisson rouge.** 6:00pm. \$20; \$25 at door. 158 Bleecker St.
 - Thurs 5/24: **Pilc Houtin Hoening** at **Kitano.** 8:00pm. 66 Park Ave @ 38th St. 212-885-7119
 - Thurs 5/24: **Somethin' Jazz Club. Celso @ 7:00pm. Travis Sullivan Sextet @ 9:00pm.** 212 E. 52nd St.
 - Thurs 5/24-Sun 5/27: **Oz Noy, Iridium,** 1650 Broadway, 212-582-2121, iridiumjazzclub.com

- Fri 5/25: **Nora McCarthy, The HeartStrings Project** Celebrating the Contemporary Singer/Songwriters; 9:30pm; Metropolitan Room, 34 West 22nd St, NYC, (Between 5th & 6th Avenues), 212 206 0440; Admission \$20; www.metropolitanroom.com; Reservations are advised
- Fri 5/25: **Allan Harris Band** with **Jesse Jones Jr.** at **Tribeca Performing Arts Center.** 8:30pm. \$25, \$15 students & seniors. "Nat 'King' Cole—Long Live the King." 199 Chambers St. 212-220-1460. www.tribecapac.org
- Fri 5/25: **Eric Comstock/Barbara Fasano Quartet** at **Kitano.** 8:00pm. 66 Park Ave @ 38th St.
- Fri 5/25: **Maria Guida** with **Mark Soskin, Essiet Essiet & Tony Jefferson** at **The Metropolitan Room.** 7:00pm. \$15 cover, two-drink min. 34 W. 22nd St. 212-206-0440.
- Fri 5/25: **Somethin' Jazz Club. Steph Chou @ 7:00pm. Jake Hertzog Trio @ 9:00pm.** 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Sat 5/26: **Somethin' Jazz Club. Frank Senior @ 7:00pm. Gene Ess & Niki King @ 9:00pm.** E. 52nd St.
- Sat 5/26: **Sacha Boutros Quartet** at **Kitano.** 8:00pm. 66 Park Ave @ 38th St. 212-885-7119. www.kitano.com
- Tues 5/29: **Somethin' Jazz Club. Elias Meister-Pancho Molina @ 9:00pm.** 212 E. 52nd St., 3rd Fl.
- Tues-Sat 5/29-6/2: **Ravi Coltrane Quintet** at **Birdland.** 8:30pm & 11:00pm. 315 W. 44th St.
- Tues 5/29: **Terese Genecco Band, Iridium,** 1650 Broadway, 212-582-2121, iridiumjazzclub.com
- Wed 5/30: **Somethin' Jazz Club. Arthur Sadowsky @ 9:00pm.** 212 E. 52nd St., 3rd Fl.
- Wed 5/30: **Nicki Parrott Trio** at **Kitano.** 8:00pm. 66 Park Ave @ 38th St. 212-885-7119. www.kitano.com
- Thurs 5/31: **Somethin' Jazz Club. NY Jazz Force @ 7:00pm. Marla Sampson @ 9:00pm.** 212 E. 52nd St.
- Thurs 5/31: **Jerry Costanzo & His Trio** at **Kitano.**


8:00pm. 66 Park Ave @ 38th St. 212-885-7119. www.kitano.com

BROOKLYN

- Tues 5/1: **Barbés. Brasil Guitar Duo @ 7:00pm. Lucia Pulido @ 7:40pm. Mavrothi Kontanis @ 8:30pm. Andy Statman @ 9:00pm. Slavic Soul Party @ 10:00pm.** 376 9th St. @ 6th Ave. 347-422-0248.
- Tues 5/1: **Tammy Scheffer Sextet & Shai Maestro Trio** at **Shapeshifter Lab.** 7:30pm. \$10. 18 Whitwell Pl., Park Slope. www.shapeshifterlab.com. www.shaimaestro.com. www.tammyscheffer.com
- Wed 5/2, 5/9, 5/16, 5/23, 5/30: **Tea and Jam** at **Tea Lounge.** 9:00pm. 837 Union St., Park Slope. 718-789-2762. www.tealounge.com.
- Wed 5/2: **Barbés. Michael Brown @ 7:00pm. Michael Attias @ 8:00pm. Matt Darriau @ 9:00pm. Raya Brass Band @ 10:00pm. Mandingo Ambassadors @ 11:00pm.** 376 9th St. @ 6th Ave. 347-422-0248.
- Wed 5/2, 5/9, 5/16, 5/23, 5/30: **Tea and Jam** with **Fahie & McNeilat Tea Lounge.** 9:00pm. 837 Union St., Park Slope. 718-789-2762. www.tealounge.com.
- Wed 5/2: **Jason Lindner's Now vs. Now** at **Shapeshifter Lab.** 8:00pm. \$10 online; \$12 at door. 18 Whitwell Pl., Park Slope. www.shapeshifterlab.com
- Thurs 5/3: **Samuel Torres Quarteto** at **Shapeshifter Lab.** 18 Whitwell Pl., Park Slope. www.shapeshifterlab.com
- Thurs 5/3: **Barbés. Mamie Minch @ 7:00pm. Rachele Garniez @ 8:00pm. Catherine Russell @ 8:40pm. Wade Schuman @ 9:00pm. Joel Forrester @ 9:30pm.** 376 9th St. @ 6th Ave. 347-422-0248. www.barbesbrooklyn.com.
- Fri-Sat 5/4-5/5: **IBeam Music Studio. Jason Mears Quintet** at 8:30pm. \$10 suggested donation. 168 7th St.
- Fri 5/4: **Barbés. Banning Eyre @ 7:00pm. Erik**

(Continued on page 24)

Gary Smulyan



Mike LeDonne Peter Bernstein Kenny Washington

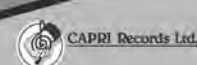

Winner of the 2009 and 2011 Downbeat Critics Poll for Baritone Saxophone!

Winner of the 2011 Jazz Times Reader's and Critic's Polls for Baritone Saxophonist of the Year!

Winner of the 2009 and 2010 Jazz Journalist Award for Baritone Saxophonist of the Year!

Six-time GRAMMY award winner for his work with B.B. King, Joe Lovano, Dave Holland and the Vanguard Jazz Orchestra

"Smul's Paradise was worth the wait. Working with Mike LeDonne on organ and Peter Bernstein on uitar, and incorporating Smulyan's drummer-of-choice Kenny Washington, the saxist has produced an irresistible, full-throttle date that pays homage to his heroes while imparting his own distinctive spin."
NEIL TESSER

MAY 2012

JAZZ VESPERS

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

6 — Peter Eldridge Band

13 — Timo Vollbrecht Quartet

20 — Cindy Scott & Brian Seeger

27 — Pentecost Jazz Mass

Ike Sturm Ensemble

MIDTOWN JAZZ AT MIDDAY

Sponsored by Midtown Arts Common

Wednesdays at 1:00

(\$10 suggested)

2 — Cecelia Coleman Big Band

9 — Champion Fulton, singer/pianist

16 — Marlene VerPlanck, singer

23 — Band of Bones: Dave Chamberlain

30 — Barbara Carroll, singer/pianist

Jay Leonhart, bass

**Midtown Jazz 30th Anniversary Gala,
May 9 at 7:00 p.m.**

Art Baron, Joyce Breach, Catherine DuPuis,
Barbara Carroll, Eric Comstock, Marion Cowings,
Mauricio DeSouza, Carol Fredette,
Chris Gillespie, Russ Kasoff Big Band, Ed Laub,
Alex Leonard, Jay Leonhart, Boots Maleson,
Junior Mance, Jann Parker, Bucky Pizzarelli,
Daryl Sherman, Frank Tate, Marlene VerPlanck,
Ronny Whyte



**World Class Jazz
At Affordable Prices!**
**Jazz Tuesdays in the
John Birks Gillespie
Auditorium**

home base for
Legendary Pianist/Composer

Mike Longo

and his 18 piece big band The
NY State of the Art Jazz Ensemble

May 2012

May 8: Daoud David Williams and
Spirit of Life Ensemble

May 15: Warren Smith and the
Composer's Workshop Orchestra

The NYC Baha'i Center

53 E. 11 St (bet. University Place & B'way)

Shows: 8:00 & 9:30 PM

Gen. Admission: \$15.00/Students: \$10

<http://bahainyc.org/jazz.html>

212-222-5159

Calendar of Events

	Blue Note 131 W Third St. (east of 6th Ave) 212-475-8592 www.bluenote.net	Cleopatra's Needle 2485 Broadway (betw. 92nd & 93rd St.) 212-769-6969	Cornelia St. Café 29 Cornelia St. (bet. W 4th & Bleecker) 212-989-9319 corneliastreetcafe.com	Deer Head Inn 5 Main Street Delaware Water Gap, PA 18327 www.deerheadinn.com
MAY				
1 - Tue	Randy Brecker	Robert Rucker 3	Brianna Thomas	
2 - Wed	Randy Brecker	Les Kurtz 3; Joonsam Lee	Ryan Blotnick 5	
3 - Thu	Randy Brecker	Denton Barien; Daisuke Abe		Bill Goodwin Jazz Jam
4 - Fri	Randy Brecker; Hypnotic Brass Ensemble	Evan Schwam; Jesse Simpson	John McNeil 5	Florian Hoefner 4
5 - Sat	Randy Brecker; Vieux Farka Toure	Masami Ishikawa 3; Jesse Simpson	Michael Bates 5	Ellington Legacy Band
6 - Sun	Kenny Werner & NYU Ensemble; Randy Brecker	Keith Ingham; Michika Fukumori 3	Lise Vachon 4; Billy Newman 6	Bill Charlap
7 - Mon	Jay Rodriguez	Roger Lent 3	David Amram 4	
8 - Tue	Dizzy Gillespie All-Star Big Band	Robert Rucker 3	Leif Arntzen 6	
9 - Wed	Dizzy Gillespie All-Star Big Band	Les Kurtz 3; Joonsam Lee	Jerome Sabbagh 4	
10 - Thu	Dizzy Gillespie All-Star Big Band	Alan Rothenthal; Daisuke Abe	Allison Miller 4	Bill Goodwin Jazz Jam
11 - Fri	Dizzy Gillespie All-Star Big Band; Eva Cortes	Don Slatoff; Jesse Simpson	Gerald Cleaver 5	Pam Ackerman
12 - Sat	Dizzy Gillespie All-Star Big Band; Dessy Di Lauro	Vitaly Golovav; Jesse Simpson	Sheila Jordan & Cameron Brown	Jesse Green
13 - Sun	Noriko Ueda Band; Dizzy Gillespie All-Star Big Band	Keith Ingham; Michika Fukumori 3	Which Way East	Nancy Reed, Vicki Doney & Val Hawk
14 - Mon	Melissa Manchester	Roger Lent 3	Lisa Jane Lipkin 3	
15 - Tue		Robert Rucker 3	Mark Dresser 5	
16 - Wed	Brian McKnight & The Duke Ellington Orchestra	Les Kurtz 3; Joonsam Lee	Pannonia; Augmented Reality	
17 - Thu	Brian McKnight & The Duke Ellington Orchestra	Justin Lees 3; Daisuke Abe	Jeff Davis 4	Bill Goodwin Jazz Jam
18 - Fri	Brian McKnight & The Duke Ellington Orchestra; Heshima	Marc Devine 4; Jesse Simpson	Dan Rufolo 3	
19 - Sat	Duke Ellington Orchestra; Aziza	Satchamo Mannan 4; Jesse Simpson	Mary Halvorson 5	Stephanie Nakasian & Harris Simon 3
20 - Sun	Juilliard Jazz Brunch; Eldar with Pat Martino	Keith Ingham; Michika Fukumori 3	Loren Stillman 4	Samuel St. Thomas & Bovine Social Club
21 - Mon	Mark Murphy	Roger Lent 3		
22 - Tue	Eldar with Pat Martino	Robert Rucker 3	Louise Rogers; Amy London	
23 - Wed	Eldar with Pat Martino	Les Kurtz 3; Joonsam Lee		
24 - Thu	Jerry Gonzalez & Fort Apache Band	Jon Weiss 3; Daisuke Abe	Tom Chang 4	Bill Goodwin Jazz Jam
25 - Fri	Jerry Gonzalez & Fort Apache Band; Mark Shine	Keiko Kurita 4; Jesse Simpson	Regional de NY; Amanda Baisinger 5	Maria Neckam 4
26 - Sat	Jezzry Gonzalez & Fort Apache Band; Will Bernard	Art Lillard 4; Jesse Simpson	Jason Rigby 3	
27 - Sun	Young Joo Song; Jerry Gonzalez & Fort Apache Band	Keith Ingham; Michika Fukumori 3		Heidi Breyer
28 - Mon	Reggie Washington	Roger Lent 3		
29 - Tue		Robert Rucker 3	Andrew Rathbun 4	
30 - Wed		Les Kurtz 3; Joonsam Lee	James Shipp 5	
31 - Thu		Roseanna Vitro 3; Daisuke Abe	Duane Eubanks 5	Bill Goodwin Jazz Jam

EMMAMUSE PRODUCTIONS & MOTÉMA MUSIC PRESENT

SINGER /SONGWRITER

RONDI CHARLESTON

*Available for
Bookings, Master Classes and Workshops*

***“The world of jazz has embraced her
with open arms.”*** -JazzInside

***“Some of the most memorable new songs
from a jazz singer since Abbey Lincoln...
vocal artistry at the highest level.”***

-Hot House Jazz

***“A rare artist for whom a song’s meaning
is as important as its melody.”***

-Downbeat

Touring Now In Support Of

THE HOLE IN THE WALL GANG CAMP

Founded in 1988 by Paul Newman, The Hole In The Wall Gang Camp is a nonprofit, year-round center serving children and their families coping with cancer and other serious illnesses.

All services are free of charge. 100% of proceeds of ticket sales will benefit The Hole In The Wall Camp.



CD AVAILABLE @
amazon.com & motema.com



www.rondicharleston.com

To see how YOU can help visit www.holeinthewallgang.org

 motemamusic

Calendar of Events

Friedlander @ 8:00pm. Parker String Quartet @ 9:00pm. Las Rubias del Norte @ 10:00pm. Chicha Libre @ 11:00pm. 376 9th St. @ 6th Ave. 347-422-0248.

- Sat 5/5: Downtown Brooklyn High School Jazz Festival with **Dave Liebman & LUI Brooklyn Music Faculty** at **Kumble Theater**. 7:00. Free. DeKalb Ave. & Flatbush Ave. 718-488-1628. www.kumbletheater.org
- Sat 5/5: **Keith Loftis Group** at **Sistas' Place**. 9:00pm & 10:30pm. \$20; \$25 at door. 456 Nostrand Ave. @ Jefferson Ave. 718-398-1766. www.sistasplace.org
- Sat 5/5: **Barbés. Rob Weisberg & Irene Trudell** @ 6:00pm. **Pierre de Gaillande** @ 8:00pm. **One Ring Zero** @ 9:00pm. **Banda de Los Muertos** @ 10:00pm. 376 9th St. @ 6th Ave. 347-422-0248.
- Sun 5/6, 5/13, 5/20: **Matt Garrison** at **Shapeshifter Lab**. 18 Whitwell Pl., Park Slope. www.shapeshifterlab.com
- Sun 5/6: **Barbés. Anthony Coleman** @ 7:00pm. **Michi Wiancko** @ 8:00pm. **Endangered Blood** @ 9:00pm. **Smokey's Secret Family** @ 10:00pm. **Stephane Wrembel** @ 11:00pm. 376 9th St. @ 6th Ave. 347-422-0248.
- Mon 5/7: **Javier Arau Jazz Orchestra** at **Tea Lounge**. 9:00pm. 837 Union St., Park Slope. 718-789-2762
- Mon-Tues 5/7-5/8: **Nels Cline, Jim Black & Tim Berne** at **Shapeshifter Lab**. 18 Whitwell Pl., Park Slope.
- Mon 5/7: **The Experience Ensemble** featuring **Dwight "Dr. Mambo" Brewster** at **For My Sweet**. 1103 Fulton St. @ Claver Pl. 718-857-1427.
- Wed 5/9: **Matt Pavolka** at **Shapeshifter Lab**. 18 Whitwell Pl., Park Slope. www.shapeshifterlab.com
- Thurs 5/10: **ELEMENT** with **Jim Stinnett, Grant Stinnett, Sergio Groove & Rob Gourlay** at **Shapeshifter Lab**. 18 Whitwell Pl., Park Slope. www.shapeshifterlab.com
- Thurs 5/10: **Medeski Martin & Wood** at **Brooklyn Masonic Temple**. 8:00pm. \$30-\$55. With **Marco Benevento, Anthony Coleman, Marcus Rojas, Oren Bloedow, Vernon Reid, Charlie Burnham, Chuck Campbell, Miho Hatori & G. Calvin Weston**. 317 Clermont Ave. Brooklyn. 888-751-3930.
- Fri 5/11: **Travis Sullivan's Bjorkestra** at **Shapeshifter Lab**. 18 Whitwell Pl., Park Slope.
- Fri 5/11: **Jacob Garchik, Miles Okazaki, Greg Hefferman, Dan Weiss, Ohad Talmore & Jacob Sacks** at **Seeds**. 617 Vanderbilt Ave. (Bet. Bergen & St. Marks).
- Fri 5/11: **Nate Wooley Groups** at **Big Snow Buffalo Lodge**. 89 Varet. (Bet. Humboldt & Graham). www.bigsnowbk.tumblr.com.
- Fri 5/11: **Noah Garabedian Groups** at **35 Claver**. 35 Claver Pl. 347-404-7758. <http://35claver.com>
- Sat 5/12: **Radia & Sonic Smith** at **Roulette**. 1:00pm. \$5. Atlantic Ave. & 3rd Ave. 917-267-0363. www.roulette.org
- Sat 5/12: **IBeam Music Studio. Josh Deutsch & Nico Soffiato** at 8:30pm. \$10 suggested donation. 168 7th St. <http://ibeambrooklyn.com>
- Sat 5/12: **Ahmed Abdullah's Diaspora** with **Alex Harding, D.D. Jackson, Radu, Reggie Nicholson, Miles Griffith & Monique Ngozi Nri** at **Sistas' Place**. 9:00pm & 10:30pm. \$20; \$25 at door. 456 Nostrand Ave. @ Jefferson Ave. 718-398-1766. www.sistasplace.org
- Sat 5/12: **Earl Howard & Melvyn Poore** at **Roulette**. 8:00pm. \$15; \$10 members, students & seniors. Atlantic Ave. & 3rd Ave. 917-267-0363. www.roulette.org
- Sun 5/13: **IBeam Music Studio. The Chives** at 8:30pm. **Arts & Sciences** at 10:00pm. \$10 suggested donation. 168 7th St. <http://ibeambrooklyn.com>
- Mon 5/14: **Miles Griffith** at **For My Sweet**. 1103 Fulton St. @ Claver Pl. 718-857-1427.
- Mon 5/14: **Delphian Jazz Orchestra** at **Tea Lounge**. 9:00pm. 837 Union St., Park Slope. 718-789-2762.
- Mon 5/14: **Shin Sakaino** at **Shapeshifter Lab**. 18 Whitwell Pl., Park Slope. www.shapeshifterlab.com

(Continued on page 26)

	Dizzy's Club Coca Cola B'dwy & 60th, 5th Fl. 212-258-9595 jazzatlincolncenter.com	Dizzy's Club After Hours B'dwy & 60th, 5th Fl. 212-258-9595 jazzatlincolncenter.com	Feinstein's at Loews Regency 540 Park Ave. 212-339-8942 feinsteinsattheregency.com	Garage 99 Seventh Ave. S (at Grove St.) 212-645-0600 www.garagerest.com
MAY				
1 - Tue	Juilliard Jazz Orchestra	Essentially Ellington All Stars	Marilyn Maye	Mike Dease Band; Fukushi Tainaka 3
2 - Wed	Juilliard Jazz Orchestra	Essentially Ellington All Stars	Marilyn Maye	Marc Devine 3; Sharel Cassidy 4
3 - Thu	Juilliard Jazz Orchestra	Essentially Ellington All Stars; Lawrence Leathers Trio	Marilyn Maye	Rick Stone 3; Dylan Meek 3
4 - Fri	Juilliard Jazz Orchestra	Essentially Ellington All Stars	Marilyn Maye	Rob Edwards 4; Hot House
5 - Sat	Juilliard Jazz Orchestra	Essentially Ellington All Stars	Marilyn Maye	Larry Newcomb 3; Galen Pitman 4; Akiko Tsuruga 3
6 - Sun	Juilliard Jazz Orchestra		Magical Nights; Peggy Herman	Evan Schwam 4; David Coss 4; Afro Mantra
7 - Mon	Magos Herrera 6		Harry Allen	Howard Williams Band; Ben Cliness 3
8 - Tue	Bill Charlap 3		Nicole Henry	Lou Caputo Band; Justin Lees 3
9 - Wed	Bill Charlap 3		Nicole Henry; John Malino Band	Natalia Bernal 3; Will Terrill 5
10 - Thu	Bill Charlap 3	Liane Carroll 3; Lawrence Leathers 3	Nicole Henry	Dre Barnes; Anderson Brothers
11 - Fri	Bill Charlap 3		Nicole Henry	Dave Kain; Kevin Dorn Band
12 - Sat	Bill Charlap 3		Nicole Henry	Austin Walker 3; Champion Fulton 3; Virginia Mayhew 4
13 - Sun	Bill Charlap 3		Magical Nights; Tom Dreesen	Lou Caputo 4; David Coss 4; Mauricio DeSouza 3
14 - Mon	Purchase Jazz Orchestra			Howard Williams Band; Eva Cortez
15 - Tue	Bill Charlap 3		Sheera Ben-David	Jazz Band Classic; Danny Walsh 4
16 - Wed	Bill Charlap 3		Sheera Ben-David	Joe Saylor; Paul Francis 3
17 - Thu	Bill Charlap 3	Stay Human Trio	Sheera Ben-David	Ryan Anselmi 5; Randy Johnston 3
18 - Fri	Bill Charlap 3		Sheera Ben-David	Enoch Smith Jr.; Joey Morant 3
19 - Sat	Bill Charlap 3		Sheera Ben-David	Daniela Schaechter 3; Mark Marino 3; Daylight Blues Band
20 - Sun	Bill Charlap 3		Magical Nights; Janis Paige	Iris Orng 4; David Coss 4; Javier Nero 4
21 - Mon	Ralph Peterson 6		Janis Paige; Peter Mintun	Howard Williams Band; Kenny Shanker
22 - Tue	Juilliard Jazz Quintet			Cecilia Coleman Band; Lamy Estrefi 3
23 - Wed	Juilliard Jazz Quintet		Jennifer Sheehan; Bryan Reeder 3	Nick Moran 3; Nueva Encarnacion
24 - Thu	Juilliard Jazz Quintet	Stay Human Trio	Jennifer Sheehan	Champion Fulton 3; Alan Chaubert 3
25 - Fri	Juilliard Jazz Quintet		Jennifer Sheehan	Andrew Atkinson; Kevin Dorn Band
26 - Sat	Juilliard Jazz Quintet			Marsha Heydt 4; Brooks Hartell 3; Virginia Mayhew 4
27 - Sun	Juilliard Jazz Quintet			Michika Fukumori 3; David Coss 4; Abe Ovadia 3
28 - Mon	Papo Vazquez Mighty Pirates & Troubadours			Howard Williams Band; Alex Hoffman 4
29 - Tue	Eric Reed 5		Jennifer Sheehan	Paul Corn Band; Nick Finzer/Joe McDonough 5
30 - Wed	Eric Reed 5		Jennifer Sheehan	Kyoko Oyobe 3; Vitaly Golovnev 4
31 - Thu	Eric Reed 5	Stay Human Trio	Jennifer Sheehan	Joe Pino 5; Steve Kortyka 4

MAY	Jazz Gallery 290 Hudson St. (below Spring St.) 212-242-1063 www.jazzgallery.org	Jazz Standard 116 E 27th St 212-576-2232 www.jazzstandard.net	Shrine 2271 Adam Clayton Powell Blvd. 212-690-7807 www.shrinenyc.com	Smalls 183 W. 10th 212-252-5091 smallsjazzclub.com
1 - Tue	Karl Berger Orchestra	Hugh Masekela & Larry Willis	Matin Loyato; Khaled; Irene Jacob	Spike Wilner; Eli Degibri; Ken Fowser & Behn Gillece
2 - Wed		Hugh Masekela & Larry Willis	Sax E & Pure Pressure; Chocolate4theSoul; GeX-L	Eli Degibri; Tivon Pennicott
3 - Thu	Osmany Paredes 4	Gregoire Maret 4 with Raul Midon	Xan Campos 3; Leah King; Gowanus Collective	Peter Bernstein; Ben Allison; Carlos Abadie 5
4 - Fri	Amir ElSaffar	Gregoire Maret 4 with Raul Midon	Jon Hatamiya; Fillet of Soul; Golden Age Reggae Band	Sacha Perry 3; Winard Harper; Lawrence Leathers
5 - Sat	Miles Okazaki 4	Gregoire Maret 4 with Cassandra Wilson	Yacouba Diabate; Freddy Fuego; Alma Mia	Winard Harper 7; Stacy Dillard 3
6 - Sun		Gregoire Maret 4 with Cassandra Wilson	Jazz Jam Session; Shrine Big Band Jazz	Lezlie Harrison; Johnny O'Neal 3; Ned Gould 3
7 - Mon	Steve Coleman	Mingus Big Band	Charles Brewer 3; Micky Lee; Bart-Jan Hogenhuis	Stranahan, Zeleski & Rosato; Ari Hoenig 4
8 - Tue		Amina Figarova 6	Lynette Williams' Sould'Out; Utopians	Spike Wilner; Marco Panascia; Josh Evans
9 - Wed		Amina Figarova 6	Joe Breidenstine 5; Maria Davis	Brandon Wright; Cameron Outlaw
10 - Thu	Lionel Loueke & Marcus Gilmore	Paula West	Todd Herbert 5; Yvonne Moneira; Duke Bantu X; Heather Maloney; Durians	Sam Raderman; Ehud Asherie; John Ellis; Bruce Harris/Alex Hoffman 5
11 - Fri	Lionel Loueke & Jeff "Tain" Watts	Paula West	Asako Takasaki; Brighton Beat; Finotee	Sacha Perry 3; Nick Hemp-ton 4; Spike Wilner 3
12 - Sat	Lionel Loueke & Mark Guiliana	Paula West	El Leader Maximo; Jacques & Marie; Kakande	Joe Hunt; Mark Elf 3; Walter Blanding 5; Stacy Dillard 3
13 - Sun		Paula West	Jazz Jam Session; Faiz Lamouri; Steve Detroy	Lezlie Harrison; Johnny O'Neal 3; Dwayne Clemons
14 - Mon	Steve Coleman	Mingus Orchestra	The Gathering; Ice Rod	Jamie Reynolds 3; Ari Hoenig 4; Spencer Murphy
15 - Tue	Karl Berger Orchestra	David Gilmore & Andy Elmbert	Sebastian Boehlen; TMTC Birthday Bash	Spike Wilner; Marc Devine; Ken Fowser & Behn Gillece
16 - Wed		Fernando Otero 6	Megumi Harkuba; Dawoud; Causality of Being	Fabio Morgera; Jeremy Manasia 3
17 - Thu	Ferenc Nemeth	Gil Evans Centennial Project directed by Ryan Truesdell	Omar Haddad; Lessus; Electric Monday; Eliza B;	Sam Raderman; Camila Meza; Ben Perowsky; Carlos Abadie
18 - Fri	Eric Revis	Gil Evans Centennial Project directed by Ryan Truesdell	50 Mile Ride; Azania; Freaky Baby Daddies; Thunda Wida	Sacha Perry; Tardo Hammer; The Flail; Lawrence Leathers
19 - Sat		Gil Evans Centennial Project directed by Ryan Truesdell	Yacouba Diabate; Jonathan Scales; Nick Gianni	Joel Fass; Ralph LaLama 3; The Flail; Eric Wyatt
20 - Sun		Gil Evans Centennial Project directed by Ryan Truesdell	Jazz Jam Session; David Caldwell-Mason	Lezlie Harrison; Johnny O'Neal 3; Tyler Mitchell 5
21 - Mon	Steve Coleman	Mingus Dynasty	endesVous	Dred Scott 3; Ari Hoenig 4; Spencer Murphy
22 - Tue		Fred Hersch & Miguel Zenon	Art Lillard Band; Soul4Real	Spike Wilner; Loren Stillman 4; Theo Hill
23 - Wed		Fred Hersch & Ambrose Akinmusire	Antonio Mazzei; Kandinsky Effect; MH the Verb	Lage Lund 4; Neal Caine
24 - Thu	David Virelles	Fred Hersch & Julian Lage	Yoshida Hajime; Henry Martinez; Stratospherius	Craig Wuepper; Gregg August; Bruce Harris/Alex Hoffman
25 - Fri	Matana Roberts 4	Fred Hersch, Dave Holland & Billy Hart	Arthur Krakow; Moth to Flame 5; AOTEARO; Kiwi	Sacha Perry; David Bixler; Sam Newsome; Spike Wilner
26 - Sat	TILLERY Songwriting Workshop	Fred Hersch, Dave Holland & Billy Hart	Grace; Yacouba Diabate; Terryl Lee Band; Xcstasy	Joe Pino; Yaala Ballin; Sam Newsome; Simona Premazzi
27 - Sun	TILLERY Songwriting Workshop	Fred Hersch & Rene Marie	Jazz Jam Session; Natty Dreadz	Lezlie Harrison; Johnny O'Neal 3; Mike Kam 4
28 - Mon			Nick West 4; Jackson Hunt; Robert Brentley	Davy Mooney 4; Ari Hoenig 3; Spencer Murphy
29 - Tue		David Kikoski 3	Nue Jazz Project; Nick Eliscu; DayDreams	Spike Wilner; Ray Gallon 3; Josh Evans
30 - Wed		David Kikoski 3	Trevor Long; Rubber Skunk; Brad Russell	Sherrie Maricle; Dan Aran 3
31 - Thu	Maria Neckam	Tomasz Stanko 4	Owl; Sterling Infinity; Kabalah	Sam Raderman 4; Mike LeDonne 4; Carlos Abadie 5

NEW **USED**

Jazz
RECORD CENTER

LPs, CDs,
VIDEOS (DVD / VHS)
BOOKS, MAGAZINES
POSTERS, POSTCARDS
T-SHIRTS, CALENDARS
EPHEMERA

BUY • SELL • TRADE

COLLECTIONS
BOUGHT
AND/OR
APPRAISED

236 West 26th Street, Room 804
New York, NY 10001

Monday - Saturday 10-6
Tel (212) 675-4480
Fax (212) 675-4504
Email: jazzrecordcenter@verizon.net
Web: jazzrecordcenter.com

Adriano Santos
—Brazilian Jazz Trio—

Friday, May 11th
7:30, 9:30 and 11:30pm | \$12 cover - all night
The Bar Next Door | www.lalanternacaffe.com

Hélio Alves, keys | Eduardo Belo, ac. bass
Adriano Santos, drums and percussion

*"Adriano Santos exemplifies the wealth of sounds that can emanate from a creative drummer's trap set."
By Zan Stewart / Star Ledger*



Adriano Santos Quintet In Session
CD available on CD Baby + iTunes
www.AdrianoSantos.com

(Continued from page 24)

- Tues 5/15: **Ricardo Vogt & Lyla Cyr** at **Shapeshifter Lab**. 18 Whitwell Pl., Park Slope.
- Wed 5/16: **ImproTech Paris/New York 2012: Improvisation & Technology** at **Roulette**. 8:00pm. With **Roscoe Mitchell, David Wessel, George Lewis, Geri Allen, Steve Coleman, Malike Mezzadri, Gilbert Nouno, Steve Lehman, Vijay Ilyer, Mari Kimura, Margaret Lancaster** and others. \$10; free for Roulette members. Atlantic Ave. & 3rd Ave. 917-267-0363. www.roulette.org
- Wed 5/16: **New Ground** at **Shapeshifter Lab**. 18 Whitwell Pl., Park Slope. www.shapeshifterlab.com
- Thurs 5/17: **Rosi Hertlein, Joe Kubera & Joe McPhee** at **Roulette**. 8:00pm. \$10; free for Roulette members. "The Art of Art Songs and Free Improvisation." Atlantic Ave. & 3rd Ave. 917-267-0363. www.roulette.org
- Fri 5/18: **IBeam Music Studio, Gordon Beferman & Jeff Arnal** with **Evan Rapport** at 8:30pm. **Nate Wooley Quintet** at 9:30pm. \$10 suggested donation. 168 7th St.
- Sat 5/19: **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 5/19: **IBeam Music Studio, Mark Manzcuk** at 8:30pm. **Electric Red** at 10:00pm. \$10 suggested donation. 168 7th St. <http://ibeambrooklyn.com>
- Sat 5/19: **Dave Liebman & Scott Colley** with **WORKS** at **Brooklyn Conservatory of Music**. 58 Seventh Ave. @ Lincoln Place. 718-622-3300. www.connectionworks.org
- Mon 5/21: **Sharyn Hinson** at **For My Sweet**. 1103 Fulton St. @ Claver Pl. 718-857-1427.
- Tues-Thurs 5/22-5-24: **Kenny Werner** at **Shapeshifter Lab**. 18 Whitwell Pl., Park Slope
- Thurs 5/24: **Lenny Pickett** with **Michael Wolff, James Genus & John Hadfield** at **Roulette**. 8:00pm. \$15; \$10 members, students & seniors. Atlantic Ave. & 3rd Ave. 917-267-0363. www.roulette.org
- Fri 5/25: **Liz Magnes** at **Bargemusic**. 8:00pm. \$25; \$20 senior; \$15 student. Fulton Ferry Landing, at the foot of the Brooklyn Bridge. 718-624-2083. www.bargemusic.org
- Sat 5/26: **Benny Russell** at **Sistas' Place**. 9:00pm & 10:30pm. \$20; \$25 at door. 456 Nostrand Ave. @ Jefferson Ave. 718-398-1766. www.sistasplace.org
- Sun 5/27: **Megumi Hakuba** at **Shapeshifter Lab**. 18 Whitwell Pl., Park Slope. www.shapeshifterlab.com
- Mon 5/28: **Bill Jacobs Sextet** at **For My Sweet**. 1103 Fulton St. @ Claver Pl. 718-857-1427.
- Tues 5/29: **Marco Pignataro Italian Jazztet** at **Shapeshifter Lab**. 18 Whitwell Pl., Park Slope. www.shapeshifterlab.com
- Wed 5/30: **Michael Feinberg** at **Shapeshifter Lab**. 18 Whitwell Pl., Park Slope. www.shapeshifterlab.com
- Thurs 5/31: **Thurston Moore, Bill Nace & Joe McPhee** at **Roulette**. 8:00pm. \$20; \$15 members, students & seniors. Atlantic Ave. & 3rd Ave. 917-267-0363. www.roulette.org

QUEENS

- Wed 5/2: **Monthly Jazz Jam** at **Flushing Town Hall**. 7:00pm. \$10; members students & performers free. 137-35 Northern Blvd. 718-463-7700, x222. www.flushingtownhall.org
- Sun 5/6: **Eugene Marlow's Heritage Foundation** at **Kupferberg Holocaust Resource Center**. 4pm. Queens Community College, 222-05 56th Ave. 718-281-5770
- Fri 5/11: **Monthly Jazz Clinics** at **Flushing Town Hall**. 4:00pm. Free. 137-35 Northern Blvd. 718-463-7700, x222. www.flushingtownhall.org
- Sun 5/13: **Antoinette Montague** at **St. Albans Congregational Church**. 1:00pm
- Fri 5/25: **Queens Jazz Orchestra** directed by **Jimmy Heath** at **Flushing Town Hall**. 8:00pm. \$40; \$32 members; \$20 students. 137-35 Northern Blvd. 718-463-7700, x222. www.flushingtownhall.org

LONG ISLAND

- Thurs 5/3: **Guitar Extravaganza Salute to Tony Mottola** at **Dix Hills Performing Arts Center**. 7:30pm. \$10. Five Towns College, 305 N. Service Rd., Dix Hills. 631-656-2110. www.ftc.edu

Calendar of Events

	The Stone Ave. C & Second St. thestonenc.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
MAY			
1 - Tue	Father Murphy; Les Bonhommes	Roy Hargrove 5	Jack Jeffers Band; Evolutions Jam Session hosted by Orrin Evans
2 - Wed	Sam Kulik; Why I Must Be Careful	Roy Hargrove 5	Valery Ponomarev Band
3 - Thu	Where Are They Now?; Chris Corsano	Roy Hargrove 5	Open Mic for Vocalists; Gregorio Uribe Band
4 - Fri	Dan Friel; Bunnybrains	Roy Hargrove 5	Brandon Terzic; Abdoulaye Diabate
5 - Sat	Travis Laplante 4; Little Women	Roy Hargrove 5	Marianni
6 - Sun	Otto Hauser & Anders Griffen; Cracked Vessel	Roy Hargrove 5	Cidinho Teixeira
7 - Mon	Steven Bernstein Orchestra	Vanguard Jazz Orchestra	Marianne Sollivan; Dimitri Vassilakis; Ron Affif 3
8 - Tue	Ofir Ganon; Adam Schatz & Thomas White's Optioncopter	Geri Allen 3	Jeff "Tain" Watts 4; Evolution Jam Session hosted by Orrin Evans
9 - Wed	Birthmark; Darius Jones 4	Geri Allen 3	Russ Spiegel Band; Jeff "Tain" Watts 4
10 - Thu	Nick Podgurski; Arts & Sciences	Geri Allen 3	Open Mic for Vocalists; Jeff "Tain" Watts 4
11 - Fri	Charlie Looker 3; Glass Ghost	Geri Allen 3	Emilio Solla; Kaissa
12 - Sat	Greg Fox; Hubble	Geri Allen 3	Marianni
13 - Sun	Ryan Sawyer, Colin Stetson, Nate Wooley & C. Spencer Yeh	Geri Allen 3	Cidinho Teixeira
14 - Mon	Steven Bernstein Orchestra	Vanguard Jazz Orchestra	Brianna Thomas; Ron Affif 3
15 - Tue	Matana Roberts & Ches Smith; Arrington de Dionyso 2	Bill Frisell 3	Evolution Jam Session hosted by Orrin Evans
16 - Wed	John Zorn Improv Night	Bill Frisell 3	Nue Jazz Project; Freddie Bryant
17 - Thu	Tracy Silverman; Blixt	Bill Frisell 3	Open Mic for Vocalists; John Benitez 4
18 - Fri	Yarn Wire; Caleb Burhans & Todd Reynolds	Bill Frisell 3	YY Sisters;; Kofo
19 - Sat	Ian Williams; Doom Ribbons	Bill Frisell 3	Marianni
20 - Sun	Off the Cliff with Clarice; The Magic Number	Bill Frisell 3	Cidinho Teixeira
21 - Mon	Steven Bernstein Orchestra	Vanguard Jazz Orchestra	Nancy Harms; Senri Oe; Ron Affif 3
22 - Tue	Del Sol String 4; Charlie Hunter & Scott Amendola	Bill Frisell 3	Amanda Ruzza CD Release Party
23 - Wed	Jenny Lin; Luciano Chessa	Bill Frisell 3	Iris Ornig 4; Victor Jones
24 - Thu	Lisa Bielawa; Ashley Bathgagte	Bill Frisell 3	Open Mic for Vocalists
25 - Fri	Stefano Scodanibbio; Dither	Bill Frisell 3	Martino Atangana
26 - Sat	SuperBalls!; Pastor's B.	Bill Frisell 3	Marianni
27 - Sun	Mark Stewart; smpl	Bill Frisell 3	Cidinho Teixeira
28 - Mon	Steven Bernstein Orchestra	Vanguard Jazz Orchestra	Jazzmeia Horn; Ron Affif 3
29 - Tue	Sanjaya the Sceptic; Vicky Chow	Guillermo Klein y Los Guachos	Jorge Continentino 5; Evolution Jam Session hosted by Orrin Evans
30 - Wed	Amy X Neuburg; Tinklepotty/D-Bakl	Guillermo Klein y Los Guachos	New York Gypsy All-Stars
31 - Thu	Lukas Ligeti; Martin Philadelphly & Giant Dwarf	Guillermo Klein y Los Guachos	Open Mic for Vocalists

(Continued from page 26)

- Sun 5/6: An Evening of Jazz at **Tilles Center, Hillwood Recital Hall**. 7:00pm. 720 Northern Blvd., Greenvale. 516-299-3100. www.tillescenter.org
- Mon 5/7: Five Towns College Jazz Ensembles directed by **Greg Bobulinski** at **Dix Hills Performing Arts Center**. 7:30pm. Five Towns College, 305 N. Service Rd., Dix Hills. 631-656-2110. www.ftc.edu
- Tues 5/8: **Five Towns College Jazz Orchestra & Swing Band** directed by **Demetrius Spaneas** at **Dix Hills Performing Arts Center**. 7:30pm. \$10. Five Towns College, 305 N. Service Rd., Dix Hills. 631-656-2110. www.ftc.edu
- Sun 5/20: **Diane Hoffman Quartet** at **North Bellmore Public Library**. 2:00pm. Free. 1551 Newbridge Rd., North Bellmore. 516-785-6260. www.dianehoffman.com
- Sun 5/27: **John Pizzarelli** at **Westhampton Beach Performing Arts Center**. 8:00pm. \$80, \$65, \$50. 76 Main St. 631-288-1500. www.whbpac.org

WESTCHESTER

- Mon 5/7: **Jazz Ensembles** directed by **Glenn Alexander** at **Sarah Lawrence College**. 8:00pm. Marshall Field Music Building, 1 Mead Way, Yonkers. 914-337-0700. www.slc.edu
- Sat 5/19: **Joan Crowe** at **Dobbs Ferry Public Library**. 2:30pm. Free. 55 Main St. 914-693-6614
- Sat-Sun 5/19-5/20: **Branford Marsalis & George Manahan** with the **Westchester Philharmonic** at **Purchase College**. 8:00pm Sat., 3:00pm Sun. \$25-\$90. Perf. Arts Center Concert Hall, 735 Anderson Hill Rd. 914-682-3707
- Thurs 5/24: **John Pizzarelli Quartet** at **Jacob Burns Film Center**. 7:30pm. \$20 members; \$30 nonmembers. 364 Manville Rd., Pleasantville. 914-773-7663. www.burnsfilmcenter.org

NEW JERSEY

- Tues 5/1: **Ted Curson & Friends** at **Whole Foods Market**. 6:00pm. Free. 235 Prospect Ave., West Orange. 973-669-3196. www.bossanovamusicproductions.com
- Thurs 5/3: **Lee Hogans Group** at **Makeda**. 7:30pm. No cover; \$5 min. 338 George St., New Brunswick. www.nbjp.org
- Fri 5/4: **Swinging with Simone** at **Montclair Women's Club**. 8:00pm. 82 Union St., Montclair. www.singingwithsimone.com
- Sat 5/5: **Judi Silvano** at **Trumpets**. 8:30pm & 10:30pm. \$15, \$12 min. 6 Depot Sq., Montclair. 973-744-2600. www.trumpetsjazz.com. www.judisilvano.com
- Sat 5/5: **Steve Kazlauskas** at **Berrie Center, Ramapo College**. 8:00pm. Sharp Theater, 505 Ramapo Valley Rd., Mahwah. 201-684-7500. www.ramapo.edu
- Sun 5/6: **Vince Giordano & His Nighthawks** at **Mayo Performing Arts Center**. 3:00pm. \$20. 100 South St., Morristown. 973-539-8008. www.morristown.com/communitytheatre
- Sun 5/6: **Carol Fredette** with **Allen Farnham, Dean Johnson & Adam Nussbaum** at **Monmouth County Library**. 2:00pm. 125 Symmes, Manalapan. 732-431-7220
- Mon 5/7: **Swingadelic** at **Maxwell's**. 9:00pm. 1039 Washington St., Hoboken. www.maxwellsnj.com
- Mon 5/7: **Swingadelic** at **The Charthouse**. 7:00pm. 1500 Harbor Blvd., Weehawken.
- Tues 5/8: **Harvie S, James Weidman & Steve Williams** at **Whole Foods Market**. 6:00pm. Free. 235 Prospect Ave., West Orange. 973-669-3196.
- Wed 5/9: **Montclair State Univ Jazz Vocal Students** at **Trumpets**. 8:30, 10:30pm. 6 Depot Sq., Montclair
- Thurs 5/10: **Anthony Ware Quartet** at **Makeda**. 7:30pm. No cover; \$5 min. 338 George St., New Brunswick. www.nbjp.org
- Thurs 5/10: **Suzanne Vega** at **South Orange Performing Arts Center**. 8:00pm. \$45, \$55. One SOPAC Way, South Orange. 973-313-2787. www.sopacnow.org
- Sat 5/12: **Steve Tyrell** at **Mayo Performing Arts Center**. 8:00pm. \$42-\$77. 100 South St., Morristown. 973-539-8008. www.morristown.com/communitytheatre

- Wed 5/16: **TAEKO** at **Hyatt**. 7:30pm. 2 Albany St., New Brunswick. No cover. www.nbjp.org
- Fri 5/18: **Chris White** at **Trumpets**. 8:30pm & 10:30pm. \$15, \$12 min. 6 Depot Sq., Montclair. 973-744-2600.
- Tues 5/22: **Wells Fargo Jazz for Teens Concert** at **New Jersey Performing Arts Center's Victoria Theater**. 7:00pm. One Center St., Newark. 973-642-8989. <http://njpac.org>
- Thurs 5/24: **Ralph Bowen Quartet** at **Makeda**. 7:30pm. No cover; \$5 min. 338 George St., New Brunswick. www.nbjp.org
- Thurs 5/31: **Stafford Hunter Quartet** at **Makeda**. 7:30pm. No cover; \$5 min. 338 George St., New Brunswick. www.nbjp.org

...AND BEYOND

- Thurs 5/3: **Akie B. & The Falcons** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. .
- Fri 5/4: **Art Lillard Trio** at **The Buttonwood Tree Performing Arts & Cultural Center**. 8:00pm. \$10. 605 Main St., Middletown, CT. 860-347-4957. www.buttonwood.org
- Fri 5/4: **Darius Jones Quartet** at **Firehouse 12**. 8:30pm & 10:00pm. \$18 & \$12. 45 Crown St., New Haven, CT. 203-785-0468. <http://firehouse12.com>
- Fri 5/4: **Purchase Jazz Orchestra** directed by **Todd Coolman, The Falcon**. 7pm. 1348 Rt. 9W, Marlboro, NY.
- 5/5: **Jane Monheit** at **Ridgefield Playhouse**. 8:00pm. 203-438-5795. 80 E. Ridge, Ridgefield, CT. www.ridgefieldplayhouse.org
- Sat 5/5: **Howard Fishman** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
- Sat 5/5: **Greg Serebuh & Tina Colon** at **Firehouse 12**. 8:00pm. \$14.50. 45 Crown St., New Haven, CT. 203-785-0468. <http://firehouse12.com>
- Sun 5/6: **The Falcon. Jeremy Baum Trio** at 10:00am. **Nicole Henry Band** with **Julian Lage & Kevin Hays** at 7:00pm. 1348 Rt. 9W, Marlboro, NY.
- Thurs 5/10: **Joe Fiedler's Big Sackbut** at **The Falcon**.

- 7:00pm. 1348 Rt. 9W, Marlboro, NY.
- Fri 5/11: **Michael Bates' Acrobat** at **Firehouse 12**. 8:30pm & 10:00pm. \$18 & \$12. 45 Crown St., New Haven, CT. 203-785-0468. <http://firehouse12.com>
- Fri 5/11: **Ed Palermo Band** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
- Sat 5/12: **Karen Frisk Jazz** at **The Buttonwood Tree Performing Arts & Cultural Center**. 8:00pm. 605 Main St., Middletown, CT. 860-347-4957. www.buttonwood.org
- Sun 5/13: **The Falcon. KJ Denhart** at 10:00am. **Judi Silvano** with **Freddie Jacobs, Peter Tomlinson, Doug Weiss, Anthony Pinciotti & Joe Lovano** at 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
- Fri 5/18: **Mary Halvorson Quintet** at **Firehouse 12**. 8:30pm & 10:00pm. \$18 & \$12. 45 Crown St., New Haven, CT. 203-785-0468. <http://firehouse12.com>
- Sat 5/19: **Chris Bergson Band** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
- Sun 5/20: **Preservation Hall Jazz Band** at **Ridgefield Playhouse**. 8:00pm. 203-438-5795. 80 E. Ridge, Ridgefield, CT. www.ridgefieldplayhouse.org
- Thurs 5/24: **Tillery** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
- Thurs 5/25: **Pilc, Moutin & Hoenig** at **Firehouse 12**. 8:30pm & 10:00pm. \$18 & \$12. 45 Crown St., New Haven, CT. 203-785-0468. <http://firehouse12.com>
- Thurs 5/25: **Tres Amigos Spring Extravaganza** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
- Sat 5/26: **Pilc, Moutin & Hoenig** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
- Sun 5/27: **The Saints' Swing Dance Night** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
- Thurs 5/31: **Jim Campilongo Trio** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com

□ □ □

STRAIGHT-UP PROFESSIONALS

Delivering Breakthrough Internet Marketing,
Advertising & Publicity Solutions That Generate Results



Comprehensive Online & Offline Media & Marketing Campaigns

Traffic Driving • SEO • Link Building • List Development • Video Marketing •
Social Media Management • Web & Mobile Design • Publicity • Direct-Mail & E-Mail

215-887-8880

Clubs & Venues

55 Bar, 55 Christopher St. (betw 6th & 7th Ave.), 212-929-9883, www.55bar.com

92nd Street Y, 1395 Lexington Ave, New York, NY 10128
212-415-5000, www.92ndstny.org

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.artsmaplewood.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.freddiebackroom.com

BAM Café, 30 Lafayette Ave., Brooklyn, NY, 718-636-4100, www.bam.org

Bar 4, 7 Ave and 15th, Brooklyn NY 11215, 718-832-9800, www.Bar4.net

Bar on Fifth — Jazz at the Bar on Fifth, Music every night 8:00 PM - 11:00 PM, No cover charge, one drink minimum
The Bar on Fifth at the Setai Fifth Avenue Hotel, 400 Fifth Avenue, New York, NY, 212-695-4005

www.capellahotels.com/newyork/

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, www.contact@frenchquartersnyc.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

Café Carlyle, 35 E. 76th St., 212-570-7189, www.thecarlyle.com

Café Loup, 105 W. 13th St. (West Village), between Sixth and Seventh Aves., 212-255-4746

Café Mozart, 308 Mamaroneck Ave., Mamaroneck, NY

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

Caffe Vivaldi, 32 Jones St, NYC; www.caffevivaldi.com

Carnegie Club, 156 W. 56th St., 212-957-9676,

www.hospitalityholdings.com

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

Casa Dante, 737 Newark Avenue, Jersey City, NJ, www.casadante.com

Cecil's Jazz Club & Restaurant, 364 Valley Rd, West Orange, NJ, Phone: 973-736-4800, www.cecilsjazzclub.com

Charley O's, 713 Eighth Ave., 212-626-7300

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

Cleopatra's Needle, 2485 Broadway (betw 92nd & 93rd),

212-769-6969, www.cleopatrasneedle.com

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

Copeland's, 547 W. 145th St. (at Bdwy), 212-234-2356

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

Creole Café, 2167 Third Ave. (at 118th), 212-876-8838.

Crossroads at Garwood, 78 North Ave., Garwood, NJ 07027, 908-232-5666

Crossroads — 78 North Avenue, Garwood, NJ

Cutting Room, 19 W. 24th St, Tel: 212-691-1900,

www.thecuttingroomnyc.com

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

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

Division Street Grill, 26 North Division Street, Peekskill, NY,

914-739-6380, www.divisionstreetgrill.com

Dizzy's Club Coca Cola, Broadway at 60th St., 5th Floor, 212-258-9595, www.jalc.com

The Ear Inn, 326 Spring St., NY, 212-226-9060, www.earinn.com

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

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

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

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

For My Sweet, 1103 Fulton St., Brooklyn, NY 718-857-1427

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, 222 Rock Road, Glen Rock, NJ, (201) 445-2362, www.glenrockinn.com

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

www.greenwichvillagebistro.com

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

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

Hibiscus Restaurant, 270 S. Street, Morristown, NJ, 973-359-0200, www.hibiscusrestaurantnj.com

Highline Ballroom, 431 West 16th St (between 9th & 10th Ave. www.highlineballroom.com, 212-414-4314)

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

Il Porto Ristorante, 37 Washington Avenue, Brooklyn, New York 11205, 718-624-0954 or 718-624-2965, Friday & Saturday 7:30PM - 10:30PM

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

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

Jazz at Lincoln Center, 33 W. 60th St., 212-258-9800, www.jalc.org

Frederick P. Rose Hall, Broadway at 60th St., 5th Floor

Dizzy's Club Coca-Cola, Reservations: 212-258-9595

Rose Theater, Tickets: 212-721-6500

The Allen Room, Tickets: 212-721-6500

Jazz Gallery, 290 Hudson St., Tel: 212-242-1063, Fax: 212-242-0491, www.jazzgallery.org

The Jazz Spot, 373 Kosciuszko St. (enter at 179 Marcus Garvey Blvd.), Brooklyn, NY, 718-453-7825, www.thejazz.8m.com

Jazz Standard, 116 E. 27th St., 212-576-2232, www.jazzstandard.net

Joe's Pub at the Public Theater, 425 Lafayette St & Astor Pl., 212-539-8778, www.joespub.com

John Birks Gillespie Auditorium (see Baha'i Center)

Jules Bistro, 65 St. Marks Place, Tel: 212-477-5560, Fax: 212-420-0998, www.julesbistro.com

Kasser Theater, 1 Normal Avenue, Montclair State College, Montclair, 973-655-4000, www.montclair.edu/arts/performancefacilities/alexanderkasser.html

Key Club, 58 Park Place, Newark, NJ, (973) 799-0306, www.keyclubnj.com

Kitano Hotel, 66 Park Ave., 212-885-7000 or 800-548-2666,

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 Famiglia Sorrento, 631 Central Ave, Westfield, NJ, 07090, 908-232-2642, www.lafamigliasorrento.com

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

Linn Restaurant & Gallery, 29-13 Broadway, Queens, Astoria, New York, www.linnrestaurant.com

Live @ The Falcon, 1348 Route 9W, Marlboro, NY 12542, www.liveatthefalcon.com

Living Room, 154 Ludlow St. (betw Rivington & Stanton), 212-533-7235, www.livingroomnyc.com

The Local 269, 269 E. Houston St. (corner of Suffolk St.), NYC Makor, 35 W. 67th St. (at Columbus Ave.), 212-601-1000, www.makor.org

Lounge Zen, 254 DeGraw Ave, Teaneck, NJ, (201) 692-8585, www.lounge-zen.com

Maxwell's, 1039 Washington Street, Hoboken, NJ, 201-653-1703, www.maxwellsnj.com

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

Metropolitan Room, 34 West 22nd Street New York City, NY 10012, 212-206-0440, www.metropolitanroom.com

MetroTech Commons, Flatbush & Myrtle Ave., Brooklyn, NY, 718-488-8200 or 718-636-4100 (BAM)

Miles Cafe, 212 E. 52nd St., New York, NY 10022, 212-371-7657

Mirelle's, 170 Post Ave., Westbury, NY, 516-338-4933

Mixed Notes Café, 333 Elmont Rd., Elmont, NY (Queens area), 516-328-2233, www.mixednotescafe.com

Mo-Bay UpTown, 17 W. 125th St., 212-876-9300, www.mobayrestaurant.com

Moldy Fig Jazz Club, 178 Stanton St., 646-559-2553 www.MoldyFigJazzClub.com

Montauk Club, 25 Eighth Ave., Brooklyn, NY, 718-638-0800, www.montaukclub.com

Museum of the City of New York, 1220 Fifth Ave. (between 103rd & 104th St.), 212-534-1672, www.mcny.org

Musicians' Local 802, 332 W. 48th St., 718-468-7376 or 860-231-0663

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

New Jersey Performing Arts Center, 1 Center St., Newark, NJ, 07102, 973-642-8989, www.njpac.org

New School Performance Space, 55 W. 13th St., 5th Floor (betw 5th & 6th Ave.), 212-229-5896, www.newschool.edu

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

New York City Baha'i Center, 53 E. 11th St. (betw Broadway & University), 212-222-5159, www.bahainyc.org

Night of the Cookers, 767 Fulton St., Brooklyn, NY, Tel: 718-797-1197, Fax: 718-797-0975

North Square Lounge, 103 Waverly Pl. (at MacDougal St.),

212-254-1200, www.northsquarejazz.com

Nublu, 62 Ave. C (betw 4th & 5th St.), 212-979-9925, www.nublu.net

Nuyorican Poet's Café, 236 E. 3rd St. (betw Ave. B & C), 212-505-8183, www.nuyorican.org

Oak Room at The Algonquin Hotel, 59 W. 44th St. (betw 5th and 6th Ave.), 212-840-6800, www.thealgonquin.net

Opia, 130 East 57th St, New York, NY 10022, 212-688-3939 www.opiarestaurant.com

Orbit, 2257 First Ave. (at 116th St.), 212-348-7818, www.orbitestharlem.com

Orchid, 765 Sixth Ave. (betw 25th & 26th St.), 212-206-9928

Parlor Entertainment, 555 Edgecomb Ave., 3rd Floor (betw 159 & 160 St.), 212-781-6595, www.parlorentertainment.com

Parlor Jazz, 119 Vanderbilt Ave. (betw Myrtle & Park), Brooklyn, NY, 718-855-1981, www.parlorjazz.com

Perk's, 535 Manhattan Ave, New York NY 10027, 212-666-8500

Performance Space 122, 150 First Av., 212-477-5829, www.ps122.org

Priory Restaurant & Jazz Club: 223 W Market St., Newark, NJ 07103, 973-639-7885

Private Place, 29 S. Center Street, South Orange, NJ, 973-675-6620 www.privateplacelounge.com

Proper Café, 217-01 Linden Blvd., Queens, NY 11411, 718-341-2233, jazz Wednesdays

Prospect Park Bandshell, 9th St & Prospect Park W., Brooklyn, NY, 718-768-0855

Prospect Wine Bar & Bistro, 16 Prospect St. Westfield, NJ, 908-232-7320, www.16prospect.com, www.cjarecords.com

Puppets Jazz Bar, Puppet Jazz Bar, 481 5th Avenue, NY 11215, 718-499-2622, www.PuppetsJazz.com

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

Richie Cecere's Restaurant and Supperclub, 2 Erie Street Montclair, NJ 07042, 973.746.7811, www.richiececere.com

Ridgefield Playhouse, 80 East Ridge, parallel to Main St., Ridgefield, CT; ridgefieldplayhouse.org, 203-438-5795

Rockwood Music Hall, 196 Allen St, New York, NY 10002 212-477-4155

Rose Center

MAY 17, 2012

A GREAT NIGHT IN HARLEM LIVE AT THE APOLLO

7 PM

Quincy Jones with Special Guests

Macy Gray *Dr. John *Paquito D'Rivera

The Randy Weston African Rhythms Trio *Treme Brass Band

Rebirth Brass Band *David Johansen *Stanley Jordan

James Carter *Battle of the Saxes *Geri Allen *Steven Bernstein

Essie Mae Brooks *John Dee Holeman *Sweet Georgia Brown

Tribute to Etta James *Tribute to Howlin' Wolf



Saving jazz and blues...one musician at a time.



Tickets: \$55, \$100, \$250, \$500, \$1,500

www.jazzfoundation.org/Apollo2012 or call 212-245-3999 Ext. 10

**Please donate to save musicians in crisis,
even if you can't attend! www.jazzfoundation.org/donate**

SPONSORED BY PARMIGIANI
FLEURIER

Clubs & Venues

Skippers Plane Street Pub, 304 University Ave. Newark NJ, 973-733-9300, skippersplanestreetpub.com
Small's, 183 W. 10th St. (at 7th Ave.), 212-929-7565, www.fatcatjazz.com
Smith's Bar, 701 8th Ave, New York, 212-246-3268
Sofia's Restaurant - Club Cache' [downstairs], Edison Hotel, 221 W. 46th St. (between Broadway & 8th Ave), 212-719-5799
South Gate Restaurant & Bar, 154 Central Park South, 212-484-5120, www.154southgate.com
South Orange Performing Arts Center, One SOPAC Way, South Orange, NJ 07079, sopacnow.org, 973-313-2787
South Street Seaport, 207 Front St., 212-748-8600, www.southstreetseaport.org
Spoken Words Café, 266 4th Ave, Brooklyn, 718-596-3923
Stanley H. Kaplan Penthouse, 165 W. 65th St., 10th Floor, 212-721-6500, www.lincolncenter.org
The Stone, Ave. C & 2nd St., www.thestoneny.com
Sugar Bar, 254 W. 72nd St., 212-579-0222, www.sugarbarjazz.com
Swing 46, 349 W. 46th St. (betw 8th & 9th Ave.), 212-262-9554, www.swing46.com
Symphony Space, 2537 Broadway, Tel: 212-864-1414, Fax: 212-932-3228, www.symphonyspace.org
Tea Lounge, 837 Union St. (betw 6th & 7th Ave), Park Slope, Brooklyn, 718-789-2762, www.tealoungeNY.com
Terra Blues, 149 Bleecker St. (betw Thompson & LaGuardia), 212-777-7776, www.terrablues.com
Theatre Row, 410 W. 42nd, 212-714-2442, www.theatrerow.org
Tito Puente's Restaurant and Cabaret, 64 City Island Avenue, City Island, Bronx, 718-885-3200, titopuentesrestaurant.com
Tonic, 107 Norfolk St. (betw Delancey & Rivington), Tel: 212-358-7501, Fax: 212-358-1237, tonicnyc.com
Town Hall, 123 W. 43rd St., 212-997-1003
Triad Theater, 158 W. 72nd St. (betw Broadway & Columbus Ave.), 212-362-2590, www.triadnyc.com
Tribeca Performing Arts Center, 199 Chambers Street, 10007, info@tribecapac.org, www.tribecapac.org
Trumpets, 6 Depot Square, Montclair, NJ, 973-744-2600, www.trumpetsjazz.com
Turning Point Cafe, 468 Piermont Ave. Piermont, N.Y. 10968 (845) 359-1089, <http://www.turningpointcafe.com/>
Village Vanguard, 178 7th Avenue South, 212-255-4037, www.villagevanguard.net

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

RECORD STORES

Barnes & Noble, 1960 Broadway, at 67th St, 212-595-6859
Colony Music Center, 1619 Broadway, 212-265-2050, www.colonymusic.com
Downtown Music Gallery, 13 Monroe St, New York, NY 10002, (212) 473-0043, www.downtownmusicgallery.com
J&R Music World, 13 Monroe Street, 212-238-9000, www.jr.com
Jazz Record Center, 236 W. 26th St., Room 804, 212-675-4480, www.jazzrecordcenter.com
Norman's Sound & Vision, 67 Cooper Sq., 212-473-6599
Princeton Record Exchange, 20 South Tulane Street, Princeton, NJ 08542, 609-921-0881, www.prex.com
Rainbow Music 2002 Ltd., 130 1st Ave (between 7th & St. Marks Pl.), 212-505-1774
Scotti's Records, 351 Springfield Ave, Summit, NJ, 07901, 908-277-3893, www.scotticd.com

MUSIC STORES

Manny's Music, 156 W. 48th St. (betw. 6th and 7th Ave), 212-819-0576, Fax: 212-391-9250, www.mannysmusic.com
Drummers World, Inc., 151 W. 46th St., NY, NY 10036, 212-840-3057, 212-391-1185, www.drummersworld.com
Roberto's Woodwind & Brass, 149 West 46th St. NY, NY 10036, 646-366-0240, Repair Shop: 212-391-1315; 212-840-7224, www.robertoswoodwind.com
Rod Baltimore Intl Woodwind & Brass, 168 W. 48 St. New York, NY 10036, 212-302-5893

Sam Ash, 160 West 48th St, 212-719-2299, www.samash.com
Sadowsky Guitars Ltd., 2107 41st Avenue 4th Floor, Long Island City, NY 11101, 718-433-1990, www.sadowsky.com
Steve Maxwell Vintage Drums, 723 7th Floor, New York, NY 10019, 212-730-8138, www.maxwelldrums.com

SCHOOLS, COLLEGES, CONSERVATORIES

92nd Street Y, 1395 Lexington Ave, New York, NY 10128 212.415.5500; www.92ndstny.org
Brooklyn-Queens Conservatory of Music, 42-76 Main St., Flushing, NY, Tel: 718-461-8910, Fax: 718-886-2450
Brooklyn Conservatory of Music, 58 Seventh Ave., Brooklyn, NY, 718-622-3300, www.brooklynconservatory.com
City College of NY-Jazz Program, 212-650-5411,
Columbia University, 2960 Broadway, 10027
Drummers Collective, 541 6th Ave, New York, NY 10011, 212-741-0091, www.thecoll.com
Five Towns College, 305 N. Service Rd., 516-424-7000, ext.163, Dix Hills, NY
Greenwich House Music School, 46 Barrow St., Tel: 212-242-4770, Fax: 212-366-9621, www.greenwichhouse.org
Juilliard School of Music, 60 Lincoln Ctr, 212-799-5000
LaGuardia Community College/CUNY, 31-10 Thomson Ave., Long Island City, 718-482-5151
Lincoln Center — Jazz At Lincoln Center, 140 W. 65th St., 10023, 212-258-9816, 212-258-9900
Long Island University — Brooklyn Campus, Dept. of Music, University Plaza, Brooklyn, 718-488-1051, 718-488-1372
Manhattan School of Music, 120 Claremont Ave., 10027, 212-749-2805, 2802, 212-749-3025
New Jersey City University, 2039 Kennedy Blvd., Jersey City, NJ 07305, 888-441-6528
New School, 55 W. 13th St., 212-229-5896, 212-229-8936
New York University-Jazz/Contemporary Music Studies, 35 West 4th St. Room#777, 212-998-5446, 212-995-4043
New York Jazz Academy, (718) 426-0633, www.NYJazzAcademy.com
Princeton University-Dept. of Music, Woolworth Center Musical Studies, Princeton, NJ, 609-258-4241, 609-258-6793
Queens College — Copland School of Music, City University of NY, Flushing, 718-997-3800
Rutgers Univ. at New Brunswick, Jazz Studies, Douglass Campus, PO Box 270, New Brunswick, NJ, 908-932-9302
Rutgers University Institute of Jazz Studies, 185 University Avenue, Newark NJ 07102, 973-353-5595 newarkwww.rutgers.edu/IJS/index1.html
SUNY Purchase, 735 Anderson Hill Rd., Purchase, NY 914-251-6300, 914-251-6314
Turtle Bay Music School, 244 E. 52nd St., New York, NY 10022, 212-753-8811, www.tbms.org
William Paterson University Jazz Studies Program, 300 Pompton Rd, Wayne, NJ, 973-720-2320

RADIO

WBGO 88.3 FM, 54 Park Pl, Newark, NJ 07102, Tel: 973-624-8880, Fax: 973-824-8888, www.wbgo.org
WCWP, LIU/C.W. Post Campus
WFDU, <http://alpha.fdu.edu/wfdu/wfdum/index2.html>
WKCR 89.9, Columbia University, 2920 Broadway Mailcode 2612, New York, NY 10027, Listener Line: (212) 854-9920, www.columbia.edu/cu/wkcr, jazz@wkcr.org
One Great Song, Hosted by Jay Harris, www.wmnr.org (at 6 on Saturdays, and at www.tribecaradio.net at 11AM Sundays and again on Monday and Thursday nights at 11PM.)
Lenore Raphael's JazzSpot, Air time — Sundays at 8am and 8pm, Fridays 11pm and Saturdays at 3pm, Eastern time at www.purejazzradio.com. Every week a visit with a different guest artist featuring intimate conversations and great live performances.

PERFORMING GROUPS

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

ADDITIONAL JAZZ RESOURCES

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



STRAIGHT-UP PROFESSIONALS

Delivering Breakthrough Internet Marketing,
Advertising & Publicity Solutions That Generate Results



Comprehensive Online & Offline Media & Marketing Campaigns

Traffic Driving ● SEO ● Link Building ● List Development ● Video Marketing ●
Social Media Management ● Web & Mobile Design ● Publicity ● Direct-Mail & E-Mail

215-887-8880

STRAIGHT-UP PROFESSIONALS

Delivering Breakthrough Internet Marketing,
Advertising & Publicity Solutions That Generate Results



Comprehensive Online & Offline Media & Marketing Campaigns

Traffic Driving • SEO • Link Building • List Development • Video Marketing •
Social Media Management • Web & Mobile Design • Publicity • Direct-Mail & E-Mail

215-887-8880

Erik Charlston

Interview By Joe Patitucci

Photo of Erik Charlston and Café by Richard Blinkoff
Courtesy of Erik Charlston

JJ: Talk about your CD release *Essentially Hermeto*, and how you decided how the repertoire was developed and how you decided on who the personnel were that you decided to record with for the album?

EC: As a percussionist, I have always loved Brazilian music and because I've always loved playing Jazz, those things together have always been an amazing combination of sounds. I had always loved Hermeto's music. I love everything from Brazil, but the special thing about his music, I think, is that it is so adventurous, and it seemed to have no boundaries. It seemed as if he was just fearless in what he would write and continues to, of course. All is sound, right? That's what he says, all is sound and all sound is music, and for him that was really, really true.

He grew up a little bit isolated, partly because he was an albino and he couldn't spend that much time in the sun and so he would sit in, I think, his grandfather's backyard. His grandfather was a blacksmith and had all these tools. Hermeto would sit in the shade and bang on all of these objects in his backyard that would fascinate him for their sound. He would also sit there and just carve out whistles to make bird whistles and everything that he heard to him was music and that apparently was so important because he's still like that. Everything to him is music, and he seemed to always be that way. He brought those sounds of the birds and other industrial and human vocal sounds into his music, literally. So that aspect of his philosophy and musicianship I found very attractive. When I started thinking about wanting to do a project with Brazilian music I just kept coming back to Hermeto. I had worked with Mark Soskin. We both taught at the Manhattan School of Music and we had done some programs together. We tended to focus on Brazilian music and found ourselves doing a lot of Hermeto's playing. This was several years ago. We always got along really well just as a duo. Gradually we started adding pieces to our duo. Hermeto's music was just calling out and what interested me, specifically for this project was knowing that Hermeto's recordings on their own are impeccable and fabulous. Those can't really be improved on. So I thought it would be really interesting to take his music and I was curious what it would sound like with some New York jazzers playing it [laughs] - for lack of a better term - with the rhythms of Hermeto's music. I immediately thought of Ted Nash because I'd played with him quite a bit over the years and his groups, and he plays everything so well. Then I decided that I needed some really great Brazilian percussionists and Rosario Boc-



cato had recently moved to New York. I had known about Café for many years, so that's how I put the group together. All of Hermeto's music that's on the CD are songs that really spoke to me and songs that really have a lot of contrast.

JJ: You performed at Dizzy's Club Coca Cola recently in concert with the release of the CD.

EC: Yeah, it went great. You know what was especially nice about that night was we had the luxury of an extra percussionist because Café was coming in from Australia that day. He told me that well ahead of time. He was going back on tour. He was returning the same day as the date at Dizzy's. He said, "No problem, Erik, I'll be there, I'll be there." [Laughs] I said, "Café, man, I think I'm going to have to find someone else to play this. You know, if you show up you can make it, great, but I'm going to just have to find someone else because after a long flight, who knows what you're going to be feeling like." So we had two percussionists.

JJ: You also work with the New York Philharmonic, Broadway shows, studio work, teaching - how do you negotiate the challenges of scheduling and the change in focus, and so forth?

EC: Yeah, well I play with the Philharmonic a lot. I'm not a member of the orchestra but I work there frequently. I guess just with determination and no small amount of difficulty.

I have two wonderful little boys, too, and yes, time is a big challenge. I think what's helped with this project is that I have been doing it for a while. I have been working on this music for quite some time so I was able to be pretty organized about it. The show that I'm doing on Broadway hadn't started when we recorded this - so I was able to really throw myself into it and just cancel everything else for a couple or three weeks before we recorded and really just make the best effort that we could for that. So, logistically it's always juggling, planning ahead, being very organized and try and keep your chops up on whatever you're doing. So you might not be ready to play *Scheherazade* tomorrow, but you can play it in a couple of weeks if you had to - and the same thing with working with Jazz Brasil. If I haven't been able to play vibes a whole lot the last few days, I will have been playing enough so that I am within shooting distance of something that would come up. That's been across the board and singing, too - trying to keep that in shape enough. I was never going to be solely an orchestral musician. Although I love playing in an orchestra, I couldn't see just playing excerpts and making that my career.

JJ: Could you provide a sketch about your academic background?

EC: I had a classical background. I did my undergrad at the University of Iowa in percussion and voice, and Juilliard for my Master's. Between that and working at the Philharmonic all these years has developed my technique enough across the board that it is reflected in all of the work that I do - the studios and Broadway and playing jazz.

Visit Erik Charlston on the web:
www.ErikCharlston.com
Erik's new CD release is *Essentially Hermeto*
Erik Charlston, vibes, marimba, vocals
Ted Nash, saxes, woodwinds; Mark Soskin, piano
Jay Anderson, bass, Rogerio Boccatto - drums

(Continued on page 45)



Betty Liste



"Betty Liste can play... she swings..., and is a team player. She also possesses the rare skill to accompany vocalists in the most complimentary way!" — Ted Curson

"A jazz artist whose warm interpretations, spot-on accompaniments, smoothly swinging and richly melodic solos bring smiles." — Zan Stewart, *The Star Ledger*



"Betty Liste is one of the most proficient and versatile pianists that has graced our bandstand." — Kristine Massari, *Proprietor of Trumpets Jazz Club*

Available at CD Baby
www.bettyliste.com

www.bettyliste.com

Todd Barkan

Interview By Eric Nemeyer (Part 2)

This is the continuation of the interview with Todd Barkan. Part One appears in the April 2012 issue of Jazz Inside Magazine.

JJ: So, the rent went up for you for the Keystone Korner.

TB: We had problems negotiating the lease.

JJ: Do you think you could have worked things out early on and bought the building instead of paying rent there?

TB: I don't think so – it's the same person who owns it now, I think they were looking for more rent because they had some interest in buying a building at that point. But then, their interest in value evaporated. I think they looked at it as a really solid investment - because one day somebody's going to want to buy that for a tremendous amount of money. It's right in the middle of North Beach. It's about a three-story building. It's right next to the Central Police Station. Maybe the police station might want to buy it. The government might want to buy it.

JJ: I guess you didn't have any problems with burglaries or robberies if the police station was right there.

TB: Definitely not.

JJ: Talk about a few of the highlights - the dramatic, humorous, interesting moments that you observed or experience with some of the illustrious jazz artists that came through the door of the Keystone Korner.

TB: Well, one story that I just remembered. Gene Ammons – Jug. The great Gene Ammons

was playing there in 1972 with his quartet with the legendary Shirley Scott from Philadelphia. It was some of the most fantastic music I've ever heard in my whole life. So, nobody was coming out. We called it rigor mortis. We hadn't identified how to get to the audience to support that particular kind of presentation. So Gene did very limited business. At the same time as he was playing at the Keystone Korner, he found out on Saturday night that Red Foxx's club - where he was booked to play the following week, the Fox Hole, was seized by the IRS and closed down. So Gene was stuck with Shirley Scott and his quartet in San Francisco. He could have gone home. They had no gig for the next week, and they were stranded in San Francisco. So he comes to me. Now, this was in December of 1972. So I didn't have anybody actually booked the week right between Christmas and New Year's. I think New Year's was the beginning of the week. I had nobody booked. Jug said, "Todd, we're stranded what should we do? You should hire the band. I see you're not open next week. Why don't you just keep us? I said, "Jug we lost a real lot of money this week. I love your band but I don't know what to do. I just started this year. You're one of my heroes." Jug says, "Well why don't you hire me next week? You could really lose a lot of money, you could lose even more money." He talked a little bit like Art Blakey? Of course, we broke our laughing. I said, "Jug I'll work something out with but you've got to help me." See, this is what was wonderful about that experience because we're all learning together. I said, "You have to help me, Jug, because I gotta get some bodies in here or at the end of the week I won't be able to pay you. I'm being very transparent with you. We're in this together." I don't have extra money I can just call. I don't have any credit line. I'm flying by the seat of my pants, I don't

even have a credit card. So he says, "Well, I'll show you. Let's just take the posters we have, and we're gonna stamp 'em, 'Held Over By Popular Demand.'" He said, "I'll go to every black bar and liquor store because there are very few people that would even know I was here." He said, "I'll call some radio people and tomorrow I'll make sure you take me to a couple of radio stations. Monday and Tuesday and all week, we're gonna promote this gig. Watch. Mark my words, I've been out here a long time. We can fill this sucker up." He said, "The black community doesn't even know you're here yet." I'm like, "Okay Jug, I'm just as fast as you are, so let's go." So we did exactly what Jug planned. I stamped the whole day at the printers, I mean my whole staff was stamping these things. I called my squad of kids that got paid with free shows. I said, "Take these posters to the Bay Area - Here comes the Jug posters, "held over by popular demand." We were packed all week.

JJ: That was fabulous, yeah.

TB: So it was the week before Christmas, and it was just some of the warmest and most beautiful music in the world. It was one of my great experiences in jazz. And the other one is right up there, with that. It was in 1975. Miles Davis played there regularly before he went on his forced hiatus between '76 and '80. Right before that he would play at the club, and he was quite fond of the place. We had a decent relationship. We spent most of our time listening to music, whether it was Billy Eckstine's band or whatever it was. One of the great experiences I had with Miles was actually a very telling experience about what kind of a person Miles was - despite whatever the public perception or private perception or journalistic or mythological perception of Miles was. Miles was actually, in many ways, quite an incredible individual on many levels. I knew him as a person who loved music as much as anybody who was ever around, and who would listen as intently as anybody I ever was with. In 1975, I paid him \$12,500 for the week, which was way beyond what I was paying anyone else at that point – which was three, four thousand, \$4,500, \$5,000 tops at that moment in time, for the week. And

“... nobody was coming out ... ‘You have to help me, Jug, because I gotta get some bodies in here or at the end of the week I won't be able to pay you...’ ... So he says, ‘Let's just take the posters we have, and we're gonna stamp 'em, *Held Over By Popular Demand*. He said, “I'll go to every black bar and liquor store because there are very few people that would even know I was here.”

“Listen, Todd, Miles was thinking that there was no way in the world that you could’ve made money on this gig. There’s no way you could pay us \$12,500 and make money ... we’re giving back \$2,500 because we’re making a lot of money in Japan’ Miles was a big star in ‘75. He’s the only musician who ever gave me back money. I mean, whoever returned their fee to the club?”

they had to pay their own airfare, their own hotel, everything out of that. That was a flat, all-inclusive fee. I paid Miles 12,500 - and I was only charging \$10 a ticket.

JJ: And how many people did the Keystone Korner hold?

TB: By that time we held maybe 170. I went up a little more than that, 185 to 190. But anyway, maybe seating-wise I can get up to 170, at \$10 a ticket. That’s only \$3,400 a night times six. Anyway, I paid the band and Mtume, who was the conga player of the band and the road manager. He had double duty at that time. He

was the pay master and everything. So I paid him the \$12,500. We paid him cash only – no checks, ever. No checks for musicians, never, never a check. So, we paid him off, in full - and that was on a Saturday night. Sunday night he comes back with the same envelope. He hands it back to me and he says, “Listen, Todd, Miles was thinking that there was no way in the world that you could’ve made money on this gig. There’s no way you could pay us \$12,500 and make money. He says we’re giving back \$2,500 because we’re making a lot of money in Japan and we just had several big concerts on the East Coast. That’s how they’d be able to play the club. They’d either be on

the way to or from Japan. They did not have gigs by the week in Japan at that point. They did concerts – amphitheaters. Miles was a big star in ‘75. He’s the only musician who ever gave me back money. I mean, whoever returned their fee to the club?”

JJ: He had a bigger vision of what the music was about, evidently.

TB: He did. He was a monumental guy.

JJ: Who was with the band that played with him at your place?



Todd Barkan

(Todd Barkan — Continued from page 35)

TB: There were several bands. One of the bands included Dave Liebman, Sonny Fortune, Gary Bartz. Pete Cosey on guitar and Al Foster and Mtume. Steve Grossman was with them one time. There were a lot of good musicians. And some of the music was just transcendent. One of the things that I cherish most about our music and about the musicians that it's been blessing to work with has been the warmth and the depth of their friendship, and their substance as human beings. I had wonderful, wonderful times with Miles listening to music and sharing things and when he felt like it. Because we'd spend an awful amount of time just listening - and that was one thing that he was very insistent upon - he didn't just talk to be talking. He would say, "Oh, what's the name of that song? Let's listen to it again." And we'd listen three or four times to the same Fats Navarro solos and the same pieces of music over and over again. This was late at night - might be 3 o'clock in the morning, not in the afternoon. There were other times when I was with Miles here in New York, when he wasn't playing, and we'd still listen to music. I went over to his house with Dexter [Gordon] and Art Blakey, at one point here in New York, during the time I had Keystone. We did almost nothing but listen to music.

JJ: With all the activity at the Keystone, you got a really unique insight into not only the players but the way the business was approaching you. Were you deluged with requests for bookings by artists and managers and everyone else?

helped us as much as he could. His death in 1983 just happened to be the same year that the Keystone Korner died. That's how our lives were intertwined - how fatefully and intrinsically our two lifetimes, the Keystone Korner and Jack Whittmore were part and parcel of the same thing. He managed Miles Davis, he managed Ahmad Jamal, Rahsaan, Roland Kirk, McCoy Tyner, Betty Carter, Stan Getz. He managed all those people and never had a contract with a single one of them on paper. It was all a handshake. They loved him and he was straight ahead. He advanced money to many musicians that he never got repaid. He was just a, he was a very, very important person in the history of the music. If you were having a bad week, he would keep tabs - something that agents never do now. "How are you doing? How did Kirk do in there this week? Is he doing any business for you? How's Miles doing? Is every seat sold out? How's Getz doing? Oh, you had a slow night Wednesday, okay." If I was having a particularly slow week, he would even say, "Well tell the artist that you already sent me my ten percent binder," so you only have to pay him. If it was a \$3,000 gig, I'd only have to pay the band \$2,700 - and he would absorb his percentage. He wouldn't wanna take a fee if you had bad business.

JJ: There's another example of someone with a much larger vision of the musical and business landscape - realizing that if he helps you succeed, and gives up a little he and his clients were going to be even more successful.

TB: Right, exactly.

JJ: Talk about Art Blakey's Jazz Messenger at the time that you were running Keystone Korner.

was like Father Time at the Keystone Korner. He never played for less than two weeks at a time, sometimes more. He was just one of our constituents. There were certain people who were an integral part and who made that club what it was - McCoy Tyner, absolutely; Art Blakey, Elvin Jones, Max Roach, Dexter Gordon, Rahsaan Roland Kirk as long as he lived. Rahsaan had a stroke in 1975 and passed away in 1977. For the first five years he was a vital, creative engine for what went on in Keystone Korner. There were double bills with Elvin Jones and Max Roach. I had triple bills during at the holidays. We might have Dexter Gordon and his quintet with George Cables. Then there would be Woody Shaw and the Bobby Hutcherson Quintet, the Max Roach Quartet. Max, Dex, Hutch. I mean, that was just part of what made that a special place.

JJ: Could you talk about your association with Dexter Gordon?

TB: Well, Dexter was above all, a friend. He's one of the best friends this music ever had. He and I were just good buddies. The night that Rahsaan Roland Kirk died in '77, Dexter was such a close friend. Dexter made it a point to hang around at the office when I got the news. We just sat and chatted. We wound up going home and we talked into the early morning. He made some breakfast for me the next morning. This was the kind of help of a friend, while I was going through the loss of one of my best friends. He knew how close I was to Rahsaan, or as he called him, Roland. Dexter was very much family. The other day, in this room, I was talking, with Maxine Gordon. It harkened back to the great times I had with Dexter. I got to see Dexter get close to Stan Getz - getting closer artistically more than they've ever been.

"Right after Dizzy's Club opened in the new facility in October of 2004, some people said, 'Well, is this just going to take away energy from the other clubs in New York City?' As I said back then, 'A high tide floats all boats.'"

TB: Well, I wasn't deluged as much as I am now. It's a much different scene now that it was then. Things were on a business level. There was one guy who was an unsung hero that I want to write about - the greatest unsung heroes in the history of our music ... and at that point in time, the greatest manager, agent, representative of all jazz musicians, all over the world. Jack Whittmore? His office was on Park Avenue in New York City. He was my hero and one of my real mentors in the world of jazz, and a very integral part of what made Keystone what it was. Jack was a big help over the years and taught me an awful lot, and

TB: Wynton Marsalis and his brother, Donald Brown, James Williams, very much revitalized Art's band when they came through. I think that was one of the peaks of the band. I don't think it was quite on the same level as when Cedar Walton was with him along with Freddie Hubbard and Wayne Shorter, or Lee Morgan and Wayne Shorter - but I think it was one of the great periods. I think George Cables was magnificent. George Cables played quite a lot with Art Blakey at the Keystone. It was quite wonderful, actually. That was one of the quiet secrets in Jazz Messenger history. He'd play there every year that the club was open. He

Stan Getz started coming and listening to entire nights of Dexter Gordon. He lived a few blocks away at that point. He realized that at first, he didn't quite understand what real warmth in Dexter's playing there was. But being around Dexter and hearing it more and more, he started to realize what the core lyricism of Dexter was. That was a wonderful thing to see. There are some great pictures that exist of Dexter and Stan.

JJ: One of my favorite albums of Dexter's, *Generation*, came out in 1972 with Freddie Hubbard, Cedar Walton, Buster Williams and

(Continued on page 37)



(Continued from page 36)

Billy Higgins.

TB: Yeah, that was on Prestige Records. Fantasy Records was out in the Bay Area. So I wound up producing records for them from the early '70s to the present day. Fantasy was also a part of that history. I was doing a lot of work for Fantasy and they were the world's largest jazz catalog at that time. And they were part of the history of Keystone Korner, for sure. That benefit concert for Keystone featuring Elvin Jones, Ron Carter and McCoy Tyner were there in the Bay Area. We were able to schedule the three of them, bringing Freddie Hubbard from Los Angeles and bringing Rahsaan from New York, to make that concert happen. That concert was made at the same time as the album *Trident*.

JJ: How did your perspectives as a producer, a record producer evolve from your initial introduction into that arena?

TB: I think it's all so integrally inter-related. As a producer, I tend to be a more laissez-faire than some record producers. My own personal approach to the art and craft of producing is to, as much as possible, let the artist do what they want to do artistically. I try not to micromanage what the musicians play, or I do any at all it is to try to be as un-intrusive as possible. It

sounds corny, but you can really put a lot of love into the room and into the studio and into the whole environment of music-making. Our music always reflects how much love there is in the environment, or almost always. So, I think just it's important to create as much love and warmth as you can. That sounds corny but it really is the essence of what I try to do. So I really try not to restrict musicians any more than is absolutely necessary. I try to make sure of that in putting the bands together in the ensembles and recording. I think I have a great sense of who works well together. But I try to talk it through, mostly with the band leader or the leaders of the project. A lot of times we'd just talk it through. Sometimes the band leader themselves will hire musicians and I'll just let them know what the finances are. Or when I'm hiring players, I always put together players who I know work more comfortably with each other - not just because they're great players. The world's greatest bass player might not play that well with the world's greatest drummer - if they don't have the same sense of where one is. That's part of the essence of what our music is all about - it has to swing. Billy Higgins was not one of the great technicians in the world. But he linked, meshed with the pulse, with the spirit of the music so integrally and so fundamentally that he could make almost anything swing. As a producer, I try to create as much warmth and swing as I can. I think it's really

helpful that I was able to work with people like Billy Higgins and Art Blakey and Max and Elvin and all these people - because it teaches you in the most real way possible what the most wonderful possibilities of our music are ... what the spiritual and artistic possibilities are and you strive to reach those levels in the work you do, continue to do

JJ: We began talking briefly about those albums that you identify as the soundtrack of your life - Grant Green's *Street of Dreams*, *Byrd in Flight* by Donald Byrd. What are some of the others?

TB: Because they're so central in my life it's pretty easy to do. One CD - it's now a CD - was an LP that I bought many copies of, *Glass Bead Games*. It was originally a double album by the fantastic Clifford Jordan, with Cedar Walton and Sam Jones, Stanley Cowell and Bill Lee - and is absolutely one of the seminal records of my life. I think all of us were deeply moved and influenced by *Kind of Blue* and *A Love Supreme*. The first Coltrane record for me was the first Coltrane record on Impulse. The first one was really one of the most mind-blowing experiences of my life. That quartet ... *the quartet* - it was a bluish cover, which never got that much recognition. That record was one of the ones that completely changed my life. Another group that never got anywhere near its

“I think honesty in art is struggling. Integrity in art is struggling. Greatness in art is struggling, in a lot of arts, not just jazz. But I think the real stuff does and can get through. And I think more than anything, it needs more courageous people presenting the music.”

(Todd Barkan — Cont'd from page 37)

proper recognition, but was one of the great recording bands of all time was Booker Ervin on Prestige – all the different “books” albums. Booker Ervin’s *Spacebook* with Jacki Byard, Richard Davis and Alan Dawson - the records they made were unsurpassed. *Spacebook* featured the version of “I Can’t Get Started” that is one of the most achingly beautiful pieces of music I ever heard in my life. Booker’s albums were recorded at about the same time as the second Great Quintet of Miles Davis and the John Coltrane Quartet. But Booker Ervin’s group, got lost in the shuffle at that time. Another seminal record for me is *Mingus, Mingus, Mingus*. Then another record in the organ record category that we spoke about, a very, very special recording that’s influenced my whole life is called *Hip Cakewalk*. That’s Booker Ervin with Don Patterson and Billy James. It doesn’t get any better than *Hip Cakewalk* ... and some of the most hard-swinging music in my life’s history. It represents a whole time in my life from the early mid-50’s to the mid-60s. In the Midwest there were clubs like Leo’s Casino in Cleveland, and a big club in Columbus, Ohio would have a triple bill – an idea Bill Graham later emulated. They’d have Miles Davis and Tina Turner. Later in San Francisco, the Great American Music Hall opened. That club already became the big band venue out there. Had that club not started, then I would have started getting Buddy Rich’s band, Maynard Ferguson. But it was so natural for them to go play one or two nights in that big hall. They could make a week’s bread in there in two or three nights.

JJ: What are your observations about the state of this music and the directions it is taking?

TB: One of the things that I think is most encouraging about what’s happening with all the different kinds of projections and commentaries that people make about jazz is that I think we’re entering a period in this new century, where jazz music is going to go into a little bit of a new age. I think there are a lot of great young players who are dedicated to swinging and to playing very powerful, straight ahead music in a variety of contexts. I can feel it as a programmer at Dizzy’s Club Coca-Cola. There are literally a dozen or more, maybe as close to 20 or 25 new headliners emerging. I haven’t

felt that in a long time - not in a long time. I feel there are some musicians that are emerging as strong alternative headliners - and as a true, new generation of players, who can really lead our music into new dimensions in swing ... and in drawing power ... and keep a strong voice in this music developing. I think in terms of what were jazz can go and how far it has gone. I think there’s a lot more room for it to grow and develop and reach new dimensions of audience and demographics. I think it’s just beginning to do that. I think there’s enormously more potential because the music itself is so honest and so real when it’s presented properly. There are musicians who play from their heart and soul and what they believe, and in their core gut they are playing for the music and not anything else. Jazz is not alone in that struggle and never has been. I think honesty in art is struggling. Integrity in art is struggling. Greatness in art is struggling, in a lot of arts, not just jazz. But I think the real stuff does and can get through. And I think more than anything, it needs more courageous people presenting the music. I think we’ve got so many great players now. It’s really pretty breathtaking. It’s pretty awesome how many great players are coming through. Some of the players who are now in their early 20’s to their late 30’s. By the time they are into their 40’s and 50’s, they’re going to be contributing something significant. What we have to do is create an infrastructure. We need more of a jazz infrastructure. The music needs to be heard. The great thing about our music is that, it generally makes friends and influences people when it is heard - even by accident. In television ads or in any way it gets through, people love it. My experience is that it’s a very audience-friendly music. And nothing feels better than swinging music. We have a responsibility not to over-intellectualize it, and or over-rarefy it. We have to keep the down home sophistication or whatever other verbal approximations work. We want to give to that feeling, but we have to connect the people and the music. We have to connect the music to the people – and really make them dance to the song in their heart. Great music makes people dance in their hearts and souls and spirit. That’s what the challenges are for all of us as jazz presenters and educators. I’m the Program Director of Dizzy’s Club Coca-Cola. I do whatever work I’m called upon to do - and I have been doing that for 11

years. But I’m part of an overall jazz community that I feel strongest, most strongly attached to, that I feel more passionate about than I ever have. There are a lot of wonderful people in the overall jazz community - and I think a lot more people deserve credit for what they’re contributing. We have to create more jazz venues, places where the music to be played - because it connects the audience. The audience is there. But this is a living art form, and we have to support the art form in living environments to make viable progress in our music. You’re a musician yourself. You know that the most powerful sustaining, developmental and effective experiences in this music involve musicians communicating with a living audience, and taking them on that trip with them. We were just listening to Dexter play with Max Roach, Bobby Hutcherson and George Cables. That music couldn’t have happened as it did that night without the Keystone audience. They were members of that music. They were helping to play that music.

JJ: It’s a symbiotic relationship.

TB: Absolutely!

JJ: ... between the musicians and the energy that is being by the music and with the audience and vice versa.

TB: Right, it’s symbiotic to the max. That’s the perfect word. We have to create more symbiotic experiences for musicians and audiences. I think it can be done. It’s not just being a Utopian idealist, but I think it’s essential. It’s just like the necessity to create infrastructure in the United States. We have to create that infrastructure for the ultimate survival of the music - and I think, therefore, we will.

JJ: Could you talk about your association with Jazz At Lincoln Center?

TB: When I came back to New York City years ago, I was walking down 8th Avenue near where I lived on 56th Street between 8th and 9th. I ran into Wynton Marsalis and he gave me an effusive hello and sustained greetings. He said, “You know, Todd, we’re [Jazz At Lincoln Center] working on opening up a new

(Continued on page 45)

Nino Katamadze

Interview By Joe Patitucci

Nino Katamadze (composer and vocalist) & Insight performs original compositions, a synthesis of Georgian and modern world music school, assimilating jazz, rock, pop and psychedelic. The Insight band members are Gocha Kacheishvili (guitar), Ucha Gugunava (bass), David Abuladze (drums, percussion).

Jazz Inside: What are you expecting from the upcoming show in New York?

Nino Katamadze: As we are traveling the world with our music that, hopefully, makes people feel better and exudes positivity, we realize that every performance is emotional. Every place is important, especially if you are loved there. This is our first show in the U.S.; we are performing in the birthplace of jazz, and, perhaps, the utmost pinnacle of the world music culture in general. As artists we communicate through our music, we share pieces of our hearts with the audience. That creative exchange is critical for us. As much as the audience wants to hear what we have to say, we are absolutely honored to be heard.

JJ: What should the listeners expect from the New York performance? Do you plan to do anything special and unique for the U.S. audience?

NK: Every concert becomes a one-of-a-kind show for us, because we improvise and create so much of it in the process, live. I always tell the audience that they are the integral part of our music. We plan to do a mix of songs from the Black, Red, and Green albums. The energy of the show will take care of the rest.

JJ: How did you discover music, and why did you fall in love with it?

NK: I was born in [the country of] Georgia, and every time I go back there, I feel like I am being reborn. When I was little, my uncle, a music teacher and a conductor, used to take me along to all of his performances. I studied music in high school, and then later in college, so my childhood, adolescence, and young adult years have all been accompanied by music. When I think of being young, music always comes to mind. I can't recall a single day where I did not sing. I have been performing since I was 4 years old, and music has been alive in me since then. Possibly even earlier than that.

JJ: What sort of challenges and opportunities did you experience in your pursuit of becoming a jazz vocalist in Georgia?

NK: Not sure I ever considered challenges as such. I always knew that music was the only way for me to express my feelings – whether joyous or painful – and that regardless of how difficult it may have been, I had to find a way to do it. I guess, I turned challenges into opportunities for the sake of my passion.

JJ: How does your music appeal to people who do not speak Georgian?

NK: This is music. Any information can be expressed in music format. The images reach minds of people in its original form. Nothing should be changed or transformed in the process of transferring. It happens naturally as it goes from the soul. Music is the face of a person's inner world. It gives you exactly what you feel a need for in yourself. When I hear old melodies I realize how much the humanity survived through and was able to keep love. I use Georgian language for phonetics. It is a very melodic language. Even if you don't understand the language, the meaning of each word, you can stay away from it and to free yourself of words, to listen the melodies that accompany the words. You can feel the music that lives with us and you start to live with the music. Each person has his own phrase, his own melody.

JJ: What sort of cultural discoveries have you made as you traveled and performed throughout the world?

Jazz singer and songwriter Nino Katamadze will debut in New York on May 11th at 8pm at Town Hall. Nino will be joined by the Insight band.
Website: www.nino-katamadze.com/en/
Listen: <http://soundcloud.com/nino-katamadze>



NK: Only that every listener interprets each song in their unique, magical way, making it sacred just for him.

JJ: What artists influenced you?

NK: Ella Fitzgerald, Miles Davis, Joe Zawinul. I am fascinated by the classics like Maria Callas. There are so many others that evoke emotions in me with their music. I sometimes see one of my favorites perform and forget that I am a performer myself – completely in awe of their energy and talent.

JJ: Could you share any words of wisdom with the audience?

NK: Take every meeting, every encounter as a sign that life goes on, and as an opportunity to make a difference. When I was little, my father gave me a boomerang as a gift. He made it himself, from a rare kind of wood that only grows in high altitudes. He told me, "Keep it close to your bed, and you'll see it every time you wake up." Then he added, "The more you let people in, the more you will get from people." The more kindness and good you spread, the more happiness you will feel.



John Pizzarelli

Interview by Joe Eric Nemeyer

(Photo by Andrew Lepley, Courtesy of Concord)

JJ: Could you discuss the repertoire on your new recording, *Double Exposure*, and your unique approach to these songs?

JP: I've always wanted to record these songs. They were so important to my youth and the early musical life in my early 20's and late teens. So I always make a list of at least a couple of things that I've always really liked and the big thing was trying to come up with a way to present the songs. That was really the most important thing. It's one thing to make the list. It's another thing to say okay, how are we gonna do all this? We found a solution with the Beatle records. So when we made the Beatle record, we found a way to do the Beatle's songs because Don Sebesky came up with the idea of "Can't Buy Me Love" really presented as a Woody Herman song and we did "Things We Said Today" sort of like in a "Moondance" kind of idea. We did "Here Comes The Sun" like a Jobim piece. We did "Oh Darling" as a Count Basie kind of thing. So that was sort of the idea when we started doing this record, was if you're going to do all these pop songs, we really needed a way to present them. And so it started a lot with the Duke Ellington record where we did "East St. Louis Toodle-oo" with "Don't Get Around Much Anymore" and I was thinking that was sort of cool. Maybe we could sort of apply that idea to these pop tunes and that's where the idea for "I Feel Fine" and "Sidewinder" and "Drunk on the Moon" and "Lush Life" and then "Diamond Girl" and "So What." All these little ideas started creeping up and then once we got on a roll with it, it became fun to try and figure it out even more.

JJ: What kinds of discussions did you have with Don Sebesky about the particular tunes?

JP: Well what I think really helped was a year ago, it was actually in March, that we actually went into Birdland with the four horns, the same horn section that's been in the last couple of records, including the Ellington record. I said to Don that I got this idea and the record company was hot on it because they liked the idea. They were cool with picking these tunes. So we went



into Birdland with actual transcriptions almost, where we literally did "So What" into "Diamond Girl" and we literally did "Tiptoe," by Thad Jones into "Walk Between the Raindrops." So we had these things and by the time we got through it, we sort of went, "it's too literal." We were luckily enough to have road tested it to know that we would have to pay double publishing on everything. You'd have two songs on 16 tracks. It's like having 32 songs. So we said well let's see what we can do. We don't really need "So What." We just need the idea of "So What." We need the idea of "Tiptoe." So by road testing it, we knew what we wanted to keep. We knew we wanted to keep "Sidewinder" but we didn't have to keep "Tiptoe." We could have the idea of "Tiptoe" and it would still be cool. "The Sidewinder" was really easy. We really felt like we had to keep it because that really felt like it set up

the idea of [the concept for the album] *Double Exposure*. Once we had it figured out Don [Sebesky] ran with it. When you say you're gonna do this and that, he says "Okay," and he fills the gaps. With the Sidewinder's idea was really great. The one that was really sort of interesting was the "Traffic Jam" and [Joe Henderson's] "The Kicker." I knew I wanted to do "Traffic Jam" and then from traveling on planes, and listening to "The Kicker" so many times, I thought that melody would really be cool to put into "Traffic Jam" somehow and I gave it to Jess [John Pizzarelli's wife], and Jess started writing the lyric to it [sings]. The next thing you know she was writing to Joe Henderson's saxophone solo. I said what are you doing, and she said "because it's so cool." She just hears it. I actually listened to it today and I don't know how we figured out how to use a chorus or two of Joe's

(Continued on page 41)

solo. It all panned out really nice. She even used the little bit of the trumpet solo in there too.

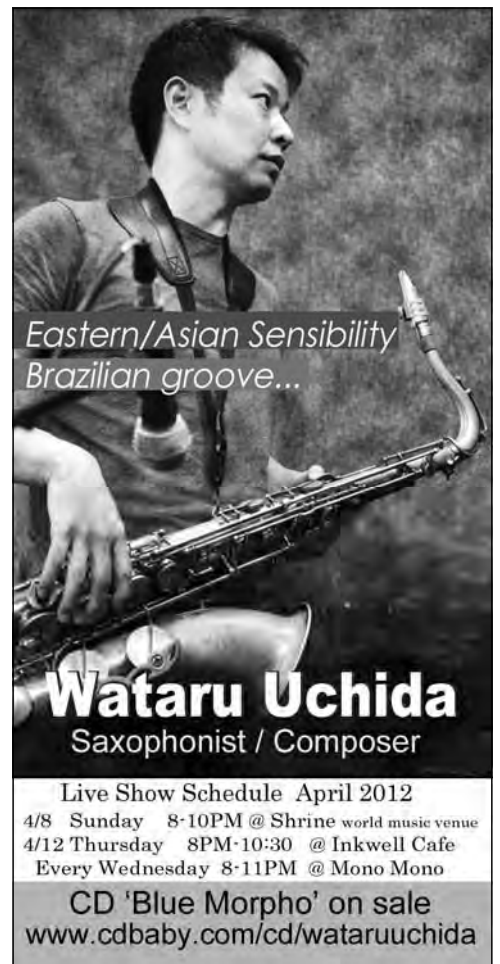
JJ: Was that Joe's solo from his album entitled *The Kicker* on Milestone Records, with Mike Lawrence on trumpet and Kenny Barron on piano?

JP: No. It's the version from the Horace Silver record. I realized there are a bunch of recordings of "The Kicker" out there. The hardest part about that one was figuring out how to end it because we knew we wanted to go back to "Traffic Jam," but we were trying to think which part of Traffic Jam we were going to use. There was a lot of cut and paste to try and get the ending just where we wanted it. The other thing about the entire record, too, was everything was played somewhere along the way. We did "Traffic Jam" at The Carlisle, of all places. But we had an opportunity to play it and I've never had that opportunity that much in the past - to take things out and see how they fly, you know? That really was important to the record, especially with something this intricate. You know, you can go in and do an album of Ellington, and sort of you know where you're headed. But with these things, we were sort of going okay, "We gotta make sure we know." And actually, the problem is the guitar pieces - like "Harvest Moon," "Rosalinda's Eyes," and "Allison." I played them and sang them

the records a couple of times, the last two in particular, so it was sort of economical. We did a record for Foxwoods about almost twelve years ago, and we just came up with this idea of the four horns. Don started writing for it and I really liked the sound. It was something that we could maneuver in ways that we wanted to. I could say Marty Paich to him. I could say sort of a Basie band, sort of a little groove. Don relates to those kinds of ideas. It's almost 20 years that we've been working together.

JJ: Do you remember any memorable discussions you've had with Don?

JP: We worked on a record where we used four flutes and it sounded great. Don got so jazzed he ran in and he said, "We gotta double all these flutes. We used to do that at CTI all the time because it sounds great and you're gonna love 'em." We'll pan 'em back and forth. I said, "Great." We have that sort of wall of sound just from the four horns. I said to Don, "Can we double these horns too, just like we did on the other thing?" He goes, "Yeah, that'd be great." That's the perfect opportunity to get you a little bigger sound - and it was just something he'd done all the time at CTI Records. He passes these things along and at the end of "So What," I start playing in octaves. Don started talking just about how great a person Wes Montgomery was. He loved working with Wes. So every once in a



*Eastern/Asian Sensibility
Brazilian groove...*

Wataru Uchida
Saxophonist / Composer

Live Show Schedule April 2012
4/8 Sunday 8-10PM @ Shrine world music venue
4/12 Thursday 8PM-10:30 @ Inkwell Cafe
Every Wednesday 8-11PM @ Mono Mono

CD 'Blue Morpho' on sale
www.cdbaby.com/cd/wataruuchida

cause I think there's a better way to say it - but he keeps it commercial. He keeps it accessible, yet there's a lot of jazz going on there. He makes a good commercial record. He keeps his eye on what the prize is, in a sense. But he doesn't compromise the music. He has a really good way of making stuff work and he's a really good collaborator. He always is good at slowing things down and seeing the big picture too. He's been a great inspiration to me and a big help. When you're arranging for a small group you find yourself saying, "What would Don do here?" How could I get from here to there? And I'll think a good thing Don would do is he would wait and he'd count four bars, drum break, and modulation. You start to think the way Don thinks after you work with him so long.

JJ: What kind of input did you get from the label when you were coming up with this idea?

JP: It was one of the most positively received ideas I've ever had. Everybody went, "Yeah, great idea."

JJ: What was your ratio of guitar versus

(Continued on page 42)

"[Paul McCartney] said that he and John were the only guys who knew the songs when they got to the studio. They had to teach Ringo and George the songs, and also George Martin ... On this recording session, we were all learning the songs and Paul said it was like being in The Beatles - because we all sat down and learned the songs and came up with an arrangement on the spot, all together."

first, and added the piano, bass, and drums to my track. So that really worked well too.

JJ: How did you decide on having a four piece horn section?

JP: It was something that we've used. We've been using that horn section for about ten years live and then we used it on

while, he comes up with these things that you go, he's really a quiet genius, that guy. He does so many great things. He can write for orchestras and he can write these little four horn things. He can write screaming big band stuff, and he's written a lot of beautiful string arrangements for me. He's a remarkable guy and he loves these kinds of projects. I hate to say it in this way - be-

Pizzarelli

(Cont'd from page 41)

vocals on this album?

JP: I played guitar on everything. I don't think I scatted as much as I usually do but I was pleased with all of the guitar work. The thing I think that sometimes gets lost, it's not just the solos. I was really pleased with the accompanying part that I played, the classical guitar stuff on "Harvest Moon." I was really pleased with all the guitar stuff that I did, not just the single note playing. I don't even worry about the guitar anymore. It's just as important to have the proper guitar going underneath everything too. It's important to play a good rhythm guitar as it is to play the solos. So I was really happy with the whole guitar bit on this thing.

JJ: I read where you performed with Paul McCartney at an iTunes concert at Capital Records. Could you talk about the performance and your discussions with him?

JP: Sure. I actually did the record too. I did the record called *Kisses On The Bottom*. I played on eleven tracks and I was so honored. I couldn't believe Tommy LiPuma and Diana Krall thought of me to play on

the record in the first place. So that was really terrific to play the rhythm guitar, and I got to play a lot of great stuff behind Paul. He'd say, "I'm gonna sing the verse and you play." Okay. We did "Paper Moon," "Accentuate the Positive," "I'm Gonna Sit Right Down and Write Myself a Letter," "Always," "Bye Bye Blackbird."

JJ: So was Paul McCartney scat singing Hank Mobley's solo on "Bye Bye Blackbird"?

JP: You know, he tried and he just felt it wasn't right. No, he literally picked songs that his father had taught him. At the recording session, my father and I played on "Paper Moon" together, and we played a raised ninth chord. He was so happy and at the end, he played that chord. He goes, [in reference to The Beatles], "That was our big jazz chord that we knew, that raised nine chord." He said that he and John were the only guys who knew the songs when they got to the studio. They had to teach Ringo and George the songs, and also George Martin. They would do the whole week and get fifteen songs but they had to learn them all. On this recording session, we were all learning the songs and Paul said it was like being in The Beatles - because we all sat down and learned the songs and came up with an arrangement on the spot, all together. It was really great to have this kind of brainstorming and to have the opportunity to be in the studio for seven hours because you're with a guy who can afford to do that.

JJ: What other comments or suggestions did he offer?

JP: Well, Diana made a lot of the suggestions too. She had a lot of input and she would run ideas by him. We would all be sitting in our places and then she'd say, "How about if we just open this up with the guitar and then you sing the verse and then we'll all come in?" or something. Everything was literally done while we were all sitting in our places. After we'd do a take, we'd agree, "Well that sounded pretty good, but maybe what we'll do is this, you know?" And Paul would say "That's good, let's do it." Then we'd do it and he'd say, "That feels pretty good, let's try it again but maybe a little slower, or maybe a little faster, or let's just do another take. Now that we know what we're doing, let's try it again." So we would do five or six takes - which was really cool. Actually, I did his song, "My Valentine" and "Home." For a guy who's been through so much, he really is a real straight life beautiful guy, which

was so lovely. I can only imagine if he had been a diva or something. With the Beatles, he was only 20 or 21. I mean, I have enough trouble just trying to keep up with my father when I was 21 and these guys were running from throngs of people, and the stories are hilarious. They used the PA system at Shea Stadium. They had the first 100-watt amps because they needed these loud amplifiers. They had no monitors. He talks about all that. We were laughing. Paul said they played the Hollywood Bowl and didn't have monitors. "We just sang. We just sang through the PA at Shea Stadium." That was the announcer PA that they otherwise used for the ballgames. And the concerts were only 30 minutes long anyway.

JJ: Did he talk about his premise for that particular album you recorded with him?

JP: I think it was just that he'd been wanting to make this record. Rod Stewart kept getting in his way. So he found a space where there was no Rod Stewart records of standards and he jumped in.

JJ: Talk about your wife's part in the creation of your recordings?

JP: Oh, of course. I'm not as disciplined in my rehearsals, but I come up with the ideas. I tend to be a little scatterbrained, and she's able to nail me down to the floor and say, "Here, we have to do this." When we have to put together a 75 minute show for the Carlisle, and it's three weeks beforehand, she'll say, "You know, it'd be nice if we could come up with 12 songs for this show" - and actually, she does come up with the ideas. That's the other thing. It's as much her ideas as they are my ideas. She'll say, "I'm thinking of putting these two songs together. Maybe you could think about that." Or she'll start singing something and say we've got to go to another song or do something here. Or here's where we have to make cuts. She's a really smart musician and editor and like a theater director. She sees where things are headed and says you need something right in there. Her instincts are really tremendous - and that's a great half of the relationship. On top of all the personal things, to have this kind of professional relationship is tremendous. And plus, she's a fantastic performer. That's another ingredient that makes it all such tremendous fun.

□ □ □

Jazz Lovers Heaven

Scan the QR Code below
with your mobile device



Your Own Personal
Lifetime Access!
Jazz Listening,
Enjoyment, Discovery

Limited Availability
<http://bit.ly/JvSML0>

Visit John on the web:
www.johnpizzarelli.com
Find out about his new recording
"Double Exposure" at
www.concordmusicgroup.com

Ron Carter

(continued from page 10)

RC: None.

JJ: So it was just - you're on the frying pan now and you better be cooking?

RC: Well, he didn't say that but with Herbie [Hancock] and Wayne [Shorter] and Tony [Williams] playing so well - it was difficult not to be able to find something that was going to make everybody work, and make everyone's music sound logical. He never said don't play this or don't play that. I never got any kind of critiques from him. He just trusted that I had enough of whatever he was looking for to be able to be in the band - and if that was the case, I should be able to come up with ideas to make the band feel the way he thought that we had the possibility [to sound].

JJ: How did the songs that you contributed during that period come to be part of the repertoire? By invitation?

RC: A lot of them were done on the day of the recording for the first time. He encouraged us all to bring in music. We would get to the studio and we would run it down - to make sure that we had copied the parts correctly ... and that we could each read each other's handwriting, which was atrocious at that time ... and to make sure that the forms were the same. Then we'd run it down. He'd make suggestions - maybe take this bar out, or maybe make this a half note, or maybe this tempo is too fast. But basically, the songs we brought in were intact as we brought them in. He had this open mind and encouraged writers. He was fortunate to have guys in the band who were very interested in compositional skills. All that Miles had to was to wade through the best material.

JJ: Given the intuitive that you and Herbie [Hancock] and Tony Williams developed in Miles Davis' bands, were there ever any discussions about what might have needed some work?

RC: I think the answer's no. We just had a sense that if we're going to play this voicing, Herbie did it because he thought it was the right voicing. My job was to kind of make that voicing work - just like when I would play a note that he wouldn't expect. I would hope that he would bail me out and find a voicing to make my note work. There was this kind of willingness to change the direction - and I think it was that ability that made the band so much fun.

JJ: Back when I first started listening to jazz, there was an album that came out called California Concert on CTI Records on which you played with Stanley Turrentine and Freddie Hubbard and the whole CTI crew out on the West Coast. Back then, around 1970, there was

kind of a change in the way the bass began to sound on jazz recordings. I had heard that you had gotten that sound on recordings with the amplifier and a mic in front of the amplifier. Could you shed some light on this?

RC: Well, I never recorded with that microphone in front of an amplifier in the studio. I don't know how that information became available to the public, but I never did that. What those CTI records represented was the first real attempt by bass players and engineers to have a pick up attached to the instrument, rather than just an air microphone that would be placed wherever everyone thought that it would sound best for the recording. What the pick up did was to allow the bass sound to have its own, uninterrupted track. No one could leak into a bass pick up basically, unless you played really loud. At the time, we still used a small boost for the bass. Those sounds represented an early attempt to use a bass pickup that has ultimately been developed to produce a much better and different quality sound.

JJ: Were you doing any writing for the CTI label recordings?

RC: No. Only my specific dates. What was interesting for me is that whatever those guys wrote at their homes, ultimately that changed when we got to the studio because we just had these sketches. When they got the tracks and the solos, they would go home and generally rewrite what they had written - because what we had played was better than they had conceived it to be. I was very happy to see that process take place and know how important it was for us to make some really good sounding tracks that didn't rely on these sketches of theirs to make the music successful.

JJ: Back in the '70's, you recorded an album *Piccolo*, the double album with Buster Williams and Kenny Barron. When I interviewed Buster Williams, he had mentioned that it was an impromptu beginning when you called him. Could you talk about that group?

RC: I played a piccolo bass. I had that instrument made because I couldn't find one that size with that tuning. The reason I played that instrument is because I wanted me, as a band leader, to sit in front of the band. I thought that if I sat in the back with the piano, bass, drum trio that it would look to the person walking in that this was just another trio - with the band leader who happened to be the bass player in the back of the band. That didn't feel okay to me. So I met this person who was an instrument maker in Jersey. I gave him what I thought I needed in terms of measurements and he made this instrument that's basically a half size bass, tuned a fourth up from a normal fiddle. It's like a cello upside down and it's an instrument I decided I could try to make some music with - to see if I could make this sound I had in my head, with a quartet that didn't have a horn player - successful.

JJ: Then you recorded a series of albums with

that group.

RC: Yes. Wonderful records, by the way ... gotta say that.

JJ: There's nothing wrong with taking credit for doing something great.

RC: Okay, thank you.

JJ: What kinds of discussions did you and Buster have in the way that you worked together for that group, if any?

RC: My primary concern was to make him aware of the ranges of our instruments. My concern was that one of us would get lost in the wake of the other musician, the other bass player, and that wasn't going to work for me. Our sounds are so different but the ranges of the instruments are so similar. I was a little concerned that we would get lost in the sound of the bass itself. So I would occasionally remind him not to forget that we've got the same kind of range - and if you're going to play these notes, you've got to play them when I'm not there. So it kind of made him plan his lines a little more carefully and be able to use his great memory to find out where he was at a given point with respect to the range I happened to be.

JJ: Do you still put that group together from time to time?

RC: Occasionally. I'm focusing on my nonet - which is the four cellos, a string bass, drums, percussion, and piano. Because there are nine people, it's difficult to find work to make everybody happy. But I try to find work when I can. Fortunately they understand that the work is when it is, and when I can round them all up, they make themselves available, which is great for me.

JJ: What kind of writing is being done for that group?

RC: To answer your question, good writing. I do it all.

JJ: For readers who are not musicians, could you give a thumbnail sketch about what some of those sounds are that you're looking for?

RC: Well, just to have a sound with no vibrato. That's a great sound for four cellos. Or, if you can voice the chords so you hear five voices rather than four. Or, at what point do you only have three cellos playing and not hurt the fourth one who's not playing anything? Those kinds of things have always interested me - how you manipulate information like that. I've been fortunate enough to have some really great players who understood the issues - because they were really great cello players and they would make comments such as, maybe we should lower this note just one octave ... That's how, I think, great writers ultimately learn how to write better - by having people help them figure out that

(Continued on page 44)

Ron Carter

(Continued from page 43)

kind of information.

JJ: Given the many albums and the many experiences you had over all these years, if you could wave a magic wand, what would you like to do in your career that you haven't done already?

RC: Well, you know, I'm up for contract renewal for Toshiba EMI. I think they're gonna ask me the same kind of question when we get to talking again. I'd like to record the current quartet, which is Rene Rosnes on piano, Payton Crossley on drums and Roland Morales on percussion – in a set like we do live in the club ... a whole set with no intermission. I want to get that on disc if it possibly can be worked out.

JJ: How have you avoided the tyranny of the ego, Ron? In our discussion, you've been humble about your experiences.

RC: Well, that's just kinda how I am, you know? I realize that I'm here by the grace of God and I trust that he'll tell me when I've had enough. He'll just say, "Okay man, sit down. Let somebody else take over."

JJ: What do you do to decompress when you don't have your bass in hand?

RC: I like to read. Someone gave me a Kindle about a year ago. I used to do is take four or five books on the road - novels, mysteries, stuff like that. My suitcase would be overweight because of the books. This saves me all that kind of overweight grief.

JJ: Do you read non-fiction too?

RC: It depends on what it is - generally, not for pleasure. I'm not looking to be educated.

JJ: Do you go to the movies?

RC: I try to get there when I can. But it's just kind of hard to sit down for two and a half hours and hear sounds in your head that are not matched by the screen.

JJ: Are you a sports fan?

RC: Yeah. My friend gave me some tickets to go to the Knicks and Boston [Celtics] game last night.

JJ: I'm a big Philadelphia 76ers fan.

RC: You're a big what?

JJ: I'm a 76ers fan.

RC: I can't hear you.

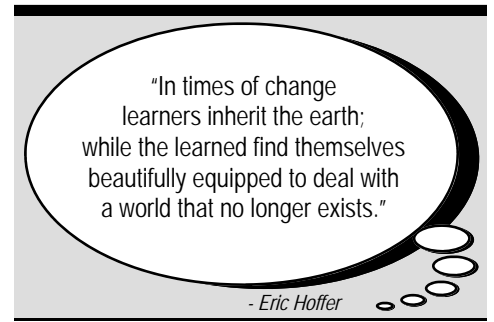
JJ: Okay, did you say you're a Knicks fan? We're still going to publish this interview with you anyway ... Actually, the first game I ever saw as a kid was when we had moved to Philly from Brooklyn...

RC: Another bad word. Go ahead. We'll work this out.

JJ: We can still be friends.

RC: Well don't press my luck.

JJ: The Sixers team at that point included Wilt Chamberlain, Chet Walker, Luke Jackson, Hal Greer, Wally Jones, and Billy Cunningham.



RC: Boy, you go back a long way for those guys. If you know those names, that tends to tell me that you're a little older than twelve.

JJ: I love basketball. To me - its visual jazz. I prefer pro ball in the NBA.

RC: You know what the trouble is, man? They have too many teams.

JJ: In the NBA?

RC: ... and the talent is so dispersed ... that the quality of playing is taking a big drop and that really is a drag.

[A detailed discussion ensued with Ron about the NBA, the New York Knicks, their potential in the 2012 playoffs, Carmelo Anthony, Tyson Chandler, the Boston Celtics, Oklahoma City Thunder, Dallas Mavericks, Dwight Howard, and more. We're saying that for the NBA Edition of *Jazz Inside Magazine*]

JJ: So is there anything you want to discuss that I haven't prompted you about?

RC: No, I'm pretty good where we are.

□ □ □

Samba Meets Jazz

(Continued from page 14)

Latin music, the small and intimate setting that allows for a great deal of interaction between the faculty and students outside the classrooms, the combination of amateurs, aspiring professionals, educators and 'pro' musicians that helps balance the desire to learn a lot with the ability to enjoy music and it's beauty — without getting lost in the technicalities. Not to mention amazing surroundings and a schedule which allows students, their companions, and faculty time to enjoy it.

JAZZ INSIDE: As master performing artists, you are helping to pass on the legacy. How does your work as an educator contribute to your artistic development, and fit into your lifestyle as a performing artist? Also, has your work as an instructor at Samba Meets Jazz Workshops impacted you as an educator?

Arturo: Education is about finding new ways to explain what you do, and sometimes in the process one discovers that what one does is at times a mystery to oneself. It also humbles me that stu-

dents, like fans and audiences, invest so much of themselves in what you do or teach, and that creates a higher expectation in me as both a performer and a teacher.

Nilson: We do not own the music. Music is something that has been passed down onto us by others. It is our obligation to pass this legacy on, and I do this not only when I perform but especially when I teach, which brings me great pleasure. When I teach I feel a great exchange of energy between my self and the students, and consequently this positive trade energizes my playing as a performing artist.

Steve: Being an educator keeps me connected with younger musicians and new ideas. I have to continually hone my skills and concepts so that I can communicate with students of all levels, and enhance my tools for creating and performing. Samba Meets Jazz is a very welcoming and inclusive environment. It's an affirmation that as artists we're trying to communicate with everyone, not just other artists or cognoscenti.

Roni: By working with students of a variety of

musical backgrounds, ages and levels toward a common goal of creating beautiful music that will be presented at a concert, I've learned how to be a better communicator. It is also inspiring as a performer and an educator to experience the love and devotion our students have for this music at all ages and stages of their lives. It helps me remember how important beauty and love is. I'm not sure you can create a link between artistic development and educational activities. I think it is a very personal thing. Some artists are great performers but have no desire to teach. Some are great educators but rarely perform. All of the members of our faculty are great performers and educators, which is a big plus in this setting that has a great deal of performance activities. Personally I enjoy teaching a great deal. I love the opportunity to share my love and passion for this music with others, and I enjoy meeting so many wonderful people around the world who want to learn this music. It is a special thing to have in common, and coincidentally, or not, I met so many wonderful people and made some great and special friends through that relationship.

□ □ □

(Continued from page 38)

facility.” This was around the end of the 90’s. He said, “We’re looking to open up a new facility and we might even include a jazz club. And if we do have a jazz club, I want you to come and help around the jazz club.” Sure enough, a number of years later, while I was producing a Jimmy Scott record out of Fantasy Studios Wynton called and he said: “I would like you to come and work with Jazz Lincoln Center. We’re going to be opening our new facility in a few years at Columbus Circle. They have opened up office across the street and I’d like you to come and work for us.” So, I’ve been working at Jazz Lincoln Center ever since from 2001 until now. I’ve been the Programming Director of Jazz Lincoln Center since the day it opened. Dizzy’s opened it in 2004. But I’ve been working as an Artistic Administrator and then as the Programming Director of Dizzy’s when it opened in October of 2004. It’s been a great honor and a real blessing to be able to work with a visionary like Wynton. It has also taught me an often lot about what the potentialities are for reaching and developing new audiences and expanding the scope of humanity that jazz can potentially touch in our world. It’s been an eye opening and an ear opening experience to the potentialities of our music. I’m going to continue to work as hard as I can in trying to advance the audiences for jazz. Right after Dizzy’s Club opened in the new facility in October of 2004, some people said, “Well, is this just going to take away energy from the other clubs in New

York City? As I said back then, “A high tide floats all boats.” Each club has its own identity and contributions. I think an important thing to realize is that the jazz world is potentially a very big and wonderful world and we all have our places to play. We shouldn’t limit ourselves in terms of our imaginations and areas from which we can draw inspiration. We can draw inspiration from many different types of music in the world without deluding what jazz is fundamentally about - which is swinging, and playing with other human beings, being empathetic, not too full of yourself ... It’s very important that we keep open to that ... and dancing to the song in our hearts and making other people tap their toes and feel. One of the realizations that’s becoming more and more crystalline in my own mind, in my own soul, in my own heart - is that you have to concentrate on the positive things that you can do, and disregard the static, and the hyperbolic negativity that is out there, and whatever discouraging words might be spoken here or there. You have to follow the lyrics [from “Home On The Range”] - “Never is heard a discouraging word and the skies are not cloudy all day.” There are all a lot of clouds, but we all have to be positive in the work that we do. This music calls for it and needs it, and is greatly served by positive and constructive energy.



“We have to keep the down home sophistication or whatever other verbal approximations work. We want to give to that feeling, but we have to connect the people and the music. We have to connect the music to the people – and really make them dance to the song in their heart. Great music makes people dance in their hearts and souls and spirit.”

(Continued from page 32)

JJ: What led you to go to the University of Iowa?

EC: I grew up in Chicago and I wanted to come to New York eventually, but I also wanted a little bit more of a normal college experience, I wanted real school, and I wanted to study voice as well as percussion. That wouldn’t necessarily be possible at a conservatory. Maybe it would have been, but I wanted to go some place that I could take some courses in English, and have a little bit more of an education. My percussion teacher was Tom Davis there, an excellent vibes player.

JJ: How did you discover your passion for Jazz?

EC: When I was a kid, I started playing the drums because I saw The Beatles on the Ed Sullivan Show. I played Ringo on my fire engine with my pencils and eventually I was listening to rock and pop music. I got way into Blood, Sweat and Tears - and that had these really wonderful flourishes of jazz on it. My father loved to play Boogie Woogie piano and he loved Duke and he loved Dave Brubeck and Miles. He loved jazz. When I was really young I would hear it and it didn’t really speak to me. But by the time I was starting to listen to Blood, Sweat and Tears I started to connect the dots and I wanted to learn more about that music so by the time I was a young teenager I started listening to Keith Jarrett when *Facing You* came out. I grew up in Hyde



Jazz Lovers Heaven

Scan the QR Code below
with your mobile device



Your Own Personal
Lifetime Access!
Jazz Listening,
Enjoyment, Discovery

Limited Availability
<http://bit.ly/JvSML0>

Park on the south side of Chicago. There was an ECM Festival that the University of Chicago – and it was fabulous to hear.

JJ: Could you talk about the temptation that can occur after developing superb technique and the possibility of it overshadowing the music?

EC: You start out doing technical exercises. But after a while you realize that you just really need to throw it out the window when you’re playing. I think the really important thing in studying jazz is to really follow your heart and find out what parts of all of the music and information really speaks to you.

Louis Armstrong House Museum Competing In Partners in Preservation Grant Contest

Louis Armstrong House Museum was named one of 40 historic places by American Express and the National Historic Trust for Historic Preservation to compete in New York City's first-ever citywide grassroots preservation contest, which begins April 26th and runs through May 21st, 2012. This effort, Partners in Preservation, is a call-to-action program enlisting the public to vote online for the preservation project they like best.

Louis Armstrong House Museum is the only preserved home of a jazz legend in the contest. "We are honored and excited to be among 40 organizations to compete in this preservation grant contest," noted Michael Cogswell, Executive Director of Louis Armstrong House Museum. "If we win, and we hope we do, the funds will preserve Louis and Lucille's garden." Louis Armstrong celebrated his 71st birthday in his beloved garden, and then passed away two days later.

In a city as rich in art & entertainment as New York City, the Louis Armstrong House Museum stands as a modern living memoir of a true American Icon. LAHM, a non-profit 501c (3) organization, is a National Historic landmark and New York City landmark. All of its furnishings are original and have been preserved, giving visitors the feeling that Louis and Lucille just stepped out for a minute. The Louis Armstrong House Museum holds several collections of photographs, sound recordings, letters, manuscripts, instruments and artifacts, making it the largest publicly held archival collection in the world devoted to a jazz musician.

From April 26 to May 21, 2012, anyone 13 years of age and older, anywhere in the world can vote online for the Louis Armstrong House Museum either from their web-enabled mobile device, online or on Facebook. Louis Armstrong House Museum has set up links on its website: www.LouisArmstrongHouse.org and via Facebook.com/LouisArmstrongHouseMuseum to streamline voting; votes can be cast directly at www.PartnersInPreservation.com for the Louis Armstrong House Museum as well.

The public voting process kicks off April 26, 2012 and runs through May 21, 2012. Everyone can vote once a day for Louis Armstrong House Museum for 26 days up through May 21. On May 22, the top three vote-getters and the grants for their preservation projects will be announced.

American Express, the National Trust for Historic Preservation and an advisory committee, will review the votes of the remaining sites along with each site's monetary and preservation needs to determine how the rest of the \$3 million in grants will be awarded.

"We are thrilled to bring this important preservation program to New York and highlight

this city's many historic treasures while emphasizing the importance of grassroots preservation efforts," said Stephanie Meeks, President, the National Trust for Historic Preservation. "Preservation of our historic places helps strengthen communities, generate jobs and build sustainable cities and towns. We hope Partners in Preservation will foster a deeper interest in protecting New York's important historic and cultural sites for many decades to come."

11th Annual "A Great Night in Harlem" Apollo Theater May 17th, 2012

The Jazz Foundation presents its annual "A Great Night in Harlem" gala concert to benefit its Jazz Musicians Emergency Fund. This evening will 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. This year's concert is seeking to raise \$1.6 million. The event takes place May 17, at the Apollo Theater, 253 West 125th Street, New York, NY (btw 7th & 8th Avenues). This year's honoree is Claude Nobs. Concert tickets range from \$55 and up and are available for online purchase. For ticket sales, or for purchase over the phone at 212-245-3999 ext 10.

Performers will include Macy Gray, Dr. John, Randy Weston African Rhythms Trio, Paquito D'Rivera, Rebirth Brass Band, Treme Brass Band, David Johansen, Stanley Jordan, Swet Georgia Brown, Essie Mae, John D. Holeman, Lakecia Benjamin, Bill Saxton, Kansas City Band: Steven Bernstein, Curtis Fowlkes, Don Byron, James Carter, Craig Handy, Victor Lewis, Geri Allen, Mark Whitfield, Art Baron, Jerry Dodgien, Kenny Davis, Ambrose Akinmusire, Frank Greene, Ray Anderson and over 40 legends with last minute surprises.

2012 Blue Note Jazz Festival, June 10-30 in New York City

*Second Annual Event To Feature McCoy Tyner,
Béla Fleck, Buika, Soulive, Savion Glover,
Cassandra Wilson, Yasiin Bey & More*

After a successful debut, the Blue Note Jazz Festival will return, June 10 - 30, with over 50 performances at venues throughout New York City. Ticket information and a complete schedule of events are available on the official website, www.BlueNoteJazzFestival.com.

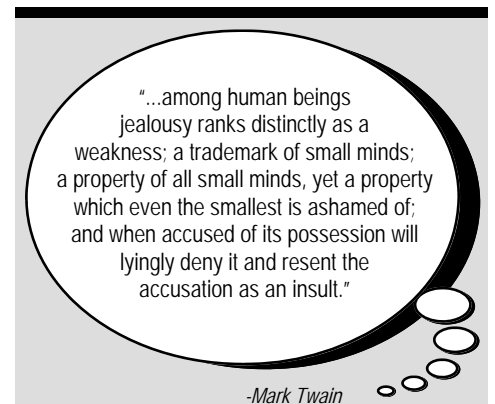
This year's festival pays tribute to the masters of jazz while highlighting a diverse soundscape of jazz-rich genres. The wide array of artists includes jazz masters McCoy Tyner, Roy Haynes and Jack DeJohnette; international acts Buika, Béla Fleck, Michel Camilo and The Flamenco Soul Project directed by Javier Limon; vocal sensations Kathleen Battle, Cassandra

Wilson and Jimmy Scott; R&B/Funk/Soul legends Stephanie Mills, Bootsy Collins and The Commodores; and jazz-tinged mainstream and hip-hop artists Soulive, Yasiin Bey (formerly Mos Def), Questlove, Black Thought and Rhazel, The Soul Rebels and Groove Theory. In addition to a special series of shows at the Blue Note Jazz Club, the 2012 Blue Note Jazz Festival will host performances at The Highline Ballroom, B.B. King Blues Club, Central Park Summerstage, The Apollo Theater, Henry Street Playhouse at the Abrons Arts Center, Brooklyn Bowl and Sullivan Hall.

"After the success of the inaugural Blue Note Jazz Festival, we decided to make this a yearly event as a way to continue expanding audiences, cultivate young talent and promote this wonderful music throughout New York City," Blue Note President Steven Bensusan said. "This year's performances go beyond jazz to include everything from flamenco, soul, and Latin to tap, blues and R&B, all with the common thread of improvisation. But the heart of the festival is and will always remain the type of jazz that we present night after night at the Blue Note club."

For Steven Bensusan and his father Danny, who opened the Blue Note 31 years ago, developing talent and new audiences is an overriding theme in everything they do. To preface the festival, the Blue Note Jazz Festival will sponsor educational programs presented by JazzReach, a non-profit organization dedicated to teaching jazz programs to young audiences. NYU and the Blue Note will partner for a series of faculty shows throughout the month.

While the inaugural festival celebrated the Blue Note's historical status, the 2012 event will set the stage for the festival's promising future. "Last year, we used the festival as a way to look back on our illustrious 30 year history in Greenwich Village and celebrate with the people of New York. With the 2012 Blue Note Jazz Festival, we're looking forward, both musically and developmentally. Our goal is for the Blue Note Jazz Festival to keep growing every year." For more information: bluenotejazzfestival.com



PERFORMANCE SPOTLIGHT • PERFORMANCE SPOTLIGHT

Soundbrush Records presents

ROGER DAVIDSON Universe of Music

Every Wednesday in May at 6 PM

Caffe Vivaldi (32 Jones St, NYC) • www.caffevivaldi.com

With Raul Jaurena, Frank London,
"Pancho" Navarro, Pablo Aslan,
David Finck, and many others.

soundbrush
RECORDS

Full schedule at

www.soundbrush.com/concert-schedule

"...a career that can only be described as singular...think of vocalist Katie Bull as a jazz prism, refracting musical light in endlessly unpredictable ways." Christopher Loudon, JazzTimes



THE KATIE BULL GROUP PROJECT

May 21st 8 p.m.

Evolving Music Series
At Clemente Soto Velez

Katie Bull - Vocals/Compositions
Landon Knoblock - Fender/Electronics

Joe Fonda - Bass

Derick Dickins - Drums

Jeff Lederer - Tenor

Music from Freak Miracle & New Compositions

2011 NARAS GRAMMY CONSIDERATION:
FREAK MIRACLE

BEST OF 2011 NYCJR HONORABLE MENTION:
FREAK MIRACLE

BEST OF 2011 AIM RADIO: FREAK MIRACLE

www.katiebull.com | www.innova.mu

MAY 17, 2012

A GREAT NIGHT IN HARLEM LIVE AT THE APOLLO

7 PM

Quincy Jones with Special Guests * Macy Gray * Dr. John
Paquito D'Rivera * The Randy Weston African Rhythms Trio
Treme Brass Band * Rebirth Brass Band * David Johansen
Stanley Jordan * James Carter * Battle of the Saxes
Geri Allen * Steven Bernstein * Essie Mae Brooks
John Dee Holeman * Sweet Georgia Brown
Tribute to Ella James * Tribute to Howlin' Wolf



Saving jazz and blues...one musician at a time.

Tickets: \$55, \$100, \$250, \$500, \$1,500

www.jazzfoundation.org/Apollo2012 or call 212-245-3999 Ext. 10

Please donate to save musicians in crisis,
even if you can't attend! www.jazzfoundation.org/donate

SPONSORED BY PARMIGIANI
FLEURIER

Adriano Santos —Brazilian Jazz Trio—

Friday, May 11th

7:30, 9:30 and 11:30pm | \$12 cover - all night
The Bar Next Door | www.lalaternacaffe.com

Hélio Alves, keys | Eduardo Belo, ac. bass
Adriano Santos, drums and percussion

"Adriano Santos exemplifies the wealth of sounds that
can emanate from a creative drummer's trap set."

By Zan Stewart / Star Ledger



Adriano Santos Quintet In Session
CD available on CD Baby + iTunes

www.AdrianoSantos.com



Shirley Crabbe

HOME — www.shirleycrabbe.com *Lucky to Be Me; You Taught My Heart to Sing; Home; Seasons; Detour Ahead; Strong Man; Not While I'm Around; So Far Away; Summertime*

PERSONNEL: Shirley Crabbe, voice; Jim West, piano; Donald Vega, piano; John Burr, bass; Alvester Garnett, drums; Brandon Lee, trumpet; Dave Glasser, saxophone, flute; Matt Haviland, trombone; Houston Person, tenor saxophone solo

By Curtis Davenport

“Shirley Crabbe? Never heard of her...”

That was my thought when I first picked up her CD, *Home*, a couple of weeks ago. Then I listened to Ms. Crabbe sing. An hour later, I was scrambling to educate myself. Here’s some of what I now know – Shirley Crabbe was inspired to sing jazz when she heard Ella Fitzgerald sing “A Tisket, A-Tasket” in an old Abbott and Costello film (*Ride ‘em Cowboy*) on TV. She then got her Bachelors in Music from North-

western University and followed that up by studying voice at the Manhattan School of Music; singing classical music in school during the day and then singing jazz in NYC clubs at night. She is also an actress, having appeared in numerous productions and she also once opened for the late, great Abbey Lincoln during one of her New York engagements. And there’s one other thing about Shirley Crabbe that I know – the lady can *sang!*

For the uninformed among you, there is a difference between those who “sing” and those who can “sang”. Those who can “sang”, cause a smile to come to your face and occasional goose-bumps when they vocalize. The world of jazz these days is unfortunately, littered with singers, but those who can “sang” are still a rare breed. Shirley Crabbe is one of them. Understand that in my book, those who can “sang” aren’t necessarily those who employ the type of amateurish vocal histrionics often heard on “American Idol” or “The Voice”, instead they are those who have a good voice, an understanding of the meaning of their lyric and an ability to interpret that lyric in a way that makes you *feel* the song they are singing. On *Home*, Ms. Crabbe scores high marks in all three of those categories.

The song selection on *Home* consists mostly of well known songs, but with a couple of exceptions, they aren’t selections that have been over performed. She is backed by a collection of solid New York based jazzmen, including pianist Jim West, the terrific bassist John Burr, drummer Alvester Garnett and saxophonist Dave Glasser. There are also two appearances by the

legendary Houston Person, on “Lucky to Be Me” and “Strong Man” and it’s no accident that those are two of the disc’s best cuts. “Strong Man”, the Oscar Brown, Jr. song closely associated with Ms. Lincoln is given a fresh coat of paint here, with a pleasant walking tempo, courtesy of Reeves) and Mr. Person’s still appealing tenor. “Detour Ahead” is also quite good, recast with a light, up-tempo bossa beat and nice solo turns by Glasser and West. Though “Summertime” belongs squarely in the category of “over-performed jazz songs”, the version here is quite effective, due to a strong and slightly edgy arrangement by Ms. Crabbe. Burr again proves that he is worth every penny for those who chose to hire him. You can virtually feel Burr pushing the arrangement on. There is also great piano work here by Donald Vega. “Summertime” allows the album to close as strongly as it began.

Home is a very impressive debut album. Though I hadn’t heard of Shirley Crabbe before, I’m sure that I will remember her now.



Dan Cray

MERIDES—www.DanCray.com. Smile; Worst Enemy; Amor Fati; Serenity; East 69; Winter Rose (1728); At Least; March of the Archetypes. **PERSONNEL:** Dan Cray, piano; Noah Preminger, tenor sax; Clark Sommers, bass; Mark Ferber, drums.

By Mark Keresman

In recent years—decades, really—jazz and the city of New York have achieved global synchronicity. But historically, Chicago was *the city* for jazz, a major source, crossroads, and incubator for talent. It still is in many ways—pianist Dan Cray hails from there and studied his craft with Bobby Broom, Ira Sullivan, and Kurt Elling. Like many, he relocated to NYC, and unlike some, he was fortunate to study with piano icon Dick Hyman. *Meridies* is Cray’s fifth disc as a leader.

Stylistically, this set mostly falls into the post bop zone, evoking such late masters of that field as James Williams and John Hicks. Without being at all derivative, Cray is stoking the flames left by their passing—very modern, solidly swinging, and appreciative of tradition but not hemmed-in by reactionary notions of tradition, absorbing influences from the avant-garde but never straying too far from swing and user-friendliness. The opener “Smile” is very appropriate—Cray’s intro is rolling bebop laced with J.S. Bach. “East 69” is an earnest mid-tempo piece—that begins as a ballad—wherein Cray

WAYNE ESCOFFERY

THE ONLY SON OF ONE

SSC 1320 / in Stores NOW

“The Music moves in unexpected ways and takes you to unexpected places”
—James McBride

“A flawless release with a dynamic ebb and flow”
—criticaljazz.com

For Bookings Contact:
JoAnne Jimenez
THE BRIDGE AGENCY
www.thebridgeagency.us
tel: 718-522-5107
e-mail: joanne@thebridgeagency.us
e-mail: BridgeA@earthlink.net
www.escofferymusic.com

Sunnyside
sunnysiderecords.com

Available on iTunes

<http://itunes.apple.com/us/album/the-only-son-of-one/id511198619>

PERFORMANCE SPOTLIGHT • PERFORMANCE SPOTLIGHT

Poetry in Motion

The HeartStrings Project
*Celebrating the Contemporary
 Singer/Songwriters*

Friday, May 25
9:30pm

Metropolitan Room

34 West 22nd Street | New York, NY
 (Between 5th & 6th Avenues)
 212 206 0440 | Fax: 212 206 0433

One Show - Admission \$20

Tickets can be purchased online

www.metropolitanroom.com

as well as at the door

Reservations are advised

Nora McCarthy

Singer/Songwriter & Poet

Andrew Green, *Guitar*

Donald Nicks, *Bass*

With Special Guests



www.noramccarthy.com

LAPIS LUNA

featuring Shawn Aileen Clark

Thursday Evenings
 8:30 to 11:30 pm no cover
 at the Plaza Hotel's Rose Club
 1 East 59th at 5th Ave

with
 John Merrill, *guitar*
 Chris Pistorino, *guitar*
 Brian Floody, *drums*



lapisluna.com

JAZZ NOTE

INSIDE THE

5th Annual Jazz Concert & Conversation
 Hosted by **Christian McBride**

Christian's
40th Birthday
 Celebration!



INSIDE STRAIGHT



Carl Allen Drums Peter Martin Piano Steve Wilson Saxophones Warren Wolf Vibraphone

Get Your Tickets Today!

Call 973.744.2273 www.jazzhousekids.org

Kasser Montclair State University
 One Normal Ave., Montclair, NJ



Photo by Oskar Landi

Juancho Herrera

Blue Note, NYC

June 3 • 12:30 PM - 2:30 PM

\$29.50 Newest CD "*Banda*"

by Juancho **included with ticket**

Juancho Herrera: Guitars and Vocals

Jorge Continentino: Tenor and Flutes

Gustavo Amarante: Bass

Yayo Serka: Drums

Regattabar, Boston MA

June 7 • 7:30 PM

\$15 Newest CD "*Banda*"

by Juancho - **\$5 with this ad**

Juancho Herrera:

Guitars and Vocals

Ben Zwerin: Bass

Franco Pinna: Drums

Special Guest: Alex Alvear



www.juanchoherrera.com

www.juanchoherrera.bandcamp.com

Twitter: @lagartcho

Video link: www.youtube.com/watch?v=ZqVoxoeCo9o

chooses his notes carefully, as if telling a story with pertinent pauses—like the aforementioned piano-men, he says lots while not deluging the listener in a downpour. To continue with the metrological metaphor, Cray is a summer rain while the sun still shines. “Winter Rose” is a ruminative ballad with sterling work from sax-fellow Noah Preminger, playing Charlie Rouse (hard-tone with a touch of breathiness, *a la* Hank Mobley) to Cray’s Monk (well thought-out placement of notes, cheerfully oblique, warm and cordial but not schmaltzy). Despite the “winter” in the title, it’s so redolent of autumn you can almost see the leaves change color.

“Amor Fati” is a lovely ballad wherein Preminger shines. Like Cray, he plays with great care without sounding tentative. The up-tempo “Serenity” sees more of Preminger, with some judicious “out” tinges, wails, and twists, suggesting the approach of its composer Joe Henderson. Cray lets loose in a manner of another Chicago export, Herbie Hancock, with a surging, brisk solo. “At Least” is a gorgeous ballad with a Monk-like minimalism but without the Monkian angularity, Preminger playing with a great yearning with a touch of I-got-to-snap-out-of-this aggression. Bassist Clark Sommers is felt more than heard, as is drummer Mark Ferber, who’s steady and sturdy, but gets to kick up some dust on the churning closer “March of the Archetypes.”

Meridies is one of those albums with a great variety of moods and modes, a mostly reflective journey into a piano-land of distinct charms and beautiful sights.



Vitaly Golovnev

WHAT MATTERS — Tippin’, www.TippinRecords.com. Three Wishes; Family Plan; Brown Waltz; What Matters; In Retrospect; Cut Off; Because Together.

PERSONNEL: Vitaly Golovnev, trumpet; Zhenya Strigalev, alto sax; Nathan Peck, bass; Pete Zimmer, drums.

By Mark Keresman

Say “quartet” to most jazz fans and many will imagine a grouping of a player of brass or reeds, a chordal instrument (usually piano), bass (preferably acoustic), and drums. But since the pianoless combos of Gerry Mulligan (cool Cali-

fornia) and Ornette Coleman (hot Texas/LA/ NYC) made history, some more enterprising ensembles have also done away with the use of piano (or guitar, that “other” chordal instrument). Add to this list the Vitaly Golovnev Quartet, led by the 30-something Russian-born, NYC-residing trumpeter.

While Golovnev has clearly heard/felt/absorbed trumpet demigods Lee Morgan and Freddie Hubbard, his model is more the died-too-young trumpet ace Booker Little. Little and Golovnev share a bright, brassy quality similar to the aforementioned trumpeters but lean more toward angularity and pensiveness. Alto saxophonist Zhenya Strigalev has the lithe quirkiness of Ernie Henry and the sinewy, blues-edged hearty wail of Cannonball Adderley, with a dash of the mad mash-up zaniness of über-avant-gardist John Zorn (note the acid-toned wit solo on “Three Wishes”). Bassist Nathan Peck and drummer Pete Zimmer match these cats in terms of agitation and caffeinated rush, both supporting and encouraging them.

“Brown Waltz” is a mordant near-waltz, evoking Charles Mingus’ similarly drollery/sarcasm-laden panoramas—it’s got a wry, blues-laced noir-ish theme (Mike Hammer enters Club Deception looking for Mr. Z), the highlight being Strigalev’s swaggering, zig-zagging, sardonically ragged alto-rant. Golovnev *sounds* like Philip Marlowe *is*—fit, amiably cool, brittle, and witty, with some neat-o Lester Bowie-esque smears mixed with Jack Sheldon cool. “What Matters” is definitely the “lightest” of the pieces here—but don’t expect to hear it on Quiet Storm radio. There is a giddy, slightly off-kilter sense of swing to this up-tempo bopper—if the Marx Brothers were being chased and they ran into a jazz club and were mistaken for the band playing the last set this is the tune they’d play. VG and ZS swap phrases with verve, like Basie guys on fire, Bird and Diz, or Gerry and Chet. The Mingus influence continues with the near-bereaved ballad “In Retrospect”—you know the expression, “It’s not the end of the world”? Imagine Mingus *knowing* it was the end, and he wanted to cap off the Apocalypse with the most final, bittersweet blues-charged elegy—it might sound like this: A haunting farewell to all that’s bad and good, wordlessly sung by the horns with forlorn, respectful restraint.

What Matters is not an easy disc to encapsulate, and I suspect the Golovnev concern wouldn’t have it any other way—it’s straight-ahead like a corkscrew, it’s creative and quirky with a directness that’s borne of Basie and Blakey, it’s post bop after some beboppers’ holiday with some Dashiell Hammett novels and film soundtracks...groovy.

Conrad Herwig

Richie Beirach, Jack DeJohnette

THE TIP OF THE SWORD – RadJazz Music RJ1501. www.ConradHerwig.com. *Where the Tip of the Sword Settles; Mastery of The Mind;*

Jeff Hamilton Trio

RED Sparkle

“Red Sparkle is another winner, another compelling performance by the terrific trio of jazz, another gem all over, a “Red Sparkle” of contemporary and modern jazz.” – Edward Blanco, ejazznews.com

“When it comes to touch, taste, and a deep understanding of what makes a band swing, drummer Jeff Hamilton has no peers.” – All About Jazz

CAPRI Records Ltd CITY HALL

REGISTER NOW!

Samba meets Jazz workshops

**BAR HARBOR, MAINE
JULY 22-27 & JULY 29-AUG. 3, 2012**



**PARATY, BRAZIL
WINTER 2013**



NILSON MATTA



RONI BEN-HUR



Arturo O'Farrill



Steve Wilson



Café



*and
Special Guest
Faculty*

Leny Andrade

Jazz, Brazilian & Afro-Cuban Week-long Instrumental & Vocal Workshops

Whether you're a vocalist or instrumentalist, a hobbyist, educator, student or 'pro', join us and expand your musical horizons in 2012!

Artistic Directors

Nilson Matta & Roni Ben-Hur

Faculty

Leny Andrade, Arturo O'Farrill, Steve Wilson, Café, more TBA

Ensembles, Big Band, Clinics, Student & Faculty Concerts, Jams

Jazz, Latin Jazz, Improvisation & Harmony, Samba, Choro, Bossa, Batucada, more!

Personalized Attention

Spectacular Oceanfront Venues – All Levels

SambaMeetsJazz.com • 888.435.4003



ALVIN CLAYTON POPE SOUL OF MAN

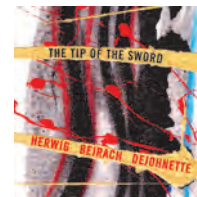
Composer, keyboardist and multi-instrumentalist Alvin Clayton Pope reaches even greater creative heights on his latest release "Soul of Man." "Perfectly fitting into the realm of smooth yet funky, contemporary urban jazz, Alvin Pope's delightfully infectious second CD, Soul of Man is also a unique adventure. Emotional and compelling, "Soul of a Man" certainly allows Pope to connect to listeners through his intimate moods.

Available through iTunes • CD Baby • AlvinClaytonPope.com

Thought Precedes Action; The Void; Inner Sincerity; Moonlight on the Water/Rebirth; Being/Non-Being

PERSONNEL: Conrad Herwig; trombone; Richie Beirach, piano; Jack DeJohnette, drums

By Curtis Davenport



When I first looked at this album, I had an Arte Johnson moment ("Hmmm, verrrry interesting..."). We have three outstanding musicians: trombonist Conrad Herwig, known of late for series of projects on which he has re-imagined the music of jazz greats such as Herbie Hancock, Miles Davis and Wayne Shorter in a Latin vein; veteran pianist Richie Beirach, who has a impressive list of credits on both the mainstream and the avant-garde side of the jazz fences and Jack DeJohnette, a 2012 NEA Jazz Master, who is considered one of the most influential drummers alive. What we don't have is a bassist, which is rather unusual in a trio setting.

The music was recorded in December of 1994 but has apparently remained unreleased until now, which is unfortunate. For though this session leans toward the avant-garde, as you might expect, it is never uninteresting; the musicians take turns pushing things to the edge, while the other two will try to keep at least one foot inside. Though they share credit on the cover and notes, Herwig is the primary soloist and the sole composer. The compositions are more frameworks for the improvisations than true melodies. The liner notes are also different, as each composition's title has been matched with a quotation from the sacred Taoist texts of Zuangzi.

The tracks alternate between the edgy and the introspective, bursting out of the gate with "Where the Tip of the Sword Settles", an exciting journey led by Herwig's triple-tongued trombone and supported by a powerful drum solo from Mr. DeJohnette. The track had me on the edge of my seat, wondering where it was going to go next. This breathless opener is followed by "Mastery of the Mind" a tranquil, almost melodic track, with Herwig leading the way, and Beirach following with a piano solo that can only be described as nervously beautiful. By the end of this track, I had forgotten about the absence of a bassist, so strong was the work of Mr. Beirach and Mr. DeJohnette at filling out the

John A. Lewis

New CD: Progenation

Progenation (2010) is John's seventh self-produced CD.

Features 12 original compositions

Available at CDBaby.com • Amazon.com

www.JohnALewisJazz.com

[Facebook.com/JohnALewisJazz](https://www.facebook.com/JohnALewisJazz)

[Twitter@Johnajazz](https://twitter.com/Johnajazz)

**"A
distinctive
sound"**

—James Stapleton,
The Sounds of Jazz
KNON 89.3 FM



SUBSCRIBE NOW!

Give a Gift Subscription or Get Jazz Inside Magazine delivered to your door

Call 215-887-8880

“bottom”. On “Inner Sincerity”, Mr. Herwig does his best work, over a relentless Latin tinged beat set by DeJohnette. If you have any doubts about Conrad Herwig’s virtuosity, this track will settle them, as he not only states the theme but becomes a quasi percussion instrument matching Jack step for driving step.

The Tip of the Sword is a welcome addition to the catalog of each of the leaders. It’s a great opportunity to hear these old pros doing it in a way that is a little out of their norm, but still doing it very well.



Bob Kindred

YOUR PLACE OR MINE – Conowago Records 1016. www.BobKindred.com. *Where the Tip of the Sword Settles; Mastery of The Mind; Thought Precedes Action; The Void; Inner Sincerity; Moonlight on the Water/Rebirth; Being/Non-Being*

PERSONNEL: Bob Kindred, tenor saxophone; Paul Meyers, guitar; Anne Phillips, vocals

By Curtis Davenport

Recording an all-ballad album is a potential minefield for a jazz artist. Though these types of recordings usually sell fairly well, the lack of variation in tempo and theme can spell artistic disaster. For every *Clifford Brown with Strings* there are at least a dozen ballad albums, many by well known artists, that end up in the cutout bin within a short period of time. To avoid that fate, the musicians must be not only talented, but bring something to the table that will set them apart from the pack. Tenor saxophonist Bob Kindred and guitarist Paul Meyers are two veterans who are up to the task.

Mr. Kindred is a Philadelphia native, who cut his teeth in the organ trios of Philly based legends, “Groove” Holmes, Shirley Scott and Charles Earland. He has also toured with Woody Herman’s Thundering Herd and he was a 1992 NEA grant recipient. The concert produced from that grant was a Ben Webster/Johnny Hodges tribute, which is no surprise, because Kindred is clearly under the influence of Webster, from his phrasing to his breathy tone.

Paul Meyers has been called “a guitarists guitarist”; a term often used to describe gifted musicians who have garnered little public acclaim. He is clearly well respected among his peers as he has performed and recorded with vocal greats Karrin Allyson, Andy Bey and Jon Hendricks. In addition, he has co-led critically acclaimed sessions with Frank Wess and Donny McCaslin. Mr. Meyers is primarily an acoustic guitarist, with a sound firmly in the Gene Bertoncini/Jack Wilkins school.

Your Place or Mine is clearly intended to be a romantic session and everything about it; from

CONRAD HERWIG

Freely interactive, oftentimes fierce, this recording focuses on daring improvisation within a trio context. It showcases trombonist Conrad Herwig with two of jazz’s legendary figures—pianist Richie Beirach, and a pioneering NEA Jazz Master, drummer Jack DeJohnette, who continues to push the boundaries of jazz expression. *The Tip of the Sword* breaks free of idiomatic constraints, capturing a trio without safety nets, showcasing an uncommonly adventurous and free-wheeling spirit.

AVAILABLE NOW AS CD OR DOWNLOAD EXCLUSIVELY THROUGH conradherwig.com



BRENDA HOPKINS MIRANDA

Listen to Puerto Rico’s most original pianist and find out why she says music is her favorite form of travelling.

“Simple” available at CD Baby, Amazon & iTunes

www.brendahopkinsmiranda.com

the album title, to the cover picture of a couple in silhouette, canoodling by the front door, to the song selection, which is laden with time honored chestnuts, such as “My Funny Valentine” and “Teach Me Tonight”; is pointed in the direction of the boudoir. In fact, the album should come with a surgeon general’s warning against listening to it alone.

Kindred and Meyers work without any additional accompaniment, creating a sound that is lush, yet totally intimate. There are ten standards and three originals; one each by Kindred and Meyers and one by Anne Phillips, the producer of the album, who also delivers a solid vocal turn on her track. The two musicians are consistently creative and engaging, whether taking the lead or comping behind each other. This is most evident on the strongest tracks; “These Foolish Things”, which opens with an unaccompanied Kindred, stating the theme in full Big Ben mode, before he is joined by Meyers, who whispers chordal encouragement for two minutes before stepping to the fore with his own intricate statement. A quasi-bossa version of “The Touch of Your Lips” is also in that category, with Kindred and Meyers playing a game of musical hide and seek, darting in, out and around their statements; and an almost joyous take of “I’ve Got It Bad (and That Ain’t Good)”, which makes for terrific listening in spite of contradicting the song’s title.

On *Your Place or Mine*, two musicians make beautiful music for two people to listen to. Grab a copy of this album, a bottle of your favorite wine and your significant other. The possibilities are endless.



Eric Reed

THE BADDEST MONK – www.EricReed.net; *Epistrophy; Green Chimneys; Monk’s Mood; ‘Round Midnight; Evidence; Monk Beurre Rouge; Bright Mississippi; The Baddest Monk*

PERSONNEL: Eric Reed, piano; Seamus Blake, tenor saxophone; Etienne Charles, trumpet; Matt Clohesy, bass; Henry Cole, drums; José James, vocal (track 5)

By Curtis Davenport

It’s been more than 20 years since Eric Reed first came to the attention of the jazz world; when he replaced Eric Roberts in Wynton Marsalis’ piano chair. Since then, he has grown from “impressive kid pianist” into one of the finest jazz piano players of his generation. His melodic gifts have been sought by artists in both the gospel and jazz world. He has also turned into a fine accompanist of singers, as evidenced by his role as musical director for Mary Stallings, a role that he has served for over ten years and three outstanding recordings. As a leader he has recorded, by my count, twenty

albums; the latest of which is his second Monk tribute in the last two years, *The Baddest Monk*.

Whereas last year’s *The Dancing Monk*, was a traditional trio date, Reed has added two formidable young horn players on several of *The Baddest Monk*’s cuts: tenorman Seamus Blake and trumpeter Etienne Charles. José James also stops by for one vocal. The market seems to be flooded of late, with Monk tributes. It’s understandable in part because Monk’s catalog was rich with compositions that give an artist a lot to play with. Reed and company decided to come to the studio with “no preconceived notions of what the music would sound like”. All involved are top drawer pros, they were familiar with the compositions, so they decided essentially to wing it and let things happen musically. The results are very good. Seven of the nine tracks are by Monk; the other two are Monk related originals by Reed.

Though we’ve heard all of the Monk tunes before, Reed and company do manage to bring a fresh approach to several of them. Mr. Reed is such a pro at this point in his career that we expect nothing less than top notch creative playing from him and we get it throughout. The unsung hero of this session, however, is drummer Henry Cole. The Puerto Rico native is a veteran of the bands of Miguel Zenón, David Sánchez and Edward Simon and he brings the lessons learned with those masters to this session. His creative beats are the key to many of the fresh interpretations heard on *The Baddest Monk*.

One such track is “Green Chimneys”, which is usually wrapped in some sort of quirky stop-time. Cole’s driving beat seems to free Reed to go a bit wild with his improvisation and he does; displaying fleet fingers that we usually don’t associate with his solos. “Evidence” is in the same vein, set off by a strong 4/4 rhythm from bassist Matt Clohesy and then picked up by Cole who falls in with the bassist and lets the leader know that it’s all right to swing (pun intended, Reed fans). “Round Midnight”, the only tune to repeat from Reed’s first Monk tribute, is now an achingly gorgeous vocal in the hands of the amazing young vocalist, José James, accompanied only by Mr. Reed’s piano. For all of his formidable gifts, Mr. James seems to be ignored by the jazz world, in part because the young man also dabbles in hip-hop, house and other popular musical genres. Pay attention to this young cat jazz peeps, before we lose him to the pop world forever. I try to find a voice in the jazz world to compare James to and what comes to mind is a young Bill Henderson, but with a bit less tremor in his held notes. “Monk Beurre Rouge” one of the two Reed originals here, is also an organic standout. It was composed in the studio and recorded, according to Mr. Reed, “seconds after the last note of it was composed”. It sounds a bit like “Crepuscule with Nellie”, but with a bit more optimism. Seamus Blake on tenor and Mr. Clohesy deliver standout solos.

For my money, *The Baddest Monk* gets the edge in a comparison of Reed’s two Monk tributes, if only for the work of Messrs. Cole and James. Eric Reed has still got it and at 41, we hope he’ll continue to give it for years to come.



Alfredo Rodriguez

SOUNDS OF SPACE - Mack Avenue. www.MackAvenue.com. *Obafrika; Sueno de Paseo; Silence; Cu-Bop; April; Oxygen; Sounds of Space; Crossing the Border; ...y bailaria la negra?; Transculturation; Fog.*

PERSONNEL: Alfredo Rodriguez, piano, melodica; Gaston Joya, Peter Slavov, bass; Michael Olivera, Francisco Mela, drums; Ernesto Vega, reeds; Santa Cecilia Quartet (winds).

By Mark Keresman

A lad barely in his mid-20s, Alfredo Rodriguez tested the waters of international intrigue and defected from his native Cuba to the USA via a Mexican border town. (Clint Eastwood, I hope you’re taking notes.) It was indeed worth it: Rodriguez has wowed them (especially Quincy Jones, who’s taken him under his wing and produced this, his debut disc) at American and Canadian jazz festivals. Despite the retro-leaning cover shot—the artist as a young man at a presumably old upright piano—Rodriguez serves up a very modern, expansive mixture of post bop, his Cuban roots, and the inclusive inspiration of Keith Jarrett for a most imposing debut.

The lyricism of Jarrett is a major influence as is traditional Cuban music, but with Rodriguez, the influences are melded together, conjoined in a fashion that comes out as distinctly his. The solo track “Crossing the Border” surges with the drama that must’ve accompanied his journey—it’s spectacular but not over-the-top, interweaving driving, percussive Cuban rhythms with the drama of Bartok and Shostakovich and the rhapsodic aspects of Jarrett. It’s as if a club owner or record producer said, “Impress me,” and this is what Mr. AR pulls from up the sleeve. “bailaria la negra?” wittily displays a Monk influence, with a pleasingly jagged soprano sax line from Ernesto Vega and some sprightly, punchy piano lines with the right touches of Monk’s angularity and quirky stop-start melodic style. Vega’s soprano is bitter-sweet in tone but jovial in mood, evoking the approach (though not the style) of Monk’s right hand sax wizard Charlie Rouse—his twittering, gusto-filled solo sounds like a great vacation feels.

“Sueno de Paseo” is Rodriguez’s take—all tracks are originals—on classic ballad playing. Despite the Spanish title, this could be a classic-type ballad, with its leisurely tempo, reflective, blues-tinged chords, and gently tantalizing restraint. (It’s wistful without laying on the schmaltz.) “Silence” is a dynamic bit of hard bop-ery, evoking the late 1960s works of Herbie Hancock and (especially) Chick Corea. Vega

(Continued on page 55)

careens and darts on soprano, evoking not Wayne Shorter (not that there anything wrong with that) but the late Joe Farrell, who's about due for a "revival." (Farrell's works for CTI are darn impressive...but I digress.) "Cu-Bop," with its wry, cheery melody and heavy-but-nimble on the 88s feel evokes Dave Brubeck's '60s compositions. Here, bassist Gaston Joya's rippling solo evokes Eddie Gomez.

The moody "April" is where Rodriguez gets in touch with his more somber side. It's not a dirge (thankfully) and it does display a nice diversity of tempi and stormy/silent juxtaposition. He waxes rhapsodic here, almost a direct tribute to Jarrett's ECM solo recital days (admittedly a big influence on Rodriguez) without being imitative. The immediately following "Oxygen" builds on the intensity by adding a crackling, almost cackling drumming style—where "April" was contemplative, "Oxygen" is droll, as if he were guiding us through a maze and taking delight in us getting lost—but Rodriguez gives us a nice payoff in the manner of Andrew Hill (another great brainy jazz prankster).

With its variety of moods and hues, dazzling yet self-effacing technique, and conciseness (all tracks are under seven minutes), *Sounds of Space* is surely one of the debut discs of the year.



Esperanza Spalding

RADIO MUSIC SOCIETY – Heads Up International HUI-33626-00 www.headsup.com. *Radio Song; Cinnamon Tree; Crowned & Kissed; Land of the Free; Black Gold; I Can't Help It; Hold On Me; Vague Suspicions; Endangered Species; Let Her; City of Roses; Smile Like That*

PERSONNEL: Esperanza Spalding, vocals; electric bass, acoustic bass; Leo Genovese, piano, Rhodes, keyboards, guembri; Terri Lyne Carrington, drums; Jamey Haddad, percussion; Gretchen Parlato, background vocals, spoken word; Becca Stevens, background vocals; Justin Brown, background vocals; Alan Hampton, background vocals; Chris Turner, background vocals; Darren Barrett, trumpet; Jeff Galindo, trombone; Daniel Blake, saxophone; Jeff Lee Johnson, guitar; Olivia DePrato, violin; Jody Redhage, cello; James Weidman, organ; Algebra Blesset, vocals; Raydar Ellis, sounds, spoken word; Savannah Children's Choir, choral voices; Lionel Loueke, guitar, voice; Raymond Angry, organ; Tivon Pennicott, tenor saxophone; Iqmar Thomas, trumpet; Corey King, trombone; Joe Lovano, tenor saxophone; Ricardo Vogt, guitar; Lyndon Rochelle, drums; Janice Scroggins, piano; Billy Hart, drums; Jack DeJohnette, drums; Daniel Blake, soprano saxophone, alto saxophone, baritone saxophone, flute; Lalah Hathaway, vocals; Leni Stern, background vocals;

Anthony Diamond, saxophone; Q-Tip, vocals, glockenspiel; Gilad Hekselman, guitar; American Music Program, horns

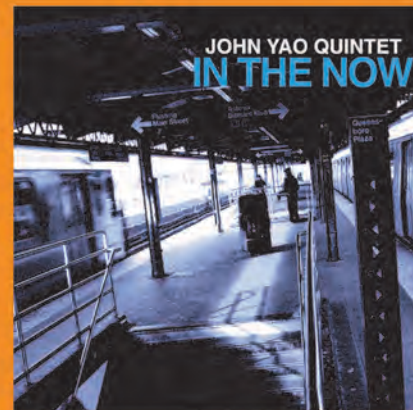
By Curtis Davenport

Let's cut right to the chase, y'all. Esperanza Spalding is still the same woman that the jazz world fell in love with some three years ago. But face it, every good relationship evolves somewhat and we knew that things would be a little bit different ever since the night of February 13, 2011; when John Legend spoke the words "And the Grammy for Best New Artist goes to – Esperanza Spalding".

Radio Music Society is Ms. Spalding's fourth album and the first one since she shocked the Bieberites into a social media fury with her surprise Grammy win. Needless to say with all the hype that has surrounded her since then, this was an extremely anticipated release. Many questions swirled prior to the street date, with the most prevalent one being: "Would Esperanza forsake Jazz?" Then the first single, a spectacular piece of Nubian pride, titled "Black Gold", hit the streets along with its wonderful accompanying video. Open minded young R & B fans took notice, grooving on the driving bass, infectious vocals (by Esperanza and Algebra Blessett), churchy organ fills and positive message. Many jazz fans and critics, however, headed for their windows and placed one foot on the ledge. When the album hit the street, filled with an eclectic blend of grooves, similar to that on

Debut recording of trombonist-composer

JOHN YAO



John Yao, Trombone
Jon Irabagon, Alto and Soprano Saxes
Randy Ingram, Piano
Leon Boykins, Bass
Will Clark, Drums

www.johnyao.com



www.innova.mu



NORA MCCARTHY & JORGE SYLVESTER

Voice and Saxophone Duo
NEW CD RELEASE



In The Language Of Dreams
POWERFUL ARTISTIC EXPRESSION

www.asmalldreaminred.com

A Small Dream In Red - is
the first and only voice
and saxophone group of its
kind in the world.

"The exceptionally creative interplay between the singing voice and the alto sax with the amazing range of expression that is achieved across all the tracks, suggests the potential range for this duo is unbounded."
... Ramsey Ameen

music born of the spirit™©2012

James Bongiorno

This Is The Moment

This is the Moment; On Green Dolphin Street; Wave; Fools Rush In; the Itty, Bitty, Nitty, Gritty Low Down Funky Dirty Blues for the Bassman Song; Here's That Rainy Day; Have You Met Miss Jones; I've Got a Crush on You; All the Things You Are; Falling in Love With Love; Bye Bye Blackbird

Available at
CDBaby.com

James Bongiorno, piano
Del Atkins, bass
Rayford Griffin, drums



Photo credit: James Harger

www.ampzilla2000.com

“Black Gold”, the symbolic leaping from those windows began, with writers in some jazz publications decrying Ms. Spalding’s “betrayal” of her fan base; one even likening her to a faithless girlfriend.

So before anyone else joins in the chorus of “Use Ta Be My Girl”, let’s all take a deep breath and consider a few things: First, listen to Esperanza’s music prior to *Radio Music Society*; though she exhibits an incredible talent, with a strong foundation in what we generally refer to as “jazz”, she was never exactly channeling Oscar Pettiford in her musical choices. There was always a bit of a pop influence in most of her work. Second, she is 27 years old. Though she is very knowledgeable about the jazz tradition, someone of her age is bound to be musically influenced by different artists than someone in their fifties or sixties; I mean, look at the credits on this disc. Jack DeJohnette and Q-Tip both appear on the album. Finally, look at her work outside of this record. She is still a part of Joe Lovano’s Us Five, a very traditional group. She has also made recent recorded appearances with artists such as saxophonist Tineke Postma and Mr. DeJohnette, neither one of whom is in danger of being mistaken for a mainstream pop artist. So to bring this rant back to where I began it; Esperanza is still the same. She has not “sold out”, she has not “forsaken jazz”, nor is she “dancing all night with someone else”. She is simply a brilliant young woman with many different influences and she is choosing to display some of them now. Who is to say that she wouldn’t have released an album such as *Radio*

Music Society if she hadn’t won that damn Grammy?

Now that I’ve gotten that off of my chest, let’s talk about the rest of the music on this album. As you’ve probably surmised by now, *Radio Music Society* would be considered by many to be a “pop” album. But the music here is far too complex and interesting to be dismissed so easily. Ms. Spalding’s bass work, mostly on electric this time out, is still stunningly dexterous and her arrangements of her own compositions and those by others, are intricately layered; only giving up a bit of themselves at a time. Her lyrics range from the humorous, to the introspective, to the occasional bit of purple prose, which is one minor quibble. Another is that there are no instrumentals. One or two, even in this same musical vein would have provided a nice diversion. If you must compartmentalize this music, call it neo-soul, but with a palpable jazz influence.

In addition to “Black Gold”, standout tracks include the infectiously sunny album opener “Radio Song”; a melodically funky remake of “I Can’t Help It”, the Stevie Wonder tune, long associated with Michael Jackson, which features some atmospheric tenor work by Joe Lovano; the playful “Crowned and Kissed”, with a toe tapping beat by Ms. Carrington and terrific solo trombone from Jeff Galindo and “Endangered Species”, the Wayne Shorter tune, that has been given lyrics by Esperanza and vocal help from the sublime Lalah Hathaway, who blends beautifully with Ms. Spalding on top of the jazz-rock musical bed with Darren Barrett channeling

ERIC FRAZIER

“You will be happy to know that there is music to fit the gamut of your moods and feelings in the recordings by Eric Frazier. Why be without it! Reward yourself and take time to smell the roses... visit www.ericfraziermusic.com, www.cdbaby.com, www.itunes.com

May 1 • 8PM | Rustik Tavern The Eric Frazier Trio, Eric Frazier-vocals, tap, congas, percussion, Danny Mixon-keyboard, Gene Torres-bass, 471 Dekalb Ave. Bklyn, NY 11205, Information 347-406-9700

May 4 • 8PM | Luke’s Restaurant The Eric Frazier Trio, Eric Frazier-vocals, congas, percussion, Danny Dalelio-keyboard, Gene Torres-bass, 277 Cumberland St. Bklyn. NY 11238, Information 347-998-2125

May 5 • 9PM | The Rome Neal Banana Puddin Jazz Jam Guest artist, 239 E, 3rd St, NYC, Admission \$15.00, Information 718-288-8048

May 12th • 10PM | Benedict Moore Hall Eric Frazier Productions DJ Calypso, Soca, Reggae, R&B, 171-17 110 Ave. Jamaica, NY, Admission \$35.00, Information 718-607-7391

May 17 • 6PM | DC 37 Education Committee The Eric Frazier Quartet featuring Eric Frazier-vocals, tap, congas, percussion, Cynthia Holiday-vocals, Lafayette Harris-keyboard, Patience Higgins-tenor sax, Gene Torres-bass, Pier 17 South Street Seaport, Admission \$100.00, Information 212-815-1219, 212-341-4999

May 18 • 8PM | STEMaster Business Group The Eric Frazier Quintet, 157-11 Rockaway Blvd. Jamaica, NY, Admission \$20.00, Information Cathy Barnwell 347-548-5401, 347-548-5454

May 27 • 6PM | Broad St. Ballroom Eric Frazier sings with The Sheryl Renee Inspirational Choir, 41 Broad St. NYC 10038 (Private Event)

Performance updates online at www.ericfraziermusic.com

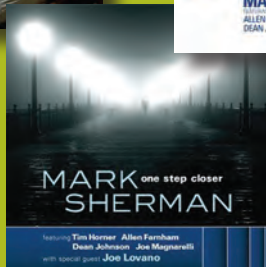
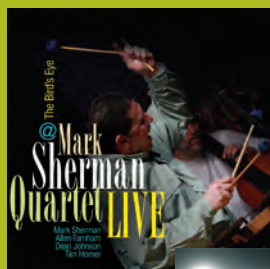


Mark Sherman

Order your
copies of these
great recordings
today!



NEW
book now
available!



Woody N' You
Quasimodo
It Could Happen To You
Celia
Far Away
Whisper Not
Moment's Notice
Bag's Groove
Serpent's Tooth

Bonus Tracks:
Quasimodo
Woody N' You
Celia

Mark Sherman, vibes • Bill Cunliffe, Hammond B3 organ
John Chiodini, guitar • Charles Ruggiero, drums

www.MarkShermanMusic.com



Jazz Lovers Heaven

Scan the QR Code below
with your mobile device



Your Own Personal
Lifetime Access!
Jazz Listening,
Enjoyment, Discovery
Limited Availability
<http://bit.ly/JvSML0>



Pianist Larry Willis has played with so many people including Jackie McLean, Nat Adderley, Roy Hargrove, Blood, Sweat & Tears, Carmen McRae, Lee Morgan and Alphonse Mouzon, to name a few. It's that rich and varied experience that he brings to a project like this. He was approached by his European tour manager and booking agent to record a solo album because he had not worked in this format for quite some time. Willis loved the idea and approached one of his dear friends Paolo Fazioli about the feasibility of doing it. Fazioli is one of the great grand piano manufacturers in the world and graciously provided Willis with one of his pianos to record with as well as the Fazioli Concert Hall in Sacile, Italy in which to record in.

What you have is a keyboard master at work, with an innate facility and knowledge that demonstrates an artist who embodies the history of jazz and is at the peak of his powers. Title track "This Time the Dream's on Me" was written by Harold Arlen and Johnny Mercer. It was specifically chosen to open this disc because Willis wanted to perform a piece that was not clichéd or overdone. The keyboardist adds an air of excitement to this rare and lovely ballad by infusing the melody with vibrant runs and bright embellished chords. "Sanctuary" follows and is a Willis original. It is very lush and romantic where the melody builds in intensity surrounded by swirling arpeggios and a brilliant use of space. Another oft-overlooked gem is a Cole Porter tune called "True Love." Willis revives the piece, with beautiful poignant phrasing and a thoughtful grace. "A Single Petal of a Rose" is a Duke Ellington number that was originally written for Queen Elizabeth. Willis comments in the album liner notes that one can't improve on perfection and he respectfully and wonderfully expresses the sentiment and regality of this composition to the fullest. "It Could Happen to You" is a Burke/Van Heusen piece that the leader has enjoyed jamming on for many years. His solo performance of it here is spirited and jaunty. He breaks into a stride and strong swing feel that harbors plenty of momentum and fire. "Lotus Blossom" is another great Billy Strayhorn composition that bears a structural similarity to a classical etude by Chopin. He really breaks it down here, bringing a freshness and fascinating sense of accomplishment to the overall aesthetic of the album with this one. The leader's own "Silly Blues" seems somewhat treated as a knock off in the liner notes but it is one of Willis' best compositions and performances. He goes back to the source of why he started playing this music in the first place. He states that the blues does not always have to be serious and maudlin but can be lighthearted as well. And to that end one must contend—mission accomplished!

Larry Willis

THIS TIME THE DREAM'S ON ME — Savant. *This Time the Dream's on Me; Sanctuary; True Love; Lazy Afternoon; A Single Petal of a Rose; Blues for Marco; It Could Happen to You; Lotus Blossom; Silly Blues; My Ship.*
PERSONNEL: Larry Willis, solo piano.

By Eric Harabadian



Mike Wofford Holly Hofmann

TURN SIGNAL—Capri Records #74111-2. *The Dipper (for Horace Silver); Esperanca; Karita; Soul Street; Pure Imagination; The Girl from Greenland; M-Line.*

PERSONNEL: Holly Hofmann, flute, alto flute and piccolo; Terell Stafford, trumpet and flugelhorn; Mike Wofford, piano; Rob Thorsen, bass; Richard Sellers, drums.

By Eric Harabadian

This is a very tight and well organized ensemble. The interaction between Hofmann and Stafford creates a large and dynamic orchestral feel as the piano-led rhythm section by Wofford provides a structural framework for nurturance and growth. Wofford's tribute to the great pianist/composer Horace Silver "The Dipper" sets things off, with long melodic phrases and an overall relaxed ambience. It is somewhat ponderous and reflective, underlying great solos by all on the front line. Composer Vince Mendoza's "Esperanca" is an intricate piece that aptly spotlights the deft interplay between Hofmann's seamless flute work and Stafford's sublime and warm flugelhorn. It's somewhat spacey and ethereal, with a dream-like quality. "Karita" is a Bobby Watson composition, with a mild Latin groove. This is a strong performance vehicle where Wofford really steps out as an accompanist. Hofmann and Stafford alternate back and forth between quotations of the head and brilliant stream-of-consciousness soloing. "Soul Street" is an ode to Oliver Nelson and an easy going swing piece by tenor saxophonist Jimmy Forrest. Wofford performed on a number of occasions with Nelson and this is a tribute to that association. "Pure Imagination" is a piece that features tasteful muted trumpet by Stafford. Hofmann also steps up and exhibits superb breath control and a smooth vibrato. "The Girl from Greenland" by pianist Richard Twardzik is the album's only trio piece. It's a nice departure for Wofford and also brings the bass and drums to the fore. "M-Line" is a piece by Hofmann dedicated to her dog and is the most uptempo tune on the album. Everyone brings it strong, with impassioned and fiery solos.

Wofford and Hofmann lead a veteran ensemble where concept and composition is key and attention to detail and interaction is paramount. This quintet is an inventive and well-oiled machine. □ □ □

"The most important
thing in communication is to
hear what isn't being said."

—Peter F. Drucker, Management Expert

dick griffin

ORDER Dick's new CD

time will tell

with

Cecil McBee, bass

George Cables, piano

James Spaulding, alto sax & flute

Victor Lewis, drums



dick griffin time will tell

cecil mcbree
george cables
james spaulding
victor lewis

RUBY RECORDS



www.DickGriffin1.com

Noteworthy Performances



Ryan Truesdell Gil Evans Centennial jazzstandard.net
Centennial: Newly Discovered Works of Gil Evans
 Jazz Standard, 5/17-20, 7:30 and 9:30 PM

Ryan Truesdell's *CENTENNIAL: Newly Discovered Works of Gil Evans* brings to light new music from jazz luminary Gil Evans. Truesdell - one of the foremost Evans scholars and the first person outside the Evans family to be granted full access to the musical archives - celebrates the release with some 30 top musicians including Lewis Nash, Donny McCaslin, Steve Wilson, Frank Kimbrough, Brian Landrus and others. They'll debut never-before-heard selections from the new CD, as well as other rarely performed works from Evans' catalog - including music from the albums *New Bottle Old Wine*, *Great Jazz Standards*, and *Individualism of Gil Evans*. One of the most important debuts of the year, *CENTENNIAL: Newly Discovered Works of Gil Evans* will be released on May 13, 2012, the 100th anniversary of Evans birth. (Photo by Dina Regine)

Jerry Gonzalez & The Fort Apache Band
BlueNote.net
 Blue Note: May 24 - 27 8PM & 10:30PM



In 1971, at age 19, trumpeter and percussionist Jerry Gonzalez achieved high visibility with Dizzy Gillespie. With the door opened, opportunities for the emerging stylist came his way as he performed or recorded with many of the masters from the worlds of jazz and Latin music including Kenny Dorham, Tony Williams, McCoy Tyner, Jaco Pastorius, Tito Puente, Eddie Palmieri, and Manny Oquendo Y Libre. Gonzalez formed The Fort Apache Band after the success of Ya Yo Me Cure, his debut recording as a leader in 1980. The group recorded albums live at two jazz festivals: *The River is Deep* (1982) in Berlin, and *Obatala* (1988) in Zurich.

Amina Figarova jazzstandard.net
Twelve CD Release Concert
 Jazz Standard, 5/8-9, 7:30 and 9:30 PM



Internationally renowned composer and pianist Amina Figarova celebrates the release of her new In + Out CD, *Twelve* at the Jazz Standard, the fourth stop on her 12 city tour. A suite of songs for sextet Figarova wrote swiftly in 2011 after moving with her husband and musical partner, flutist Bart Platteau, to Forest Hills, Queens from their longtime European base, *Twelve* is suffused with the heightened expectations, sense of adventure and fresh perceptions that voluntary emigrés enjoy, as well as the confidence, creative energies and nuanced fulfillment that artists gain from being in the right place at the right time. Performing with her band from the album: flutist Platteau, saxophonist Marc Mommaas, trumpeter Ernie Hammes, bassist Jeroen Vierdag and drummer Chris "Buckshot" Strik (Photo by Zak_Shelby-Szyszkco)

Juilliard Jazz Quintet www.JALC.org/dccc
 Dizzy's Club: May 22-27



Five members of the Juilliard Jazz Program faculty get together for a week of music-making. Ron Carter, bass; Frank Kimbrough, piano, Carl Allen, drums; Rodney Jones, guitar; Ron Blake, sax. The credentials of the five artists includes performances with a who's who of jazz legends — Ron Carter was a member of the Miles Davis Quintet in the 1960s and has recorded more than 2500 albums, Ron Blake has been a regular in the Saturday Night Live band, Carl Allen not only leads the Juilliard Jazz Program, he has produced recordings, and has backed up numerous jazz stars including Freddie Hubbard and Jackie McLean. No shortage of accolades for Kimbrough or Jones either. The best advice: get out and hear them perform at Dizzy's Club. (Photo by Ken Weiss)

Amanda Ruzza AmandaRuzza.com
 Zinc Bar: Tuesday 5/22, 8:00 PM & 10 PM
 CD Release Performance - 82 West 3rd St, 212-477-9462



Hailing from Sao Paulo, Brazil, electric bassist and composer Amanda Ruzza played her first professional job at 12. After attending Berklee, touring, and then graduating New School, she has developed her skills as a session bassist participated in recordings with Bebel Gilberto, Jason Miles and others. The CD Release performance features: Amanda Ruzza, electric bass; Mauricio Zottarelli, drums; Alex Nolan, guitar; Mamiko Watanabe, piano; Chris Stover, trombone; Lucas Pino, tenor & soprano sax with special guests: David Binney, alto & soprano sax and Camila Meza, guitar & vocals.

Maria Neckam jazzgallery.org/live/
 Unison CD Release Concert
 The Jazz Gallery, 5/31, 9:00 PM



The first thing that strikes you about Maria Neckam is the sheer beauty of her crystal clear voice, which seems to get more pure as she approaches the top of her range. The Austrian-born singer possesses an exquisitely calibrated soprano and a poetic sensibility informed by avant pop, contemporary classical music and post-bop improvisation. Her exceptional new Sunnyside album *Unison* captures her in all her kaleidoscopic splendor, delivering a program of exceptionally divergent original songs that sound unlike any other singer on the scene. At the Jazz Gallery show she performs with Fabian Almazan (piano), Joe Martin (bass), Nir Felder (guitar), Will Vinson (alto sax), Samir Zarif (tenor sax), Raymond Sicam III (cello), Shane Endsley (trumpet), Patrick Cornelius (alto sax) & Glenn Zaleski (piano). (Photo by Ursula Schmitz)

Hector Martignon HectorMartignon.com
 Wed 5/9, 8:30 PM — Big Band Theory, Performance, Recording
 Merkin Concert Hall, 129 W 67 Street, NYC



New York-based, Colombian-born Hector Martignon has released five albums as a leader, worked on over a hundred albums, scored five feature films, three Broadway Musicals and multiple other projects. After a year-long monthly residence at NYC's famous Nuyorican Poets Cafe, Bandagrande Big Band joins Jazz Camerata to explore some of music's purest forms, from Bach to Shostakovich to Hermeto Pascoal, to Bill Evans... up to innovative contemporary originals. The Big Band Theory performance features some of the city's best Jazz and classic instrumentalists—John Benitez, Vince Chericco and others. The performance will be recorded and videotaped.

A Great Night in Harlem www.jazzfoundation.org
 Jazz Foundation of America—11th Annual
 Apollo Theater: Thursday, 5/17 (253 West 125th Street, NY)



The Jazz Foundation presents its annual "A Great Night in Harlem" gala concert to benefit its Jazz Musicians Emergency Fund to raise money to assist countless elder jazz and blues musicians in crisis across the country, artists who have spent their lives making music. (Tickets: 212-245-3999 ext 10). Performers will include Macy Gray. Dr. John, Randy Weston African Rhythms Trio, Paquito D'Rivera, Rebirth Brass Band, Treme Brass Band, David Johansen, Stanley Jordan, Sweet Georgia Brown, Essie Mae, John D. Holeman, Lakecia Benjamin, Bill Saxton, and others plus surprise guests. (Photo by Eric Nemeyer)

Artists, Music Businesses & Organizations:

Influence the jazz world and way
 beyond with your messages, photos
 and videos via Jazz NewsWire's
E-BLASTS & PRESS RELEASES ONLINE

Internet Marketing For The Link-Building, Traffic-Driving,
 Lists & Leads to Power Your Business & Your Future

MusicMarketingDotCom.com • P.O. Box 30284 • Elkins Park, PA 19027

CALL: 215-887-8880

Visit

www.JazzNewsWire.com



“The Mind Once Expanded To The Dimensions Of A Larger Idea Never Returns To Its Original Form”

- Oliver Wendell Holmes

SUBSCRIBE

Jazz Inside Magazine

Brimming with content covering the gamut of jazz styles - from swing, big bands, bebop, fusion, avant-garde, smooth jazz and everything in between - *Jazz Inside* is published monthly designed for jazz lovers worldwide - fans, musicians, students, educators and industry. Created by active artists, musicians and fans with passion, know-how & experience in the real world — *Jazz Inside* delivers the **Mind, Body & Spirit of Jazz**—the information and deeper perspectives. *Jazz Inside* provides an independent voice that stays above the fray.

- **Exclusive in-depth interviews**, supply insights into the ever-evolving lives, events, ideas and contributions of jazz music's most famous luminaries and emerging artists
- **Reviews of recordings and performances**
- Comprehensive calendar of concerts, events and jazz club dates for New York
- A different themed feature each month: **Indie Artist Celebration, Piano Lovers Celebration, Bass Lovers Celebration** and similar features on **Drums, Sax & Woodwind, Brass, Guitar and Vocals**
- Through the year **SPECIAL SECTIONS** include Holiday Jazz Gift Catalog, Festival Guide, Summer Camp Guide, Jazz Education Directory and more.

CALL TO ORDER
215-887-8880

JAZZ INSIDE MAGAZINE * P.O. Box 30284, Elkins Park, PA 19027

www.JazzInsideMagazine.com

SUBSCRIPTION ORDER FORM — Jazz Inside™ Magazine

ONE Year Sub USA - \$49.95 TWO Years USA—\$89.95 TOTAL ORDER \$ _____ PAYMENT: Check / MO (US Funds only)
 VISA MC Discover AMEX Account #: _____ Exp. Date ____ / ____ Security Code _____ Signature _____

Gift Recipient _____
 Address _____
 City _____
 State, Zip _____
 Phone: _____
 e-mail _____

My Own Subscription: _____
 Address _____
 City _____
 State, Zip _____
 Phone _____
 e-mail _____

Jazz Inside® Magazine, P.O. Box 30284, Elkins Park, PA 19027 • 215-887-8880 • www.JazzInsideMagazine.com

He's available now! Call Steve's cell at 630-865-6849.

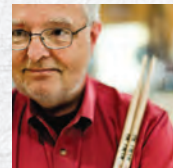


THE Worldwide Resource for **Drumming Professionals | Hobbyists** **Studios | Collectors | Schools**



PERSONAL SERVICE, seasoned expertise, and an extensive and exciting inventory of high-end custom drums, vintage drums, cymbals and accessories make Maxwell's THE place for professional drummers and drum lovers around the world. Come visit our anchor store in Manhattan, our new site near Chicago, or just explore the many sound, photo files, and videos on our website. You'll discover why Maxwell's is the go-to resource for a growing community of working musicians, collectors, studios, producers, engineers, schools, and universities.

- **New and Custom Drums**—The finest 21st century, American-made drums including Craviotto (world's largest dealer), Gretsch USA, Ludwig Legacy Series, Maxwell Drums, and select boutique manufacturers
- **Vintage Drums**—From the 20s to the 70s, the finest vintage selection you'll find anywhere for rare finishes, collector sets, and celebrity/players' sets
- **Cymbals**—Fantastic inventory of vintage A and K Zildjian cymbals, along with selection of new instruments from Bosphorus, Istanbul Agop, Zildjian, Sabian, Amedia, Paiste, Dream, Ottaviano, and more
- **Accessories**—Comprehensive stock of sticks, heads, and hardware
- **Museum**—Showcase of rare and historic drum sets and snare drums
- **Practice Space & Teaching Studio**—Drum set practice space rented on an hourly basis in our New York store and expert instruction at Ron Tierno's long-standing teaching studio, now located in our shop (646-831-2083/ www.nydrumlessons.com)
- **Knowledge and Community**—Expert advice and interaction with other practitioners/colleagues offer you a place to grow your unique sound
- **Full Service Repair**—Including expert restoration of vintage instruments



Serving the
Community of
Professional
Drummers and
Drum Lovers

www.maxwelldrums.com

Midtown Manhattan 723 Seventh Avenue, 3rd Floor
New York, NY 10019 Ph: 212-730-8138 Hours: 11-7 M-F; 11-6 Sat

Iroquois Center 1163 E. Ogden Avenue, #709
Naperville, IL 60563 Ph: 630-778-8060 Hours: 11-6 Fri; 10-5 Sat

Additional hours by appointment.

Blue Note®

NEW YORK

WORLD'S FINEST JAZZ CLUB & RESTAURANT 212.475.8592 WWW.BLUENOTEJAZZ.COM

MAY 2012



RANDY BRECKER - "POP!"

WITH KENNY WERNER, JOHN PATITUCCI, DAVID SANCHEZ,
AMANDA BRECKER, ADAM ROGERS & NATE SMITH
MAY 1 - 6 8PM & 10:30PM



JAY RODRIGUEZ

MAY 7 8PM & 10:30PM



DIZZY GILLESPIE™
ALL-STAR BIG BAND
DIRECTED BY PAQUITO D'RIVERA
MAY 8 - 13 8PM & 10:30PM



MELISSA MANCHESTER

MAY 14 8PM & 10:30PM



BRIAN MCKNIGHT &
THE DUKE ELLINGTON ORCHESTRA
MAY 16 - 18 8PM & 10:30PM



THE DUKE ELLINGTON ORCHESTRA
MAY 19 8PM & 10:30PM



ELDAR DJANGIROV TRIO
PLUS PAT MARTINO
MAY 20, 22 & 23 8PM & 10:30PM



MARK MURPHY
"A LIFE IN SONG"

WITH SHEILA JORDAN, HELEN MERRILL, ANNIE ROSS,
SACHAL VASANDANI, ROSEANNA VITRO & MORE
MAY 21 8PM & 10:30PM



JERRY GONZALEZ &
THE FORT APACHE BAND
MAY 24 - 27 8PM & 10:30PM



REGGIE WASHINGTON
MAY 28 8PM & 10:30PM

131 W. 3RD ST NEW YORK CITY 212.475.8592 WWW.BLUENOTEJAZZ.COM

TWO SHOWS NIGHTLY:
8PM & 10:30PM

FRIDAY & SATURDAY
LATE NIGHTS: 12:30AM

SUNDAY BRUNCH:
12:30PM & 2:30PM