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SEPTEMBER 2010



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Cover: Stanley Clarke
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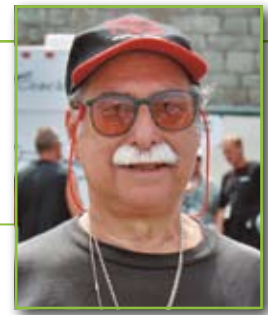


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John Marshall, Fabrizio Sotti

by Ira Gitler



After a sojourn in France I returned to NYC and a plethora of unopened e-mails; the (friendly-in-all-preceding-years) “web2mail” site refused access to me on a gaggle of various computers) but fortunately only 18 voice mails appeared on my Ameche.

My travels took me to France for two festivals with a visit to friends in between; details to be revealed down the road in *Jazz Inside’s* next large issue. I returned just in time to catch one of my favorite groups, the John Marshall Quintet, on one of the two annual trips the trumpeter/leader takes to New York from Germany and his regular seat in the WDR big band.

Actually there was also a bonus because bassist Ari Roland was leading a quintet that preceded the Marshall five. With Chris Byars on tenor and alto saxes, John Mosca on trombone, Sacha Perry at the piano and new-to me drummer Danny Rosenfeld on board Roland had a very compatible group whose familiarity bred solid ensemble playing and individual voices in solo. Roland’s arco solos, highly animated to view, but coherent in their energy, were a delight. Byars, on tenor, took “Lover Man” for a soulful stroll, a bit above its usual slow ballad treatment. Perry’s “You Think So” was bright in tempo with some well-placed bumps in the road for changes of pace. Byars, on alto, and composer Perry, summoning up the young Bud Powell, soloed strongly. Mosca and Byars then embarked on a series of “fours” with Rosenfeld before Danny took over with a neatly expressive workout on cymbals and skins.

Mosca, perhaps the most dexterous, bop manipulators of the slide since Jimmy Knepper, but with his own idiosyncratic phraseology, plumbed the beautiful depths of Berlin’s “How Deep Is the Ocean?” In an excellent reading of Bird’s blues, “Perhaps,” with Byars back on tenor, Mosca was really in his element, finding space to cram in a quote from another of Bird’s blues lines, “Cheryl.”

“Boomerang,” a Byars line on “Gone With the Wind,” was saxophones all out; Chris with young sitters-in Pete Anderson (leaning toward Lucky Thompson) and altoist Ayal Vilner—no relation to Smalls co-owner/pianist Spike Wilner who was off on a busman’s holiday playing a gig at the Knickerbocker!

Marshall had the full services of his “New York band”—Grant Stewart on tenor; Tardo Hammer, piano; Neal Miner, bass; Jimmy Wormworth, drums. Jimmy really had the pots on from the opening bars of Tadd Dameron’s “Super Jet” and all concerned were hitting it with heat.

Clifford Jordan’s “The Highest Mountain” has a connection to the spirituals of the black church. The zeal and musicality were in everyone’s playing on this. Marshall then moved from his hard-hitting trumpet to the mellow flugelhorn on “Thinking of You,” penned many years ago by Groucho Marx’s buddy, Harry Ruby.

John stayed with the larger horn for Barry Harris’ “Nascimento,” before vocalizing on another oldie, “I Was a Little Too Lonely,” in his unpretentious, swinging style with room for some uplifting trumpet.

The set closed with Denzil Best’s “Move” which showed off everyone’s chops and depth: Stewart’s big sound, even at racehorse tempos, conveys a fertile conception, rooted in Rollins but growing in its own loam. Marshall’s effective use of Harmon mute did not summon up Miles but enhanced the content of John’s particular attack here. Hammer’s time and ideas are always in the moment; his intensity raises the listener’s rapture bar. Miner, the astute, rhythmic accompanist is gutty even when he is being tender, as in “Thinking of You.” Wormworth’s exchanges on the “fours” and “twos” with John, Grant and Tardo were spot on or, as I said earlier, “pots on.”

The second set began with Shearing’s “Conception,” way up and no interludes a la Miles. Monk’s “Crisis Cross” followed with Tardo setting the pace with the first solo.

Kenny Dorham’s always infectious “Una Mas” was next. K.D. is one of John’s heroes and the team effort made one undulate, dancing in your mind—with some seated foot movements.

Marshall switched once more to flugel for the haunting theme of “Monk’s Mood” and Miner’s deep, resonant sound was in clear evidence. Next was a rare performance of Monk’s “Thelonious.” I’m not sure I’ve ever heard anyone play it other than its composer. Its limited chordal setting was navigated with accurate delineation and inspired interpretation by all. Monk would have dug it, I’m sure.

The high that it created impelled a breakneck “I Know That You Know” that blazed its way to the end of the set with Wormworth’s adrenaline still intact. I knew that I knew why I had sat there for three straight sets that got better and better. A cushion that I moved from the chair to the one I had chosen to park on was certainly helpful but it was the music that supplied the glue.

He gatherings at Smalls are a diverse, hip, communal audience that really listens.

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In last month’s column I wrote about Charles Carlini and his efforts to bring jazz to more clubs and restaurants around New York. Since that time I’ve talked to him about his aims and asked him if he is progressing with his plan. Here is the result of an interview I did with him.

Carlini, who knows his jazz and his food, explains: “I’ve been on a mission to my part in revitalizing the jazz scene that was once thriving in the Big Apple,” and went on to decry the demise of the big record stores, the lessening of the major record labels in recording jazz and the closing of many of the smaller clubs that booked jazz groups around the city.

“So because of all these distress signals,” he continued, “I decided to approach restaurant operators and convince them that offering music at their establishments would greatly enhance their bottom line. Why not sell a steak with a side of jazz, if you will?”

As I mentioned previously, Rue 57, on 57th Street at 6th Avenue was already part of this policy in July and now will be booking two nights, up from one, in the fall. Other participants after Labor Day will be Palio at 151 Wet 51st Street (Fridays and

Saturdays) and the Comet Lounge at 137 E. 55th Street off Lexington Avenue, also in September, dates TBA.

Moving from clubs to the men and women who make the music I recently received a CD, *Inner Dance*, by guitarist Fabrizio Sotti on the E1 label. His associates are Sam Barsh, organ; and Victor Jones, drums. There are also appearances by Gregoire Mairet, harmonica; and Mino Cinelu, percussion. Claudia Acuna sings on one track.

Sotti plays both electric and acoustic guitars with a poetic soul. His “Blue Whisper” shows he can play the blues; “Brief Talk” is dedicated to Michael Brecker with the memory of the last time he spoke with him; and “Mr. T.M.” is a minor blues with Thelonious in mind.

Born in Padua, Italy in 1975, Fabrizio began on piano at age 5. At 9 his mother bought him a guitar. A year later he discovered Jimmy Hendrix and Wes Montgomery. At 13/14 it was Miles, Monk and Keith Jarrett that caught his ear but he says, “I’m influenced by all instruments.”

By 14 he had his own trio with two players that have become household names in Italian jazz, bassist Ares Tavolazzi and drummer Mauro Beggio. Although he was well aware of the rising excellence of Italian jazzmen he felt he had to come to America “to learn by playing with the best musicians.”

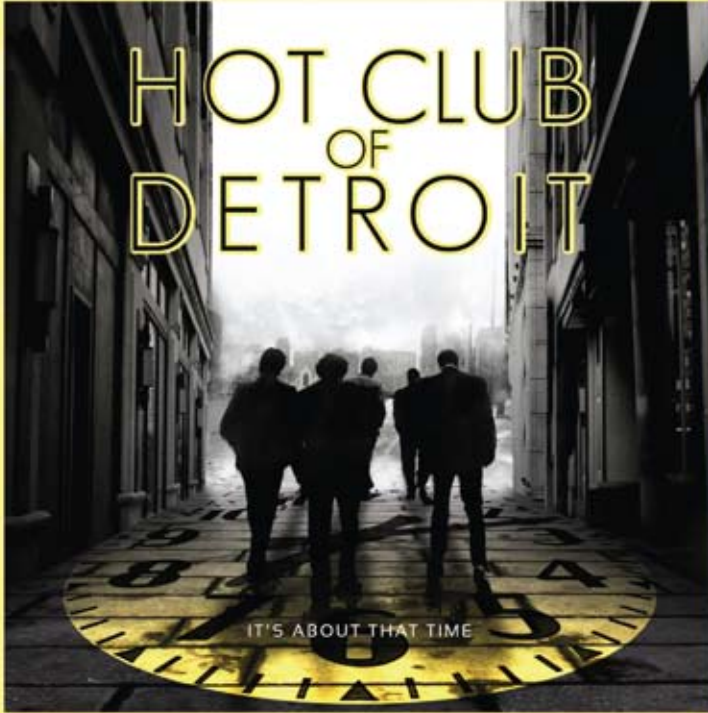
In 1991 he came to New York. Among his “teachers” were John Patitucci, Al Foster, Steve LaSpina and Cameron Brown. In 1995 he was called back to Italy to serve in the Air Force.

He was stationed in Aviano (northern Italy) where the U.S. had a base and, although a member of the Italian Air Force, wound up as a foot soldier guarding the base. Upon being discharged he returned to the States in 1996 where he began to write, arrange and, in the late ‘90s, produce. In 2002 he met Cassandra Wilson at the club Sweet Rhythm (formerly Sweet Basil) and later co-wrote two songs for her CD, *Glamoured*, and accompanied her in performances.

Sotti’s originals for his own CD range in inspiration from the aforementioned Monk and Brecker to his grandmother’s eyes, Neapolitan songs and walking down 5th Avenue against a tide of tourists. Check him out.

Quick Shots: The Buselli-Wallarab Jazz Orchestra’s *Mezzanine* reveals one of the most beautiful ensemble textures ever/ When are other jazz magazines and the august *New York Times* going to recognize *Joy Spring* by pianist Bill Carrothers Trio on the Pirouet (Germany) label for its brilliant reinventions as noted in this magazine’s pages (April, *Apple Chorus* and June, Alex Henderson’s record review)/ The three most misspelled titles in Jazz: “Bags’ Groove”; Oscar Pettiford’s “Tricotism; Dizzy Gillespie’s *United Nation Orchestra*.

P.S. Don’t forget Sonny Rollins’ 80th Birthday Celebration at the Beacon Theater on September 10th with guest stars Jim Hall, Roy Hargrove, Christian McBride, etc. ■



Hot Club of Detroit may be inspired by the spirit of Django Reinhardt, but with the release of *It's About That Time*, HCOD pushes the boundaries of what was once just called "Gypsy Jazz." From the blistering fretwork of their homage to Pat Martino and Miles Davis, to their subtle reworking of Frédéric Chopin's "Tristesse" E Major Etude, it's obvious that Hot Club of Detroit is widening their influences, and forging ahead to carve out their own niche in the jazz world and beyond. In this Centennial year of Django's birth, everything from local appreciation societies to larger national music magazines and shows - on and offline - are certain to mark the Django heritage.

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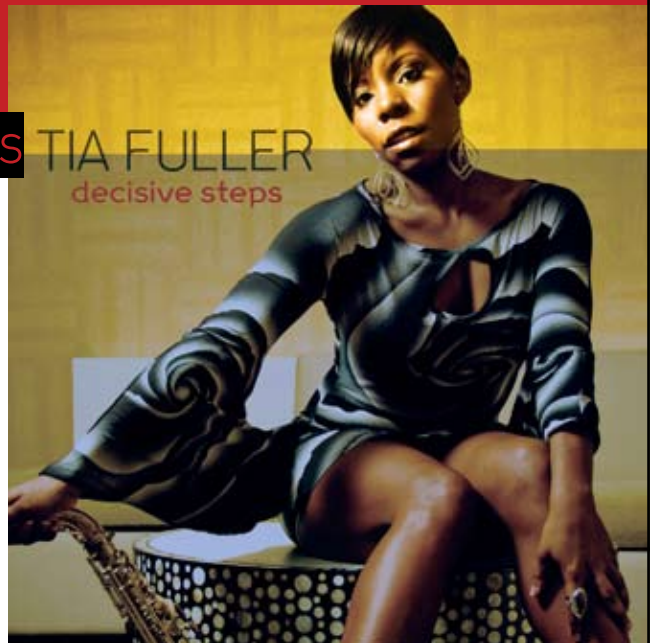
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- **Jazz Police**

After criss-crossing the globe with Beyoncé the last two years, musician, educator, composer and saxophonist **Tia Fuller** turns the spotlight on herself with *Decisive Steps*, her sophomore release on Mack Avenue Records.

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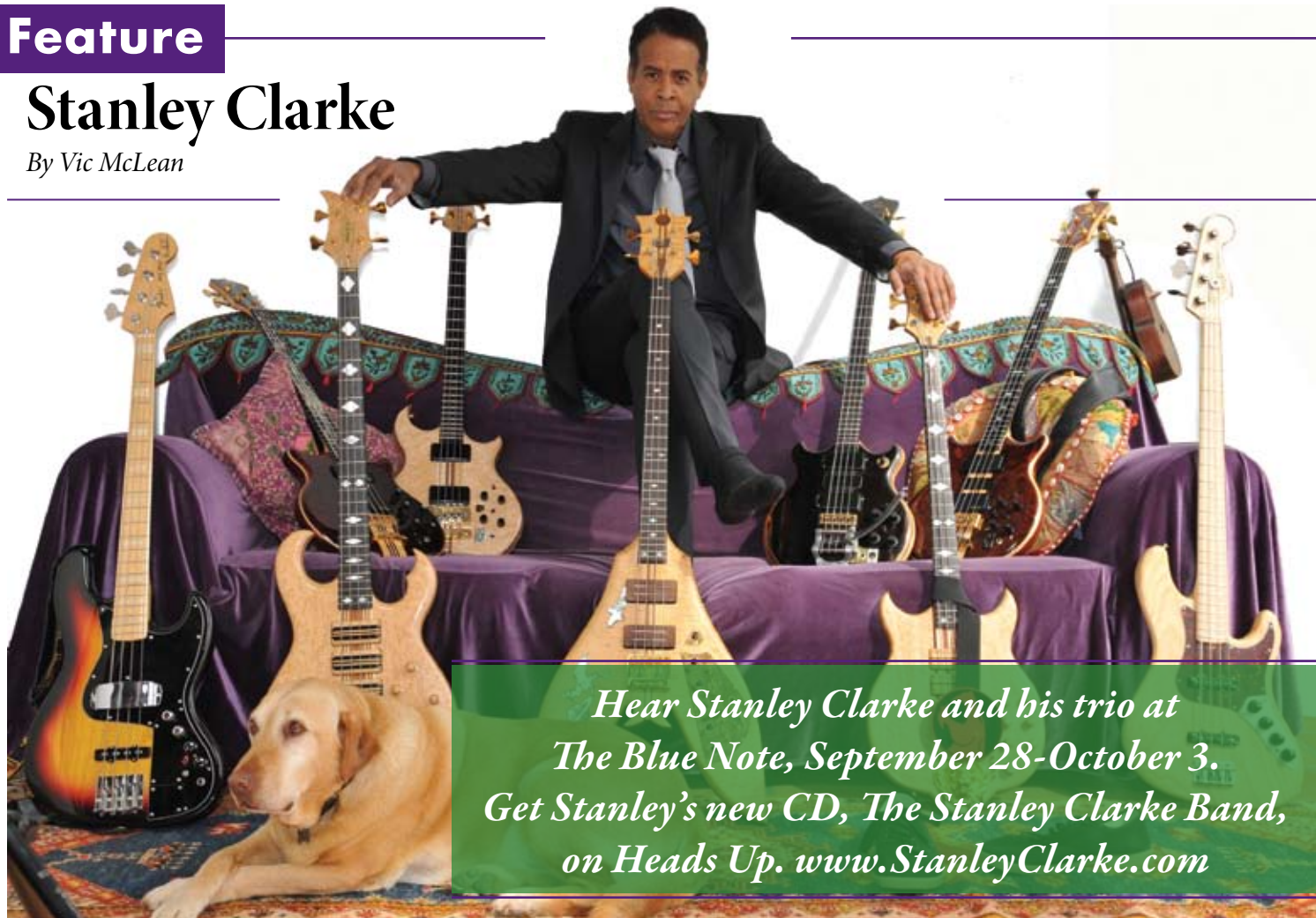


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Stanley Clarke

By Vic McLean



Hear Stanley Clarke and his trio at The Blue Note, September 28-October 3. Get Stanley's new CD, The Stanley Clarke Band, on Heads Up. www.StanleyClarke.com

JJ: I see you have your second Heads Up release that came out June 15th, so it's been 8 weeks now. How do you feel about that particular record?

SC: It's a good record. I like the record. Artists our age still put out records and sell the records. But really it's more a way of documenting where you are. I'm fortunate enough to have a record company and other people out there are helping me sell records. The record business is not what it used to be when I was younger. I wouldn't mind if more people were to hear the record. I don't even care if they buy it — I would just like them to hear it. It's some nice stuff on there. It's different stuff. It was a lot of fun to put together.

JJ: Well I love it. My favorite track is track number four. In doing some research on that for some other stuff that we were talking about, I mentioned the other day that I came across a version of that record

that come out in 1979. Was this particular track inspired by that one?

SC: Yeah. But what it really has more to do with is the talk box. I had this record called *I Wanna Play For You* and I used the talk box. So even though musically it's different than that, it has the same spirit.

JJ: It's just one of the best, funkier records I've heard since I can't even tell you.

SC: It's funky as hell.

JJ: Do you remember a song by Larry Graham back in the day called "Do You Want To Dance"?

SC: Yeah, I think I heard everything by Larry.

JJ: It feels a little bit like that. If it gets on the radio,

watch out. It's gonna pull in a whole lot of folks that aren't from the jazz side. So I'm glad that you like it because it is an excellent record. There was a lot of hype a while back about the Return To Forever tour that you did. How was that?

SC: That was a lot of fun. Sometimes when you play with bands you don't really realize how popular they were. That's kind of how I grew up. I was just a guy out there just trying to make bass sound good. It is amazing. We went out there and there was almost a fun, musical quality about it. It was something like The Beatles going out there. There's nothing like seeing a bunch of 50 year old guys squealing. I remember there was this guy, he had to be like a 65 years old. We thought, seriously, "are we gonna have to get the paramedics?"

JJ: 911!

SC: He was standing up, gyrating. Man, I know he was in pain the next day. But it was nice. I think there are a lot of people out there who are 45 and up that don't really get touched from the record point of view, and even touring—but it gets better and better. I think some of the smarter guys in the touring world are starting to figure it out. You go to these casinos, you see Earth Wind and Fire, you see the groups that

"When I started coming out with records, one of the things that happened was that I let record companies know that a bass player could make a record and sell them. I was selling a couple of hundred thousand records as a leader on the bass. That was unheard of – and then it became fashionable."

www.StanleyClarke.com

were very popular in the 70s and you see them out there and they're selling out shows.

JJ: Well their audiences are still connected to them. The record companies don't know how to connect them now.

SC: Yeah. I can't stand there and blame them, but there's only so many people that are smart.

JJ: Well if you can break away from the boundaries of the record company function and just think and look and pay attention to what's going on—the demographic and the population and the way they're exposed to the music and make the appropriate judgment, actually you'd sell more records than ever.

SC: Yeah, that's the thing. You know, on this new record, I meet so many people who have never heard about it. I always find that really fascinating. You know, you're in a business selling records. It's the nature of the business right now. There must be some reason. But I don't even care. To be honest, I just find it fascinating.

JJ: Well the music will find a way—the people will find it. It's a really important record and if there are the right connections made with audience I think it will be extremely big for you. You're considered one of the greatest players - especially among those alive now. How did your love affair with your instrument

“It's just funny that a lot of musicians are kind of perceived as being separate from each other, because of the genre of music that they're in. But it's exactly the opposite for some of the guys I know.”

start? I know you played the accordion, the violin and the cello before you started with the bass. So how did that whole thing come about?

SC: I started playing the bass when I was about 12 or 13.

JJ: You started with the accordion though?

SC: The accordion was much more than that.

JJ: It was your first instrument?

SC: Yeah. There was a guy just down the street who had a music store and my mother was an opera singer, and she used to take music lessons there. It was a neighborhood music store. You don't see those too much anymore. And he had a bunch of accordions in the window. It's funny sometimes the smaller cities in different countries, like in Germany, you'll see a corner store with a bunch of accordions in them. But this guy taught music in the back.

JJ: My mom was a piano teacher, and she taught accordion too. When I was reading up on you - and I read that - it shocked me, but what a good instrument. So how did that transition over to the bass occur at age 13?

SC: I think that later they would ask the kids to come to this room to pick out an instrument you wanted to play in the band or in the orchestra, and I got there late so all of the violins and trumpets and all of that was gone. There was nothing there but a bass and a tuba, and I was definitely not checking that out. The bass drum was not really even considered an instrument. So I chose the bass out of the three because it was the one that had some kind of possibility to it. And then I just spent the rest of my years there trying to get it to sound good.

JJ: Well this is probably something a lot of folks out there wonder, including me. How much do you practice? Do you practice a lot?

Continued on Page 53

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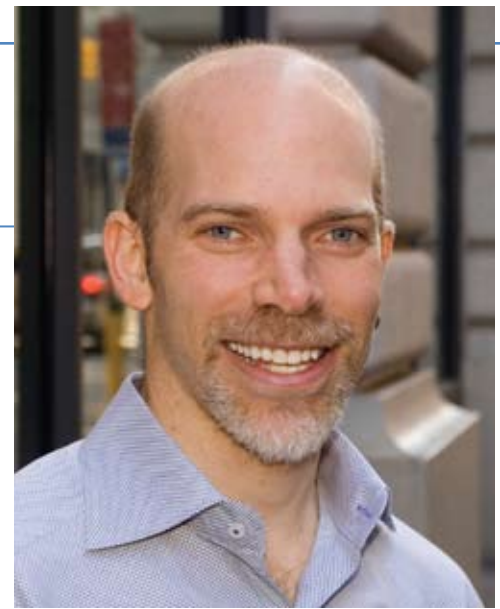
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Kat Gang

Seth Abramson

By Eric Nemeyer

“We [the Jazz Standard] have something unique to deliver from the artists on stage to how the guests are welcomed when they walk through the door. We want to create a very welcoming environment and one that’s conducive to artists, and also one that’s comfortable for the listening audience. ... I think the scene is very healthy. The demographic at the club gets younger and younger, which is a healthy sign.”



JJ: You’re booking a lot of great music at the Jazz Standard.

SA: Thank you very much. I am very pleased with how it’s going. I’m thrilled with how things have gone in the last number of years. And despite the economic storms that have befallen everybody—we’ve been doing very well.

JJ: Well you’ve picked out some really great acts. Plus, the restaurant’s really well run and you have a good rep and some longevity behind you. I didn’t think you were going to have any problem at all.

SA: I don’t take any of it for granted ever so I’m always happy when, on a given night, there’s a good audience. I put together a great program of artists, diverse programming, and always try to keep it interesting and fresh. I’m always looking to help develop up-and-coming artists while giving an opportunity to the living legends as well. It’s great that the audience continues to come out — we’re hopefully doing things right and continually strive to make it better. We have something unique to deliver from the artists on stage to how the guests are welcomed when they walk through the door. We want to create a very welcoming environment and one that’s conducive to artists, and also one that’s comfortable for the listening audience.

JJ: Well you’ve certainly done that. How did you get your start? What inspired you to take this particular route?

SA: My foray into the business side of music stemmed from my first being a musician. I went to New York University for music, studied jazz and music business there. I worked in Marketing for Columbia Records under George Butler, where I worked on Harry Connick’s first record. From Columbia I went to work in WEA, which was the Warner Electra Atlantic for a while, and then got a job at A&R briefly and then at Geffen Records here in New York. I bounced around

at enough of the labels that I got a taste that I was looking for something else. So, I continued with side work i.e., composing for film, TV, jingles, session work as a guitarist, etc... And then I met Joel Chriss, who had his own agency. I got on the agent side of things which at the time I wasn’t even aware of. It made perfect sense that there were agencies and stuff, but I didn’t even think of agencies for jazz artists. That wasn’t part of something I was involved with before. So I ended up becoming an agent and I became vice president of that company. For seven years I was bringing in artists ranging from Jackie Terrason and Dave Douglas to Kurt Rosenwinkel and Mark Turner. We represented a bunch of legends at the same time including Tommy Flanagan, Abby Lincoln, Mose Allison and Terence Blanchard. So I was putting together tours and working with promoters all over the world. We managed some people as well, sort of by default. If they didn’t have managers, we filled a role they needed at the time. So from that position I was dealing with all the labels. In the early to mid ‘90s, it was still, as far as touring jazz artists were concerned were major label artists. You had to have those ties with a major label to really have a good tour.

JJ: Why do you think that was?

SA: That was just because the promoters at the time weren’t taking chances. If you were independent back then, you didn’t have an audience and they didn’t want to take a chance. Major labels would support the engagement so there was some press surrounding them. They felt more comfortable with the arsenal of having a major label behind the artists. I’ve been in the business long enough now that I’ve seen it go through these different evolutions.

JJ: Give your musical background you have an understanding of the vibe and the perspectives and the challenges and so forth faced by artists. This is in contrast to the bean counter on the business side who might have the perspective, “A guy who’s not on a label is not as good...” ... but really quality players with some good marketing contradicted that very understanding.

SA: Right. So from that, I was on the agency side for

like seven years or so, before I went on to the presenting side. I was putting together hundreds of shows, and I got to go to Japan, Europe and travel around a bit for some of the artists I was working with and be on the road somewhat. At the time this was still before everyone was mobile with their artists, before technology is what it is today. I was fortunate to work for so many great artists. I learned so much about the business from that vantage point. I saw so many things from all sides, all facets of it. And I was part of what was ideally a great team of people working together to help further some of the artists’ careers — selling more records, touring more, all interests in mind. We’d put together a tour and then the release date would shift and that was a big problem back then. So ultimately I went to the presenting side because I had an opportunity — the founder of the Jazz Standard was looking to make a change in how they were running things and their programming. I kept in touch with him from when he first founded the place in ‘97. I was interested in the presenting side, the audience, the day in, day out, how the audience responds and being closer to the music, if you will.

JJ: What were some of the more interesting or unusual experiences that you had on the label, managerial, promoter’s side before you went over to Jazz Standard?

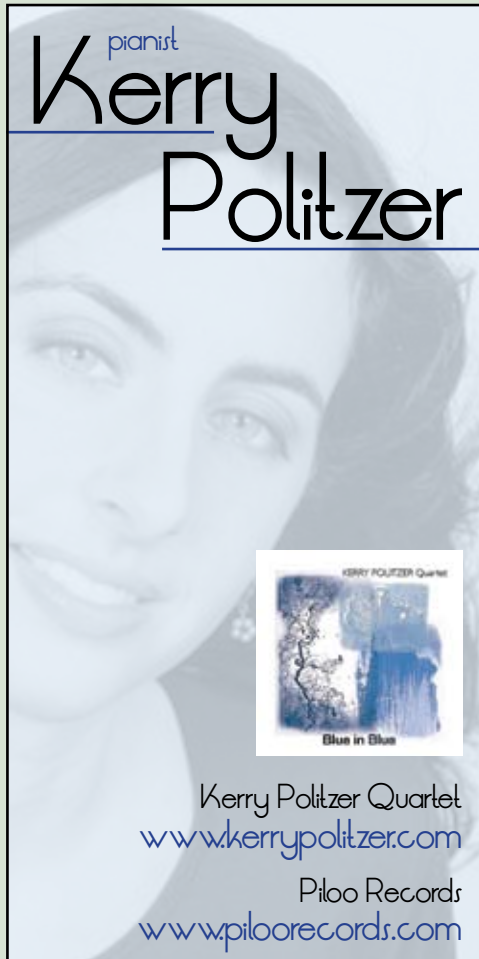

SA: I was putting together an all star package with Tommy Flanagan, and then he had some health issues and couldn’t tour, so we got Hank Jones to do it. We played at Purdue University, we played at an orchestra hall in Detroit, and this was with Kenny Burrell, Frank Foster and Marcus Belgrave. So one funny story, we were in the airport in the Midwest waiting for a flight with Hank, and basically this guy recognized him at the airport and first he asked me, “Is that Hank Jones?” and I said “Yeah it is.” He was all excited to meet him, he was a fan, and he was like “God, Hank, you’re still out here doing this?” And this was back in ‘94-’95, right around there, so this is already 15 years ago, and he was already older then, in his ‘70s, so the gentleman was like, “It’s amazing that you’re still touring, still playing.” And Hank said, “I’m gonna

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Branford Marsalis, guest artist with Juilliard Jazz ensemble.

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Long Island University, Brooklyn Campus Sam Newsome

By Gary Heimbauer

“Because the music scene is so congested, young musicians have to be even more remarkable and unique – just to make waves. Unfortunately, students don’t take advantage of it. Instead, many of them still choose to copy the same five players, while sitting around waiting to be validated. It may not be a great time to make a living, but it’s an amazing time to be an artist.”



JJ: What is the vision or mission that is the cornerstone of your school’s jazz program?

SN: At LIU-Brooklyn Campus our mission is quality education, not quantity education. We’re not some jazz-factory churning them out, with or without an education. We keep our class sizes small, which enable us to address the needs of each and every student. All of the teachers here – Dr. Gloria Cooper, Bob Aquino, Carlo DeRosa, Eddie Allen, Greg Lewis, and Dwayne Broadnax – are pretty hands-on. It’s a real a family-like atmosphere. I recently spoke with a former student who left LIU to attend a school with a larger jazz program. He told me that he missed the playing opportunities he got at LIU. At his current school he wasn’t even in an ensemble at the time. It was very disappointing – which is precisely my point. Students don’t understand that when they attend these jazz factories with 200 drummers and 150 guitar players only a small percentage of them reap the benefits of the school’s facilities. The rest are just paying salaries and operational costs.

JJ: What are some of the distinguishing characteristics of your school’s program?

SN: In addition to the small class sizes, I would say it’s the school’s location. Being in the arts district of downtown Brooklyn, we have the luxury of having easy access to so many great musicians who live right in the neighborhood. Just during the short time that I’ve been here, our jazz clinic series has presented people like Ravi Coltrane, Eddie Henderson, Rudresh Mahanthappa, Jeff “Tain” Watts, Peter Bernstein, Giacomo Gates, Gretchen Parlato, Bruce Barth, David Berkman, and many others. And some of them have brought in their entire bands. As quiet as it’s kept, a lot of players who are very active on today’s music scene have graduated from LIU: Nasheet Waits, Ugonna Okeowo, Vincent Herring, Bruce Cox, Mark Shim, and many others. As a matter of fact, violinist Mat Maneri is currently studying there. It’s a blast having someone of that caliber in my

jazz ensemble. Also, Ralph Alessi and the School for Improvisational Music (SIM) has been our artist-in-residence for a little over a year now. They hold their intensives at LIU as well as conduct master classes from time to time. Just this past August, during the SIM summer intensive, we had Greg Osby, Tim Berne, Steve Lehman, Jim Black, Vijay Iyer, Andy Milne, Mike Formanek, Tom Rainey, Jen Shu, many others. And our students got to attend for free. It was all very exciting.

JJ: The current economy has impacted parents and students to consider carefully the costs versus the potential benefits in choosing a course of study on which to embark, or a college to attend. Could you comment?

SN: The reality is that many students graduating from music schools nowadays will enter into a world with few obvious opportunities and a huge debt waiting for them. But this is where having a good education comes in handy. Since today’s musician has to wear so many hats, he or she can’t afford not to have an education. Parents and students must realize that an education is not a trade. If you want to be guaranteed a job when you graduate, go to DeVry University. If you want to broaden your horizons, learn about the world around you and all of its offering, and gain the skill sets to become a responsible and productive member of society, then get an education. My colleague Dr. Gloria Cooper and I encourage our students to pursue degrees in music education with a concentration in jazz studies. This way they graduate certified to teach.

JJ: What are some of the biggest challenges current students are and will be facing and how is your program preparing them to overcome those to succeed?

SN: The fact of the matter is that gigging opportu-

nities in the conventional sense have become scarcer. When I graduated from Berklee College of Music in the late 80s, I started working with Donald Byrd right after graduation, then later with Terence Blanchard. Today’s climate is much more conducive to doing your own thing, being original, and entrepreneurial. Because the music scene is so congested, young musicians have to be even more remarkable and unique – just to make waves. Unfortunately, students don’t take advantage of it. Instead, many of them still choose to copy the same five players, while sitting around waiting to be validated. It may not be a great time to make a living, but it’s an amazing time to be an artist.

JJ: What kinds of guidance does your program offer to ensure that students are positioned with the business skills to empower themselves?

SN: Unfortunately, there’s no way you can fully prepare students for the precariousness of the music business nor teach them how to effectively market themselves – everyone’s path is different. Besides, the business is constantly changing, new social networks are always surfacing, ways of exploiting music are always evolving, and what people want to hear is always changing. At LIU, we prepare our students in these areas in a few different ways. One, we encourage them to take our music business class taught by Dr. Gloria Cooper. This way they can learn about records contracts, royalties, copyright laws, and things of that nature. Two, we’re constantly exposing them to professional musicians and music professionals who are active and business savvy. We’ve brought in guest lecturers like Matt Balitsaris, from Palmetto Records, Don Sickler, from Second Floor Music, and pianist Orrin Evans, who runs his own label Imani Records.

JJ: Could you share one or more things that you’ve learned from your students or your experience as an educator that has made an impact on you?

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New School Martin Mueller

By Eric Nemeyer

“One of the biggest challenges facing students everywhere is in understanding that their development as artists is an inherently long term life development, this directly at odds with the ‘straight to stardom’ sound bite culture they’ve grown up in.”

JJ: What is the vision or mission that is the cornerstone of your school’s jazz program?

MM: At The New School we believe Jazz is a flexible art – an enduring expression that continues to evolve and present us with new dimensions of itself. In training of craft and towards authenticity of self, we prepare our students to assert their own personal identities, while simultaneously reinvigorating elements from jazz’s rich cultural legacy. This process, of understanding tradition, while ever reaching for the new, is our mission at the New School. We believe this approach ensures that there will always be a future for jazz.

JJ: What are some of the distinguishing characteristics of your school’s jazz program?

MM: The culture and characteristics of our school are deeply connected with our location in Greenwich Village and to the first beginnings of New School as a bastion of intellectual and artistic freedom. We have a strong commitment to a community model of the jazz practitioner as educator and mentor. We have a professional classroom faculty of more than 70 artists spanning generation and jazz genre, along with more than 300 affiliated artists available for private lessons, masterclasses, and as subs for the classroom faculty when out on the road. Saxophonist and school co-founder Arnie Lawrence used to call this “the flesh teaching the flesh.” All students are shaped and perhaps even permanently influenced by their teachers, however, at The New School we seek that moment in which every student at some point needs to give shape to himself or herself, free of their immediate influence. Like Nietzsche said, “one repays a teacher badly if one always remains only a pupil.” The curriculum and the open spirit of the school encourages our students towards self determination and self directed education, as they personalize their directions through the wide range and scope of our electives, as they choose their own lesson teachers, and in the freedom we allow to put together their own personnel in ensembles. A final key distinction of the school is an open cannon built upon jazz values. We

believe that a well trained jazz musician is equipped to play any style of music and we try to strike a balance between a rigorous core curriculum in jazz with the opportunity for our students to develop their own unique voices and to express themselves in a rich diversity of musical identity and individualism.

JJ: The current economy has impacted parents and students to consider carefully the costs versus the potential benefits in a college. Could you comment?

MM: These issues speak directly to broader societal and cultural values, and these conflicting educational motives have been impacting higher education long before the current economic meltdown. The notion of education for education’s sake has been under attack for many decades, with a widening gap in access and affordability along lines of class and race. This has only been exacerbated in the institutionalization of jazz, where the high cost of college tuition is seemingly at direct odds with the realities of making a living as a jazz practitioner. Despite this bleak outlook, I’m an absolute believer in the value of a degree in jazz, in what it means in humanizing both the person and their art, and that the right education can be the means for both a fulfilling life and a decent living in creative music. All studies continue to prove the positive corollary of level of education to income, the attainment of a college degree remains a strong value and attraction in both access to knowledge and preparation in a music career, and this is borne out in my view by the many generations of New School alumni now successfully making their way in the world. I do think that the increasing cost of education in the current economic climate is a big contributing factor in the current shift of higher education musical training and preparation from purely craft and aesthetic to more practical, vocationally oriented learning outcomes. We at New School, just like jazz schools everywhere, exist in a consumer driven education marketplace, and we are all responding to that need with an ever increasing array of vocationally driven programs, courses and initiatives seeking to provide the skills and knowledge needed.

JJ: What are some of the biggest challenges current students are and will be facing and how is your program preparing them to overcome those to succeed?



MM: One of the biggest challenges facing students everywhere is in understanding that their development as artists is an inherently long term life development, this directly at odds with the “straight to stardom” sound bite culture they’ve grown up in. In our courses, in our advising and counseling, and in the mentoring and modeling from faculty, we try to communicate that their 4 years of study will only be the first step towards assimilating technical mastery, social mastery, and authenticity of self in all they do in life. We’re educating a generation that has become more contemporary than ever before. Perhaps the most dominant and drastic feature of life in our time is our changing and suddenly enlarging sense of the contemporary, where for most of us, events are known, seen and heard at the moment they happen. This is the world that our students must navigate as young artists, and the particular challenge and responsibility they face is in being relevant, in defining themselves, in resisting the immense force of conformity that comes with mass communication, in the challenge of finding their own creative individuality, and of perpetuating the aesthetics and traditions of the art form.

JJ: How does your program offer to ensure that students are positioned with the business skills to empower themselves?

MM: We all know that we’re in a tumultuous period of breakdown of traditional business models and a hybridized, multi-niche creative marketplace. The major paradigm shifts brought about through technology bring both challenge and opportunity to the enterprising artist, and this also prompts and requires a re-calibration of music education and pedagogy in response. The larger issue of musician shortcomings in business understanding is pervasive and long-standing, and is part of the ethical question in the explosion of jazz education and the result of an ever increasing surfeit of jazz artists in a marketplace that does not provide enough work and opportunity to support them. Dr. Doug Demster, who was one of the first to

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www.newschool.edu/jazz/

New York Jazz Academy Javier Arau

By Gary Heimbauer

“Generosity of spirit can really help elevate the playing of any ensemble. So, in the end, it’ll never hurt to compliment, and complement, your fellow musician and to interact in a genuinely supportive way.”

JJ: What is the vision or mission that is the cornerstone of your school’s jazz program?

JA: New York Jazz Academy helps students of all ages realize their goals as performing musicians. We offer a hands-on approach to music education that includes private lessons, ensemble rehearsals, theory and ear-training classes, and specialized programs, including big band workshops, vocal workshops, and guitar classes. We are entirely inclusive, bringing together players throughout the community. While some of our programs are open by audition only, others require no audition at all, which helps people jump in at any level. Our programs are supported by

a creative and concrete curriculum that moves far beyond the basic chord/scale theory that has become so ubiquitous in jazz education. Ultimately, our mission is to help people continue progressing while realizing their own artistic goals.

JJ: What are some of the distinguishing characteristics of your school’s jazz program?

JA: One really distinguishing characteristic is that we offer programs from cradle to grave. Our Jelly Jamz classes offer a really solid foundation in rhythm, melody, and harmony for the smallest of children. We offer private lessons for students as young as age four, and our Junior Jazz program offers kids from age 9 a chance to learn in an ensemble environment. Teens come to us who want to supplement

www.nyjazzacademy.com



Credit: Chris Marolf

their school band experience with more work on jazz styles and improv, and a whole host of our programs are designed for adults, all the way through retirees who have been playing for decades. We’re helping even the recent music school graduate who says, “I could still use more skills.” Most of our programs tie in with gigging opportunities at real jazz clubs, too. On a NYJA gig, we’ll often see kids, teens, and adults all performing on the same stage. It’s a real thrill for

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New York University David Schroeder

By Joe Patitucci

“I am a firm believer in jazz education as it offers anyone the opportunity to move forward and explore the world. The biggest challenge is to believe in oneself.”

JJ: What is the vision or mission that is the cornerstone of your school’s jazz program?

DS: The pursuit of a degree in jazz performance, like any other art form, can lead to a wide variety of career opportunities along side a performance career. The foundational process of training students to become experts on their instruments is often the most tangible part of student’s education. The difficult task is to train students to become creative and inspired thinkers within the music industry to develop opportunities for themselves, with this process beginning before they graduate. This area is where my faculty and I assist students as teachers, role models, and mentors, but the most important factor comes from students rising to the occasion and meeting us half way. As Joe Lovano

once stated, “you can’t teach anyone to improvise, but you can teach them to teach themselves.” In this sense, we want our students to think out of the box to find opportunity for developing successful and interesting careers. I very often hear general statements from parents and potential students like “there are no careers in the jazz performance,” or “you can study jazz, but you will need to fall back on another vocation.” These statements may be true for students studying outside of major metropolitan areas with no access or connection to the music industry or a significant jazz community. As NYU is central to Greenwich Village, with hands on access to our world-renowned jazz faculty, a global campus, and NYC arts community, jazz students have almost unlimited resources to develop unique career opportunities for themselves.

JJ: What are some of the distinguishing characteristics of your school’s jazz program?



Dave Schroeder and Wayne Shorter

DS: Developing a connection with the Steinhardt jazz faculty is a significant part of my program, as my faculty is their bridge to the professional world. Prospective students often ask me if my world-renowned jazz faculty actually teach on campus and are accessible to students. The answer is *absolutely!* My entire faculty teaches on campus with all students receiving 15-hours of private lessons per semester. As a matter of fact, we offer students up to two private

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www.steinhardt.nyu.edu/music/jazz

Princeton University Dr. Anthony D.J. Branker

By Gary Heimbauer

I believe it is so important to have the kind of formative college experience that provides students with opportunities to gain exposure to a breadth of academic disciplines and courses outside of their area of concentration because these kinds of experiences will ultimately impact their thinking and learning in significant ways.

JJ: What is the vision or mission that is the cornerstone of your school's jazz program?

AB: The Program in Jazz Studies at Princeton University is dedicated to providing a much-needed educational forum for the study of the performance practices and rich cultural legacy of jazz. Students in the program can participate in a number of academic courses from the music department curriculum, as well as approved interdisciplinary offerings, that en-

courage the study of the historical, cultural, social, theoretical, stylistic, and creative issues that pertain to the jazz idiom. They also have the opportunity to be involved in a number of jazz outreach activities that are designed to enrich elementary, middle school, and high school students throughout the state, as well as the community at large. While the Program in Jazz Studies is not designed to produce professional jazz performers, it will provide a foundation upon which a student may build in order to go on to further training while receiving a superior liberal arts education.

<http://www.princeton.edu/~puje/>



JJ: At least two, sometimes conflicting motives drive students' educational pursuits. One driving force is the purity of purpose of learning, for its own sake, as much as possible to develop one's knowledge and skills. A second driver is the desire to have that education or degree lead directly to a job or financial gain. Could you comment?

AB: Based on my own experiences as a learner and
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Queens College Michael Mossman

By Eric Nemeyer

"what determines a student's success is whether they decide to see the world as a place of abundance, where the success of others is to be applauded and emulated, or a place of scarcity, where the success of others is to be feared."

JJ: What is the vision or mission that is the cornerstone of your school's jazz program?

MM: At the Aaron Copland School of Music, we are a quintessentially New York kind of place. No pretense or hype, no airs and no barriers between jazz and classical divisions. Our founder, Jimmy Heath, created a program that emphasizes traditional skills in jazz performance and composition/arranging and that encourages exploration of all types of excellent music. Our performance faculty are all successful and active players who can prepare students for the music of today. Our composition faculty equally are active in the scene our students wish to enter.

JJ: What are some of the distinguishing characteristics of your school's jazz program?

MM: Significantly, we are Queens College, City University of New York, a public school. Our tuition is subsidized by both New York City and State. We are affordable and our program is of equal quality to the other fine New York area schools. We serve a large number of international students as well as New York City residents, including musicians seeking work in the New York public school system. Our graduates include Monk award winners, Grammy winners and professors in many of the other New York area schools. A major feature of our program is our emphasis on arranging and composition, even for our performance majors. We encourage our students to develop all the skills they will need to prosper in an increasingly com-



petitive world. That includes music business training.

JJ: At least two, sometimes conflicting motives drive students' educational pursuits. One driving force is the purity of purpose of learning, for its own sake, as much as possible to develop one's knowledge and skills. A second driver is the desire to have that education or degree lead directly to a job or financial gain. Could you comment?

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<http://qcpages.qc.cuny.edu/music/>

College of St. Rose Paul Evoskevich

By Eric Nemeyer

“We believe that musicians need to do much more than just perform in order to make a career in music. Our curriculum includes courses in songwriting, arranging, recording engineering, record production, Pro Sound Tools, MIDI, music business, artist management and music law.”

JJ: What are some of the distinguishing characteristics of your school’s jazz program?

PE: We do not offer a degree in jazz studies. We offer a Bachelor of Science degree in Music Industry. Our students have the option of choosing a minor in jazz performance. We believe that musicians need to do much more than just perform in order to make a career in music. Our curriculum includes courses in songwriting, arranging, recording engineering, record production, Pro Sound Tools, MIDI, music business, artist management and music law. The

www.strose.edu/academics/schoolofartsandhumanities/music

final exit requirement at the end of the senior year for students in the music industry program is a full-length album of material they have composed, arranged, rehearsed, engineered, mixed and mastered - a comprehensive capstone project that reflects their achievement. They also function as artist managers and record producers for real clients for two semesters as part of course requirements.

JJ: At least two, sometimes conflicting motives drive students’ educational pursuits. One driving force is the purity of purpose of learning, for its own sake, as much as possible to develop one’s knowledge and skills. A second driver is the desire to have that education or degree lead directly to a job or financial gain. Could you comment?



Credit: Frank Whitney

PE: The only reason to major in music in college is if there is absolutely nothing else that you want to do with your life than be involved with music. If there is any other area that you find interesting you should major in that area because it will probably be easier to make a living in that field than in music. However, if music is what you are truly passionate about then you need to completely devote yourself to your music. You need to become the best performer you can

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University of Nevada, Las Vegas Dave Loeb

By Joe Patitucci

“we first and foremost expect our students to become members of a greater society that embraces cultural differences, welcomes diverse knowledge and strives to help and educate less fortunate individuals and communities through the universal language of music and art.”

JJ: What is the vision or mission that is the cornerstone of your school’s jazz program?

DL: The UNLV Department of Music Jazz Studies Program is characterized by our long-term commitment in providing a superlative musical education for our students and in promoting the development of jazz, a truly American treasure, as one of the highest forms of artistic expression and creativity. We have a steadfast objective in preparing our fine students for the competitive music industry as well as providing them with the essential skills to gain employment

http://music.unlv.edu/academics/performance/jazz_studies/

as prominent jazz educators at premier institutions throughout the world.

JJ: What are some of the distinguishing characteristics of your school’s jazz program?

DL: Our UNLV Jazz Studies Program is unique in many ways. We bring outstanding jazz artists-in-residence, including Chris Potter, Wayne Bergeron, Joe LaBarbera, Alan Ferber, Bob Sheppard, Peter Erskine, Marlana Shaw, Bill Cunliffe, Tim Hagans and numerous others, to UNLV to interact with our dedicated and talented students in performances, clinics and workshops. This motivates and inspires our students to strive to attain their absolute highest potential. UNLV jazz studies students are invited guests for musical scoring sessions with top studios orchestras in



nearby Los Angeles at Sony, Fox and Warner Brothers Studio soundstages. Our students are privileged to observe scores recorded for popular animated television shows, including “Family Guy”, “American Dad” and “The Cleveland Show”, where their UNLV professors frequently perform. UNLV jazz studies graduates are in-demand as professional musicians for musical ensembles that accompany well-known Las Vegas shows including “Jersey Boys”, “Elvis”, “The Phantom of The

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Howard University Connaitre Miller

By Eric Nemeyer

“We all need encouragement – no matter the age or level of experience. Everyone has something great to offer – even if they don’t know it yet. Choose your words wisely because words have great power.”

JJ: What is the vision or mission that is the cornerstone of your school’s jazz program?

CM: The Howard University Department of Music is a professional fine arts unit within an historically Black private university. Its purpose is to attract diverse students of high artistic and academic potential, and provide for them a scholarly environment and musical experience of exceptional quality. The Department of Music places particular emphasis on the provision of educational and cultural opportunities for individuals of the global community, with significant focus given to the musical contributions of peoples of the African Diaspora. The objective

www.coas.howard.edu/music/huje/contact.htm

of the Jazz Studies program is to preserve and perpetuate jazz through instruction, performance, and research. Included in the curriculum are improvisation, arranging, composing, history, digital music, and studies relating to the music business.

JJ: What are some of the distinguishing characteristics of your school’s jazz program?

CM: Being located in Washington, DC, students in the Howard University Jazz Studies Program have opportunities to work with some of the finest jazz musicians in the world. (1) The faculty are experienced musicians who continue to perform with the nation’s top ensembles (The Kennedy Center Music Theatre Orchestra, The Smithsonian Jazz Masterworks Orchestra etc...) as well as at the top jazz venues. (Blues Alley,



Bohemian Caverns etc...) The faculty are also sought as experienced performers, clinicians and adjudicators for jazz festivals and conferences throughout the US and abroad. (2) As many musicians travel throughout this region to perform in DC’s top venues, HU is also able to benefit from their residencies. Past visiting artists include: Benny Golson & Geri Allen (HU Alumns), Donald Byrd, McCoy Tyner, Jimmy Heath, Yusef Lateef, Billy Taylor, Clark Terry, Jon Hendricks,

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Manhattan School of Music Justin DiCioccio

By Eric Nemeyer

“... if people are having a good time, and have a smile on their face, and its fun, they want to be a part of it, and that’s how they remember it. I think that so much of the time, we turn them off. We get so serious about what we’re doing – treating them like they don’t know anything – as opposed to turning it into some kind of fun.”

JD: We are trying to develop the complete artist-musician – as a performer, writer, and pedagogue. All of our students are educated in that three-fold manner. These are the three areas that we as jazz musicians are involved in – and the program or concept is designed to prepare students for that – to become the complete artist. There is so much talk about the job market. We’re graduating the highest level of students who have ever played this music. Meanwhile, we seem to have the lowest numbers of job opportunities – whether it is performance, writing or teaching – that ever has been. The way our program is different is that we take this three-fold approach. The

www.msmyc.edu

playing is where we learn about the art. But we all do some kind of writing, and we all do some kind of teaching. Writing could be anything from writing tunes, arrangements, orchestrations, or possibly writing for journals, magazines, websites or whatever. We all do some kind of writing or combine those writing elements. We all do some teaching. Some of us teach privately. Some of us teach at institutions. We’re all doing those three things at all times. That makes you the complete musician – each of the areas reinforces the others, and you’re able to make a living. When I’m asked, “Can you make a living in music? Can you make a living in jazz?” I say, “Yes.” I don’t hesitate at all. I know that people who are successful – that’s what they do. There are times when you’re playing more and writing or teaching less. There are



times like now, where playing has kind of dried up – and you might be teaching more, or writing. I’m not saying that these three areas are broken down neatly into one-third for performance, one-third for teaching and one-third for writing. By doing all three, we are able to become artists without bastardizing principles and still make a living. That’s our philosophy at the Manhattan School of Music for our undergraduate program, graduate program and DMA, Doctorate of Music program. ■

C.W. Post College T.K. Blue

By Joe Patitucci

“The biggest challenges that jazz students face today are having places to develop one’s craft, being in an atmosphere where they can learn from the elders, and making a living solely from performing.”

JJ: What is the vision or mission that is the cornerstone of your school’s jazz program?

TKB: The mission of our school’s music program at C.W. Post is to give the student a well-rounded musical approach. Our program will expose them to many styles and genres - from the symphonic band, to orchestra, to chorus, to madrigal singers, to vocal jazz, to jazz ensemble or big band, to small jazz combo, to conducting, composition and arrangement, etc. Jazz students exposed to different kinds of music will only enhance their personal musical expression. It’s kind of like what Charlie Parker meant when he said “learn everything you can about music ... learn every-

thing you can about your horn ... then forget all of it and just play”

JJ: What are some of the distinguishing characteristics of your school’s jazz program?

TKB: Some of the distinguishing characteristics of our jazz program are the importance of having the Tilles Performing Arts Center on our campus. This venue is a haven for top level international jazz performers. Many have done clinics and workshops while on campus - such as Bobby McFerrin and James Moody. This fall we will have Wynton Marsalis and the Lincoln Center Jazz Orchestra. They will do a clinic with the C.W. Post jazz ensemble on Nov 8th. Our jazz combo also gets to perform in the lobby of the Tilles Center before the main headliners. Other



performers slated for this season are Pat Metheny, Chris Botti, and The Glenn Miller Orchestra. Music students are allowed to attend these shows for free. The Tilles Center also started a “Club T” series which is a small club setting in the lobby. Here the C.W. Post jazz combos perform two sets before the various cabaret headliners do their set. It gives these students great exposure and experience which enhances self-esteem and motivation to practice. We also have a

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www2.liu.edu/svpa/music/faculty/bios/tkblue.php

Jazz at Lincoln Center Erika Floreska

By Eric Nemeyer

Probably the one lesson that comes back time and time again – Jazz can speak to anyone. I’ve seen so many different people in all our programs, concerts, classes respond to the music – either with a simple smile, tap of the foot, or a whole community coming together during an interactive concert.

JJ: What is the vision or mission that is the cornerstone of your jazz education programs?

EF: Our vision and mission is to grow and expand audiences for jazz. Through our concerts and education programs and resources we focus on inspiring a life-long love of jazz in as many people as we can of all ages through classes, concerts, curriculum, and online resources.

JJ: What are some of the distinguishing characteristics of your programs?

EF: We believe jazz is for everyone and our educational programs reflect our dedication for growing and expanding audience for jazz. We hope enjoying our live concerts will spark a personal connection and lead to further jazz education. For kids, we hope to plant the seeds for future generations of jazz fans. The dynamic range of audiences we reach – all ages from young children through adults – from introductory one-time events to in depth year long programs. Each program is custom designed to the demographic and knowledge level of the students. If we’re working with young kids, we focus on early childhood development milestones; for adults we develop programs that cater to general knowledge level for deeper en-

gagement. Classes are student centered and musically authentic. We aim to keep jazz – the essential recordings and legacy as well as the live and developing art – at the center of all we do. We embrace the whole of the jazz community – encouraging intergenerational learning, and family participation, learning from the masters and working with developing artists. Making personal connections to the music – however our students come to the music, we strive to make it personal. Jazz’s rich elements: history, personalities, and cultural contributions enable listeners to make deep personal connections, and the opportunities to do so, are endless.

JJ: What are some of the biggest challenges current students are and will be facing and how is your program preparing them to overcome those to succeed?

EF: One of the biggest challenges students face is the lack of jazz in mainstream America and where it lives in the current cultural climate. With the countless options and multitude of information we are bombarded with everyday, it can be difficult to cut through the noise. Though jazz has a strong voice, it can get lost in the shuffle unless we make efforts to make sure it is heard. To surpass this challenge, Jazz at Lincoln Center hopes to reach a wide audience through everything we do. Concerts, tours, education programs, broadcasts, recordings and more, enable us to make jazz accessible so everyone can make a

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www.jalc.org

Five Towns College Peter Rogine

By Eric Nemeyer

“Once music is in you, it is always a part of your life – you hear differently than the majority of the culture and understand the potential of an instrument. The arts open up and develop a young person’s soul. To hear the souls’ call and not obey, will eventually be devastating.”

JJ: What is the vision or mission that is the cornerstone of your school’s jazz program?

PR: An abbreviated FTC mission statement includes: “to celebrate the worlds’ jazz/commercial music, to strengthen a student’s level of musical proficiencies and to give students a thorough grounding on their major instrument. Students are encouraged to be articulate and imaginative participants in our culture thorough a wide variety of liberal arts and music history classes.”

JJ: What are some of the distinguishing characteristics of your school’s jazz program?

PR: The program is open to newly aspiring young musicians who are ready to become serious students. Our harmony, sight singing, and ear training classes start at the beginning, with advanced placement always a possibility for those with superior training. All our music courses are taught by professional musicians without assistance from graduate students. Available performing ensembles include chorus, choir, select vocal jazz, Pops orchestra, big bands, guitar ensembles, stage bands, percussion ensembles, small jazz ensembles, and musical theater orchestra.

JJ: At least two, sometimes conflicting motives drive students’ educational pursuits. One driving force is the purity of purpose of learning, for its own sake, as much as possible to develop one’s knowledge and skills. A second driver is the desire to have that education or degree lead directly to a job or financial gain. Could you comment?

PR: I agree. However, a course of study in jazz cultivates the discipline to say “no” to time-eating temptations. Practice develops the ability to be alone with oneself and performance develops “focus on demand.” Ensemble playing develops the mastery of social interactions, ego management and stage presence, each invaluable throughout ones’ entire life. Once music is in you, it is always a part of your life—you hear differently than the majority of the culture and understand the potential of an instrument.

The arts open up and develop a young person’s

soul. To hear the souls’ call and not obey, will eventually be devastating. A forty year old person who didn’t listen to their soul wakes up one day and says “I have a job, a Toyota, a mortgage, a spouse, two kids—where’s my music? Miles, Wes, Bill Evans, what have I done?”

JJ: What are some of the biggest challenges current students are and will be facing and how is your program preparing them to overcome those to succeed?

PR: Students face the economic realities of bootlegging, illegal downloads and photo-copying, dumbed-down audiences, competition from instant access entertainment of all sorts and the expectations of sonic tsunamis of sound when you are trying to play soft and sensitive. Students at FTC have, among others, the possible choices of a NYS licensed teacher education program and a music business internship program. On a one-to-one basis most students take advantage of our personal advisement component that explores complementary career possibilities. Some suggestions include instrument repair, private music teaching, being a commercial musician and exploring other careers that use the skills of an educated ear, such as speech therapy, piano tuning and reading specialists. Some graduates of our program have successfully taken advantage of these options.

JJ: What kinds of guidance does your program offer to ensure that students are positioned with the business skills to empower themselves?

PR: There are music business course electives offered at the college that teach “Hope is not a strategy, action is.” It is my experience that the professional instructors at FTC consistently speak of real world challenges and how to navigate them.

JJ: How do you help students bridge the gap between the academic environment and the real world - where competition, earning a living and other things impact artistic pursuits?



PR: The music department at FTC gives students consistent academic, personal and musical support throughout their college experience. Instructors are available to offer informal guidance “musician to musician” and to share their own personal experience.

JJ: Could you share one or more things that you’ve learned from your students or your experience as an educator that has made an impact on you?

PR: Over the years of teaching I have observed that there is no substitute for a solid music foundation and the development of craftsmanship. Musicians who bypass the “old methods” and look for shortcuts are very limited in their professional options. An essential amount of material thoroughly understood is better than “A Book of 10,000 Scales” whose cover promises “a gig at the Village Vanguard.”

JJ: Could you share some words of wisdom, or a quotation or idea that embodies the kind of character, integrity and ethics you envision for your students.

PR: Remember, Special means Special ... great musicians have walked this planet: Beethoven, Monk, Chet Baker. Don’t be fooled by flash, speed, and high cheekbones. Music is as large as the ocean. Many of us are fortunate if we can just wade in it. Music’s gift is to make you happy, excited and crack open your heart. If you make a living at it, so much the better. The music business taught me that there were times I had to play some goofy songs - yeah... “The Alley Cat”. That did not prevent me from studying the Great American Song Book.

JJ: Is there anything about your program or activities that I haven’t prompted you about that you would like to discuss?

PR: Many instructors at Five Towns College mention correct diet and give impromptu anti-substance abuse talks. The learning environment at Five Towns College is very conducive to the development of an emerging musician. ■

www.ftc.edu

Juilliard Carl Allen

By Joe Patitucci



“I always tell our students, ‘You are being auditioned whenever a guest comes in, whether you realize it or not’ – because they’re always listening and always on the lookout for that next talent.”

JJ: What is the vision or mission that is the cornerstone of your school’s jazz program?

CA: The vision of the Juilliard Jazz Studies program is to prepare our students to be productive, creative, contributing musicians in society, globally. Our vision is to meet our students where *they* are and find a way to impart what we have learned, as faculty, over the years to make it relevant for our students’ growth and development.

JJ: What are some of the distinguishing characteristics of your school’s jazz program?

CA: There are several distinguishing characteristics of our program. Most importantly, we have a faculty and administration that cares about our students and their development. I can recall when I approached bassist Ron Carter about joining our faculty. He said that we needed to have a series of meetings before he would make a final decision. Each meeting lasted several hours and we discussed what my vision was and what we stood for, and how I saw the program moving forward. After many hours of discussions back and forth, he agreed to join the faculty. But he said that it would have to wait until the next academic year. This was about four months before the upcoming academic year. I was excited that he agreed to join. I was also very anxious to get him started. I asked him, “Why not this coming year?” His response was, “I have commitments already for tours. I have basically retired from teaching. But I believe in the vision of the program and what you are doing. I like the direction it is going in. And, once I make a commitment to the students and to the program, I want to be there for the kids.” That spoke volumes about his commitment and his passion for the development of young musicians. So, we waited, and he has been on board for two years now, and doing a wonderful job. There are other stories like that. This means that we have very committed faculty members who are there. They are not just there on paper – in terms of just lending us their name. They are there and very involved and on a very consistent basis. Another thing that distinguishes us from a lot of other programs is the number of educational outreach opportunities that we provide for our students and for other students around the world throughout the year, and particularly in the summer. We take some of our students on the road to teach side by side with

faculty members, workshops and residencies and giving performances - all over the world. Just this year alone, we had students and faculty in Costa Rica, Columbia, South America, Melbourne, Australia, Japan, Atlanta, Utah. We’re also in Maryland doing a collaboration with the Boys and Girls Clubs. This is part of the ongoing commitment. We believe that the next generation of musicians not only have to be great players, but great educators as well.

JJ: What are some of the biggest challenges current students are and will be facing and how is your program preparing them to overcome those to succeed?

CA: One of the biggest challenges our students are facing and will face is the prospect of employment. The question becomes, what are we preparing our students for? I am of the belief that jazz is very much alive, and not dead, contrary to what others have said. But in these times, I believe it is a time for musicians to unite and be more self-sufficient. It would be a wonderful thing to see more musicians starting their own jazz festivals, and starting their own labels and clubs. But one of the things that we have been doing to help prepare our students is to bring in a lot of guest artists for concerts and master-classes. I always tell our students, “You are being auditioned whenever a guest comes in, whether you realize it or not” – because they’re always listening and always on the lookout for that next talent. So as we continue to expose our students to these great masters that are out here playing, and that have bands, and that are employing young people, it is a great opportunity for them.

JJ: What kinds of guidance does your program offer to ensure that students are positioned with the business skills to empower themselves?

CA: I think this is a great question and I agree with you wholeheartedly that many musicians have not developed an understanding of business and marketing for themselves. The challenge as musicians is that we first have to musically represent ourselves. If we are not playing on a high level, and if you don’t have a marketable product, with your skills and talent and ability, then having great business and marketing skills, is like putting the cart before the horse. As

musicians, we have to first represent our selves on the highest level. Then we also have to understand business. We have a Business of Jazz class. We also have an Ensemble Practicum, which deal with hands on things – press packages, how to put together a budget. I take examples from different things I have encountered – where a label gives you a budget of X amount of dollars, and you have to deliver a Master recording. Many of us have gone over with the students what that entails. Guitarist Rodney Jones was the contractor for Bill Cosby for a number of years. He has gone over what it is like to contract a show. So we talk to the students about the business and give them the real things that they have to do. We try to encourage them – especially about owning your own product, how to set up your own publishing company. Setting up a record company is not hard. You can set up a record label in 24 hours. But the question becomes, how do you get your product out there? We deal with social networking sites. We have contractors, publicists, producers from record companies, and club owners visit the school, and they offer ways of getting your music out there, and what they look for. A record label executive will come in and say when I get packages on my desk and I don’t listen to them, this is why. We give the students ideas about what they should do and what they should avoid. ■

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“Anger is the most impotent of passions. It effects nothing it goes about, and hurts the one who is possessed by it more than the one against whom it is directed.”

—Carl Sandburg

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www.liu.edu, www.samnewsome.com

Faculty: Eddie Allen, Freddie Bryant, Jack Wilkins, Cliff Korman, Dwayne Broadnax, Vince Cherico, Sam Newsome, Carlo DeRosa, Gloria Cooper, Bob Aquino

Manhattan School of Music

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Faculty: Includes Jay Anderson, Michael Abene, Justin DiCioccio, Bobby Sanabria, Jaime Baum, Rodney Jones, Samir Chatterjee, Kenny Barron, David Liebman, Luis Bonilla, Cecil Bridgewater, Josph Locke, John Blake, Theo Bleckmann

New Jersey City University

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Graduate Degrees: M.M. in Performance (Jazz & Classical), Multiple Woodwind Performance, or Music Education
Faculty: Ed Joffe, Richard Lowenthal

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New York University Jazz/Contemporary Music Studies

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www.education.nyu.edu/music.jazz
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Purchase College, SUNY
Todd Coolman
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Graduate Degrees: M.M. in Performance – Jazz Studies; Performer Certificate; Artist's Diploma
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Rutgers University at New Brunswick

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Master Degrees: Master of Music
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William Paterson University

David Demsey
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B.M. in Jazz Studies and Performance, Sound Engineering Arts/Jazz Concentration, Music Management/Jazz Concentration and Music Education/Jazz Concentration
M.M. in Jazz Studies, Concentrations in Perf, Arranging
Faculty: Includes David Demsey, Vincent Herring, Rich Perry, Nancy Marano, Gene Bertocini, Paul Meyers, Armen Donelian, Harold Mabern, Mulgrew Miller, Janet Reeves, James Weidman, Steve LaSpina, Marcus McLaurine, Horace Arnold, Bill Goodwin, Kevin Norton, Cecil Bridgewater, Richard DeRosa, Jim McNeely, Clark Terry. ■



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SN: While teaching I've learned that less is more. When I first began, I would cover so much material in my classes, students couldn't thoroughly absorb what I was teaching nor have fun with it. My first year, I must have gone through two years of material in two semesters. I've now learned how to cover fewer topics, exploring them in greater depth, making learning more of an experience than a task. I've now adopted this same principle to my music. I no longer measure progress by how often I move from one thing to the next, but how deeply I absorb one thing.

JI: Could you share some words of wisdom, or a quotation or idea that embodies the kind of character, integrity and ethics you envision for your students.

SN: Certainly. Well, I always encourage my students to focus on excellence. Excellence always prevails. As they say, "No matter how much milk is the coffee, the cream will always rise to the top."

JI: Is there anything about your program or activities that I haven't prompted you about that you would like to discuss?

SN: Well, in closing, I would just like to say that I think LIU-Brooklyn Campus is perfect place for students who want to study in a positive, non-competitive environment. When I was at Berklee the vibe was so "cut throat." You had the "bruthas" against the white guys, the Europeans against the Americans, the beboppers and against the Mike Brecker-heads. At LIU, there are no camps – just students trying to learn. And lastly, the number one complaint that music students have is that the practice rooms are always full. Our students hardly ever have to deal with that. That's one of the perks of keeping it small and simple. ■

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address these issues during his time creating the Arts Leadership Initiative up at Eastman School of Music, makes an apt analogy between the training of professional artists and sports in higher education, with what he calls the "Hoop Dreams syndrome." Just as in basketball, we bring talented individuals into our various institutions, they get a college education through their talent, this supports many others making a living in the commerce of education, and it's big education business. But where are dreams going after this, and are they prepared for life after the dreams? The book *The Winner Take-All Society*, in analyzing the art and entertainment industry, makes the points that the flow of aspirants doesn't stop, that excellence comes from the numbers, and the cheaper you can do this the better the results (as industry). Music education can unwittingly become this same industry pipeline. We reject this model, but as educators we have to be aware of the slippery slope. The good news is that there is a new rise of artist empowerment and music entrepreneurial thinking in higher education, and we at The New

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School are actively pursuing many aspects of this in order to prepare our new generations of artists for what will be a “portfolio” career. In addition to our music business courses, internships, and courses in marketing yourself, we now teach individual empowerment and entrepreneurship skills as directed towards self learning, awareness, and achievement within the multiple options of the modern musical life. Two strong examples of individuals helping us accomplish this are Bob Hurwitz, President of Nonesuch Records, and producer Matt Pierson. Bob teaches a seminar class that guides and informs the choices an artist can make in support of a longer career view and holistic life, and Matt coordinates a wonderful new series called Eyes of The Entrepreneurs, bringing in new industry thinkers and doers to help our students think and act creatively. We’re also launching a student chapter of Arts Enterprise, a national organization encouraging student led initiatives and ideas, and we’re engaging with faculty and students across other disciplines of the university to come at this with new perspective and innovation.

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the community. All these programs are run by top-tier working professionals. It’s a rare occurrence for NYJA to hire someone who is right out of college. We’ve drawn some very experienced players to our faculty. I had a student who once pulled me aside and said, “The fact that you’ve got serious mentors who are teaching us – that’s the real difference!”

JJ: What kinds of guidance does your program offer to ensure that students are positioned with the business skills to empower themselves?

JA: You’re so right about the lack of preparedness among students coming out of most schools. I think many students have the idea that more practice is all that is needed to get a gig. But you can’t get a gig if you isolate yourself in your practice room. Practicing is crucial, but being a hermit doesn’t always help a career. Nearly every gig I’ve been offered came from meeting others, whether at a party, through a friend, or at a club. Every one of our teachers is also a working

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lessons per semester, schedule permitting.

Our teaching environment is most positive and open where my artist/faculty flow through the jazz program with daily or weekly contact with students through private lessons, ensembles, master classes, and performances or recording sessions. With the opportunity to constantly play with and be mentored by my artist/faculty, students advance quickly. Through this environment, I am proud to say that my students have made significant connections with the faculty and some have been hired for their professional bands. Currently faculty members John Scofield and Richard Bona are touring with Steinhardt Jazz graduates. As we are preparing to move into a new, state-of-the-art jazz facility, my students

JJ: How do you help students to bridge the gap between the academic environment and the real world where competition, earning a living and other things impact artistic pursuits?

MM: At the New School there’s no “ivory tower” gap, given the real world environment of NYC, the competitiveness of our performance culture, and the direct evidence and experience of the professional faculty that surround our students.

JJ: Could you share one or more things that you’ve learned from your students or your experience as an educator that has made an impact on you?

MM: As Picasso said, “It takes a very long time to become young.” The longer I’m at this, the more grateful I am in realizing how I’m continually renewed by every new generation, in the ways they think, by their perspectives in coming from all over the world, and in what they bring to our community as sum of their culture, time and place. Those of us who have

professional musician. We offer a close-knit and dedicated support system for our students, advising many students on how to pursue a professional career. We also offer music business seminars, where particularly knowledgeable faculty share insights into the field.

JJ: How do you help students to bridge the gap between the academic environment and the real world where competition, earning a living and other things impact artistic pursuits?

JA: That transition can be tough. I think the only way to handle it is to go for it head-on, leaving behind any lingering fear of failure. We help many students make the transition to professional gigging. For many students who might not be able to afford classes, we often subsidize their tuition through gigging work. Just this past year, we had students performing on NBC, CNBC, for Mayor Bloomberg, at various jazz clubs, and for several private events. Right before a club date, one adult student whispered to me, “You know, this is my first gig since I moved to

are taking great advantage of Steinhardt’s new \$6.5 Million dollar recording studio. Last semester alone, student ensembles led by Joe Lovano, Lenny Pickett, Kenny Werner, Brian Lynch and John Scofield completed recording projects in the new studio.

Over the past seven years we have developed a significant relationship with the Blue Note Jazz Club where our students and faculty showcase their ensembles monthly at the Blue Note Sunday Brunch. Additionally, Half Note Records, the Blue Note’s record label, produced Kenny Werner’s upcoming release, *No Beginning, No End*, along with a 40-piece wind ensemble and full choir from Steinhardt’s Department of Music. As Kenny is a member of my jazz faculty along with Joe Lovano who is also featured on the recording, we partnered with Half Note Records to create a large-scale recording that would be virtu-

ally impossible for a record label to produce without the symbiotic relation such as ours.

JJ: Is there anything about your program or activities that I haven’t prompted you about that you would like to discuss?

MM: Well, a lot of folks probably don’t know that beginning in 1941 The New School became the first school in the U.S. to offer Jazz History courses. Taught by British born critic and composer Leonard Feather and Belgian author Robert Goffin, the courses brought many of the greatest musicians of the day to talk and perform at The New School, including Louis Armstrong, Benny Carter, Duke Ellington, and many, many others. ■

New York!”. He played great and was really all smiles. New York, even just the thought of it, can be really intimidating. I’d like to think that we made it that much easier for him to pursue his next gig.

JJ: Is there anything about your program or activities that I haven’t prompted you about that you would like to discuss?

JA: New York Jazz Academy has seen phenomenal growth this past year. We started last year by offering three weekly workshops, and we’re on track to offer sixty weekly workshops in four locations by year’s end, including branches in Manhattan, Brooklyn, and Long Island. The driving factor through all of this expansion has been a hunger for individualized and group instruction among all walks of life. I love that more and more people are dusting off their instruments and playing jazz again. When students sign up with NYJA, they tend to stick around, because the experience is so positive. And the music is certainly worth it! ■

ally impossible for a record label to produce without the symbiotic relation such as ours.

JJ: The current economy has impacted parents and students to consider carefully the costs versus the potential benefits in choosing a course of study on which to embark, or a college to attend. Could you comment?

DS: Often students and parents don’t consider the magnitude of an education in the arts. As we all know, the careers that music students prepare for are not readily advertised in the want ads, but are developed through constant networking and developing a work ethic that prepares them for any and all opportunities to move ahead in the music field.

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The combination of a conservatory level music school with a significant liberal arts education simply offers my students more opportunities than a conservatory education alone. In this sense, I expect more from my students as a career in the arts is not an simple walk in the park, but consists of many factors, with the very least as being at the right place at the right time.

JJ: What are some of the biggest challenges current students are and will be facing and how is your program preparing them to overcome those to succeed?

DS: Tuition costs have always been a major challenge for students, especially with schools located in major metropolitan centers. I have always believed that there are opportunities for creative people who are truly dedicated to a life in the arts. I am a firm believer in jazz education as it offers anyone the opportunity to move forward and explore the world. The biggest challenge is to believe in oneself.

Branker Continued from Page 20

aspiring musician, I believe it is so important to have the kind of formative college experience that provides students with opportunities to gain exposure to a breadth of academic disciplines and courses outside of their area of concentration because these kinds of experiences will ultimately impact their thinking and learning in significant ways. There is so much to be gained by being exposed to and taking part in the kind of sharing and exchange that takes place in a liberal arts setting in classrooms where students with different backgrounds, perspectives, goals, and experiences meet and engage in exploration and discovery with each other.

JJ: What are some of the biggest challenges current students are and will be facing and how is your program preparing them to overcome those to succeed?

AB: I think one major challenge is to be able to “think outside of the box.” Sometimes when we become well-versed in one particular area of music and hence only familiar with approaches to music-making or conceptual thinking that are found within, this can result in our not being as “open” to the existence of other ways of thinking, experiencing, or creating. I believe it is extremely important, especially in these

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JJ: In our music business course we counsel students that their most likely avenue of success is the one that takes them straight to the roots of their passion. Illusions of job security have been blown out of the water recently. Successful musicians tend to be self-motivated and entrepreneurial by nature and, as such, better prepared for today's economy than the mass of people looking to follow the crowd toward a safe career choice, only to spend years of their lives working in a job they don't like and have the rug pulled from under their feet when the economy takes a dive. We

JJ: How do you help students to bridge the gap between the academic environment and the “real world” where competition, earning a living and other things impact artistic pursuits?

MM: First of all, I've tried to change the academic, or rather; the conservatory environment within my program to better emulate the real world for students, while they are still in school. As my program is located in the heart of Greenwich Village, the real world is unavoidable as students walk to class. My students are actively performing throughout the city, especially in the Village as we have unlimited access to clubs, coffee houses, and bistros where students can learn to get their professional skills together. Additionally, we have developed a strong music industry internship program where my students have interned at locations including NBC's Saturday Night Live, The Blue Note Jazz Club, and Jazz at Lincoln Center. We have had great success over the years in placing students in part and

formative years, for students to be exposed to a diversity of thought and experience. One thing our program tries to do is provide an assortment of educative and perspective-opening experiences. This might include: 1) the wide variety of conceptual small groups that we offer (e.g. jazz composers collective; free to be ensemble; crossing borders improvisational music ensemble; Monk/Mingus Ensemble; Wayne Shorter Ensemble and other such theme related groups; 2) always striving to present a diversity of music, musical approaches, and themes in our concert presentations; 3) providing opportunities for international performance and collaboration with student musicians from abroad; and 4) the content of our academic offerings in jazz studies, where students take courses in jazz performance, theory, composition, history as well as approved interdisciplinary offerings that encourage the study of the historical, cultural, social, theoretical, stylistic, and creative issues that pertain to the jazz idiom and music-making in general.

JJ: Could you share some words of wisdom, or a quotation or idea that embodies the kind of character, integrity and ethics you envision for your students.

AB: Recognize and appreciate the life journey that you have embarked on, as it will not only inform your mu-

feel the choice between knowledge and creativity, on the one hand, and financial gain, on the other, is a false one. Music is one of the world's most profitable industries. It is our mission to prepare our students to learn both the artistic and career skills they need to be financially successful living the life they choose and which they earn through their creativity and hard work.

JJ: What kinds of guidance does your program offer to ensure that students are positioned with the business skills to empower themselves?

full-time positions upon graduation, creating important networking opportunities, and as ways to sustain a living as they develop their performance careers.

JJ: Is there anything about your program or activities that I haven't prompted you about that you would like to discuss?

MM: This past May, Steinhardt presented alumnus Wayne Shorter with an honorary doctorate at the NYU Commencement. I had the great privilege of presenting Mr. Shorter at the ceremony at Yankee Stadium. One of the most poignant comments he made was that “being a musician, and pursuing a creative life offers us a ticket to the universe.” In closing, all I can say is that we are all most fortunate to be surrounded by the likes of Wayne Shorter, and definitely need more people to follow in his footsteps, or should I say “Footprints.” [the well known composition by Wayne Shorter] ■

sic, but also the person you are in the processing of becoming. Every interaction and “lived experience” you encounter can ultimately serve to shape your thinking and inspire you to, as educational philosopher Maxine Greene would say, “open windows on alternative realities” and “move through doorways into spaces some of us have never seen before.” Simply stated, Always be willing to explore if you want to discover!!

JJ: Is there anything about your program or activities that I haven't prompted you about that you would like to discuss?

AB: A recent \$4M gift by Princeton alum Anthony H.P. Lee is to support the study and performance of jazz at the university. There is the creation of a certificate program in jazz studies; a planned international tour for one of our small groups in the spring of 2011 to the Estonian Academy of Music and Theatre in Tallinn to collaborate with students in their jazz program in master classes and concerts; plus we have two exciting presentations planned for this coming year that will feature Brazilian singer-songwriter Gilberto Gil on October 16, 2010 and Terence Blanchard and his quintet performing music from his Grammy Award-winning *A Tale of God's Will: A Requiem for Katrina*, on April 8, 2011. ■

MM: In our music business course we teach students to write business plans and then apply those terms and standards to their own projects to see if they would pass muster with their local loan officer. Most musicians have no idea of how products, even creative products are conceived, marketed and distributed. They expect others - including family members - to risk their assets to fund their artistic aspirations with no clue as to how their projects can recoup their expense, even less create the kind of profit needed to sustain their activities over a lifetime. We stress the need to understand all

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areas of the music business. The idea is not to sell out, but how to successfully plan a project so that it succeeds artistically and economically, so that the artist and their partners in other areas of the music business can continue to do their best work and sustain their careers and families.

JJ: How do you help students bridge the gap between the academic environment and the real world where competition, earning a living and other things impact artistic pursuits?

MM: As we are in New York, most of our students are already waist deep in the real world. Many come to us after years of experience for both upgraded skills

and a Masters degree and the benefits an advanced degree provides, such as employment at the university level. Our more successful students are already working consistently in clubs, arts organizations and schools by the time they graduate.

JJ: Could you share some words of wisdom, or a quotation or idea that embodies the kind of character, integrity and ethics you envision for your students.

MM: Probably the single most important distinction I have found that what determines a student's success is whether they decide to see the world as a place of abundance, where the success of others is to be applauded and emulated, or a place of scarcity, where the success of others is to be feared.

JJ: Is there anything about your program or activities that I haven't prompted you about that you would like to discuss?

MM: I can truly say that the faculty in the jazz program at the Aaron Copland School share the philosophy that we are all very lucky to be doing what we do. We all had mentors, including Jimmy Heath, Sir Roland Hanna, Slide Hampton, Jon Faddis, Mario Bauza and James Moody and Wendell Logan, who themselves, whether in a school environment or out, were dedicated to teaching others about jazz just for the love of teaching and sharing. We do not see ourselves as competitors with the other fine schools in NYC. We see ourselves as part of a community that seeks to insure the vitality an art form we all hold dear. ■

Evoskevich Continued from Page 21

possibly become. You also need to become an astute business person so you can promote your career effectively. If you want it bad enough you will find a way to support yourself within the field of music.

JJ: What are some of the biggest challenges current students are and will be facing and how is your program preparing them to overcome those to succeed?

PE: Today's music students need to have excellent computer/internet skills in order to market themselves effectively. Our program of study and our state-of-the-art facilities provide our students with this knowledge.

JJ: What kinds of guidance does your program offer to ensure that students are positioned with the busi-

ness skills to empower themselves?

PE: Our Music Industry curriculum includes three areas: technology, music business and commercial music (songwriting, conducting, arranging, etc.). We believe our graduates need to be well versed in each of these areas because most employment opportunities involve crossover and multitasking in several areas of the music industry. Our Music Industry Program is housed in our brand new "College of Saint Rose Center for Communications and Interactive Media" <http://www.strose.edu/campus/centerforcommunicationsandinteractivemedia> which also houses our Communications Program. Our campus recording studios, television studio and radio studio are all in this building. Our Music Industry majors routinely collaborate with Communications majors who are going to work in television, radio and print journalism which gives

them a broad understanding of how today's media can help musicians succeed.

Paul Evoskevich is Professor of Saxophone and Jazz Studies at The College of Saint Rose. A graduate of the Hartt School and The Eastman School of Music, he has performed with the Rochester Philharmonic, the Dayton Philharmonic, the Hudson Valley Philharmonic, the Albany Symphony, Louis Bellson, Bob Mintzer, Bill Cunliffe, Paul Anka, Liza Minelli, Joel Grey, Johnny Mathis, The Four Tops, The Temptations, Sarah Vaughn, Theresa Brewer, and Ben Vereen. He has extensive experience recording for television and radio jingles and is an active performer of classic saxophone repertoire and jazz. He has performed and presented master classes throughout the United States and Europe. ■

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Opera" and many others. Several alumni from our excellent program travel internationally in musical ensembles accompanying legendary jazz performers including John Scofield, *The Dizzy Gillespie All-Star Big Band*, *The Diva Jazz Orchestra* and many others, and notable alumni have become established jazz artists after attending UNLV. As a result of the comprehensive preparation offered by our wonderful faculty at UNLV and our students' consistently stellar performances, our graduates enjoy reputations as some of the finest musicians in any genre. Our jazz studies students receive recognition as best jazz soloists at significant jazz events including the *Monterey Next Generation* and *Reno Jazz Festivals* and recently as one of the nation's best collegiate big bands in the 2010 *DownBeat Magazine Student Music Awards*. We also stress the significance of becoming a well-rounded musician as demonstrated with UNLV students winning major competitions in both jazz and classical music.

JJ: The current economy has impacted parents and students to consider carefully the costs versus the potential benefits in choosing a course of study on which to embark, or a college to attend. Could you comment?

DL: Although we agree that it is challenging to achieve

a balance in pursuing both the pure art of jazz and in cultivating the tools to succeed in the commercial music world, we believe we have the resources, faculty and opportunities available at UNLV for our students to achieve these sometimes-conflicting goals. In addition, UNLV is one of the least expensive universities in the nation and this gives families a chance to provide the best musical education possible for their sons and daughters at the lowest cost.

JJ: What are some of the biggest challenges current students are and will be facing and how is your program preparing them to overcome those to succeed?

DL: Jazz students graduating now will face a different climate in the professional music industry that in the past. The UNLV Jazz Program is uniquely positioned to provide our students with essential skills required to navigate the uncharted waters of the music business.

JJ: How do you help students to bridge the gap between the academic environment and the real world where competition, earning a living and other things impact artistic pursuits?

DL: Because of the nature of the Las Vegas entertainment community and the incessant demand for highly-trained musicians, vocalists, performers,

producers and directors, our graduates often find immediate employment with popular shows, musical groups and in other artistic outlets. When our students find employment in the commercial musical scene in Las Vegas, it allows them the time and financial support to give them time to pursue their more artistic and creative musical endeavors. Many venues are cropping up throughout Las Vegas that provide places for our students to perform more experimental and artistically rewarding jazz music.

JJ: Could you share some words of wisdom, or a quotation or idea that embodies the kind of character, integrity and ethics you envision for your students.

DL: One of the most important aspects of the UNLV Jazz Studies educational experience is that we first and foremost expect our students to become members of a greater society that embraces cultural differences, welcomes diverse knowledge and strives to help and educate less fortunate individuals and communities through the universal language of music and art. We typically have a student population in the UNLV Jazz Program that includes students from all over the world as well as students from the local community and we have witnessed very positive outcomes from the interaction of students from disparate cultural systems. ■

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John Blake Jr. and Bunky Green. (3) Through the Howard University Jazz Ensemble and Afro Blue - vocal ensemble - HU jazz students have the opportunity to receive professional performing experience at the nations top venues such as The John F. Kennedy Center for the Performing Arts, The Warner Theatre, The Lincoln Theatre, several of the Smithsonian Museums, The Library of Congress and the Embassy's and Cultural Centers for many different countries. In addition, these ensembles travel internationally having performed in Asia, Africa, South America, Europe and many of the Islands. (4) Students in the HUJE and Afro Blue also receive professional recording experience in one of the finest recording studios in the Washington Metropolitan area. HUJE produces a CD every year and Afro Blue a CD every other year. (5) The jazz studies program at HU has received many Downbeat Student Music awards including Best Instrumental Jazz Soloist, Best Vocal Soloist, Best Pop/Rock Jazz Soloist, Best Jazz Arrangement and Best Vocal Jazz Ensemble several years in a row. (6) Howard University has graduated many students who have gone on to become distinguished members of the music community such as: Benny Golson, Geri Allen, Roberta Flack, Donny Hathaway, Wallace Roney, Andrew White, Richard Smallwood and Jessye Norman.

JJ: The current economy has impacted parents and students to consider carefully the costs versus the potential benefits in choosing a course of study on which to embark, or a college to attend. Could you comment?

CM: In my opinion, the main purpose of attending university is to teach one how to think. University's are research based - everything is geared towards answering a question, whatever that question might be.

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monthly convocation series which features a variety of performers and styles held at our music rehearsal building. We also have many performing opportunities for our students off campus. Our jazz students performed at the world famous Iridium Jazz Club in New York last January and we toured this past July 2010 in the south of France with four performances at the Antibes Jazz Festival-Juans les Pins. In 2007 we performed at Vienne, Montreaux, and Paris. The C.W.Post Jazz combos also perform a variety of shows in the metropolitan area: we play annually for the C.W. Post Alumni Association in NYC and for other associations for different occasions.

JJ: The current economy has impacted parents and students to consider carefully the costs versus the potential benefits in choosing a course of study on which to embark, or a college to attend. Could you comment?

TKB: I believe that students should develop a good game plan early on. They should prepare themselves to have other sources of income upon graduation. They should not depend on making a living from performing only. This is why I advise jazz students to

When one studies music at a college or university, the journey toward becoming a professional musician is just beginning. We provide them with methods of practice and theory to improve their performance and musicianship, as well as history and current trends.

JJ: What kinds of guidance does your program offer to ensure that students are positioned with the business skills to empower themselves?

CM: All students take a class in entertainment law where they learn about the things mentioned above. In addition, there is music business seminar in which they learn various marketing skills, and an entrepreneurship class is also offered. During the month of April we have a jazz week which is focused on the industry. Various guests offer seminars and workshops on the business of music and self-promotion.

JJ: How do you help students to bridge the gap between the academic environment and the real world where competition, earning a living and other things impact artistic pursuits?

CM: We provide our students with many opportunities to perform and to begin to develop relationships with promoters/venues outside our campus. They receive ample exposure and are encouraged to enter many organized competitions - Betty Carter Jazz Ahead, Monk Competition, Billie Holiday and Cab Calloway Competitions, Sisters-in-Jazz etc. In addition, they are given introduction to many former graduates who have established performances in the area. They are often allowed to sit-in at gigs for more experience and exposure. Versatility is the key to earning a living at first, so we expose them to many styles of music. Students are encouraged to sing/play in the classical music ensembles as well as jazz.

get a music education degree which could land them a teaching position to tie themselves over until their performance skills are strong enough to carry them financially. I have some jazz students who have computer science degrees and they are doing quite well financially as well as continuing to perform. It also helps to keep your over-head down: maybe stay at home until your income picks up and warrants you to have your own place. Lastly it also helps to take some courses in music business, which will come in very handy down the road.

JJ: What are some of the biggest challenges current students are and will be facing and how is your program preparing them to overcome those to succeed?

TKB: The biggest challenges that jazz students face today are having places to develop one's craft, being in an atmosphere where they can learn from the elders, and making a living solely from performing. Our campus gives the students a venue and the opportunity to perform in front of a live audience. They also have an opportunity to participate in clinics with master musicians and a chance to hear professionals perform during our convocation series. We also have

JJ: Could you share one or more things that you've learned from your students or your experience as an educator that has made an impact on you?

CM: We never stop learning; the more we learn the more we realize what is left to learn. We all need encouragement - no matter the age or level of experience. Everyone likes to hear a compliment as long as it's honest; if it's not honest it's worthless even if it sounds good at the time. Everyone has something great to offer - even if they don't know it yet. Choose your words wisely because words have great power.

JJ: Could you share some words of wisdom, or a quotation or idea that embodies the kind of character, integrity and ethics you envision for your students.

CM: There's a difference between being conceited and being convinced. Convinced is when you know that you're good at what you do and that you deserve to be listened to. Conceited is when you think you're better than everyone else. It takes courage to present your music to others - so please, no false humility. There's room for lots of people to be good. Competition should remain healthy and you should always be competing against yourself to produce your best. No one can ask any more of you than that.

JJ: Is there anything about your program or activities that I haven't prompted you about that you would like to discuss?

CM: The classical and jazz areas of our department work very well together. The instrumental and the vocal areas of our department also work very well together. We are very supportive of each other. I'm blessed to work in such a place. ■

a jazz radio station that allows students to host their own jazz show. Through our music education department, we help to place students in teaching positions throughout Long Island.

JJ: What kinds of guidance does your program offer to ensure that students are positioned with the business skills to empower themselves?

TKB: We offer a course in Arts Management which addresses many aspects of the business of music: copyrights, publishing, mechanical and performing rights, synchronization rights, writing music for film or dramatic works, sub-publishing and so on. Many aspects of this course will prove extremely valuable for any musician wishing to pursue a career in recording and performing.

JJ: How do you help students to bridge the gap between the academic environment and the real world where competition, earning a living and other things impact artistic pursuits?

TKB: As mentioned before, you have to bridge the

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gap between one's artistic pursuits and the economics of the real world. The student must organize a clear and focused path from the beginning. One must balance your dreams with reality. You have to maintain a means to survive financially while always striving to make gains artistically. It is always an advantage to be multifaceted. Develop an aspect or skill outside of music that can make you steady money. The key as always is to keep your overhead low and to balance your time so that you can practice. When I graduated from New York University, I took a part-time job at a student center in a local college. I took the 3pm to

8pm shift which gave me my mornings to practice.

JJ: Could you share one or more things that you've learned from your students or your experience as an educator that has made an impact on you?

TKB: I have learned many things from my students. Teaching is always a two-way process and both the teacher and student should learn from each other. I have learned to check out more contemporary styles of music and incorporate it into the jazz idiom: hip-hop, funk, etc. I have also learned to broaden my approach to music and find ways to implement my style

across different musical genres.

JJ: Could you share some words of wisdom, or a quotation or idea that embodies the kind of character, integrity and ethics you envision for your students.

TKB: "Music is love in search of a word". Always have an attitude of gratitude" - Benny Powell. "Faith is the power to heal" - Benny Powell. "The more you give, the more you receive" - Traditional. "Whatever you think can't be done, somebody will come along and do it". "A genius is most like himself" - Thelonious Monk. ■

Floreska Continued from Page 23

lasting personal connection. Another way we hope to address these challenges is by encouraging our young students and teachers to be ambassadors for jazz - to share their love, joy, and passion for jazz with their friends and families in their own community. We also hope students will learn that the values found in jazz - community, listening, imagination, and discipline—apply to other areas in their lives as well.

JJ: Could you discuss wide-ranging groups of individuals to which the Jazz At Lincoln Center educational programs try to appeal - jazz fans? junior high, high school students? college? professionals? educators?

EF: We've worked to develop a continuum of jazz experience through our programs and resources, and now have something for anyone. Some are introductory, others are more in depth, some are local and others are available nationally and internationally. Here is a quick overview, but for more details visit our website at jalc.org/education. Our Early childhood program, WeBop - offers classes here in New York for parents and their young children (8 months old - 5 years old and their parent or caregiver. Elementary and middle

school students and families can attend our Jazz for Young People concerts - they take place at Frederick P. Rose Hall, in Rose Theater and Dizzy's Club Coca-Cola; and schools across New York. Middle School Jazz Academy for 15 New York student musicians and their families selected through a competitive audition process. For high school students and teachers we have the NEA Jazz in the Schools Curriculum (neajazz-intheschools.org) exploring the links between jazz and American history in the 20th century, and our largest education program: the Essentially Ellington High School Jazz Band Program, distributing high quality big band charts to more than 1500 schools each year developing the building blocks of jazz through core big band repertoire. We also have a very popular and transformative summer training program for teachers, the Band Director Academy, developing teaching techniques around the core concepts in jazz. For adults, we featuring a series of continuing education classes through Swing University, as well as pre-concert lectures, and free Listening Parties around newly released jazz albums with the artist. For general fans - we have a number of websites that feature both original content and streaming video of a number of our education events. jalc.org/halloffame - Nesuhi Ertegun Jazz Hall of Fame website - This website chronicles the life and

art of each of the Hall's 34 inductees through dynamic interactive timelines, extensive musical selections, rare photographs, archival footage and quizzes. Education Events Online - Brings select master classes, Jazz Talks, Listening Parties, and Swing University courses to you and your students, free of charge. Jazz for Young People Online - Supplements our Jazz for Young People Curriculum with lively biographies, original music clips, archival photos, video, engaging lesson suggestions, and student quizzes. NEA Jazz in the Schools - Takes a step-by-step journey through the history of jazz, integrating that story with the sweep of American social, economic, and political developments. This web-based curriculum is designed for high school history and social studies teachers, and has been used by literature, general music, and film classes

JJ: Could you share one or more things that you've learned either from your students or your experiences as an educator, or educational program director that has made an impact on you?

EF: There are so many! Probably the one lesson that comes back time and time again - Jazz can speak to anyone. ■

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coming those challenges, toward developing a grander unity in this often competitive artistic arena?

LA: There are two arenas that female jazz artists occupy. There are the singers and there are the instrumentalists. Singers traditionally have been seen as less competent musically. This is changing, though. Many of the up-and-coming vocalists on the scene have been trained in jazz programs across the country and overseas. They are more proficient and can hold their own with the "cats." I think the playing field has leveled a bit with all the educational opportunities. With that said, I know that female instrumentalists have faced tremendous discrimination in the past and have often been passed over for gigs no matter how good they were. Female instrumentalists are no longer rare. The younger generation has many, many excellent, talented and successful female musicians. It's just so old-school to discriminate because of gender. I think it really must have changed significantly

in the last 10 years.

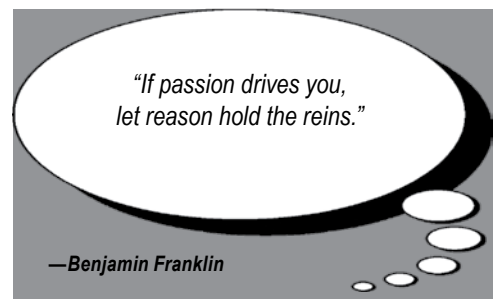
JJ: Could you share some words of wisdom, or a quotation or idea that you've discovered, read or learned through experience that embodies the kind of character, integrity and ethics to which you aspire?

LA: Authenticity is essential in life and in music.

JJ: What kinds of practice, studies or other activities do you currently engage in to stay fresh, develop your skills, broaden your awareness, and constantly grow?

LA: I've been taking classes for the last three years in a variety of subjects including a philosophy class on aesthetics. This last year I've taken classes at the Jazz School Institute to enhance my sight-singing and ear training. This fall I'm taking a jazz history class. It's great fun to learn new things, and I also enjoy watching other teachers teach. In terms of growing and awareness, every day there's an opportunity

for growth. I learn a lot from the singers I work with and am often times humbled by the developing talent around me. There are some extraordinary musicians in the schools and out playing these days. I hope the music scene stays fertile so they will have a chance to perform and record and be heard. I don't see much of a division between men and women, except that, we could use a few more male vocalists out there. Guys - the ladies are outnumbering you! ■



Laurie Antonioli

By Robin Friedman

“Authenticity is essential in life and in music.”

JJ: What inspired you to pursue a career in jazz?

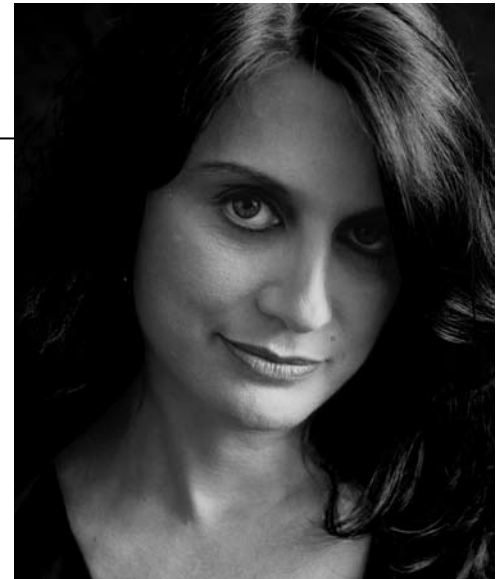
LA: As a teenager, when I heard Nellie Lutcher sing and play piano on the 78's my grandmother gave me, I was sold. Then I heard Jackie and Roy with the Charlie Ventura band and I was a goner. By the time I got to Charlie Parker, Betty Carter and Miles Davis, there was no turning back.

JJ: What kinds of eye-opening lessons or understandings about human nature have you gained through your experiences in the music business?

LA: I don't claim to understand the music business. I just released my first independent CD, *American Dreams*, a couple months ago, and have been on a fast track to gain knowledge and information. As an artist, I love the creative process of putting the recording together. I am less fond of the business aspects. This is probably true for most of us. I know

www.laurieantonioli.com

that some musicians hold more commercial appeal than others and it's a bit mysterious as to who will be noticed and marketed by the "music business." There is certainly a difference in how the instrumentalists and the singers are marketed. As well, women in jazz are marketed differently. You have a few musicians like Renee Rosnes, Jane Bunnett or Maria Schneider that seem to transcend the gender identification. The fact that they are women is secondary. But, unfortunately, I think most female artists have to deal with the "appeal" they bring to the music as well. With that said, Nancy Wilson, in that beautiful yellow dress on the album she did with Cannonball, personified feminine beauty and this helped reach the general public, for sure. She also sang like an angel and all the musicians really loved her musicianship and style. So, as female artists we face the challenge of being objectified (a pretty "girl singer" is synonymous with popular music) and being taken seriously as artists. In addition, the kind of "genre-bending" going on (and I include myself in that category) is making it increasingly hard to identify who is even a "jazz singer." Everybody is scrambling right now because



the music industry is imploding. We'll see where we're at in a few years. People who are very ambitious have a better chance than ever, as the business is not entirely controlled by the record labels and the more money you have, the more promotional opportunities you can secure.

JJ: What are the biggest challenges that women face in the jazz world? What suggestions do you have for over-

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Lynne Arriale

By Eric Nemeyer

“If we suspend judgment and practice unconditional forgiveness of ourselves and others, life will be a lot more enjoyable. Take responsibility for everything we do, especially for our mistakes – and then learn and move on.”

JJ: What kinds of interests or activities do you pursue in addition to music? If applicable, how do they contribute to your awareness and development as an artist?

LA: I have found it very challenging to make time for things outside of performing, traveling, dealing with business issues and being a full time professor at the University of North Florida. I do work out and meditate, but recently I'm now trying to take a little time each day for 'rebooting' time; time that I'm cordoning off to do something fun. It usually involves turning off my cell phone and watching a video for a half hour. It's making a difference in how I feel. I also spend time talking with my friends. We live in different parts of the country, but I try to stay in close touch. At the end

www.lynnearriale.com

of the day, it's about living a life that is fulfilling on several different levels - work being only one aspect.

JJ: What kinds of eye-opening lessons or understandings about human nature have you gained through your experiences in the music business?

LA: I've learned that it is very important to understand the music business and think about what we are presenting and how we are presenting it. As hard as it is sometimes, with all the responsibilities artists now have in maintaining their careers, the most important thing is enjoying what we are doing. I derive enjoyment from playing, performing and connecting with the audience. When I feel their energy, it inspires me. The goal for me is to go deep into the music and reach out to people.

JJ: What inspired you to pursue a career in jazz?



LA: I realized that there was total freedom and creative possibilities in playing this music. I am still in awe of the process — that we tune differently every night, constantly exploring and discovering new, uncharted territory in our consciousness and playing. This is a lifelong passion--to grow and develop.

JJ: What are the benefits and drawbacks of women segregating themselves into all-women groups and

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Ann Braithwaite

By Eric Nemeyer

“Sometimes things we think are holding us back are really opportunities for something new ... It’s when we take that mirror away and look out into the world, stop being so solipsistic, that we can truly make a difference.”

JJ: What inspired you to pursue this career in jazz and develop your own business?

AB: I developed a passion for jazz when I was in high school. I played classical clarinet in the band, and a lot of my friends were also in the jazz band. We’d drive down to Chicago and see some of the greats at the Jazz Showcase when it was on Rush Street. I remember hearing Zoot Sims and many other amazing players. Once when we were in Philly on a band trip, a few of us snuck out after curfew to hear Sun Ra. That was an incredible experience. During college, I continued to play music and listen to jazz. One of my favorite teachers was the jazz critic for the Boston Globe and he often had extra tickets, so I got to hear and meet more great players like Sonny Rollins – just as I was studying

his music. Very exciting. From there I got my master’s in journalism and did a few writing and editing jobs before landing at the New England Foundation for the Arts where I was doing PR and development. I loved the PR and I started working directly with musicians to help spread the word about what they were doing. Seeing that my work really helped them to move forward in their careers was really rewarding then and continues to be rewarding today.

JJ: I know you are very selective about whom you represent and that you work with unwavering foundational principles of integrity. Could you share a little about the way you work and make decisions in your work with artists?

AB: I choose to work only with music I love and truly believe in. I can’t imagine doing it any other way. The whole basis of my work is to share my passion for the



music with others and to help artists get more attention, so when new artists come to me, if their music doesn’t move me, I don’t work with them.

JJ: What kinds of eye-opening lessons or understandings about human nature have you gained through your experiences in the music business?

AB: I’ve been very lucky to work with really great
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www.bkmusicpr.com

Rondi Charleston

By Gary Heimbauer

“Be the source - not the result’ – Rumi. ... It is a fundamental guideline for me – in writing, performing, improvising and living. It goes back to having pure intentions in thoughts, words and actions ... It is the best way to stay authentic, original and true to myself. It informs my character and supports my integrity in everything I do.”

JJ: What inspired you to pursue a career in jazz?

RC: Ironically, even though I graduated from Juilliard with two degrees in classical music, I never felt creatively satisfied. I don’t mean to sound ungrateful – it was an incredibly enriching experience. This was, of course, before Wynton’s Jazz Studies program became a reality. But I felt I was missing something – the heart and soul of creating new music, perhaps? After several years – and a mid-career stint as a journalist, I finally got up the nerve to explore the possibility of jazz – and I haven’t looked back since!

JJ: What kinds of eye-opening lessons or understandings about human nature have you gained through your experiences in the music business?

RC: I’ve learned to stay humble and always be open to new ideas – or as Miles Davis used to say, work to become a “perpetual kindergartener.” If you can keep pure intention and enthusiasm throughout your life and not become cynical or jaded, your music will always have a fresh, exciting energy that people will want to listen to. I’ve learned that most people have a deep desire to connect -- to share good music and storytelling – no matter what their cultural or social background. When people come to listen to us per-



form, we get an overwhelming response – especially to the original tunes. I write about my own personal adventures in my everyday life of family, friends, travels and the surprising discoveries I make along the way. We all have epiphanies if we’re open to them, often related to the simplest of things in our lives. Our audiences have really latched on to the stories I tell and often say that they resonate with them on many levels. I’m now inspired to be even more aware
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www.rondicharleston.com

Patty Cronheim

By Joe Patitucci

“If you only create art to achieve some kind of recognition or ego gratification, you will never be satisfied. The goals will just keep getting higher and higher. They real joy is in loving what you do. Listening at each step along the way to what makes your heart and voice sing...”

JJ: What inspired you to pursue a career in jazz?

PC: I grew up listening to a healthy dose of jazz and blues. I remember my parents taking me to hear Sarah Vaughn in one of her last concerts and being transported by her voice as she sang an entire concert of Gershwin. (That’s probably why I put “Summertime” on *Day’s Like These*.) I loved listening to all the great female jazz singers – Ella, Billy, Shirley. Their spirits shone through the music. Once I began to appreciate the gorgeously soaring complexity of jazz, I was certain it was the music I wanted to be a part of. There’s nothing like being on stage and absorbing those glorious jazz sounds. And, there’s nothing quite like hearing a

song you wrote played live for the first time by wonderful jazz musicians. Talk about joy! It’s quite the rush.

JJ: What kinds of eye-opening lessons or understandings about human nature have you gained through your experiences in the music business?

PC: It’s all about relationships. Good things happen through forming friendships with people. Maybe I’ve just been lucky, but all of the musicians and industry folks I’ve worked with over the years have been real sweethearts. I’ve heard horror stories about people getting cheated and musicians flaking out, but that simply has not been my experience. One of the best parts of making *Days Like These* has been getting to work with my wonderful musicians, designers, and promotion guys. Every step of the way there were



people who helped and were enthusiastic about my project. The term “solo artist” is really such a misnomer. There are SO MANY talented people involved in making music and getting it out to the public! As I said, it’s all about relationships.

JJ: What are the benefits and drawbacks of women segregating themselves into all-women groups and endeavors?

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www.pattycronheim.com

Brenda Earle

By Gary Heimbauer

“The biggest challenges that women face are the same that everyone faces in the jazz world. There are fewer and fewer venues ... It can be very discouraging to keep plodding away in an industry where you have to fight for months to get a gig at a venue that pays the band \$150. I feel like the jazz scene breeds existential crisis, whether you’re a woman or a man.”

JJ: What inspired you to pursue a career in jazz?

BE: I was taking a jazz appreciating class in high school and my teacher played a recording of Oscar Peterson playing “C Jam Blues” and I thought “this is it”. It was an immediate solution to my music situation. I loved playing music, but I didn’t like the process of classical study. Jazz made complete sense to me.

BE: I would never use the word segregation, since by definition it implies discrimination. My experiences with the DIVA Jazz Orchestra and the (now-defunct) Sister’s in Jazz competition have been inspiring and musically fulfilling. The fact that we were all of the same gender made for a certain level of understanding and experience, but the music and our pursuit of it was the more profound undercurrent.

JJ: What are the benefits and drawbacks of women segregating themselves into all-women groups and endeavors?

JJ: What kinds of interests or activities do you pursue in addition to music? If applicable, how do they contribute to your awareness and development as an artist?

BE: I am active in the choral community as a com-



poser, arranger and conductor. I am an avid reader of fiction and non fiction and I love movies. My fiancé and I are starting to work on a lot of fun home improvement projects. I feel like I am now at the stage of my life where everything doesn’t have to contribute to my awareness and development as an artist. When I was younger, I lived and died for music and it was the only focus in my life. After all these years of hard work and sacrifice, I am finally giving myself permis-

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www.brendaearle.com

Madeline Eastman

By Robin Friedman

“I think we all struggle to be taken seriously. My philosophy is to strive towards being a master of my craft. I think to survive, you’ve got to stay interested and creative and have your goals center around that rather than where you fall on the JazzWeek Chart.”

JJ: What inspired you to pursue a career in jazz?

ME: I went to a movie about Billie Holiday and heard a series of jazz standards for the first time; “God Bless the Child”, “Our Love is Hear to Stay”, “Them There Eyes”. Pow - everything came into focus for me. Although only 18, I was able to recognize that this was a big moment in my life’s trajectory. I had finally encountered something that resonated with me from the inside out. I was immediately certain I had to get me some of whatever it was. I didn’t understand any of the practical aspects...just that my life HAD to be about the feeling I felt when I heard and felt this revelling, deep, reaching-into-your-soul music.

Hear Madeline at The Kitano In September
www.madelineeastman.com

JJ: What kinds of eye-opening lessons or understandings about human nature have you gained through your experiences in the music business?

ME: I’ve learned that we’re all the same. Everyone is just trying to “count” in life. Most people are looking for similar things; to be appreciated, to be heard, to make contact. I’ve learned that there is no room for jealousy or resentment. Carrie Fisher said, “Resentment is like drinking poison and waiting for the other person to die.” Waste of time. I’ve learned that you’ve got to be a big person. ...And that some club owners are blockheads (smile).

JJ: What are the biggest challenges that women face in the jazz world? What suggestions do you have for overcoming those challenges, toward develop-



ing a grander unity in this often competitive artistic arena?

ME: First of all, I think there’s a lot of misconception out there about how women get along. I have co-owned a record company - MAD-KAT Records - for over 20 years with the wonderful jazz singer Kitty Margolis. It’s disheartening that when interviewed, one of the first questions asked is if we fight a lot. We

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Kat Gang

By Eric Nemeyer

“People are always excited and impressed when I tell them I am a jazz singer. They have this illusion of glamour. Though I tell them that my profession is not as glamorous as it sounds, the look in their eye always reminds me how truly lucky I am - to be doing that which I really love. To be following my passion, to have my joy be my work.”

JJ: John Ruskin said: “The highest reward for a person’s toil is not what they get for it, but what they become by it.” Could you comment on how this might be relevant in your own life and artistry?

KG: Let’s face it; most of the jazz musicians I know are not in this business for the fame and fortune! If you are involved in any project for the ultimate reward, then you are missing the bigger picture. How we spend our days, and with whom we spend them – these are the most compelling measures of reward. As I said before, it is all about the journey and not the destination.

JJ: What inspired you to pursue a career in jazz?

KG: There was always music in my home. My father

played piano, and my earliest memories are of him playing Schumann or Chopin and me sitting under the old baby grand watching his feet on the pedals. I always had both ears open, and when I was eight, my mother took me to my first jazz concert. It was like a club for the cool kids, and I suddenly wanted to understand how everyone knew when during a song to clap and when to solo and when to play together again. I was hooked. There’s just something about the “two and four”.

JJ: What kinds of eye-opening lessons or understandings about human nature have you gained through

www.katgang.net



your experiences in the music business?

KG: People are always excited and impressed when I tell them I am a jazz singer. They have this illusion of glamour. Though I tell them that my profession is not as glamorous as it sounds, the look in their eye always reminds me how truly lucky I am - to be doing that which I really love. To be following my passion, to have my joy be my work. Not everyone is as bold

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Susie Hansen

By Eric Nemeyer

“The medium through which sound is produced is air, but the medium through which music is produced is love. What makes great music is that shared sense of joy and communication, both between the musicians in the ensemble and also between the band and the audience.”

JJ: What kinds of eye-opening lessons or understandings about human nature have you gained through your experiences in the music business?

SH: I believe that live music helps people to transcend their lives. There is great joy in carrying an audience along with you into the “zone,” that place where the inspiration of improvisation flows unimpeded and the music just sparkles. Sharing live music with an audience in this way allows everyone to feel an incredible joy. Both performers and audience members are enriched by the experience.

JJ: What inspired you to pursue a career in jazz?

www.susiehansen.com

SH: Playing any type of music is a pleasure, but playing the improvised and rhythmic music of jazz, especially Latin jazz, is the most satisfying and joyful thing I have done with my life. As a violinist, jazz was not the natural path to take, but it has been incredibly fulfilling.

JJ: What kinds of interests or activities do you pursue in addition to music? If applicable, how do they contribute to your awareness and development as an artist?

SH: Co-producing my new CD, *Representante de la Salsa*, has been an exciting learning experience for me. While playing well is of course the most important aspect of the music, the production aspects



are unbelievably crucial to the final excellence of the product. Working with the great producer Erich Bulling has taught me so much about creating this new CD, *Representante de la Salsa*, one that is musically satisfying and tonally pleasing, with the highest of production values.

JJ: What are the biggest challenges that women face in the jazz world? What suggestions do you have for over-
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Terri Hinte

By Eric Nemeyer

“I have learned about greed, and I have learned about folly – hardly unique to the music business, but any creative enterprise is especially vulnerable in these areas. I’m always watching out for ‘stars-in-the-eyes’ people – fans, hangers-on—who want something from the artist, and/or who remain convinced that they have something special to give to the artist.”

JJ: Could you comment or offer advice on the importance of developing relevant business acumen?

TH: All musicians, men and women alike, have to wear many hats nowadays. With the implosion of the record business, and its slow morphing into something else - we don’t as yet know exactly what - more and more musicians are choosing to release their own music via their own labels. What they invariably find out is that, as a label, they have to provide certain key services to themselves. Women musicians have the added challenge, it seems to me, of how (or whether)

www.terrihinte.com

to exploit their looks—always a double-edged sword, because sexy, fabulous women are not necessarily taken seriously.

JJ: What inspired you to pursue a career in jazz?

TH: I never pursued a career in jazz. My original career plans had to do with foreign languages and linguistics. But after moving to California from New York in the 1970s, I took a job with Fantasy Records in Berkeley, figuring I’d be there for a year or two and then go back to school. Instead, I stayed more than three decades, in the process becoming a jazz lifer.



JJ: Could you share some of the highlights of your experiences dealing with so many jazz artists during your time at Fantasy and beyond?

TH: It so happened that the period in which I joined Fantasy was right after the company had acquired Riverside, Prestige, and Milestone and begun its reissue programs of those catalogs. Orrin Keepnews had been hired the year before to oversee those programs
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Mimi Jones

By Gary Heimbauer

“Independent artists, who usually get to keep their CD earnings, must remember to budget for marketing expense – radio and public relations for the CD – before recording.”

JJ: What kinds of eye-opening lessons or understandings about human nature have you gained through your experiences in the music business?

MJ: The lessons never stop. I think it's crucial if you want to really do this music you really have to make it a priority. Most women feel a strong need to take care of others, but a true artist has to be selfish at some point. I used to be mad for years at an ex-boyfriend because he really took the music so seriously and was very focused when it was time to practice. I found myself always running around helping this person or that person, but now I know that it does take saying no sometimes and perhaps looking selfish to others. I learned to handle my business and then help others. Actually people respect me more for saying “no”.

www.mimijonesmusic.com

JJ: What inspired you to pursue a career in jazz?

MJ: Hmm, could it be the millions of times my folks played *Kind of Blue*, all eras of Coltrane, endless afternoons with Gene Ammons and Cannonball, Ray Charles and Betty Carter, not a Saturday gone by without Frank Sinatra... and that's just to name a few. All I was interested in at the time was the King of Pop's *Off the Wall*, but my folks selfishly made sure I got all those others growing up. Low and behold, once I was unexpectedly switched out of the orchestra playing cello and into the jazz band in high school, it was a wrap! My folks were right... I fell in love with jazz and vowed to dedicate my life to studying it. I was so inspired learning how accomplished musicians became despite the times and what they may have endured. To get paid for expressing yourself, the combination of skill and freedom to choose your voice completely moved me, and I wanted a part of this legacy, the only thing I would have to figure



out is how to support myself doing it, hmmm.

JJ: What are the benefits and drawbacks of women segregating themselves into all-women groups and endeavors?

MJ: I don't usually think of myself as a girl bassist in the world... just a bassist. Sometimes I actually forget, but usually get reminded by someone saying, “Wow,

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Meg Okura

By Robin Friedman

“one has to take responsibilities for his/her music. What that means is that you can't blame anybody but yourself for the audience not digging your music, or the music industry for not paying attention to you ... You have total control over what you play and how you play your instrument, and you have to be able to communicate with your audience through your music.”

JJ: What inspired you to pursue a career in jazz?

MO: Even though I had already been enjoying my career as a concert violinist since my U.S. debut at Kennedy Center as a teen, I was not musically satisfied with performing classical repertoire note for note. As a child, I had always improvised as a church pianist, and composed and arranged for services. I just wanted to be a more complete musician and I knew as a classical violinist, that mastering jazz would be the ultimate challenge. When I first started studying jazz while majoring in classical violin at Juilliard, I

www.megokura.com

was never really pursuing it as a “career”. I pursued it for its intrinsic value.

JJ: What kinds of eye-opening lessons or understandings about human nature have you gained through your experiences in the music business?

MO: I learned that people naturally like to stereotype others, not because they are racists or sexists, but because doing so provides clarity and organization. Earlier in my career, I noticed that I was often referred to as “the Japanese violinist” or “chick Asian violinist”. I also learned that most jazz musicians or jazz fans do not recognize violin as a legitimate jazz



instrument. As much as I hated being labeled as such (female, Japanese, and violinist), instead of fighting them, I decided to embrace them and put them at the forefront of my music by forming my Pan Asian Chamber Jazz Ensemble. You can really hear this on our new CD, *Naima*. Not only do I play the Chinese violin, the erhu, but I also fuse Asian and classical music with my jazz compositions, which are performed by mostly female musicians.

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Simona Premazzi

By Eric Nemeyer

“When an all-women band - or a band in general - wants to prove something, well then I don't think it is a good thing, because there is some anger in it. Music shouldn't carry anger or any low level poisonous feeling, just to prove something, hmmm, I really don't relate to that. Proving that women can play? Of course they do, they are human beings and they can be good or bad musicians like anybody else.”

Jl: Could you share some words of wisdom, or a quotation or idea that you've discovered, read or learned through experience that embodies the kind of character, integrity and ethics to which you aspire?

SP: Art for me, in order to be useful to humanity, is a process that has to dissociate itself from the pure narcissistic pursuit of beauty. It has to carry a message from and for the people. Sun Ra used to talk about discipline and the power of music as universal language.

www.simonapremazzi.com

Jl: What inspired you to pursue a career in jazz?

SP: I started playing piano when I was nine. I trained in classical music, and since I was eleven I used to go to conservatory of music almost every afternoon, in addition to regular school. So I grew up with music as a daily reality, practicing, going to music classes and being among other kid musicians. Music was my environment. I felt comfortable in that dimension. I guess I always wanted to be a musician, or at least deal with art. Then, when I was twenty one, after all this formative classical music background, I happened to be exposed to jazz. When I got into jazz I was blown



Credit: Jan Cain

away and I fell in love with it. It was making me feel alive and with a purpose.

Jl: What kind of eye-opening lessons or understanding about human nature have you gained through your experiences in the music business?

SP: I think the best lesson ever has been coming to the States and living in New York City. This city has
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Louise Rogers

By Joe Patitucci

“Forget yourself. To be the most interesting musician, person and storyteller, we must find true interest and inspiration outside of ourselves. Be curious, observant and perceptive of the moment. Search for beauty and surround yourself with interesting people.”

Jl: Could you comment or offer advice on the importance of developing relevant business acumen?

LR: I don't believe it's possible to promote yourself and also be the best musician you can be.. Somewhere down the road, you will need help to make it to the next level. The trick is to get to the point where someone is interested in helping you. If you are persistent, something will come along. I first contacted Chesky Records in 1997 when my son was 2 years old. 13 years later, they called me to do a recording. My advice? *Don't put all your eggs in one basket, don't take things personally and don't burn bridges.* Perseverance has paid off for me and I expect things to keep happening

www.louiserogers.org

- at a relatively slow pace - for me until I am well into my 90's! The music comes first but the reality is that we all need to make a living. Clubs are more interested in whether or not you can bring in people and I don't know that gender matters. I feel that I am in good place right now in that I am very active in the field of education -sometimes it's performing and sometimes it's teaching. I have 2 jazz CDs out for children, *Bop Boo Day* and *Jazzy Fairy Tales*. Also available is the *Jazzy Fairy Tales Teacher's Manual* written with my collaborator Susan Milligan and published by Alfred Publishing. I am in high demand as an educator presenting at conferences, teacher workshops, in-school residencies and performances. I know that without my career in education, I would not be able to focus on creating and making music and pursuing the "adult" gigs that I want regardless of the pay.



Credit: Gabriele Weber

Jl: What inspired you to pursue a career in jazz?

LR: Both of my parents were serious and professional classical musicians who also loved great jazz music. We always had plenty of recordings of the great jazz singers and instrumentalists around: lots of Bill Evans, Art Tatum, George Shearing, Ella Fitzgerald, Nancy Wilson, Sarah Vaughn, Miles Davis, Stan Kenton - oh, so many, the list goes on and
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Lauren Sevian

By Eric Nemeyer

“Creative successes are much more gratifying than material ones, and the effects are longer lasting. Putting your ego aside is the hardest thing to do. Assume that you won’t be handed anything in life. This will give yourself discipline. Again, easier said than done.”

JJ: John Ruskin said: “The highest reward for a person’s toil is not what they get for it, but what they become by it.” Could you comment on how this might be relevant in your own life and artistry?

LS: As a musician, this quote is extremely relevant. In general, society measures success by money, the kind of car you drive, the house that you live in, material possessions. Jazz musicians in general certainly aren’t in it for the money. Of course we need it to survive, so yes we work so we can earn a living. There’s no escaping that. But what happens in the meantime is a really beautiful thing. We’re pursuing a higher ideal; we’re mastering what we love to do. Money comes and goes, but nobody can take mastery away from you.

www.laurensevian.com

JJ: What inspired you to pursue a career in jazz?

LS: I discovered at a relatively young age how much I loved this music. My father introduced me to this music with his record collection when I was around 14 or 15. After that I told my teacher I wanted to study jazz, and he exposed me even more with introducing me to Charlie Parker, Hank Mobley, John Coltrane, and Pepper Adams. A turning point for me was during high school when I won a competition called the Count Basie Invitational, and I was given the opportunity to play a solo with the Basie Band! I knew after that night that this was what I wanted to do with my life, play jazz music and perform with other people.

JJ: What kinds of eye-opening lessons or understandings about human nature have you gained through your experiences in the music business?



Credit: Sharon Bushman

LS: I try not to focus on the negative. I have certainly been in situations where I have been taken advantage of - i.e. not being paid properly for work that I have done, and wound up in lawsuits because of it!. For the most part I have experienced the generosity of musicians, when it comes to playing each others music, getting together for a session, or in general just looking out for each other. For example, when I first started playing with the Mingus Band, I was 23 or 24

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Suzi Stern

By Gary Heimbauer

“People understand on a deep unspoken level when the expression of your art is honest...that’s when it hits home and touches the listener and that is ultimately all that matters.”

JJ: What inspired you to pursue a career in jazz?

SS: My parents were both jazz musicians. I heard their rehearsals in the living room and phenomenal recordings floating through the house throughout my childhood. It was second nature for me to feel swing and hear changes. I had the same passion for classical music actually, but finally felt like jazz was the best fit for me.

JJ: What kinds of eye-opening lessons or understandings about human nature have you gained through your experiences in the music business?

SS: The music business is just that, “a business”, and in my more naïve youth I thought that because I was an artist working with artists there might be a bit more mercy as far as selling the product! Talent

www.suzistern.com

is certainly an important commodity, but success in the music biz is also as much about luck...being in the right place at the right time, having a sellable look...being the right age...having the particular sound that the person you’re hoping to get assistance from might be looking for at that time. So many near hits and disappointments brought me full circle to remembering why I was drawn to becoming a jazz musician...why I adore my life and my involvement with this craft...I had to remind myself to stay on track and make music that was honest to my own sense of self, and stop trying to fit into the mode du jour. People understand on a deep unspoken level when the expression of your art is honest...that’s when it hits home and touches the listener and that is ultimately all that matters.

JJ: What are the benefits and drawbacks of women segregating themselves into all-women groups and endeavors?

SS: Jazz has been predominantly a male dominated



field in the past, and it’s an important statement to see an all women’s group making strong, smart music. Women have a way of communicating ideas...expressing themselves from that feminine perspective that is definitely different from the male perspective and I love having another like minded spirit on the stage, having that musical conversation with me; however the bottom line is whether or not a player speaks to me...a great musician is a great musician

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Pauline Jean

By Joe Patitucci

“a person without principles, personality and discipline will never succeed.”

JJ: John Ruskin said: “The highest reward for a person’s toil is not what they get for it, but what they become by it.” Could you comment on how this might be relevant in your own life and artistry?

PJ: I have learned and matured in so many ways. I know that my decision to pursue music is the right one because it feels so perfect and is so satisfying. I know what I want and I am not oblivious to the obstacles and hard work that come with it. I believe the more honest we are with ourselves, the more connected we are with our artistry. I have seen from where God has brought me and I look forward with expectancy to where He will lead me.

JJ: What inspired you to pursue a career in jazz?

PJ: It all began when I took a jazz vocal workshop at the Brooklyn-Queens Conservatory of Music. I be-

www.paulinejean.com

came passionate about the art form of jazz. It spoke to me. Since then, I feel as if a torch has been passed on and that I have a responsibility to carry on the tradition. I am connected through jazz in the deep-rooted fabric of my ancestors. It comes from the African-American experience, which I deeply respect.

JJ: What kinds of eye-opening lessons or understandings about human nature have you gained through your experiences in the music business?

PJ: Never compromise your integrity! Never allow anyone to disrespect your sacred space - the bandstand. You must know the business and know what you are worth. Some people will try to exploit and undervalue your talent. Also, I have learned not to take rejections personally and to be patient, persistent and prayerful. On the other hand, I have encountered individuals in the business that are open-minded and fair, who gave me the opportunity to blossom as an emerging artist.



JJ: What kinds of interests or activities do you pursue in addition to music? If applicable, how do they contribute to your awareness and development as an artist?

PJ: I love to travel and learn about different cultures. It gives me an appreciation for my own culture. As a Haitian-American artist, I love the fact that I can combine and represent Haiti and America in my music.

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Andrea Brachfeld

By Eric Nemeyer

“Delay nothing. Live your life in a space of pure love. Forgive all. Live in the exquisite moment the universe offers us. Forget the past. Forget the future.”

JJ: What inspired you to pursue a career in jazz?

AB: At age 15, a friend of mine, Denise Bevers, who was studying bass with Richard Davis at the time, turned me on to Eric Dolphy’s record, *Out to Lunch*. It was the first time I had heard jazz and I was totally mesmerized by the sound! It was all uphill from there!

JJ: What kinds of eye-opening lessons or understandings about human nature have you gained through your experiences in the music business?

AB: I have learned that being a musician is an honor, as one is surrounded by the most creative and intelligent people on the planet. In order to play jazz one must be hard-working, analytical, perfection-oriented, free spirited, and be able to live in the moment. You have to be able to balance your right and left brain at the same

www.andreabrachfeld.com

time and perform from a super-conscious space while remaining rooted in your sound. Also, if you want to survive in the music business, for me, it is imperative that one does not compare your level of musicianship, your amount of gigs, anything: to anyone else. Always be in the space of continual growth and love of your music and you will always feel successful as each musician is a self-contained business and musical entity.

JJ: What are the benefits and drawbacks of women segregating themselves into all-women groups and endeavors?

AB: As far as I am concerned being involved in all kinds of groups at all times gives me the benefit of playing with different people. I think that balance is the key. The energy of playing with an all woman group is different than playing with a mixed group or one with only men. It’s all good. There are no drawbacks if everyone is dedicated, they’re cool people and they can play.



JJ: What are the biggest challenges that women face in the jazz world? What suggestions do you have for overcoming those challenges, toward developing a grander unity in this often competitive artistic arena?

AB: I think that the challenges that women face are the same challenges that all musicians face. We are all trying to get to a place of peace in our music where we

Continued on Page 67

Lynette Washington

By Eric Nemeyer

"You'll know when you're on the road to your goal because you'll be at peace, even through hard times."

JJ: What inspired you to pursue a career in jazz?

LW: I have pursued not only jazz, but also music in general since I was a youngster. I come from a very artistic family; I mean that in every sense of the word. I had parents who believed in nurturing the natural gifts that I believe everyone has, in me. Some of my earliest memories of those old "78's" and "33's" include the music of: Mahalia Jackson, Ella Fitzgerald, Dinah Washington, Carmen McRae, Louie Armstrong and Nat King Cole - to name a few. It was also the beginning of the Motown era. Those were the days. I began singing in the church. That journey continues, as I am still very much involved in Gospel music. Jazz, like Gospel has a very special meaning for me because I feel the very "soul" of it. Also, there is definitely a longevity factor in Jazz that is a benefit to women who tend to get dropped, as they get older. In this youth oriented mainstream musical society age can be an issue. The wisdom and development gained

through jazz as a genre are ageless. As I continue to "mature", it has been great to have this style of music to grow with. Can't wear mini skirts and pumps forever! Jazz is ageless and timeless!

JJ: What kinds of eye-opening lessons or understandings about human nature have you gained through your experiences in the music business?

LW: I have been blessed to work in this industry for over three decades with artists such as U2, Peter Gabriel, Celia Cruz, Aretha Franklin and James Brown, the godmother and godfather of Soul. The more you know, the more in demand you are. The moment you put yourself into a box is when you block your own blessings.

JJ: What are the benefits and drawbacks of women segregating themselves into all-women groups and

www.guavajazz.net/Guava_Artists.htm

Arriale Continued from Page 33
endeavors?

LA: One benefit of all-women groups is that they showcase highly deserving, talented players that might not be getting the work opportunities they deserve. Please know that I have tremendous respect for the women who have led and participated in all-women bands and have helped to break down barriers for other female musicians. Sherrie Maricle's 'Diva,' Kit McClure's Big Band and Anne Patterson's 'Maiden Voyage,' to name a few, have sent a powerful message to the public. If the people we love to play with happen to be all women or all men, that's fine. However, all-women groups are formed to send a message, provide work for women musicians and make the group more marketable. There is no judgment intended here; marketing a group can be highly challenging, and promoters are often looking for a hook. The drawback is that since music transcends gender, ethnicity, religious beliefs, etc.--- and on the bandstand, we are all just 'musicians,' the idea of an intentionally 'all anything' group segregates us. I believe that music unifies us and sends a message that music transcends all differences.

JJ: What are the biggest challenges that women face in the jazz world?

LA: The biggest challenge women and men face in the jazz world is increasing its popularity as an art form. To do this, we must reach a new generation of listeners. It is no secret that sexism exists; although



Credit: Ronnie Wright

endeavors?

LW: If you think about James Browns' "This is a Man's World" one might say, in a business sense, that unless you have a "savvy" team, you might not be treated in the same way as when you have musicians that are male and female. What I look for in the musicians and singers I surround myself with is excellence, not gender.

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we will never know to what extent it is prevalent. My focus is on playing and composing and letting the music speak for itself. I have had the good fortune to play with many great musicians; and it was always about the music. In the end, what is most important, in my opinion, is the quality of our relationships, the contributions we've made to people and our inner growth as artists and human beings.

JJ: Could you share some words of wisdom, or a quotation or idea that you've discovered, read or learned through experience that embodies the kind of character, integrity and ethics to which you aspire?

LA: Treat everyone the same; with respect, honor and compassion. If we suspend judgment and practice unconditional forgiveness of ourselves and others, life will be a lot more enjoyable. Take responsibility for everything we do, especially for our mistakes - and then learn and move on. And, lighten up; we have a finite time here on earth - stress can kill you!

JJ: John Ruskin said "The highest reward for a person's toil is not what they get for it, but what they become by it." Could you comment on how this might be relevant in your own life?

LA: I make it a point to learn something from every experience and allow each experience to transform me, little by little. If I can bring a little joy to the audience and connect with them during and after the performance - that is meaningful to me. ■

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Braithwaite Continued from Page 34

people. In only a very few rare instances have I encountered people with whom I won't work again. Those are the people who continually see the glass half-empty, who are supremely jealous of others' success and are a drain on one's energy.

JJ: What are the benefits and drawbacks of women segregating themselves into all-women groups and endeavors?

AB: The benefit is that these sorts of things can draw more attention to the women and groups involved. If it helps the musicians to develop their audiences, I'm all for it. However, I worry that by focusing on "women in jazz," it can risk marginalizing the music and there's no reason for that. There are so many incredibly talented women in jazz — folks like Maria Schneider, Leslie Pintchik, Ingrid Jensen, Satoko Fujii, Amina Figarova, Sumi Tonooka and lots of others — whose music stands on its own merit. These women are making powerful musical statements and have their business acts together, as well. Just look at how Maria Schneider has opened up her process through ArtistShare. Not only is she able to fund ever more ambitious projects, she is a game changer, winning the first Grammy award for a CD without in-store distribution. And Satoko Fujii

is a force of nature unto herself, sometimes releasing 4 CDs at once, all different, all creative, in a variety of different band configurations. She has built an amazing career over time. These women work as hard as any man and they're recognized for their efforts.

JJ: What are the biggest challenges that women face in the jazz world? What suggestions do you have for overcoming those challenges, toward developing a grander unity in this often competitive artistic arena?

AB: Personally, I've never felt held back because I was a woman so I don't look at the world in that way. But I do know these barriers exist and are very real for many women. I think women should forge ahead and not take no for an answer. Have clear goals, go after them and network as much as possible. Don't see the world as an either/or place. If one person is hugely successful in the jazz world, that helps pave the way for others to be successful as well.

JJ: Could you share some words of wisdom, or a quotation or idea that you've discovered, read or learned through experience that embodies the kind of character, integrity and ethics to which you aspire?

AB: The golden rule — I tell this to my son all the

time: "Do unto others what you would like others to do unto you."

JJ: Could you comment or offer advice on the importance of developing relevant business acumen?

AB: These days it's important for all musicians to develop some business skills, since most folks aren't lucky enough to have a label pay them well and take care of all the business of music. It's really important for musicians to find ways to reach their fans and keep a dialog with them. The internet is a great way to do that, and I love the ArtistShare model for helping musicians connect with their audience. I also think that ongoing advertising in magazines such as *Jazz Inside* is another good way to reach a wider audience. Many musicians don't see the onset of their career as if they're starting a business — and that's really what it is.

JJ: John Ruskin said: "The highest reward for a person's toil is not what they get for it, but what they become by it." Could you comment on how this might be relevant in your own life and artistry?

AB: That's a very nice quote, Eric. I think this is the core of what we have been talking about this whole interview, that we become more wholly ourselves when we work at something we're passionate about. ■

Charleston Continued from Page 34

of what's going on around me. We are all the central characters of our own movie. How we react, drink in our life experiences and integrate them into our world is what keeps the movie so exciting.

JJ: What kinds of interests or activities do you pursue in addition to music? If applicable, how do they contribute to your awareness and development as an artist?

RC: I practice yoga and meditation on a daily basis. It helps clear my mind, and gives me a direct line to the creative part of my brain -- the part that comes up with original music and lyrics! It tremendously aids my ability to focus and keeps me in touch with my innermost intentions.

JJ: What are the biggest challenges that women face in the jazz world? What suggestions do you have for overcoming those challenges, toward developing a grander unity in this often competitive artistic arena?

RC: Working with my fellow women jazz musicians, especially Lynne Arriale and Kate McGarry, is some-

thing I really enjoy. I've had some of the most gratifying musical experiences ever with them. There is an extra layer of sensitivity and support there that allows me to take risks and try things that I might not otherwise have had the nerve to try! I recently featured Mayra Cassales on percussion in my upcoming Motema release, *Who Knows Where the Time Goes*. Her amazing energy lit up the whole band and the entire session.

JJ: Could you share some words of wisdom, or a quotation or idea that you've discovered, read or learned through experience that embodies the kind of character, integrity and ethics to which you aspire?

RC: "Be the source — not the result" — Rumi. I go back to this quote time and time again. It is a fundamental guideline for me — in writing, performing, improvising and living. It goes back to having pure intentions in thoughts, words and actions — in trusting and developing the roots of my own personal instincts without anticipating results. It is the best way to stay authentic, original and true to myself. It informs my character and supports my integrity in everything I do.

JJ: What kinds of practice, studies or other activities

do you currently engage in to stay fresh, develop your skills, broaden your awareness, and constantly grow?

RC: I am constantly looking for ways to improve and expand my knowledge! I'm a voracious reader -- of history, philosophy, poetry, science, you name it. They all feed in to my work. I wrote "Telescope" after reading "The Elegant Universe" by Brian Greene. I'm also currently taking jazz piano lessons — and having an absolute blast practicing every day!

JJ: John Ruskin said "The highest reward for a person's toil is not what they get for it, but what they become by it." Could you comment on how this might be relevant in your own life?

RC: If your goal in life is to become more fully human through your art — whether it is writing, painting, composing, sculpting... — then you know that the only way to achieve that goal is through applying yourself. It doesn't happen without great effort and concentration. You learn that each act of creation spurs growth. You may take baby steps at first, but eventually if you stick with it, you'll become a more complete artist and human being, capable of greater compassion, insight, patience, humor, and most of all, love and joy! ■

Cronheim Continued from Page 35

PC: Personally, I like the balance of men and women playing together.

JJ: What kinds of interests or activities do you pursue in addition to music? If applicable, how do they

contribute to your awareness and development as an artist?

PC: I choose to do things that help me be in the moment. I love outdoor activities and challenging myself physically. I've always loved swimming in the

ocean, and last week I entered a body surfing competition for the first time. I was the only woman in the competition, and even with the 10-foot waves, I kept reminding myself to be brave so I wouldn't embarrass myself. I am a voracious reader and love a good

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Cronheim Continued from Page 43

novel. I have African drums in my living room and play them. Babatundi Olatunji was a dear friend and I had the opportunity to study drumming and dance with him. Of course, I'm a mom... that informs everything. I like to be active and challenged and play. I find the joy in playing is key to feeling alive.

JJ: Could you share some words of wisdom, or a quotation or idea that you've discovered, read or learned through experience that embodies the kind of character, integrity and ethics to which you aspire?

PC: Wow! That's a big question. I think my biggest truth is that I need to act from a place of joy. If I'm not writing or performing, things get a little flat for

me. I'm so grateful I have something as powerful as music in my life and I try to remember and honor that. Music is all about love and if you get jaded it loses its heart. I love working with musicians who say things like "can you believe we get paid doing what we love so much!" That's really the bottom line... love, passion, and gratitude.

JJ: Could you comment or offer advice on the importance of developing relevant business acumen?

PC: Music is like any other business. You have to be informed and educated. Knowledge is freedom. It's a very exciting time to be an indie artist and the opportunities keep evolving!

JJ: John Ruskin said: "The highest reward for a per-

son's toil is not what they get for it, but what they become by it." Could you comment on how this might be relevant in your own life and artistry?

PC: He also said "good art is done with enjoyment." If you only create art to achieve some kind of recognition or ego gratification, you will never be satisfied. The goals will just keep getting higher and higher. They real joy is in loving what you do. Listening at each step along the way to what makes your heart and voice sing and avoiding choices just because they're what you think you "should" be doing. I have no idea where my career will take me. *Days Like These* is my first CD and for all I know my second may be radically different. It's kind of exciting. I do know that everything I do teaches me something and it's been an amazing journey. ■

Earle Continued from Page 35

sion to take time off to do things that are fun and challenging in a different way. When I can step away from music, I find myself living a more balanced life, which makes everything a lot more enjoyable.

JJ: What are the biggest challenges that women face in the jazz world? What suggestions do you have for overcoming those challenges, toward developing a grander unity in this often competitive artistic arena?

BE: The biggest challenges that women face are the same that everyone faces in the jazz world. There are fewer and fewer venues. Many venues pay very little, or expect you to bring out all your friends so that they can take a cut of the cover charge. It can be very discouraging to keep plodding away in an industry where you have to fight for months to get a gig at a venue that pays the band \$150. I feel like the jazz scene breeds existential crisis, whether you're a woman or a man.

Eastman Continued from Page 36

have found it incredibly unifying and uplifting as artists and women to have this long-standing partnership. I think we all struggle to be taken seriously. My philosophy is to strive towards being a master of my craft. I think to survive, you've got to stay interested and creative and have your goals center around that rather than where you fall on the JazzWeek Chart. Alan Toussaint said, "It's a loveable situation." We're not just competing...we're contributing.

JJ: Could you share some words of wisdom, or a quotation or idea that you've discovered, read or learned through experience that embodies the kind of character, integrity and ethics to which you aspire?

ME: "Life shrinks or expands in proportion to one's courage" – Anais Nin.

JJ: Could you comment or offer advice on the importance of developing relevant business acumen?

JJ: Could you comment or offer advice on the importance of developing relevant business acumen?

BE: The jazz industry is often a strange business model. What other businesses do we know where someone would pay out of pocket to make a recording or play a show that won't end up paying anything on the investment? Everyone should know how to create and update a website, send out periodic newsletters, listen to their instincts with regards to promoters, agents, managers, labels and find something fulfilling to do that actually pays money. If you have a stable source of income from teaching, web design, etc. then having a long career as a jazz musician won't burn you out.

JJ: John Ruskin said: "The highest reward for a person's toil is not what they get for it, but what they become by it." Could you comment on how this might be relevant in your own life and artistry?

BE: I am a process-oriented person, rather than a

product-oriented person. The success for me lies in the daily effort, the new challenges I take on and the ways I stretch myself, not from the reviews, finished product or a sold-out concert. Whenever I complete a task, like a CD or a new composition, I am already thinking about the next one. I find a lot of pleasure in learning and growing.

JJ: Is there anything about women's current and future roles and accomplishments in jazz, or your own ideas and endeavors that I haven't prompted you about that you would like to discuss?

BE: I teach a lot of students of every age and I really believe that music is a pursuit that is available for everyone to enjoy. Talent is relative to the number of hours one spends on their work. I encourage all of my students to be their best and to remain open to what life has to offer them – men and women. I always joke with my singers that they need to get these skills together so they "don't have to marry a piano player." ■

ME: There is no denying the importance of understanding how our business operates. Information is power. The more you know the better off you are. Unfortunately, it can be massively overwhelming and discouraging to comprehend all you need to do to get your music into the world. The good news is that marketing can be a fun challenge. Project You! Women are natural organizers; so much information is at our fingertips...and a lot of it is free! My advice is to become informed about the basics of marketing yourself as an *artist*. Make a brief list of achievable goals. Hire a friend to help you. Spread the good word about your music. Invest in yourself. But do it in the right order...music, then marketing.

JJ: What kinds of practice, studies or other activities do you currently engage in to stay fresh, develop your skills, broaden your awareness, and constantly grow?

ME: I try to learn something new every day. I have finally learned that EVERYTHING you do informs

your music (and your life). *Nothing* is a waste of time. I stay über-curious. I consciously keep my eyes and heart open to everything around me. I read. I interact. I study. I practice. I host poetry reading parties at my home. I belong to a couple of goofy clubs: "The Bonne Fourchette Society" (a far-from-highfalutin cooking group) and "Amici Della Opera Italiano (neighbors meeting on our rooftop overlooking San Francisco Bay to drink good wine and tell bad jokes!)

JJ: John Ruskin said "The highest reward for a person's toil is not what they get for it, but what they become by it." Could you comment on how this might be relevant in your own life?

ME: Amen. It takes a lot of *life* to grasp that concept. Patience. Forgiveness. Fortitude. Conscious living. A magnanimous open heart towards others AND yourself. Living life with that kind of credo is essential in achieving the open receptiveness you need to really "make" music with other people. ■

Gang Continued from Page 36

as we are. Not everyone has the urgency to create art that we do. It is both a blessing and a responsibility.

JJ: What kinds of interests or activities do you pursue in addition to music? If applicable, how do they contribute to your awareness and development as an artist?

KG: I am also trained in drama. I got my BFA from NYU Tisch School of the Arts, and I find that as a singer your communication and presence skills are vital. Remember that you are telling a story when you sing a song, so the acting classes I take really help me with this. I also dance – modern jazz, tap and ballet, and staying in shape, keeping my posture excellent, and staying strong enough to carry huge amps, all of this is also helpful to my career as a singer.

JJ: What are the biggest challenges that women face in the jazz world?

KG: I recently read an article in *The New Yorker* about the fabulous bass player, Esperanza Spalding. When asked about the rarity of female instrumental-

ists in jazz she replied, “It’s tricky. It’s programming. Jazz is kind of like a boy’s playground.” She pointed out that women began to be accepted into orchestras only a few decades ago, and believes it is only a matter of time before the jazz world is as integrated. It is ridiculously competitive, but you cannot let anyone else alter your course. You must remain true to what you love about the music.

JJ: Could you share some words of wisdom, or a quotation or idea that you’ve discovered, read or learned through experience that embodies the kind of character, integrity and ethics to which you aspire?

KG: “By believing passionately in something that still does not exist, we create it. The nonexistent is whatever we have not sufficiently desired.” - Franz Kafka. I believe this to be true. We have much more power than we think. I love that crazy statistic about how much of our brains we actually use.

JJ: Could you comment or offer advice on the importance of developing relevant business acumen?

KG: Stay away from the casting couch! Use your sexuality but don’t abuse it. Women have so much

power but they do not realize it. This is the age of the individual, the “all about me” time of self-released albums and grand YouTube accessibility. Once you realize that anything worth having takes work and dedication, you won’t want some sleazy A&R guy who tells you he can make all your dreams come true. I would say a required reading book is *All You Need to Know About the Music Business* by Donald S. Passman. If you do not have this book, go buy it.

JJ: What kinds of practice, studies or other activities do you currently engage in to stay fresh, develop your skills, broaden your awareness, and constantly grow?

KG: As Emerson said, “We are miserable with inaction. We perish of rest and rust.” Janek Gwizdala, a bass player friend of mine once told me that he wakes up every morning and asks himself, what can I do today to make myself a better musician? You must do the work everyday. You must practice, not as a means to an end but as a process. I get together with musician friends and transcribe our favorite solos. I am working my way through the Bellson *Modern Reading Text in 4/4* for my rhythmic training. ■

Hansen Continued from Page 37

coming those challenges, toward developing a grander unity in this often competitive artistic arena?

SH: I believe that women really do have to prove themselves in jazz to be accepted as equals with men. However, I feel that once this acceptance is earned, it is no longer questioned. I have received a great number of reviews of my third CD, *Representante de la Salsa*, and so far not one review has made a big deal of my being a female musician and bandleader in a male-dominated jazz world. However, the fact that I play an electric violin instead of a more traditional Latin jazz instrument is still commented upon frequently, but favorably, so I guess I have surmounted this hurdle, too. I believe that the “grander unity” in jazz arrives when we are “united in purpose.” Whenever members of an ensemble experience together the thrill of great music-making, there is little incentive to be artistically competitive with one another.

JJ: Could you share some words of wisdom, or a quo-

tation or idea that has inspired you?

SH: Here is one important piece of wisdom I have acquired through performing and recording for many years. The medium through which *sound* is produced is *air*, but the medium through which *music* is produced is *love*. What makes great music is that shared sense of joy and communication, both between the musicians in the ensemble and also between the band and the audience. This interaction creates great music, and the audience responds to this on a very basic level.

JJ: What kinds of practice, studies or other activities do you currently engage in to stay fresh, develop your skills, broaden your awareness, and constantly grow?

SH: I have been trying to get some younger people involved with the marketing of my band, including interns from local colleges. A recent intern did a nice job with the many reviews we have received for our new CD, *Representante de la Salsa* posting reprints on Facebook and other social networking sites. Also, I did quite a lot of composing for this new CD -- I

wrote or co-wrote seven of the songs on the CD -- which has given me a renewed sense of purpose!

JJ: John Ruskin said: “The highest reward for a person’s toil is not what they get for it, but what they become by it.” Could you comment on how this might be relevant in your own life and artistry?

SH: Recording my new CD, *Representante de la Salsa*, really brought my playing, composing and producing skills to a new level. I’m really pleased with the new CD, but I’m equally gratified to feel that I have grown as a Latin jazz musician, a singer, a producer and a composer. I also feel that my band has developed enormously as a live ensemble by recording this CD.

JJ: Is there anything about women’s current and future roles and accomplishments in jazz, or your own ideas and endeavors that I haven’t prompted you about that you would like to discuss?

SH: Women swing! ■

Hinte Continued from Page 37

as well as an expansion of all jazz activity, including many new signings—Bill Evans, Stanley Turrentine, Cannonball Adderley, Art Pepper, to name a few. Sonny Rollins and McCoy Tyner came via their existing Milestone contracts. (I was Orrin’s assistant, and also the assistant to then-Publicity Director Gretchen Horton. I became Publicity Director in 1978.) There was a great deal of recording in the label’s three studios. In fact, my first week on the job, Flora Purim was recording *Butterfly Dreams* down

the hall. And one of my indelible studio memories was seeing McCoy Tyner, Ron Carter, and Elvin Jones record “Ruby, My Dear,” for *Trident*. The feeling of that performance is still with me, as if it happened yesterday. A major highlight for me was working with Azymuth, the Brazilian trio, because I’d been studying Portuguese and making plans to travel to Brazil. We became friends, I managed them for a time - that’s a whole other story! - and they introduced me to the music scene in Brazil. I’ve since been there often. Another obvious highlight would

be my continuing work with Sonny Rollins, for 35 years and counting. I learn something new from him every day.

JJ: What kinds of eye-opening lessons or understandings about human nature have you gained through your experiences in the music business?

TH: I have learned about greed, and I have learned about folly—hardly unique to the music business,

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but any creative enterprise is especially vulnerable in these areas. I'm always watching out for "stars-in-the-eyes" people—fans, hangers-on—who want something from the artist, and/or who remain convinced that they have something special to give to the artist. Laurie Pepper has described "fan assassins" who'd come to Art's dressing room with drugs. That's an extreme and drastic example, but even well-meaning people might not be aware of when they're being intrusive with requests for autographs and photos or with proposals that are not necessarily in the artist's best interest. At the same time, it's a delicate balancing act wherein the artist does have obligations toward his fans. Finally, when it comes to doing the actual *work* of the music business, "stars in the eyes" are a huge negative—but often such people are drawn

to the business. Someone has to take out the trash!

JJ: What are the benefits and drawbacks of women segregating themselves into all-women groups and endeavors?

TH: The benefits have to do with solidarity, the drawbacks with marginalization.

JJ: Could you share some words of wisdom, or a quotation or idea that you've discovered, read or learned through experience that embodies the kind of character, integrity, and ethics to which you aspire?

TH: "Pressure produces diamonds." And similarly, "That which doesn't kill us makes us stronger - Nietzsche. Sometimes we've just got to go through some-

thing, no shortcuts allowed.

JJ: John Ruskin said: "The highest reward for a person's toil is not what they get for it, but what they become by it." Could you comment on how this might be relevant in your own life and artistry?

TH: Through my years in the business, I've been blessed with opportunities to represent this music and its makers, many of whom have become friends and de facto teachers of mine. The jazz community, including all the people who promote the music (from critics, DJs, and agents to producers and labels), is a small pond and sometimes the discourse devolves into "jazz wars." But overall, it's an extraordinary world to be a part of. We share "jazz values": being in the moment, with integrity and joy. ■

Jones Continued from Page 38

I've never seen a woman playing that instrument" or how about the one that really irks me, "That's bigger than you, bet you wish you chose the flute?" Ultimately, in my band I like the mix, or the best man for the job including both men and women. I look forward to the days when we won't need a "women in jazz" festival because women are naturally being included as much as the men.

JJ: What are the biggest challenges that women face in the jazz world?

MJ: Yeah, focused practicing, horse blinders, lots of patience and ability to be able to relax and be oneself should do it. Most women have that chip on their shoulders - nearly all artist have that chip but it's usually much bigger - in which they have to prove that they're worthy. They usually over play choking their natural artistry, or you have those who are so timid and polite that they get passed by and never get the opportunity to sit in and practice their artistry... yeah I've done both. I remember clearly waiting all night to sit in at a jam session and as it wrapped up at 4 AM the band leader turned to me and asked for a ride home! When I asked him why he had passed over me all night, he said, "Oh I thought you we're

here waiting to give your boyfriend a ride." Yeah, I was dating a saxophonist at the time, but I mean... really? One obstacle that is difficult to get around is looking beautiful and being taking seriously. I used to have to dress down, big white tees, and overalls, yuck! I wore them way past the days when they were in style. I want to be able to dress beautifully and not be distracting. I guess first of all, one has to feel relaxed and just make sure you're striving toward your musical "A" game. I would say women should know the difference between professional and just going too far. Or better yet, be realistic about your environment and workplace. Listen, you can be stunning and play great music, just know your boundaries.

JJ: Could you comment or offer advice on the importance of developing relevant business acumen?

MJ: Whether you are an instant musical sensation or like most of us, emerging artist for most of our lives, you need to know your business. Business and talent go hand in hand but are completely different worlds. You can be very talented, but if you don't practice good business, you eventually discover that it's very difficult and disheartening to survive on just your talent and wishful thinking.

JJ: John Ruskin said: "The highest reward for a per-

son's toil is not what they get for it, but what they become by it." Could you comment on how this might be relevant in your own life and artistry?

MJ: It's really not about how many great musical accomplishments I obtain in this lifetime, but more about how I grow during the process and sharing that growth is hopefully inspiring for the listener. Life experience is priceless. It's really rare for an artist to sound genuine musically if they've never lost something close to them, or felt true love, or laughed so hard, or cried - unless you're a 5 year old Michael Jackson, he could do it.

JJ: Is there anything about women's current and future roles and accomplishments in jazz, or your own ideas and endeavors that I haven't prompted you about that you would like to discuss?

MJ: I really want to be a role model for men and women. Hopefully future generations can learn from my mistakes and be inspired to go for their dreams. To the women, be comfortable in your beauty, explore your talent and intelligence and face your fears. Always respect those who came before you for they have in some way paved the way for you. Always lend a hand to those up and coming! Don't forget to enjoy the ride! ■

Okura Continued from Page 38

JJ: What kinds of interests or activities do you pursue in addition to music? If applicable, how do they contribute to your awareness and development as an artist?

MO: Recently, I have been interested in issues concerning social "injustice" and inequalities. I enjoy analyzing statistics and developing my understanding of various social issues through scientific data, history, psychology, ethics and culture. Doing so reminds me that "music is not *that* important", and it helps keep things into a proper perspective. In turn, I am more connected to the world, which helps me as an artist to relate better with people.

JJ: Could you share some words of wisdom, or a quotation or idea that you've discovered, read or learned through experience that embodies the kind of character, integrity and ethics to which you aspire?

MO: One of the things that my husband has taught me, and I think about this everyday, is that one has to take responsibilities for his/her music. What that means is that you can't blame anybody but yourself for the audience not digging your music, or the music industry for not paying attention to you, or your rhythm section not giving you what you need. You have total control over what you play and how you play your instrument, and you have to be able to communicate with your audience through your mu-

sic. You and your music also have to be remarkable enough for the industry to take notice, if that is what you want.

JJ: Could you comment or offer advice on the importance of developing relevant business acumen?

MO: I think it is important for all working "musicians" to have some business skills. But I believe that it is more important for artists to develop their own unique artistic visions, which hopefully echo with the listeners. I came to understand that artists do not necessarily have to profit from their art since they create art for its intrinsic value, not for monetary compensation.

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Calendar of Events

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

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

NEW YORK CITY

- Wed 9/1: **Alexis Cuadrado** with **Donny McCaslin, Steve Cardenas & Kendrick Scott** at **Arnhold Hall, The New School**. 7:00pm. Free. 55 W. 13th St. newschool.edu
- Wed 9/1: **John Farnsworth Quintet** at **Bryant Park**. 6:00pm. Free. "Piano in the Park" series. 42nd St & 6th Ave. 212-768-4242.
- Wed 9/1: **Now vs Now** with **Jason Lindner, Mark Guiliana & Panagiotis Andreou** at **(le) poisson rouge**. 10:00pm. 158 Bleeker St. 212-505-FISH. lepoissonrouge.com. jjazz.com
- Wed 9/1: **Fat Cat. Rafi D'Iuloff Trio** @ 7:00pm. **Michael Weiss** with **Wayne Escoffery & Bruce Harris** @ 9:00pm. **Ned Goold** jam session @ 12:30am. 75 Christopher St. 212-675-6056. fatcatmusic.org
- Wed 9/1: **Daniel Platzman** at **Caffe Vivaldi**. 9:30pm. 32 Jones St. (Off Bleeker St. near 7th Ave.) 212-691-7538. caffevivaldi.com
- Wed 9/1: **Zinc Bar. Renaud Penant Quartet** @ 7:30pm. **John Benitez Quartet** @ 9:30pm, 11:00pm & 1:00am. 82 W. 3rd St. 21-477-8337. zincbar.com
- Wed 9/1: **Bossa Note** at **Miles' Café**. 7:30pm. \$10 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Wed 9/1: **Kinan Azmeh's CityBand & Suphala** at **(le) poisson rouge**. 6:30pm. **Props** @ 10:00pm. \$15. 158 Bleeker St. 212-505-FISH. lepoissonrouge.com
- Thurs 9/2: **Fat Cat. Dave Schnitter** @ 7:00pm. **Ssaul Rubin** @ 10:00pm. **Stacy Dillard** jam session @ 1:30am. 75 Christopher St. 212-675-6056. fatcatmusic.org
- Wed 9/1: **Shayne Rainbolt** Quartet, **Ashford & Simpson's**
- **Sugar Bar**, 8pm, 9:30pm, 254 W. 72nd St., 212-579-0222, www.shayneerainbolt.com
- Thu 9/2, 9/9, 9/16: **KJ Denhart, Smoke Jazz & Supper Club**, 2751 Broadway, 212-864-6662, 7pm, 9pm, 10:30 pm, www.kjdenhart.com
- Thurs 9/2: **Miles' Café. Robin Verheyen** with **Ralph Alessi, Thomas Margan & Jeff Davis** @ 7:30pm. **Greg Diamond** @ 9:30pm. \$10 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Thurs 9/2: **Patty Ascher** at **Feinstein's at Loews Regency**. 8:30pm. 540 Park Ave. @ 61st St. 212-339-4095. feinsteinsattheregency.com. pattyasher.com
- Fri 9/3: **Marianne Solivan** at **Miles' Café**. 9:30pm. \$10 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Fri 9/3: **Collective Language** with **Adam Kromelow, Gregg Bendian & Jon Ibrabagon** at **Caffe Vivaldi**. 8:15pm. Tribute to Thelonious Monk. 32 Jones St. (Off Bleeker St. near 7th Ave.) 212-691-7538. caffevivaldi.com
- Fri 9/3: **Jason Prover** at **Greenwich Village Bistro**. 13 Carmine St. bet. Bleeker & 6th Ave. 212-206-9777. greenwichvillagebistro.com
- Sat 9/4: **Miles' Café. Seung-Hee** with **Adam Kolker, Frank LoCresto, Ike Sturm & George Schuller** @ 7:30pm. **Jerome Sabbagh & Danny Grissett** @ 9:30pm. \$10 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Sat 9/4: **KJ Denhart, 55 Bar**, 55 Christopher St. 212-929-9883, 10pm, 11:30pm, 1am, www.55bar.com
- Sat 9/4: **Caffe Vivaldi. Yacine Boularés** @ 7:00pm. **Melissa Aldana Quartet** @ 8:15pm. **Rana Farhan** @ 9:30pm.

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SEP 6

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SEP 7-12

THE WONDERFUL WORLD OF LOUIS ARMSTRONG

with Victor Goines, Wycliffe Gordon, Aaron Diehl,
James Andrews, Herman Burney & Marion Felder
After Hours: Bryan Carter with Donald Vega, Philip
Kuehn, Jeremy Viner & Matthew Jodrell

SEP 13

ELDAR & PAT MARTINO

SEP 14-19

CHARLES MCPHERSON & RANDY BRECKER

with New Jersey City University Jazz Ensemble
After Hours: Helen Sung with Dezron
Douglas & Donald Edwards

SEP 20-22

KARRIN ALLYSON & SHEILA JORDAN

with Bruce Barth, Cameron Brown
& Billy Drummond
After Hours: Kingdom of Swing with
Michael Mwenso & Jay Phelps

SEP 23-26

TRIUMPH OF TRUMPETS: JON FADDIS, TERELL STAFFORD & SEAN JONES

with David Hazeltine, Kiyoshi Kitagawa
& Dion Parson
After Hours: Kingdom of Swing with
Michael Mwenso & Jay Phelps

SEP 27-28

SADAO WATANABE

with Danny Grissett, Ben Williams
& Jonathan Blake
After Hours: Paris Wright Quintet

SEP 29-OCT 3

BOBBY WATSON

with Terrell Stafford, Ed Simon,
Essiet Essiet & Victor Lewis
After Hours: Paris Wright Quintet

OCT 4

MARIAN MCPARTLAND & FRIENDS

OCT 5-10

KENNY BARRON QUINTET

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After Hours: Matt Rybicki Quartet
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- Sun 9/5: **Fat Cat. Terry Waldo Band @ 6:00pm. Fat Cat Big Band @ 8:30pm. Brandon Lewis & Renee Cruz** jam session @ 12:30am. 75 Christopher St. 212-675-6056. fatcatmusic.org
- Sun 9/5, 9/12, 9/19, 9/26: **Junior Mance & Hide Tanaka at Café Loup.** 6:30pm. No cover. 105 W. 13th St. @ 6th Ave. 212-255-4746. juniormance.com
- 13 Carmine St. bet. Bleeker & 6th Ave. 212-206-9777. Greenwichvillagebistro.com
- Sun 9/5: **Caffe Vivaldi. Neil Pearlman @ 7:00pm. Nobu @ 8:15pm. Secret Architecture @ 9:30pm.** 32 Jones St. (Off Bleeker St. near 7th Ave.) 212-691-7538. caffevaldi.com
- Sun 9/5: **Daryl Johnson with Lonnie Plaxico & Lionel Cordew at Miles' Café.** 7:30pm. \$10 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Mon 9/6: **Nir Felder with Luis Perdomo, Ben Street & Mark Guiliana at 55 Bar.** 10:00pm. 55 Christopher St. 212-929-

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- Mon 9/6: **Local 269. Michael Attias, Ingrid Loubrock, Sean Conly & Tom Rainey @ 9:00pm.** 269 E. Hudson St. 212-228-9874. myspace.com/rucmanyc.
- Mon 9/6, 9/13, 9/20, 9/27: **Zinc Bar. Felix Pastorius @ 9:00pm. Ron Affif @ 11:00pm** 82 W. 3rd St. 21-477-8337. zincbar.com
- Mon 9/6: **Kat Gang Duo, Arcane,** 111 Avenue C, 9-11pm, www.katgang.net
- Mon 9/6, 9/13, 9/20, 9/27: **Alicia Cruzado at Miles' Café.** 5:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Tues 9/7: **You Won't Believe It: An Overview at National Jazz Museum in Harlem.** 7:00pm. Free. "Jazz for Curious Listeners: The Savory Collection." 104 E. 126th St., Suite 2C. 212-348-8300. jazzmuseuminharlem.org
- Tues 9/7, 9/14, 9/21, 9/28: **Annie Ross at Metropolitan Room.** 9:30pm. 34 W 22nd St. (Bet. 5th & 6th Ave.) 212-206-0440. metropolitanroom.com
- Tues 9/7: **Jacques Schwarz-Bart Quintet at Zinc Bar.** 9:30pm, 11:00pm & 1:00am. 82 W. 3rd St. 21-477-8337. zincbar.com
- Tues 9/7: **Miles' Café. Walter Fischbacher @ 7:30pm. Dan Willis with Ron Oswanski, Pete McCann, Kermit Driscoll & John Mettam @ 9:30pm.** \$10 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Wed 9/8: **Zinc Bar. Tine Bruhn @ 7:00pm, \$8. David Gilmore Quartet @ 9:30pm, 11:00pm & 1:00pm,** \$15 cover. 82 W. 3rd St. 21-477-8337. zincbar.com
- Wed-Fri 9/8-9/10: **Steve Swell's Nation of We at Roulette.** 8:30pm. \$15 cover; \$10 members. 20 Greene St. (Bet. Canal & Grand) 212-219-8242. roulette.org
- Wed 9/8: **Urban Guerilla Orchestra at (le) poisson rouge.** 6:00pm. **Props @ 10:00pm.** \$20. 158 Bleecker St. 212-505-FISH. **Error! Hyperlink reference not valid.**
- Wed 9/8: **Miles' Café. Nicholas Myers @ 7:30pm. Le Zhang with Jacob Teichroew, Sebastian Ammann, Russ Flynn & Jens Ellerhold @ 9:30pm.** \$10 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Wed 9/8: **Ken Hatfield & Eric Hoffman at Trinity Lower East Side Lutheran Parish Garden.** 6:00pm. Free. 602 E. 9th St. @ Ave. B (Charlie Parker Pl.)
- Wed 9/8: **Robert Mwamba Trio at Ashford & Simpson's Sugar Bar.** 8:00pm. 254 W. 72nd St. (Bet. Broadway & West End Ave.) 212-579-0222. sugarbarnyc.com. myspace.com/mwamba920
- Thurs 9/9: **David Gilmore Quartet @ Zinc Bar.** 9:30pm, 11:00pm & 1:00pm, \$15 cover. 82 W. 3rd St. 21-477-8337. zincbar.com
- Thurs 9/9: **Miles' Café. Adam Smale with John Sutton & Jared Schonig @ 7:30pm. with Fumi Tomita @ 9:30pm.** \$10 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Fri 9/10: **Taylor Ho Bynum with Ben Wolfe, Bill Lowe, Jim Hobbs, Mary Halvorson & Tomas Fujiwara at Firehouse 12.** 8:30pm & 10:00pm. \$18, \$12 respectively. 45 Crown St., New Haven, CT. 203-785-0468. firehouse12.com
- Fri 9/10: **Warren Chiasson Trio with Joe Cohn at Palio Bar at Piano Due Ristorante.** 151 W. 51st St. 212-399-9400. pianoode.com
- Fri 9/10: **The Golden Palominos with The Jim Campilongo Trio & The Tony Sherr Trio at City Winery.** 9:00pm. \$22-\$25. 155 Varick St. 212-608-0555. citywinery.com
- Fri 9/10: **Vijay Iyer at (le) poisson rouge.** 6:30pm. \$20; \$25 at door. 158 Bleecker St. 212-505-FISH. lepoissonrouge.com
- Fri 9/10: **Miles' Café. Asen Doynkin with Peter Slavov & Rodney Green @ 7:30pm. Andrew Gould with Mat Jodrell, Eden Ladin, Desmond White & Jerad Lipp @ 9:30pm.** \$10 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Fri 9/10: **Sonny Rollins @ 80: A Celebration with Jim Hall, Roy Hargrove, Christian McBride & Others at Beacon Theatre.** 8:00pm. \$120, \$85, \$65, \$40, \$35. 2124 Broadway bet. W. 74th & 75th St. beacontheatre.com
- Sat 9/11: **Greg Lewis with Sweet Georgia Brown at 55 Bar.** 10:00pm. 55 Christopher St. 212-929-9883. 55bar.com
- Sat 9/11: **Miles' Café. Anke Helfrich with Bruce Arnold, Jerry DeVore & Kirk Driscoll @ 7:30pm. Charles Sibirsky @ 9:30pm.** \$10 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Sun-Mon 9/12-13: **Gregory Generet with Laurence Hobbgood at Feinstein's at Loews Regency.** 8:30pm. 540 Park Ave. @ 61st St. 212-339-4095. feinsteinsattheregency.com
- Sun 9/12: **Amy Cervini & Friends at 55 Bar.** 2:00pm. \$5 cover. "Jazz for Kids." 55 Christopher St. 212-929-9883. 55bar.com



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- Sun 9/12: **Miles' Café. Bruce Harris with Jack Glottman, Yasushi Nakamura & Aaron Kimmel @ 7:30pm. Karel Ruzicka with George Dulin, Eddy Khaimovich & Ross Pederson @ 9:30pm.** \$10 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Sun 9/12: **Secret Architecture with Wade Ridenhour, Julian Smith, Zach Mangan & Fraser Campbell at Caffe Vivaldi.** 9:30pm. 32 Jones St. (Off Bleeker St. near 7th Ave.) 212-691-7538. caffevaldi.com
- Sun 9/12: **Michelle Walker with Ron Affif & Michael O'Brien at North Square Lounge.** 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. northsquareny.com
- Sun 9/12: **Gregory Generet Celebrates Joe Williams with Mike Renzi, Bob Cranshaw, Buddy Williams, Steve Bargonetti, 8:30 PM Feinstein's at The Regency, Park Ave and 61st St.** 212-339-4095. www.GregoryGeneret.com
- Mon 9/13: **Gregory Generet Celebrates Joe Williams with Mike Renzi, Bob Cranshaw, Buddy Williams, Steve Bargonetti, 8:30 PM Feinstein's at The Regency, Park Ave and 61st St.** 212-339-4095. www.GregoryGeneret.com
- Mon 9/13: **Kat Gang Duo, Arcane,** 111 Avenue C, 9-11pm, www.katgang.net
- Mon 9/13: **Soul Understated at Hudson River Park, Pier 84.** 6:00pm. Free. 44th St. & West Side Hwy. 212-627-2020. hudsonriverpark.org
- Mon 9/13: **Mike Stern with Bob Francesechini, Tom Kennedy & Obed Calvaire at 55 Bar.** 10:00pm. 55 Christopher St. 212-929-9883. 55bar.com
- Mon 9/13, 9/20, 9/27: **Phil Schaap at Irene Diamond Education Center, Lincoln Center.** 6:30pm. "Jazz 101." Broadway @ 60th St. 212-721-6500. jalc.org
- Mon 9/13: **Anat Cohen, Wycliffe Gordon, Howard Alden, Byron Stripling, Dwayne Burno & Marion Felder at The Kaye Playhouse.** 7:15pm. \$35; \$15 students. E. 68th St. bet. Park & Lexington Ave. 212-772-4448. kayplayhouse.hunter.cuny.edu
- Tues 9/14: **GP5 at Miles' Café.** 9:30pm. \$10 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Tues 9/14: **Zinc Bar. Ansel Matthews @ 7:00pm. Victor Jones @ 9:30pm, 11:00pm & 1:00pm.** 82 W. 3rd St. 21-477-8337. zincbar.com
- Tues 9/14: **Tenor Madness at National Jazz Museum in Harlem.** 7:00pm. Free. "Jazz for Curious Listeners: Lester Young, Coleman Hawkins, Chu Berry & Herschel Evans." 104 E. 126th St., Suite 2C. 212-348-8300. jazzmuseuminharlem.org
- Tues 9/14: **Amy Cervini at 55 Bar.** 7:00pm. No cover. 55 Christopher St. 212-929-9883. 55bar.com
- Wed 9/15: **Mike Stern with Bob Francesechini, Tom Kennedy & Obed Calvaire at 55 Bar.** 10:00pm. 55 Christopher St. 212-929-9883. 55bar.com
- Wed 9/15, 9/22, 9/29: **Phil Schaap at Irene Diamond Education Center, Lincoln Center.** 6:30pm. "Jazz 201." Broadway @ 60th St. 212-721-6500. jalc.org
- Wed 9/15: **Miles' Café. Paul Carlon Octet @ 7:30pm. Fourthought @ 9:30pm.** \$10 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Wed 9/15: **Zinc Bar. Iris Ornig Quartet @ 7:30pm, \$8. Samuel Torres Quartet @ 9:30pm, 11:00pm & 1:00pm.** 82 W. 3rd St. 21-477-8337. zincbar.com
- Wed 9/15: **Dollshot with Rosalie Kaplan, Noah Kaplan, Wes Matthews & Giacomo Meregá at Caffe Vivaldi.** 9:30pm. 32 Jones St. (Off Bleeker St. near 7th Ave.) 212-691-7538. caffevaldi.com
- Wed 9/15: **Marc Ribot at (le) poisson rouge.** 7:00pm. \$15; \$17 at door. 158 Bleecker St. 212-505-FISH. lepoissonrouge.com
- Wed 9/15: **Abby Smith at Greenwich Village Bistro.** 13 Carmine St. bet. Bleeker & 6th Ave. 212-206-9777. Greenwichvillagebistro.com
- Wed 9/15: **Ken Hatfield & Eric Hoffman at Trinity Lower East Side Lutheran Parish Garden.** 6:00pm. Free. 602 E. 9th St. @ Ave. B (Charlie Parker Pl.)
- Thurs 9/16: **Samuel Torres Quartet @ Zinc Bar.** 9:30pm,

- 11:00pm & 1:00pm. 82 W. 3rd St. 21-477-8337. zincbar.com
- Thurs 9/16: **Eric Paulin 5** at **Greenwich Village Bistro**. 13 Carmine St. bet. Bleeker & 6th Ave. 212-206-9777. greenwichvillagebistro.com
- Thurs 9/16: **Miles' Café**. Adam Kolker & Dan Tepler @ 7:30pm. Tyler Blanton with Massimo Biolcat & Ferenc Nemeth @ 9:30pm. \$10 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Fri 9/17: **Warren Vaché Trio** at **Piano Due Ristorante**. 151 W. 51st St. 212-399-9400. pianodue.com
- Fri 9/17: **Dee Pop's Dysfunctional Family Band** at **Parkside Lounge**. 317 E. Houston bet. Ave. B & C. 212-673-6270. parksidelounge.net
- Fri 9/17: **Wadada Leo Smith** with **Angelica Sanchez, John Lindberg & Pheeroan akLaff** at **Firehouse 12**. 8:30pm & 10:00pm. \$18, \$12 respectively. 45 Crown St., New Haven, CT. 203-785-0468. firehouse12.com
- Fri 9/17: **Miles' Café**. Bruce Arnold with Dean Johnson & Tony Moreno @ 7:30pm. Gene Essa with Donny McCaslin, Thomson Kneeland & Gene Jackson @ 9:30pm. \$10 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Sat 9/18: **KJ Denhart, 55 Bar**, 55 Christopher St. 212-929-9883, 10pm, 11:30pm, 1am, www.55bar.com
- Sat 9/18: **Miles' Café**. aRAUz Quartet @ 7:30pm. Oscar Perez @ 9:30pm. \$10 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Sat 9/18: **Melissa Aldana Quartet** at **Caffe Vivaldi**. 7:00pm. 32 Jones St. (Off Bleeker St. near 7th Ave.) 212-691-7538. caffevivaldi.com
- Sun 9/19: **Matt Herskowitz Trio** at **(le) poisson rouge**. 9:30pm. \$15. 158 Bleeker St. 212-505-FISH. lepoissonrouge.com
- Sun 9/19: **Miles' Café**. Akemi @ 7:30pm. **Holger Scheidt Quartet** @ 9:30pm. \$10 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Sun 9/19: **Bob Petrucci** at **Greenwich Village Bistro**. 13 Carmine St. bet. Bleeker & 6th Ave. 212-206-9777. greenwichvillagebistro.com
- Sun 9/19: **Roz Corral** with **Gilad Hekselman & Boris Kozlov** at **North Square Lounge**. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. northsquareny.com
- Mon 9/20: **Kat Gang Duo, Arcane**, 111 Avenue C, 9-11pm, www.katgang.net
- Tues 9/21, 9/28: **Connie Crothers** at **Irene Diamond Education Center, Lincoln Center**. 6:30pm. "Lennie's Listening Lessons." Broadway @ 60th St. 212-721-6500. jalc.org
- Tues 9/21: **Zinc Bar**. Lara Bello & Ansel Matthews @ 7:30pm. Misha Piatigorsky Septet @ 9:30pm, 11:00pm & 1:00pm. 82 W. 3rd St. 21-477-8337. zincbar.com
- Tues 9/21: **Miles' Café**. Evgeny Lebedev with Haggai Cohen Milo & Lee Fish @ 7:30pm. Vitaly Golovnev @ 9:30pm. \$10 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Tues 9/21: **Trumpet Titans** at **National Jazz Museum in Harlem**. 7:00pm. Free. "Jazz for Curious Listeners: Louis Armstrong, Roy Eldridge, Harry James & Bunny Berigan." 104 E. 126th St., Suite 2C. 212-348-8300. jazzmuseuminharlem.org
- Tues 9/21: **The Gotham Jazzmen** at **Library for the Performing Arts**. Noon. Dorothy & Lewis B. Cullman Center, Bruno Walter Auditorium. 40 Lincoln Center Plaza. 917-275-6975. nypl.org
- Wed 9/22: **(le) poisson rouge**. Theo Bleckmann with John Hollenbeck, Skuli Sverrisson, Henry Hey & Caleb Burhans @ 6:30pm. Avishai Cohen with Nasheet Waits, Jason Byrne, Matt Penman & Oded Lev Ari @ 10:00pm. \$15. 158 Bleeker St. 212-505-FISH. lepoissonrouge.com
- Wed 9/22: **Kay Lyra** at **Caffe Vivaldi**. 9:30pm. 32 Jones St. (Off Bleeker St. near 7th Ave.) 212-691-7538. caffevivaldi.com
- Wed 9/22: **Miles' Café**. Toru Dodo with Yasushi Nakamura & Keita Ogawa @ 7:30pm. Pete McCann with John O'Gallagher, Henry Hey, Thomson Kneeland & Mark Ferber @ 9:30pm. \$10 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Wed 9/22: **Zinc Bar**. Joe Breidenstine Quintet @ 9:30pm, 11:00pm & 1:00pm. 82 W. 3rd St. 21-477-8337. zincbar.com
- Wed 9/22: **Atsushi/Tomoyasa Ikuta** at **Greenwich Village Bistro**. 13 Carmine St. bet. Bleeker & 6th Ave. 212-206-9777. greenwichvillagebistro.com
- Wed 9/22: **Shayneee Rainbolt Quartet, Ashford & Simpson's Sugar Bar**, 8pm, 9:30pm, 254 W. 72nd St., 212-579-0222, www.shayneerainbolt.com
- Thurs 9/23: **Miles' Café**. Richard Bennett with Gaku Takakanashi @ 7:30pm. Pete Zimmer Quartet @ 9:30pm. \$10

- cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Thurs 9/23: **Nicki Parrott** at **Metropolitan Room**. 9:30pm. 34 W 22nd St. (Bet. 5th & 6th Ave.) 212-206-0440. metropolitanroom.com
- Fri 9/24: **The New Mellow Edwards** with **Chris Speed, Curtis Hasselbring, John Hollenbeck & Trevor Dunn** at **Firehouse 12**. 8:30pm & 10:00pm. \$18, \$12 respectively. 45 Crown St., New Haven, CT. 203-785-0468. firehouse12.com
- Fri 9/24: **Nicole Henry** at **Metropolitan Room**. 9:45pm. 34 W 22nd St. (Bet. 5th & 6th Ave.) 212-206-0440. metropolitanroom.com
- Fri 9/24: **Corina Bartra** and group at **Creole Cafe**, 2167 Third Ave (at 118th), 212-876-8838, Website: creolenyc.com
- Sat 9/25: **KJ Denhart**, North Castle Public Library, 9 Whipporwill Rd East, Armonk, NY, 974-273-3887, 8pm, Free

- Mon 9/27: **Kat Gang Duo, Arcane**, 111 Avenue C, 9-11pm, www.katgang.net
- Sat 9/25: **Greg Lewis** with **Sweet Georgia Brown** at **55 Bar**. 10:00pm. 55 Christopher St. 212-929-9883. 55bar.com
- Sat 9/25: **Wolf Johnson** at **The Triad**. 7:00pm. \$25 & 2-drink min. "A Portrait of Arthur Prysock." 158 W. 72nd St. 212-362-2590. triadnyc.com
- Sat 9/25: **An Evening with Roy Haynes** with **Kenny Garrett, Danilo Perez, Dave Holland, Wynton Marsalis** and others at **Rose Theater, Frederick P. Rose Hall, Lincoln Center**. 8:00pm. \$30, \$50, \$75, \$95, \$120. Broadway @ 60th St. 212-721-6500. jalc.org
- Sat 9/25: **Miles' Café**. **Tributes to Miles Davis** @ 7:30pm 9:30pm. \$10 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com

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- Fri 9/25: **Dave Kardas** at **Greenwich Village Bistro**. 13 Carmine St. bet. Bleeker & 6th Ave. 212-206-9777. greenwichvillagebistro.com
- Sun 9/26: **Gabriele Tranchina** at **Metropolitan Room**. 9:30pm. 34 W 22nd St. (Bet. 5th & 6th Ave.) 212-206-0440. metropolitanroom.com
- Sun 9/26: **Miles' Café**. **Erika Matsuo** with **Freddie Bryant, Essiet Essiat & Willard Dyson** @ 7:30pm. **Simona Premazzi** @ 9:30pm. \$10 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Sun 9/26: **Secret Architecture** with **Wade Ridenhour, Julian Smith, Zach Mangan & Fraser Campbell** at **Caffe Vivaldi**. 9:30pm. 32 Jones St. (Off Bleeker St. near 7th Ave.) 212-691-7538. caffevivaldi.com
- Sun 9/26: **Roz Corral** with **Jonathan Kreisberg & Johannes Weidenmueller** at **North Square Lounge**. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. northsquareny.com
- Mon 9/27: **Local 269**. **Gordon Beeferman** @ 9:00pm. 269 E. Hudson St. 212-228-9874. myspace.com/rucmanyc
- Mon 9/27: **Nate Birkey** with **Jim Ridl, Bill Moring & Tim Horner** at **Miles' Café**. 9:30pm. \$10 cover. Tribute to Miles Davis. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Tues 9/28: **Time in Transit** with **Glenn White, Casper Gylendsoe, Dmitry Ishenko & Rob Mitzner** at **Caffe Vivaldi**. 8:15pm. 32 Jones St. (Off Bleeker St. near 7th Ave.) 212-691-7538. caffevivaldi.com
- Tues 9/28: **The Gotham Jazzmen** at **Library for the Performing Arts**. Noon. Dorothy & Lewis B. Cullman Center, Bruno Walter Auditorium. 40 Lincoln Center Plaza. 917-275-6975. nypl.org
- Tues 9/28: **Zinc Bar**. **Ansel Matthews** @ 7:00pm. **Gary Morgan's Panamericana Brazilian Band** @ 9:30pm, 11:00pm & 1:00pm. 82 W. 3rd St. 21-477-8337. zincbar.com
- Tues 9/28: **Jam Sessions** at **National Jazz Museum in Harlem**. 7:00pm. Free. "Jazz for Curious Listeners: Benny Goodman, Bobby Hackett, Lionel Hampton & Slim and Slam." 104 E. 126th St., Suite 2C. 212-348-8300. jazzmuseuminharlem.org

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- Tues 9/28: **Miles' Café**. **Tom Thorndike** with **Nathan Peck & Brian Wolfe** @ 7:30pm. **Heather McClell** with **Linus Wyrsch, Mark Knezevic & Rus Wimbish** @ 9:30pm. \$10 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Wed 9/29: **Miles' Café**. **Sachiko** @ 7:30pm. **Nora McCarthy** with **Ray Gallon & Jorge Sylvester** @ 9:30pm. \$10 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Thurs 9/30: **Chick Corea** with **Christian McBride & Brian Blade** at **Highline Ballroom**. 8:00pm & 10:30pm. \$45. 431 W. 16th St. 212-414-5994. highlineballroom.com
- Thurs 9/30: **Sheryl Bailey** with **Ron Oswonski & Ian Froman** at **55 Bar**. 7:00pm. No cover. 55 Christopher St. 212-929-9883. 55bar.com
- Thurs 9/30: **Miles' Café**. **Iris Ornig** with **Mike Rodriguez, Randy Ingram & Chris Benham** @ 7:30pm. **Brian Charette** @ 9:30pm. \$10 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com

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- Thurs 9/30: **Zinc Bar. Will Calhoun Trio** @ 8:00pm, \$8. 82 W. 3rd St. 21-477-8337. zincbar.com
- Thurs 9/30: **Sheel Raman** at **Caffe Vivaldi**. 9:30pm. 32 Jones St. (Off Bleeker St. near 7th Ave.) 212-691-7538. caffevivaldi.com
- Thurs 9/30: **Bob Leive & Pattie Graham Band** at **Greenwich Village Bistro**. 13 Carmine St. bet. Bleeker & 6th Ave. 212-206-9777. Greenwichvillagebistro.com

BROOKLYN

- Thurs 9/2, 9/9, 9/16, 9/23, 9/30: **Aki Ishiguro Trio** at **Solo Kitchen Bar**. 9:00pm. Donation accepted. 1502 Cortelyou Rd. 718-826-9920. Myspace.com/solokitchenbar. akiishiguro.com
- Thurs 9/2: **Mat Maneri** at **Barbés**. 8:00pm. 376 9th St. @ 6th Ave. 347-422-0248. barbesbrooklyn.com
- Thurs 9/2, 9/9, 9/16: **Jacques Schwarz-Bart & Stephanie McKay** at **Nublu**. 9:00pm. 62 Ave. C. 212-375-1500. nublu.net. brotherjacques.com. Myspace.com/gwoka
- Thurs 9/2: **Jocelyn Medina Quintet** at **the Tea Lounge**. 9:00pm & 10:30pm. No cover; \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. tealoungeny.com. jocelynmolina.com
- Fri 9/3: **Barbés. Oran Etkin** @ 8:00pm. **Rupa & the April Fishes** @ 10:00pm. 376 9th St. @ 6th Ave. 347-422-0248. barbesbrooklyn.com
- Fri 9/3, 9/10, 9/17, 9/24: **Greg Lewis Trio** at **Night of the Cookers**. 10:00pm. 767 Fulton St. (Bet. Greene Ave. & Oxford St.) 718-797-1197. nightofthecookers.com
- Sat 9/4: **Roscopage** at **the Tea Lounge**. 9:00pm & 10:30pm. No cover; \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. tealoungeny.com. reverbnation.com/jeffairbanks
- Sat 9/4: **Snehasish Mozumder** with **Nick Gianni, Vin Scialla, Bopy King Carre, Jason Hogue, Jason Lindner, Sameer Gupta & Rick Bottari** at **Barbés**. 8:00pm. 376 9th St. @ 6th Ave. 347-422-0248. barbesbrooklyn.com
- Sun 9/5, 9/12, 9/19, 9/26: **Stephane Wrembel** at **Barbés**. 9:00pm. 376 9th St. @ 6th Ave. 347-422-0248. barbesbrooklyn.com

- Sun 9/5: **The Tehran-Dakar Brothers** at **Coco 66**. 9:00pm. \$10. 6 Greenpoint Ave. 718-389-7392. coco66.com. Myspace.com/sohrabsaadat
- Mon 9/6: **Jeff Fairbanks Band** at **the Tea Lounge**. 9:00pm & 10:30pm. No cover; \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. tealoungeny.com. reverbnation.com/jeffairbanks
- Tues 9/7: **The Black Butterflies** at **Nublu**. 9:00pm. 62 Ave. C. 212-375-1500. nublu.net. theblackbutterflies.com
- Tues 9/7, 9/14, 9/21, 9/28: **Jenny Scheinman** with **Mary Halvorson & Ches Smith** at **Barbés**. 7:00pm. 376 9th St. @ 6th Ave. 347-422-0248. barbesbrooklyn.com
- Tues 9/7: **Korzo. Jen Shyu** with **Satoshi Haga, Oscar Noriega, Chris Dingman, Mat Maneri & Ches Smith. Mara Rosenbloom** with **Darius Jones, Maeve Royce & Nick Anderson**. 9:30pm. 667 5th Ave. (Bet. 19th & 20th St.) 718-285-9425. korzorestaurant.com
- Thurs 9/9: **Helen Sung** with **Steve Wilson, Joshua Ginsburg & Samuel Torres** at **Bargemusic**. 8:00pm. \$25; \$20 senior; \$10 student. Fulton Ferry Landing, at the foot of the Brooklyn Bridge. 718-624-2083. bargemusic.org
- Thurs 9/9: **SCRAM** at **the Tea Lounge**. 9:00pm & 10:30pm. No cover; \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. tealoungeny.com
- Sat 9/11: **Matthew Silberman** with **Greg Ruggiero, Carlos Homs, Aidan Carroll & Tommy Crane** at **the Tea Lounge**. 9:00pm & 10:30pm. No cover; \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. tealoungeny.com
- Tues 9/14: **Korzo. Daniel Kelly** with **Chris Tarry & Jordan Perlson** at 9:30pm. **James Carney** at 11:00pm. 667 5th Ave. (Bet. 19th & 20th St.) 718-285-9425. korzorestaurant.com
- Wed 9/15: **Secret Architecture** at **the Tea Lounge**. 9:00pm & 10:30pm. No cover; \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. tealoungeny.com. Thurs 9/16: **The Dymaxion Quartet** at **the Tea Lounge**. 9:00pm & 10:30pm. No cover; \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. tealoungeny.com
- Fri 9/17: **The Tehran-Dakar Brothers** at **Nublu**. 9:00pm. \$10. 62 Ave. C. 212-375-1500. nublu.net. Myspace.com/lyn.com

- Fri-Sat 9/17-18: **Chris Chalfant** with **Joe Giardullo, Ken Yamazaki** at **The Irondale Center**. 8:00pm. *Looking through Trees*, a multimedia exploration. \$45; \$25 seniors students & artists. In Lafayette Ave. Presbyterian Church. 85 S. Oxford St. 212-352-3101. irondale.org
- Sat 9/18: **James Ilfengitz Trio** at **Le Grand Dakar**. 285 Grand Ave. (Bet. Clifton & Lafayette) 718-398-8900. granddakar.com
- Sun 9/19: **The Klezmatics** at **Galapagos Art Space** 8:00pm. \$29. 16 Main St., DUMBO. 718-222-8500. galapagosartspace.com
- Sun 9/19: **4th Annual Grand Block Party** at **Le Grand Dakar**. 10:00am-8:00pm. With **Dr. Randy Weston, William Greaves, Danny Simmons, Congo Square Drummers & The Spirit Ensemble**. 285 Grand Ave. (Bet. Clifton & Lafayette) 718-398-8900. granddakar.com
- Tues 9/21: **Korzo. Canada Day** with **Harris Eisenstadt, Nate Wooley, Matt Bauder, Chris Bingman & Eivind Opsvik. The New Mellow Edwards** with **Curtis Hasselbring, Chris Speed, Trevor Dunn & John Hollenbeck**. 9:30pm. 667 5th Ave. (Bet. 19th & 20th St.) 718-285-9425. korzorestaurant.com
- Thurs 9/23: **Stanton Moore Trio** with **Anders Osborne** at **Brooklyn Bowl**. 8:30pm. \$12. 61 Wythe Ave. 718-963-3369. brooklynbowl.com
- Sun 9/26: **Matt Herskowitz Trio** at **Leon M. Goldstein Performing Arts Center**. 2:00pm. At Kingsborough Community College, 2001 Oriental Blvd. 718-368-6600. kbcc.cuny.edu
- Mon 9/27: **Jamie Begian Band** at **Tea Lounge**. 9:00pm & 10:30pm. No cover; \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. tealoungeny.com. wjamiebegian.com
- Tues 9/28: **Bryan Murray** with **Jon Irabagon, Jon Lundbom, Moppa Elliott & Danny Fischer** at **Branded Saloon**. 8:00pm. No cover. 603 Vanderbilt Ave. 718-484-8704. brandedsaloon.com. Myspace.com/murmanmusic

BRONX

- Sat 9/25: **Eddie Palmieri**, Afro-Caribbean Jazz Septet



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QUEENS

- Fri-Sat 9/24-25: **David Leonhardt Quintet at Flushing Town Hall**. Friday fundraiser @ 7:00pm. Friday concert @ 8:00pm. Saturday family friendly concert @ 2:15pm. 137-35 Northern Blvd. 718-463-7700, x222. flushingtowhall.org
- Sat 9/25: **Bobby Sanabria & Quinteto Okobio** with special guest NEA Jazz Master **Candido**, 7pm, **CUNY York College Performing Arts Center**. Tickets at Box Office, 94-45 Guy R. Brewer Blvd. Call: 718-262-2840 or online at theatermania.com. \$20.00 Adults / \$10.00 Students & Seniors. For more information call 718-262-3750. Free Parking.

LONG ISLAND

- Sat 9/11: **Bryan Carrott & Halley Hiatt at Dix Hills Performing Arts Center, Five Towns College**. 7:30pm. \$20. Tributes to Milt Jackson & The MJQ and Sarah Vaughan. 305 N. Service Rd., Dix Hills. 631-656-2148. DHPAC.org
- Sun 9/19: **Angelo DiPippo, Frank Toscano & Manny Corallo at Dix Hills Performing Arts Center, Five Towns College**. 2:00pm. \$25. The Accordion Kings. 305 N. Service Rd., Dix Hills. 631-656-2148. DHPAC.org

NEW JERSEY

- Thurs 9/2: **Asher Stein Group at Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. shanghaijazz.com
- Fri 9/3: **Matt King at Trumpets**. \$15 cover; \$12 min. 6 Depot Sq., Montclair. 973-744-2600. trumpetsjazz.com
- Fri 9/3: **Rob Paparozzi Quartet at Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. shanghaijazz.com
- Sat 9/4: **Mel Davis at Trumpets**. \$15 cover; \$12 min. 6 Depot Sq., Montclair. 973-744-2600. trumpetsjazz.com

- Mon 9/6: **Swingadelic at Maxwell's**. 9:00pm. No cover. 1039 Washington St., Hoboken. 201-653-1703. maxwellsnj.com
- Wed 9/8: **Bucky Pizzarelli at Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. shanghaijazz.com
- Wed 9/8: **Gene Perla Trio at Trumpets**. \$12 cover; \$1 min. 6 Depot Sq., Montclair. 973-744-2600. trumpetsjazz.com
- Thurs 9/9: **Ted Curson Jam Session at Trumpets**. \$12 cover; \$10 min. 6 Depot Sq., Montclair. 973-744-2600. trumpetsjazz.com
- Fri 9/10: **Burr Johnson Trio at Trumpets**. \$15 cover; \$12 min. 6 Depot Sq., Montclair. 973-744-2600. trumpetsjazz.com
- Sat 9/11: **Enrico Granafei at Trumpets**. \$15 cover; \$12 min. 6 Depot Sq., Montclair. 973-744-2600. trumpetsjazz.com
- Sun 9/12: **Anat Cohen Trio at Shanghai Jazz**. \$15 cover. 24 Main St., Madison. 973-822-2899. shanghaijazz.com
- Sun 9/12: **Fun Bunch Big Band at Trumpets**. \$12 cover; \$10 min. 6 Depot Sq., Montclair. 973-744-2600. trumpetsjazz.com
- Wed 9/15: **Nicki Parrott & Rosanno Sportiello at Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. shanghaijazz.com
- Thurs 9/16: **Bette Liste hosts Singers' Jam Session at Trumpets**. \$12 cover; \$10 min. 6 Depot Sq., Montclair. 973-744-2600. trumpetsjazz.com
- Fri 9/17: **Grassella Oliphant Sextet at Trumpets**. \$15 cover; \$12 min. 6 Depot Sq., Montclair. 973-744-2600. trumpetsjazz.com
- Sat 9/18: **Carrie Jackson & Radam Schwartz at Ponte Vecchio Restaurant**. 7:00pm. No cover or min. In the Best Western Hotel, 535 Central Ave., New Providence, NJ. 908-464-4424. cjayrecords.com
- Sat 9/18: **Jerry Vivino Quartet at Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. shanghaijazz.com
- Sun 9/19: **Frank Basile Band at Trumpets**. \$15 cover; \$12 min. 6 Depot Sq., Montclair. 973-744-2600. trumpetsjazz.com
- Wed 9/22: **Remembering Lena Horne at Rutgers University, Dana Library, Dana Room**. 5:00pm. With a talk by Horne

- biographer **James Gavin**. 185 University Ave., Newark. 973-353-5595. newarkrutgers.edu
- Wed 9/22: **Allen Vaché with Vinnie Corrao, Brian Nalepka & Kevin Doran at Ocean County Library**. 8:00pm. \$13 advance; \$15 at door. 101 Washington St., Toms River. 732-255-0500. ocean.edu
- Wed 9/22: **Derek Smith at Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. shanghaijazz.com
- Fri 9/24: **Lula Valdivia at Trumpets**. \$15 cover; \$12 min. 6 Depot Sq., Montclair. 973-744-2600. trumpetsjazz.com
- Sat 9/25: **Tami Tango Trio at Trumpets**. \$15 cover; \$12 min. 6 Depot Sq., Montclair. 973-744-2600. trumpetsjazz.com
- Sun 9/26: **Mike Lee at Trumpets**. \$12 cover; \$10 min. 6 Depot Sq., Montclair. 973-744-2600. trumpetsjazz.com
- Mon 9/27: **Warren Vaché, Allen Vaché, Mark Shane, Nicki Parrott & Joe Ascione at Bickford Theatre**. 8:00pm. \$15 in advance; \$18 at door. On Columbia Turnpike @ Normandy Heights Road, east of downtown Morristown. 973-971-3706. njjs.org
- Fri 9/29: **Benny Carter's Collection: New Discoveries/Old Favorites at Rutgers University, Dana Library, Dana Room**. 7:00pm. Free. Guest speaker **Ed Berger**. 185 University Ave., Newark. 973-353-5595. newarkrutgers.edu
- Fri 9/29: **Dalton Gang at Trumpets**. \$12 cover; \$10 min. 6 Depot Sq., Montclair. 973-744-2600. trumpetsjazz.com
- Wed 9/29: **Ted Rosenthal Group at Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. shanghaijazz.com
- Thurs 9/30: **Garden State Harmonica Club Jazz & Blues Fest at Trumpets**. \$12 cover; \$10 min. 6 Depot Sq., Montclair. 973-744-2600. trumpetsjazz.com

...AND BEYOND

- Thurs 9/2: **Dave Samuels with Ron Oswanski Marko Marcinko at The Falcon**. 8:00pm. 1348 Rt. 9W, Marlboro, NY. liveatthefalcon.com
- Fri 9/3: **John Escreet with David Binney, Nir Felder, Zack Lober & Nasheet Waits at The Falcon @ 8:00pm. Post-Modern Jazz Trio @ 7:00pm**. 1348 Rt. 9W, Marlboro, NY. liveatthefalcon.com
- Sat 9/4: **Julian Lage Group at The Falcon**. 8:00pm. 1348 Rt. 9W, Marlboro, NY. liveatthefalcon.com
- Sat 9/4-Sun 9/5: **Tanglewood Jazz Festival**. \$18-\$77; one day lawn pass \$34. Radio Deluxe with **John Pizzarelli & Jessica Molaskey @ 2:00pm**, Saturday. **Laurence Hobgood Trio & Kurt Elling @ 8:00pm**, Saturday. **Eddie Daniels-Bob James Quartet & Count Basie Orchestra @ 2:00pm**, Sunday. **Julian Lage Group & The Donal Fox Quartet with Maya Beiser @ 8:00pm**, Sunday. Bet. Lenox & Stockbridge, MA. 888-266-1200. tanglewood.org
- Fri 9/10: **Vic Juris with Jay Anderson & Adam Nussbaum at The Falcon @ 8:00pm. Julian Pollack @ 7:00pm**. 1348 Rt. 9W, Marlboro, NY. liveatthefalcon.com
- Sat 9/11: **Many Colors of a Woman XXVIII Jazz Festival at Aetna Theater, Wadsworth Atheneum Museum of Arts**. With **Nicki Mathis, Rozanne Levine, Dotti Anita Taylor, Deborah Weisz, Mark Whitecage, Bill Lowe/Andy Jaffe Band, Carla Dean & Antoinette Montague**. 8:00pm. Free. 600 Main St., Hartford, CT. 860-231-0663. hometown.aol.com/themanycolors
- Sat 9/11: **Stephan Crump with Jamie Fox & Liberty Ellman at The Falcon**. 8:00pm. 1348 Rt. 9W, Marlboro, NY. liveatthefalcon.com
- Thurs 9/16: **Matt Mayhall at The Falcon**. 8:00pm. 1348 Rt. 9W, Marlboro, NY. liveatthefalcon.com
- Fri 9/17-Sun 9/19: **Lake George Jazz Weekend**. Free admission. "Jazz at the Lake." **Daniel Kelly Trio, David Amram Quartet, The Randy Newman Project & Christian Scott on Saturday. Sharel Cassidy Quintet, Buster Williams Quartet with Stefon Harris & Cindy Blackman & Samuel Torres Group on Sunday**. Lake George, NY. 518-668-2616. lakegeorgearts.org
- Fri 9/17: **Cyro Baptista at The Falcon**. 8:00pm. 1348 Rt. 9W, Marlboro, NY. liveatthefalcon.com
- Sat 9/18: **Dave Liebman with Vic Juris, Tony Marion & Marko Marcinko at The Falcon**. 8:00pm. 1348 Rt. 9W, Marlboro, NY. liveatthefalcon.com
- Fri 9/24: **The Jazz Knights of the U.S. Military Academy Band at The Falcon**. 8:00pm. 1348 Rt. 9W, Marlboro, NY. liveatthefalcon.com
- Sat 9/25: **Westchester Jazz Orchestra, Tribute To Michael Brecker, 8PM, Irvington Town Hall Theater**. 85 Main Street, Irvington, NY, featuring **Randy Brecker**. Tickets: www.westjazzorch.org, Irvington Theater Box Office: 914-591-6602, Info: 914-861-9100 ■

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Photo of Roy Haynes by Platon

Clarke Continued from Page 7

SC: Well, lately. When I'm preparing for something, I practice. Like I'm working on this record I've got. Throughout my career I've written things called Bass Folk Songs, which are little pieces that are designed specially to play on the bass. There are ten of them. It's more of an educational piece like a CD and a DVD. We compile them. Some of them have been recorded already and some haven't. Toward the end of the year they'll come out.

JJ: Philly is a great music town. How has Philly's music scene affected you? Did it influence you at all?

SC: Well the thing that was great about that town was that there were a lot of musicians there - more than anywhere. I don't think the genres of music affected us, because a lot of those musicians that played on those sessions are jazz musicians. I think somehow the commerce kind of throws you into a genre. There are a lot of guys that played in Barry White's band, like his guitar player. He's a serious, full-out, classical conductor. But nobody knew that. He had to make a living so he did that. In Philadelphia, we all knew each other. I actually played on some of those sessions with Thom Bell. We're friends. He is a great arranger. Thom Bell was like a genius—the writing that he did. They had a real musical factory.

JJ: Seems that it turns out that way—when all the planets align in a market. I heard a lot of those guys play Motown stuff too.

SC: Yeah, James Jamerson and many people you don't even realize. Some of the original Motown things are not even recorded with an electric bass.

JJ: James Jamerson is another great bass player.

SC: Yeah, he's kind of the foundation for a lot of the electric bass. Playing it today you know James Jamerson, Larry Graham—the older cats that came slightly before us that laid it down.

JJ: What other bass players do you like?

SC: I like bass players in general — any guy that plays good bass. They're all different - very distinctively different. It's been a whole thing in the last 50 years, kind of an electric bass explosion. When I started coming out with records, one of the things that happened was that I let record companies know that a bass player could make a record and sell them.

I was selling a couple of hundred thousand records as a leader on the bass. That was unheard of - and then it became fashionable. It's nice now to see that there are so many bass players out in the world that make records. Some of them shouldn't even be recording, but the point is that they're doing it and it's great!

JJ: Well in one sense, I think you led the way for a lot of folks — for these young musicians thinking they can lead a group of other musicians. They don't have to be in the background as part of the rhythm section.

SC: I even remember Kool and the Gang and Lionel Richie's band. Those guys used to see us play. It's just funny that a lot of musicians are kind of perceived as being separate from each other, because of the genre of music that they're in. But it's exactly the opposite for some of the guys I know. I know some musicians that are bluegrass musicians because they're in a bluegrass band, and that's about it.

JJ: What would people be surprised to know about you? I know one thing, if you don't say it I'm going to say it.

SC: I couldn't even tell you.

JJ: The thing that surprised me is that you're a martial artist.

SC: Is that surprising?

JJ: You're long and lean and you can kick people, but I didn't know it.

SC: Yeah I've been doing it since about 1980. It started out for me as a health thing. I was really out of shape and the doctor told me that I had hypoglycemia, and he said if I didn't exercise I was going to get diabetes. And I said, "I don't want that." It kind of scared the hell out of me. So I told myself, "Well, I used to play basketball when I was younger, in high school and all that kind of stuff. But man I'm a musician, man. I'm not interested in stuff like that, so what am I gonna do?" I was so into music that that was it. It was all I thought about. I met a guy in a gym and at the time he was just a guy to me. He was a Korean guy who turned out to be this grand master. A lot of stars you saw on TV were coming in and saying hello and paying their respects. He was a great teacher and I've been with him ever since. And that's pretty much about it.

JJ: I love it. It's something my son and I do together

- and at my age it helps a lot. I'm glad you do it and I love it. What was your most enjoyable and satisfying collaborative effort? Don't mention George [Duke] because we'll get to him in a minute.

SC: A lot of people. There are guys who I have the most fun with and then I'd have to say George. But obviously, Chick Corea - we've done a lot. With Chick it was more serious. Not that George and I weren't serious about music, but we were kind of like two brothers going out there, or two best friends having fun and just playing. We just did whatever we wanted. With Chick it was more like a mission. It had more rules and a wider scope. We were like, "Yeah, we're gonna go change the world" - that kind of sh*t. ... and there are a lot of other musicians I liked playing with.

JJ: Don't single out too many because then the other ones get pissed off - and we don't want that. So we'll run over to your relationship with George. You guys do act like brothers. Some of the stuff is so phenomenal, and everyone loves it. Do you think down the road there will be another Clarke-Duke project?

SC: I actually wrote him an e-mail the other day. What I've been trying to get him to do is just me, him, and a drummer - basically, a trio. To do the songs like "Sweet Baby", we don't really even need a background. There are so many things that it can become an Earth Wind and Fire show where everyone knows every song. You don't need a lot of people on the stage to do that.

JJ: That's an interesting concept, to not have a lot of people on the stage and have the audience participate when they know it.

SC: Yeah, it's kind of unplugged. That's where I got the idea from, the unplugged thing. You don't have all this and that. You play the melody, the song or the lick, whatever identifies it, and people know it. They sing along and they hum along, or whatever - and we surely have it. Even one of my famous songs, "School Days" - I've gotten on stage with just a bass. People swear they're hearing drums, they swear it's all there. I think people are more interested out there when they see you as you. So whatever you are — George is George. He's doing whatever he does. You know, one of the people who gave me that idea is—on YouTube you can see it. It's some of the worst singing I ever did in my life.

JJ: You sang? I've got to hear that.

SC: If you saw this thing, you'd say it's good that I don't sing. But anyway, a promoter came to Larry Graham and said, "Larry—Big Bass Battle!" Larry didn't know what the hell he was talking about. He was a Japanese promoter and he said, "Come to Japan! Big Bass Battle!" It was the name of a show. So Larry called me up and we went to eat at the restaurant and this promoter was there. Larry's all dressed up in a pink suit. I said, "Are we selling drugs, or women, or something?" Larry explains to me what it is, and basically this guy

Continued on Page 38

“Basically, what I’m doing is making records and giving artists opportunities to put their music out. I have a model which, in part, has to do with the making of the record – how to make a good record for not-a-whole-lot of money. I remember making fusion records with budgets of three or four hundred thousand dollars back in the old days...”

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wanted us to come to Japan and play at this place called Yomi Yuri Land. It had to be 30,000 people. He wanted me, Larry, and the drummer. It was a festival. It was a huge audience. So we come out and I say, "What the hell are we gonna do, Larry?" and he says, "The show is going to be about the greatest bass lines in the world." And I said, "We don't have no horns." He said, "Trust me. Play the bass line, I'll sing some of the songs, you play some things on the guitar, we'll sing—they'll swear they're hearing everything." We played all kinds of bass lines, all kinds of songs - mainly Sly tunes and a few other things, James Brown things. We played "School Days." And man, it was the wildest show. People were on their feet the whole time. First of all, we had about ten bass cabinets, and I felt bad for the drummer because of all the bass cabinets out there. We were just so pumped and Larry was dancing around the stage. It was a great thing. It taught me something. A lot of conviction goes a long way.

JJ: Sometimes it's that improvisation, folks respond to that.

SC: I was telling George the other day that we need time for us to go out there and do something like that.

JJ: One of the things I didn't know about you is how much movie scoring and television music you've done. That's quite, quite impressive when you look at it. "Boyz N the Hood" and "Dangerous Ground". Is there anything that stands out for you?

SC: You know what? Every day, somewhere, one of my movies is on. I've done over 50 movies and I don't even know how many television shows. But somewhere there's always something, I used to watch the movies, but I've watched them all so many times, that I don't anymore. But there are a few that when they come on, I will watch them because they're great and what they did for society was kind of cool. One movie was the Tina Turner movie, "What's Love Got To Do With It?" I like that movie because I knew Tina and it's just a great story. She really became victorious at the end. It's very rare that a female that's been abused as much as she was by such colorful characters, actually survive. But she survived and even became greater than she was before. It's just a testament to her. The movie is just really, really good and I really like the score. The other movie I like is because of what this movie did for the person that did it. It was an odd kind of educational piece, and that's "Boyz N the Hood". Prior to that, Spike Lee had put out a couple of movies, but his stuff was still more Hollywood. "Boyz N the Hood" was almost like a docu-drama. It could have been a real story. It gave people a real insight on what was happening in the hood with young African American men, particularly. A lot of people had no clue that this kind of society was even in existence. I've gotta tell you. I was on tour with Herbie Hancock at that time, and I turned on the TV after the movie was released. I see Bernard Shaw on CNN standing in front of a map that had all of these little dots on it. And I said, "Man, they de-

moted Bernard. God that's cold." But he was standing in front of a map with "Boyz N The Hood" written across it. It was a map of spots where violence had broken out because of the movie. Quincy Jones told me that when he saw it in Chicago, dudes were getting up shooting at the screen.

JJ: For "Boyz N The Hood"?

SC: Yeah! But you know what I think it was? You know how with mafia movies, the mobsters go and it's like they saw themselves for the first time? This was the first movie that the Cryps and the Bloods actually were presented in a real way - the modern day African-American thug guy from the hood. This is it. I remember when John was making the movie, because I went to the set on a lot of that movie, Crenshaw, South Central. He wanted it correct. When the guys were trying to act a talk, he said, "No, man. It sounds like you guys are actors. Forget that." He'd roll the tape while they were talking. So what happened what that it just got these people—here you are on the screen, and here you are, and this is it. I love movies that do it.

JJ: Well I think part of the attraction was everybody actually seeing what's happening in those communities that they drive past or drive through. They can't connect with how tragic this stuff is until they see these kids dying and all that.

SC: And some of these people didn't like what they saw.

JJ: So you said you were right there. Did you have to have a bulletproof vest and all of that?

SC: No! That's the other thing. It's a mess in those neighborhoods. Yeah there are pockets of crime, but it's not on every block. There are normal people who live there—grandmothers, aunts, uncles. Unfortunately, when you hear about a drive-by [shooting], it's pretty sensational. But there are normal neighbors. It's like the neighborhood I grew up in Philadelphia. Now and then someone would get shot or stabbed.

JJ: It happened where I grew up in North Carolina. It happens everywhere.

SC: It happens in Caucasian neighborhoods.

JJ: We actually had a series of bank robberies here. You know how it is with criminals. Some of them are pretty stupid. So the woman who went into the bank with a gun to steal the money one day and got away, came in the next day to do it again - after they had caught her on film. Criminals are not "the brightest apples in the basket." Stanley, I've got one more thing. Please speak briefly about your production company and what you're going for.

SC: Basically, what I'm doing is making records and giving artists opportunities to put their music out. I have a model which, in part, has to do with the making

of the record - how to make a good record for not-a-whole-lot of money. I remember making fusion records with budgets of three or four hundred thousand dollars back in the old days - and it was normal. The jazz musicians were spending \$400,000 to make a record, and the rock guys were spending a million. But those days are over. The record business is just different now, as you know. Personally, I want to say that the executives were better. I know these guys will probably get things done. But in my opinion, I remember Ahmet Ertegun. He signed me over to Atlantic. Here was a guy that would sit and talk to you. I'll never forget, one night he came to see me at the Village Vanguard. There were 100 people in the audience. Then he said, "Hey, man. I've got one of my other bands down the street. You wanna see it?" And I said, who? And he said, "The [Rolling] Stones. We're gonna go see them at Madison Square Garden." And he said it like that - "My other band." And now, some of the executives won't even talk to you. They won't even look at you. Those old guys really knew it, man. The reason I mention Ahmet Ertegun is because he was really a good friend. Something that was really cool was that when George and I played right before he died, he came to see us at a festival. He sat in the front row, he had a great suit. He had a beautiful girl on each arm. They came to see us and we hung out later, and he said something to me. He looked me dead in the eye and he said, "Stanley, business ain't what it used to be, is it?" And I said, "You got that right." Because it's ain't. It just ain't.

JJ: Those old record guys, there were not a lot of them, but Ahmet Ertegun was the top of the pyramid for me.

SC: He told me that we cut our teeth in jazz. He said there was no way in the world that I could abandon it. For my first record, I had this record called *Stanley Clarke*, and it was a brown record. When that record came out, Atlantic had put in orders for like 3,500 records. Then, they got orders for close to 100,000 units. There were people all over the country - Ahmet didn't know about my touring stuff. So he called me, and I didn't know him that well. I got this call and we were going to have lunch. So I go up to Atlantic, and I must have walked in there looking like I just came from the sanitation department or something. And I walked in there and the girl says "Mr. Ertegun is waiting to see you." It was the old Atlantic Building in New York. He spent an hour with me and he kept saying "Where do you come from? Who the hell are you?" I said, "I'm from Philly" [laughs] "What do you mean you don't know who I am." This is how we got to know each other.

JJ: Is there anything you want to add about your company or label - Roxborough Music.

SC: Roxboro Entertainment Group provides an opportunity for musicians to make the best record they can make, while keeping the costs down.

Look out for the first Roxboro releases this fall from Kennard Ramsey and Lloyd Gregory presented by Virtuoso Music) ■

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keep doing it until I get it right.” It’s an interesting take because he’s kidding, but at the same time that’s the beauty of this music and the musicians. There’s always another challenge and it is never done. And as far as being a presenter now, that’s part of the joy. There’s always other great artists coming up and you want to have an opportunity to present them and have the audience experience the joy of hearing them. It’s like the young cat Ambrose Akinmusire. He’s a very exciting player that I think is going to definitely make an impact. And there are quite a number of them. I think the scene is very healthy. The demographic at the club gets younger and younger, which is a healthy sign. I think it’s an exciting time in music - the talent that’s coming up, the established talent, legends. Sonny Rollins is still making an impact at this point in his career. Jimmy Heath and other guys have been contributing music for decades and decades, household names so to speak. What’s really thrilling to me is that I see people coming out and supporting, and great audiences filling houses for the guys who are coming up.

JJ: What are some of the challenges that you experience in your role at the Jazz Standard?

SA: Well you have to be very effective with time management. It’s a continual evolution because the challenge is really being able to get back to everyone that reaches out to you. I’ve been on the other side, I feel for artists and people that are coming up and also the people that have been around a long time looking for work or looking to get a break. You have so many nights that you’re booking and we have, on any given month, anywhere from 15 to 30 artists a month. You can’t book everybody that reaches out to you, of course, so I always try to be sensitive to the fact that unfortunately you can’t do that. I get over 100 emails a day. I literally could not respond to all of them unless I never slept—and even then. It’s not a complaint it’s a challenge—you have to be effective with time management because at the end of the day you have to keep programming, it doesn’t book itself. It can take time. The club has established an identity thankfully, and we’ve worked hard to maintain and evolve it. So from time to time I like to put together some special projects for the crowd, i.e. The Barcelona Jazz Festival, The Catalan Days/Barcelona Nights Festival. And a number of other projects like working with governmental organizations in various countries, or just working with other artists like Fred Hersch where we put together an invitation series - a piano duo series where he brought a lot of different pianists with him or different artists each night. He did a birthday celebration with Dave Douglas. For six nights we did 14 shows with a different band for each set. The idea was his but at the same time, I put it together. I co-produced the *Mingus Big Band Live at Jazz Standard* recording which was exciting to be involved with, so that was another direction for us and partnering that way and putting out a CD.

JJ: Is there camaraderie among club managers in New York?

SA: Yes, I think so. The people that do the program-

ming, the directors, and the owners — it’s interesting because I’ve worked with all of them in the past. I think there is definitely camaraderie. At the end of the day there are a handful of household names in the music business from Sonny Rollins, Herbie Hancock, and so on. And of those, some of them don’t play clubs anymore; they only play concert halls and festivals. I think all of these established venues shift with the tide, including Lincoln Center and Dizzy’s. They all developed their own identities and have their own vibe and have their own programming and with what they serve an experience. Everyone brings something different to the table. So I think that we’re in a unique market in New York City where it’s so densely populated with over eight million people. I’ve been trying to get some time off to travel for business or otherwise. I was just in Barcelona—I was working, but if you can mix work and play together it’s a great thing. Barcelona is a great place to do work in, so that was cool. And I still actively play music as well, in terms of spending time working on music everyday myself. I don’t get out frequently; I still do some gigs and some sessions and get together with people. I also try to check out a great movie or read a great book.

JJ: What kind of movies do you like?

SA: I like a lot of independent movies but I’m not ashamed to admit that sometimes I need to escape and see a Hollywood blockbuster. I took my daughter to see *Despicable Me*.

JJ: How was it?

SA: It was alright. It’s not *Wall-E*. That was more adult, though there were some adult references in *Despicable Me*. I like checking out great filmmakers. I love going to museums and checking out great paintings. I love the Picasso museum if I have down time, and the MoMA and the Metropolitan, there’s always something interesting to check out. I derive inspiration from not just music but all the disciplines, if you will. Sometimes I need to turn the stereo off too, and not hear anything for a little bit and come back and appreciate it. When you speak of challenges these days I think the work environment or outside the work environment it’s a challenge to turn the gadgets off and disconnect, which I’m not very good at doing, frankly. It’s a work in progress. You don’t want to be checking e-mail 24-7.


JJ: There’s a park around here and I like to go for a jog or a walk, and I don’t take anything with me. I get a breath of refreshing silence.

SA: Yeah, with family it’s hard to find time. I like to ski, I like to play tennis. So if I play with a group of people—we have a doubles, I wouldn’t say a league—it’s like six guys and we rotate. I try to do that once a week, and of course, exercise. I love what I do and at the same time the challenge is finding the balance. It’s not a bank job; it’s not a 9 to 5 job. I work more than full time almost every week, and then some, depending on what’s going on. You have the stuff during the day in a regular office hour and then being at the club at night a number of times a week. You have

to check on everything and then you want to be there for the relationships I have with the artists—making sure everything’s working well. There are things that happen that I like to be at the club for as well.

JJ: Is there anything that you wanted to discuss that I haven’t touched upon?

SA: The music is as germane today, more than it’s ever been. It’s a living and breathing art form. The artists coming up and making their contribution are doing things that are relevant to today with the music. And I don’t mean that they’re disregarding the standard or the history of the music or anything like that. They’re incorporating that into the music and they did their homework, but their making their own statements to it, which I think is what’s drawing in younger audiences as well. I don’t mean that anyone’s dumbing anything down or just throwing in some hip-hop beats to make it cool so people come out. It’s a music that’s always been absorbed and reflected the time that it’s in. We live in an interesting and challenging time, of course, on many levels, but I think the future’s very bright for the music, and I think that the club is making its contribution to the scene. We want to continue to provide a welcoming place for the audience who comes to hear the music and enjoy the music, as well as the artists who are creating the music on the stage night in and night out - giving them the opportunity to let them do what they want to do and giving them a platform to present their work. ■



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Therefore, managers and record labels have important roles to play in artists' careers, and I don't really look at them as taking advantages of artists. Of course, artists have to be able to read and negotiate agreements carefully, and make sure that you have a way out if something goes wrong. The biggest disadvantage for women, not only in jazz, but in any work place, is that if she wants to have a child, she has to carry and la-

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such a vibe and can be very inspiring for many reasons. You meet very good musicians. I have the possibility to practice with them, to take lessons, to work together. Everybody is doing their thing. There is a big concentration of creative minds.

I think that when you live with all of this around you, you can take the possibilities very seriously and learn a lot from them.

JJ: What are the benefits and the drawbacks of women segregating themselves into all-women groups and endeavors?

SP: It all depends on why the all-women bands come up, in terms of band. I believe a band is formed when a group of musicians get together and like to play with each other and they decide to make music together. So if a group of women get together and like to play together and decide to have a band, then there's nothing

questionable about it. The problem of fakeness about some all-women bands is that many times they are put together by somebody outside the band for some commercial strategy - because all women on a stage look good, attractive and sexy - or many times they come up because a woman or a group of women decide that for some prideful reasons they have to have a band with only women in it - to prove that women can play or something like that. When an all-women band - or a band in general - wants to prove something, well then I don't think it is a good thing, because there is some anger in it. Music shouldn't carry anger or any low level poisonous feeling, just to prove something, hmmm, I really don't relate to that. Proving that women can play? Of course they do, they are human beings and they can be good or bad musicians like anybody else. When somebody needs to prove something it sounds to me like she or he needs to prove something to themselves first. Personally, I don't believe that the right way is to put together angry all-women bands.

JJ: Is there anything about women's current and fu-

ture roles and accomplishments in jazz, or your own ideas and endeavors that I haven't prompted you about that you would like to discuss?

MO: I believe that women have much to offer in jazz, which I hope listeners will hear on my CD *Naima*, featuring many female musicians. Women enrich the world of jazz with their unique sensibilities. ■

I'd rather support unification with the widest meaning this word has.

JJ: John Ruskin said: "The highest reward for a person's toil is not what they get for it, but what they become by it." Could you comment on how this might be relevant in your own life and artistry?

SP: I went searching for John Ruskin and I really enjoyed finding out about him and what he did. I agree with him. Life is an amazing and fascinating journey about knowing yourself and others. Through art you have the chance to get in touch with your inner self in a very exclusive way. So I guess the more you know about yourself, the more you can feel as part of the totality of what moves around you. That sounds to me like an awesome achievement. I think the more you grow as a person, the more you grow as an artist and you become more aware of what human nature is. You get more confident and able to communicate and express yourself through your art. ■

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tious sound, Palmieri's band soon joined the ranks of Machito, Tito Rodriguez and other major orchestras of the day. Palmieri's discography includes 36 titles, of which nine have received Grammy® Awards. The Eddie Palmieri Afro-Caribbean Jazz Septet includes Brian Lynch (trumpet), Yosvany Terry (alto sax, *chekere*), Jose Clausell (*timbales*), Vicente "Little Johnny" Rivero (*congas*), Orlando Vega (*bongo*) and Luques Curtis (bass).

Michel Camilo, born in the Dominican Republic, studied for 13 years at the National Conservatory, earning a Professorship in Music degree, and at 16 joined the National Symphony Orchestra. Moving to New York in 1979, he continued his studies at Mannes and Juilliard School of Music. Since his 1985 Carnegie Hall debut he has become a prominent figure at festivals throughout the U.S., Europe, Japan, Asia, Middle East, South America and the Caribbean. With 18 recordings to date, Camilo has performed with the biggest stars of both jazz and Latin music, including Dizzy Gillespie, Eddie Palmieri, Tito Puente, Herbie Hancock, Mongo Santamaria, Joe Lovano, Arturo Sandoval, Cachao, David Sánchez, Gonzalo Rubalcaba and Chucho Valdés. Michel Camilo Trio includes Charles Flores (bass) and Cliff Almond (drums).

This program is supported, in part, by public funds from the New York City Department of Cultural Affairs, in partnership with the City Council. Lehman Center also receives support from the New York State Council on the Arts. For additional in-

formation, photos, interview requests, contact Leah Grammatica, LGPR 212-243-6052

Upcoming at Lehman Center is New Orleans Nights featuring Allen Toussaint, Nicholas Payton and The Joe Krown Trio *Brilliance on Every Note*. Sunday, November 14, 2010 - 6pm. Tickets: \$35, \$30, \$25

Jazz at Lincoln Center's 2010-11 Season Opening Night: An Evening With Roy Haynes

Jazz At Lincoln Center opens its 2010-11 season with "An Evening With Roy Haynes" on September 25, 2010, 8 PM at Rose Theater at Jazz at Lincoln Center, 60th and Broadway in New York.

An apprenticeship with Charlie Parker and Sarah Vaughan lead to decades as the rhythmic pulse on countless classic recordings, making brilliant bandleader and nurturer of young talent, drummer Roy Haynes undoubtedly one of the great masters of jazz. Our opening concert features this legendary and ever-stylish Grammy-winner in two settings: with his own current Fountain of Youth Band and with an all-star supergroup including saxophonist Kenny Garrett, pianist Danilo Perez, bassist Dave Holland, and trumpeter Wynton Marsalis.

Ticket holders will receive a complimentary, exclusive CD entitled *Timeless is Modern*, a compilation of 21 jazz standards curated by Wynton Marsalis and

performed by the acclaimed Jazz at Lincoln Center Orchestra, thanks to the support of St. Regis Hotels & Resorts and The Coca-Cola Company. Audience members are also invited to enjoy a complimentary glass of champagne at intermission, courtesy of Chandon and hosted by St. Regis Hotels & Resorts.

Tickets start at \$22.50. <http://jalco.org/concerts/details309a.asp?EventID=2352>. 212-721-6500, CenterCharge

Guitarist, Composer Michelle Marie Producing Cool Beats Jazz Festival for April 2011, Kupferberg Center, Queens College

Guitarist Michelle Marie, through her company Michelle Marie Productions, is creating the 2011 Cool Beats Festival, a three day event scheduled for Kupferberg Center April 1st, 2nd, and 3rd 2011. The first night will be dedicated to Sir Roland Hanna and the event will feature performances by and clinics with Antonio Sanchez Quartet, Danilo Perez, Miquel Zenon, and Cuong Vu. Michelle Marie will perform with her trio. This is the second annual edition of the event.

Besides focusing on her performance career, Ms. Marie is continuing her passion for expanding her production company which she launched in 2008. As a child, Michelle had a strong interest for creating

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projects whether it would be musical or writing stories. She always kept her parents at the edge of their seats wondering what she would come up with next. With that instilled from a young age she continues to live her life with a strong sense of creativity. Michelle said: "I had to work very hard to keep this New York-based Jazz Festival concept alive during tough economic times, and had to work adamantly to make it happen. In 2011 I am extending the festival from a one day event to a three day festival."

The idea for the festival came in 2009. On one of her daily walks she thought of Sir Roland Hanna, who was her teacher at Queens College. She thought something needed to happen to celebrate his music, and his dedication to music students at Queens College. Sir Roland Hanna was the reason why Michelle came to the Aaron Copland School of Music at Queens College. Originally, a French major, when she found out that Roland Hanna was teaching the undergraduate Jazz Ensemble, she made it a point to come to the music building. She remembers his first words to her when he find out she played guitar, "Well go it! The jazz ensemble and I await to hear you." Michelle, thought of Pianist Jeb Patton, student of Sir Roland Hanna to be one of the featured artists in 2011.

Michelle indicated that after the 2011 festival, she will focus solely on producing the event, and possibly extend the festival to other cities in the U.S.

Ms. Marie brought her idea to Vivian Charlop, Director, of Kupferberg Performances at Queens College and Dedi Firestone. They shared her enthusiasm and paved the way for this event to life. Look for more information here as the event dates near. www.michellemarieproductions.com

Westchester Jazz Orchestra To Perform Michael Brecker Tribute, Saturday September 25 Trumpeter Randy Brecker to Guest as WJO Celebrates His Brother's Music

The Westchester Jazz Orchestra will begin their 2010-11 season with a special concert honoring one of Westchester's own: multi-Grammy-winning saxophone giant Michael Brecker, who passed away in January 2007. Michael's brother Randy Brecker, a legendary musician and multi-Grammy winner himself, will join WJO for this celebration of Michael's spectacular musical legacy.

The concert will take place on Sat., Sept. 25 at the Irvington Town Hall Theater, 85 Main Street, Irvington, NY. Randy Brecker and WJO's Artistic Director Mike Holober will discuss Michael's music and career in a pre-concert talk, free for ticket holders, at 7:15 PM; the concert starts at 8. Gary Walker, Music Director and Morning Show Host at WBGO-FM, is set to emcee.

Randy Brecker commented on the performance: "The Brecker family is thrilled that the Westchester Jazz Orchestra is celebrating Michael's music. Mi-

chael spent many wonderful years as a resident of Hastings-on-Hudson, and WJO is simply among the best – anywhere."

Michael Brecker was a veritable jazz titan, one of the most influential saxophonists and composers of our generation. During a 40-year career, he won 15 Grammy awards, numerous "Best of" accolades, as well as the prestigious Edison Jazz Award after his death. He achieved worldwide acclaim for his output as a leader and featured soloist with a virtual who's who of jazz and pop artists, including Paul Simon, James Taylor, Eric Clapton, Joni Mitchell, Chick Corea, Herbie Hancock, Frank Zappa and Frank Sinatra – and his brother Randy. His stunning musical innovations and peerless virtuosity kept him at the vanguard of contemporary jazz and pop music.

Five-time Grammy winner Randy Brecker boasts a similarly varied and distinguished jazz pedigree. As a trumpeter and composer, he has helped shape the sound of jazz, R&B and rock for more than four

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His right hand is like an all knowing ghost, almost a shadow of Rosenthal, responding perfectly, tastefully and empathetically to the separate entity that is his inventive right hand. This record contains heavy and languid ballads, easy swing, fast bop, and more, and a few of these approaches will sometimes be in a single tune such as Schubert's "Impromptu in G Flat" which begins as a medium tempo swing before going into double time.

This group performs as a unit, as a single entity, and as three lobes of one mind. Noriko Ueda is one of the most sympathetic and tasteful players I've heard in a long time, and Quincy Davis' dynamic range is incredible. He is a drummer that is able to make you forget he is even there, yet his presence of mind and intensity are in full effect.

If you are a classical fan looking to understand what jazz is about, or how a jazz musician thinks, this would be the perfect gateway, and if you are a jazz fan looking to hear some of the beautiful themes of the past few hundred years played in your favorite style, you will enjoy *Impromptu*.



ESPERANZA SPALDING

CHAMBER MUSIC SOCIETY—Heads Up HUI-31810-02. www.headsup.com. *Little Fly*; *Knowledge of Good and Evil*; *Really Very Small*; *Chacarera*; *Wild Is the Wind*; *Apple Blossom*; *As a Sprout*; *What a Friend*; *Winter Sun*; *Inutil Paisagem*; *Short and Sweet*.

PERSONNEL: Esperanza Spalding, bass, vocals; Terri Lyne Carrington, drums; Leo Genovese, piano; Quintino Cinalli, percussion; Ricardo Vogt, guitar;

decades. His playing graces hundreds of albums by diverse artists including James Taylor, Bruce Springsteen, Parliament-Funkadelic, Steely Dan, David Sanborn, Jaco Pastorius, Horace Silver and Frank Zappa.

The September 25th concert will feature music from various stages of Michael's career, from his solo work to that of The Brecker Brothers, a multi-Grammy-nominated band of immeasurable influence and impact.

WJO's 2010-11 season continues with Trumpet Masters: Music of Miles, Pops and Dizzy on December 4; Music of Herbie Hancock featuring the Maiden Voyage Suite on January 29; and Monk Meets Mulligan on April 2. WJO's concerts are partially funded by the New York State Council on the Arts, Arts Westchester and the Aaron Copland Fund for Music.

Reserved seating tickets are \$35 for adults, \$30 for seniors and only \$5 for students. Subscription and group discounts are available. Tickets: www.westjazzorch.org, Irvington Theater box office, 914-591-6602. WJO: 914-861-9100. ■

Entcho Todorov, violin; Lois Martin, viola; David Eggar, cello; Gretchen Parlato, vocals; Milton Nascimento, vocals.

By Matt Marshall

Tempering the neo-soul of her breakout release, *Esperanza* (2008), bass and singing phenom Esperanza Spalding shifts into a classical mood on *Chamber Music Society*. Sharing common ground with such releases as Judith Berkson's *Oylam* song cycle from a couple of months back and even the "cabaret" material from pop siren Fiona Apple's 2005 release, *Extraordinary Machine*, this is a far more subtle record than its predecessor, expanding the musicality of Spalding's bass and vocal strings. It's also an album that may take Spalding's legions of fans a time to settle into. But once in, they'll find rewards aplenty.

Backed by pianist Leo Genovese and guitarist Ricardo Vogt—both holdovers from *Esperanza*—plus drummer Terri Lyne Carrington, percussionist Quintino Cinalli and a trio of strings, Spalding weaves current pop sensibilities into an intimate classical-tinged parlor setting from a century back. She utilizes her voice on most of the album's tracks, but, as evidenced by the lack of lyrics on six of those songs, she clearly views the voice as but another instrument among many. And even when singing lyrics, her vocal tone has a raspy, string-like edge to it, as if the notes were bowed loose from her throat.

"Little Fly" sets the mood with a swooning pathos that courses through much of the album, while kicked up here and there on tracks like "Really Very Small" and "Winter Sun." "Apple Blossom," a duet with Brazilian singer/songwriter Milton Nascimento, whose "Ponta de Areia" Spalding covered on her last record, is an interesting idea, but one marred by Nascimento's rather static melodic range, making more for an odd-song-out than a strong turn at album's midpoint. But on the whole, *Chamber Music Society* shows Spalding successfully stretching her music into arenas where less-daring, less-confident musicians wouldn't dare tread on the heels of such popular acclaim. It's good to hear. ■



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5	Sun	TONY MALABY'S NOVELA; TONY MALABY'S PALOMA RECIO
6	Mon	AMRAM AND COMPANY
7	Tues	DEATHBLOW; RYAN BLOTNICK TRIO + SAM BARSH
8	Wed	ROGERIO SOUZA
9	Thurs	JEFF DAVIS BAND
10	Fri	THE CLAUDIA QUINTET
11	Sat	THE CLAUDIA QUINTET
12	Sun	SLEEPTHIEF
13	Mon	DEBORAH LATZ
14	Tues	JON IRABAGON TRIO, CD RELEASE
15	Wed	BILL EVANS TRIBUTE
16	Thurs	BECCA STEVENS PRESENTS: JEAN ROHE TRIO
17	Fri	ARI HOENIG QUARTET
18	Sat	ARI HOENIG QUARTET
19	Sun	JAY CLAYTON
20	Mon	CORNELIA TONIGHT WITH PAT DIXON
21	Tues	BLUE TUESDAYS:SARA SERPA
22	Wed	MIKE & RUTHY'S FOLK CITY
23	Thurs	MICHAEL BLAKE QUARTET
24	Fri	JOHN MCNEIL/BILL MCHENRY QUARTET
25	Sat	RUSS LOSSING TRIO
26	Sun	CONNIE CROTHERS & KEVIN NORTON
27	Mon	THE YIN YANG OF DANA HANCHARD
28	Tues	LAINIE COOKE
29	Wed	ALEXANDRA GRIMAL QUARTET
30	Thurs	CHRIS DINGMAN'S WAKING DREAMS

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Calendar of Events

SEP	Birdland 315 West 44th Street	Blue Note 131 W Third St. (betw. 6th & MacDougal) 212-475-8592 www.bluenote.net	Cecil's Jazz Club 364 Valley Rd. West Orange, NJ 07052 973-736-4800 www.cecilsjazzclub.com	Cleopatra's Needle 2485 Broadway (betw. 92nd & 93rd St.) 212-769-6969 cleopatrasneedleny.com
1 - Wed	David Ostwald Band; Leny Andrade	Jimmy Scott	Mid-Week Mellow Out	Les Kurtz 3
2 - Thu	Leny Andrade	Tuck & Patti	Blues Jam Session	Ray Parker 3
3 - Fri	Birdland Big Band; Leny Andrade	Tuck & Patti; Garaj Mahal		Donald Malloy 4
4 - Sat	Leny Andrade	Tuck & Patti; E.J. Strickland Project		Champion Fulton 4
5 - Sun	Hilary Kole; Chico O'Farrill Band	Combo Nuvo - NYU; Tuck & Patti	Pam Purvis & Bob Ackerman	Noah Haidu
6 - Mon	William Blake; Jim Caruso	Taro Hakase	Cecil's Big Band with Mike Lee	Roger Lent Jam
7 - Tue	Steve Kuhn/Dave Liebman/Steve Swallow/Billy Drummond	Count Basie Orchestra with Ledisi	Bruce Williams Jam Session	Robert Rucker Jam
8 - Wed	David Ostwald Band; Steve Kuhn/Dave Liebman/Steve Swallow/Billy Drummond	Count Basie Orchestra with Ledisi	Mid-Week Mellow Out	Les Kurtz 3
9 - Thu	Steve Kuhn/Dave Liebman/Steve Swallow/Billy Drummond	Count Basie Orchestra with Ledisi	Blues Jam Session	Burt Eckoff 3
10 - Fri	Birdland Big Band; Steve Kuhn/Dave Liebman/Steve Swallow/Billy Drummond	Count Basie Orchestra with Ledisi; Rahj	Nathan Eklund	Evan Schwamm 4
11 - Sat	Steve Kuhn/Dave Liebman/Steve Swallow/Billy Drummond	Count Basie Orchestra with Ledisi; Paris Troika	Radam Schwartz	Dale Keleps 4
12 - Sun	Hilary Kole; Chico O'Farrill Band	Gustavo Casenave; Count Basie Orchestra with Ledisi	Pam Purvis & Bob Ackerman	Noah Haidu
13 - Mon	Christopher Fitzgerald; Jim Caruso	OM/ShaiOM Project	Cecil's Big Band with Mike Lee	Roger Lent Jam
14 - Tue	Nicholas Payton 6	Diane Schuur	Bruce Williams Jam Session	Robert Rucker Jam
15 - Wed	David Ostwald Band; Nicholas Payton 6	Diane Schuur	Mid-Week Mellow Out	Les Kurtz 3
16 - Thu	Nicholas Payton 6	Diane Schuur	Blues Jam Session	Justin Lees 3
17 - Fri	Birdland Big Band; Nicholas Payton 6	Diane Schuur; Sheryl Bailey & Vic Juris	Jared Gold	Nick Russo 3
18 - Sat	Nicholas Payton 6	Diane Schuur; Jesse Dee	Cecil Brooks III & Band	Marc Devine 4
19 - Sun	Hilary Kole; Chico O'Farrill Band	Julliard Jazz Brunch; Diane Schuur	Pam Purvis & Bob Ackerman	Noah Haidu
20 - Mon	Jim Caruso	Kenra Ross	Cecil's Big Band with Mike Lee	Roger Lent Jam
21 - Tue	Joe Lovano 4	Carmen Lundy	Bruce Williams Jam Session	Robert Rucker Jam
22 - Wed	David Ostwald Band; Joe Lovano 4	Carmen Lundy	Mid-Week Mellow Out	Les Kurtz 3
23 - Thu	Joe Lovano 4	Arturo Sandoval	Blues Jam Session	Napua Davoy 3
24 - Fri	Birdland Big Band; Joe Lovano 4	Arturo Sandoval; Gene Lake	Tia Fuller	Joonsam Lee 4
25 - Sat	Joe Lovano 4	Arturo Sandoval; Steve Cardenas 3	Tia Fuller	Chuck Eckes 4
26 - Sun	Hilary Kole; Chico O'Farrill Band	Hendrik Meurkens; Arturo Sandoval	Pam Purvis & Bob Ackerman	Noah Haidu
27 - Mon	Jim Caruso		Cecil's Big Band with Mike Lee	Roger Lent Jam
28 - Tue	Gonzalo Rubalcaba 6	Stanley Clarke Band with Hiromi	Bruce Williams Jam Session	Robert Rucker Jam
29 - Wed	David Ostwald Band; Gonzalo Rubalcaba 6	Stanley Clarke Band with Hiromi	Mid-Week Mellow Out	Les Kurtz 3
30 - Thu	Gonzalo Rubalcaba 6	Stanley Clarke Band with Hiromi	Blues Jam Session	Michika Fukumari 3

SEP	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	Dizzy's Club Coca Cola Broadway at 60th St., 5th Fl 212-258-9595 www.jazzatlincolncenter.com/dccc	Dizzy's Club After Hours Broadway at 60th St., 5th Fl 212-258-9595 www.jazzatlincolncenter.com
1 - Wed	O'Farrill Brothers Band	5K Run the Gap; Trivia	Lou Donaldson 4	Akiko Tsuruga 4
2 - Thu	Tony Malaby 4	Jesse Green Jazz Jam	Lou Donaldson 4	Akiko Tsuruga 4
3 - Fri	Tony Malaby Bands	Organik Vibe 3	Lou Donaldson 4	Akiko Tsuruga 4
4 - Sat	Sam Reider 5; Tony Malaby Bands	Om Shalom	Lou Donaldson 4	Akiko Tsuruga 4
5 - Sun	Tony Malaby Bands	Moutin Reunion	Lou Donaldson 4	
6 - Mon	David Amram 5		The O'Farrill Family Band	
7 - Tue	Amanda Monaco 4; Ryan Blotnick 3		Wonderful World of Louis Armstrong	Bryan Carter 5
8 - Wed	Rogério Souza 4	Trivia	Wonderful World of Louis Armstrong	Bryan Carter 5
9 - Thu	Jeff Davis Band	Spencer Reed Blues Jam	Wonderful World of Louis Armstrong	Bryan Carter 5
10 - Fri	Claudia 5	Carrie Jackson	Wonderful World of Louis Armstrong	Bryan Carter 5
11 - Sat	Claudia 5	COTA Cats	Wonderful World of Louis Armstrong	Bryan Carter 5
12 - Sun	Sleepthief	COTA Jam Session with Bill Goodwin	Wonderful World of Louis Armstrong	
13 - Mon	Monologues & Madness		Eldar & Pat Martino	
14 - Tue	Jon Irabagon 3		Charles McPherson & Randy Brecker	Helen Sung 3
15 - Wed	Songwriter's Beat	5K Run the Gap; Trivia	Charles McPherson & Randy Brecker	Helen Sung 3
16 - Thu	Po'Jazz & Vocollaboration	Jesse Green Jazz Jam	Charles McPherson & Randy Brecker	Helen Sung 3
17 - Fri	Ari Hoenig 4	Mike Collins 4	Charles McPherson & Randy Brecker	Helen Sung 3
18 - Sat	Ari Hoenig 4	Chihoro Yamanaka	Charles McPherson & Randy Brecker	Helen Sung 3
19 - Sun	Jay Clayton 3	Walt Bibinger	Charles McPherson & Randy Brecker	
20 - Mon	New York Quarterly		Karrin Allyson & Sheila Jordan	Michael Mwenso & Jay Phelps
21 - Tue	Sara Serpa		Karrin Allyson & Sheila Jordan	Michael Mwenso & Jay Phelps
22 - Wed	Mike & Ruthy's Folk City	Trivia	Karrin Allyson & Sheila Jordan	Michael Mwenso & Jay Phelps
23 - Thu	Michael Blake 4	Spencer Reed Blues Jam	Jon Faddis, Terell Stafford & Sean Jones	Michael Mwenso & Jay Phelps
24 - Fri	John McNeil 4	After Hours Trio + 1	Jon Faddis, Terell Stafford & Sean Jones	Michael Mwenso & Jay Phelps
25 - Sat	Russ Lossing 3		Jon Faddis, Terell Stafford & Sean Jones	Michael Mwenso & Jay Phelps
26 - Sun	Connie Crothers & Kevin Norton	Bob Lieve Band	Jon Faddis, Terell Stafford & Sean Jones	
27 - Mon	Dana Hanchard		Sadao Watanabe 4	
28 - Tue	Lainie Cooke 4		Sadao Watanabe 4	Paris Wright 5
29 - Wed	Alexandra Grimal 4		Bobby Watson 5	Paris Wright 5
30 - Thu	Chris Dingman 5		Bobby Watson 5	Paris Wright 5

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- MIKE DIRUBBO - ALTO/SOP SAX**
- FRANK KIMBROUGH - PIANO**
- SAYURI GOTO - PIANO**
- DANIELA SCHAECHTER - PIANO**
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1 - Wed	Nancy Reed 3; Jean Caze 4		Cecil McBee Band	Gonzalo Grau y La Clave Secreta; Rupa & the April Fishes	Vanessa Trouble 4
2 - Thu	Champion Fulton 3; Alex Stein & Matt Brown 4		Cecil McBee Band	Avi Wisnia; Banana Bag & Bodice Does Beowulf	Ehud Asherie 4
3 - Fri	Hide Tanaka 3; Kevin Dorn	Travis Sullivan; Markus Schwartz & Lakou Brooklyn	Mose Allison 3	Black Francis; Tamar Kali	Ray Bryant
4 - Sat	Larry Newcomb 3; Evgeny Lebedev; Tim Price & Ryan Anselmi	Wayne Krantz Band	Mose Allison 3	Banana Bag & Bodice Does Beowulf;	Ray Bryant
5 - Sun	John Colianni 5; David Coss 3; Dylan Meek 3	Wayne Krantz Band	Mose Allison 3	Gillian Grassie/Trevor Exter; Black Francis	
6 - Mon	Howard Williams Band; Ben Cliness 3	Wayne Krantz & Les Paul Trio		Sabrina Lastman 4; Selloane	
7 - Tue	Valery Ponomarev Band; Justin Lees 3	Russ Spiegel Band		Jessica Lurie Band; One Ring Zero	
8 - Wed	Mark Devine 3; Anderson Brothers	Kurt Rosenwinkle & Orquestra Jazz de Matosinhos	Frank Kimbrough 3	CMA Songwriter Series	Ulysses Owens 4
9 - Thu	Nick Moran 3; David White 5	Kurt Rosenwinkle & Orquestra	Rene Marie 4	The Statesmen; Joseph Keckler	Chihiro Yamanaka 3
10 - Fri	Andrew Hadro 5; Dre Barnes	Kurt Rosenwinkle & Orquestra	Rene Marie 4	Josh Rouse; The Civilians; Tamar Kali	Marc Copland/John Abercrombie
11 - Sat	Jazz Brunch; Gypsy Jazz Caravan; Brooks Hartell 3; Virginia Mayhew 4	Kurt Rosenwinkle; Jake Hertzog	Rene Marie 4	Johnny Swim; Miz Metro/Erin Barra; Man in Black Burlesque	Marc Copland/John Abercrombie
12 - Sun	Jazz Brunch; Lou Caputo 4; David Coss 3; Mauricio DeSouza 3	Kurt Rosenwinkle & Orquestra	Rene Marie 4	Haviland Stillwell; Justin Bond	
13 - Mon	Howard Williams Band; Marsha Keydt 4	Les Paul Guitar Mondays	Mingus Big Band	Heathers	
14 - Tue	Cecilia Coleman Band; Paul Francis 3	Rosemary Loar	Marc Cary 3	Charlie Musselwhite; Sanda Weigl	
15 - Wed	Bernal/Eckroth/Ennis; Andrew Atkinson 4	Jason Lindner Band	Marc Cary 3	Happy Ending Music & Reading Series; Matt White	Tomoko Miyata 3
16 - Thu	Rick Stone 3	Allan Holdsworth, Alan Pasqua & Chad Wackerman	Steve Grossman 4	Clare Burson; Secret Sisters	Stephanie Nakasian & Hod O'Brien 3
17 - Fri	Champion Fulton 3; Daylight Blues Band	Allan Holdsworth, Alan Pasqua, Chad Wackerman;	Steve Grossman 4	Sweetback Sisters; Debo Band; Tamar Kali	Stephanie Nakasian & Hod O'Brien 3
18 - Sat	Jazz Brunch; Larry Newcomb 3; Akiko Tsuruga 3	Allan Holdsworth, Pasqua, Wackerman;	Steve Grossman 4	Natalia Lafourcade; Sheba	
19 - Sun	Jazz Brunch; John Colianni 5; David Coss 3; Ryan Anselmi 4	Allan Holdsworth, Pasqua, Wackerman	Steve Grossman 4	Amy Lynn; Justin Bond	
20 - Mon	Howard Williams Band; Kenny Shanker 4	Les Paul Guitar Mondays	Mingus Orchestra	A Second Chance	
21 - Tue	Lou Caputo Band; Alan Chaubert 3	Brigette Zairie Band	Antonio Sanchez 4	Toko Furuuchi; Kevin Dunn	
22 - Wed	Michael O'Brien 3; Kurt Bacher 4		Antonio Sanchez 4	A Second Chance; Gabby Young	Madeline Eastman 4
23 - Thu	Nick Moran 3; David White 5	John Hollenback Band	Taylor Eigsti 3	Rhonda Vincent; Cedric Watson & Bijou Creole	Joris Roelofs 4
24 - Fri	Evan Schwam 4; Kevin Dorn	Marianne Solivan	Taylor Eigsti 3	Abigail Washburn; Mark Olson; Raven O	Mike Melvoin 3
25 - Sat	David Bennett Cohen; Eve Silber 3; Stan Killian 4	Cornell Dupress; Amanda Sedgwick 4	Taylor Eigsti 3	Dan Torres; Lady Rizo; Elephant Larry	Mike Melvoin 3
26 - Sun	Jazz Brunch; Iris Ornig 4; David Coss;		Taylor Eigsti 3	Amber Martin; Little Annie	
27 - Mon	Howard Williams Band; Kioko Oyobe 3		Mingus Big Band	We Are the Song; Bill Santiago	
28 - Tue	David White Band; Michike Fukumori 3	Terese Genecco Band	Jazz Passengers with Marc Ribot	Alberta Cross; Portico 4	
29 - Wed	Alex Hoffman 4; Mauricio DeSouza 3	Orrin Evans Band	Jazz Passengers with Debbie Harry	Khaira Arby; Our Hit Parade	Mayu Saeki 4
30 - Thu	Austin Walker 3; Dave Kain Band	Jimmy Webb	Joshua Redman 3	Shells Cocktail Hour	Francesca Han 3



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1 - Wed	Nate Lucas 3	Terry Waldo; David Berkman 3; Renaud Penant 4	Edward Perez	Quartet	Paul Motian, Joe Lovano & Bill Frisell
2 - Thu	Blues Thursdays	Ehud Asherie; Lage Lund 4; Carlos Abadie 5	Huevito Lobaton	Kato Hideki 2; Ray Anderson 4	Paul Motian, Joe Lovano & Bill Frisell
3 - Fri	Gerald Hayes 4	Wayne Roberts & John Kirby 6; Wayne Escoffrey/ Avi Rothbard 4	Funk Zombie; Gabriel Alegria	Tyshawn Sorey 3; Joey Baron 3	Paul Motian, Joe Lovano & Bill Frisell
4 - Sat	Gerald Hayes 4	Dwayne Clemons 5; Wayne Escoffrey/Avi Rothbard 4; Stacy Dillard 3	Gabriel Alegria	Mephista; Elderflower	Paul Motian, Joe Lovano & Bill Frisell
5 - Sun	LaFayette Harris	Marion Cowings 4; Dave Schnitter 5	Gabriel Alegria	Thomas Morgan 4; Kermit Driscoll 3	Paul Motian, Joe Lovano & Bill Frisell
6 - Mon	Patience Higgins 4	Bucky Pizzarelli/Jay Leonhart 3; Ari Hoenig 3	Kyle Hernandez 6; NY Choro	Frank London	Vanguard Jazz Orchestra
7 - Tue	Joey Morant	Hilary Gardner, Richie Vitale; Ben Waltzer; Fowser, Gillece	Laurandrea Leguia	Joey Baron & Bill Frisell	Fellowship Band
8 - Wed	Nate Lucas 3	Anthony Wonesey; Dave Allen 4; Craig Wuopper 3	Edward Perez	Dimitri Murrath	Fellowship Band
9 - Thu	Blues Thursdays	Hans Glawischnig/Glad Hekselman; Danny Grissett	Huevito Lobaton	Christian Wolff	Fellowship Band
10 - Fri	Barbara King	Julian Pollack 3; Mark Turner 4; Eric McPherson 4	Funk Zombie; Gabriel Alegria	Nasheet Waits 3; Lewis Nash	Fellowship Band
11 - Sat	Anthony Nelson 4	Poetry; Ralph Lalama 3; Mark Turner 4; Eric Wyatt Band	Gabriel Alegria	Hank Roberts 3	Fellowship Band
12 - Sun	LaFayette Harris	Michela Lerman; Ruth Brisbane 4; Spike Wilner 3	Gabriel Alegria	Elliott Sharp; Marcus Gillmore & Lionel Loueke	Fellowship Band
13 - Mon	Patience Higgins 4	Jonathan Kreisberg; Ari Hoenig 4; Spencer Murphy	Michael Fatum 4; Dan Schnelle	Gary Lucas	Vanguard Jazz Orchestra
14 - Tue	Blues Thursdays	Champion Fulton; Grant Stewart 4; Alex Stein 4	Laurandrea Leguia	ScienSonic Laboratories; Ken Ueno & Tim Feeney	Renee Rosnes 4
15 - Wed	Nate Lucas 3	Ayako Shirasaki; Theo Hill 3; Kevin Hsieh 4	Edward Perez	Herman Snertgart 3; Tim Keiper 6	Renee Rosnes 4
16 - Thu	Blues Thursdays	Spike Wilner; Aruan Ortiz 3; Carlos Abadie 5	Huevito Lobaton	Joey Baron 4; Otis Brown III	Renee Rosnes 4
17 - Fri	Ray Mantilla & Space Station	Outlaw Collective; Chris Byars 8; Anthony Wonesey	Funk Zombie; Gabriel Alegria	Robert Black; Son of Flubba	Renee Rosnes 4
18 - Sat	Ray Mantilla & Space Station	Mike Mullins Band; Chris Byars 8; Stacy Dillard 3	Gabriel Alegria	Steve Kuhn; Judith Berkson	Renee Rosnes 4
19 - Sun	LaFayette Harris	Marion Cowings 4; Cyrille Aimee 4	Gabriel Alegria	Masada String 3; Erik Friedlander	Renee Rosnes 4
20 - Mon	Eric Wyatt	Ari Hoenig 3; Spencer Murphy	John Troy	Joey Baron & Robyn Schulkowsky	Vanguard Jazz Orchestra
21 - Tue	Joey Morant	Marianne Sullivan; David Budway 3	Laurandrea Leguia	Brad Jones; Wind Week I	Ravi Coltrane 4
22 - Wed	Nate Lucas 3	Dan Tepfer; Chris Crocco 3; Corin Stiggall 3	Edward Perez	Wollesonics; Gary Smulyan 3	Ravi Coltrane 4
23 - Thu	Blues Thursdays	Ehud Asherie; Martin Wind Band; Dwayne Clemons 5	Huevito Lobaton	Reggie Nicholson 6; Wind Week III	Ravi Coltrane 4
24 - Fri	Houston Person	Tobias Gebb 5; Walt Weiskopf 4; Lawrence Leathers	Gabriel Alegria	Wind Week IV	Ravi Coltrane 4
25 - Sat	Houston Person	Sacha Perry 3; Poetry; Walt Weiskopf 4	Gabriel Alegria	John Zorn Improv Night	Ravi Coltrane 4
26 - Sun	LaFayette Harris	Michela Lerman; Ruth Brisbane 4; Cyrille Aimee 5	Gabriel Alegria	Wind Week V; Unbroken	Ravi Coltrane 4
27 - Mon	Eric Wyatt	Jon Davis 2; Will Vinson 5; Spencer Murphy	Bret Williams; Yacine Boulares	Hal Wilner	Vanguard Jazz Orchestra
28 - Tue	Joey Morant	Lezlie Harrison; Joe Magnarelli 4; Alex Stein 4	Laurandrea Leguia		Anat Cohen 4
29 - Wed	Nate Lucas 3	Peter Bernstein; Bruce Barth 3; Jeremy Manasia Band	Edward Perez	Ted Poor; Loren Stillman 4	Anat Cohen 4
30 - Thu	Blues Thursdays	Spike Wilner; Bruce Barth 3; Carlos Abadie 5	Huevito Lobaton	Joey Baron 3	Anat Cohen 4

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Allen Room, Lincoln Center, Time Warner Center, Broadway and 60th, 5th floor, 212-258-9800, www.lincolncenter.org/default.asp
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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. Barr's, 109 E. 50th St. (at Park Ave.), 212-888-2664, www.cafestbarts.com
Café Steinhof, 422 Seventh Ave. (14th St., Park Slope S.), Brooklyn, NY, 718-369-7776, www.cafesteinhof.com
Carnegie Club, 156 W. 56th St., 212-957-9676, www.hospitalityholdings.com
Carnegie Hall, 7th Av & 57th, 212-247-7800, www.carnegiehall.org
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
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
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.jazzatdetour.com
Division Street Grill, 26 North Division Street, Peckskill, 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 8th 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, Tel: 718-852-0202, Fax: 718-858-8256, www.fivespotsoulfood.com
Flushing Town Hall, 137-35 Northern Blvd., Flushing, NY, 718-463-7700 x222, www.flushingtownhall.org
Frank's Cocktail Lounge, 660 Fulton St. (at Lafayette), Brooklyn, NY, 718-625-9339, www.frankscocktailounge.com
Freddy's Backroom, 485 Dean St., Brooklyn, NY 11217, 718-622-7035
Galapagos, 70 N. 6th St., Brooklyn, NY, 718-782-5188, www.galapagosartspace.com
Garage Restaurant and Café, 99 Seventh Ave. (betw 4th and Bleecker), 212-645-0600, www.garagerest.com
Glen Rock Inn, (Glen Rock, New Jersey) 222 Rock Road, Glen Rock, NJ 07452, 800-400-2362
Greenwich Village Bistro, 13 Carmine St., 212-206-9777, www.greenwichvillagebistro.com
Harlem Tea Room, 1793A Madison Ave., 212-348-3471, www.harlemtearoom.com
Havana Central West End, 2911 Broadway/114th St), NYC, 212-662-8830, www.havanacentral.com
Hawaiian Tropic Zone, 729 7th Ave (at 49th St), NY 212-626-7312, www.hawaiiantropiczone.com
Hopewell Valley Bistro, 15 East Broad St, Hopewell, NJ 08525, 609-466-9889, www.hopewellvalleybistro.com
Iridium, 1650 Broadway (below 51st St.), 212-582-2121, www.iridiumjazzclub.com
Jazz 966, 966 Fulton St., Brooklyn, NY, 718-638-6910
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, 375 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
Kitano Hotel, 66 Park Ave., 212-885-7000 or 800-548-2666, www.kitano.com
Knickerbocker Bar & Grill, 33 University Pl., 212-228-8490, www.knickerbockerbarandgrill.com
The Knitting Factory, 74 Leonard St., Tel: 212-219-3132, www.knittingfactory.com
La Lanterna (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
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Linn Restaurant & Gallery, 29-13 Broadway, Queens, Astoria, New York, www.linnrestaurant.com
Live @ The Falcon, 1348 Route 9W, Marlboro, NY 12542, 8:00pm, www.liveatthefalcon.com
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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
Merkin Concert Hall, Kaufman Center, 129 W. 67th St. (betw Broadway & Amsterdam), 212-501-3330, www.ckcc.org/merkin.htm
Metropolitan Room, 34 West 22nd Street New York City, NY 10012, 212-206-0440, www.metropolitanroom.com
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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
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.newschooledu.
New School University-Tishman Auditorium, 66 W. 12th St., 1st Floor, Room 106, 212-229-5488, www.newschooledu
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 Pooer'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
Orbit, 2257 First Ave. (at 116th St.), 212-348-7818, www.orbiteastharlem.com
Orchid, 765 Sixth Ave. (betw 25th & 26th St.), 212-206-9928
Palio Bar at Piano Due Restaurant, 151 West 51st Street, 212-399-9400, www.pianoduenyc.net
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.psl22.org
Priory Restaurant & Jazz Club: 223 W Market St., Newark, NJ 07103, 973-639-7885
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, 294 5th Ave. at 1st Street, Park Slope, Brooklyn, NY, 718-499-2627, 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
Rockwood Music Hall, 196 Allen St, New York, NY 10002 212-477-4155
Rose Center (American Museum of Natural History), 81st St. (Central Park West & Columbus), 212-769-5100, www.amnh.org/rose
Rose Hall, 33 W. 60th St., 212-258-9800, www.jalc.org
Rosendale Café, 434 Main St., PO Box 436, Rosendale, NY 12472, 845-658-9048, www.rosendalecafe.com
Roth's Westside Steakhouse, 680 Columbus Ave., Tel: 212-280-4103, Fax: 212-280-7384, www.rothswestsidesteakhouse.com
Rustik, 471 DeKalb Ave, Brooklyn, NY, 347-406-9700, www.rustikrestaurant.com
St. Mark's Church, 131 10th St. (at 2nd Ave.), 212-674-6377
St. Nick's Pub, 773 St. Nicholas Av (at 149th), 212-283-9728
St. Peter's Church, 619 Lexington (at 54th), 212-935-2200, www.saintpeters.org
Salon at Rue 57, 60 West 57th Street, 212-307-5656, www.rue57.com
Savoy Grill, 60 Park Place, Newark, NJ 07102, 973-286-1700
Schomburg Center, 515 Malcolm X Blvd., 212-491-2200, www.nyppl.org/research/sc/sc.html
Shanghai Jazz, 24 Main St., Madison, NJ, 973-822-2899, www.shanghaijazz.com
Showman's, 375 W. 125th St., 212-864-8941
Sidewalk Café, 94 Ave. A, 212-473-7373
Silvermine Tavern, 194 Perry Ave. Norwalk, CT 06850, 203-847-4558, www.silverminetavern.com
Sista's Place, 456 Nostrand Ave. (at Jefferson Ave.), Brooklyn, NY, 718-398-1766, www.sistasplace.org
Skippers Plane Street Pub Restaurant & Jazz Club, 304 University Ave. Newark NJ 07102 (Across from Essex County College), 973-733-9300, www.skippersplanestreetpub

Small's, 183 W. 10th St. (at 7th Ave.), 212-929-7565, www.fatcatjazz.com

Smith's Bar, 701 8th Ave, New York, 212-246-3268

Sofia's Restaurant - Club Cache [downstairs], Edison Hotel, 221 W. 46th St. (between Broadway & 8th Ave.), 212-719-5799

South Orange Performing Arts Center (SOPAC), One SOPAC Way, South Orange, NJ 07079, www.sopacnow.org, 973-313-2787

South Street Seaport, 207 Front St., 212-748-8600, www.southstseaport.org

Spoken Words Café, 266 4th Av, Brooklyn, 718-596-3923

Stanley H. Kaplan Penthouse, 165 W. 65th St., 10th Floor, 212-721-6500, www.lincolncenter.org

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

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

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.theaterrow.org

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

the 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.wmcjazz.org

Wolf & Lamb, 10 East 48th Street, New York, NY 10017

Zankel Hall, 881 7th Ave, New York, 212-247-7800

Zebulon, 258 Wythe St., Brooklyn, NY, 11211, 718-218-6934, www.zebuloncafeconcert.com

Zinc Bar, 82 West 3rd St., 212-477-8337, www.zincbar.com

Zorzi, 1 East 35th Street, 212-213-9167, www.zorzi-nyc.it

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),

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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, Tel: 646-366-0240, Fax: 646-366-0242, 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

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Sam Ash, 160 West 48th St, 212-719-2299, www.samash.com

Sadowsky Guitars, 20 Jay St. Brooklyn, NY, 718-422-1123, www.sadowsky.com

Steve Maxwell Vintage Drums, 723 7th Ave, 3rd Floor, New York, NY 10019, 212-730-8138, www.maxwelldrums.com

SCHOOLS, COLLEGES, CONSERVATORIES

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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.theocoll.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/CUNI, 31-10 Thomson Ave., Long Island City, 718-482-5151

Lincoln Center — Jazz At Lincoln Center, 140 W. 65th St., 10023, 212-258-9816, 212-258-9900

Long Island University — Brooklyn Campus, Dept. of Music, University Plaza, Brooklyn, 718-488-1051, 718-488-1372

Manhattan School of Music, 120 Claremont Ave., 10027, 212-749-2805, 2802, 212-749-3025

New Jersey City University, 2039 Kennedy Blvd., Jersey City, NJ 07305, 888-441-6528

New School, 55 W. 13th St., 212-229-5896, 212-229-8936

New York University-Jazz/Contemporary Music Studies, 35 West 4th St. Room#777, 212-998-5446, 212-995-4043

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

SUNY Purchase, 735 Anderson Hill Rd., Purchase, NY

914-251-6300, 914-251-6314

Turtle Bay Music School, 244 E. 52nd St., New York, NY 10022, 212-753-8811, www.tbms.org

William Paterson University Jazz Studies Program, 300 Pompton Rd, Wayne, NJ, 973-720-2320

RADIO

WBGO 88.3 FM, 54 Park Pl, Newark, NJ 07102, Tel: 973-624-8880, Fax: 973-824-8888, www.wbgo.org

WCWP, LIU/C.W. Post Campus

WFUD, http://alpha.fdu.edu/wfdu/wfdufm/index2.html

WKCR 89.9, Columbia University, 2920 Broadway Mailcode 2612, New York, NY 10027, Listener Line: (212) 854-9920, www.columbia.edu/cu/wkcr, jazz@wkcr.org

One Great Song, Hosted by Jay Harris, www.wmnr.org (at 6 on Saturdays, and at www.tribecaradio.net at 11AM Sundays and again on Monday and Thursday nights at 11PM.)

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,

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Sonny Rollins @80 Concert At the Beacon Theatre September 10 To Feature Special Guests Jim Hall, Roy Hargrove, Christian McBride

Saxophonist Sonny Rollins will celebrate his 80th birthday with a concert at the Beacon Theatre on Friday, September 10. Guitarist Jim Hall, trumpeter Roy Hargrove, and bassist Christian McBride have been tapped by tenor saxophonist Sonny Rollins to join him onstage.

Christian McBride first worked with Rollins in September 2007, on the recommendation of drummer Roy Haynes, at the Carnegie Hall concert marking the 50th anniversary of the saxophonist's Carnegie debut. Rollins performed in a trio with McBride and Haynes that night in a nod to his 1957 performance with Wendell Marshall and Kenny Dennis. "The great young bassist is an extraordinarily gifted musician who deserves to play with Sonny Rollins again," Sonny says with a smile. "He is doing all music--and jazz in particular--proud. All hail."

Roy Hargrove was 21 when Rollins invited him to be a guest at his 1991 Carnegie Hall concert. "[Sonny is] history in person, the whole history of the music," Hargrove told the New York Times prior to that show. Several months later, Hargrove recorded with the saxophonist on his CD *Here's to the People*, which included "Young Roy," composed by Rollins for the trumpeter. "There is a hallowed legacy that passes down from Louis Armstrong and such," says Sonny. "It must be earned, but has to be bestowed from above, as it were. Roy Hargrove is that chosen one."

Jim Hall was part of Rollins's storied 1961-1962 quartet and his classic RCA recordings, including *The Bridge*. Hall and Rollins reunited at the saxo-

phonist's abovementioned Carnegie Hall concert in 1991, and again at an impromptu performance last month in Burlington, Vermont, when Hall sat in with Rollins's group for two numbers. "The honorable and venerable Jim Hall will be at the Beacon with me," says Sonny, "commemorating our successful collaborations of years past. Jim is the class of his instrument. His playing never fails to inspire me."

Additional surprise guests are expected to appear at the Beacon concert, Rollins says.

For a 25-year period beginning in the 1970s, Rollins's special-guest concerts--usually held at Carnegie Hall (but occasionally at Town Hall or the Beacon Theatre instead) - were perennial highlights of the jazz calendar. Among the musicians to appear as Sonny's guests were old friends and young lions: Terence Blanchard, Dizzy Gillespie, Charles Mingus, Branford Marsalis, Tony Williams, Jim Hall, Grover Washington Jr., Roy Hargrove, Wynton Marsalis. In November 1995, at the Beacon, Sonny hosted Percy Heath, Walter Bishop Jr., Jackie McLean, Gil Coggin, and Wallace Roney.

"Sonny Rollins @80" will be Rollins's only U.S. appearance for the remainder of 2010. (Tours of Japan and Europe are booked for the fall and winter.)

Ticket prices are \$120, \$85, \$65, \$40, and \$35, online at www.beacontheatre.com; or at the Beacon Theatre box office at 2124 Broadway between West 74th and 75th Streets (Mon-Sat. 11:00 am-7:00 pm). Tickets are also available through www.ticketmaster.com. For general information, call 212-465-6500.

Lehman Center For The Performing Arts Presents Two Legendary Latin Pianists: Eddie Palmieri and Michel Camilo

Lehman Center for the Performing Arts continues its 30th Anniversary Season with a spectacular offering featuring two piano masters of Latin music, Eddie Palmieri and Michel Camilo, who will perform at Lehman Center on Saturday, September 25, 2010 at 8pm. One of the foremost Latin pianists of all time, Eddie Palmieri revolutionized the sound of Latin music and has thrilled audiences with his legendary style for over half a century. A pianist with brilliant technique, Michel Camilo flavors his compositions with Latin rhythms and jazz harmonies, playing Latin-tinged jazz with a contemporary sense of swing that reflects his joyous, effervescent personality. This is guaranteed to be an evening of exciting, explosive performances by two of the most extraordinary musicians in the world.

Lehman Center for the Performing Arts is on the campus of Lehman College/CUNY at 250 Bedford Park Boulevard West, Bronx, NY 10468. Tickets for Eddie Palmieri Afro-Caribbean Jazz Septet and Michel Camilo on Saturday, September 25, 2010 at 8pm are: \$50, \$45, \$40 and \$35 and can be



Eddie Palmieri

purchased by calling the Lehman Center box office at 718.960.8833 (Mon. through Fri., 10am-5pm, and beginning at 12 noon on the day of the concert), or through 24-hour online access at www.Lehman-Center.org. Lehman Center is accessible by #4 or D train to Bedford Park Blvd. and is off the Saw Mill River Parkway and the Major Deegan Expressway. Free on-site parking is available.

Eddie Palmieri, the Spanish Harlem-born piano powerhouse and leader of salsa and Latin jazz orchestras, is known for his remarkable arranging skills and historic compositions. Starting piano studies at an early age, he began his career as a pianist in the '50s with Eddie Forrester's Orchestra. He spent a year with Tito Rodriguez before forming the legendary Conjunto La Perfecta in 1961. With an infec-

Continued on Page 56



Sonny Rollins



Michel Camilo

Noteworthy Performances



Kurt Rosenwinkel
Iridium: Sep 8-12

Guitarist Kurt Rosenwinkel has paid his dues in many contexts, not the least of which was as a sideman in the bands of Gary Burton & Joe Henderson. His new self-released recording, *Our Secret World* is a big band outing, featuring Orquestra Jazz de Matosinhos, from Portugal. The album features exciting new arrangements of his originals. Following his recent couple of albums, *Kurt Rosenwinkel Standards Trio Reflections* (a ballads set) and *The Remedy: Live at the Village Vanguard* (with drummer Eric Harland and bassist Eric Revis), this latest self-released CD demonstrates the breadth and scope of an artist who is constantly exploring.

Randy Brecker & Charles McPherson www.jalc.com
Dizzy's Club: Sep 14-19

Randy Brecker has been shaping the sound of jazz, R&B, & rock for more than three decades. His trumpet and flugelhorn performances have graced hundreds of albums by a wide range of artists such as James Taylor, Bruce Springsteen, Frank Sinatra, and Steely Dan. Randy Brecker continues to influence and inspire young musicians, and throughout the years, has been in constant demand as a Yamaha Clinician, performing at colleges and universities the world over.



Credit: Merr Cyr

Steve Grossman www.jazzstandard.net
Jazz Standard: Sep 16-19

The return of Steve Grossman to the United States is a huge event in the jazz world. The saxophonist has been living and working in Europe for almost twenty years now. He hasn't performed in New York for fifteen. Grossman was only 18 when he replaced Wayne Shorter on tenor and soprano sax in Miles Davis' band. Steve went on to be a part of Elvin Jones' post-Coltrane band, and released his own acclaimed CDs "Some Shapes to Come" in 1973 and "Perspective" in 1974.



Taylor Eigsti
Jazz Standard: Sep 23-26

23 year old pianist and composer Taylor Eigsti began his career at age 8. Mentored by David Benoit, Eigsti was opening for Diane Schuur, Diana Krall and Al Jarreau by age 12, and has recorded or performed with such jazz stars as Dave Brubeck, Bobby Hutcherson, James Moody and others. *Let It Come to You* is his second CD for Concord. The West Coast native performs standards by Cole Porter and Duke Ellington along with originals, performed by Eigsti's working band, Julian Lage on guitar, Reuben Rogers, bass, and Eric Harland on drums ~ with guest Joshua Redman on tenor sax.



Credit: Eric Nemeyer

Jon Faddis, Terrel Stafford, Sean Jones
Dizzy's Club: Sep 23-26

For Jon's good friend and mentor Dizzy Gillespie to have said, "He's the best ever, including me!" it must have meant something. Jon Faddis is a powerful player that will stir your spirit. He joined Lionel Hampton's band shortly after turning eighteen and went on to play lead trumpet for the Thad Jones/Mel Lewis Orchestra. For many years he has been leading his own big bands and small groups and is active in jazz education.

John McNeil www.corneliastreetcafe.com
Cornelia Street Cafe: Fri Sep 24

John McNeil is regarded as one of the most original and creative jazz artists in the world today. For over three decades he has toured with his own groups and has received widespread acclaim as both a player and composer. Although his background includes such mainstream jazz groups as the Horace Silver Quintet, Gerry Mulligan, and the Thad Jones/Mel Lewis Orchestra, John is equally at home in free and structured settings.



Tia Fuller
Cecil's: Fri-Sat, Sep 24-25

Alto and soprano saxophonist Tia Fuller is taking a break for a while from touring with Beyonce to show that she is as solid of a straight up jazz player as one can get. She and her band just released the highly acclaimed album "Decisive Steps" on Mack Avenue records. Her band includes her are Shamie Royston on piano, Miriam Sullivan on bass, Kim Clarke, drums.



Stanley Clarke www.bluenote.net
The Blue Note: Sep 28-Oct 3

This Philadelphia native debuted on the national jazz scene in 1971 and began working with Horace Silver, Art Blakey, Dexter Gordon, Joe Henderson, and others. He was an integral part of the fusion band Return To Forever led by Chick Corea. Within a few years his identifiable sound on upright and electric basses placed him in a leadership role. His School Days recording in 1976 became a hit. Over the years Clarke has written music for Hollywood movies, produced albums and continued to be a leader on bass. In the 1980s he teamed with George Duke. His artistry has spanned classical, jazz, R&B and pop idioms. Stanley will be joined by pianist Hiromi.



Westchester Jazz Orchestra - Tribute to Michael Brecker with Special Guest Randy Brecker www.westjazzorch.org
Irvington Town Hal Theatre: Saturday, September 25, 8 PM.
Pre-concert talk with Randy Brecker: 7:15

During his 40 year career, virtuoso saxophonist Michael Brecker, who hails from Philadelphia, performed and recorded hundreds of album recordings and jingles with a who's who of artists in the jazz and pop music worlds. Among many notable jazz collaborations are his recordings with Horace Silver, Chick Corea, McCoy Tyner, Elvin Jones and many others. His identifiable sound was a staple of the popular Brecker Brothers group he led with his brother in the 1970s. In the 1990s Michael stepped out as a leader and went on to record a series of albums under his own name. During his career, among the many citations and awards he earned were 15 Grammys. His brother Randy is featured soloist with the WJO to celebrate Michael's musical legacy.

2010 Montreal Jazz Festival Quebec, Canada July 1–11, 2010

By Mark Keresman

If you live in the eastern vicinity of the US-Canada border or if summer finds you in a traveling mood, a recommended destination is the Montreal Jazz Festival. One of the most vital and eclectic music festivals in North America, Montreal Jazz Festival occurs annually in late June and early July. Purists may bristle at the inclusion of several non-jazz performers—this year saw performances from Smokey Robinson, Wanda Jackson, Lou Reed/Laurie Anderson/John Zorn, and the Brian Setzer Orchestra—but the MJF also presented forward-looking artists Vijay Iyer, Nils Petter Molvaer, and Lukas Ligeti's Burkina Electric. Of course, there were the standard bearers: Keith Jarrett's "Standards Trio," Dave Brubeck Quartet, Terrence Blanchard Quintet, Houston Person, and Ahmad Jamal. Concerts are presented in indoor and outdoors venues, ranging from free to relatively pricey, and virtually all are within a 10- to 20-minute walk apart each other.

Dave Douglas & Keystone June 30, Gesú. This night Douglas presented the soundtrack to an upcoming film *Spark of Being*—it was bright and restless, full of yearning and fire. Douglas' horn carried echoes of Woody Shaw and Miles Davis, his band sounding like a 21st century version (i.e., with judicious use of sampling, somewhat angular and oblique themes) of the classic Art Blakey's Jazz Messengers circa 1964.

John Zorn's Masada July 1, Theatre Maison-neuve de la Place des Arts saw an approximately five-hour "marathon" of works composed by John Zorn — to be more specific, the music Zorn composed

for the context of his Masada ensembles. There was "chamber music" Masada consisting of ace string players Mark Feldman and Erik Friedlander, guitarist Marc Ribot, and clarinetist Ben Goldberg, among others; jazz-with-horns Masada, usually the quartet of Zorn, trumpeter Dave Douglas, bassist Greg Cohen, and drummer Joey Baron, here expanded to include Goldberg and pianist Uri Caine, and piano trio Masada, featuring pianist Jamie Saft. In these contexts (and more!) Zorn seamlessly integrated motifs of his Jewish heritage into Bill Evans-ish piano trio elegance; EXHILARATING, hard-swinging post bop with some cheerfully free soloing, three solo cello pieces (cellist Erik Friedlander was astonishing, bowing, plucking, strumming, and tapping his instrument), and a lilting, sanctified set of songs sung *a cappella* in Hebrew by a quartet of female singers (including Basya Schechter from Pharaoh's Daughter).

Grace Kelly July 1, Scène CBC The 18-year-old Ms. Kelly plays a searing *hot* blues-drenched alto saxophone in the vein of Cannonball Adderley and his successor Vincent Herring. (Not so incidentally, one of her teachers was Lee Konitz, co-leader of Kelly's 2008 album *Graceful-Lee*.) Despite a few audio problems, her quintet served up some crackling, bracing, un-reactionary hard bop. Kelly is not merely "good for her age"—she's excellent, period. (Outdoors and free!)

Tomasz Stańko Quintet July 3, Gesú Polish trumpeter Tomasz Stańko, dressed in a suit and hat that, if adorned by question marks, made him a ringer for Batman's adversary The Riddler, led four young Northern Europeans down hallways of spare, mysterious, sweetly melancholy, and cinematic jazz... imagine Frédéric Chopin (poetically melancholy, fine detail) interpreting Miles Davis' *Bitches Brew* (electric, expansive, dreamlike).

Grand Ensemble de Jazz du Cegep de Saint-Laurent, directed by **Philippe Keyser** July 5, Scene Rio Tinto Alcan Purely by chance on a mercilessly

sunny day I heard some heady, thorny big band jazz wafting my way. Despite the heat, I followed the sound to one of the large outdoor stages to find a big band of college youths! (Aged 18-20 mostly, I learned later.) This congregation *roared* through compositions by Charles Mingus ("Fables of Faubus"), George Russell ("Stratusphunk"), Robert *Graettinger* ("Thermopylae") [!], Satoko Fujii [!!!], and Carla Bley with the right combination of precision and boisterousness, with swing and occasionally free solos. No warmed-over Rob McConnell for these young people (students at Quebec's Cegep de Saint-Laurent school)—the future of modernist big bands (or a portion thereof) is in good hands.

This year saw a boundless array of pleasant and unusual highlights. Crooning R&B legend Ben E. King ("Stand By Me," "Spanish Harlem") was backed by Javon Jackson and Randy Brecker. The mostly meditative world music fusion of **Adam Rudolph's Moving Pictures** featured contributions of Graham Haynes and Jerome Harris. **Cow Bop**, featuring guitarist Bruce Forman and singer Pinto Pamy (imagine a huskier-voiced Patsy Cline), dazzled with their eclectic mélange of early/mid-20th century pop and Western standards (i.e., "I'm An Old Cowhand") rendered in a cool-cat style melding small-group swing (think Nat "King" Cole Trio, Django Reinhardt) with Southwestern country twang (think Bob Wills, Asleep at the Wheel) - again, outdoors and gratis, as was guitarist **Marc Atkinson**, who played in a brisk, Django-esque manner. New Orleans pianist, singer, and producer **Allen Toussaint** should be officially designated an American institution. I've seen some brilliant pianists in my time, but not anyone like him. However he played the same time as the Dave Brubeck Quartet so I, alas, didn't see his entire set—but Toussaint's leisurely, reminiscence-laced solo version of "Southern Nights" (Glen Campbell's hit, but Toussaint's song) was *sublime* and by itself worth my travel-time from Here to There. ■

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phasized by my mouthpiece, which emphasizes the sound's upper partials ... and if you've read this far, I can assume you know what "upper partials" means. By my reckoning, it would be well suited for anything jazz-, rock-, or R&B-related.

In contrast, the straight SDAS-1020 produces an equally strong but somewhat rounder, more focused tone—a trifle dark and less overtone-laden. The fact that the sound is directed nearer the floor enhances the darkening effect. Playing it in a session with a bassist and drummer, it seemed strange to have the sound emanate so far from my ears, yet I got accustomed to it in short order. In fact, as someone whose primary instrument is a straight soprano, the SDAS-1020 was something of a revelation. It felt like a slightly fatter, longer version of my Yamaha YSS-675. Going back and forth from soprano to alto has always presented me with difficulties in terms of feel. Those difficulties are much less pronounced with the SDAS-1020. I'm sure I'd play a great deal more alto if I owned this horn.

I have only two small quibbles. First, the mother-of-pearl key inlays are a bit flat for my taste. I would prefer that they be more contoured. Second, the high F# key occasionally gets in the way of smooth fingering in the right hand—a problem hardly unique to this brand. About the only other problem I can imagine anyone having might have to do with the horns' "futuristic" appearance. A traditionalist might prefer a plainer instrument. The SDA-1000 comes in three different finishes, none of them remotely "plain" (the SDAS-1020 comes in Gray Onyx, only). Other than that, there's nothing not to love.

Even the price is right: the SDA-1000's suggested retail price is \$2,950, and the SDAS-1020 lists for \$3,700—quite affordable when compared to costlier products from such competitors as Selmer, Yamaha, and Keilwerth.

Ultimately, Mr. LaPlaca's decision to design such a distinctive horn could prove to be a savvy move. Rather than reinvent the wheel and manufacture a great horn that looked like all the other great horns, he's devised one that's utterly unique. If Sax Dakota

takes its place as one of the elite brands (and there's no reason why it shouldn't, it's that good an instrument), perhaps its style will be a template for others to emulate: a cool, sophisticated gadget that speaks to both the 11 year-old and fine artist in every saxophonist.

Web site: www.pjlamusic.com

This blog entry posted by Chris Kelsey
Chris Kelsey is a contributing editor to JAZZ.COM
and saxophone performing artist. ■

"I hope I shall possess firmness
and virtue enough to maintain what
I consider the most enviable of all titles,
the character of an honest man."

—George Washington

Jean Continued from Page 41

sic. I embrace and incorporate different influences into my own music. I read inspirational and historical books. It is important to me to be spiritually grounded and knowledgeable about history. If you don't know where you come from, how do you know where you are going?

JJ: What are the biggest challenges that women face in the jazz world? What suggestions do you have for overcoming those challenges, toward developing a grander unity in this often-competitive artistic arena?

PJ: It is my observation that one of the biggest problems for women in music is balancing family life and professional life. I think the challenge for everyone is economic security that feeds the competitiveness. We are caught between a rock and a hard place. So

Brachfeld Continued from Page 41

feel good about our playing and we are working with people with whom we vibrate musically. My suggestions are to practice, study, practice, study, practice, study then go out there and kick butt! Forget about the competition. Play the best you can and you'll be cool and feel good about your self!

JJ: Could you share some words of wisdom, or a quotation or idea that you've discovered, read or learned through experience that embodies the kind of character, integrity and ethics to which you aspire?

AB: Delay nothing. Live your life in a space of pure love. Forgive all. Live in the exquisite moment the universe offers us. Forget the past. Forget the future.

JJ: John Ruskin said: "The highest reward for a per-

Washington Continued from Page 42

JJ: What are the biggest challenges that women face in the jazz world?

LW: There will be times when the resources needed to function at our fullest capacity may not be available. Trying to find performance venues, radio play and press recognition is not an easy path. The jazz world is a bit elitist in its vision and prone to looking at the past as opposed to what is right in front of them. What you need at those particular times is inner strength. Yes, it can be a competitive arena, but for me personally I strive to "be at my best" and don't look over my shoulder and worry about beating or losing to someone. You'll know when you're on the road to your goal because you'll be at peace, even through hard times. Yes, there may be moments when you may feel as though you're going nowhere, but if you have a clear purpose then you will see the light at the end of the tunnel. This "jazz world", even with all it's trials lets me know that there's nothing else on this earth I should be doing, other than what I'm doing.

JJ: Could you share some words of wisdom, or a quotation or idea that you've discovered, read or learned

often the audience is scarce, both the musician and presenter have to make money and that is where the problem lies. In my own experience, I have profited from the advice of my mentors and I don't miss an opportunity to exchange thoughts with the elders.

JJ: Could you share some words of wisdom, or a quotation or idea that you've discovered, read or learned through experience that embodies the kind of character, integrity and ethics to which you aspire?

PJ: My father always says "yon moun ki san prensip, pèsonalite ak disiplin pap janm reyisi." This means, a person without principles, personality and discipline will never succeed.

JJ: Could you comment or offer advice on the importance of developing relevant business acumen?

son's toil is not what they get for it, but what they become by it." Could you comment on how this might be relevant in your own life and artistry?

AB: I believe that all humans are looking for peace and happiness in their lives. To constantly become the peace we strive to be takes knowing that there is virtually nothing to do. Be the peace, harm no one. Use your awareness of how you spend your waking hours knowing that we are here for such a short time. Enjoy your time and remember that you are on a continuous path of growth and pure consciousness is the ultimate goal. Music can be a way to that goal but the music behind the music is the most powerful.

JJ: Is there anything about women's current and future roles and accomplishments in jazz, or your own ideas and endeavors that I haven't prompted you

through experience that embodies the kind of character, integrity and ethics to which you aspire?

LW: For me, it's important to maintain a level of excellence and professionalism in my artistry, but even more it's important to follow the "golden rule" principle: "Treat others the way you want to be treated." People may often forget what they hear during a performance or in life in general. They won't forget how you've made them feel. Basically what I'm saying is "hold yourself to high musical standards and even higher human standards".

JJ: John Ruskin said: The highest reward for a person's toil is not what they get for it, but what they become by it." Could you comment on how this might be relevant in your own life and artistry?

LW: It's important to stretch and grow through adversity, confusion, disappointments and even pain. In these "character building" times, a good thing to know is that life is a test and it is important to be a good student. Life's tests and lessons are all about preparation for the things ahead. As you pass each test, you go to another level. ■


PJ: It is imperative to be business savvy! Relying solely on aspirations does not pay the bills. Learning business and marketing skills should be a requirement, not a choice. Nowadays, technology offers us all the tools that we need to get information and learn on our own. When you understand the business part of your profession, you are more likely to succeed.

JJ: What kinds of practice, studies or other activities do you currently engage in to stay fresh, develop your skills, broaden your awareness, and constantly grow?

PJ: Well, my daily routine includes physical and vocal exercises. I work on improving my technique, sight-reading and piano skills. I am writing new tunes as well as arrangements of Haitian traditional folk music and standards. I make it a point to go out and hear music and see plays. ■

about that you would like to discuss?

AB: Women have always, and will continue to contribute an amazing amount of energy, accomplishments and music to jazz. The idea is to keep going forward while appreciating where you are! I am totally convinced that we are all capable of anything we think and we allow ourselves to be. The key is to allow this amazing concept to take root in ourselves and play our hearts out every single time we get up on stage as though it is the last time we will play! ■



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JAMES BONGIORNO

CANDLELIGHT—Self Released. www.ampzilla2000.com. *Perdido; Quiet Nights; I've Never Been In Love Before; Candlelight; Our Love Is Here To Stay; Happy Little Sunbeam; I Can't Cry Anymore; I Should Care; Don't Let Your Eyes Go Shopping For Your Heart; Isn't It Romantic; Samba DM*

PERSONNEL: James Bongiorno, piano; Del Atkins, bass; Rayford Griffin, drums

By Ryan Prestone

James Bongiorno plays with fire. I don't mean that he's a pyromaniac with his technique (or literally, although I can't vouch for that since I don't know him personally) but he burns with passion—a passion that is not subtle, or nuanced—it is neither warm nor cool—it is hot, and if you get too close, it will consume you, like it did me. Fiery passion has no room for being sly, it has no room for pre-conception—it is a state of perpetual combustion of the self, where all that you are is being expressed at once. There is nothing to restrain. When you truly know who you are, and are comfortable with that, in complete acceptance of it, you can get to this state that James is always playing from. He has a musical identity all his own. To describe it in words would be to say that he is heavy handed, has a quirky sense of time, although definite, consistent, and endearing—he seems to revel in his discoveries as they happen, giving them a second to ring out so he can take them in, and allow the listener to take them in before he is off to the next one. He mixes thick chord melody playing with fast fleets of single notes all by themselves for contrast but always with that powerful hand that is so much a part of his sound. You can hear his love of the music, and love has no room for comparison. You can compare hip players to each other, but when someone plays with love, you'd be missing the boat to stay on shore and speculate about whose boat is bigger, better or faster than the other, when you can be enjoying the journey. Only some players can take you on that journey. Some can go further on a canoe than others can go on a mega-yacht.

Joining DaBonge (as he is often called) is a wonderful rhythm section that includes Del Atkins on bass and Rayford Griffin on drums. Together, they play with swinging precision, completely tuned in to the sounds of DaBonge. They both show just how good they are with scattered solos throughout the record. The extremely self-deprecating Bongiorno writes in the liner notes, "I'd like to thank my rhythm section, Del and Rayford, for making me sound better than I am."

These musicians play without trying to prove something, and this is what makes the record resonate so well with the listener—the good intentions, the honesty, the love, and the healing vibe that those elements create—that is what we crave, and *Candlelight* delivers.

By Ryan Prestone

The formation of H2 is a musical love story. Two veteran musicians are touring a show in Japan for six weeks and they hit it off. Back at the hotel they're hanging out on their free time and they hit it off. A friendship ensues and they begin jamming together and discover that they are kindred spirits. Although I am just paraphrasing what I read, after listening to the music, it is clear that guitarist Sean Harkness and flugelhornist Mike Herriott belong on stage or in the studio together—you can cut the chemistry with a knife.

Both of them put beauty and feeling first. Their style, phrasing, and compositions are consistent throughout the record, but show such a variety of influences, from folk to funk and blues to jazz. These two musicians have a great time, and you can tell how much they are in love with the music they play, and playing with each other. You will be too—it is contagious. For the tunes that need that extra bit of groove, they enlist their more than qualified friends, drummer Kevin Coady, bassist Jim Vivian, and trombonist Mark Miller.

Harkness is a technical virtuoso with his fingerstyle approach that brings together elements of both a Joe Pass style as well as steel string players like Tommy Emmanuel. But he doesn't use his skills arbitrarily—it is always in service to telling a story or creating a feeling or groove within the song. His playing is in a sense, simple, in that you don't have to have a "refined ear" to appreciate what he is doing. His style transcends many genres and can touch listeners of many backgrounds. Amazingly, he plays a custom Gibson style guitar with .14 gauge strings (the thickness of the high E string). This is very thick, but he gets around the fretboard as if he were playing .10 gauge strings.

Herriott shares the same values as Harkness. He is extremely lyrical and has a beautiful tone. He has a graceful and easy approach to time, dancing on the beat with his gorgeous lines. Both players' compositions create feelings and moods that you will want to revisit again and again. *Flights* is their first recording together—hopefully it isn't their last.



CONTACT

FIVE ON ONE—Pirouet Records PIT3048. www.pirouet.com. *Sendup; Like It Never Was; Childmoon Smile; Four On One; Lost Horizon; Retractable Cell; My Refrain; Lullaby for Imke; You and the Night and the Music.*

PERSONNEL: Dave Liebman, tenor and soprano sax; John Abercrombie, guitar; Marc Copland, piano; Drew Gress, bass; Billy Hart, drums.

By Matt Marshall

Rather a quiet, contemplative record, *Five On One* does on occasion break loose, as on the John Abercrombie composition, "Four On One," and Drew Gress's "My Refrain." Mostly, though, the album aims for a cumulative surge, relying on individual flights within a piece—like Dave Liebman's comparatively frantic soprano noodling on the otherwise heavy "Sendup"—and the stacking of one hearty piece upon another to expose a sweeping, substantive musical landscape. And the playing from all members of this nominative jazz supergroup is engaging and adventurous throughout. By the time "You and the Night and the Music" rolls around to close the album, little doubt remains but that this is much more than music just for the night or the moment.



H2: MIKE HERRIOTT AND SEAN HARKNESS

FLIGHTS: VOL 1—Self Released. www.seanharkness.com, www.mikeherriott.com. *Spring Break; Leap Year; Myffed; Nod To John; Kyra's Song; Hedge Your Bets; Gambled; And Lost; Armario; Hammock Time*

PERSONNEL: Mike Herriott, flugelhorn; Sean Harkness, guitar



HOT CLUB OF DETROIT

IT'S ABOUT THAT TIME—Mack Avenue MAC 1051. www.mackavenue.com. *On The Steps; Nostalgia in Times Square; Noto Swing; "Tristesse" E Major Etude; Equilibrium; Restless Twilights; For Stéphane, Papillon; Duke and Dukie; Heavy Artillery/It's About That Time; Patio Swing; Sacre Bleu; Sweet Chorus*

Grace Kelly

Saxophonist
Singer
Composer
Arranger

Youngest musician ever to be named to the "Downbeat Magazine Critics Poll 2009, and 2010 "Alto Saxophone Rising Star"

"I've heard the **future** of jazz and it is Grace Kelly."

—David Was, NPR's Day to Day

"Grace Kelly plays with intelligence, wit and feeling. She has a great amount of natural ability and the ability to adapt. That is the hallmark of a **first-class jazz musician.**"

—Wynton Marsalis

"Ms. Kelly is a **phenomenon** -- not a precociously talented child, but a complete improvising musician. With Konitz, one of the great individualists in jazz, she is a peer."

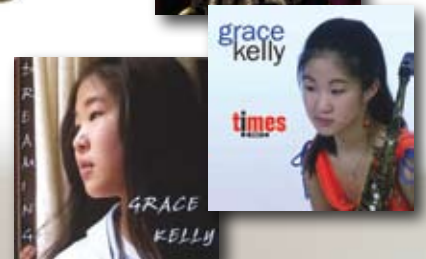
—Doug Ramsey, RiffTides

"Grace plays with stunning maturity and an **extra-ordinary command** of her instrument."

—Don Heckman, Special to The LA Times



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PAZZ Productions

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PERSONNEL: Andrew Kratzat, bass; Carl Cafagna, saxophones; Evan Perri, guitar; Julien Labor, accordion; Paul Brady, guitar

By Herbie Y. Gamura

“Not another Hot Club record! If you’ve heard a few, you’ve heard them all,” is what I thought when I picked up the CD but within seconds of pressing the play button, I knew I was wrong, and I knew I was in for a very enjoyable listening session. Of all the recent Hot Club records I’ve heard, this one is perhaps the most pure, even though it will be sure to disappoint the purist. One should define purity as unhindered truth. Of course, being influenced by the past is unavoidable, but to try to recreate the past is to disregard what is true about you, someone living now, with a completely different life, heart, mind and frame of musical reference than Django Reinhardt and Stephane Grappelli. Nevertheless, the sound those Gypsy Jazz trailblazers created is one that is deeper than just a style—it is its own genre of music, like Bebop, or the Blues. The Hot Club of Detroit manages to retain the essence of the Gypsy Jazz medium—the absence of a drummer and the percussive “la pompe” rhythm guitar technique, the presence of an accordionist, and the general attitude of the gypsy jazz player, but they have truly made this music their own. This is not a novelty record like so many Gypsy Jazz records are. This is not a re-enactment. This is something that is part of a timeline, connected to a certain tradition, but the year is very much 2010.

The two guitarists, Evan Perri and Paul Brady, play both an electric and an acoustic Gypsy jazz style guitar. Their playing is marked by inventive rhythmic phrasing that is precise and accurate – but don’t let those adjectives deter you! This often means playful and deeply swinging, not at all machine-like, as so many guitarists in other jazz mediums tend to get. The appeal of Gypsy jazz is the supremacy of swing, and this band revels in that priority.

Along with plenty of classic Gypsy style sounds, and song choices/compositions, there are also doses of funk, blues, hard bop and modern jazz. The first track, “On The Steps” pays homage to Pat Martino’s “On The Stairs” by making use of his chord changes and general vocabulary with its melody along with a brief reference to John Coltrane’s “Giant Steps” which gives perfect sense to the title.

One of the more funky offerings is “Heavy Artillerie/It’s About That Time,” a coming together of a Django Reinhardt and a Joe Zawinul tune. Another ‘outside-the-box’ offering for a Gypsy jazz group is Mingus’s “Nostalgia in Times Square,” a song in 5/4 with an apropos bass intro from Andrew Kratzat.

The ensembles interpretation of Chopin’s “Tristesse – Etude in E Major” is absolutely gorgeous—Julien Labor makes his accordion sound like a string orchestra.

The rest of the album features an eclectic mix of originals that shed light on the groups various influences while retaining that Gypsy jazz essence.

An album like *It’s About That Time* has the ability to revitalize the Gypsy jazz tradition and to

inspire many people who may hear it to seek out and (re)discover the roots of this music, yet it also stands alone as a grand achievement on its own merit.



SUNNY JAIN

TABOO—Brooklyn Jazz Underground Records BJUR 016. www.bjurecords.com. *Jack and Jill; Te Mera Khuda; Two Ladies; Basa Bhagwaan; A Sufi; We Sinful Women; Samaro Mantra.*

PERSONNEL: Sunny Jain, drumset, dhol; Marc Cary, piano; Nir Felder, guitar; Gary Wang, acoustic bass; Achyut Joshi, vocals; Sheetal Karhade, vocals; Samita Sinha, vocals; Shayna Steele, vocals; Sachal Vasandani, vocals; Yalinidream, spoken word.

By Matt Marshall

Drummer Sunny Jain intends this album “to address social justice issues permeating the world, and that specifically speak to the South Asian community.” He wastes no time, kicking off the record with a celebratory bisexual number, “Jack and Jill,”

that deftly blends the need for forthrightness (instead of confrontation) with irresistible music. “Some folk like Jack, and some like Jill,” vocalist Yalinidream giggles over the dancing piano, bass and drums. “I’m glad I like them both, but still...” In the strict ranks of gay and straight, what is my status? Stray or *graight*?!” Jain notes that Indian ragas influence each of the compositions, and a distinct Asian and African flavor certainly percolates in each number. But popular Western music also has its say, expressed most forcefully by pianist Marc Cary and guitarist Nir Felder. Through this cultural mix of music and tongues, Jain and Co. cover topics of violence, religion, inequality and sexual orientation with spontaneous, joyful, emphatic resolve.



BOB MINTZER

CANYON COVE—Pony Canyon Records. www.bobmintzer.com. *Somewhere Up There; Bebop Special; Papa Lips; Bugaloo to You; Thaddeus; When I Fall In Love; Improv #3; Road Well Traveled; Truth; Mr. Fonebone; Improv #2; Canyon Cove; Improv #1*

PERSONNEL: Bob Mintzer, tenor sax, bass clarinet, flute; Peter Erskine, drums, percussion; Larry Goldings, organ; Judd Miller, EWI (electronic wind instrument)

By Ryan Prestone

Canyon Cove is a recording of trio playing at its best. Three incredible players who have each earned iconic status coming together to play as one. Bob Mintzer provides most of the material, along with a single standard (“When I Fall In Love”), while Goldings and Erskine create the illusion that they’ve been playing these tunes for years. Despite much of the material being new to them, they are able to be completely in the moment with Mintzer, and to be all ears, reacting to him, and propelling him forward with their always compelling creativity and musicianship.

The album begins with the exciting and hard swinging “Somewhere Up There” which gets things off to a hot start, and sets the tone for what is to follow. “Bebop Special” is the second track on the record, and it lives up to its title—this one burns. Mintzer plays bass clarinet on this track, and doubles himself with flute on the melody. The combination of these two instruments with organ is so warm and you can’t help but feel good when you hear the tone that is created by this instrumentation.

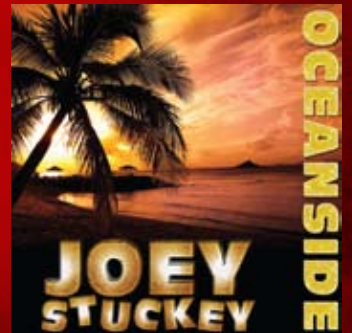
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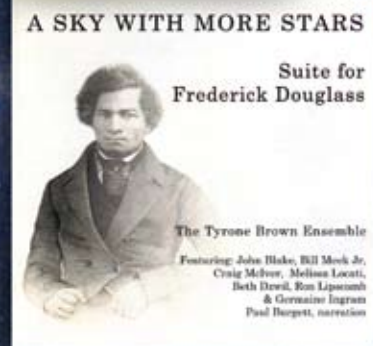
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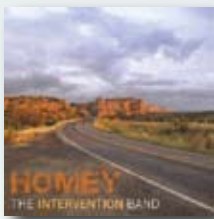


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 — Ty Bailey, "Just Jazz" WVST – FM



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flute for the melody of this one as well (A video of this is on Jazz Video Guy's YouTube channel). "Bugaloo To You" is all about the groove—Mintzer and Goldings get playful with space, as they accentuate the groove laid down by Erskine. Goldings handles this masterfully with his inventive yet deeply swinging phrasing. Mintzer's solo is very interactive with Goldings and Erskine, as everyone plays off each other.

"Thaddeus" is a happy, easy swinging tune. Goldings begins with a sort of Freddie green style comping under Mintzer's melody. Goldings revels in the good mood of this song, with a unique and uplifting solo.

"When I Fall In Love" is a perfect medium tempo setting for Mintzer to blow compelling and thoughtful solos with some oomph—it's not so fast that he is on auto-pilot, yet not so slow that you stop tapping your foot.

There are three "Improv" tunes that create a dark, mysterious and exhilarating soundscape with the work of Judd Miller on the EWI and Bob Mintzer's adventurous reactions to them.

"Mr. Fonebone" is another happy-go-lucky yet quirky number with interesting intervals in the melody and some twists and turns. Goldings and Mintzer play together so perfectly. Goldings displays such an incredible control and use of dynamics in both his comping and solo—something not so easily achieved with an organ.

"Canyon Cove" is definitely a fitting title track for the CD. It has quite a unique chord progression, and Goldings lays down some very tasty voicings. He takes the first solo and as could be expected, it is both inventive and inspired. He tells stories, with chapters and settings and climaxes. The bass line and drum beat are like a march on this tune—it's like a battle at the "Canyon Cove," and Mintzer comes in full force when it's his time, providing an intense and meaningful improvisation—letting it all hang out. The song seems to end abruptly since you will find yourself so drawn into it, not realizing the passing of time as you are listening.

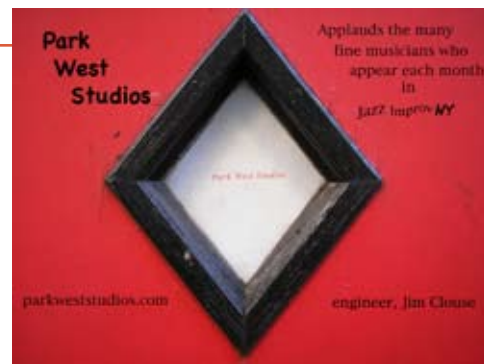
As could be expected, this is a gorgeous recording that will make you feel good. Unlike a six pack of beer, going to the movies, or going out to dinner, once you buy it, you can listen to it again and again!



BEN MONDER

BLOOM—Sunnyside SSC 1247. www.sunnysiderecords.com. *Bloom; Ice Fields; Chiggers; The Shadow Casts Its Object; Winter; Heliogabalus; Food Chain; Crocodiles; Poppies; The Shimmering Now That Breathes You.*

PERSONNEL: Ben Monder, guitar; Bill McHenry, tenor saxophone.



By Matt Marshall

Coming to light a decade after its recording, *Bloom* engages in slow, spacious atmospheric for much of its 54 minutes, drifting through an expanding and contracting field of droning saxophone and guitar. Which makes for music not nearly as blasé as that sentence might indicate. In fact, the album is often hypnotic, frightening, glorious—rising, as its title implies, into jarring tonal colors, then dying away only to later re-bloom. And saxophonist Bill McHenry doesn't refrain from tripping into harried musical flights over Ben Monder's guitar morphs, most notably on "Chiggers" and "Heliogabalus." The entire effect is of a futuristic nature music for a very troubled—and *troubling*—planet. Monder and McHenry leave us to ponder which planet, which future as the music surges on.



DAVE PECK

MODERN ROMANCE—Let's Play Stella Records LPS 2010-01. www.davepeckmusic.com. *Bye Bye Blackbird; East of the Sun; Lover Man; They Say It's Wonderful; If I Should Lose You; I Got It Bad and That Ain't Good.*

PERSONNEL: Dave Peck, piano; Jeff Johnson, bass; Joe La Barbera, drums.

By Matt Marshall

This relaxed set of standards captures pianist Dave Peck's trio—featuring bassist Jeff Johnson and drummer Joe La Barbera—live at Seattle's Jazz Alley. While he has recorded before at Jazz Alley—with the same trio on 2002's "Out of Seattle" and on 1987's *The Bud Shank Quartet at Jazz Alley*—Peck says he was lured back by the club's Hamburg Steinway. And, indeed, Peck puts the treasured instrument through the paces, rendering hearty yet nuanced lines that continually flesh out the familiar structures, adding new distinguishing characteristics with each pass of the artist's brush. Johnson and La Barbera lend solid support, and the extended live takes give them ample room to show their wares front and center. I'm not

sure most modern romance runs this smoothly, this capably, nor supplies such satisfying results.



TED ROSENTHAL TRIO

IMPROMPTU—Playscape Recordings PSR # 122109. www.playscape-recordings.com. *Ballade in G Minor; Nocturne in F Minor; Impromptu in G Flat; June; Traumerei; Presto; O Mio Babbino Caro; Intermezzo in B Flat Minor; Fantasy In D Minor; Theme From Symphony No. 5*

PERSONNEL: Ted Rosenthal, piano; Moriko Ueda, bass; Quincy Davis, drums

By Ryan Prestone

The rare part of Ted Rosenthal's biography is the following: He began playing piano by ear, and started studying jazz at the age of twelve with Tony Aless, a sideman with Charlie Parker and Stan Getz. Then, in High School, he had the opportunity to study briefly with Jaki Byard and Lennie Tristano.

But when he got to college, he switched his focus to classical music. Usually the chronology is reversed with jazz musicians who also play classical. Either way, he continued since that time to study and perform in both genres, often blurring the lines between the two in a very unique way, as can be heard on his latest record *Impromptu*.

For a listener who is unaware of the original form of the compositions chosen for this recording (and even for many who are familiar with them) *Impromptu* may be perceived as a straight ahead album with some gorgeous new material. Rosenthal explains, "Sometimes a jazz aficionado might ask, "What tune was that?" To which I might reply, "Impromptu...by Schubert." Conversely a number of classical musicians and listeners have commented, "Wow, I never heard Chopin like that before!"

The songs chosen include two Brahms pieces, one Chopin, a Schubert, two Tchaikovsky pieces, a Schumann, a Bach, a Puccini, and a Mozart composition. Rosenthal has taken many liberties with the original melodic and harmonic material, reworking them as a jazz musician customarily will do to a standard, phrasing things differently, and reharmonizing, but as Rosenthal states in the liner notes, "The biggest challenge is finding a (jazz) groove."

Rosenthal's touch seems to travel from the piano and through your ears, before landing on your skin like a velvet shirt. It is so warm, clear and inviting.

Continued on Page 57

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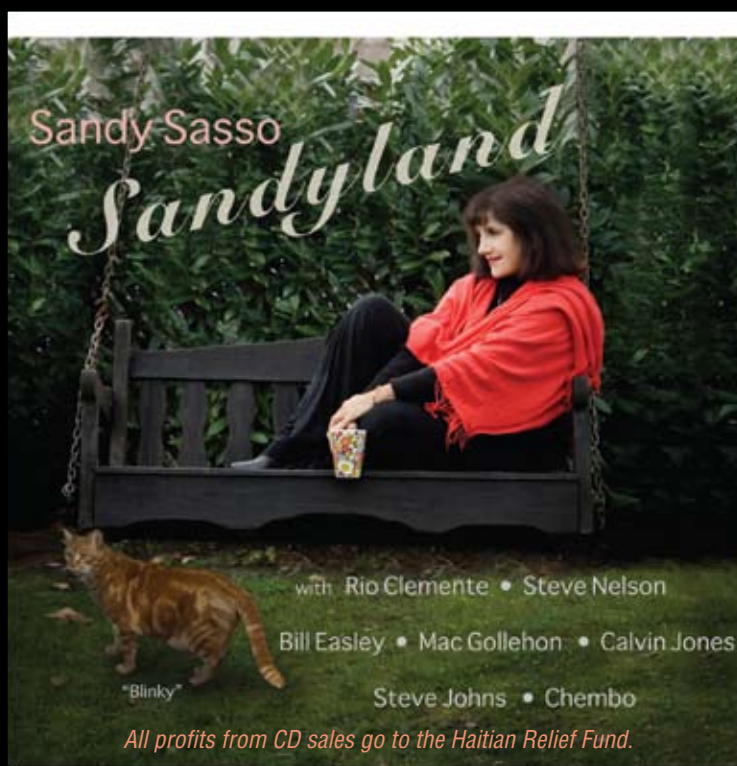
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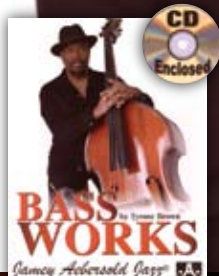
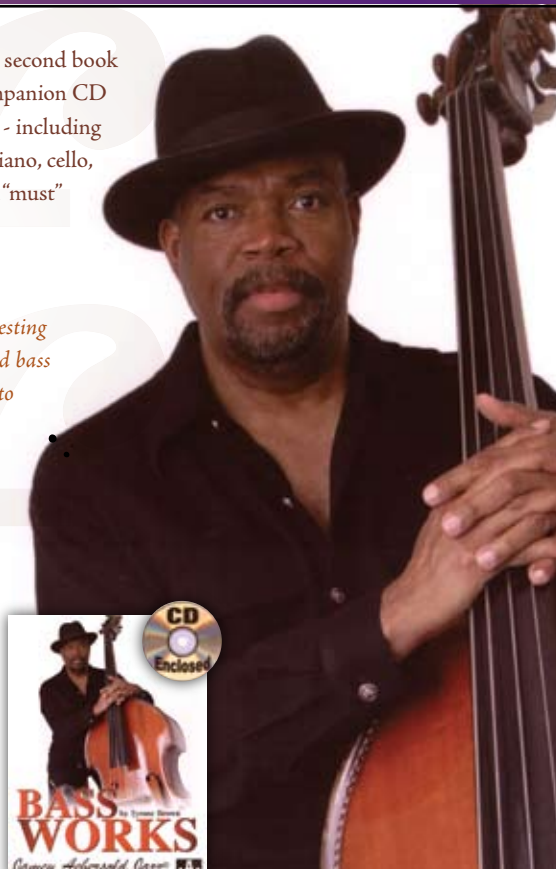
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Rogers Continued from Page 39

on. When I listened to jazz I was transported into another world. While I enjoyed classical music, jazz was fun and free to me. I longed to have a career where I was having fun! When I was 4 years old, I listened to Ella and that was it. She was everything I wanted to be. Her pitch was amazing, her tone was clear but mostly what attracted me to her was that she was like an instrumentalist with her voice and, boy, was she having fun! There was never anything else I wanted to do. It was music, singing and jazz for as long as I can remember. I never wanted to teach, so the big surprise to me came at how much I enjoy passing on what I know to my students. I have found teaching to be a very fulfilling and rewarding part of my career.

JJ: What kinds of eye-opening lessons or understandings about human nature have you gained through your experiences in the music business?

LR: It's important to believe in yourself and be strong in your endeavors. When you believe in yourself, oth-

ers believe in you.

JJ: Could you share some words of wisdom, or a quotation or idea that you've discovered, read or learned through experience that embodies the kind of character, integrity and ethics to which you aspire?

LR: I know it's overused but I love "Carpe Diem". If I say this to myself in the morning, my attitude changes immediately. In my own words, though, I would say this: *Forget yourself. To be the most interesting musician, person and storyteller, we must find true interest and inspiration outside of ourselves. Be curious, observant and perceptive of the moment. Search for beauty and surround yourself with interesting people.*

JJ: John Ruskin said: "The highest reward for a person's toil is not what they get for it, but what they become by it." Could you comment on how this might be relevant in your own life and artistry?

LR: So, it's the process ... which I am still in. I am

much less concerned with pleasing people with my music than I am with being honest and true to myself. The irony is that when you make that decision, things start falling into place. You can relax with yourself at being who you are and suddenly you have become a very interesting person.

JJ: Is there anything about women's current and future roles and accomplishments in jazz, or your own ideas and endeavors, that I haven't prompted you about that you would like to discuss?

LR: I know a lot of female instrumentalists who have really had a hard time. My friend and saxophonist, Uma Karkala, recently told me that she took a student to see a big band concert. At the end, the student (who happened to be female) asked innocently "How come there aren't any women in this band?" Uma took a deep breath and said "sit down, this is gonna take a while to explain ..." I would like to think that we are paving the way for the next generation. We've made great progress but there is still a lot to be done. ■

Sevian Continued from Page 40

years old. I was pretty intimidated playing with such a high profile group and initially felt pretty out of place, but very quickly adapted due to the members of that band; especially John Stubblefield, who I sat next to for a couple of years. He helped me along with the music, gave me constructive criticism, and really helped me grow into the chair.

JJ: What kinds of interests or activities do you pursue in addition to music? If applicable, how do they contribute to your awareness and development as an artist?

LS: I'm really into physical fitness...strength training, cardio vascular exercise, yoga, & pilates. As an artist it has helped me handle the very physical nature of my instrument (the baritone saxophone!) and keeps my mind clear so I can continue practicing and growing as a musician

JJ: What are the biggest challenges that women face in the jazz world? What suggestions do you have for overcoming those challenges, toward developing a grander unity in this often competitive artistic arena?

LS: I think that one of the biggest challenges that women face in the jazz world is not being taken seriously. The only way to overcome that is to continue sharpening your musical skills, and keep putting yourself out there. It's also important to bond together and support each other. Most of my close female friends are jazz musicians, mostly saxophonists! Mentoring aspiring young female jazz musicians is also very important. I'm 31, so I'm finding myself more in that position of advising the next generation, not just female artists but male artists as well.

JJ: Could you share some words of wisdom, or a quotation or idea that you've discovered, read or learned through experience that embodies the kind of char-

acter, integrity and ethics to which you aspire?

LS: This is my general philosophy which I have posted on my website: Create without judgment or fear. Fear stagnates forward motion, which is what this music needs to survive. You must be allowed the freedom to practice, compose, transcribe, and listen without negative thoughts. That will lead to creativity. Be conscious enough to fail, but don't let failure cripple your purpose. This is easier said than done, since music is a lifelong journey. It's better to have longevity than hype. Success is great, but it's important not to become complacent once you meet your goals. There is always a new tune, solo, scale to learn. Creative successes are much more gratifying than material ones, and the effects are longer lasting. Putting your ego aside is the hardest thing to do. Assume that you won't be handed anything in life. This will give you self discipline. Again, easier said than done. ■

Sevian Continued from Page 40

and that should be the criteria, not the gender of the musician.

JJ: What kinds of interests or activities do you pursue in addition to music? If applicable, how do they contribute to your awareness and development as an artist?

SS: I have been interested in so many different forms of artistic expression all of my life...jazz being the one constant...the mantra that ran underneath everything else. I studied classical ballet very seriously in my youth in NYC at Joffrey Ballet and American Ballet Theatre School, and later studied ceramic art and pottery at Alfred University. I am constantly drawing parallels between dance, visual art and my music. Whether centering a mound of clay on a potter's wheel or finding your center on point in a pirou-

ette or finding the pure center of a long tone...it's all about finding a perfect balance. I try, but certainly don't always succeed in making that balance part of everything I do in life.

JJ: Could you comment or offer advice on the importance of developing relevant business acumen?

SS: I find people that I trust and love to represent me when ever possible! A good realization for me was accepting the fact that money isn't evil...it's okay to have money...it isn't everything but it certainly helps to have a little. That can assuage ones fear of making your art a business as well.

JJ: John Ruskin said: "The highest reward for a person's toil is not what they get for it, but what they become by it." Could you comment on how this might be relevant in your own life and artistry?

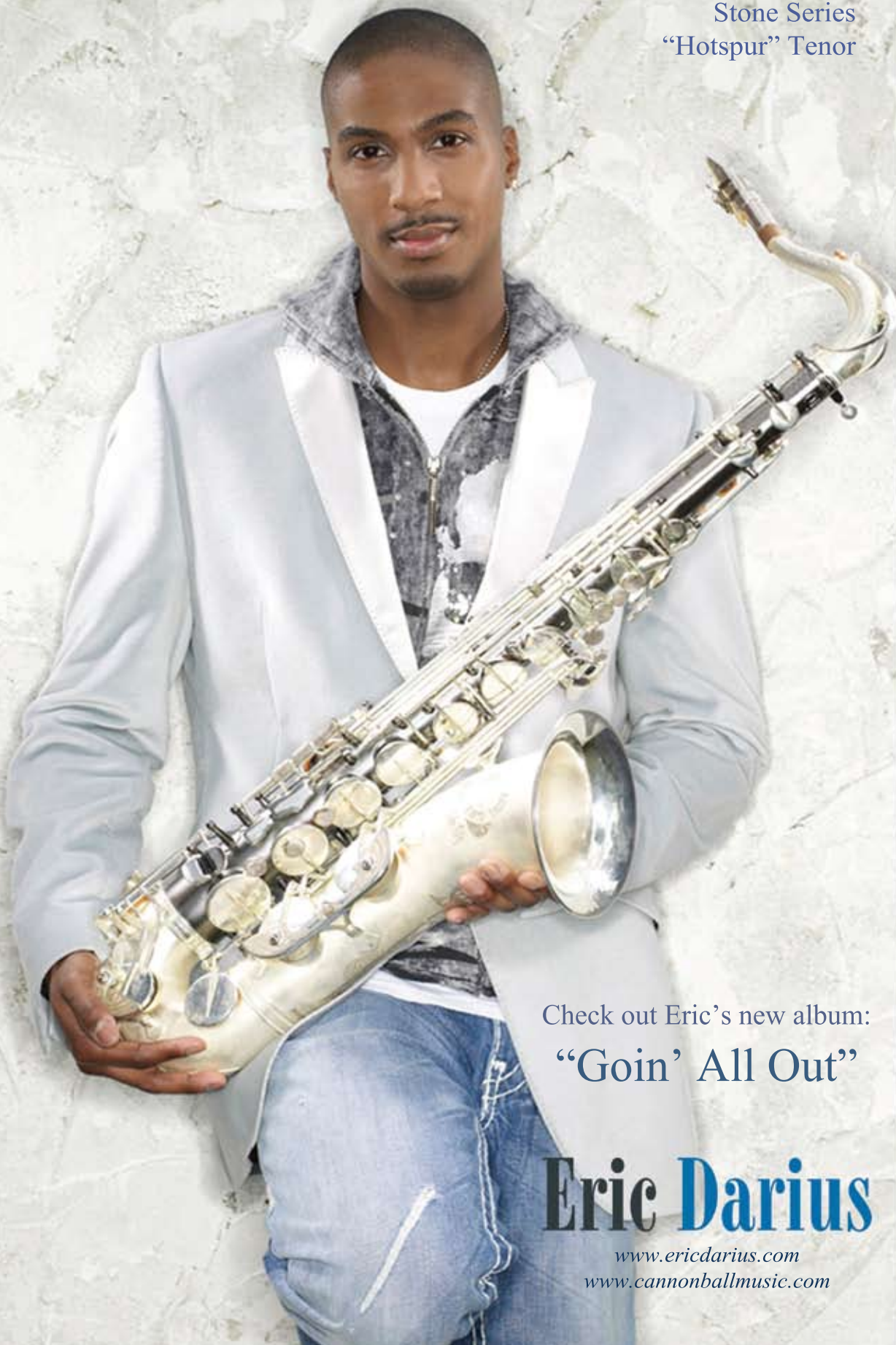
SS: Nice quote! If you are using your gifts to touch and move others you are a richer person for this. You can't put a price tag on that...it stays with you and stays with those you've touched long after the music is over and the money is spent...it is priceless and it's magic and it's why I feel so fortunate doing what I do.

JJ: Is there anything about women's current and future roles and accomplishments in jazz, or your own ideas and endeavors that I haven't prompted you about that you would like to discuss?

SS: Your questions started me thinking about how everything I do in my life is like jazz. To be fluid and have the complete freedom to improvise and be spontaneous takes a lot of study and form and control...again it's like finding a perfect balance...a center...the yin and yang of everything. ■

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Taking Two Saxes for a Test Drive

By Chris Kelsey-Clinician/contributor
THE JAZZ.COM BLOG

If I’m to be completely honest, I’d have to say that, more than anything, I chose to play the saxophone because of how it looked. Maybe that’s shallow, but 11-year-olds are supposed to be shallow.

There were other reasons, certainly. For one thing, my dad played the saxophone. That was an influence. But he also played the flute—which actually was my first instrument—so that wasn’t the decisive factor. I think maybe I liked the sound of the sax, too, although I can’t remember, exactly.

I know for sure, however, that the horn’s appearance was the clincher. One day, my dad brought home a new Selmer Mark VI, and just like that I fell in love. It had an ineffable quality: the curve, that complex mechanism and the deep golden finish. Something about the way it looked when held by someone who really knew what he was doing. More than a trumpet, trombone, flute, or clarinet, that lovely new saxophone appealed to that 11 year-old’s yen for sophisticated gadgetry and nascent sense of cool.

Today, I have an 11 year-old son of my own who’s just starting out on the saxophone. When I showed him the new Sax Dakota SDAS-1020 straight and SDA-1000 curved alto saxes, he said with amazement, “They look like they’re from the future!,” which, I must say, was very close to my own reaction (like father, like son). The horns make a spectacular first impression. Both are finished in a satin Gray Onyx color (the inside of the bell is bright Gray Onyx), with satin silver key work, abalone mother-of-pearl finger inlays, and distinctive “Packard Grill”-influenced key guards. Tastefully conservative engraving on the oversized bell reveals the rose brass beneath. Opening those cases with my son took me back to that day 30-odd years ago when my dad introduced me to the Mark VI. Of course, the Selmer played as good as it looked. Will the Sax Dakotas? We shall see.

Sax Dakota is the brainchild of L.A. Sax-founder Peter LaPlaca. Famous for their multi-colored finishes, L.A. Sax revolutionized the saxophone’s appearance. (Remember then-President Bill Clinton’s red, white, and blue tenor? That was a LaPlaca creation.) LaPlaca sold L.A. Sax in 2001, but he apparently hadn’t gotten sax design out of his blood. In 2007 he introduced his new baby, Sax Dakota—a line he claims is “designed to compete with the largest brand names in the industry ... Selmer Paris, Yamaha, and Yanigasawa,” an ambition claimed by many but achieved by only a precious few.

Mr. LaPlaca sent jazz.com two horns for review: the SDA-1000 standard curved alto, and the SDAS-1020 straight alto. The horns’ retro-styled hard wood cases are covered in khaki-colored tweed, with dark red leather-textured rubber trim, and brass hardware. The straight horn’s case is necessarily of an odd size; long and narrow, it resembles a bass clarinet case. Both cases are lined with plush burgundy velour. The curved alto gets its own blanket attached to the interior, which lends added protection when the case is closed. Both cases are rather heavy and uncomfortable to carry, but look to be plenty sturdy and should provide ample protection.

The horns are exceptionally well constructed and designed. Both have a hand-finished, fast-tapered neck, a body made of 77% copper content brass alloy, with black oxide steel needle springs and pivot screws. The pads are made of soft merino leather with



hardened tone boosters. The keys in the lower register feature double arms, the better to insure proper response. Key rods are made out of solid nickel silver, and the octave key stop is made out of solid brass, as opposed to the cork used on most horns—a simple but very nice touch. The horn has precision adjustment screws from top to bottom, which presumably makes it receptive to extreme fine-tuning.

I tested the horns over a period of several weeks, privately and in an ensemble setting. I used a Runyon 7 mouthpiece (orange, if you’re interested) with the “Spoiler” insert. Like most new horns out of the box, the action on both was extremely high—much higher than I prefer. After a few hours, however, I was able to adjust, making evaluation a fairly simple matter.

The first thing I noticed (after the horns’ striking appearance) was their heft; they are both heavy, substantial instruments. The action is extremely smooth and tight. Of particular note are the left hand table keys, which depress easily with a minimum of stretch and strain on the pinky—no trivial matter for someone (like myself) with small hands. The key cups are shallow, requiring the use of a thin pad. As a result, the act of depressing a key results in a distinct and nearly audible “pop.” Work the keys without blowing air and the horn feels almost like a set of tuned bongos. There is little ambiguity when fingering a note; once played, it’s played, and all the better to unite tongue and fingers. The horns blow extremely free and easy from top to bottom. The highs blow without unwelcome resistance; the lows speak as loud or soft as required. As far as intonation, both horns play in-tune as well as any saxophone I’ve ever played.

It’s in the character of tone that the two horns differ most noticeably from one another. The curved SDA-1000 produces a strong, cutting tone (em-

Continued on Page 66

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