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Feature begins on page 4

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MOTÉMA MUSIC

Randy Brecker

Interview By Eric Nemeyer

JJ: Talk about your new recording with the Danish Radio Big Band and Orchestra.

RB: We had been talking for years about performing or doing a project with them and it never quite materialized. About two years ago, a friend of mine, Chris Minh Doky, the bass player, became a musical director of the band and invited me to come to Copenhagen - to do both a CD and live concert in the newly built multi-million dollar art center that they have in a suburb of Copenhagen. It sounded like a great project and he's an old friend and I had wanted to do something like that with strings for a long time. They suggested using the Danish Radio National Chamber Orchestra. So I went over and sight unseen ... in fact, it's kind of a funny story. I was touring with Mike Stern for five weeks about two months before I was supposed to appear. Nonetheless, somehow I got the dates wrong. At the last second I realized I had everything screwed up in January. So I had to reorganize the whole month and barely made the gig. I flew in and went straight to rehearsal for the sound check - from the airport. We rehearsed in the morning and then we recorded the next two days in a beautiful studio that is part of the arts complex. Then we did a concert in a 1,800 seat hall, also incredibly beautiful. I might be wrong but I think it was over a billion dollars to build this complex and it's just extraordinary. It's huge. It houses all the arts. We rehearsed in one place. We recorded in another. We performed in the largest hall. I know there are two or three



though probably at the last minute because they do a lot of projects. We just sight read them and went in the next day. They're really a first rate ensemble. We did one or two takes. With so many people in the studio we weren't afforded the luxury of even listening to playbacks. It was like the old days - just record everything and go on to the next tune, and hope for the best. I turned up the reverb in the phones. I was in my little booth. Everyone was kind of separated. It's huge. Everyone was in an isolation booth but I could still see the drummer through the glass - even though he was about a half a football field away. It was first class all the way. I do a lot of these things. It's my own fault for getting there at the last minute and doing everything quickly. As the weeks wore on, I wasn't really thinking about it. About six months later we got the

like that.

So he really captured the essence of what I wanted to do for such a lush project for lack of a better word. I had gotten in touch with Jeff Levinson at Half Note Records looking for a U.S. release. He called back after he heard just an hour later and said, "Man this is big. Let's do it." So here we are.

JJ: I see the charts included "All or Nothing At All" "Cry Me A River" "Someday My Prince Will Come" "Skylark" - all standards. Were the arrangements in standard keys?

RB: Well some. "All or Nothing At All" ... I think Freddie [Hubbard] might have recorded it. Generally they were all just standard keys. There were two arrangements that Vince Mendoza had written I believe for the Metropole Orchestra originally. But they were never performed. All the other tunes were arranged from within the [Danish Radio] band. That was also a big shock for me because the arrangements were also really incredible - especially my favorite probably being "All or Nothing At All." It was arranged by a trombone player, Peter Jenson.

JJ: Was "Goldfinger" one of your choices?

RB: We talked about what we wanted to do as far as familiar tunes that people could relate to. He didn't want this particular project to be too far out. We were hoping for some air play and to be able to have people enjoy it.

JJ: What were the challenges that you experienced during the recording? Any nervousness when the red light went on in the studio?

RB: Well there's always pressure like that for everybody. Once again for budgetary reasons there was only the one rehearsal, and we just hit it. You get nervous, but I think you perform at your best because you really have to concentrate, and there's no room for "futzin'" around. These

“Unfortunately, I think that the nature of the business is that you’re kind of forced to be your own advocate.”

others ones. There are TV studios. Every kind of art is covered in this place. It's gigantic.

JJ: Did they send you the charts in advance or did you go in cold and read them down?

RB: You know that's a good question. I think I just went in cold and read them down as did they. It sounded like they hadn't seen anything before. I admit I was half asleep because the plane landed at eight and the rehearsal was at ten. So by the time I got through customs and got to the rehearsal it was like a quarter of ten. We rehearsed about four hours. I actually have no memory. But I think the first time I saw the charts was at the rehearsal. I knew what tunes we were doing. I am sure the charts were written

roughs via the internet. I listened to everything like "boy this stuff really sounds good." I was really pleasantly surprised. We spent a few hours touching things up in Pro Tools [software] here. We mixed the thing in maybe half of an afternoon. Everything was really pretty good so we sent everything to George Whitty in California. George does a lot of my projects both as a pianist and producer and great mixer. He mixed and mastered the thing in California. We traded files back and forth. I gave comments and he was great at capturing what I was looking for. It really sounded like a 60s stereo recording - with chords out front, and enough reverb and things

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days on these kinds of projects - I was really blessed. Those opportunities don't come around too often these days. There's just not a budget for it.

JJ: Talk about some of your other activities that are going on.

RB: Well, we moved out of New York. I've been in Manhattan for 46 years and the studio work for me is non-existent any more. Playing in the clubs is maybe four weeks a year. So it was a no-brainer to move out here full time, which we did in May. We fixed up the basement so I have a little studio down there so I can record and do stuff. My wife has her own room for practicing. There's actually a little jazz scene here. I'm glad I made the move finally. For 46 years I had a thrilling ride in New York and it's always fun to go back. I almost wish I would have done it sooner but I had other reasons for being there. I'm playing with Richie Beirach, and playing and recording with Kenny Werner Quintet with Scott Colley and Antonio Sanchez. We have a recent release also on Half Note called *Balloons*. We're going to California in December. I'm still playing with Mike Stern with various personnel. I went to Japan with him, Dave Weckl or Dennis Chambers, sometimes Chris Minh Doky, sometimes Richard Bona, sometimes Tom Kennedy. From September 13 to 18, I'm going to bring a band to the Blue Note which turned out to be kind of sub-billed as a Brecker Brothers band reunion featuring different bands. Will Lee, who I haven't played with in a long time and was in the original band, is on bass. There's Mike Stern too. Dave Weckl is coming in from California to help produce this thing and play. My wife, Ada, is going to play tenor and we have a special guest, Oli Rockberger, who co-wrote a tune with me and co-wrote a tune with Ada. He's a wonderful keyboard artist and singer from the UK. So he's the only non ex Brecker Brother member. Ada took Mike's [Brecker] place when he first got ill and went to Russia. She did a great job. So I'm happy to have her. She knows all the tunes. I wrote about 10 new tunes that I'm unveiling and also doing a studio recording the next week with all these tunes. We're going to record one night at the Blue Note and add it as an incentive to buy everything. We're going to include a DVD of one of the nights live at the club. I've been working hard on the music with George. I think it's gonna be great actually. We have it pretty much figured out already. I'm really looking forward to this because I haven't put out a record like that in eight years. *34th* and *Lex* won a Grammy in 2003. That's the last time that I did kind of - for lack of a better word, you're afraid to say it these days - a fusion record.

JJ: Did you send everyone the charts in advance? How's that gonna work?

RB: We did in fact. We are utilizing all the available technology. It's kind of an interesting process. This is how we did my last two records with George. I've gotten good on Logic sequencing stuff. So I sent George all the sequences. He makes my sequences more erect. So he works on what I send him, makes them sound great. He may add a couple things and add stuff but he certainly puts his stamp on it. We had a guy who is also in LA, a young arranger his name is Michael Hyizak, who worked on the music prep - so everyone actually has all the charts already. Everyone wanted to hit it early because we only have a day to rehearse. By then everyone will have the charts - so it should go pretty smoothly. But we're also going to record some new things live that we are not going to put on the CD. So



it's a good fourteen tunes for everyone to learn. We're not going to record until Saturday, and I like that kind of challenge. You don't quite know what you're doing. You got to really get it together fast. That's how we usually worked at it. In fact when I played there with Kenny Werner, on *Balloons*, he sent us a bunch of music literally the night before at midnight. We thought we were playing stuff we already knew. At the last second he got a creative urge, wrote a bunch of new music and just sent it to us. We spent the week trying to figure it out - hard stuff too. But by the weekend, we had it pretty much figured out. It's fun to do it like that.

JJ: One of my favorite albums of yours is the one you did with Joe Henderson, *In The Idiome*. Can you talk a little about that recording and some of the secrets behind the scenes?

RB: Joe Henderson's nickname was "The Phantom". Of course, I didn't expect him to make rehearsals. Even though I wasn't a great piano player, I sent him a cassette with me playing all the tunes on the piano, and clear, hand-written parts - clearly to his specifications. He liked the changes in concert key, but the parts in B-flat. So I sent him the music a month, or 5 weeks ahead of time. He couldn't make the rehearsal. We were in the studio. This was direct to two track - no over dubs or anything. As usual - I kind of planned for it - he showed up a little late. I could tell he never looked at the music because he had the FedEx letter I sent him with the music, and I could tell he never opened it. So the fascinating thing about that record was listening and watching him learn all these tunes, kind of difficult tunes, which he never heard before. We could have recorded in one or two takes, because everyone had gone to the rehearsal - Ron Carter, Al Foster, myself, David Kikoski. We all knew this stuff. But we had to do two or three, or sometimes as many four takes, so Joe could learn the music. At times I said to myself, "Oh man he's never going to get it." But the second take was always kind of amazingly closer, and the third take was getting closer. By the fourth take he was playing great. It was a lot of takes. So it took a long time. Ron is sometimes impatient, and the piano started going out of tune. I haven't done that many records like that. I should have had someone standing by to tune the piano. I figured we'd be there for hours as we learned the music. But all in all, other than the out of tune piano, it came out a pretty good record. I have to say that the piano at one point just got to be too much [out of tune] at one point, so we had to live with it. I thought it would be done by 6. But it was like 2 in the morning when we finished - cause we were waiting, going through the usual Joe routine. But I was thrilled. You know he's one of my favorites. So I'm glad that he agreed to do it.

JJ: Joe is one of my favorites too. The album is still one of my favorites. It's all acoustic. It feels all natural. The tunes are great.

RB: Thank you. I've got to do something like that again sometime - maybe next year.

JJ: You've played with so many great jazz artists. Could you share some interesting or unusual or funny or dramatic conversations that have stuck with you or inspired you over the years - perhaps talk about Duke Pearson or Mingus or Thad Jones.

RB: Well, the only way that I could describe that whole period for me is that it was larger than life. Imagine, I was a 20 or 21 year old kid. I came to New York in 1966. But I met Mel Lewis earlier that summer at a jazz festival. There was

a competition in Vienna in the summer of '66. Mel was one of the judges along with Ron Carter, Art Farmer J.J. Johnson, Cannonball Adderley. Mel kind of took me under his wing. I was one of two players who won a prize. When I came to New York, he was nice enough to invite me to join the band. I was actually officially in the band for several months - until I left to join Horace Silver. It was a bad move. I could have easily done both but I didn't know better at the time. Thad [Jones] was just larger than life ... playing those charts and being around him and all these completely amazing musicians. You know, those charts really set the tone for the next 40 years. I'm still trying to duplicate those sounds. You can hear a little of Thad anywhere, in anything anyone writes. It was such groundbreaking music and such an interesting story - the first drafts of the arrangements that he wrote for Count Basie, in that Big Band idiom, led him to start a band.

JJ: Yeah, some of those earlier examples - "HRH" and "Speaking Of Sounds" - are among some of those charts that show up on Basie's album, *Chairmen of the Board* - with Frank Foster, Thad, Freddie Green, and Base on the cover.

RB: Yeah, he had a personality. There was something about his aura. He just glowed. You know when he conducted the band, it was so natural, and he brought the best out in everyone. You couldn't help but play just looking at him.

JJ: One of the most noteworthy elements for me about his artistry was in terms of how closely his vocabulary, when he improvised on his instrument, corresponded to the vocabulary in his compositions and arrangements. This is opposed to the fact that the music - the improvised performances and the compositions and arrangements - of many jazz players does not sound closely connected, as was Thad's music. His playing, to me, was simply a sped-up version of his writing.

RB: They were. Good analysis. They were definitely completely interconnected. He was one of the most spontaneous players and writers. It was just like the idea leapt out and he put it on the paper. He didn't have to rethink anything. He was a spontaneous improviser - as were others in the band, who just didn't repeat themselves. That would just constantly amaze me. He was always complaining about his chops because he spent too much time writing. But he was always amazing. It was a hard act to follow as a kid - as were some of the other players.

JJ: Do you remember any conversations that made a significant impact on you when you were communicating with Thad ?

RB: It was just everything he said. It was his spirit. He was such a magnanimous personality - that whole family - I mean all of the three brothers. I was just so thrilled to be around them. I was probably kind of shy to even talk to them. I remember when I recorded the first Brecker Brothers record. I started writing my own stuff. The first thing that I did when I finished that was run down to the Vanguard and give it to Thad. He was the first guy I thought of that I wanted to hear it. It was a great experience playing every week. Guys would come in and he would allow them to play.

JJ: I remember Ray Nance, who played trumpet in Ellington's band came in a couple of times, but he played violin when he sat in with Thad's band.

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RB: He came in quite a bit as did Paul Gonsalves. They would set him up on a stool and every once in a while they would come in after hanging, and they would play their asses off. These stories are once again larger than life. Ray Nance was having difficulty standing up after a tune. Thad was strong enough to hold him up by his shirt collar during the cut off. He was holding him up with one hand and cutting off the band with the other - and had that smiling look on his face the whole time. It was just amazing.

JJ: Around that time you were also playing with Duke Pearson's Big Band and Clark Terry. Duke wrote some fabulous charts for that band, like "Are You Ready For This CB" and "New Time Shuffle."

RB: Yeah, "Are You Ready For This CB." It was one of my favorite tunes and my daughter's name, Amanda. I love that tune. I was thrilled one night when he brought in the Amanda he wrote the tune for. He introduced her to the band. "Hey guys this is Amanda" That was chart number 24. That was also one of those bands that were so great. It's hard to compare them. There were all great players. Duke wrote a lot of music and he also played piano. He had his own style. He's responsible for so many Blue Note records. There was a Duke Pierson arranging style. He was a producer over there. He really made his mark. He left far too soon - all these guys. Sure wish they were still with us. But he had Multiple Sclerosis and passed way too soon.



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Clark Terry's band was ridiculous with Ernie Royal, Marvin Stamm, Danny Moore, Pepper Adams, Danny Bank, Ernie Wilkins ... just great memories.

JJ: Did you start the group Dreams before or after you played with "Blood Sweat and Tears"?

RB: It was after. "Blood Sweat and Tears" came around the same time but the band wasn't work-

"[Mingus] just might have been the original fusion guy - because he fused jazz and Bebop with Classical, African, Gospel, and World music."

ing that much, around 1967. I was doing that and recording with Dreams. I played Horace Silver for a year and a half through 1969. Horace decided to take a break and he had a meeting and said, "Look, I'm breaking up the band for a while." Billy Cobham and I were at liberty so to speak. In the meantime my brother moved to New York and met a trombone player named Barry Rogers, who in turn was putting together a band with the two singer songwriters. Mike found out that myself and Billy were free and he called up and said he knew this trombone player etc. etc. So that was how the band was form. We started rehearsing on a daily basis and eventually got signed to Columbia Records and did two live records. At the time, Blood, Sweat and Tears and Chicago were around and it was still called Jazz Rock. What made Dreams a little different was the fact that we didn't have an arranger per se, as did Blood Sweat and Tears and Chicago. We in fact, never wrote anything down. We jammed. We were young and idealistic. We taped all the rehearsals. We would jam up horn parts, and that was a wonderful horn section - with Barry Rogers with his Latin background. He just came up with amazing harmony notes. All the charts on both those Dreams records are completely jammed up. We could improvise and jam up on stage so it was different in that it was more jazz rock band then a rock jazz band. Billy Cobham was incredible. He really set the tone and style of drumming that hadn't been invented yet. People were just aghast at what he could do technically and he went on to play with Mahavishnu Orchestra. There was no one to replace him so we just kind of dissolved and broke up.

JJ: What kinds of instruction or suggestions did Horace Silver provide when you were playing with his band?

RB: Well, after being with him so long - and unlike Thad who would never dare tell anyone how to play and just let you express yourself - Horace wanted us to play what he heard on various tunes. There were certain tunes where he didn't give us any restrictions like on a 5/4 tune or if it was a little more advanced harmonically - the so-called jazz-influenced tunes. But he was very strict on the more commercially minded tunes. He must have said it over and over,

"Randy, I want you to give me a good focused solo. Don't play too many notes. I want to get the girls snapping their fingers. Pretend we're playing in the disco." So he was pretty, pretty specific about what he wanted. He didn't like you to play too long. He wanted you to think melodically and develop a solo. He would stop you on a recording session if you were playing too many notes. I remember he stopped my brother once when we were doing a record called

Prescription for the Blues. He gave us his standard rap before we played. *Prescription For The Blues* was kind of a blues record, kind of commercial tunes. He said, "I don't want to hear any sixteenth notes, keep it funky etc." Mike got carried away on one tune and Horace just stopped it in the middle of a take. As far as life-style went, Horace was the original "clean liver." That was amazing coming up when he did in the context of being with musicians who were involved in a lot of nefarious activities - for lack of a better word. Horace never partook in anything other than clean lifestyle. He was very organic and really set in his ways. I really miss seeing him. He is still with us, with his son Gregory. He was diagnosed with Alzheimer's a few years ago. I was lucky enough to see him. Shortly after my brother died there was a tribute to Horace at Disney Hall in Los Angeles and he was there in a wheelchair. I saw a lot of ex members of the band and got to talk to him. I have a really great picture of him, in January or February of 2007. He was a composer of hundreds of tunes, and he wrote lyrics to all of his tunes. So eventually he had people singing. He's still one of our guiding lights. He really took you under his wing too and was very protective.

JJ: Talk about your association with Charles Mingus.

RB: The truth of the matter is I didn't actually play with Mingus that much, only in recording situations. His last recording was called *Me, Myself and I*. Before that there was one that Mike also played on. I would hang out and see him at Bradley's. He was typically boisterous, a man of many personalities and moods. You had to kind of catch him at the right time. Shortly after he passed away, Sue Mingus was looking for trumpet players for the Mingus Dynasty. This goes all the way back to 1979. I played his music and played in various Big Bands - Mingus Big Bands, Mingus Orchestra, and many tours with the original Mingus Dynasty until this very day. I'm still very close with Sue. I see her a lot out here and her daughter Savannah. So I really got to learn that music. It was just wonderful - that

(Continued on Page 38)

Jerry Costanzo



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In addition, his studio work includes having served as member of staff orchestras on the Merv Griffin Show, Jack Paar, and The Tonight Show Starring Johnny Carson. He has also been on the faculties of Eastman School of Music, the New England Conservatory, New York University and others.

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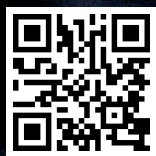
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Jon Hendricks

Interview by Eric Nemeyer

Jon Hendricks will be headlining along with Jimmy Heath at the September 24 Opening Night concert performance, for Jazz At Lincoln Center's 2011-2012 Season. For more information: www.JALC.org

JJ: Could you talk about your upcoming performance in September for the Jazz At Lincoln Center season opener?

JH: Well, my daughter Ari will be there, and my daughter Michelle will be flying in from Paris. We'll be doing a scene from my show "Evolution of The Blues." Dianne Reeves does a great part in that. That's one of my best works. It ran for five years in San Francisco and for two years in Los Angeles, and then it went to Washington and Chicago. So, it's a well-known work.

JJ: Are you going to be performing with Jimmy Heath's big band that night?

JH: I hope to! I don't know what he's got in his book. I'd like to do a number with his band. He's ridiculous. That whole family — Jimmy, Tootie and Percy. You know, jazz is a wonderful cultural art form. It's made up of families. It's a shared thing. Every time Lambert Hendricks and Ross got to Pep's in Philadel-

hard to do. He knows them all, and he's a young guy. I want to do at least one Monk tune — like "Rhythm'Ning" or "Well You Needn't" or "Round About Midnight" I like my words to "Round About Midnight." I do the old version—Dizzy's intro [sings the intro and first eight measures unaccompanied]. Monk is amazing, isn't he? That is one amazing cat. [laughs] The way he gave me the commission was so shocking, but so like him. You know what he said? He said, "Hendricks, you are the motherf***** I want to put words to my music." [laughs]. You know I was out in California one time and Nica [the Baroness Pannonica De Koenigswarter] was out there driving him and his wife around in her Bentley. She said, "Why do you think he likes you so much?" And I said, "Well, I think it's because I know him." She laughed openly and said [Jon impersonating Nica with an affected English accent], "Oh come now, nobody knows him." I said, "I think I do." Then she got very serious, and said, "Who is he then?" I said, "He's a six year old kid." Her eyes got big and she gasped, and said, "My gosh, you *do* know

"Why do you think [Monk] likes you so much?" I said, "Well, I think it's because I know him." She laughed openly and said [Jon impersonating Nica with an affected English accent], "Oh come now, nobody knows him." I said, "I think I do."

phia, right around the right side, at the bar, was mom and pop Heath, and whichever of the sons were home from the road at that time.

JJ: What will the preparation be like for the upcoming performance and who will be accompanying you?

JH: We always pick things that everybody knows well. I met a piano player in Toronto that played like Monk. Ever since I left there I've been calling to find out where he is. They told me he's in New York. So I found him up at the jazz society up in Harlem. I'm going to try to have him there to do one Monk tune authentically—because you know, Monk's tunes are

him." [Jon laughs heartily].

JJ: How did you meet Nica?

JH: I met her at the Half Note in the 50s. She came in to hear Monk. She was a very wonderful woman. She was a baroness, of the Hungarian branch of the Rothschild family. That's all the money in the world—the Hungarian Royal treasury. She drove a Bentley and she actually had it flown out to California to drive Monk and wife around. She was a most extraordinary woman. Of course, Bird died in her apartment.



Photo by Frank Stewart

JJ: Could you share some experiences you've had with some of the masters in this music?

JH: Louis Armstrong was working on a project for the Columbia Masterworks label. He wanted a chorus, but couldn't afford a full chorus, so he hired Lambert, Hendricks and Ross. It was the life story of Louis Armstrong. He was there with his band. His female singer had died in Africa so he hired Carmen McRae. Louis would always ream his horn and clean it himself. After six days of recording we were talking and he said that when he saw me in Toledo, I reminded him of himself as a kid in New Orleans—because I had told him that as a kid I used to sing on the street. Anyway, we were doing a piece called "The Real Ambassadors." Joe Morello, Brubeck's drummer, set the tempo and it was as fast as could be [Jon sings cymbal beat, swing groove and then starts singing the lyrics to "The Real Ambassador"]. We sang the words—and we were enunciating them. So after we were through, Louis comes over and says, "Man you're something, like you got a mouthful of hot rice [imitates Louis as if blowing hot air out of his mouth as if to cool it down]." [Jon laughs heartily] Every body just fell down laughing. It was so funny. Then Louis sang the same lyric real slow. What a beautiful cat.

JJ: What have you discovered about human nature in your extensive travels and experiences?

JH: I think that man is, by and large, doing the best he can. He's trying. He's trying to stumble toward civilization and intelligence. He's awfully dumb and made an awful lot of mistakes. But by and large he is stumbling along.

www.JonHendricks.com



Jimmy Heath

Interview & by Eric Nemeyer

Jimmy Heath and His Big Band be headlining along with Jon Hendricks at the September 24 Opening Night concert performance, for Jazz At Lincoln Center's 2011-2012 Season. For more information: www.JALC.org

JJ: Could you talk about the arrangements and personnel for your upcoming big band date in September for the Jazz At Lincoln Center season opener?

JH: I have some standards from my old repertoire with the big band and I have some new arrangements I've been working on. But the thing that makes it so special is the people—the personnel that I have. First of all, the rhythm section is very strong. Lewis Nash is on drums. I use him on all my big band gigs. Jeb Patton is on piano—my thirteen year buddy from the Heath Brothers band—and David Wong on bass. There are also my other students from Queens College like Jeb is—Antonio Hart playing saxophone and Mark Gross, my old Buddy Charles Davis playing tenor, Bobby Lavelle from the Ellington band. You know, at my age man, having all the things that are happening in my life now is really wonderful. I realize that there are a lot of the giants I walked with who are no longer here. So, it's an honor to be on that performance with Jon Hendricks—Jon is 90. Jon is going to do the first half of the program and I'm going to close it out. I've been writing all the time. I got 40 or



Photo by Ken Weiss

JJ: What kinds of discussions did you have with people at Jazz At Lincoln Center in developing this performance?

JH: We had a few discussions, but they discussed it among themselves with Todd Barkan and Wynton and Antonio Ciacca. I had an idea that I might do the whole thing. For marketing purposes, they changed it to include two jazz masters. They know I've been writing all the time and I'm getting gigs once in a while with the band, so they didn't make any suggestions about what we should play. By the way, I have a new album out called *The Endless Search*. It's a suite I wrote as a commission for The Seattle Repertory Jazz Orchestra.

Dizzy's band knocked me out—and playing in that band too. When I rehearse my band it's like a revelation because nowadays I'm writing using Finale on the computer—and at first it sounds like a glorified accordion. Then when I hear the breath of life come into that music, man it just makes me beam. I'm smiling the whole time I'm there. The music exudes life. That's what makes it important. Life is music and music is life. When I use Finale, by the way, it's an editing device. You can put something in and if you don't like it you can delete. I work things out at the piano and on sax and write it down and then input it into Finale. You can always change things. Clark Terry told me that Duke Ellington would sometimes bring an arrangement in and the band would play it, and then he would say "pass that back in." He would take it and tear it up. Now, we don't have to do that. We can edit it and know how it's gonna sound. As far as rehearsing goes ... we have sectionals. Frank Greene rehearses the trumpet section for example — and makes them get their precision and their power, and the dynamic range. I do write some licks in my music that could be lyricized. I actually sing the music as they're playing it. I want the music to sing to the people. And, that's what you're supposed to do when you're playing an instrument. When you hear instruments trying to speak to the people — and they get it — it knocks you out. You can't beat that one—when the people get that feeling and they respond. And to me, the jazz orchestra is like jazz music's symphony. That's where we can get our biggest sound. We can have sections, we can have counterpoint, we can have three sections working and build to a climax. You've got the power of sixteen people playing together.



“Then when I hear the breath of life come into that music, man it just makes me beam. I’m smiling the whole time I’m there. The music exudes life. That’s what makes it important. Life is music and music is life.”

50 big band arrangements—a lot of them people haven't even heard. “Gemini” and “Gingerbread Boy” are two of my compositions that have stood the test of time. But that's not the only thing that's going to happen. I'm going to do those and I'm going to do others, like “A Sound For Soar Ears” I've never recorded a big band version of it. And, people have never heard that except at the big band gig I had at the Blue Note. I've done an arrangement of an old Dizzy tune called “Fiesta Mojo” that's never been heard. So, it's going to be some old bottles and new wine.

JJ: How do you rehearse the band?

JH: When you do things at Lincoln Center you get a chance to rehearse a couple times, not just once. All the guys have played my music of course. For some reason, the guys seem to come when I call them—because they like my music, and I'm blessed with that. The reason that it is important to me to have a big band is because I was raised in the big band era.

www.JimmyHeath.com

Calendar of Events

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

Submit your listings via e-mail to advertising@jazzinsidemagazine.com. Include date, times, location, phone, info about tickets/reservations. Deadline: 15th of the month preceding publication (e.g. Sep. 15 for Oct.). *We cannot guarantee the publication of all submissions.*

NEW YORK CITY

- Thurs 9/1: Deb Berman Trio, Dan White Sextet & Quentin Angus Quintet at Miles' Café. \$10 cover & \$10 min. 212 E. 52nd St., 3rd Fl., 212-371-7657.
- Thurs 9/1: Martha Kato in Washington Square Park. 5:30pm. Free. Celebration concert series for 25th anniversary of The New School for Jazz and Contemporary Music. Garibaldi Plaza, 5th Ave. & Washington Square North. 212-229-5896, x4584. www.newschool.edu/jazz
- Thurs-Sat 9/1-9/3: Gary Peacock, Marc Copland & Victor Lewis at Birdland. 8:30pm & 11:00pm. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080.
- Thurs 9/1, 9/8, 9/15, 9/22, 9/29: Lapis Luna at The Plaza Hotel's Rose Club. 9:00pm. Vintage jazz & classic swing music. Fifth Ave. @ Central Park S. No cover. www.lapisluna.com
- Thurs 9/1: Sheryl Bailey with Ron Oswanski & Ian Froman at 55 Bar. 7:30pm. No cover. 55 Christopher St. 212-929-9883. www.sherylbailey.com
- Thurs 9/1, 9/8, 9/15, 9/22, 9/29: Lou Volpe Blues Jam Session at Creole Restaurant. 7:00pm. 2167 Third Ave. @ 118th St. 212-876-8838. www.creolenyc.com. www.louvolpejazz.com
- Thurs 9/1: Fat Cat. Bob Devos Quartet @ 7:00pm. Saul Rubín Quintet @ 10:00pm. Avi Rothbard @ 1:30am. 75 Christopher St. 212-675-6056. www.fatcatmusic.org
- Thurs 9/1: Jo-Yu Chen Trio at Tomi Jazz. 9:00pm. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. www.tomijazz.com.
- Fri 9/2: Martin Seiler Quartet, Charley Gerard Sextet & Dan White Sextet at Miles' Café. \$10 cover & \$10 min. 212 E. 52nd St., 212-371-7657.
- Fri 9/2, 9/9, 9/16, 9/23, 9/30: Birdland Big Band at Birdland. 5:00pm. 315 W. 44th St. 212-581-3080.
- Fri 9/2: Phillip "Doc" Martin at Ashford & Simpson's Sugar Bar. 8:00pm. 254 W. 72nd St. 212-579-0222. www.sugarbarnyc.com.
- Fri-Sat 9/2-9/3: Ehud Asherie at Knickerbocker Bar & Grill. 9:45pm. 33 University Pl. 212-228-8490.; <http://knickerbockerbarandgrill.com>
- Sat 9/3, 9/10, 9/17, 9/24: Arthur's Tavern. Eri Yamamoto Trio at 7:00pm. Alyson Williams at 10:00pm. 57 Grove St. 212-675-6879. www.arthurstavernnyc.com

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- Sat 9/3: Ashford & Simpson's Sugar Bar. Irini Res at 8:00pm. Phillip "Doc" Martin at 12:30am. 254 W. 72nd St. 212-579-0222. www.sugarbarnyc.com.
- Sat 9/3: Rana Farhan at Caffé Vivaldi. 9:45pm. 32 Jones St. 212-691-7538. www.caffevivaldi.com.
- Sat 9/3, 9/10, 9/17, 9/24: St. Peter's Church. Vocal Jazz Workshop & Big Band jazz Workshop at noon. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) www.saintpeters.org.
- Sat 9/3: The Brazil Show featuring Nanny Assis at S.O.B.'s. 8:30pm. 200 Varick St. 212-243-4940. <http://sobs.com>
- Sat 9/3: University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre. Yuko Fujiyama Quartet at 8:00pm. Jeremy Danneman at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300. www.universityofthestreets.org.
- Sun 9/4: Li Xiaochuan Quartet at Miles' Café. \$10 cover & \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Sun 9/4, 9/11, 9/18, 9/25: Secret Architecture at Caffé Vivaldi. 9:45pm. 32 Jones St. 212-691-7538. www.caffevivaldi.com.
- Sun 9/4: Sheryl Bailey & Vic Juris with Lincoln Goines & Anthony Pinciotti at 55 Bar. 9:30pm. No cover. 55 Christopher St. 212-929-9883. www.55bar.com. www.sherylbailey.com
- Sun 9/4, 9/11, 9/18, 9/25: The Ear Regulars led by Jon-Erik Kellso & Matt Munisteri at The Ear Inn. 8:00pm. 326 Spring St. (bet. Greenwich & Washington) 212-431-9750. <http://earinn.com/music>
- Sun 9/4: Roz Corral with Dave Stryker & Matt Clohesy at North Square Lounge. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. www.northsquareny.com.
- Sun 9/4: Jazz Vespers at St. Peter's Church. 5:00pm. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) www.saintpeters.org.
- Sun 9/4: Marco Cappelli with Brad Laberman Large Ensemble at Local 269. "In the Shadow of No Towers," commemorating the 10th anniversary of the 9/11 terrorist attacks. 269 E. Hudson St. 212-228-9874. www.myspace.com/rucmanyc.
- Sun 9/4, 9/11, 9/18, 9/25: Nanny Assis Trio at SOBs. Noon-4:00pm. \$28.99. Bossa Nova Brunch. 200 Varick St., Basement. 212-243-4940. <http://sobs.com>
- Sun 9/4, 9/11, 9/18, 9/25: Junior Mance & Hide Tanaka at Café Loup. 6:30pm. No cover. 105 W. 13th St. @ 6th Ave. 212-255-4746. www.juniormance.com
- Mon 9/5, 9/12, 9/19, 9/26: Arthur's Tavern. Grove Street Stompers at 7:00pm. Curtis Dean & Peter Conway at 10:00pm. 57 Grove St. 212-675-6879. www.arthurstavernnyc.com
- Mon 9/5: University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre. Lukas Ligeti at 8:00pm. Karen Borca & Tripod at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300. www.universityofthestreets.org.
- Tues 9/6: Senri Oe at Tomi Jazz. 8:30pm & 10:30pm. \$25. 239 E. 53rd St., lower level. 646-497-1254. www.tomijazz.com.
- Tues 9/6: Robert Locke Trio at Miles' Café. \$10 cover & \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Tues 9/6, 9/13, 9/20, 9/27: Annie Ross at The Metropolitan Room. 9:30pm. 34 W. 22nd St. 212-206-0440. www.metropolitanroom.com.
- Tues 9/6: University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre. Susan Kramer Trio at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300. www.universityofthestreets.org.
- Tues 9/6, 9/13, 9/20, 9/27: Arthur's Tavern. Yuichi Hirakawa Band at 7:00pm. Curtis Dean & Peter Conway at 10:00pm. 57 Grove St. 212-675-6879. www.arthurstavernnyc.com
- Tues 9/6: Sammy Bronowski, Alon Albagli & Devin Starks in Union Square Park. Noon. Free. Celebration concert series for 25th anniversary of The New School for Jazz and Contemporary Music. 212-229-5896, x4584. www.newschool.edu/jazz
- Tues 9/6: How to Listen to Jazz: "Kind of Blue" at National Jazz Museum in Harlem. 7:00pm. Free. "Jazz for Curious Listeners." With Loren Schoenberg. 104 E. 126th St., Suite 2C. 212-348-8300. www.jazzmuseuminharlem.org
- Tues-Sat 9/6-9/10: Gary Peacock, Marc Copland & Victor Lewis at Birdland. 8:30pm & 11:00pm. 315 W. 44th St., 212-581-3080.
- Wed 9/7: University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre. Jimmy's Music Club at 8:00pm. Talibam! at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300. www.universityofthestreets.org.
- Wed 9/7: Yuko Ito Duo at Tomi Jazz. 9:00pm. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. www.tomijazz.com.
- Wed 9/7, 9/14, 9/21, 9/28: Louis Armstrong Centennial Band at Birdland. 5:00pm. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080.
- Wed 9/7, 9/14, 9/21, 9/28: Amateur Night at the Apollo Theater. 7:30pm. \$19, \$25, \$29. 253 W. 125th St. 800-745-3000. www.apollotheater.org.
- Wed 9/7: Joe Alterman, Dave Kaczorowski Trio at Miles' Café. \$10 cover & \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
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- Wed 9/7, 9/14, 9/21, 9/28: Midtown Jazz at Midday at St. Peter's Church. 1:00pm. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) www.saintpeters.org.
- Thurs 9/8: Consider the Source at Drom. 8:00pm. \$12; \$15 at door. 85 Ave. A. 212-277-1157. <http://dromnyc.com>.
- Thurs 9/8: Mark Winkler at The Laurie Beechman Theater at the West Bank Café. 7:00pm. \$20 cover. 407 W. 42nd St. 212-695-6909. www.westbankcafe.com/beechnman_theatre.html. www.markwinklermusic.com
- Thurs 9/8: Benjamin Drazen with Roy Assaf, Francois Mouton & Tony Moreno at 55 Bar. 7:00pm. 55 Christopher St. 212-929-9883. www.55bar.com.
- Thurs 9/8: Morten Schantz Trio, Mala Waldron & Dan Willis at Miles' Café. \$10 cover & \$10 min. 212 E. 52nd St., 3rd Fl. 212-371-7657.
- Thurs 9/8: Private Stash at apexart. 6:00pm. A look at the influences helping to shape Fred Hersch's life and work to date. 291 Church St. 212-431-5270. www.apexart.org
- Thurs 9/8: University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre. Stephanie Stone at 8:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300. www.universityofthestreets.org.
- Thurs & Fri 9/8-9, 9/15-16, 9/22-23, 9/29-30: Arthur's Tavern. Eri Yamamoto



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- Fri 9/9: Wayne Horvitz Quartet & Wadada Leo Smith Quartet at (le) poisson rouge. 6:00pm. \$20. Crosscurrent's international contemporary jazz festival. 158 Bleecker St. 212-505-FISH.
- Fri 9/9: NY Ska-Jazz Ensemble at Drom. 11:30pm. \$10; \$15 at door. 85 Ave. A. 212-277-1157. <http://dromnyc.com>.
- Fri 9/9: Camille Thurman Quartet, Chantale Gagne Quartet & Alex Sugerman Septet at Miles' Café. \$10 cover & \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Fri-Sat 9/9-9/10: Bucky Pizzarelli, Russ Kassoff & Steve LaSpina at Knickerbocker Bar & Grill. 9:45pm. 33 University Pl. 212-228-8490.; <http://knickerbockerbarandgrill.com>
- Sat 9/10: University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre. Reggie Nicholson at 8:00pm. Lize Vachon & Vito Ricci at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300. www.universityofthestreets.org.
- Sat 9/10: Mark Miller Jazz Improvisation Class, Jake Hertzog Guitar Workshop, PJ Rasmussen, Dee Cassella Sextet, Joey Berkley Quartet & Fredrick Levore at Miles' Café. \$10 cover & \$10 min. 212 E. 52nd St., 3rd Fl. 212-371-7657.

- Sat 9/10: Paul Peress at Ashford & Simpson's Sugar Bar. 8:00pm. \$15. 254 W. 72nd St. 212-579-0222. www.sugarbarnyc.com.
- Sat 9/10: Dave Burrell, Michael Formanek & Steve Swell, plus Matana Roberts at (le) poisson rouge. 6:00pm. \$20. Crosscurrent's international contemporary jazz festival. 158 Bleecker St. 212-505-FISH. www.lepoissonrouge.com.
- Sun 9/11: Roz Corral with Gene Bertocini & Sean Smith at North Square Lounge. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. www.northsquareny.com.
- Sun 9/11, 9/18, 9/25: Jazz Vespers at St. Peter's Church. 5:00pm. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) www.saintpeters.org.
- Sun 9/11, 9/25: Swingadelic at Swing 46. 8:30pm. 349 W. 46th St. www.swing46.com
- Sun 9/11: Body Percussion Class, Djembe Class, Chad McLoughlin & Charles Sibirsky at Miles' Café. \$10 cover & \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Sun 9/11: Amina Figarova Sextet at The Metropolitan Room. 7:00pm. \$20. 34 W. 22nd St. 212-206-0440. www.metropolitanroom.com. www.aminafigarova.com
- Sun 9/11: Taylor Ho Bynum Sextet, Defunkt Millenium & Tyshawyn Sorey at (le) poisson rouge. 6:00pm. \$20. Crosscurrent's int'l contemporary jazz fest. 158 Bleecker St. 212-505-FISH. www.lepoissonrouge.com.

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- Mon 9/12, 9/19: International Women in Jazz at St. Peter's Church. 7:15pm. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) www.saintpeters.org.
- Mon 9/12: University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre. Dave Ballou, Jason Robinson, James Ilgenfritz & George Schuller at 8:00pm. Popejoy / Nilsson / Sperranza Trio at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300. www.universityofthestreets.org.
- Tues 9/13: La Rumba Is a Lovely Thing/ Reimagining Strayhorn, Nitzan Gavrielli Trio at Miles' Café. \$10 cover & \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. .

- Tues 9/13: Jonas Ganzemuller Quartet at Caffé Vivaldi. 7:00pm. 32 Jones St. 212-691-7538. www.caffevivaldi.com.
- Tues 9/13: Elad Gellert, Nдав Luchish & Daniel Dor in Union Square Park. Noon. Free. Celebration concert series for 25th anniversary of The New School for Jazz and Contemporary Music. 212-229-5896, x4584. www.newschool.edu/jazz
- Tues 9/13: How to Listen to Jazz: "Art Tatum: Solo Masterpieces" at National Jazz Museum in Harlem. 7:00pm. Free. "Jazz for Curious Listeners." 104 E. 126th St., Suite 2C. 212-348-8300. www.jazzmuseuminharlem.org
- Tues-Sat 9/13-9/17: Lee Konitz & Tomasz Stanko Quintet at Birdland. 8:30pm & 11:00pm. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080.
- Tues 9/13: University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre. Steve Dalachinsky & Dave Liebman at 8:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300. www.universityofthestreets.org.
- Wed 9/14: Rubens Salles Quartet at Miles' Café. \$10 cover & \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Wed 9/14: Tomoko Omura at Caffé Vivaldi. 9:45pm. 32 Jones St. 212-691-7538. www.caffevivaldi.com.
- Wed 9/14: Fat Cat. Ehud Asherie Trio @ 6:00pm. Dave Schnitter Quartet @ 9:00pm. Ned Goold @ 12:30am. 75 Christopher St. 212-675-6056. www.fatcatmusic.org
- Wed 9/14: Joe Stilgoe at The Metropolitan Room. 7:00pm. 34 W. 22nd St. 212-206-0440. www.metropolitanroom.com.
- Wed 9/14: Scot Albertson Trio at Tomi Jazz. 9:00pm. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. www.tomijazz.com.
- Thurs 9/15: Hiroko Kanna Quartet at Tomi Jazz. 9:00pm. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. www.tomijazz.com.
- Thurs 9/15: Roberta Piket, Max Cudworth & Bobby Selvaggio Quintet at Miles' Café. \$10 cover & \$10 min. 212 E. 52nd St., 212-371-7657.
- Thurs 9/15: Duke Ellington Society at St. Peter's Church. 7:00pm. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) www.saintpeters.org.
- Thurs 9/15: Jane Ira Bloom at The New School. 6:30pm. Free. Harlem Speaks series. Arnhold Hall. 55 W. 13th St., 5th Floor. www.newschool.edu/jazz
- Fri 9/16: Laurie Krauz & Daryl Kojak at The Metropolitan Room. 7:00pm. \$20. 34 W. 22nd St. 212-206-0440. www.metropolitanroom.com.
- Fri 9/16: Basia at Highline Ballroom. 8:00pm. \$35; \$40 at door. 431 W. 16th St. 212-414-5994. www.highlineballroom.com.
- Fri 9/16: Alexander McCabe, Ria Curley & Asen Doykin at Miles' Café. \$10 cover & \$10 min. 212 E. 52nd St., 3rd Fl. 212-371-7657.
- Sat 9/17: Oscar Perez with Charnee Wade, Stacy Dillard, Greg Glassman, Emiliano Valerio, Jerome Jennings & Anthony Perez at Fat Cat. 10:00pm. 75 Christopher St. 212-675-6056. www.fatcatmusic.org
- Sat 9/17: University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre. Wayne

- Gathers at noon. Moondoc/Crothers at 8:00pm. Sarah Bernstein & Satoshi Takeishi at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300. www.universityofthestreets.org.
- Sat 9/17: Yancy at Ashford & Simpson's Sugar Bar. 8:00pm. \$15. 254 W. 72nd St. 212-579-0222. www.sugarbarnyc.com.
- Sat 9/17: Carnegie Hall Jazz at National Jazz Museum in Harlem. Noon. Free. Saturday Panels. 104 E. 126th St., Suite 2C. 212-348-8300. www.jazzmuseuminharlem.org
- Sat 9/17: Roger Davidson & Frank London Klezmer Orchestra at Drom. 8:00pm. \$15; \$20 at door. 85 Ave. A. 212-277-1157. <http://dromnyc.com>.
- Sat 9/17: Basia at B.B. King's Blues Club & Grill. 8:00pm. \$35; \$40 day of show 237 W. 42nd St. 212-307-7171. www.bbkingblues.com
- Sat 9/17: Mark Miller Beginners Jazz Improvisation Class, Jake Hertzog Guitar Workshop, Audrey Silver, Mademoiselle Fleur Quartet & Frank Fontaine Trio at Miles' Café. \$10 cover & \$10 min. 212 E. 52nd St., 3rd Fl.
- Sat 9/17: Akihiro Yamamoto & Yutaka Uchi at Triad Theater. 9:00pm. \$10; \$15 at door; 2-drink min. 158 W. 72nd St. www.triادنyc.com.
- Sat 9/18: Body Percussion Class, Djembe Class, Akhiro Watanabe & Bright Noise at Miles' Café. \$10 cover & \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657
- Sun 9/18: Caffé Vivaldi. Isamu McGregor at 6:00pm. West Harlem Bandits at 7:15pm. 32 Jones St. 212-691-7538. www.caffevivaldi.com.
- Sun 9/18: Tom Lellis & Ed Howard at North Square Lounge. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. www.northsquareny.com.
- Sun 9/18: ABC No-Rio. 7:00pm. \$5 suggested donation. With Michael Eaton, Douglas Bradford, Nicolas Letman-Burtinovic & Herbert Pirker. 156 Rivington. www.blaisesiwula.com/coma_calendar
- Mon 9/19: Memorial for Billy Bang at St. Peter's Church. 7:00pm. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) www.saintpeters.org.
- Mon 9/19: Frank LoCrao Group, Jesse Boykins III & the Beauty Created, Becca Stevens Band and Marcus Strickland Alumni All-Star Band at Highline Ballroom. 8:00pm. New School Jazz 25th Celebration Concert. \$12; \$15 at door; \$10 students with ID. Free cocktail reception @ 7:00pm with purchase of \$10 ticket. 431 W. 16th St. 212-414-5994. www.highlineballroom.com. www.newschool.edu/jazz
- Mon 9/19, 9/26: Kelley Sutfenfield at The Metropolitan Room. 7:00pm. \$15. 34 W. 22nd St. 212-206-0440. www.metropolitanroom.com.
- Mon 9/19: University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre. Peyrafitte/Bisio at 8:00pm. Di Meglio/Niggenkemper / Takeishi at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300.
- Mon-Tues 9/19-9/20: The Bad Plus at City Winery. 8:00pm. \$25-\$24. 155 Varick St. @ Vandam. 212-608-0555. www.citywinery.com.
- Mon 9/19: Juilliard Jazz Quintet with Carl Allen, Ron Blake, Rodney Jones, Frank Kimbrough &

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Calendar of Events

- Ron Carter at Peter Jay Sharp Theater. 8:00pm. Free. 212-769-7406. www.juilliard.edu
- Tues 9/20: Stew Cutler Trio at Miles' Café. \$10 cover & \$10 min. 212 E. 52nd St., 212-371-7657.
- Tues 9/20: Tristan Cooley, Alon Albagli & Nick Jozwiak in Union Square Park. Noon. Free. Celebration concert series for 25th anniversary of The New School for Jazz and Contemporary Music. 212-229-5896, x4584. www.newschool.edu/jazz
- Tues 9/20: How to Listen to Jazz: Freddie Hubbard's "Red Clay" at National Jazz Museum in Harlem. 7:00pm. Free. "Jazz for Curious Listeners." 104 E. 126th St., Suite 2C. 212-348-8300. www.jazzmuseuminharlem.org
- Tues 9/20: Luca Santaniello, John Chin & Clovis Nicholas at 180 Maiden Lane (formerly the Continental Center). 12:30pm. Just south of South St. Free. www.juilliard.edu
- Tues 9/20: Gary Burton & Julian Lage at Nesuhi Ertegun Jazz Hall of Fame. 7:00pm. Free. In Frederick P. Rose Hall, Jazz at Lincoln Center. Broadway @ 60th St. www.jalc.org/listeningparty
- Tues 9/20: University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre. Opti-Groove Consortium at 8:00pm. \$10. 130 E. 7th St. (West of Ave. A). 212-254-9300.
- Wed 9/21: Melissa Stylianou with Jamie Reynolds, Gary Wang, Pete McCann & Greg Ritchie at 55 Bar. 7:00pm & 8:15pm. No cover. 55 Christopher St. 212-929-9883. www.55bar.com. www.melissastylianou.com
- Wed 9/21: Jessie Marquez Quartet & Sebastian Boehlen Trio at Miles' Café. \$10 cover & \$10 min. 212 E. 52nd St., 3rd Fl. 212-371-7657.
- Wed 9/21: Rodrigo Bonelli at Ashford & Simpson's Sugar Bar. 8:00pm. \$10. 254 W. 72nd St. 212-579-0222. www.sugarbarnyc.com.
- Wed 9/21: "Body and Soul" at National Jazz Museum in Harlem. 7:00pm. Free. "Tune Talk" with Loren Schoenberg. 104 E. 126th St., Suite 2C. 212-348-8300. www.jazzmuseuminharlem.org
- Wed 9/21: David Aaron's Short Memory at Triad Theater. 7:00pm. \$10; 2-drink min. 158 W. 72nd St. www.triادنyc.com.
- Thurs-Fri, Sun 9/22-23, 9/25: Break Down the Walls Festival at ABC No-Rio. 8:00pm on Thursday & Friday; 6:30pm on Sunday. \$10. With Kenny Millions, Blaise Siwula, Jonah Rosenberg, Aleks Karjaka, Bonnie Barnett, Anders Nilsson, Stan Nishimura, Yukari, Bonnie Kane, Chris Welcome, Ed Chang, Motoko, Dom Minasi, Joe Tornabene and others. 156 Rivington. <http://coma.cappuccinonet.com>
- Thurs 9/22: Kay Lyra at Caffé Vivaldi. 9:45pm. 32 Jones St. 212-691-7538. www.caffevivaldi.com.
- Thurs 9/22: Becky Mimiaga Band, Emily Abraham at Miles' Café. \$10 cover & \$10 min. 212 E. 52nd St., 3rd Fl. 212-371-7657.
- Thurs 9/22: University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre. Mossa Bildner Trio at 8:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300.
- Fri-Sat 9/23-24: Lou Volpe at Showman's. 9:30pm, 11:30pm & 1:30am. 375 W. 125th St. 212-864-8941. <http://louvolpejazz.com>
- Fri 9/23: Memorial for Frank Foster at Abyssinian

- Baptist Church. 6:00pm. 132 Odell Clark Pl. 212-862-7474. www.abysinnian.org
- Fri 9/23: Kavita Shah, Daniel Jamieson's Danjam Orchestra at Miles' Café. \$10 cover & \$10 min. 212 E. 52nd St., 3rd Fl., 212-371-7657.
- Fri 9/23: Lathans Way at Ashford & Simpson's Sugar Bar. 8:00pm. 254 W. 72nd St. 212-579-0222. www.sugarbarnyc.com.
- Fri 9/23: Sarah Manning at Caffé Vivaldi. 7:15pm. 32 Jones St. 212-691-7538. www.caffevivaldi.com.
- Fri-Sat 9/23-24: Gino Sitson with Brad Jones,

- Willard Dyson & Aruan Ortiz at Farafina. 9:00pm. 1831 Amsterdam Ave. @ 150th St. 347-691-4738. www.farafinacafeharlem.com. <http://ginositson.com>
- Sat 9/24: Toshi Reagon, Tamar-kali, Meshell Ndegeocello, Morley, Imani Uzuri, Marcelle Davies Lashley, Stephanie Battle and others at (le) poisson rouge. 6:00pm. \$20. Word Rock & Sword: A Musical Celebration of Women. 158 Bleecker St. 212-505-FISH. www.lepoissonrouge.com.
- Sat 9/24: University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre. Ingrid

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<p>SEP 2 / 8:00PM & 10:00PM</p>  <p>DANNY SERAPHINE FOUNDING MEMBER OF CHICAGO SEP 8-11 / 8:00PM & 10:00PM</p>	<p>SEP 5 / 8:00PM & 10:00PM</p>  <p>LES PAUL TRIO W/ SPECIAL GUEST JANE MONHEIT SEP 15 / 8:00PM & 10:00PM</p>	<p>SEP 7 / 8:00PM & 10:00PM</p>  <p>JEFF COFFIN & THE MUTTET FEAT. FELIX PASTORIUS SEP 16-19 / 8:00PM & 10:00PM</p>
<p>SEP 22-24 / 8:00PM & 10:00PM</p>  <p>JOEY DEFRANCESCO TRIO FEATURING PAT MARTINO MAX WEINBERG 7</p>	<p>SEP 28-29 / 8:00PM</p>  <p>MARC RIBOT'S "REALLY THE BLUES"</p>	<p>SEP 30-OCT 3 / 8:00PM & 10:00PM</p>  <p>SCOTT HENDERSON TRIO</p>
<p>SEP 5TH 8:00PM & 10:00PM</p>  <p>JANE MONHEIT</p>	<p>SEP 19TH 8:00PM & 10:00PM</p>  <p>SCOTT HENDERSON</p>	<p>SEP 26TH 8:00PM & 10:00PM</p>  <p>ADRIAN BELEW & TONY LEVIN</p>



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(Calendar Listings — Continued from page 21)

- Laucrock & Tom Rainey at 8:00pm. Brad Farberman Group at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300.
- Sat 9/24: Mark Miller Beginners Jazz Improvisation Class, New York Jazz Academy Improvisation Workshop, Jake Hertzog Guitar Workshop, Judi Silvano Trio, Marc McDonald, Joe Benjamin & Alvaro Rodriguez at Miles' Café. \$10 cover & \$10 min. 212 E. 52nd St., 3rd Fl. 212-371-7657.
 - Sat 9/24: Jimmy Heath Big Band and Jon Hendricks with Andy Farber Orchestra at Rose Theater, Lincoln Center. 8:00pm. \$38-\$128. Broadway @ 60th St. 212-721-6500. www.jalc.org
 - Sun 9/25: University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre. Mari Okubo at 8:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300. www.universityofthestreets.org.
 - Sun 9/25: Gabrielle Stravelli with Saul Rubin & Pat O'Leary at North Square Lounge. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. www.northsquareny.com.
 - Sun 9/25: Body Percussion Class, Djembe Class, Chad McLoughlin Trio, Towner Galaher, Give It One at Miles' Café. \$10 cover & \$10 min. 212 E. 52nd St., 3rd Fl. 212-371-7657.
 - Sun 9/25: Abe Ovadia Quartet at Caffé Vivaldi. 7:15pm. 32 Jones St. 212-691-7538.
 - Sun 9/25: Allan Harris at B.B. King's Blues Club & Grill. 8:00pm. \$12; \$15 day of show 237 W. 42nd St. 212-307-7171. www.bbkingblues.com
 - Mon 9/26: Legacy to Promise Gala at Riverside Theatre. Honoring Roy Haynes, Phylcia Rashad with Bill Cosby. Perf. by Lewis Nash, Christian McBride & Kemberely Richardson. 7:00pm. 91 Claremont Ave. @ 120th St. 212-870-6784.
 - Mon 9/26: University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre. Charles Waters at 8:00pm & 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300.
 - Mon 9/26: Eve Silber at The Ear Inn. 11:59pm. 326 Spring St. (bet. Greenwich & Washington) 212-431-9750. <http://earinn.com/music>
 - Tues 9/27: David Kaczorowski Trio at Tomi Jazz. 9:00pm. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. www.tomijazz.com.
 - Tues 9/27: Daborah Latz at Miles' Café. \$10 cover & \$10 min. 212 E. 52nd St., 3rd Fl., 212-371-7657.
 - Tues 9/27: How to Listen to Jazz: Charlie Parker & Dizzy Gillespie at Massey Hall at National Jazz Museum in Harlem. 7:00pm. Free. "Jazz for Curious Listeners." With Loren Schoenberg. 104 E. 126th St., Suite 2C. 212-348-8300. www.jazzmuseuminharlem.org
 - Tues 9/27: University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre. No Chance Ensemble at 8:00pm. David Grollman at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300. www.universityofthestreets.org.
 - Wed 9/28: University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre. Ingrid Laubrock/Kris Davis/Tyshawn Sorey at 8:00pm. Sadhana at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300.
 - Wed 9/28: Aline Almeida & Travis Sullivan at Miles' Café. \$10 cover & \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.

- Thurs 9/29: Liam Sillery Quintet, Carl Fischer Ensemble at Miles' Café. \$10 cover & \$10 min. 212 E. 52nd St., 3rd Fl., 212-371-7657.
- Thurs 9/29: Marcus Strickland with David Bryant & Ben Williams at (le) poisson rouge. 6:30pm. \$10; \$12 at door. 158 Bleecker St. 212-505-FISH. www.lepoissonrouge.com.
- Thurs 9/29: Jimmy Heath at National Jazz Museum in Harlem. 6:30pm. Free. "Harlem Speaks." 104 E. 126th St., Suite 2C. 212-348-8300. www.jazzmuseuminharlem.org
- Fri 9/30: Shimrit Shoshan with Eric McPherson & Carlo DeRosa at Fat Cat. 75 Christopher St. @ 7th Ave. 212-675-6056. www.fatcatmusic.org
- Fri-Sat 9/30-10/1: Cassandra Wilson with Jon Batiste, Gregoire Maret & Marvin Sewell at Rose Theater, Lincoln Center. 8:00pm. \$30-\$120. Broadway @ 60th St. 212-721-6500. www.jalc.org
- Fri-Sat 9/30-10/1: Howard Fishman at Knickerbocker Bar & Grill. 9:45pm. 33 University Pl. 212-228-8490.; <http://knickerbockerbarandgrill.com>
- Fri 9/30: Silvano Monasterios at Ashford & Simpson's Sugar Bar. 8:00pm & 10:00pm. \$10. 254 W. 72nd St. 212-579-0222. www.sugarbar NYC.com.
- Fri 9/30: Spanish Harlem Orchestra at S.O.B.'s. 8:00pm & 10:00pm. 200 Varick St. 212-243-4940. <http://sobs.com>
- Sat 9/30: Hyungjin Choi, Stephanie McB Ensemble at Miles' Café. \$10 cover & \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd/ 3rd Ave.) 212-371-7657.

BROOKLYN

- Fri 9/2: Barbés. The Spokes at 7:00pm. Joel Forrester & Phillip Johnston at 8:30pm. Howard Fishman at 10:00pm. 376 9th St. @ 6th Ave. 347-422-0248. www.barbesbrooklyn.com.
- Sat 9/3: Zack Lober with Chet Doxas, Dan Weiss & John Escreet at Ibeam Music Studio. 9:00pm. \$10 suggested donation. 168 7th St.
- Sun 9/4, 9/11, 9/18, 9/25: Stephane Wrembel at Barbés. 8:30pm. 376 9th St., 347-422-0248.
- Mon 9/5: Darius Jones Quartet at Barbés. 9:00pm. 376 9th St. @ 6th Ave. 347-422-0248.
- Tues 9/6: Korzo. Andrew D'Angelo Trio at 9:00pm. Matt Mitchell & Ches Smith at 10:30pm. 667 5th Ave. (Bet. 19th & 20th St.) 718-285-9425.
- Wed 9/7, 9/14, 9/21, 9/28: Walter Fischbacher Trio at Water Street Restaurant. 7:00pm. No cover. 66 Water St. www.waterstreetrestaurant.com. www.phishbacher.com
- Wed 9/7: Lotte Anker Trio at Barbés. 8:00pm. \$10. 376 9th St. @ 6th Ave. 347-422-0248.
- Thurs 9/8: Andy Statman at Barbés. 10:00pm. 376 9th St. @ 6th Ave. 347-422-0248.
- Fri 9/9: Ibeam Music Studio. Max Johnson with Kirk Knuffke & Ziv Ravitz at 8:30pm. Max Johnson with Kirk Knuffke, Ziv Ravitz, Louis Belogenis & Marsk Whiteage at 10:00pm. \$10 suggested donation. 168 7th St.
- Fri 9/9: Mat Maneri at Barbés. 8:00pm. 376 9th St. @ 6th Ave. 347-422-0248.
- Sat 9/10: Ibeam Music Studio. Max Johnson with Kirk Knuffke & Ziv Ravitz at 8:30pm. Max Johnson with Kirk Knuffke, Ziv Ravitz, Daniel Carter & Sam Kulik at 10:00pm. \$10 suggested donation.

- 168 7th St. www.ibeambrooklyn.com
- Sat 9/10: Jen Chapin at Barbés. 8:00pm. 376 9th St. @ 6th Ave. 347-422-0248.
- Sun 9/11: Mike McGinnis, Brian Drye, Jacob Sacks, Vinnie Sperrazza, Khabu Doug Young, Elena Camerin & Yooni Choi at Ibeam Music Studio. 8:00pm. Bob Bowen Memorial Concert. 168 7th St. www.ibeambrooklyn.com
- Tues 9/13: Chris Cochrane at Barbés. 8:00pm. 376 9th St. @ 6th Ave.
- Tues 9/13: Korzo. Jerome Sabbagh Electric Quartet at 9:00pm. Jsvon Hstvhik Ytio at 10:30pm. 667 5th Ave. (Bet. 19th & 20th St.) 718-285-9425. www.myspace.com/konceptions. www.korzorestaurant.com.
- Tues 9/13: Samuel Blaser, Michael Bates & Jeff Davis at Ibeam Music Studio. 8:30pm. \$10 suggested donation. 168 7th St. www.ibeambrooklyn.com
- Wed 9/14: Cecil Taylor Art Museum Benefit at Brooklyn Borough Hall. 6:00pm. \$200. With Cecil Taylor, Don Byron, Geri Allen, Antonio Ciacca, Andrew Cyrille & Henry Grimes. 210 Joralemon St. <http://ceciltaylor-art.com/cecil-taylor--museum>
- Wed 9/14: Russ Lossing & Heavy Merge at Barbés. 8:00pm. 376 9th St. @ 6th Ave. 347-422-0248.
- Thurs 9/15: Kaija Saariaho, Margaret Leng Tan, Henry Threadgill & More at Roulette. 8:00pm. Grand opening. \$35 general admission; \$100 front rows. 509 Atlantic Ave. @ 3rd Ave. 212-219-8242.
- Thurs 9/15: Ilusha Tsinadze at Barbés. 10:00pm. 376 9th St. @ 6th Ave. 347-422-0248.
- Fri 9/16: Ethel & Marc Ribot at Roulette. 8:00pm. Grand opening. \$35 general admission; \$100 front rows. 509 Atlantic Ave. @ 3rd Ave. 212-219-8242.
- Fri 9/16: David Whitwell at Ibeam Music Studio. 8:30pm. \$10 suggested donation. 168 7th St.
- Sat 9/17: Laurie Anderson, Lou Reed & John Zorn at Roulette. 8:00pm. Grand opening. \$50 general admission; \$100 front rows. 509 Atlantic Ave. @ 3rd Ave. 212-219-8242.
- Sat 9/17: Daniel Rosenthal, Rick Stone, Jeff Charland & Luther Gray at Ibeam Music Studio. 8:30pm. \$10 suggested donation. 168 7th St. www.ibeambrooklyn.com
- Sun 9/18: Kevin Tkacz' Lethal Objecstion at Barbés. 7:00pm. 376 9th St. @ 6th Ave. 347-422-0248. www.barbesbrooklyn.com.
- Mon 9/19: The Necks at Roulette. 8:00pm. 509 Atlantic Ave. @ 3rd Ave. 212-219-8242. www.roulette.org/newroulette
- Tues 9/20: Kaffe Matthews & Camilla Hoitenga at Roulette. 8:00pm. 509 Atlantic Ave. @ 3rd Ave. 212-219-8242.
- Tues 9/20: Korzo. Erik Deutsch, Sara Schoenbeck & Mike McGinnis at 9:00pm. 667 5th Ave. (Bet. 19th & 20th St.) 718-285-9425.
- Tues 9/20: Jenny Scheinman at Barbés. 7:00pm. 376 9th St. @ 6th Ave. 347-422-0248.
- Wed 9/21: Bill McHenry at Barbés. 8:00pm. 376 9th St. @ 6th Ave. 347-422-0248.
- Thurs 9/22: Morton Subotnick & Tony Martin, George Lewis & Wet Ink Ensemble, Roulette. 8:00pm. 509 Atlantic Av. @ 3rd Ave. 212-219-8242.
- Thurs 9/22: Sasha Dobson at Barbés. 10:00pm. 376 9th St. @ 6th Ave. 347-422-0248.
- Sat 9/24: Ibeam Music Studio. Dom Minasi &

Calendar of Events

Cristian Amigo at 8:30pm. James Keepnews, Daniel Carter & Rebecca Schmoey at 9:30pm. 168 7th St. www.ibeambrooklyn.com

- Sat 9/24: **Manhattan Brass** at Leon M. Goldstein Performing Arts Center. 3:00pm. Free. At Kingsborough Community College, 2001 Oriental Blvd. 718-368-5596. www.carnegiehall.org
- Sun 9/25: **Casimir Liberski Trio** at Barbés. 7:00pm. 376 9th St. @ 6th Ave. 347-422-0248.
- Tues 9/27: **Jenny Scheinman** at Barbés. 9:00pm. 376 9th St. @ 6th Ave. 347-422-0248.
- Tues 9/27: **Korzo. Oscar Noreiga** at 9:00pm. 667 5th Ave. (Bet. 19th & 20th St.) 718-285-9425.
- Wed 9/28: **The Soundbats** at Barbés. 8:00pm. 376 9th St. @ 6th Ave. 347-422-0248.
- Mon 9/29: **Hope Dawson** at Roulette. 8:00pm. 509 Atlantic Ave. @ 3rd Ave. 212-219-8242.
- Fri 9/29: **Barbés. Eszter Balint** with Chris Cochran at 8:00pm. The Underground Horns at 10:00pm. 376 9th St. @ 6th Ave. 347-422-0248.
- Fri 9/30: **Talujon Percussion** at Roulette. 8:00pm. 509 Atlantic Ave. @ 3rd Ave. 212-219-8242.
- Fri 9/30: **David Whitwell** at Ibeam Music Studio. Midnight. \$10 suggested donation. 168 7th St. www.ibeambrooklyn.com

BRONX

- Thurs 9/15: **Victor Lin** at Lehman College. 12:30pm. Music Building, room 306. 250 Bedford

Park Blvd. W. 718-960-8000. <http://events.lehman.edu>

WESTCHESTER

- Sat 9/24: **Westchester Jazz Orchestra** with Joe Lovano at Irvington Town Hall Theater. 8:00pm. \$40; \$35 seniors; \$10 students. 85 Main St., Irvington. 914-861-9100. www.westjazzorch.org

NEW JERSEY

- Thurs 9/1: **Deftet Trio** at The Wine Loft. 8:30pm. No cover no min. 32 Laird St., Long Branch. 732-222-7770. www.thewineloftnjpier.com.
- Thurs 9/1: **Tia Fuller Quartet** at Makeda. 7:30pm. 338 George St., New Brunswick. No cover, \$5 min. www.nbjp.org
- Sat 9/3: **Bossa Brasil** at Chico's House of Jazz. 8:30pm & 12:30pm. \$10. In Shoppes at the Arcade, 631 Lake Ave., Asbury Park. 732-774-5299.
- Wed 9/7: **Todd Bashore Quartet** at Hyatt. 7:30pm. 2 Albany St., New Brunswick. No cover. www.nbjp.org
- Thurs 9/8: **Rolando Alvarado Quartet** at The Wine Loft. 8:30pm. No cover no min. 32 Laird St., Long Branch. 732-222-7770. www.thewineloftnjpier.com.
- Thurs 9/8: **James Gibbs III Quartet** at Makeda. 7:30pm. 338 George St., New Brunswick. No cover, \$5 min. www.nbjp.org
- Fri 9/9: **Daniel Szabo Quintet & Elefa Hungarian**

Folk Band at Trumpets. 8:00 & 10:00pm. \$15, \$12. 6 Depot Sq., Montclair. 973-744-2600.

- Sat 9/10: **Amina Figarova** at The Puffin Foundation. 8:00pm. Free ticketed event with suggested donation. 20 Puffin Way, Teaneck. 201-836-3400. www.puffinfoundation.org. www.aminafigarova.com
- Sat 9/10: **Tia Fuller Quartet** at Makeda. 9:30pm. 338 George St., New Brunswick. No cover, \$5 min. www.nbjp.org
- Sun 9/11: **Somerville Jazz Festival**. 1:00-6:00pm rain or shine. With Wycliffe Gordon, Mimi Jones, Helen Sung & Allan Harris. Somerset County Court House Green @ E. Main & Grove St. Free parking. 908-541-1600. somervillejazzfestival.com
- Wed 9/14: **Joseph Jarman** at Trumpets. 7:30 & 9:30pm. 6 Depot Sq., Montclair. 973-744-2600. www.trumpetsjazz.com.
- Thurs 9/15: **Lee Hogans Quartet** at Makeda. 7:30pm. No cover, \$5 min. 38 George St., New Brunswick. No cover, \$5 min. www.nbjp.org
- Thurs 9/15: **James Gibbs** at The Wine Loft. 8:30pm. No cover no min. 32 Laird St., Long Branch. 732-222-7770. www.thewineloftnjpier.com.
- Fri 9/16: **Swingadelic** at Montclair Women's Club. 8:30pm. 82 Union St, Montclair. www.swingingwithsimone.com
- Sun 9/18: **Bossa Brasil** at Frelinghuysen Arboretum. 2:00pm. \$35. 53 E. Hanover Ave., Morristown. 973-326-7601. www.morrisarts.org.

(Continued on page 26)



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Sun 9/11 • \$20
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JAZZ VESPERS — SEPTEMBER 2011

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

- 4 **Magos Herrera Group**
11 **Jazz Mass — Ike Sturm Band + Voices**
18 **Angelo DiLoreto and Colony**
25 **TK Blue Quartet**

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- 7 **David White Jazz Orchestra**
14 **Judy Niemack** (singer)
Jeanfrancois Prins (guitar)
21 **Carrie Jackson** (singer) & **Her Jazzin' All-Stars**
Lou Rainone (piano), **Thaddeus Expose** (bass)
Earl Grice (drums)
28 **Kenny Ascher** (piano)
Dick Sarpola (bass), **Jim Saporito** (drums)



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9/20: Gary Morgan and Pan Americana

9/27: The Mike Longo Trio Celebrates
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<http://bahainyc.org/jazz.html>

212-222-5159

Calendar of Events

SEP	Blue Note 131 W Third St. (east of 6th Ave) 212-475-8592 www.bluenote.net	Cecil's Jazz Club 364 Valley Rd. West Orange, NJ 07052 973-736-4800 www.cecilsjazzclub.com	Cleopatra's Needle 2485 Broadway (betw. 92nd & 93rd St.) 212-769-6969	Cornelia St. Café 29 Cornelia St. (bet. W 4th & Bleecker) 212-989-9319 corneliastreetcafe.com	Deer Head Inn 5 Main Street Delaware Water Gap, PA 18327 www.deerheadinn.com
1 - Thu	McCoy Tyner 3	Blues Jam Session	Will Terrill 3	John Hebert 4	Bill Goodwin Jazz Jam
2 - Fri	McCoy Tyner 3; Chris Lightcap		Masami Ishikawa 4	Tony Moreno 5	Nancy Reed & David Leonhardt
3 - Sat	McCoy Tyner 3; Dapp Theory		Rodney Siau 4	Dan Rufolo 3	Jerry Harris & Jesse Green
4 - Sun	Billy Drummond & NYU Ensemble; McCoy Tyner 3		Noah Haidu Jam	Eri Yamamoto 3	Manhattan Klezmer Music
5 - Mon	Angela Bofill	Cecil's Big Band with Mike Lee	Roger Lent 3		
6 - Tue	Angela Bofill	Bruce Williams Jam Session	Robert Rucker 4	Shae Maestro 3	
7 - Wed	Angela Bofill	Midweek Mellow Out	Les Kurtz	Dan Loomis 4	Trivia, Tapas & \$2 Drafts
8 - Thu	Regina Carter	Blues Jam Session	Marc Devine 3	Stephan Crump 3	Bill Goodwin Jazz Jam
9 - Fri	Regina Carter		Vitaly Golovnev 4	Kris Davis 3	Marcel Bellinger
10 - Sat	Regina Carter		Ken Simon 4	Ari Hoenig 4	COTA Cats
11 - Sun	Dave Stryker 3; Regina Carter		Noah Haidu Jam	James Shipp's Nös Novo	Post Festival Jam
12 - Mon	Jon Regen	Cecil's Big Band with Mike Lee	Roger Lent 3		
13 - Tue	Randy Brecker, Mike Stern & Dave Weckl	Bruce Williams Jam Session	Robert Rucker 4	Loren Stillman 4	
14 - Wed	Randy Brecker, Mike Stern & Dave Weckl	Midweek Mellow Out	Les Kurtz	Ryan Scott 3	Trivia, Tapas & \$2 Drafts
15 - Thu	Randy Brecker, Mike Stern & Dave Weckl	Blues Jam Session	Keith Ingham 3	Tom Chang 3	Bill Goodwin Jazz Jam
16 - Fri	Randy Brecker, Mike Stern & Dave Weckl		Evan Schwamm 4	John McNeil 4	Michele Bautier
17 - Sat	Randy Brecker, Mike Stern & Dave Weckl; MK Groove 3		Larry Newcomb 4	Rogério Souza 5	"Sweet" Sue Terry 5
18 - Sun	Julliard Jazz Brunch; Randy Brecker, Mike Stern & Dave Weckl		Noah Haidu Jam	Roopa Mahadevan	Len Mooney
19 - Mon	Kyle Eastwood	Cecil's Big Band with Mike Lee	Roger Lent 3	Sam Trapchak 4	
20 - Tue	Kenny G	Bruce Williams Jam Session	Robert Rucker 4	Jo Lawry 4	
21 - Wed	Gary Burton 4	Midweek Mellow Out	Les Kurtz	Mike Pride 4	Trivia, Tapas & \$2 Drafts
22 - Thu	Gary Burton 4	Blues Jam Session	Dan Furman 3	Pete Robbins 4	Bill Goodwin Jazz Jam
23 - Fri	Gary Burton 4; Charlie Burnham & Larry Ochs		Russell George 4	Anat Fort 3	Erin McClelland Band
24 - Sat	Gary Burton 4; Mariella		Gluzxe Band Hot House 4	Andrea Wolper 4; Armen Donelian 5	Al & Zoot Tribute Band
25 - Sun	Matt Slocum 3		Noah Haidu Jam	Steven Lugerner 4	Regina Sayles
26 - Mon	Randy Weston	Cecil's Big Band with Mike Lee	Roger Lent 3	Ben Van Gelder 5	
27 - Tue	Michel Camilo	Bruce Williams Jam Session	Robert Rucker 4	Pt. Samar Saha & Dafnis Prieto	
28 - Wed	Michel Camilo	Midweek Mellow Out	Les Kurtz	Sebastian Noelle 4	Trivia, Tapas & \$2 Drafts
29 - Thu	Michel Camilo	Blues Jam Session	Katsuko Tanaka 3	Jacob Sacks 5	Bill Goodwin Jazz Jam
30 - Fri	Michel Camilo		Joe Suclato 4	Mark Helias 4	Spencer Reed Band

SEP	Dizzy's Club Coca Cola B'dwy & 60th, 5th Fl. 212-258-9595 jazzatlincolncenter.com	Dizzy's Club After Hours B'dwy & 60th, 5th Fl 212-258-9595 jazzatlincolncenter.com	Feinstein's at Lowes Regency 540 Park Ave. 212-339-8942 feinsteinsattheregency.com	Garage 99 7th Ave. S (at Grove St.) 212-645-0600 www.garagerest.com	Iridium 1650 Broadway (below 51st St.) 212-582-2121 iridiumjazzclub.com
1 - Thu	Dion Parson Band	Nabate Isles 4		Dave Kain Group; Randy Johnston 3	Roseanna Vitro
2 - Fri	Dion Parson Band	Nabate Isles 4		Hide Tainaka 3; Joey Morant 3	Danny Seraphine
3 - Sat	Dion Parson Band	Nabate Isles 4		Larry Newcomb 3; Evgeny Lebedev; Akiko Tsuruga 3	JC Hopkins 5
4 - Sun	Dion Parson Band			Benjamin Healy 3; David Coss 3; Nueva Encanacion	Joe Alterman 3
5 - Mon	Elio Villafranca Band			Howard Williams Band; Ben Cliness 3	Jane Monheit & Les Paul 3
6 - Tue	Elio Villafranca Band	Pedrito Martinez 3	Michael Feinstein & Linda Eder	Valery Ponomarev Band; Justin Lees 3	Jake Hertzog; H2
7 - Wed	Roy Haynes	Pedrito Martinez 3	Michael Feinstein: Private Event	Mark Devine 3; Fukushi Tainaka 3	Jeff Coffin
8 - Thu	Roy Haynes	Pedrito Martinez 3	Linda Eder	Rick Stone 3; Mauricio DeSouza 3	Joey DeFrancesco 3 with Pat Martino
9 - Fri	Roy Haynes	Pedrito Martinez 3	Linda Eder	Austin Walker 3; Kevin Dorn Band	Joey DeFrancesco 3 with Pat Martino
10 - Sat	Roy Haynes	Pedrito Martinez 3	Linda Eder	Daniela Schaechter 3; Champlan Fulton 3; Virginia Mayhew 4	Joey DeFrancesco 3 with Pat Martino
11 - Sun	Roy Haynes		Voices: The 9/11 Heroes' Concert	Lou Caputo 4; David Coss 3; Nueva Encanacion	Joey DeFrancesco 3 with Pat Martino
12 - Mon	Valery Ponomarev		Harry Allen	Howard Williams Band; Mayu Saeki 4	
13 - Tue	Joe Chambers Band	Ulysses Owens 4	Michael Feinstein & Linda Eder	Eyal Vilner Band; Paul Francis 3	Vicki Burns 5; Aimee Allen 5
14 - Wed	Joe Chambers Band	Ulysses Owens 4	Michael Feinstein & Linda Eder; John Malino	Le Pompe Attack; Michika Fukumori 3	Danny Kortchmar Band
15 - Thu	Joe Chambers Band	Ulysses Owens 4	Michael Feinstein & Linda Eder	HOT HOUSE; Dylan Meek 3	Marc Ribot
16 - Fri	Joe Chambers Band	Ulysses Owens 4	Michael Feinstein	Ryan Anselmi 5; Dre Barnes	Scott Henderson 3
17 - Sat	Joe Chambers Band	Ulysses Owens 4	Michael Feinstein	Elli Fordyce 3; Mark Marino 3; Tim Price & Ryan Anselmi	Scott Henderson 3
18 - Sun	Joe Chambers Band		Daryl Glenn & Jo Lynn Burks	Evan Schwam 4; David Coss 3; Masami Ishikawa 3	Scott Henderson 3
19 - Mon	Marian McPartland		Peter Mintun	Howard Williams Band; Kenny Shanker	Scott Henderson & Les Paul 3
20 - Tue	Jonathan Batiste	Jerome Jennings & the Jazz Knights	Michael Feinstein & Linda Eder	Lou Caputo Band; Aaron Burnett 4	Valery Ponomarev Band
21 - Wed	Jonathan Batiste	Jerome Jennings & the Jazz Knights	Jerry Costanzo 3; Michael Feinstein & Linda Eder	Bernal/Eckroth/Ennis; Beck Burger 3	Jim Weider Project
22 - Thu	Jonathan Batiste	Jerome Jennings & the Jazz Knights	Michael Feinstein & Linda Eder	Champion fulton 3; Alan Chaubert 3	Max Weinberg 7
23 - Fri	Jonathan Batiste	Jerome Jennings & the Jazz Knights	Michael Feinstein	Joosam Lee 3; Kevin Dorn Band	Max Weinberg 7
24 - Sat	Jonathan Batiste	Jerome Jennings & the Jazz Knights	Linda Eder	Marsha Heydt 4; Brooks Hartell 3; Virginia Mayhew 4	Max Weinberg 7
25 - Sun	Jonathan Batiste		The Italian Chicks	Iris Ornig 4; David Coss 3; Ryan Anselmi	
26 - Mon	Grace Kelly & Phil Woods		Michael Feinstein	Howard Williams Band; Enoch Smith Jr.	Adrian Belew & Tony Levin
27 - Tue	Grace Kelly & Phil Woods		Michael Feinstein & Linda Eder	Cecilia Coleman Band; Andrew Atkinson	Jaimoe Jasssz Band
28 - Wed	Gerald Wilson & Julliard Jazz Orch.	Jerome Jennings & the Jazz Knights	Michael Feinstein & Linda Eder	Behn Gillece; Anderson Brothers	Adrian Belew 3
29 - Thu	Gerald Wilson & Julliard Jazz Orch.	Jerome Jennings & the Jazz Knights	Michael Feinstein & Linda Eder	Nick Moran 3; Kyoko Oyobe 3	Adrian Belew 3
30 - Fri	Gerald Wilson & Julliard Jazz Orch.	Jerome Jennings & the Jazz Knights	Michael Feinstein	Joe Saylor; Jean Caze	Robby Krieger Band

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JIMMY HEATH Photo by Platon

(Continued from page 23)

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- Wed 9/21: **Jazz Research Roundtable** at Rutgers University, Dana Library, Dana Room. 7:00pm. Free. With Dr. Michael Kahr: "The Life & Music of Clare Fischer." 185 University Ave., Newark. 973-353-5595. <http://newarkwww.rutgers.edu>
- Thurs 9/22: **Joe Brown Jr. Quartet** at Makeda. 7:30pm. No cover, \$5 min. 38 George St., New Brunswick. No cover, \$5 min. www.nbjp.org
- Sun 9/25: **Helen Sung Trio** at Edith Bolte Kutz Theater (Black Box) of the Lackland Center. 4:00pm. \$15; \$20 at door. 715 Grand Ave., Hackensack. 908-979-0900. www.centenarystageco.org
- Sun 9/25: **Keb Mo** at Bergen Performing Arts Center. 7:00pm. 74th birthday celebration. \$10, \$5 min. 30 N. Van Brunt St., Englewood. 201-227-1030. www.bergenpac.org
- Fri 9/30: **Mauricio de Souza Trio** at Moonstruck. 6:30pm. No cover or min. 517 Lake Ave., Asbury Park. 732-988-0123. www.moonstrucknj.com

Calendar of Events

SEP	Jazz Gallery 290 Hudson St. (below Spring St.) 212-242-1063 www.jazzgallery.org	Jazz Standard 116 E 27th St 212-576-2232 www.jazzstandard.net	Kitano 66 Park Avenue(at 38th St.) 212-885-7119 www.kitano.com	Lenox Lounge 288 Lenox Avenue (above 124th St.) 212-427-0253 www.lenoxlounge.com
1 - Mon		Ron Carter Band	Ray Gallon 3	Fred McFarlane
2 - Tue		Ron Carter Band	Mark Soskin 3	Marilyn Kleinberg; Greg Bandy
3 - Wed		Ron Carter Band	Mark Soskin 3	Melvin Davis; Bill Saxton
4 - Thu		Ron Carter Band	Tony Middleton 3	LaFayette Harris Jr.
5 - Fri			Jam Session	Patience Higgins 4
6 - Sat		Scott Colley 3	Champion Fulton	Sweet Georgia Brown
7 - Sun	David Virelles 3	Gilad Hekselman 4	Sacha Boutros 4	Nate Lucas 3
8 - Mon	Dan Szabo 5	Robert Gasper 3	Bob Mover 4	Fred McFarlane
9 - Tue	O'Farrill Brothers 6	Robert Gasper 3	George Garzone 4	Jimmy Alexander; Greg Bandy
10 - Wed	Angelica Sanchez 5	Robert Gasper 3	George Garzone 4	Rochelle Thompson; Bill Saxton
11 - Thu	Jed Distler	Robert Gasper 3	Tony Middleton 3	LaFayette Harris Jr.
12 - Fri	Steve Coleman	Mingus Dynasty	Jam Session	Patience Higgins 4
13 - Sat		John Ellis Band	Champion Fulton	Sweet Georgia Brown
14 - Sun		John Ellis Band	Yuka Mito 5	Nate Lucas 3
15 - Mon	Matt Stevens 4	Miguel Zenon 4	Tomoko Miyota 3	Fred McFarlane
16 - Tue	Jen Shyu	Miguel Zenon 4	Junior Mance 4	Wycliffe Gordon 4; Greg Bandy
17 - Wed	Justin Brown Group	Miguel Zenon 4	Stephanie Nakasian 3	Wycliffe Gordon 4; Bill Saxton
18 - Thu		Miguel Zenon 4	Tony Middleton 3	LaFayette Harris Jr.
19 - Fri	Steve Coleman	Mingus Big Band	Jam Session	Eric Wyatt
20 - Sat		Magos Herrera 6	Champion Fulton	Sweet Georgia Brown
21 - Sun	Alex Brown 5	Magos Herrera 6	Jeremy Siskind 3	Nate Lucas 3
22 - Mon	Theo Hill 3	Vijay Iyer 3	Madeline Eastman 4	Fred McFarlane
23 - Tue	Jason Palmer 5	Vijay Iyer 3	Alan Broadbent 3	Houston Person 4; Greg Bandy
24 - Wed	Luis Perdomo Group	Vijay Iyer 3	Alan Broadbent 3	Houston Person 4; Bill Saxton
25 - Thu		Vijay Iyer 3	Tony Middleton 3	Element; LaFayette Harris Jr.
26 - Fri	Steve Coleman	Mingus Orchestra	Jam Session	Eric Wyatt
27 - Sat		Terri Lyne Carrington 7	Champion Fulton	Sweet Georgia Brown
28 - Sun	Jake Saslow 5	Terri Lyne Carrington 7	Pauline Jean 4	Nate Lucas 3
29 - Mon	Ben Wendel 5	Jose James	Chip White 4	Fred McFarlane
30 - Tue	Linda Oh 3	Jose James	Joanne Brackeen 3	Ray Shinnery Band; Greg Bandy

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1 - Mon	Carlos Redman: Mental Notes; Sistine Criminals; Afro Mix DJ	Jam Session: Glen & Mark Zaleski; Jonathan Kreisberg 4; Carlos Abadie 5	Barry Chabala/Dominic Lash/Ben Owen	Paul Motian 3	Gregorio Uribe Band
2 - Tue	Harlem's Nu Jazz Group: Ladell McClain; Finotee; House DJ	J.C. Styles 3; Don Friedman 4; Lawrence Leathers 4	Bonnie Jones/Maria Chavez; David Kirby	Paul Motian 3	Abdoulaye Diabate
3 - Wed	Steven Feifke: Unlimited Force; Marc A. Montfleury; Solistic; House DJ	Travis Sullivan 4; Josh Benko & Charles Davis 5; Don Friedman 4	Graham Lambkin/Vanessa Rossetto; Olivia Block	Paul Motian 3	Marianni
4 - Thu	Jam Session: Ed + Angus McOg; Shrine Big Band; Reggae	Marion Cowings; Jon Roche 3; Johnny O'Neal	Jason Lescalleet; Christian Wolff/Keith Rowe	Paul Motian 3	Cidinho Teixeira
5 - Fri	Keichi O Rama; Lee Marvin Band; BAM	Will Vinson & Aaron Parks; Ari Hoenig; Spencer Murphy	Karl Berger Band	Vanguard Jazz Orchestra	Thana Alexa; Felix Pastorius; Ron Affif 3
6 - Sat	Sojourn 4; Quentin Angus 4; Shallek Rivers	Nina Sheldon 2; Jonny King 3; Alex Hoffman	David Barnes/Richard Kamerman/Graham Stephenson; Taku Unami	Geri Allen 3	Jack Jeffers Band
7 - Sun	Storm: Juicebox; Zoe Indigo; Natty Dreadz	Jam Session: Gregg August 4; Ehud Asherie 3	Keith Rowe/Taku Unami; Toshi Nakamura/Joe Foster	Geri Allen 3	NY Youth Orchestra; Orourchestra
8 - Mon	David Kardas; Inwood Jones; MOMPOSONICA; Afro Mix DJ	Jam Session: Nir Felder 4; Josh Evans	Joe Foster/Kevin Parks; Keith Rowe	Geri Allen 3	Phoenix Rivera Band; Tito Puente Jr.
9 - Tue	Circular Time; SisterMonk; Eliza B; House DJ	Julian Waterfall Pollack; Ron Westray/Thomas Heflin; Spike Wilner	Radu Malfatti/Keith Rowe; Toshi Nakamura	Geri Allen 3	Kaissa
10 - Wed	Dangling Success; Thunda Vida; House DJ	Dan Ori; Ralph Lalama 3; Ron Westray/Thomas Heflin	Radu Malfatti/Keith Rowe	Geri Allen 3	Marianni
11 - Thu	Jam Session: LetterToObama; New Tricks; Sinan Bakir; Lamb Chops; Reggae	Marion Cowings Vocal Workshop; Jam Session	Keith Rowe; Radu Malfatti/Taku Unami	Geri Allen 3	Cidinho Teixeira
12 - Fri	LIXiaochuan; Iris Camaa; Fredy Massamba	Peter Bernstein; Ari Hoenig; Spencer Murphy	Karl Berger Band	Vanguard Jazz Orchestra	Dida Pelled; Felix Pastorius; Ron Affif 3
13 - Sat	Boris Savodelli; Lynette Williams; Naked Women Project	Marianne Soltan; Sean Wayland 3	Radu Malfatti / Michael Pisaro	Paul Motian 3	Patience Higgins 4
14 - Sun	Teriver Cheung; Leanne Averback	Jam Session: Patrick Cornelius 5	Cloud Drifting over the Plain; Mind Is Moving	Paul Motian 3	Mark Miller; Steve Hall
15 - Mon	Andres Jimenez; Alexis; Shamelezz; Manifestation of Bennchoumy; Afro Mix DJ	Jam Session: Dalton Ridenhour; Freddie Bryant	Fields Have Ears; Transparent Gate; Asleep, Street, Pipes, Tones	Paul Motian 3	Open Mic for Vocalists; Emilio Solla
16 - Tue	Jamaica Rebirth Band; The Get It; House DJ	Jam Session: David Bixler 5; Neal Smith 5; L. Leathers	Respect 6; John Cage Variety Show	Paul Motian 3	Kofo
17 - Wed	Brother Num; Earth Minor; Makane Kouyate; House DJ	Dwayne Clemons; Neal Smith; Stacy Dillard 3	Roland Auzet; Jovita Zaehl; Philipp Kronbichler	Paul Motian 3	Marianni
18 - Thu	Jam Session: Cheryl Lynne Skinner; Carolyn Traore; Reggae	Marion Cowings; Jon Roche 3; Johnny O'Neal	Pauline Oliveros/Ione; Frances White	Paul Motian 3	Cidinho Teixeira
19 - Fri	The Gathering; Operation Infinite Sunrise	Hans Glawischig 3; Joe Sanders 4; Spencer Murphy	Karl Berger Band	Vanguard Jazz Orchestra	Cyrille Aimee; Felix Pastorius; Ron Affif 3
20 - Sat	Nicolar Letman; Friends of Congo in Harlem	Maria De Angelis 2; Adam Birnbaum 3; Alex Hoffman	John Zorn Improv Nght	Ravi Coltrane 4	
21 - Sun	Nicolas Letman; Maria Davis	Jam Session: Sheryl Bailey	Vincent Royer; Anton Batagov	Ravi Coltrane 4	Lena Bloch; Wallace Roney
22 - Mon	Marlin Kelley 4; Squirrels from Hell; Master Arrow; Better Letters; Afro Mix DJ	Jam Session: Mark Elf 3; Josh Evans	Father's Suit & Watch; Marco Cappelli 3	Ravi Coltrane 4	Open Mic for Vocalists; Afronaughtica
23 - Tue	Katerina Polemi; Timbila; Black Wax; House DJ	Marion Cowings 4; Greg Hutchinson; Spike Wilner 3	Stephen Clarke; Joe Giardullo 4	Ravi Coltrane 4	Abdoulaye Diabate
24 - Wed	Daylen; Jonathan Scales Band; El Pueblo; House DJ	Alex Levin 3; Greg Hutchinson; Stacy Dillard 3	Allen Otte/Bonnie Whiting Smith; Idea Music 1	Ravi Coltrane 4	Marianni
25 - Thu	Jam Session: Natty Dreadz	Marion Cowings; Jam Session; Jon Roche 3	Margaret Leng Tan; My Wounded Head 3	Ravi Coltrane 4	Cidinho Teixeira
26 - Fri	The RendezVous	Camila Meza; Ari Hoenig; Spencer Murphy	Karl Berger Band	Vanguard Jazz Orchestra	Siân Pottok; Felix Pastorius; Ron Affif 3
27 - Sat	Neil Pearlman; Nia Skibinsky; Lyric; Lady Popcorn	Yaala Ballin 2; Ed Cherry 3; Ken Fowser & Behn Gillice	Neely Bruce; Schanzler/Sprech 3	Bill Charlap 3	
28 - Sun	Sabastian Boehlen; Claudio Marquez; Laura Brunner; Emily Braden	Jam Session: Michael Blake 4; Bruce Harris 4	Joe McPhee, Lori Freedman; Olga Krashenko & Gerard Pape	Bill Charlap 3	Papo Vazquez Mighty Pirates Troubadours
29 - Mon	Antonello Parisi Band; Afro Mix DJ	Jam Session: Hal Galper 3; Carlos Abadie 5	Tim Kodgkinson; foci + loci	Bill Charlap 3	Silvano Monasterios Band
30 - Tue	World Funkfest; House DJ	Steve Williams; Clifton Anderson; L. Leathers 3	Talea Ensemble; Idea Music 2	Bill Charlap 3	Martino Atangana

- Fri-Sun 9/2-9/4: Tanglewood Jazz Festival, Seiji Ozawa Hall. With Robin McKelle, Michael Kaeshammer, Judy Carmichael, Federico Britos, John Santos, Jimmy Cobb, Mary Stallings, Mingus Orchestra conducted by Gunther Schuller, Angelique Kidjo, Dianne Reeves, Lizz Wright, Geri Allen, Terri Lyne Carrington, James Genus, Munyungo Jackson, Romero Lubambo, Ulysses Owens, Rebecca Martin, Cedric Henriot & Sarah Manning. \$19-77; one day lawn pass, \$34. 297 West St., Lenox, MA. Free parking. 888-266-1200. www.tanglewood.org
- Sat 9/3: Jonathan Kreisberg Quartet at The Falcon. 7:00pm. 1348 Rt. 9W, Marlboro, NY.
- Thurs 9/8: Pete Levin Trio at The Falcon. 7:00pm. 1348 Rt. 9W, Marlboro, NY.
- Fri-Sun 9/9-11: COTA Jazz Festival, Delaware Water Gap, PA. With Phil Woods, Dave Liebman, The Dixie Gents, Peggy Stern & "Sweet" Sue Terry, After Hours Trio + One, Jay Rattman Quartet, JARO, Stephanie Nakasian & Hod O'Brien Quartet with Paul Hubbell, Bob DorroughSextet, Bill Goodwin Quartet, Al & Zoot Tribute Band, Zen for Primates, Jazz Mass, Go Trio & Jeannie Brooks, COTA Cats, Urbie & Kathy Green & Jesse Green Trio, 3Spirit, Jenny Harris Quintet, Grace Kelly Quintet & Erin McClelland Band. 570-424-2210. www.cotajazz.org
- Fri 9/9: Gilad Hekselman Quartet at The Falcon. 7:00pm. 1348 Rt. 9W, Marlboro, NY.
- Sat 9/10: Anita Brown Jazz Orchestra at Memorial Park. 2:00pm. Free. Premiere of *Stand: A Symphony for Jazz Orchestra*, with The United States Marine Corps Silent Drill Platoon. Depew & Piermont Ave., Nyack, NY. www.standsymphony.com
- Sat 9/10: KJ Denhart & the New York Unit at The Falcon. 7:00pm. 1348 Rt. 9W, Marlboro, NY.
- Sat 9/10: Laszlo Gardony & Stan Strickland at The Buttonwood Tree Performing Arts & Cultural Center. 8:00pm. \$10. 605 Main St., Middletown, CT. 860-347-4957. www.buttonwood.org
- Sun 9/11: The KC Four at The Falcon. 7:00pm. 1348 Rt. 9W, Marlboro, NY.
- Thurs 9/15: Terell Stafford at The Falcon. 7:00pm. 1348 Rt. 9W, Marlboro, NY.
- Fri 9/16 Dan Arcamone Quartet at Buttonwood Tree Performing Arts & Cultural Center. 8:00pm. \$10. 605 Main St., Middletown, CT. 860-347-4957.
- Sat-Sun 9/17-9/18: Lake George Jazz Weekend. With Don Byron, Kyle Eastwood, Rudresh Mahanthappa & Bunky Green, Osmany Peredes, John Ellis, Grace Kelly & Charles Cornell. Free. Shepard Park, Lake George, NY. 518-668-2616. www.lakegeorge.com
- Sat 9/24: Gino Sitson with Brad Jones, Willard Dyson & Aruan Ortiz at Artists Collective. 8:00pm. 1200 Albany Ave., Hartford, CT. 860-527-3205. <http://artistscollective.org>. www.ginositson.com
- Thurs 9/29: Melissa Stylianou & Jamie Reynolds at The Silver Spoon. 8:00pm. No cover. 124 Main St., Cold Spring, NY. 845-265-2525. www.silverspooncoldspring.com
- Fri 9/30: Hal Galper Trio & Honey Ear Trio at The Falcon. 7:00pm. 1348 Rt. 9W, Marlboro, NY.



JJ: What has been your most surreal experience on stage or on tour?

HA: Well, I learned a lot in Germany one time on stage when I had this out-of-body experience of sitting in the third row, watching myself on stage. Usually, I'm pretty comfortable on stage, I'm not hung-up on talking into the mic and playing, but one on three with a group of people or at a party, I'm not as comfortable, so I was wondering why this guy on stage was so comfortable and the guy that's sitting in the third row isn't as comfortable. It was an ah-ha moment for me. So I started working on myself from that point on. I had the American dream come true supposedly, and still my neck was a little stiff and my stomach wasn't feeling all that great. So at that point I was willing to give up everything, throw my horn into the ocean, because I live right on the water, and sell my part of A & M (Records). I was going to do anything to see if I could straighten my stuff out and I did.

JJ: You threw the horn into the ocean?

HA: I thought about it. I wasn't really going to do it but it was a dramatic thought. [Laughs]

JJ: You formed A & M Records with Jerry Moss in the '60s and eventually withdrew from your career as a musician to concentrate on producing for the label. Why did you feel the need to form your own record company and how difficult was it to hang up your trumpet?

HA: To form a label was easy, in 1962 there were fourteen million little labels floating around the country, not fourteen million but there were a lot of labels out of the trunks of cars. You didn't

need an office, you just needed to press a record and you could go up to a radio station, if they liked it, they played it. If they played it, you could go to the pressing plant and press some records. We kind of came in the back door, there was no master plan of starting a big company. The name A & M was way third down the line, we didn't have plans to highlight ourselves on the thing. The first name was Carnival, which was already used, we couldn't use that name. There was another name, Ultra something, and then A & M. The only one that cleared was A & M so we went with that because we wanted to release *The Lonely Bull* because we had a great reaction from our disc jockey friends and people in the business.

JJ: What experience from your time at A & M stands out the most?

HA: There's so many, it started with the two of us and ended up with five hundred so there's a lot of experiences along the way. Not one would be the most important experience but certainly the different things that I experienced with various artists that we've had stick out in my mind.

JJ: After an initial investment of five hundred dollars, you sold A & M Records and profited five hundred million dollars. Now that makes for a good day. Would you mind sharing with us what that day felt like?

HA: I don't know, I'm still traveling around in funky hotels and having to unpack and pack. I'm following my passion, money was never my goal, it's not the thing that motivates me. I have a Herb Alpert Foundation, we're very heavy into the Arts and education and jazz. I'm very heavy into helping to keep alive the great American art form and that's been a real blessing for me. I got

caught off guard with all this reward and it's important to me to help see it get in the right hands. That's part of the satisfaction that I get.

JJ: You've been extremely generous through the years, donating over one hundred million dollars to many worthy causes including establishing UCLA's Herb Alpert School of Music. Please talk about what you've supported and how you determine what to support.

HA: It's all visceral, my wife and I and the president of the company, Rona Sebastian, we sit down, we meet, and we talk about these various organizations. I like to support small organizations that are doing really great things with young kids, giving them a creative experience without prejudice. I mean this is one of the key goals for us supporting any organization.

JJ: Trumpeter Jeremy Pelt is one of the many people you've helped along the way. He's given me a question to ask you. He says, "First, please tell him thanks for giving me a scholarship when I got out of high school. Secondly, Herb's career is parallel to Quincy Jones", particularly in that they've produced a number of groups that had nothing to do with straight-ahead jazz as we know it. This is something that I admire a lot, thus my question is: How do you go about wearing different "hats" to produce quality music that spans different genres (i.e., from the Carpenters to Sergio Mendes to Janet Jackson), and what makes a good producer?

HA: I didn't produce all those records but a good producer is somebody, who in the kindest way, can manipulate an artist, get the most out of them. Quincy (Jones) is certainly great at bringing the right people together.



with and will allow the group to survive on the basis of its distinctiveness. Now, I didn't dig Sun Ra's ideology. At base he was a kind of Afrocentric Gnostic. But he did have a set of values that he stood for and a philosophical stance that represented something significant. So did Duke, so does Anthony Braxton, so did George Russell, so does Randy Weston. Even before Sun Ra I had a sense of this through George Russell - first from reading the early *Lydian Chromatic Concept* book, then later from studying with him privately. You can see and hear it in his *Electronic Sonata*, or *Listen to the Silence* or the *African Game*. Charlie Mingus wrote an important essay called "What is a Jazz Composer?" I think this really important and only a jazz composer can do this consistently, as a player you can't. Other things are the essay by Wadada Leo Smith on "Black Music, American Music", and a piece by Don L. Lee (Haki Madhubuti) "Are Black Musicians Serious?"

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

GB: I don't think that I have found anything about human nature in the music world that is

any different from the other worlds I have encountered. There's the same mixture of short-sightedness, generosity, envy, greed, intelligence, and insight, fear, courage, evil and benevolence that I have encountered in the neighborhood where I grew up and everywhere else I've ever been. I just think that artists, managers, promoters, etcetera, are a little more vulnerable than a lot of other people are when exposed to these things - because they are in a quixotic and insecure profession and may have values that are at odds with what the mainstream society thinks are the most important things in life. I do believe that mystics, some artists and some scientists are the best hope this world has for becoming a lot better place for all of its inhabitants. It's pretty clear that politicians are not it.

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

GB: It is important to get to a quiet place on a regular basis. Everyone has such a place within them and should strive to keep it inviolate. All the hustle and bustle of the world should spin around that place but not permanently penetrate it. It helps to go to an external counterpart of that place whether it's up on the roof, in a corner of

the basement, a park or even a bathroom or bedroom just to shut the social and audible doors in order to get to that silence inside. Sometimes I find ways to avoid sound and music entirely. On the other hand, certain pieces of music are restorative for me: John Coltrane's 'A Love Supreme' and 'Chim-Chim-Cheree' recordings are like that, so are Cecil Taylor's 'Conquistador' and some of his solo piano records. Bessie Smith with Thomas Dorsey and Louis Armstrong, Takemitsu's "A Flock Descends into the Pentagonal Garden", other things by Olatunji, Alice Coltrane, some Debussy and Ravel, certain African drum recordings. It's important to be able to identify music that does this for you because a lot of music doesn't and is not intended to. After listening to these things I always feel refreshed and have hope for the world. I read a lot of poetry and history and these things help me keep my life in perspective. Certain kinds of what is best called wisdom literature are constant companions such as translations of Buddhist Sutra and the Yoruba divination texts of Ifa and Sixteen Cowries always give me guidance, inspiration, solace and insight. I used to have a regular meditation practice and hope to get back to that real soon.



Herb Alpert

Interview & Photo by Ken Weiss

Music legend trumpeter Herb Alpert (March 31, 1935) has been one of the most successful instrumental performers in pop and jazz history and one of its shrewdest businessmen. His music has yielded 5 number one popular hits, 8 Grammy awards, 14 platinum and 15 gold albums, plus 72 million albums sold worldwide. Early on, he co-wrote a number of Sam Cooke's most popular hits, including "Wonderful World" and "Only Sixteen." In 1962, he co-founded A & M Records which became one of the world's leading independently owned record labels. Alpert produced records by artists such as Stan Getz, Gato Barbieri, Sergio Mendes & Brasil '66. He rose to national prominence as leader of the groundbreaking Tijuana Brass which popularized his Latin-influenced style (dubbed "Ameriachi") in hit songs such as "A Taste of Honey" from the 1965 LP *Whipped Cream and Other Delights* and 1968's blockbuster hit "This Guy's in Love With You." Alpert was inducted into the Rock and Roll Hall of Fame in 2006. His most recent recordings, *Anything Goes* (2009) and *I Feel You* (2011) are Concord Record releases and feature his wife, Lani Hall, on vocals. In addition to wearing hats as musician, producer, composer and music executive, Alpert is also an accomplished abstract expressionist painter and sculptor and heads the Herb Alpert Foundation, his philanthropic organization that has donated over 100 million dollars in support of arts in education. This interview took place February 18, 2011 at the Keswick Theatre, Glenside, PA.



“Once you sell more than one hundred thousand records, the jazz community looks at you like you’re an outsider.”

Jazz Inside Magazine: Your latest CD is called *I Feel You*, how does this new work build upon what you’ve done in the past?

Herb Alpert: It’s just a collection of songs that I like, songs that my wife and I feel good about. I’m into melodies, I like melodies. When a melody haunts me, when I feel myself whistling “Blackbird” or something in the shower, I try to find a way to do it (in a way) that hasn’t been done before. That’s been our pursuit actually, to see if we can do tunes that are recognizable and give a little spin to it so that it’s not the beat of the week. So it’s not like we’ve heard it before and a lot of the tunes we’re doing, people come up to us feeling like they’re hearing a song for

the first time.

JJ: It’s hard not to feel good about life when listening to your new recording.

HA: You know my wife will only sing positive lyrics, can’t get her to sing anything negative, not that I’d like her to, but she just won’t, and I try to make upbeat music. I always felt that if music is fun to play, it’s going to be fun to listen to and that’s what I go for.

JJ: You’ve had so much success over the years, especially financially, why bother putting up with the demands of touring at age 75?

HA: Because I’m passionate about playing the trumpet. I love to play, I love to sculpt, I love to paint, and I get to do those things that really feed my soul. I feel very blessed that I’m able to do it, I’m still able to get around. The biggest drag about traveling is packing and unpacking, I could do without that, but actually getting out on the stage and playing is a ball.

JJ: There’s a quote of yours included in the promotional material surrounding *I Feel You*. You say, “The running theme of artists making music worth listening to is honesty.” Would you expound upon that?

HA: Yeah, I think all the great artists, whether they’re musicians, dancers, poets, writers - the people that are really able to express their soul and let you hear the real stuff that comes out. Miles Davis was certainly a great proponent of that. He was, I think the seminal jazz musician, he was just willing to let you hear whatever was coming out and that’s what made him so great, and that’s what makes *Kind of Blue* still high on the charts, selling five thousand copies a week, which is unbelievable after the thing’s been out for, I don’t know, thirty years or so. So honesty is the thing that wins out. I think people recognize that.

JJ: Throughout your career, you’ve been known as a guy who has remained hip and kept an ear to the ground and that includes your work as a musician, composer and producer. How do you stay up to date in 2011?

HA: I just try to be myself. I don’t know, I’m not trying to be hip, I’m not trying to be corny, I’m not trying to do anything but be me. That’s the hardest part for any human being, you know, just to see who you are, to see the person that you were intended to be, that’s a long and winding road. So I’m able to just take what I have and feel okay with it. I don’t think of myself as this monster jazz musician, it doesn’t really matter to me. Miles said, “You hear three notes and you know it’s Herb Alpert.” That’s great, that’s flattery for sure, but I think what he was saying is that I’m trying to just play me.

JJ: It’s well documented that your inspiration for the Tijuana Brass came after experiencing mariachi bands in Tijuana. What did you hear in that music that so inspired you?

www.HerbAlpert.com

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HA: Well, that's a misconception, I never listened to mariachi music to this day, I don't even know quite what it is. I know the instrumentation but I was buzzing off bullfights. I went to several bullfights in Tijuana, Mexico and there was this brass band in the stands that was announcing each event and I was into them. I was into the bravado of the whole thing and it gave me thoughts of seeing if I could replicate that feeling on a tape. Now it's not a tape anymore - replicate that feeling on zeros and ones now. [Laughs]

JJ: Had you been having a difficult time establishing a musical identity and success as a musician before the Tijuana experience?

HA: I spent a lot of years trying to play like other people, which really didn't pan out. When I was drafted in the army, they sent me to band school in Fort Knox, Kentucky and at that time, I was like first trumpet player at all the schools and as a player in various bands, but when I got to Fort Knox, there were twelve trumpet players who were definitely better than me. They could play better, they could read better, they were better improvisers, the whole shot, so I thought that if I was ever going to be a professional, I'd have to come up with my own identity, and that's what I worked on.

JJ: One of your albums with the Tijuana Brass was *Whipped Cream and Other Delights* which, in addition to having a lot of great music, included perhaps the most influential album cover of all time – a naked, beautiful model covered with what appears to be whipped cream. Did you

“I'm very heavy into helping to keep alive the great American art form and that's been a real blessing for me. I got caught off guard with all this reward and it's important to me to help see it get in the right hands.”

play a role in creating that image?

HA: No, I didn't, I was in the recording studio at the time and the art director came up to me with that picture. When I looked at it, I thought, 'Well, maybe this is a little bit too much.' This was 1965. It was Peter Woof who came up with that idea for the concept. My partner liked it and we went along with it, a little reluctant, but we went along with it and obviously we made the right choice. It's pretty tame compared to what's happening out there now but it has turned into an iconic cover.

JJ: Do you ever do an interview and not get asked about that cover?

HA: No, it's riveted on some people's heads. This is the truth, I've run across people who've never listened to the album but have the cover pinned up in their bathroom. [Laughs]

JJ: As a Caucasian playing Latin American-inspired music and, to a degree, African-inspired music, did you experience criticism for playing music that was not from your culture?

HA: I was reluctant to use the tag Tijuana Brass, it was my partner's idea. He thought it would be kind of consistent with how I got the idea and how this whole thing came about but I never wanted to feel like I'm an imposter, trying to make headway into somebody else's culture. I never thought about that but what I think is beautiful about that now is that there's an amalgamation of all these different cultures coming together. The internet has made it a wide open game now and we're borrowing from a little bit from this and a little bit from that culture and it's beautiful. I think it's gonna' take the music to a whole new place because everyone is dealing in the Western world with the same twelve notes. There's no difference, there's twelve notes that we're all playing and those rhythms can be endless, and where you place the notes and the sequence. It be like trying to find somebody's telephone number if you gave them the first two digits, there's endless ways to scramble it up. So that's what's fun, and then if we start putting in all these cultures in the mix it's going to be darn exciting.

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

HA: Well, the best advice I was given [Laughs] was don't become a musician!

JJ: You didn't listen to the advice.

HA: I didn't listen to it and I think that's my

best advice to anybody, follow your passion. Make sure that you're equipped and you got the goods and you practice and you do your thing but stay in school, learn a business trade, make sure you have a backup plan, but by all means, make sure you follow your passion.

JJ: Did you have a relationship with other trumpet players such as Miles and Dizzy?

HA: I knew Dizzy very well. Miles, I had dinner with Miles. I liked Miles very much, you know he was certainly a different type of guy. Dizzy was a really open, really warm guy who was willing to help with whatever you needed. Shorty Rogers was a good friend of mine and of course, Stan Getz was one of my brothers, Stan and Gerry Mulligan.

JJ: Did you feel accepted by the jazz community or did your major success set you apart?

HA: Once you sell more than one hundred thousand records, the jazz community looks at you like you're an outsider. But I'm not a mainline jazz, I never tried to be, I was just trying to make my own music. I think that's what's beautiful about music, you can be yourself, see if you can come up with something that satisfies your own needs and you're not stepping on other's people's territory.

JJ: You had mentioned Stan Getz. You became very close with was Stan Getz and helped him out greatly towards the end of his life. Please talk about your relationship with him.

HA: Stan was an incredible guy when I met him. I called him and asked him if there was anything that he wanted to record that he hadn't had the ability to record in his lifetime. This was about four or five years before he passed on and he was intrigued with that question. He flew down from Palo Alto, where he was living at the time, and I told him, 'Look man, you play such beautiful melodies, why don't you write some songs? We'll write together and I'll bring in whoever you need.' And so that intrigued him and he said, 'I'd like for you to produce the record.' I said, 'Man, I ain't gonna' produce this record, I've heard horror stories about you! [Laughs] This is not what I need in my life.' He says, 'No man, I'm okay now, I have cancer and I'm burning moxi in my bellybutton and I've turned over a new leaf. I've made amends to all these people.' I went for it and produced two albums with him and he turned out to be just a really stand-up guy, really sincere. His emotions were right on the surface, he couldn't B.S. you to save his life. He was a really good guy, really good guy. My daughter was nine at the time and they used to hang around and play. When she turned sixteen or eighteen, and he had already passed away, she asked, 'That was Stan Getz? St, St, St, Stan Getz?!' I said, 'Yeah, babe.'

JJ: I believe you had a letter published in one of the jazz magazines after Stan's death. You wrote that "Birds flew backwards the day Stan died." What did you mean by that, it's almost as if you were saying that death was unnatural?

HA: I don't recall saying that. He knew he was passing, it was unfortunate because he was cleared of cancer and he was sailing for a good three years and then it returned. He then did this great album in Europe with Kenny Barron, who was his favorite piano player. Stan came back from Europe and he was just deteriorating little by little. He lived about a mile from my house and we used to visit him every day and towards the end he was just skin and bones. But he had made peace with passing so it was more tragic for the people who knew him then for him, it seemed. He wanted to be cremated and he wanted to be put into the Pacific Ocean, so we went out on Shorty Roger's boat and we dropped him into the sea with a few family members present. We played some songs of his and everybody said something. It was kind of an eerie but beautiful time.

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Howard Johnson

Interview & Photos by Ken Weiss

Howard Johnson (born August 7, 1941 in Montgomery, Alabama) is much more than arguably jazz' best and most comprehensive tuba stylist for the past 45 years, he can throw down with the best on baritone saxophone and many other instruments including cornet, flugelhorn, four different clarinets, bass sax, electric bass and even pennywhistle. A self-taught musician, Johnson picked up the baritone at age 13 and the tuba a year later. His prodigious advancement on both instruments shocked his fellow school bandmates. Johnson arrived in New York City and was quickly snatched up by noted bandleaders Charles Mingus and Gil Evans. Although the great majority of his career to date has been served as a sideman, a term Johnson dislikes, preferring the term *freelancer*, he has recorded 3 albums as a leader and head's a number of groups, most notably GRAVITY, a band that includes 6 tubas. Over the years, he has proven to be one of the most flexible and talented musicians in the industry, highly sought out by bandleaders such as John Lennon, Taj Mahal, Miles Davis, McCoy Tyner, Buddy Rich, Quincy Jones, Freddie Hubbard, Jack DeJohnette, George Gruntz, Dizzy Gillespie, Abdullah Ibrahim, Jimmy Heath, Hank Crawford, Archie Shepp, Oliver Nelson, Charlie Haden, Gato Barbieri, Paul Butterfield, J.J. Johnson, Levon Helm and John Scofield, recorded with The Band and led the Saturday Night Live Band for years. This interview took place on June 10, 2011 at his Harlem home, just north of Central Park's Duke Ellington statue.

Jazz Inside Magazine: Congratulations on turning 70 in August. What does this milestone mean to you?

“The problem now with the whole jazz thing is that people have closed the door on what they think is good — and most of what they think is good is what they’re told is good.”

Howard Johnson: Oh, I'm not much of a birthday kind of guy but it does seem to be an accomplishment to get to be 70, all of us didn't.

JJ: You're best known for your tuba and baritone sax work but you also play many other instruments. How do you stay sharp on so many different things?

HJ: That's easy to answer, I don't. I need some serious lead time before I have to play the clarinet and it's still possible to get into really good playing shape for everything but not all at the

same time.

JJ: The critics love you, in fact, noted jazz critic Nate Chinen of the *New York Times* wrote in 2006 that you were “The figure most responsible for the tuba's current status as a full-fledged jazz voice.” Unfortunately, you seem to be less recognized by jazz listeners. Are you satisfied with your level of acclaim?

HJ: Let me say this about that statement, it seems to me that I am really solid with the audience. I absolutely love the response I get from them although there are still people who say “I didn't know a tuba could be played like that.” I just have to say that I must not be doing my job because I've been doing this for 50 years and I'd really like it if more people knew it. The only reason more people don't know it is that when it comes to booking shows, those people don't think that I can pull the weight. It's the business side that ignores me, the audiences are very supportive. That's what sustains me to keep on struggling to be heard more.

JJ: You've been very busy playing since landing in New York in 1963, yet you've only produced 3 recordings as a leader. Why is that?

HJ: Record companies didn't want to do it, it's simply that. It wasn't that I didn't go to the independents or the Japanese, I went to everybody. In the business, if it's not already being done, it's not worth anything. Someone has to first prove it can be done. I don't want to turn this into a diatribe on the industry. I will admit that it would take someone with vision to look at me (in the right light). I got that vision from the head of Verve in Germany, Christian Kellersmann.



The New York people didn't trust me that well and didn't promote my music. There's a “hit” single on one of my records but people won't find it without the right promotion - “Everybody Wants to Make it” sung by Taj Mahal, backed by tubas. It's very funky!

JJ: I thought perhaps the reason you've recorded so little as a leader was that it's easier or more comfortable to be a sideman?

HJ: I don't see it as more comfortable, I came here to do everything I possibly can and I can do a lot more than I get offered. I could have put out a quality record every year since 1964 if I had the opportunity.

JJ: I like the absurd title of your first recording done roughly 30 years after your professional start. It's called *Arrival*.

HJ: [Laughs] Well, that's what it was, an arrival, but it is also one of the tunes I played as a welcoming song. It's a tune that was inspired by Pharoah Sanders and things I had done with him long ago. You and I were talking before starting this interview about all the different people I worked with and in some cases, really prominent people, but you have to realize that if you were in New York in the '60s, who's going to hire you? The people with the gigs, people like Mingus and Max Roach, Gil Evans, Archie Shepp and Hank Crawford. They were the people who were hiring at that time.

JJ: Your other two recordings as a leader were with your Gravity band and included special guests - Paul Schaffer on 1995's *Gravity!!!* and Taj Mahal on 1998's *Right Now!*. Those are two

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Men stumble over the truth
from time to time, but most pick
themselves up and hurry off
as if nothing happened.

- Winston Churchill

(Howard Johnson — Continued from page 31)

talented musicians but they're not necessarily names that would attract hardcore jazz fans. Why include them?

HJ: They're just the people I wanted to play with, nothing more. Paul Schaffer has always done a really great job with the gospel thing and I played with him in the Saturday Night Band. A lot of times black piano players who have experience with the church, have not had the best of experiences with the church. There's a lot of pressure for them not to go into jazz but to stay in the church music and they can be a little tentative, they don't know if I'm trying to make a joke of it, but Paul, the Jewish guy from Thunder Bay, Ontario, just has nothing to bring to that but exuberance. And Taj Mahal is Taj Mahal, I played with him in the '70s. I wasn't actually looking for a "hit," I got accused of that for using Paul and Taj. A couple critics said I was trying to get on kool jazz stations but what's ironic is that the guys started to actually play like that when we were running it down in the studio but I said, "Listen I am not trying to get on those stations, I want what you play to be what you feel." It always grated on me that the idea of Taj Mahal being there was for some star-power thing. He's just a good musician playing good music with us.

JJ: Your two main instruments – tuba and bari-

tone sax – are relatively unpopular jazz instruments. It's interesting that you've chosen to maximize these instruments in two of your bands. Gravity includes 6 tubas and The Bear-Tones combine 5 baritones. Why present so many of the same instruments together?

HJ: [Laughs] You know, the instruments aren't unpopular. Perhaps what the baritone players have been playing hasn't been all that inspiring to some people, but I think the audience appreciates the sound of the baritone. My band with all the baritones began with the idea to create a baritone friendly zone. If you work in a big band, you may get one solo a gig, but in my band, you play your solo as long as you want and you're guaranteed to get one. Baritone sax gets relegated to some weird roll in most bands. I'm not a big fan of big band playing at all but the big bands that I do like to be in are with Charles Tolliver, McCoy Tyner and George Gruntz in Europe. As far as the tuba, I don't think it's popular or unpopular, people just don't hear enough of the instrument and people don't want to play it, it's not easy. That was one of the reasons for putting the Gravity band together in the first place. The tuba has an extensive range that can play in the trombone register. If you can have a trombone section, you can have a tuba section. I got notes in my lead tuba parts that trombone players don't want to see and the sound is like no other, a warm wonderful sound.

JJ: You've been an important supporter of other tubists through the years, you even had fellow tubist Bob Stewart crashing at your place in the '60s. Obviously, there is a limited amount of work out there for tuba, it's commendable and perhaps surprising that there's not more of a competitive atmosphere between tubists.

HJ: Tuba players all know what one another are going through, how difficult it is. We're all underutilized, we can all do so much more than we get asked to. I couldn't believe it when I first came around people would call me and say, "Hey, I've got this great idea, you double the

bass line." Come on, that's about a half-step forward

JJ: You've played in all sorts of musical settings including the Saturday Night Live Band and with Mingus, John Lennon and The Band. Is that how one has to make a living with your instruments or could a tuba player earn a living in jazz as a leader?

HJ: I don't know, for me, it's my diversity in kinds of music and in instruments that's allowed me to get anywhere at all. I wouldn't be able to rely on the calls I've gotten for either baritone or tuba alone.

JJ: The majority of your playing has been as a sideman in many different bands. How do you satisfy commitments to multiple bands that may end up touring or recording at the same time?

HJ: It breaks my heart but it does happen. I hate to have conflicts but it doesn't happen that frequently.

JJ: How do you decide who to play with when conflicting dates occur?

HJ: It's usually pretty clear, it's not the money or prestige, it's just what seems right as I feel it.

JJ: How does the bandleader who's losing you feel when there's a conflict?

HJ: Nobody's that married to me. Usually, those people do other things with other people all the times. It's not like the band's 'gonna fall apart if I'm not there. Nobody assumes they're going to be able to just get you. That's the nature of freelancing and one of the things that I like about it. If they really need you, they usually give you plenty of lead-time.

JJ: When missing a gig, are you responsible for finding your replacement?

HJ: No. You know the freelance thing among musicians is about as freelance as it gets, we don't have agents to get us work.

JJ: Any significant career opportunity that you've lost out on due to prior commitments?

HJ: No, the only thing that makes me lose out on things is that people didn't think of me. People have told me that they wish I could have recorded with them but they didn't think of it. Coltrane told me if he'd of known about me, I would have been on *Africa/Brass*. [Laughs] Well, that makes me feel good but...

JJ: How difficult is the continual switching between bands and musical motifs and having to constantly re-learn or be introduced to new music on short notice?

HJ: It's all just music. I play with orchestras sometimes. I did one of the concerts of the Three Irish Tenors as the tuba player so I just had to go in there and be the tuba player that day.

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Rabbi Greg Wall

Interview by Nora McCarthy

The Jazz Rabbi Part 1 of 2

Recently I discovered The Sixth Street Community Synagogue, a modern orthodox shul housed in a historic building in Lower Manhattan and its jazzy spiritual leader, Rabbi Greg Wall, an accomplished and celebrated jazz musician. His musical journey began in childhood taking him through many twists and turns and down many roads that ultimately led him to quite an unexpected destination and a higher purpose with an abundance of blessings. Today, Greg Wall would agree that he has the best of both worlds--that of a musician and as a spiritual leader. His musical expression has become his spiritual voice. The circle for him is complete, the pieces of his life nicely forged into a beautiful mosaic but his work has just begun. His mission to create a Center for Jewish Arts and Literacy on the Lower East Side that benefits and welcomes all is his vision and current undertaking. Here is his story.

THE MUSIC

JJ: Rabbi Greg, how does a jazz musician end up being a Rabbi or was it the other way around?

GW: I am not a Rabbi who plays music, I'm a musician who happens to be a Rabbi.

JJ: So, you are first a musician.

GW: Oh yes. Especially the type of music I play, it's a full time job, being able to stay in shape. As you know being an improviser, it's

“...being an improviser, it's like being a professional athlete, in order to get your body to respond you have to be at it constantly....”

like being a professional athlete, in order to get your body to respond you have to be at it constantly and that's how I have been my entire adult life and since I started taking music seriously around the age of fourteen--basically that's what I do every day.

JJ: What was your first instrument?

GW: My first instrument was piano. I let it go, as far as formal lessons but we had one around the house and I would enjoy picking out tunes. It's funny because when I was very young, I was really drawn to the piano and everywhere my parents would go, if they parked me in front of a



piano, I would be content for hours. Finally, they got a piano and got me a teacher and after two months I quit.

JJ: What was it about the teacher that made you quit?

GW: The teacher they got for me was a high school student, in retrospect a mistake a lot of parents make, they figure it's a young kid so cheap is best. Now, I realize the best teacher for a young child is an artist. Not someone who happens to know a little bit but a real artist. I've been very lucky with my children that they've had instruction from my friends who are great artists. They get right down to the core of what's important.

JJ: So did you ever pick the piano up again?

GW: I played in rock bands when I was a kid. I

learned to play pretty much by ear. Later on I realized that that was much better than taking some “see the bear at the zoo piano book.” So then I started to be able to play pretty much basic chords and I started studying music theory in high school--then it came together. I played in rock bands all through high school on keyboards. I had the old Farfisa stage organ with a huge amplifier, so that was fun. Then I picked up the saxophone when I was about fifteen years old.

JJ: You're a tenor player, right?

GW: Tenor, soprano--I have an alto--I play it once in a while but my voice is really tenor, soprano and also clarinet, I'm in love with the clarinet.

JJ: Not an easy instrument to play.

GW: No, and especially if you didn't start on it.

JJ: What provoked that change--jumping into the horns?

GW: I remember that when I was sophomore in high school I stayed after school and saw the jazz band--it was a big band, not much improvising mostly written out arrangements in a jazz style and I was really captivated by the saxophones, so the band director asked me if I wanted to play saxophone. I said yes. He gave me a baritone saxophone. When I brought it home my mother said, “Get that thing out of the house!” After the baritone he gave me a tenor and when my mother heard me playing the tenor she said, “I give up!” I've been playing the tenor sax ever since. About a year later; I was one of the best students in the band. I took it pretty seriously. I didn't practice a whole lot but I had some natural ability and that with my music theory, which came to me very quickly and my good ears, I was able to put it all together and two years later when I was applying to college I knew I wanted to study music.

JJ: What college did you attend?

GW: I went to college for music though my parents did everything they could to dissuade me. They wanted me to be a lawyer but I got accepted to a couple of very good music schools. My parents thought I should go to a state school and if I was still into music then I could transfer. So I went to the University of Massachusetts in

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www.SixthStreetSynagogue.org
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(Rabbi Greg Wall — Continued from page 33)

Amherst and shortly after I got there I met Archie Shepp and started studying with him. I also met Frank Foster, he was visiting and he agreed to give me some lessons. I remember I used to take my girlfriend and we would hitchhike every couple of weeks so I could get a lesson with Frank Foster. What a terrific teacher he was and a very open-minded guy, and great, great musician. Archie was a wonderful influence in my life. Later when I started getting to a point where I could play and hold my own, he was very generous about his bandstand. He always invited me to sit in wherever he was performing and I got to have an early experience playing with Kenny Werner who was in his band and John Becht as well as other really good people, like Dave Burrell. This was in the very early '80's. I was a composition major and I guess my parents thought composition was a better avenue to go, maybe music education would have been a career path but, I was hooked. I remember the first time I heard "In A Silent Way," I was a freshman in college. I said, "That's what I want to do. I just want to play; I want to be an improviser." So, I finished that year of school, took a year off, and I practiced eight hours a day for a year. I auditioned for the New England Conservatory of Music and I got accepted and moved to Boston. I ended up graduating from there. I had some great teachers. I studied with Joe Allard, who was the all time great saxophone teacher that so many wonderful artists trace their roots back to. I also became very friendly with Jaki Byard. I studied with him, Jimmy Giuffre, George Russell and Joe Maneri. In fact, I was in the class that persuaded Joe Maneri to start playing again. It was just unbelievable...the Joe Maneri that everybody knew in the '70's didn't exist in the 90's. He was holed up at the Conservatory and wasn't playing; he was studying microtonal music and was teaching theory. He was a huge influence on me. I remember his son Mat when he was four or five years old.

JJ: The NEC proved to be an excellent experience for you.

GW: It was a great time to be at the NEC. Not just the teachers but the students were great. And, a lot of the relationships I made then, I still have now. There is a whole community of people associated with the Conservatory that are my crowd. My musical partner, Frank London, I met there. We have a group called *Hasidic New Wave* and have quite a few CDs out. We play all around the world. Also, trombonist Ben Williams, guitarist David Fiuczynski--a whole bunch of people from NEC--we all moved to NY around the same time and have been playing together ever since.

JJ: When did you move to NY?

GW: I moved here in 1982. I was doing my main performances with a group playing traditional New Orleans music and 1930's Harlem Swing. This group actually moved en-masse to

New York and the first gig we had was at the Red Blazer when it was on Second Ave. We were lucky enough to get reviewed in the *Times* and the *Post* the same day. That sort of launched a career for us. Then I spent the next several years touring with this group playing 1920's and '30's music: Sydney Bechet, Omar Simian, Jelly Roll Morton, Louis Armstrong's Hot Five and Hot Seven. That's how I started really getting into the clarinet and playing soprano and tenor saxophone too. Meanwhile, I was studying with George Coleman; he was my teacher when I got to NY. It was so great being in NY for the first time. Someone gave me a copy of the Local 802 phone book and there was the home phone numbers of all my heroes.

JJ: So you just called him up?

GW: Yes, I called him up. I was coming from Archie Shepp who at the time wasn't studying Bebop. He wasn't coming from a Bebop place in the beginning, more I guess influenced by Trane to some extent, although he didn't have the harmonic basis that Trane did, he was really into the tone and the sonority of Ben Webster who was probably his biggest influence and Albert. I remember when Archie was really studying the music of Charlie Parker and then all his students studied the same thing. So I never really had that disciplined approach. I started a little bit with Frank Foster. But George Coleman is very much disciplined. He always used to say to me that, "cleanliness is next to Godliness," and we would work on getting this real clean precise approach to playing the music which was just what I needed at that time. So it was really nice.

JJ: Were you supporting yourself at that time on the music?

GW: I was playing New Orleans music at that time and we changed the name of the group to the Hi-Tops and our shtick was that we wore red Chuck Taylor high-top basketball sneakers and tail coats. We were these young guys playing old music and through some great stroke of luck, I ended up being the band leader at the King Cole Room at the St. Regis Hotel. We were playing every Friday and Saturday night; it was a union gig. I was about 24 or 25 at the time and we all had our own retirement plan, health insurance and were profiled in Crane's New York Business; the group was doing very well. We were pretty well organized --it was a partnership. I was in charge of the bookings and was the public face of the group. We all did arrangements and it was a lot of fun. We had these great gigs playing around the country. Our booking agent mostly did classical music and chamber music so we were his classic jazz novelty and we'd be on a lot of concert series as the classic jazz diversion. We got some really good gigs at some really nice venues. It was a wonderful professional experience and financially very rewarding for us. We didn't get rich but we didn't have to have day gigs. That was my fate playing 1920's and 30's jazz and little did I know at the time that it

was such a great foundation for being an improviser. When you're limited harmonically then all the other elements of music have to really be developed--especially sound and time--it was a great experience. That group went on for a while and meanwhile I kept studying with George Coleman. I started playing Bebop but I've always been interested in avant-garde and free jazz so I developed that as well and played in a bunch of different ensembles.

JJ: When you were younger you were in several choirs and in the All State Chorus, did you do any singing with the Hi Tops?

GW: I did sing as well. I wasn't the lead singer in the group but I sang lead on a few tunes. There were a few Louie Jordan tunes that I liked but we had a wonderfully talented trumpeter and vocalist who was our lead singer and he was incredible, his name is Jon Seiger. He's from Manhattan and he grew up being very close to Roy Eldridge. His mother was a good friend of Eddie Locke who was Roy Eldridge's drummer. When he was in high school he would go down to Eddie Ryan's and sit in with Roy so he really got that language. He lives in Rochester now and he's deaf but he still plays.

JJ: It seems like you were surrounded by greatness from the very beginning.

GW: I was very lucky, very, very lucky.

JJ: So tell me about going into the avant-garde.

GW: It was always an interest of mine. I remember when I was at the University of Massachusetts, my first month or two there, I met a bass player who had moved from Manhattan to Western Massachusetts by the name of David Wertman and he worked with Steve Reed, Ahmed Abdullah and Arthur Blythe. He started this group in western Massachusetts called the Sun Ensemble. I had no experience playing free jazz and I really had a lot of fun with this group. David's wife was a dancer. This was in 1977 and we would often do things in collaboration with dancers then he got us these gigs playing at lofts in New York. We played at the Brook and the Sha Sha House--some nice lofts. So I got a taste of that--I was about 18 years old at the time.

JJ: Did you ever meet Ornette or Sam Rivers or any of those cats?

GW: I met Sam Rivers in Amherst but I didn't meet Ornette then. I'm not really friendly with Ornette. A good friend of mine, Kenny Wessel plays with him, but Ornette doesn't know who I am.

JJ: When did you get into improvisation?

GW: I always had a great appetite for improvisation and free improvisation. Later I realized that it is much more difficult than any other jazz

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George Brandon

Interview & by Joe Patitucci

JJ: Talk about your new recording, the compositions, studio experience and how it developed from concept to completed work of art.

GB: *Toward the Hill of Joy* was recorded over a two year period in five sessions with differing personnel in each of them. I used Lofish Productions, a cozy inexpensive studio in midtown Manhattan with an excellent engineer, John Hopkins, who was with the project every step of the way over the two years of recording. "In My Own Way", "Friend in Need", "Antar", and "Hill of Joy" were done first. We rehearsed Monday through Thursday of that week and recorded on Friday. Originally I was not going to play trombone on this session at all but the trombonist I had gotten to do it turned out to be a problem, so I had to drop him the day before the recording session. We went on and recorded it without him. Later I came back to Lofish for another recording session and overdubbed the trombone parts myself. After this I had to do mixes with John, regroup, pull some more money together and decide what to do next since there needed to be more material for a respectable CD. The third session came some nine or ten months later, and using a different drummer and pianist produced "Swinger", "Little Fox", "Alice" and "Do Something!" - same studio and engineer, Monday through Thursday rehearsal and recording on Friday again. After this Jorge Sylvester and I did the duet "Interlude" and I recorded "Introduction" at a fourth session some months later. Nora and Jorge felt that 'Antar

with the process and deal with it. Essentially *Toward the Hill of Joy* is a fairly introspective and contemplative CD which is in two parts. The first four selections start out the typical worldly concerns everybody deals with and then proceeds to step back a little and go a little deeper into the themes of individuality, friendship, escapism and desire and ends with an expression of gratitude for life and the existence of other human beings. Over the course of the CD, the tempos gradually slow down and become more expansive as the content deepens spiritually and emotionally. Except for the "Interlude", the pieces on "Hill of Joy" are pretty old and don't represent where I am at now compositionally. The single most important factor making it was encountering Nora McCarthy, the featured vocalist. I am very picky about singers, have had some bad experiences with vocalists over the years and, even though I have not written a lot of songs, am really reluctant to turn the ones I have written over to vocalists whose timbre is bad, have poor intonation or whose diction is so poor that you cannot understand the words. None of these are problems with Nora and when I first heard her sing I knew that she was the one.

JJ: Talk about the kinds of sights and sounds when you were growing up in Newark that inspired your musical pursuits and interest in jazz?

GB: I grew up in two Black working class neighborhoods in Newark's North Ward from just after World War II into the mid-1960s. Most people thought of the North Ward as an Italian area but there were enclaves of Black folks up in there, mainly southern Blacks who had migrated from the South just before the depression or during WWII. My mother migrated from Virginia and my father's people came in from North Carolina. They were country folks and the neighborhood was a lot like the country, too. (I have a childhood picture taken when I was three or four years old and in the background you can



see that the neighborhood's streets weren't paved yet; that came later.) Most people worked in factories or operated elevators, packed stuff in warehouses, that kind of thing, i.e. when they had work; others were involved in different kinds of petty crime or found other ways to get by without a steady job. People didn't always have the wherewithal to go to the movies or go to real clubs, although some the local bars sometimes had live music, so people had to create a lot of entertainment for themselves. People would have parties to raise the rent or to sponsor or celebrate some event they were involved in or for a holiday. I remember several parties as child when they brought in a blues singer and guitarist who lived in the neighborhood to perform, an older guy I remember only as 'Groundhog' who played country blues, sang in a gravelly voice and had a face so cut up it looked like it been dragged over barbed wire. He made an impression on me and sometimes I can still hear him. I grew up in Baptist churches founded by these same folks, so there were regional song styles in there from Virginia and North Carolina that they had brought up with them that were not common but deeply affected me, especially the long meter hymns, slow, free, melismatic invocations with blue notes and stark bare intervals for harmony sung by the whole congregation. This was not gospel music; that came in later. But my mother had records by Clara Ward and also the Davis Sisters that she used to play around the house along with the likes of pop singers like Brook Benton, Nat Cole or Jackie Wilson. A lot of the children's games we played were based around rhymes, short songs and tricky rhythmic patterns so you grew having been exposed to that whether you were musical or not just because you wanted to play with other kids. My initial acquaintance with jazz came through my father. My father had played guitar in a local band years before and taught me the basics of that instrument and gave me a trombone as a birthday present when I was fourteen. I had already been

"I do believe that mystics, some artists and some scientists are the best hope this world has for becoming a lot better place for all of its inhabitants. It's pretty clear that politicians are not it."

still needed something to kick the energy up a notch. I thought they had a point, so I brought in Neil Clarke to put in a layer of percussion over what we had recorded nearly two years earlier. It was only after the listening to the mixes from the first recording session for weeks that I was able to envision what the whole thing ought to be like. This guided my selection of the remaining material, my decision to record the duet and solo piano pieces and the order in which the pieces should appear on the CD. Sometimes it takes a long time for me to get to this point, and being in limbo this long is very anxiety-provoking, but at the end I am absolutely certain and the result is usually exactly what I want so I just keep faith

www.reverbNation.com/GeorgeBrandon

playing for several years by then. One of his best friends was the jazz organist and pianist Wallace “Corky” Caldwell, a local legend who, fortunately, is still among us although ailing. Pop was a Count Basie fan and even looked like him. (Check out the cover of the Band of Distinction album to get an idea of what my father looked like.) He was also into bebop so it was all over once I got hold of his 78 rpm recordings of Dizzy Gillespie, Monk, and Fats Waller. There was also Dexter Gordon and Wardell Grey’s “The Hunt” which seemed to go forever over multiple 78 rpm discs. I didn’t hear Bird until a bit later. The 78s were sort of on the back shelf because 33 rpm LPs were the standard thing by then so coming across these 78s was almost like finding buried treasure for me. It’s hard to believe now, but there was also quite a bit of jazz on television at that time. TV is how I first saw Thelonious Monk, on a program in which he was presented by Hall Overton who spoke about and illustrated certain aspects of Monk’s music on a whiteboard or easel. There were other programs that presented jazz groups in simulated club-like settings, occasional straight-up concerts or in an educational way or like Hugh Hefner’s Playboy Penthouse just integrated jazz into the general ambience of what was going on. (Bill Cosby was on Hefner’s program, a lot but not as a comedian or performer; in the background you can often see him playing air bass.) TV also had a lot of regularly occurring classical music programming. I remember Leonard Bernstein and the New York Philharmonic programs but also televised performances of the Boston Symphony Orchestra under Charles Munch. I even saw John Cage play his piece for radios on a public television program and followed up on him at the Newark Public Library, a life saver for me and many others, which had an excellent music department, including listening rooms, and was an important force in my musical education. The main club in the area was the Front Room which would regularly have people like Yusef Lateef or Jimmy McGriff or Stanley Turrentine, occasionally Monk or Coltrane or Jackie McLean. I was too young to get in there legally and too shy to risk the masquerade so I never saw any of these

artists there but I would pass and check out the marquee wistfully on my way to school every day. On the radio it was Symphony Sid listened to nightly on a transistor radio hidden under my bedsheets cause he was on so late and I had to go to school the next day. WQXR was and remains primarily a classical music station but also had some jazz programming in those days. Jazz critics Martin Williams and John Wilson had programs on WQXR and I would check those out. In the early 1960s WQXR also had an Indian classical music program hosted by Sahib Jafrees and I listened to that long before there was a vogue for this music later in the decade. So there was a lot around to hear if you were really curious about music and kept your mind open whether it was from the streets, the church, the TV, the radio or the public library.

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

GB: There was an important incident that really crystallized for me the difference in perspective between being a jazz player and being a jazz composer. This was when I was in the Jazzmobile Workshop in the 1970s. I feel that the Jazzmobile Workshop has been underrated. When I attended the Billy Taylor Memorial people went on at great length about the Jazzmobile, the roving concert platforms that brought the music free to different neighborhoods in New York. No one mentioned the Workshop where aspiring musicians could study on Saturdays for years with jazz legends such as Curtis Fuller, Jimmy Owens, Jimmy Heath, Frank Foster, Ernie Wilkins, Freddie Waits, Eddie Preston, Ted Dunbar and many more. In the early years of the Jazzmobile Workshop the Workshop Orchestra was stellar and performed on national television as well as at Carnegie Hall, Lincoln Center and Town Hall. Some fine musicians came out of that: TK Blue, Victor Jones, Andy McCloud, Sam Furnace were all in there then. Sometimes one of the faculty would mix in workshop members with seasoned professionals for major projects of theirs. When Jimmy Heath was preparing the premiere of his Afro-American Suite he

did this and I was selected to be in the trombone section. Months before I had committed to a gig of my own, my first as a leader and the night of this performance coincided with the last rehearsal of Jimmy’s work. This put me into two conflicts: one as a leader who had employees that had been promised work they needed; and second as an employee of Jimmy’s. When I informed Jimmy of the situation, he told me that even if I made all the other rehearsals, if I couldn’t make the last rehearsal, I couldn’t make the gig. In the end, I had to bow out of the premiere and do my own performance rather than Jimmy’s. Painful as it was for me, when I thought about it I concluded that as a leader and a composer, he was absolutely correct to do what he did. It was a great lesson for me and I have followed suit ever since. Whenever I have not done this, the music has suffered and I have regretted it. As a player you would like to be able to do whatever work comes up, to play and make the money. As a leader and composer your first priority after getting a performance is to insure the integrity and quality of the music. That’s what rehearsals are for and that is more important than the presence or absence of any particular player.

JJ: What words of wisdom, suggestions or advice have you received from a mentor or influential jazz artists that have made a significant impact on your artistry, life or thinking?

GB: One thing I picked up from my brief period with Sun Ra is that in order to sustain an enterprise for as long as he did with the various incarnations of the Arkestra, or as Duke Ellington did, or Basie for that matter, or Randy Weston’s group, there has to be a core of people intensely and purely committed to it and that there has to be something there above and beyond the music and the money that holds people in and draws in people outside the group. It can be a vision or a lifestyle or sense of superior elegance or commitment to a particular tradition, but it needs to be something that comes from the leader and goes through the music and how people get dealt with that will create something special that musicians want to belong to and identify themselves

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just started. I had the strongest musicians in the band while I was just learning. I was not afraid to fail, or to sound bad in comparison to other guys. I was enjoying this experience, and I always wanted every musician in my band to have equal freedom to create. Later on when I started to work with other musicians I found that I was most comfortable when the bandleader was treating the musicians the same. I don’t like very “notaries” way of leadership - it shuts your creativity, you feel like you are doing your job. It’s not for me. I love my band, we are great friends, we love to play together, to travel, to be together...

JJ: Could you share some discussions you may have had or words of wisdom you may have received from one of your mentors, or influential

jazz artists, that have made a significant impact on your artistry, life or thinking?

AF: One of my favorite comes from Bob Brookmeyer. He was a guest teacher at the Rotterdam Conservatory. I was in his ensemble class. During our first lesson, of course, all of us students tried to make an impression on him - to show off, playing crazy, all bebop, altered, pentatonic scales up and down, fast, a million notes a minute. He stopped us and he said-”Please stop, play me a children’s song.” Until today, if I get too excited while playing, I am thinking “Children’s song.” Beautiful. He has an amazing melodic approach, and “Children’s song” is the best way to describe it.

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

AF: Making music - playing, writing - is a very honest business. You can’t hide. You can’t pretend to be a different person. You can’t pretend that you understand certain feelings, matters, situations. The listener will feel it, one way or another. We are channels, we pass our world through the music to the world, and there is no room for pretending.

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

AF: Hustle and bustle recharges me. I need it. I feel like a “battery.” I need this energy and all the craziness around me, and I need sun. I have it all in New York. That’s why I am here. This city makes me complete.



Amina Figarova

Interview by Joe Patitucci

JJ: Could you talk about the development of your composition *September Suite* that creates a musical homage to the victims of the 2001 September 11th attacks?

AF: It was a very unusual process for me.. I lived in The Netherlands then, and to be exact it was on September 16, when I came home traumatized. The whole experience was surreal, I was so happy to be home, to see my husband. I did not want to see or to hear anything about 9/11. I had enough. I was not thinking to write about it or to write at all. But after I've seen the documentary on BBC that I describe in the booklet of the *September Suite*, music came to me. I could not help it. It was pouring out. It was therapeutic. But at the same time it did not arrive at once. All the experiences I had and the documentaries and the interview I've seen were transforming into music, in a very different way than usual. I was describing a different kind of life, not a pretty part of life, but sad, devastating, ugly part of life, I was writing what I felt and for the first time in my life I was confronted with this level of honesty and depth. I would write down what ever would come into my head, and I could not believe that it was me who wrote it because it was so very different from what I used to. It was new to me. In the process I lost my father, and I felt that I went in to even deeper level of honesty. That's why I call it tribute to mourning, tribute to 9/11. I think it helped me to rediscover music, writing and myself.

JJ: When you were growing up in Azerbaijan you began on a path that led you to study at the Baku Conservatory to be a classical pianist. What were the sources of inspiration that led you



Photo by Andrea Carter

course, there was lots of great classical music around as well - which all together, I guess formed my music taste and love to all styles. At the time there was not a jazz school. The only way was to study classical music. When I was a teenager, I was into Motown music. Music education in the former USSR was amazing - tough but it was great. But, there was no room for jazz. That's why I started it only later.

JJ: What were the challenges that you experienced in making the transition from classical music -- characterized by where reading and memorizing of already created pieces, and the

go that fast. And as far as it goes for writing, I wrote music all my life, since I was 3. That never changed. It developed as I was developing and it still does. I love this process. You play and you compose differently as you grow, getting more experiences. Sometimes I would take a look as an outsider at my life, at my choices in every thing, not just in music. I think it's fascinating to see how differently, or sometimes not at all, how we approach the same things in different periods of our lives.

JJ: Talk about some of the processes you go through in composing music. From time to time, the source of composing for me might be a melodic or thematic phrase or fragment, or a rhythm. How does the mix of melody, harmony and rhythm develop for you?

AF: Melody is very important to me. But it's not necessarily the top voice melody, it can be the melody in the bass. At the same time, I guess coming from a "percussion oriented country" and also growing up listening to lots of "groovy" music - groove is as important to me. But again, it's all about honesty, I love to describe musically all my experiences, sometimes melody line comes first, sometimes rhythm, or both - it's all depends

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

AF: To be honest, I started my own band when I
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“Making music - playing, writing - is a very honest business. You can't hide. You can't pretend to be a different person. You can't pretend that you understand certain feelings The listener will feel it, one way or another.”

to focus on jazz and develop your improvisational skills?

AF: I grew up listening to all kinds of music. At the time the popular music in Azerbaijan was very jazz oriented music. My parents, and most of all my mother, loved jazz. We had LP's of Lois Armstrong, Ella, Oscar Peterson, Earl Garner etcetera. Music was on all the time - LP's, radio, TV. Besides, folk music in Azerbaijan is very rhythmical and based on improvisation. Of

accompanying strictures and structures -- to jazz, which involves summoning in the moment all of one's experiences, musical skills, and creativity to create something meaningful and inspiring on the spot?

AF: The whole process was very "playful." I thought I will take a few jazz lessons for fun. I wanted to try. I could not imagine that it would

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context. So I kept it going. I found out later on that there were quite a few jazz musicians who made their living playing traditional jazz yet really were identified as contemporary improvisers such as Steve Lacy and Roswell Rudd. Steve Lacy made his living playing Dixieland, New Orleans music. When I met Jackie Byard at NEC, and I really got to know his music, I fell in love with Rahsaan Roland Kirk. I realized that's what I wanted to do. I wanted to be a walking encyclopedia of jazz and be able to reference this continuum because I saw it as all connected. I didn't feel you could be a real significant jazz artist without knowing the history of the music--but not knowing it academically--knowing it sonically and so I really went out of my way to learn all of these different styles. I see them as different dialects of the same language.

JJ: You're right. When though did the transition or should I say the association with the spiritual begin to reveal itself in your music and would you say that improvisation was the conduit?

GW: When I was studying with George Coleman I remember the guy whose lesson was after mine had a beard and was wearing a yarmulke. At that time, George was teaching out of a one bedroom apartment on 14th Street and his waiting room was basically the room that the lessons were being given in. He had a couch so when you came in you'd sit on the couch until he finished with the person whose lesson was going on until it was your turn. George didn't stop on the hour. If he was in the middle of teaching something when the hour was up the lesson would continue until he was done so oftentimes we heard one another's lesson but it was all good and none of us minded. One day I remember getting a call out of the blue from the guy who had a lesson right after mine, "Hi Greg, this is Meyer, from George Coleman." I didn't remember having given him my number. He asked if he could study with me. My mother had warned me that Orthodox Jews were crazy, I grew up Reformed. This guy was an Orthodox Jew. Why would he want to study with me — I was a 21 year old punk — when he had George Coleman? Little did I know that the good Lord works in strange and mysterious ways. So this guy told me that since I was conservatory trained and studied with Joe Allard and George was self taught he thought I might be able to offer him

something. So he started coming out to my apartment in Jersey — his given name was not Meyer but Marty. He was a guitar player but not just an ordinary guitar player. When he graduated from college he went on tour with Brother Jack McDuff. He was a serious jazz guitar player who had taken up saxophone because he didn't like the guitar. He had gotten sick of the guitar and his day gig was teaching guitar for the City of New York. He was a music teacher in a high school giving guitar lessons all day long. But he wanted to play saxophone. He was the best student I ever had. I basically gave him everything Joe Allard had taught me and because he was a serious musician it wasn't hard for him to progress rapidly. As the days grew shorter, he asked me if I would mind it if he prayed the afternoon service in Hebrew, it's called the Daven Mincha. I said, "OK." A couple weeks afterward he asked me if I would like to put on tefillin, in English they call them phylacteries. So I did. Every week he would come and we'd put on the tefillin; I became part of the ritual. He was a Lubavitcher, a Chabad Hasid. The next thing he asked me was if I would like to come to his house for a Shabbat — Jewish Sabbath. I didn't really know any Sabbath observers, I knew it was restrictive and I didn't think I wanted to do that — Friday night was my big night — if I didn't have a gig I'd go hang out in clubs. So after turning him down a couple of times, I agreed to come for dinner. The ritual was so incredible, the stories and the singing -- I couldn't wait to get out of there--I hated it. He had a couple people there that were born again recent Lubavitchers — they weren't Rabbi's, they didn't know an awful lot but they had taken on this whole lifestyle and well, you know ... I didn't want anyone telling me what to do — I couldn't connect at all. So, I left. Nothing really appealed to me. Ironically a couple of weeks later, this gentleman developed some kind of throat problem and he had to give up playing the saxophone so he stopped coming to me. That was the end of my foray into Orthodox Judaism. Then a couple months later I get another call out of the blue from Yosi Piamenta looking for a saxophone player for a Monday night wedding gig. I needed the money so I agreed. I show up at this catering hall in the Bronx and I meet Yosi and Avi Piamenta — incredible Israeli musicians who were born again Hasidim. They had been rock stars in Israel and then they found the Lord. It turned out that Stan Getz had recorded a record with them and brought them to New York.

They weren't jazz players but great improvisers. Anyway, I get there and I didn't know any of the music at all but I knew how to jam and these guys could jam. They went into these grooves and in fact, Yosi sounded like a Middle Eastern Jewish Hendrix — in fact he is called the "Hasidic Hendrix". So, I was in heaven, I felt like I had met my long lost brothers. As a result, I learned I loved Hasidic music but little did I know it wasn't so much Hasidic music as much as it was these guys. Because later on when I played with other Hasidic bands, I realized that they were nothing like them. It was very run of the mill utilitarian work but Yosi and Avi were real artists. So that evening we discovered we felt mutual kinship. They compared my playing to Stan Getz's — not so much his vocabulary but the Jewish-ness in his sound. They asked me to join their group — all I had to do was learn 30 songs. Yosi made plans for me to come the next day and he'd start to teach me the music. I met him in Brooklyn the following day at noon. I show up and he's sleeping. So, I have to wake him up. Then I have to wait around for two hours while he prays. Then we have to make coffee. Then we have to eat hummus ... so by that time it is about 4pm and it's time to go to work and he invites me to come along. We go to a Hasidic wedding at the Nassau Coliseum and there were 30,000 people there. In the car on the ride there he asked me if I had a girlfriend and if she was Jewish. I answered, "Yes and no." He said, "Get rid of her immediately." He didn't pull any punches. So, I realized I wasn't going to learn any music from Yosi but his brother Avi, whose lifestyle was a little different, made me a tape of the songs and I brought the tape home and started to learn the songs. It was very enticing to me because I needed the money, and I wanted to play in the band because I liked these guys — and especially because the gigs were on Monday and Tuesday nights and I had no gigs on those nights. So I started but all the songs sounded the same and after a couple of weeks, I gave up. I just couldn't do it. Then Avi calls me with another gig but I told him that I didn't learn all the music yet, but he said it was OK, I could still do it. We hung up and he called me back to tell me I could do the gig but under one condition, that I had to use the money to buy tefillin.

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(Randy Brecker — Continued from Page 9)

one person [Mingus] could write in that many idioms and keep his style intact. There's always a Mingus signature - but he covered even more than most other writers. He just might have been the original fusion guy - because he fused jazz and Bebop with Classical, African, Gospel, and World music. It's all in there - free, bebop earlier charts, the ones for Lionel Hampton that he wrote. He was also was a pretty good lyricist, writing for singers. He just covered the whole gamut - and once again a real bandleader gets the best out of all of the sidemen ... maybe because of the fear. But he was a real bandleader

and an unshakable force.

JJ: How do you account for your humility and your even tempered nature and apparent ability to avoid succumbing to the tyranny of the ego?

RB: Well that's a good question. I think a lot of it has to do with the fact that I've been doing this for a long time. There was a lot more earlier on - for lack of a better word, about getting my stuff out there. If I hadn't, I probably wouldn't have had as much success as I have had. Unfortunately, I think that the nature of the business is that you're kind of forced to be your own advocate. Everyone is in that position.

So I could only imagine what you have to deal with - in your position, you must get it from all sides, 24 hours a day. And, some people you know probably do think a little too much of themselves. You can get carried away if you don't realize that there's a whole lot of other great musicians out there that also have something to say, and you don't push it too hard. I was blessed to be at the right place at the right time. I didn't have to push myself too hard, but you have to be aggressive if you have something you want to offer.

□ □ □

JJ: How has life as a freelance musician changed through the years?

HJ: That whole scene has changed very much over the years. Back in the '60s, you had to pay for your own hotels, nobody provided that. But there were a lot of things from that same time that were a lot better than they are now. A plane ticket could be kept for a year and the dates easily changed, you also didn't have to get searched, probed or prodded when you got on planes. You could bring your instruments on board without hassle. Things also changed in the studios, things started getting very precise and very one-sided, which I always felt tended to leave out black musicians. When exact precision and pitch got imposed, it really blanded the music out and made it a lot easier for us to be replaced by synthesizers in the '80s and '90s. And I predicted it would and I said so.

JJ: Many of the baritone and tuba players that I've spoken with in the past have said they ended up with their instruments because that's all that was left in the school's band room. That wasn't the case with you.

HJ: No, my own story is different from anything I've ever heard. I never had the idea to play the tuba, I got channeled into it somehow. I know how but it's a long story I won't tell here but I now realize that there's nearly nothing I could have done in my life to avoid being a tuba player. It just had to happen. I never had lessons, I was on my own just forging ahead.

JJ: How important to your growth as an innovative tubist was never being told what couldn't be done on the tuba?

HJ: I don't know if I really am an innovator, in a lot of ways I was doing what everybody else did. I played the music that I love on the instrument that I love. The fact that it happens to be a tuba in a society that was not oriented that way is beside the point. I really didn't think that I was that different. I identified with people that had the same kind of excitement of doing something good. That's why I was close friends early on with Jimmy Owens. He's a trumpet player, a much better known instrument, but I felt we were doing the same thing. I didn't feel any conflicts because I knew where I was all the time. We live in a world that can be downright hostile to one faction of life or another, whether it's what instrument you choose, what race you are, whether you're tall or short, slim or fat. If you let all those opinions that society has about all those things direct you, you got nothing of yourself. So I just stayed where I felt was the right place for my heart.

JJ: Teaching yourself to play came with some difficult times. I know at one point early on in high school you learned everything in the wrong key and then intuitively transposed it on your

own. That was an incredible feat.

HJ: I was just trying to not look stupid so what was required was everything that I thought was in the key of Bb, I was playing in the key of F, so I just had to march it up to Bb in my head before playing it and in that way, I didn't look ridiculous.

JJ: There was also the time you were warming up at band practice in a very high register and your fellow band mates were in disbelief.

HJ: Someone had asked me how high a tuba went and I was very embarrassed that I didn't know but I had only been playing it about 5 weeks at that time versus other guys in the section who had been playing it for years. I thought I'd see what I could find out so I started playing up and my jaw started to get a little tired when I got to the F above the staff in the bass clef so I figured if I could do that, everybody else could do that and more. I just added that other octave to my daily warm-up and after about a week, I could just cherry-pick that F and the sound of the instrument in that register was really great. It was kind of French horn-like. I thought it was so nice that everyone must use that although I had never heard it before but, hey, if I can do that after 5 weeks it must not be that hard. I was surprised to find out that the other guys couldn't do anything like that and it was then that I started thinking that maybe I would just discover what I can and not let anybody tell me what I couldn't do because I wanted to play some music.

JJ: And what type of music did you think you'd end up playing as an adult when you first considered a career as a musician?

“We live in a world that can be downright hostile to one faction of life or another, whether it's what instrument you choose, what race you are, whether you're tall or short, slim or fat. If you let all those opinions that society has about all those things direct you, you got nothing of yourself. So I just stayed where I felt was the right place for my heart.”

HJ: The same as now - anything I figure I can contribute to.

JJ: I understand you had a special moment with Josephine Baker.

HJ: She came to New York to play Carnegie Hall around '73 and I was hired for the gig. She wore an elaborate headdress and a sheer bodysuit and danced very vigorously. At the first intermission, I went over to her to get a better look at that bodysuit and she was looking to get up the steps to her dressing room so I just went and took her arm and walked her up. I continued to help her (after other sets) and after the third

night, she said, “My friend, you're the only one who seems to understand that I'm still an old lady no matter what I do on the stage.” The other thing is that she was disappointed that I didn't want to hang out because she didn't want to go to bed until the sun was up. Bricktop was there also and the two of them wanted to run through the streets and be crazy like they did in the late '20s.

JJ: After joining the Navy, you were based in Boston and made an important connection with drummer Tony Williams. How did you meet Williams?

HJ: I was sent to Boston by the Navy and my mother had given me the number of an ex-neighbor to contact in Boston when I got there. I was 18 then and had been 14 the last time I saw her. She asked if I was still interested in jazz and I said I was more committed than ever. She told me I had to meet her girlfriend's son, “He's a jazz drummer, he's 14 but you have to hear him, you won't believe it.” She was living at the Williams' household at the time so I went over there and met the family and Tony. He was surprised to find some guy in a sailor uniform in his apartment...Tony was a cool cat, a much cooler cat than I was. I realized that very quickly. He'd say, “Yeah, I'd like to hear you play sometime,” which had that thing of curiosity and a challenge both. I quickly realized this was a really special guy and I went to hear him play and I just couldn't believe it. He was already the baddest drummer in Boston and it's not that there weren't a lot of good ones. I ended up renting the room in the apartment once my old neighbor left so I was with Tony a lot over the next two years.

JJ: What was he like as a teenager?

HJ: I can say two things. He would go and sit in with all the cats who came from New York, even the drummers. He'd sit in with the Messengers and with Max Roach's band, they all dug him and he related with them more as an equal than I did. He had a kind of maturity that made him fit in with them and I was a good generation behind by being up to date. He also had a kid's streak that he didn't show a lot of people, like the time he made a whole Zorro suit and the kids chased him. He had the cape, the mask, the sword. [Laughs] He didn't know what to expect but he hit the streets and the kids said, “There's Zorro!”

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and started running after him.

JJ: When you arrived in New York in 1963, your first phone call was to Tony Williams. Was he able to help you infiltrate the jazz scene?

HJ: Gee, I didn't even think of that. No, what happened was that I called him too early in the morning. I forgot that I had just been on an overnight bus. He said to come over but I really didn't want to because it was raining, but he wanted me to come over so I did. I got there and he wanted to go outside because he had a roommate. Outside he said, "Man, I'm glad you're here because I'm about to bust!" I asked why and he said, "I'm opening the [Village] Vanguard with Miles Davis this Tuesday." And he said, "Listen, I don't want any stuff on the street that I'm telling people that I'm with Miles so don't tell anybody." But we were jumping up and down like a couple of kids on Great Jones Street when he told me that. I said I wouldn't tell anybody but that I'd be in the front row of the Vanguard when that happened.

JJ: So you saw that first public appearance with Miles. How did it go?

HJ: He played the hell out of the drums and pretty much stunned the crowd. People had seen him around town, he was often playing the jams at Birdland and he played over at the Blue Coronet in Brooklyn with Jackie McLean. So they knew there was this kid drummer around and that he was obviously going places but they didn't think he'd go that far, that soon. He told me how he had met Miles in New York. Just about a year before that, Miles had come to Boston and Tony really wanted to play with him. We were hanging out with Jimmy Cobb and he asked Jimmy, "What are the chances?" and Jimmy said, "Miles hasn't said anything but everybody has told him about you." So we went to the afternoon performance at Storyville and at the first break Tony went backstage to ask if he could sit in and Miles wouldn't talk to him. Miles said, "Sit out there and listen." Tony said, "Yeah, but..." Miles said, "I said sit out there and listen." Tony said, "Yeah, but..." Miles said, "Motherfucker, did you hear what I said? Now just sit out there and listen." So Tony came back all dejected but less than a year later, he's got the gig. He decided to forego his senior year of high school. He told his mother that he was already able to do what he wanted to do and he wanted to go and do it and his mother, who was very cautious about many things, could see that it wouldn't have helped Tony at all to keep him there.

JJ: Charles Mingus was your first big break. How did you meet him and how did you get hired?

HJ: I just happen to wander into the Five Spot one night in '64 with my tuba. I don't know where I had been but I was trying to be incon-

spicuous because sometimes the Termini brothers would let me stay and listen and sometimes they'd make me leave because I wasn't spending any money there. I stood in the back, I didn't even take a chair, and they were already looking at me. I was hoping to at least hear a couple of tunes by Mingus. Mingus was in a bad mood because he was supposed to start rehearsing the next day and he had just come back from his triumphant *Mingus at Monterey* concert and he wanted to do that same music in New York with New York guys. He asked his friend and first bass teacher Red Callender to come east to play tuba at the Birdland gig but Red could not get out of his studio commitments in L.A. Studio contractors ruled over musicians like that, then and now. I didn't know any of that was going on, but when the band came out to play the first set, I waved to Jaki Byard, who I met through Tony in Boston, and Jaki said, "There's your tuba player right over there." And Mingus, because it was the Jazz Workshop, took a lot of liberties. Most of the time when he addressed the band, he did it on mic which could be very embarrassing sometimes. Mingus looked up and said into the mic, "You mean that kid back there? Yeah, he's got a tuba but can he play it?" By this time, the audience is looking back and forth and they don't know what's going on and I don't either. Mingus is looking very suspiciously at me and he suddenly said something I didn't understand, he said, "What tunes do you know?" Later I was able to figure out that he probably didn't expect very much from me, maybe I knew a tune or two. So I didn't understand him and I said, "What tunes do you want to hear?" and the audience went like, "Whoaaaaa!" I thought, "Oh, why did I do that?" And Mingus said, "Oh, you bad huh? Come up here and were 'gonna check this out!" He auditioned me right then and there and I played a blues in F and he seemed impressed. He said, "You were doubling up pretty good on one of those choruses but could you play a tempo like 'Cherokee?'" I said, "Sure." He counted it off and I played a chorus and he stopped me and said, "Well, you've got the gig. Rehearsal is here tomorrow at two." By this time, the audience was really on my side. I was the underdog who had prevailed and I was a little uncomfortable with that because I know bandleaders don't like that. He said, "Wait a minute, I'd like to hear a ballad. Can you play 'Stormy Weather?'" Now when he said "Stormy Weather," Jaki Byard started rolling his eyes. I didn't know what was going on. I played it with them but there was something kind of weird with the band, they didn't seem to be in the same place that I was a couple of times but I always recovered. He said, "Okay, you still have the gig but you have to learn how to play 'Stormy Weather' right because you have to repeat the part that goes, 'It's raining all the time.'" I didn't do it right so it was kind of like he still won.

JJ: Mingus was well-known for being unpredictable. You must have plenty of good stories to tell?

HJ: Well, yes but quite simply, I don't know how many I can tell. What I would like to say about Mingus is that he wasn't quite as demonic as people made him out to be. He was very sensitive to the racial thing. We all, even today, run into instances where someone, somehow marginalizes us but it was a daily occurrence many times back in those days. People would just remind you that they didn't think much of you without actually confronting you, that's how racism gets entrenched. Most of us then would just go, "He's an idiot, a redneck bigot" and just go on, but those things definitely hurt Mingus and it caused him to lash out. He carried that around, he was close to the edge all the time. When we went to Monterey, he used two different basses, a French bass with a French bow and a German bass with a German bow. He had them both on the plane, and in those days you had to buy a ticket if you were going to take up a seat with an instrument. I remember him showing me the ticket, it said Mr. Bass and Mrs. Bass! So with those two extra tickets he was entitled to and demanded and ate the meals that went along with those tickets. [Laughs] So he had three trays of food at his seat and he was eating it all. That was Mingus.

JJ: Please compare the experience of playing with Mingus to that of playing with Gil Evans.

HJ: Totally different of course, but those are the two guys whose stuff I did at that time that meant the most to me. Gil hadn't quite gotten into his gonzo, free-for-all band yet. I went to Monterey with Mingus in '65 and with Gil in '66. Gil was so laid back, so relaxed. Both men were both very powerful, both very dynamic, but just so different. I never thought that Mingus was totally unbalanced like a lot of people did. Everything he did made sense to me, just like his music.

JJ: I understand you had quite an experience playing bass clarinet at the Apollo Theater with the Oliver Nelson Band.

HJ: Baritone player Jay Cameron had the gig with Oliver but he also had another gig lined up so he'd sub out some of the shows. I did Wednesdays and Thursdays with Oliver at the Apollo, he was doing seven shows a day. I was sent in to play baritone and I had never played bass clarinet although I had to learn clarinet fingering when I was in the Navy but I was put out of the music program there because I couldn't play it very well. Just before I was heading over to the Apollo to meet Oliver Nelson for the first time and hoping that I would make a good first impression, Jay Cameron called me and said, "Hey, you know we're getting paid for these doubles but we're mostly transposing them. But they're getting heavy on us about the doubles so bring your bass clarinet." And for some reason, instead of saying I've never touched a bass clarinet, I said I didn't have a bass clarinet. He said, "I don't need it on the

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other gig, I'll just leave you mine" and click, he hangs up. I thought, "Oh, no!" So I go there, not as happy as I would have been, and I found the bass clarinet and I had no idea of how to put it together because it's in parts. I finally got it put together and started playing some low notes which I seemed to be able to do without any trouble and then I went over to what they call the "break" if you're a clarinet player, and started to play a few notes up there but they were a little harder to play but I could get a hold of them. But before I could practice very much, Oliver walked into the room and introduced himself. He said he was glad to know that there were more black players who did the woodwind doubles and I was like, "Yeahhhhh." He said, "I assume you play the other saxophones and flute." I said, "No, I just really play baritone sax and of course, bass clarinet." I'm selling more wolf tickets, man, and bluffing. He said, "You know, you should really think about learning those other doubles because more and more, the reed players have to be heavy doublers." I tried to mollify him by telling him I'm also a tuba player but that went nowhere, he didn't want to hear about me playing any tuba. So I went ahead and played the gig. I didn't do badly the first time but I did a lot better the other time. I didn't see Oliver again until '66 when I was at a rehearsal for a Hank Mobley date and Oliver came in. He said, "I had to come in and find out who the tuba player was." I reintroduced myself to him and reminded him that I had told him I played tuba and he said, "Really, that's you? I figured a guy that's a good baritone player and a pretty decent bass clarinet player, how well is he going to play a tuba?" Now I thought that was pretty funny because he thought I was a decent bass clarinet player. Later, I confessed to him that I had never touched bass clarinet before that and we had a laugh about that out in L.A. when I was playing tuba in his big band out there.

JJ: In the late '60s you were playing with the likes of Buddy Rich, Gil Evans, Oliver Nelson, Gerald Wilson, Hank Crawford and Archie Shepp during his *Mama Too Tight* days. That's quite a varied assortment of music and band leaders.

HJ: Yes, I did run into the occasional identity crisis, you know. Gil Evans liked to rehearse early in the morning, so I would do that. And Archie liked to rehearse in the afternoon - that was pretty high energy. Sometimes there'd be a kind of funk recording session between those two and I might even play in a banjo club at night. So at the end of the day, who am I? That's pretty varied stuff. People knew I played a lot of different instruments so I'd go to a session and have to play 3 instruments sometimes on the same track. Like with Gato Barbieri, I played tuba, bass clarinet and flugelhorn on one track and was sort of generally mystified by myself at the end of the day. At that time, I was the electric bass player in Gato's band and I always like to say that Gato would only replace me with Ron

Carter. [Laughs]

JJ: Did any of the many bandleaders you played with at the same time have issues with you playing wildly different music with other bands? Did someone like Buddy Rich comment on your playing free jazz?

HJ: No, and I'm sure Buddy Rich knew nothing about the free jazz. Buddy Rich, by the way, that's the exact kind of big band I don't like to play with even if it didn't have such a psycho

As far as the tuba, I don't think it's popular or unpopular, people just don't hear enough of the instrument and people don't want to play it, it's not easy.

bandleader. It's too much of a cliché. It wasn't someplace where what the members of the band did was important. The arrangements were not structured to make real statements, it always sounded like filler to me.

JJ: You played with many important and interesting leaders during your career, I'd like to give you some names and get your comments on them. You played with Gil Evans from 1966-88.

HJ: Gil was like a mentor, he knew so much about everything. He also had ears that were unbelievable and I'll tell you this one thing because I'm starting to understand it now. When I came back to New York from California in '67 I stayed at Warren Smith's loft while looking for a place to stay. One day, the phone rang and it was Gil Evans and he wanted to come and borrow a cymbal from Warren and asked if I thought Warren would mind. He came over to borrow a stand, a cymbal and a stick and I asked him why. He said, "All those little keyboards in my house don't work and I want to use a cymbal because I have some things I want to write and the cymbals have so many pitches in them that they suggest voicings. I said, "Really?" So he borrowed them and about 10 minutes after he left I couldn't stand it so I went over to his house and I sat in the kitchen with his wife and kids in the back of a long apartment while he sat up in the front. I watched him sitting there, clearly thinking about music and idly just kind of tapping on the cymbal and then he'd write something down. I said, "I'm out of here." It just seemed wild. Now, if I just hear a random cymbal crash, the notes in there do mean something. You can find notes that fit the music you're playing in the cymbal and they also give you a lot of in-between pitches that you can actually use but you would never choose. I'll never develop this on the level that Gil had it but it doesn't seem supernatural to me anymore.

JJ: You could certainly save on the need for a

piano to compose on.

HJ: Right! He was the kind of guy who could hear a car driving by and tell you the make and model. There's no way they're all going to sound the same.

JJ: You played with Archie Shepp from 1966-68. He was politically vocal about inequality and was playing fiery music.

HJ: There was a place in Chicago called Mother

Blues, it was a folk club and in '66 they decided to have a jazz month and Archie's band with me, Beaver Harris and Roswell Rudd was hired for the fourth week and we were as out as you could possibly get. They had a folk band opposite us called Spanky and Our Gang and we were so jarring next to that. By the third night, the club's work staff asked, "What is it that you guys are doing? It's so loud and so pointed." They were kind of lefties there and they said, "We understand that you're angry about conditions in society and everything but there's no reason you have to take it out on us. We have to go through it too." And I think it was Roswell Rudd who suggested to them that, "Maybe what we're doing is speaking for you as well?" And by the end of the night, they were going, "Yeah, right on!" We had completely won over the staff because they were able to put what we were playing into the context of things which were also issues for them.

JJ: Many times people just need a foothold to gain entrance to that form of music, a way to grasp a part of what's taking place.

HJ: A reason to be open. How well one receives music is almost entirely how open they are. The problem now with the whole jazz thing is that people have closed the door on what they think is good and most of what they think is good is what they're told is good. I sometimes tell young people who say they don't care for jazz that if what they're listening to is whoever is hot at the moment, you might as well clean up your room, eat all your vegetables and take out the garbage because you're just doing what you're told. Paris Hilton is supposed to be somebody? Based on what?

JJ: You played with Buddy Rich in 1966. He was well known for having a mercurial personality, were you ever on the receiving end of one of his diatribes?

(Howard Johnson — Continued from page 41)

HJ: No, not exactly. I ended up getting fired from that band because he didn't drag me enough. He wanted everybody to be all upset in that band and I just took it very lightly and when I heard guys complaining about him and slamming locker doors, I said, "Hey, it's bad enough what we have to go through with Buddy, don't bring it in here. He tells us every day that any of us can be replaced, that we're a dime a dozen." Buddy didn't like anybody talking like that and he had a couple spies in the band. When I got my two-week notice, I went directly to him and said I wanted to stay with the band. He said, "Well, I got no bottom to the saxophone section with you there." Me, no bottom, right?

JJ: You played with Oliver Nelson in 1967 & 1972. What was he like?

HJ: Oliver was so hugely talented and for his own stuff he was very original, I loved playing it.

JJ: You played with the Jazz Composer's Orchestra from 1968-70. That was an incredible avant-garde orchestra that included Carla Bley, Cecil Taylor and Pharoah Sanders.

HJ: They were the soloists, they weren't members of the orchestra. Most of the music was done by Carla Bley. Carla heard me at a jam session the day after I got my tuba, after not having played one for 5 years. After that, she started putting tuba in everything. That was one of the things I wanted to happen, to have people looking at it as something available that they didn't have before. The instrument was there but the players were not relied upon to be where you were. Maybe that's one of the things that are different that I will take credit for because it just expands the horizons for all tuba players.

JJ: You played with The Band and recorded *Rock of Ages* in '71 and *The Last Waltz* in '76.

HJ: I only knew a few things by The Band when I started with them but I got exposed to all that they did when we were preparing for *Rock of Ages* and that stuff is pretty terrific. I'm not one who likes to mix up poetry and lyrics because they each are so strong within themselves but that was some of the most poetic lyrics, and not just from one guy.

JJ: You played with John Lennon in 1974 and 1980. What was that experience?

HJ: What happened was that I was called to do a

horn section and I went there and it turned out that John's idea was that horn players are real musicians, unlike rock players, and that they could just get together and make magic happen. I felt a little weird about that because with the people that were there, I didn't think they were going to do that. There were some people in the section that didn't like anybody taking over and saying this is what we should do. I had enough background with some of these people that I didn't want to go up against them but then, after about 4 hours of trying to do something on this one thing and getting nothing and John being really frustrated, I said, "Okay at this point, I know the track and I have some ideas. Would you like to try my ideas?" And before anybody could answer, John said, "For God's sake, yes!" So we did it and got through an arrangement of that piece without anything being written down and John said that we should come back tomorrow and we'll work on something else the same way. We did two things that night and then he trusted me well enough to give me tapes of the other tracks. I did all the horn section arrangements on *Walls and Bridges* and he suggested I get a horns arranged by credit but I declined and said this wasn't really like the way I would have done it. I probably just should have taken it but under the circumstances I'm glad I didn't because John made up a new word, he gave me a special thanks to Howard Johnson for his horn-spiration. I like that.

JJ: What can you tell us about John Lennon?

HJ: We talked about many things and in 1980 I was going to put together a horn section for touring. I had these two crazy tenor players that had a sound that I wanted him to hear so I brought down a record that they did from Woodstock and I called him in the studio and offered to bring it up and he said, "Well, bring it up tomorrow, we're going to quit for the day." That was the day he was shot.

JJ: How did his senseless murder affect you?

HJ: Of course, it was horrible, as a citizen and especially as someone I was friendly with. At the time we did the studio thing with *Double Fantasy* (in 1980), I was rehearsing for a long tour with Paul Simon and John was asking about what I was doing with Paul. He wanted to get some inside scoop on what Paul was doing. I told him it was the usual thing, an hour set, a 15 minute intermission and then another set and John said, "Two hours? We used to do one 40 minute set." I said, "One 40 minute set? That shit went out with the Beatles!" Well, he and I had a laugh about that.

JJ: What experiences with John Coltrane and Miles Davis did you have?

HJ: I met Coltrane at that gig with Mingus at Birdland and it was kind of a funny story because I had wanted to introduce myself to him, say some things that I felt about him but without

bugging him. I had some very concise things to lay on him. I was practicing in the backroom at Birdland and he suddenly burst into the room and said, "Wow, man, what tuba playing! I didn't know anybody was doing anything like that." He kept on asking me questions and I'm trying to say wait, wait. I tried to do my little thing and he said, "Yeah, yeah, that's cool. You know, I wish you'd been on *Africa/Brass*." We saw each other a few times after that at his gigs and also he'd come down to listen to Pharoah Sanders at a place called Speakeasy. He was really into Pharoah and that made Pharoah very nervous because he thought he was just a Coltrane copier but Coltrane thought some other stuff was happening. I met Miles through Tony long ago but I never liked this guy, and that was even before I found out all the awful things he did to people, women especially. We were not friends.

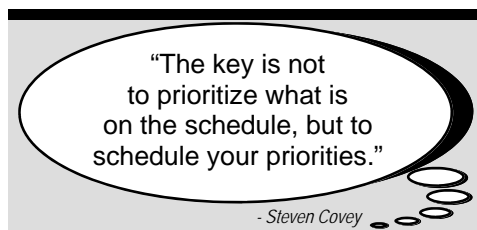
JJ: You've partnered with German brass manufacturer Meinl-Weston to produce the "Heritage Howard Johnson Gravity" tuba line. How did that partnership come about and how much input did you have in the design?

HJ: Gerhard Meinl is another man of vision. Tuba players mostly play instruments with valves on the side and the bell goes to their left. It's not so popular and almost impossible to sell a new instrument where the bell goes to the right and the valves are on the top. Well, my original horn that I bought in 1963 was made by a Belgium manufacturer who's out of business and the things that this instrument has to offer are great. When it goes it's gone, right? So I thought that somebody might be interested in making an updated version of it because it's more suited to jazz than the standard shape, especially those with rotary valves which can't make moves well enough to play anything that I'd like to play, so they took my horn for a week and made laser measurements and all kinds of computerized stuff and made this new instrument which is what I play now. It's got a much better sound. The only thing that isn't as good with it is that I've broken my valves in for 48 years and nothing is as fast as that. They even made a side action and rotary model because for a lot of guys, it's just not as legitimate if you're playing the valves up high. Tuba players have a lot of strange ideas

JJ: Any final thoughts you'd like to say?

HJ: I don't know, I hope I've said something I would like to say. I want to emphasize that no matter how difficult "they" make it, I still try to get connected with the audience that I know is there even if the business is as unbelieving as they've always been. They always say, "This isn't what's selling these days." There was a time that people told Coleman Hawkins that you couldn't play jazz on a tenor sax, it's just not adaptable to jazz. Well, it's time for the tuba to come into its own, the way the tenor sax has done.

□ □ □



Around Town

Premiere of Stand: A Symphony for Jazz Orchestra by Award-Winning New York Jazz Composer Anita Brown

On Saturday, September 10, 2011 at 2:00 PM, *Stand*, a uniquely original piece of performance art by Nyack's Award-Winning Jazz Composer, Anita Brown will be premiered in Memorial Park (entrance at Depew & Piermont Aves.) Nyack, New York.

The piece commemorates and depicts the American experience surrounding our national tragedy on 9/11 and will be premiered during the weekend of its tenth anniversary by Anita Brown Jazz Orchestra featuring The United States Marine Corps Silent Drill Platoon from Marine Barracks, Washington, DC (confirmed), representing all first responders. Constructed as a symphony in five movements, the first, subtitled *The Homeland*, acknowledges America's own music in the classic tradition of swing jazz. Tuesday Morning opens with the depiction of a lovely morning and moves through the events of that tragic day, followed by *Benumbed*, an expression of grief and confusion. The fourth movement, *Valor*, serves the two-fold purpose of a moment of silent reflection and a renewal of strength, as we watch The Silent Drill Platoon take its cue from a solo trumpet. In the final movement, *Stand*, the audience is invited to join the vocalists in song in an anthem — like melody. The manuscript is downloadable on the website and two sing-alongs are scheduled to enlist the participation of the community.

All are invited to bring lawn chairs for this free performance honoring victims, families, first responders, military and our collective resilient spirit as a nation. For

information & updates regarding tax-deductible donations, online streaming and inclement weather location visit www.standsymphony.com

OSPAC Jazz Festival, 9th Annual Event, Sept. 16-17, West Orange, NJ

The Swiss Global Artistic Foundation and the OSPAC Jazz Festival Presents One Night and One Day of Quintessential Jazz Friday and Saturday, September 16 and 17.

The Swiss Global Artistic Foundation in partnership with The Oskar Schindler Performing Arts Center (OSPAC) announces that its Ninth Annual Jazz Festival will take place on Friday, September 16th at 7:30pm and Saturday, September 17th from 1pm to 9pm at the spectacular OSPAC Amphitheater at Crystal Lake, 4 Boland Drive, West Orange. This event is \$10 for adults and \$5 for seniors. Children are free. Admission is taken at the entrance. Rain date is Saturday, September 24th.

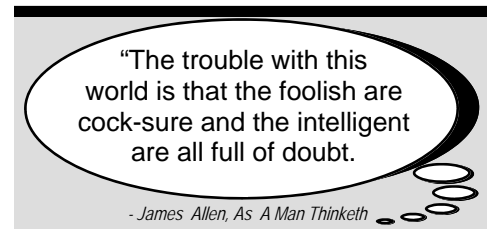
For the ninth consecutive year, the Oskar Schindler Performing Arts Center will present a weekend of world-class jazz entertainment emceed by WBGO's Gary Walker, in an open-air setting, complete with international food vendors, artisans and crafts, health spa center, and entertainment and activities for children. Saturday will also include "Paint the Music" led by Nitza Horner, teaching artist and freelance educator affiliated with the Metropolitan Museum of Art, where patrons will paint what they hear.

"The Swiss Global/OSPAC Jazz Festival has grown in the past nine years to be the most talked-about jazz event in the area," said internationally renowned jazz singer and OSPAC Executive Director /

Swiss Global Jazz Advisor, Kate Baker. "And this year's event will be more spectacular than ever. Our lineup of artists is an international mix of quintessential jazz stylists and modern and cultural jazz interpreters."

This year's stellar lineup includes: Ali Jackson Quintet featuring Hope Boykin of the Alvin Ailey Dance Theater; Houston Person Quartet; Nat Adderley, Jr. Quartet featuring Dave Stryker; Sheila Jordan Quartet featuring Steve Kuhn with Cameron Brown; world-renowned pianist Bill Charlap; Brazilian All-Stars: Romero Lubambo, Nilson Matta, and Claudio Roditi; Kate Baker, Vic Juris, Ralph LaLama, Anthony Pinciotti and Harvie S.; Bob DeVos and Oscar Perez with the West Orange/NJ All Stars featuring Mike Lee, Ed Howard, Vince Ector and more, with special guests Pam Purvis, Kevin Burke and other vocalists. The festival will also present The Young Lions with Joe Alterman and Marcus Miller; and upcoming artist, guitarist/singer Dida with special guest Enrico Granafei.

This event is \$10 for adults and \$5 for seniors. Children are free. Admission is taken at the entrance. The amphitheater is located at Crystal Lake, 4 Boland Drive in West Orange N.J. Audience members should bring blankets or chairs to enjoy the relaxed outdoor setting. Rain date is Saturday, September 24th. For more information: www.ospac.org.



(Jazz Education Guide — Continued from Page 14)

University of Miami

Frost School of Music
Department of Studio Music & Jazz
Whitney Sidener, Chair
P.O. Box 248165
Coral Gables, FL 33124-7610
305-284-5813
wsidener@miami.edu,
www.music.miami.edu

Faculty: Randall Dollahon, Stephen Rucker, John Yarling, Nicole Yarling, Whitney Sidener, Gary Keller, Dante Luciani, Rachel Lebon, Lisanne Lyons, Daniel C. Strange, Martin Bejerano, Charles Bergeron, Richard E. Bravo, Donald Coffman.

University of North Florida

Department of Music
J.B. Scott, Jazz Studies
4567 St. John's Bluff Road South
Jacksonville, FL 32224-2645
904-646-2960, jbscott@unf.edu
www.unf.edu/coas/music
Bachelor Degrees: B.M. in Jazz Performance/Arranging and Music; B.A. in Music
Faculty: Barry Greene, Lynne Arriale, Marc Dickman, Danny Gottlieb, Dennis Marks, J.B. Scott, Michelle Amato, Clarence Hines, William Prince

University of North Texas

College of Music — Division of Jazz Studies
Darla Mayes, Jazz Studies Admin Asst
1155 Union Circle #305040

Denton, TX 76203

940-565-3743, darla.mayes@unt.edu
John Murphy, Division Chair
John.murphy@unt.edu
840-565-4344, www.music.unt.edu/jazz
Bachelor Degrees: Bachelor of Music
Graduate Degrees: Master of Music
Faculty: Tony Baker, Rosana Eckert, Dan Haerle, Fred Hamilton, Stefan Karlsson, Brad Leali, John Murphy, Rodney Booth, Richard DeRosa, Jay Saunders, Lynn Seaton, Ed Soph, Mike Steinel, Steve Wiest

University of the Arts

School of Music — Jazz Studies
320 South Broad Street
Philadelphia, PA 19102
800-616-2787, www.uarts.edu

Admissions: (215) 717-6030

Bachelor of Music in Jazz Studies; Graduate Degrees: Master of Music in Jazz Studies, Master of Arts in Teaching in Music.

Western Michigan University

School of Music — Jazz Studies program
Tom Knific, Jazz Chair
1903 W. Michigan Avenue
Kalamazoo, MI 49008
knific@wmich.edu
269-387-4762, www.wmich.edu/music
Faculty: Tom Knific, Scott Cowan, Keith Hall, Trent Kynaston, Robert Ricci, Steve Zegree, Duane Shields Davis, Michael Wheaton, Billy Hart, Fred Hersch, Tim Froncek



Clubs & Venues

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

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

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

South Gate Restaurant & Bar, 154 Central Park South, 212-484-5120, www.154southgate.com

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

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

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

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

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

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

Swing 46, 349 W. 46th St. (betw 8th & 9th Ave.), 212-262-9554, www.swing46.com

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

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

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

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

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

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

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

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

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

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

Turning Point Cafe, 468 Piermont Ave. Piermont, N.Y. 10968 (845) 359-1089, http://www.turningpointcafe.com/

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

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

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), 212-819-0576, Fax: 212-391-9250, www.mannysmusic.com

Drummers World, Inc., 151 W. 46th St., NY, NY 10036, 212-840-3057, 212-391-1185, www.drummersworld.com

Roberto's Woodwind & Brass, 149 West 46th St. NY, NY 10036, 646-366-0240, Repair Shop: 212-391-1315; 212-840-7224, www.robertoswoodwind.com

Rod Baltimore Intl Woodwind & Brass, 168 W. 48 St. New York, NY 10036, 212-302-5893

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

Sadowsky Guitars Ltd, 2107 41st Avenue 4th Floor, Long Island City, NY 11101, 718-433-1990, www.sadowsky.com

Steve Maxwell Vintage Drums, 723 7th Ave, 3rd Floor, New

York, NY 10019, 212-730-8138, www.maxwelldrums.com

SCHOOLS, COLLEGES, CONSERVATORIES

92nd Street Y, 1395 Lexington Ave, New York, NY 10128 212.415.5500; www.92ndstny.org

Brooklyn-Queens Conservatory of Music, 42-76 Main St., Flushing, NY, Tel: 718-461-8910, Fax: 718-886-2450

Brooklyn Conservatory of Music, 58 Seventh Ave., Brooklyn, NY, 718-622-3300, www.brooklynconservatory.com

City College of NY-Jazz Program, 212-650-5411,

Columbia University, 2960 Broadway, 10027

Drummers Collective, 541 6th Ave, New York, NY 10011, 212-741-0091, www.thecoll.com

Five Towns College, 305 N. Service Rd., 516-424-7000, ext.163, Dix Hills, NY

Greenwich House Music School, 46 Barrow St., Tel: 212-242-4770, Fax: 212-366-9621, www.greenwichhouse.org

Juilliard School of Music, 60 Lincoln 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

WFDU, http://alpha.fdu.edu/wfdu/wfdudm/index2.html

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

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

Lenore Raphael's JazzSpot, Air time – Sundays at 8am and 8pm, Fridays 11pm and Saturdays at 3pm, Eastern time at www.purejazzradio.com. Every week a visit with a different guest artist featuring intimate conversations and great live performances.

PERFORMING GROUPS

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

ADDITIONAL JAZZ RESOURCES

Big Apple Jazz, www.bigapplejazz.com, 718-606-8442, gordon@bigapplejazz.com

Louis Armstrong House, 34-56 107th St, Corona, NY 11368, 718-997-3670, www.satchmo.net

Institute of Jazz Studies, John Cotton Dana Library, Rutgers- Univ, 185 University Av, Newark, NJ, 07102, 973-353-5595

Jazzmobile, Inc., 154 W. 126th St., 10027, 212-866-4900, www.jazzmobile.org

Jazz Museum in Harlem, 104 E. 126th St., 212-348-8300, www.jazzmuseuminharlem.org

Jazz Foundation of America, 322 W. 48th St. 10036, 212-245-3999, www.jazzfoundation.org

New Jersey Jazz Society, 1-800-303-NJJS, www.njjs.org

New York Blues & Jazz Society, www.NYBluesandJazz.org

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Performance Reviews

Paul Motian Sextet

Village Vanguard
July 27, 2011

Review and photo by Ken Weiss

Drummer Paul Motian made his first Village Vanguard appearance with the Bill Evans Trio in 1957 and reportedly holds the record for most gigs at the hallowed space. He's been running up his Vanguard numbers of late, playing there almost monthly at times now that he's hunkered down in NYC. He's been declining any shows outside city boundaries, and that includes venturing out to Brooklyn. He's 80 now but this dictate seems more state-of-mind than health related.

The Paul Motian Septet, a revamping of his Electric Bebop Band, held court at the Vanguard



the last week of July and included Chris Cheek on tenor and baritone sax, Bill McHenry on tenor sax, Steve Cardenas on electric guitar, Thomas Morgan on bass, along with two artists best known for their work in the avant-garde - Mat Maneri on viola and Jacob Sacks on piano. Motian marshaled the unusual collection of first-call musicians with firm onstage leadership, requesting early on that a section be repeated and later directing musical traffic patterns. His playing continues to resist controlling the beat, a style that's made his fame through the years. Sporting an open percussive approach that's less time keeping and more subtle coloring, Motian spent the night highlighting his cymbals and quickly contrasting and responding to the sonic structures emerging from his bandmates' efforts.

They opened the first set with the buoyant, conversational "Endless." Cheeks and McHenry gently matched tenors before taking on the more up-tempo "Split Decision," a tune curiously named since Motian was the clear-cut winner with his inflammatory solo, one of his very few solos this set. Cheek switched to baritone for "Goodbye Pork Pie Hat" and the septet handled the Mingus classic by varying their lineup, playing as shifting trios and quartets. "All Alone"

was, for the most part, elegant and featured an exquisitely piercing section by Maneri. Motian addressed the audience for the first time, announcing that Monk's "Bluehawk" was to come next and that's when he encountered a problem, a listener offered a would-be correction. "You mean 'Blue Monk?'" came the voice from the audience, to which Motian sternly countered, "Somebody didn't hear me!" That was to be the end of Motian's crowd banter but the attention-grabbing music continued with the most adventurous sounds of the set. Crashing cymbals led an offensive of adventurous sounds from Cheek and McHenry, some revved-up guitar work from the crafty Cardenas and even a free-ranging ramble from Sacks.

Cardenas, who has played with Motian for the past 14 years, had this to say about his band-leader - "On thing that stands out most in playing with Paul is that, whether one is playing in time sternly or out of time, the center of the music,

composition, concept...basically everything, is solid, clear and focused. I've spoken with musicians that get the impression that because much of the music is out of time, that it must somehow be difficult to play with Paul. If anything, it's very comfortable and clear. It's hard to put into words the process of playing, especially out of time music. There seems to be an instinctual

element to it where the musicians are listening and just know how to flow together. That said, Paul is the focal point and what he plays brings us together in the music. Furthermore, Paul is a great bandleader, with the same qualities of direction and intention that are in his music."

The Maurice Brown Effect

Jazz Standard
August 10, 2011

PERSONNEL: Maurice Brown, trumpet; Derek Douget, saxophones; Chris Rob, piano; Solomon Dorsey, bass; Joe Blaxx, drums.

By Shannon J. Effinger

Chicagoan trumpeter Maurice Brown has definitely put a jolt of energy into the normally staid Wednesday evening crowd here at the Jazz Standard. Backed by his quintet, The Maurice Brown Effect, Brown continues to promote his new release, *The Cycle of Love*, by performing several selections from the album. But instead of the usual introduction, where musicians tend to

start off with a melodic, contemplative ballad, Brown chooses to open the set as though it were Mardi Gras in New Orleans!

On "Fly by Night," Brown and saxophonist Derek Douget are wonderfully in sync as they open the piece, then Brown hands it off to Douget to tackle his solo that sadly feels rushed—not only for the audience, but also for Douget judging from his facial expression. While Joe Blaxx on drums creates a strong soulful spine for the rhythm section, Brown abandons any further exploration of the melody line. He instead just explodes right out the gate with such an intense power that it nearly startles your senses. And while his high notes are impressive, he sacrifices the wonderful melodic structure that he and Douget shared in the beginning, the very thing that's needed to tell the listener who you are as a musician.

Brown and his fellow bandmates gradually find their way and the melody becomes the focal point once again on songs like "Misunderstood," as they break down the inextricable link between bebop and hip-hop. It's not only the perfect song for these musicians, who are all a part of the hip-hop generation, but for listeners in general who can hear the influence of jazz on music today. I particularly appreciate the ode to Gang Starr, the seminal hip-hop group who were known for their fusion of jazz and hip-hop, as the rhythm section plays just a few notes of "Take It Personal." Perhaps the strongest cuts of the night would have to be "Time Tick Tock" and "Merry Go Round." You can hear Brown's personality and point of view more clearly on "Merry Go Round"—so much so that I really wished he had opened with this track instead! "Merry Go Round" almost has an Elton John quality to it—very reminiscent of "Bennie and the Jets."

Brown's playing is heavily influenced by hard-bop pioneers like Freddie Hubbard for sure, with his piercing high notes and playful flourishes on trumpet. But in addition to hip-hop, there are tinges of the New Orleans tradition that comes not only from his blaring trumpet sound, but his overall energy as he marches on and off the stage, like a pied piper, while playing the horn throughout every inch of the venue. While Brown's energy is refreshing, the composition—especially original ones—should almost never take a backseat, especially for those who haven't been properly introduced to him or his work.

□ □ □

"It is the child in man that is the source of his uniqueness and creativeness, and the playground is the optimal milieu for the unfolding of his capacities and talents."

-- Eric Hoffer

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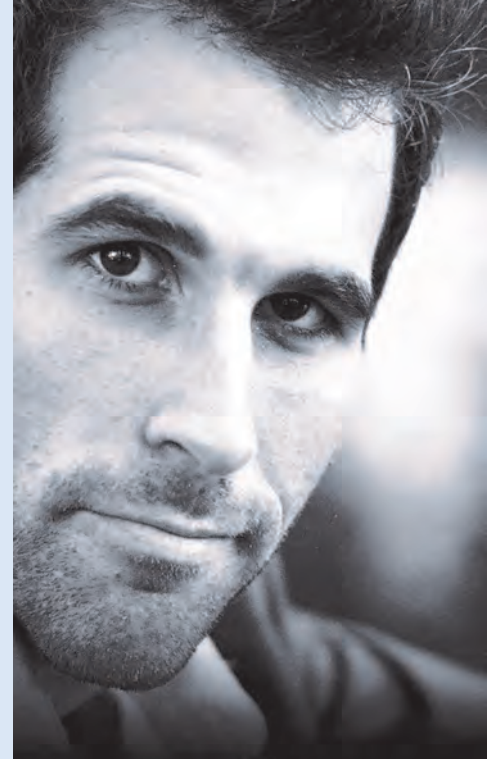
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Terri Lynn Carrington

By Mark Keresman

THE MOSAIC PROJECT – GrooveJazz Media/Concord Music Group. www.concordmusicgroup.com. *Transformation; I Got Lost in His Arms; Michelle; Magic and Music; Echo; Simply Beautiful; Unconditional Love; Wistful; Crayola; Soul Talk; Mosaic Triad; Insomniac; Show Me a Sigh; Sisters On the Rise (A Transformation)*.

PERSONNEL: Terri Lynn Carrington, drums, percussion, voice; Geri Allen, Patrice Rushen, Helen Sung, Linda Taylor, keyboards; Dee Dee Bridgewater, Carmen Lundy, Shea Rose, Gretchen Parlato, Dianne Reeves, Cassandra Wilson, Nona Hendryx, vocals; Anat Cohen, clarinet, bass clarinet, soprano sax; Tineke Postma, alto & soprano saxes; Angela Davis (narration); Sheila E, percussion; Ingrid Jensen, trumpet, flugelhorn, electronic efx; Mimi Jones,

bass; Linda Taylor, guitar, Esperanza Spaulding, acoustic bass, voice; Hailey Niswanger, flute; Chia-Yin Carol Ma, violin.

Drummer Terri Lynn Carrington makes two major statements with *The Mosaic Project*—it's a disc performed by an all-female cast and it exemplifies Carrington's sometimes-at-odds musical leanings, namely the desire to play creative, thoughtful jazz and immediately accessible funk, pop, and fusion styles. But fear not—this set isn't a didactical diatribe about music, feminism, or any socio-musical axe-grinding. It's not for those with a purist bent, but it's certainly not commercial fluff either. It's a relaxed set of pop/R&B-laced jazz, balancing/mixing post bop, crossover, and sleek, accomplished pop without pandering to any common denominator (lowest or not).

The Beatles' "Michelle" gets a free-flowing, earnest yet melancholic hard bop treatment recalling Horace Silver's 1960s and early '70s quintets and even a touch of Art Blakey's Messengers (the latter in ballad mode, naturally). Ingrid Jensen's mercurial trumpet beautifully evokes the hard-tone-with-a-soft-center aspects of Woody Shaw and Tom Harrell. She plays with a tantalizing restraint while Carrington stokes sweet thunder from below. Geri Allen is very fine here as well, kind of Tyner-esque without being derivative. Even more in Blakey territory is the terse hard bop "Insomniac, and If you're itching to hear TLC strut her stuff as drummer (as opposed to bandleader), this is the place. The other soloists even briefly flirt with free/out shades, and Carrington is the storm about to break and pour down. "Magic and Music" is a mournful homage to the late R&B diva Teena Marie—it's a jazz elegy that brings to mind Marie's bittersweet ballad side without trying to overtly "capture" or simulate her (generally boisterous R&B) style.

The giddy "Crayola" features the blithely cheery vocalese of Esperanza Spaulding (its composer) and the warm, woody clarinet of Anat Cohen, and the Chick Corea-like (circa Return to Forever, mk. 1) electric 88's by Helen Sung—it's got a gleeful, angular quality line similar to Dave Brubeck's "Blue Rondo a la Turk." Irving Berlin's "I Got Lost in His Arms" gets a sultry, Sade-like R&B ballad treatment, sung with luscious romantic fervor by Gretchen Parlato. The "bonus" closer is "Sisters on the Rise," a loopy, dub-tinged slice of sisterly-solidarity hip-hop. (Hey, maybe it's acid jazz...remember that, fellow hipsters?)

Needless to say, *Mosaic* is not for the typical jazz aficionado...but for the casual fan, or newcomers to the jazz realm, and/or those that like their jazz mixed with contemporary strains of pop and R&B, *Mosaic* is a good bet for some stimulating and chilled-out listening.



Yaron Herman

FOLLOW THE WHITE RABBIT—ACT Music 9499-2, *Follow the White Rabbit; Saturn Returns; Trylon; Heart Shaped Box; Ein Gedi; The Mountain in G Minor; Cadenza; Airlines; Aladins Psychedelic Lamp; Baby Mine; White Rabbit Robot; Clusterphobic; Wonderland; No Surprises*.

PERSONNEL: Yaron Herman, piano; Chris Tordini, double bass; Tommy Crane, drums.

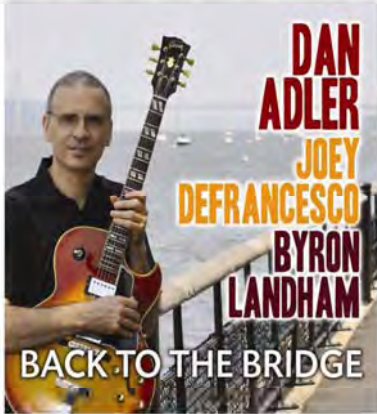
By Eric Harabadian

Tel Aviv-born Yaron Herman was a promising up and coming basketball star on the Israeli national junior team when a serious knee injury halted those aspirations. It was only then that, at the age of 16, he chose another career direction as a world renowned pianist. That might have not been his original intention but that's what the critics are saying. Totally unknown five years ago, Herman is quickly becoming a leading force in modern improvisational piano and is being recognized the world over as a leading light of his generation.

Herman approaches the piano from a totally extemporaneous point of view. Research reveals his influences can be found in folks like Keith Jarrett and composers such as Maurice Ravel. Indeed, this album has a very international and Euro-centric feel to it akin to some of the early ECM label sides. The twenty-something Herman not only plays with a very open and expressionistic style but his choice of material for this release is quite individualistic and eclectic as well. His program spans the gamut from the Lewis Carroll-inspired title track "Follow the White Rabbit" to the moody and dark Kurt Cobain/Nirvana modern rock number "Heart Shaped Box." There are also classically-fueled moments such as "Cadenza" and "The Mountain in G Minor."

Herman has an amazing command of the keyboard in the sense that, whatever the source material, he is able to alter and compose in real time; re-harmonizing and reconstructing as he goes. So, whether it is a progressive pop/rock thing by Radiohead or a classic standard Herman will assuredly make it his own. That may sound like critical cliché to some but when you hear this trio you will be convinced they are on the verge of a real movement in the future of modern jazz.

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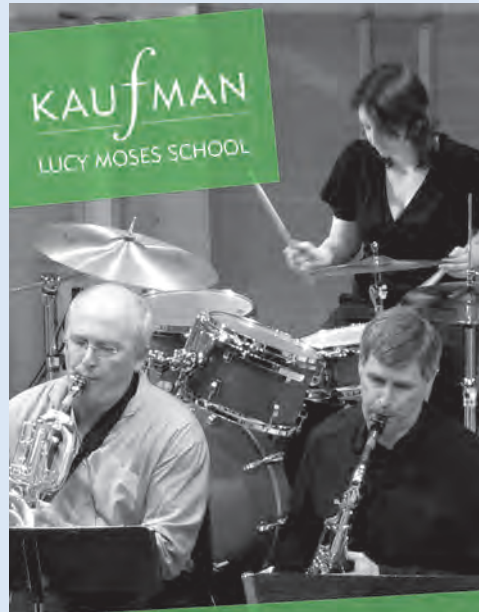
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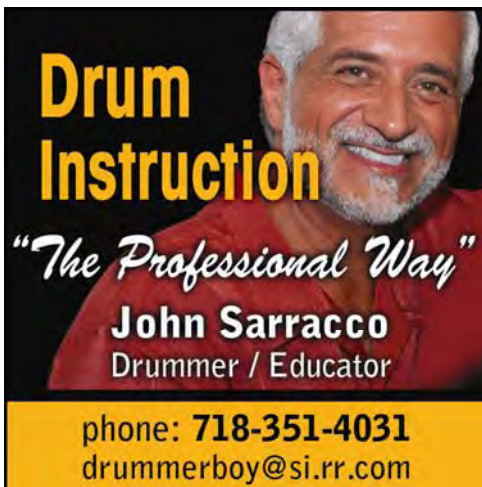
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SOFIA'S HEART – www.marcopignataro.net. *Sleepless in Ocean Park; Homesick (Tango Triste); Interplay; Bologna D'Inverno; Grande Theodore; Estate; Sofia's Heart.*

PERSONNEL: Marco Pignataro, tenor sax; Matt Marvuglio, flute; Mark Kramer, piano; Eddie Gomez, acoustic bass; Billy Drummond, drums.

By Mark Keresman

Continuing the noble tradition of Italian tenors—the pantheon that includes Charlie Ventura, Tony Pastor, Tony “Big T” Lovano and son Joe—is Italian-born Boston-based saxophonist Marco Pignataro. Pignataro possesses a distinctively clear, sturdy, melodious, not-hard-edged, not-really-smooth approach, somewhat in the vein of Hank Mobley, Wayne Shorter, Ted Nash (the younger), and late-period Joe Henderson.



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Stylistically, his debut disc *Sofia's Heart* is post bop with just a smidgen of free jazz, (mostly) original tunes with haunting soulfulness and an almost folk-like simplicity. (Though to be sure, this isn't world music fusion...not that there's anything wrong with that.)

Unlike many jazz album opening tracks, “Sleepless in Ocean Park” isn't super-upbeat or a hard swinger—instead it lulls you in with its bright but leisurely, reflective vibe, gradually but surely picking up steam. Of the two cover tunes, there's a rather exquisite version of Bill Evans' “Interplay,” appropriate because the bassist here, Eddie Gomez, was a longtime member of Evans' trio and the Impressionistic aspects of Evans seems to be a major influence. The unison playing of Pignataro and flutist Matt Marvuglio has a semi-sweet, hushed, burnished sound, and pianist Mark Kramer waxes oh-so-lyrically and harmoniously. “Grande Theodore” is a nice modal bit of bop that evokes what McCoy Tyner was doing in the 1970s with his slightly-larger groups (i.e., his albums *Sama Layuca*, *Horizon*) and Marvuglio gets to swing out. The title track, featuring sax, piano, bowed bass, DEEP-toned flute, and minimal, Paul Motian-like drums, is rich with stately, ominous Mediterranean drama—Gomez sounds inspired and positively orchestral here, and MP makes with a few genteel “out” squalls, too. Billy Drummond is kinetically crisp and subtly propulsive throughout.

Pignataro is confident enough to do his thing without a need to “dazzle” the listener, embracing a less-is-more philosophy without ever being dull, dry, or belaboring us with ponderous “silence.” The tenor sax/flute “front line” is fairly unique (as opposed to the usual sax/brass horn combo) and everybody plays with a remarkable sense of restraint and conciseness. Along with the low-key originals, *Sofia's Heart* doesn't sound like, well, dozens of other jazz albums (post bop division, of course) in the marketplace. For the most part, this is an unassuming, somewhat chilled-out yet very creative 60-minutes-plus hunk of jazz.



Sonny Rollins

ROAD SHOWS, VOLUME 2 – Doxy/Emarcy. www.doxyrecords.com. *They Say It's Wonderful; In A Sentimental Mood; Sonnymoon for Two; I Can't Get Started; Rain Check; St. Thomas.*

PERSONNEL: Sonny Rollins, tenor sax; Ornette Coleman, alto sax (track 3); Jim Hall, guitar (track 2); Russell Malone, guitar; Roy Hargrove, trumpet (tracks 4,5); Bob Cranshaw, Christian McBride, bass; Kobie Watkins, Roy

Haynes, drums); Sammy Figueroa, percussion.

By Mark Keresman

Sonny Rollins is back, again, this time with live recordings from New York City and Japan in 2010. While he's performing (very) familiar material, the performances aren't a casual walk down Memory Lane—Rollins and special guest make the most of things all 'round. *Road Shows Vol. 2* is truly a celebration of the man's 80 years on the planet.

The big news firstly: Avant-garde jazz icon Ornette Coleman—not exactly famous for making guest appearances—appears with friend Sonny R on the 20-minute “Sonnymoon for Two,” their first recorded meeting EVER. (The two gents would practice together on a California beach during their western US sojourns, and Coleman's frequent foil Don Cherry played with Rollins on *East Broadway Rundown*.) “Sonnymoon...” finds Rollins combining bluesy hard bop focus and swagger with free jazz fluidity, swinging mightily and genially. Coleman wails with his oblique blues-drenched intensity, but it sounds as if he's having a wee bit of trouble with intonation at a point or two. It's a wide-open, sprawling performance with plenty of joie de vive to spare. Roy Hargrove shines sweetly and sublimely on the timeless ballad “I Can't Get Started”—somewhere the shades of Bobby Hackett and Miles Davis are smiling. Rollins grabs the tune with vigor, sending waves of surging energy through it without abandoning the tune's tender core, while the rhythm team effervesces away beneath. Rollins sits out “In A Sentimental Mood,” ceding the spotlight to Jim Hall, whose luminous, unhurried lyricism proves how a master can say shine brilliantly at a relatively low volume and say VOLUMES in roughly three minutes.

“Rain Check” is another example of genius-at-work. Rollins goes to town, cooking like Emeril on five espressos, rollicking through the bebop changes with more inventive spunk than many players half his age and trading off with a crackling Roy Hargrove, the latter getting in touch with his inner Dizzy (Gillespie, naturally) over a sizzling rhythm matrix.

While perhaps not the best place for Rollins novices (almost anything on Prestige, Blue Note, or Impulse from the mid-'50s through the mid-'60s), but Sonny Rollins aficionada will be on clouds seven, nine, and Ω.

J.C. Stylls

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PERSONNEL: J.C. Stylls, guitar; Pat Bianchi, Hammond B3 organ; Lawrence Leathers, drums.

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IT ALL STARTED *when I was in ninth grade as a sort of teenage rivalry...*

I'd slave at the piano for five hours daily. Linda practiced far less. Yet somehow she always shined as the star performer at our school. It was frustrating.

What does she have that I don't? I'd wonder.

Linda's best friend, Sheryl, bragged on and on to me, adding more fuel to my fire.

"You could never be as good as Linda," she would taunt. *"Linda's got Perfect Pitch."*

"What's Perfect Pitch?" I asked.

Sheryl gloated about Linda's uncanny abilities: how she could name *exact notes and chords*—all BY EAR; how she could sing any tone—*from memory alone*; how she could play songs—after just *hearing* them; the list went on and on...

My heart sank. *Her EAR is the secret to her success* I thought. How could I ever hope to compete with her?

But it bothered me. Did she *really* have Perfect Pitch? How could she know notes and chords just by *hearing* them? It seemed impossible.

Finally I couldn't stand it anymore. So one day I marched right up to Linda and asked her point-blank if she had Perfect Pitch.

"Yes," she nodded aloofly.

But Perfect Pitch was too good to believe. I rudely pressed, *"Can I test you sometime?"*

"OK," she replied.

Now she would eat her words...

My plot was ingeniously simple...

When Linda least suspected, I walked right up and

challenged her to name tones for me—*by ear*.

I made her stand so she could not see the piano keyboard. I made sure other classmates could not help her. I set up everything perfectly so I could expose her Perfect Pitch claims as a ridiculous joke.

With silent apprehension, I selected a tone to play. (She'll *never* guess F#, I thought.)

I had barely touched the key.

"F#," she said. I was astonished.

I played another tone.

"C," she announced, not stopping to think.

Frantically, I played more tones, skipping here and there all over the keyboard. But somehow she knew the pitch each time. She was AMAZING.

"Sing an E#," I demanded, determined to mess her up. She sang a tone. I checked her on the keyboard—and she was right on!

Now I started to boil.

I called out more tones, trying hard to make them increasingly difficult. But she sang each note perfectly on pitch.

I was totally boggled. *"How in the world do you do it?"* I blurted.

"I don't know," she sighed. And that was all I could get out of her!

The dazzle of Perfect Pitch hit me like a ton of bricks. I was dizzy with disbelief. Yet from then on, I knew that Perfect Pitch was real.



"How in the world do you do it?" I blurted. I was totally boggled. (age 14, 9th grade)

I couldn't figure it out...

"How does she DO it?" I kept asking myself. On the other hand, why can't *everyone* recognize and sing tones by ear?

Then it dawned on me. People call themselves *musicians*; yet they can't tell a C from a C#? Or A major from F major?! That's as strange as a portrait painter who can't name the colors of paint on his palette. It all seemed so odd and contradictory.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it out for myself. With a little sweet-talking, I got my three brothers and two sisters to play piano tones for me—so I could try to name them by ear. But it always turned into a messy guessing game I just couldn't win.

Day after day I tried to learn those freaking tones. I would hammer a note *over and over* to make it stick in my head. But hours later I would remember it a half step flat. No matter how hard I tried, I couldn't recognize or remember any of the tones by ear. They all sounded the same after awhile; how were you supposed to know which was which—just by *listening*?

I would have done anything to have an ear like Linda. But now I realized it was way beyond my reach. So after weeks of work, I finally gave up.

Then it happened...

It was like a miracle... a twist of fate... like finding the lost Holy Grail...

Once I stopped *straining* my ear, I started to listen NATURALLY. Then the simple secret to Perfect Pitch jumped right into my lap.

Curiously, I began to notice faint "colors" within the tones. Not *visual* colors, but colors of *pitch*, colors of

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sound. They had always been there. But this was the first time I had ever really "let go"—and *listened*—to discover these subtle differences.

Soon—to my own disbelief—I *too could name the tones by ear!* It was simple. I could hear how F# sounds one way, while Bb has a *totally different sound*—sort of like "hearing" red and blue!

The realization struck me: THIS IS PERFECT PITCH! This is how Bach, Beethoven, and Mozart could mentally hear their masterpieces—and know tones, chords, and keys—all by ear!

It was almost childish—I felt sure that *anyone* could unlock their own Perfect Pitch with this simple secret of "Color Hearing." Bursting with excitement, I told my best friend, Ann (a flutist).

She *laughed* at me. "You have to be *born* with Perfect Pitch," she asserted. "You can't *develop* it."

"You don't understand how Perfect Pitch works," I countered. I sat her down and showed her how to listen. Timidly, she confessed that she too could hear the pitch colors. With this jump start, Ann soon realized she also had gained Perfect Pitch.

We became instant celebrities. Classmates loved to call out tones for us to magically sing from thin air. They played chords for us to name by ear. They quizzed us on what key a song was in.

Everyone was fascinated with our "supernatural" powers, yet to Ann and me, it was just normal.

Way back then, I never dreamed I would later cause such a stir in the academic world. But when I entered college and started to explain my discoveries, professors *laughed* at me.

"You must be *born* with Perfect Pitch," they'd declare. "You can't *develop* it!"

I would always listen politely. Then I'd reveal the simple secret—*so they could hear it for themselves.*

You'd be surprised how fast they changed their tune!

In college, my so-called "perfect ear" allowed me to skip over two required music theory courses. Perfect Pitch made everything easier—my abilities to perform, compose, arrange, transpose, improvise, and even sight-read (because—without looking at the keyboard—you know you're playing the correct tones).

And because my ears were open, music sounded richer. I learned that music is truly a HEARING art.

Whatever happened with Linda?

Oh, yes . . . flashback to my senior year of high school. I was nearly 18. In these three-and-a-half years with Perfect Pitch, my piano teacher insisted I had made ten years of progress. And I had. But my youthful ambition wasn't satisfied. I needed one more thing: *to beat Linda.*

Now was my *final chance.*

The University of Delaware hosts a music festival each spring, complete with judges and awards. To my horror, they scheduled me that year as the *grand finale.*

The fated day arrived. Linda gave her usual sterling performance. She would be tough to match, let alone surpass. But my turn finally came, and I went for it.

Slinking to the stage, I sat down and played my heart out with selections from Beethoven, Chopin, and Ravel. The applause was overwhelming.

Later, I scoured the wall for our grades. Linda received an A, no surprise. Then what to my wondering eyes should appear: my own score: an A+.

Sweet victory was music to my ears, mine at last! —D.L.B.



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- "Someone played a D major chord and I recognized it straight away. S.C., *bass*
- "Thanks...I developed a full Perfect Pitch in just two weeks! It just happened like a miracle." *B.B., guitar/piano*
- "It is wonderful. I can truly hear the differences in the color of the tones." *D.P., student*
- "I heard the differences on the initial playing, which did in fact surprise me. It is a breakthrough." *J.H., student*
- "It's so simple it's ridiculous. M.P., *guitar*
- "I'm able to play things I hear in my head. Before, I could barely do it." *J.W., keyboards*
- "I hear a song on the radio and I know what they're doing. My improvisations have improved. I feel more in control." *I.B., bass guitar*
- "It feels like I'm singing and playing MY notes instead of somebody else's—like music is more 'my own.'" *L.H., voice/guitar*
- "What a boost for children's musical education!" *R.P., music teacher*
- "I can identify tones and keys just by hearing them and sing tones at will. When I hear music now it has much more definition, form and substance. I don't just passively listen anymore, but actively listen to detail." *M.U., bass*
- "Although I was skeptical at first, I am now awed." *R.H., sax*
- "It's like hearing in a whole new dimension." *L.S., guitar*
- "I started crying and laughing all at the same time." *J.S., music educator*
- "I wish I could have had this 30 years ago!" *R.B., voice*
- "This is absolutely what I had been searching for." *D.F., piano*
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- "Learn it or be left behind." *P.S., student . . .*

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By Bob Gish

J.C. Styles and his trio swing out strong! (Seleno Clarke's *Tune for Roger* is a prime example of one swingin' arrangement.) Great balls of fire but they're hot and cool, and very good! Just the right instrumentation: jazz guitar, Hammond B3 organ, and hip, hep drums. You just can't go wrong...unless you fault the play list and you sure can't do that. Compositions by Wayne Shorter, Stevie Wonder, Billie Holiday, Cole Porter, Seleno Clarke, and Styles himself populate the recording.

When it comes to jazz guitar lots depends on tone—on just the right guitar, the right set up of strings and pickups, and the right amplifier to fit that particular guitar. The old joke about guitar players always needing just one more guitar can't surely apply to Styles who seems to have found the ideal ax.

Whether it's the first couple of upbeat tunes in succession, which seem to fit the red-hot color of Styles custom guitar as featured on the jacket cover, or a softer, more laid back tunes such as *I Want to Talk About You* or *Don't Explain*, Styles has just the right, well...*style*, shall we say: lots of fine technique, but lots of taste and sensitivity too.

Charisma might be another word to describe Styles' guitar artistry and talents. Nothing dull about this fellow who strikes a kind of humorous pose in the cover photo echoing Michael J. Fox imitating Chuck Berry doing his signature duck walk—but, here again, with even more hip, good humored gusto, if that's possible.

Lt's not neglect Pat Bianchi and his chording as well as his in the pocket soloing: to wit, his long choruses on *Love for Sale*. Whether the two front men are soloing or trading fours they can depend on Lawrence Leathers and his sticks and skins. It's like a marriage in heaven—love found, sold, and delivered.

Billy Holiday's *Don't Explain* might be the best cut of the bunch, depending on listener likes. You can't match a soulful, bluesy, Wes Montgomery, octave-ridden guitar style like Styles renders here, or the gospel resonances of the Hammond B3 on such emotion-steeped song like this.

So, fast, slow, or in between, *Exhilaration and Other States* (e.g., the good, the "bad," and the beautiful) is indeed an apt title for this gathering of exhilarating songs and musicians.

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(Continued on page 55)

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By Mark Keresman

Mention "Duke" to most jazz devotees and I'll wager most will think of Duke Ellington, while a few will think of Duke Jordan. Ah, but there was another Duke, one that likely was/is anathema to jazz purists: Duke Pearson (1932-1980), pianist, composer, arranger, and producer, chiefly active in the 1960s and contributor to many fine discs on the Blue Note label. As a composer, Pearson wrote in the hard bop vein leaning strongly towards the soul-jazz sound, wherein bop commingled with blues, gospel, and pop. (By "pop" I refer to catchy, sleek, immediately engaging melodies, not pandering to "the charts.") In a nutshell, it's as if Duke Pearson envisioned a fusion of Art Blakey and Ray Charles. *The Other Duke* is the New Jersey ensemble Swingadelic giving props and praise to this oft-overlooked figure in jazz.

The best way to summarized Pearson's funky, no muss-no fuss artistry is via track three, the majestic, bluesy "Cristo Redentor." (It's been performed most memorably on Donald Byrd's *A New Perspective* album, also by David "Fathead" Newman and Ronnie Earl.) It's wistful and yearning, also noir-ish and assured—imagine Horace Silver collaborating with film composer Max Steiner or Miklos Rosza for a grand MGM '60s movie that never got made. The sax and trumpet solos are gorgeous statements of the blues, full of bittersweet ache and hope. "Jeannine" is another Pearson golden oldie, made famous by Byrd, Cannonball Adderley, Gene Harris, and many others. It manages to chug amiably while swinging with relish and, oddly enough, containing a touch of melancholy. Rob Edwards' 'bone swaggers in the grand tradi-

"Stop comparing yourself to what is merely someone else's "highlight reel." Behind the curtain, things aren't as perfect as what's on the surface. Focus on doing what you want and you can exceed the "highlight reels" you're using as a basis for comparison.

- Rachel Hoffman

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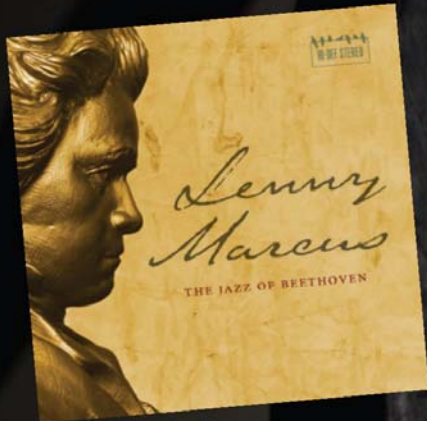
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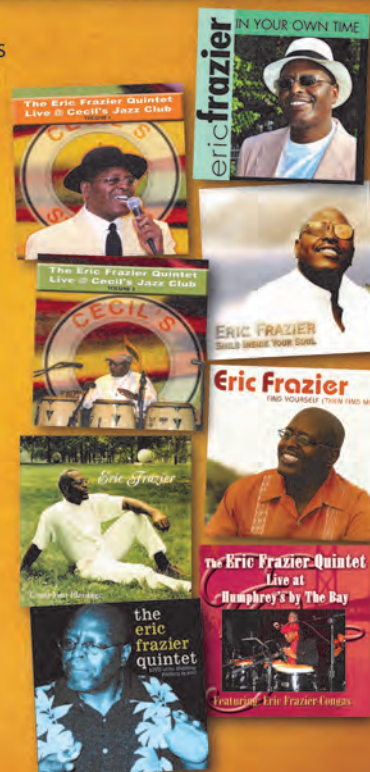
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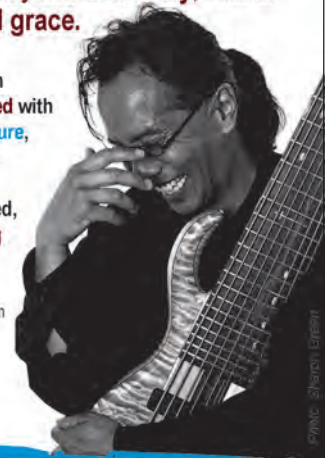
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CD Reviews

tions of Curtis Fuller and anyone that played trombone in the bands of Charles and Illinois Jacquet. If space aliens asked you, "What is this 'Blue Note sound' of which you humans speak?" You'd play for them this track to demonstrate definitely. 'Ready Rudy' puts an old-school funky spin on swinging '60s big band jazz a la Dizzy Gillespie and Woody Herman, as does "New Time Shuffle," composed by Joe Sample (an obvious accomplished acolyte). Guitarist Boo Reiners contributes a few rock-edged, blue-sharp electric solos, and the whole band plays with precision, earnestness, focus, and, yes, fun.

The Other Duke is not "serious" jazz, but it's big-hearted, good-time, feelin'-fine jazz played with serious proficiency...imagine that.

Larry Vuckovich

SOMETHING SPECIAL—Tetrachord Music. www.LarryVuckovich.com. *Something Special; Enchantment; What Will I Tell My Heart; comin' Home Baby; Soultrane; How Insensitive; Pannonica; Cheese Cake; Loving Linda; Seljko's Blues; Star Dust.*

PERSONNEL: Larry Vuckovich, piano; Scott Hamilton and Noel Jewkes, saxophones; Paul Keller, bass; Chuck McPherson, drums.

By Bob Gish

Larry, Larry, he's our man! And Scott, Scott Hamilton too. Hip, hip hooray for Noel Jewkes as well! Get Vuckovich and Hamilton/Jewkes together and you gotta cheer. The score is in, the winners are proclaimed, and all these guys score big with the scores they both follow and depart from in their solos and improvisations.

Noel Jewkes and Paul Keller and Chuck McPherson come off the bench, or out of the dugout if you prefer, to run up the points and make this CD a contender for championship, pennant status!

Horace Silver's *Enchantment* is a superb example of the quality and the payoff of the eleven tunes delivered here. Keller's bass intro sets the groove up front of Vuckovich's simple chordal pedal; then chimes in Jewkes on sax, giving Hamilton, who solos, in turn, on half of the tunes, a real run for his money. Better bet on both of them as winning sax men if you have to lay down the money.

Win, place, or show, you just can't praise this project enough. Think of all the places they could have gone wrong, all the bad plays they could have called, and you gotta marvel not just at the players but credit the coach too. And who might that be? The team bears Coach Vuckovich's name so he's the man. And don't for a minute limit him to a minor leaguer or a has been. He's got lots of wins to his credit in lots of leagues. So notch up another one—another *Something Special*.

His solos are superb, especially on *Comin' Home Baby*, because when you give the ball to

him he shows that a coach can play too. On this one the ball is passed back and forth between Jewkes and Hamilton so that they both share the "most valuable" player award. Healthy competition must bring out the best because these guys strut their agile stuff right into the end zone.

Enough of the sports theme already... just chalk it up to some great music throughout: a little bit of Thelonious Monk mixed in with Dex-

ter Gordon and Hoagy Carmichael, not to mention "Vucko" himself, who offers two fine compositions of his own with *Zeljko's Blues* and *Loving Linda*.

So hit 'em hard, hit 'em low, and if they get up hit 'em again! Hit 'em where it counts—with this very special quintet of players, five players who are no strangers to making hits. Call it a win, win situation. □ □ □

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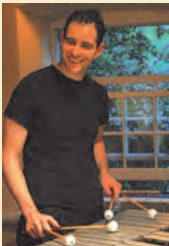


Amina Figarova
www.metropolitanroom.com
Metropolitan Room, Sunday, 9/11, 7pm

Internationally acclaimed pianist/composer Amina Figarova is one of the most cosmopolitan and accomplished artists in jazz today. The globe-trotting Azerbaijan-born, New York-based bandleader creates music that is personal, vividly colored, and confidently-propelled. Figarova has performed at most of the world's major jazz festivals and clubs and released over a dozen recordings. This performance marks the US premiere of September Suite, Figarova's compelling homage to the victims of the September 11th attacks. The piece, released on CD in 2005, is one of the most moving tributes we've heard. Don't miss this powerful artist and her band!
(Photo of Amina Figarova by Andrea Carter)

Tyler Blanton www.tealounge.com
Tea Lounge, Thursday, September 22, 8 pm

Rooted in the bebop and post-bop of Milt Jackson and Gary Burton, Tyler Blanton has an assertively bright, crystalline tone and values gregarious swing and melodiousness. He creates music that is engaging, unpredictable, easy on the ear, relaxing and of considerable substance. He's a major new voice on the vibraphone, playing with a richly textured sound, a keen lyricism, and a sense of surprise that make his concerts gorgeous and joyful experiences. Tonight he's joined by bandmates Donny McCaslin, Matt Clohesy, and Obed Calvaire.



Joe Chamber's Moving Pictures Jazz Orchestra
www.JALC.org.DCCC
Dizzy's Club Coca Cola, Tue-Sun, Sep 13-18

Drummer, composer Joe Chambers has performed with a who's who of jazz legends, appearing on classic Blue Note albums with Joe Henderson, Freddie Hubbard and others. At Dizzy's, he heads his orchestra through "Moving Pictures", a lush four movement suite he was commissioned to compose assimilating polyrhythms, "straight ahead" swing, Afro-Cuban rhythms, and more. The program will also feature arrangements of compositions by: Joe Henderson, Thad Jones, & Max Roach. Orchestra members include trombonist Conrad Herwig, saxophonist Craig Handy, Xavier Davis, piano; Dwayne Burno, bass; Steve Berrios, percussion.



Oscar Perez
www.fatcatmusic.org
Fat Cat, Saturday, 9/17, 10 pm

The great pianist/composer Perez is part of a new generation of musicians busy erasing the old distinctions between straight ahead and Latin jazz, and forging thrilling new music by blending Afro-Caribbean rhythms and postbop idioms. Featuring Perez's stellar young band Nuevo Comienzo, this concert celebrates Perez' second album Afropean Affair, which places him firmly in the forefront of this rising movement. Balancing poise and power, the combo features some of the most prodigious young players on the scene and Afropean Affair focuses on the pianist's original music, which showcases his group's improvisational prowess and prodigious talent.
(Photo of Oscar Perez by Mo Menzel)



Marcus Strickland lepoissonrouge.com
Le Poisson Rouge, Thursday, 9/29



Saxophonist Marcus Strickland releases his seventh album, Triumph of The Heavy Volume 1 & 2, in concert with this performance. Bandmates include twin brother E.J Strickland on drums, Ben Williams on bass. Saxophonist Marcus Strickland, who hails from Miami, has released a number of albums under his own name - first on the Fresh Sound label and now on his own Strick Music label. Strickland performed as a member of drummer Roy Haynes' quartet for five years, and is also active with Dave Douglas, Jeff 'Tain' Watts, and Michael Carvin and others.

Jimmy Heath Big Band & Jon Hendricks
Jazz At Lincoln Center, 9/24



For this season's opening night concert, Jimmy Heath and Jon Hendricks will lead their own bands for an evening of swing standards. Jimmy Heath, celebrating his 85th birthday, is a triple threat as a composer, arranger, and instrumentalist. Since 1947 he has performed with some of the most renowned big bands in jazz history including Dizzy Gillespie, Clark Terry, and others. Jon Hendricks, at 90 years old, is known for his lyric writing, and unique and fast vocalese style, a talent that few vocalists can imitate. Jon will be performing new music and classics from the landmark Lambert, Hendricks and Ross book
(Photo of Jimmy Heath by Ken Weiss)

Miguel Zenon
www.JazzStandard.com
Jazz Standard. 9/15-9/18

Miguel Zenon is an alto saxophonist whose sound integrates music from his Cuban roots, bebop, post bop and more. Originally from Puerto Rico, he attended the Berklee College of Music. His credits include work with Charlie Haden's Liberation Orchestra, the SF Jazz Collective and others. The Grammy Award nominee and Guggenheim and MacArthur Fellow leads his long-standing quartet featuring Luis Perdomo, piano; Hans Glawischign, bass; Henry Cole, drums. His latest CD, *Alma Adentro*, features songs by some of Puerto Rico's top tunesmiths and a ten-piece woodwind ensemble with orchestrations by Guillermo Klein.



Joey DeFrancesco w/Pat Martino www.iridium.com
Iridium: 9/8-9/11



Hailing from a musical family in Philadelphia, B3 organist DeFrancesco released his first album on Columbia Records at age 16. A year later, he was touring with Miles Davis, and was inspired to start playing trumpet. He has performed and recorded with John McLaughlin, Elvin J. Jones, Ray Charles, Bette Midler, David Sanborn, Arturo Sandoval, Frank Wess, Benny Golson, James Moody, George Benson, and many others. As the world's leading jazz B3 organist, he leads his own trio and has numerous recordings under his own name.

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SUNDAY JAZZ BRUNCH 12:30PM & 2:30PM
BILLY DRUMMOND
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JUILLIARD JAZZ BRUNCH:
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