

JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 40 • Issue 6
June 2012



Clockwise:
Louis
Armstrong,
Louis Prima
and
Louis Jordan.
Publicity
photos
courtesy
CTSIMAGES.

Jazzfest 2012 is here!

Featuring Tribute
to Three Louies
by Swingadelic

...among many other delights! Saturday, June 16.

Details on page 5
and at www.njjs.org

Jazzfest

Get tix today!

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Prez Sez

By Frank Mulvaney President, NJJS

Well, Jazzfest is just a couple of weeks away and I hope you will be able to get tickets, if you have not ordered them already. The lineup is fabulous and we are expecting a sellout. Last year's Jazzfest was very successful despite the rain and we learned a lot from our first experience with the College of Saint Elizabeth. The only real problem we had was that the university food services did not have a viable bad weather contingency plan. That will not happen this year — guaranteed. Craft vendors are signing up in record numbers so there will be lots of diverting activity between sets besides Emily Asher's Garden Party which will play in different locations on the beautiful grounds. With good weather there will be ample opportunity to enjoy your own picnic on the lawns, under the trees or indoors. Need I tell you there are many great restaurants and quick food service establishments in downtown Madison just two miles down Park Avenue? The excellent parking facility and your ticket bracelets make quick trips and re-entry a snap. I get excited every time I think about this fantastic event.

■ I am thrilled to announce that Sandy Josephson is joining the Board of Directors of the Jazz Society. Sandy brings to the board his impressive and valuable executive

marketing and public relations experience. He has authored numerous articles on jazz and many were compiled and published in book form in *Jazz Notes: Interviews Across the Generations* (Praeger, 2009). Sandy also writes *Jersey Jazz's* "Big Band In the Sky" obituary column. We still have a vacancy on the board that we want to fill and anticipate another at year end. If you have skills that can help us carry out our mission, why don't you step up?

■ May was a very busy month for the Jazz Society. I hope you were one of the lucky ones who attended the concert at the Mayo Center on May 6 for the fabulous Vince Giordano and the Nighthawks. The Jazz Society has had a special relationship with Vince for many years and we are so happy for his success doing the music for the HBO series *Boardwalk Empire*, topped off by his Grammy award for that music. We were also delighted to have had the phenomenal young clarinetist Dave Bennett for our May Sunday Social at Shanghai Jazz. I hope you were able to get in the door for that one.

■ If you haven't heard already, this year is the 40th Anniversary of the Jazz Society and we are planning an appropriate celebration. We have booked the magnificent Drew University concert hall for Sunday afternoon

Stay tuned to www.njjs.org

NJJS Bulletin Board

Member Discount Claim your member privilege! Get free admission to NJJS socials, discounts to music events, discounts from partners!

NJJS Members Discounts Hibiscus offers NJJS members a discount of 10% off their check. The Berrie Center at Ramapo College offers NJJS members 5% off event tickets.

FREE Film Series...Now on THURSDAY nights at 7 PM at Library of the Chathams. See calendar page 3 for details. Best of all? Free, free, free...invite your friends.

FREE Jazz Socials...ongoing. Join us for music and mingling. Free for members, \$10 non-members (applicable to membership) with just a \$10 venue minimum. Watch calendar page 3 for upcoming dates and details. Beyond the schmooze, there are some serious musical prizes raffled off at our socials!!

Tell them you saw it in Jersey Jazz!

November 4, from 3:00 to 7:00 PM. The plan is for an all-star jam featuring many of the artists that you know and love, the proceeds of which will go towards our jazz studies scholarships and in-school jazz education programs. A post-concert catered reception will allow the performers to mix and mingle with attendees. Look for more information in the coming months. It will be an event to remember. If you should feel the urge to make a special financial gift to the Jazz Society on the occasion, please do.

■ I can't believe the tempo of jazz related activity I have been experiencing. I'm often out somewhere for a meeting or a performance five and six days in a row. Writing, planning, research and meeting preparation are also very time consuming. Fortunately, I am able to get to see a lot of great live music that I love so much. April was a particularly enjoyable month. The great Paquito D'Rivera was amazing in performance with the William Paterson

University Latin Jazz Ensemble on April Fool's Day. I had the pleasure of hearing some fascinating original student big band compositions and arrangements at Rutgers and Rowan. (I make no excuses for being a big band junkie.) The fabulous jazz vocalist Roseanna Vitro was the guest artist at our Sunday Social and it was such a pleasure for me to introduce her and her young voice students. The Ralph Bowen Quartet at Makeda on the 12th was awesome. Trombonist/trumpeter/singer Frank Lacy was phenomenal at Skipper's on the 15th. Emerging star tenor saxman Brandon Wright had a wonderful gig at the New Brunswick Hyatt on the 18th. I was also able to take in two terrific "Talkin' Jazz" programs with the Jazz Arts Project in Red Bank. There would have been more except I was on the West Coast for eight days.

Let me take this opportunity to wish you all a great summer.

Matching Gifts to NJJS

Corporate matching gifts really add up!

Please check with your employer to see if the company offers matches of dues and donations to NJJS. We are an eligible 501(c)(3) institution. Funds sustain our scholarships and musical programs. For more information, contact NJJS Treasurer Mike Katz at makatz@att.net or 908-273-7827.

**Jersey Jazz is an NJCSPJ
"Excellence in Journalism"
Award-Winning Publication**



Jersey Jazz magazine seeks your help to cover jazz in Jersey as comprehensively as possible. Please help us expand our reach to all corners of the musical Garden State. Consider submitting a story or even a brief paragraph when you visit any venue featuring jazz. If you can include a high-res photo, even better. We'll happily credit your work when we print it and you'll have the satisfaction of spreading the jazz message and fulfilling your creative impulses!

for updates and details.

Saturday June 16

JAZZFEST
DeSare, Asher, Monteiro, Burr,
Harlem, Swingadelic, Farber
and more
Noon – 9:00 PM
College of St. Elizabeth
2 Convent Rd.
Morristown, NJ
see ad page 5

Thursday September 27

FREE FILM — TBA
Library of the Chathams
214 Main St., Chatham 7 PM

Sunday October 14

JAZZ SOCIAL — TBA

Thursday October 25

FREE FILM — TBA

Thursday November 15

FREE FILM — TBA

Sunday November 18

JAZZ SOCIAL
Sherrie Maricle
Shanghai Jazz
24 Main St., Madison 3 – 5:30 PM

NJJS Calendar

Jazz Trivia

By O. Howie Ponder



The Numbers Game

Besides individuals, great jazz has been made by organized small groups numbering from 2 to 10 players. Over 10 gets to be a Big Band, however. Try your hand at naming noteworthy jazz groups comprised of 2, 3, 4, etc. up to 10 players.

Howie admits that (for once) he hasn't all the answers here and if you come up with more than he has listed on the Answer Page, you might get Howie's job. Be sure to notify the Editor!

(answers on page 47)

Howie also welcomes suggestions for future questions — or comments from readers. Contact him at jazztrivia@njjs.org.

Shelly Productions presents

Live Jazz Thursday Nights at The Glen Rock Inn

JUNE 7: Bob DeVos & Vic Juris

JUNE 14: Jerry Bruno & Al Caiola

JUNE 21: Vic Danzi & Lou Sabini

JUNE 29: Jack Wilkins & Howard Alden

N O M U S I C O N J U L Y 5

JULY 12: Jerry Bruno & Bucky Pizzarelli
(Make Reservations)

JULY 19: Joe Caniano & Mitzi Rogers

JULY 26: Bob Leive & Patty Graham

222 Rock Road, Glen Rock, NJ | Entertainment Starts 7:00 PM
201-445-2362 | Call for Reservations
Host — Victor Quinn

Shelly Productions, Inc.

P.O. Box 61, Elmwood Park, NJ • 201-796-9582

The Legendary Count Basie Orchestra and The Artie Shaw Orchestra headline Jazz In July

Jazz In July, now in its 9th year, will be located in a new venue, the 600-seat Mount Olive Middle School Theatre. The facility is fully air conditioned with excellent acoustics and convenient parking and all one level access.



Houston Person appears in Mt. Olive on July 14.


Saturday, July 7 the series begins with the great Artie Shaw Orchestra.

The 16-piece band, under the direction of Matt Koza, features many of the band's memorable arrangements plus some exciting new arrangements that feature soloists in their solid swing and jazz orchestra. Tickets are \$30.00 advance and \$35.00 day of the concert.

Saturday, July 14 features the Houston Person Quartet, the boss of the tenor sax, backed by his rhythm section. Houston plays ballads and uptempo tunes that keep the audience engaged with the music in a way that provides an evening of great entertainment. Tickets are \$22.50 advance and \$27.50 day of the concert.

Saturday, July 21, the Jesse Green Sextet features Marvin Stamm on trumpet and Joe Cohn on guitar with Danny Walsh on tenor sax and Jesse Green on piano. Tickets are \$22.50 advance and \$27.50 day of the concert.

On Wednesday, July 25, the legendary Count Basie Orchestra will appear under the direction of Dennis Mackrel. The band features great soloists in each section and the band will be playing Basie originals from the '30s through the '80s. Remember "too much Basie is never enough." Tickets are \$30.00 advance and \$35.00 day of the concert.

Jazz In July is presented by the Hackettstown Rotary Club, Coyne Enterprises, Inc. and WRNJ Radio. All proceeds will benefit the charitable work the Rotary Club does. The concerts are sponsored by Hackettstown Regional Medical Center and they take place at 160 Wolfe Road, Budd Lake, NJ 07828. 

FREE TURNTABLE

NJJS member Walter Bennett is offering a BSR 3-speed turntable. In good working order, with original plastic lid. For more information, call 732-920-1414.

Saturday June 16
at the College
of Saint Elizabeth
2 Convent Road
Morristown, NJ

New Jersey Jazz Society

Jazzfest 2012

On the beautiful campus of the College of Saint Elizabeth, New Jersey Jazz Society's Jazzfest is one of the tri-state region's most popular summer festivals.



All programs are subject to change without notice.

The NJJS is qualified as a tax-exempt cultural organization under section 501(c)(3) of the Internal Revenue Code. Contributions are tax deductible to the extent allowed by law and qualify for many corporate matching gift programs.



SATURDAY, JUNE 16

from Noon to 9:00 PM
 Gates open at 11:00 AM

Nonstop jazz in air conditioned comfort
 plus outside activities

Food • Crafts • Vendors • CD/Record Sales • Picnic



The Tony **DeSare** Trio

Emily **Asher's** Garden Party

Eddie Monteiro & Shades of Brazil with
 Paul **Meyers** and Vanderlei **Pereira**



A Stephane Grappelli Tribute: The Jon **Burr** Trio
 & special guest vocalist Lynn **Stein**

Harlem Renaissance Orchestra

A Tribute to the Three Louies
 for Louis Prima's Centennial with **Swingadelic**

Andy **Farber's** Swing Mavens
 featuring Champion **Fulton**

The College of Saint Elizabeth is conveniently located on Route 124 (Madison Avenue) just a couple of miles east of Route 287 (Exit 35 - South Street/Route 124 or Madison Avenue/Route 124). There is plenty of free parking and easy access by train or bus.

Check njjs.org for updates

or send E-mail address to publicity@njjs.org

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Ask about Jazzfest discount.

Purchase tickets early for best prices! Advance sale offer ends June 14.

To order, visit www.njjs.org OR call **908-273-7827**.

OR fill out order form and mail to New Jersey Jazz Society c/o M. Katz, 382 Springfield Avenue, Suite 217, Summit, NJ 07901 OR fax to **908-273-9279**.

TICKETS TO JAZZFEST 2012 QTY x \$ = SUBTOTAL

Students \$10 at the gate w/valid I.D.
 Group rates are available; please call 908-273-7827 for information.

NJJS Members advance sale \$45 each (at the gate: \$60) _____ x \$45 = \$ _____

Non-members advance sale \$55 each (at the gate: \$70) _____ x \$55 = \$ _____

Handling: \$3 PER TICKET unless paid by check w/self-addressed stamped envelope. _____ x \$ 3 = \$ _____

NJJS Annual Membership (per household) _____ x \$40 = \$ _____

Or **Three Year Membership for only \$100!** _____ x \$100 = \$ _____

Orders received by Friday, June 8, will be mailed; thereafter tickets held at gate.
 All sales are final. No refunds or exchanges are allowed.

TOTAL DUE = \$ _____

Enclosed is my check payable to NJJS.

Charge my Visa Mastercard Discover American Express

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City/State/Zip _____

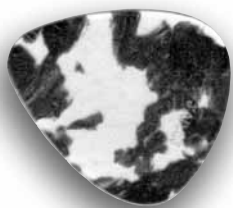
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Name on Card _____



The Editor's Pick

By **Tony Mottola** *Jersey Jazz* Editor

Coming Attractions

Thank You Les: The Les Paul Trio With Special Guests (Showplace Music Productions)

Guitarist Lou Pallo was Les Paul's accompanist, and straight man, for the better part of 40 years. So it's hardly a news flash that he's recorded an album in tribute to his old friend. You'd expect as much. But the scope and ambition of the *Thank You Les* project, produced by Dover, NJ's Showplace Music Productions, makes you sit up and take notice.

For starters, that small type subtitle on the cover — "With Special Guests" — is no empty come-on. More than a dozen notable rock, blues, jazz and country artists appear on one or more tracks, among them Keith Richards, Steve Miller, Slash, Jay Leonhart, Frank Vignola, Lexi and Arlen Roth and Jose Feliciano. There's even an American Idol finalist,

Melinda Doolittle, in the mix.

Pallo was instrumental in pairing Les's songs with each artist, 21 cuts in all. Among the recordings are "Vaya con Dios" by Lexie Roth, "September Song" by Billy Gibbons and "Tennessee Waltz" performed by Les Paul Trio bassist, and nicely maturing vocalist, Nicki Parrott.

I admit that I've only heard partial cuts of half the tracks — thanks to a sneak preview by the CD's co-producer Joni Forte — but I'm already gearing up to crank out a rave review. Listening to snippets of Keith Richards crooning "It's Been a Long, Long Time," Johnny A's smoking "Sweet Georgia Brown" and Eddie Brigati smoothly gliding through "I'm Confessing that I Love You" over Bucky Pizzarelli's feather light guitar have just whetted my appetite to devour the whole thing.

I'm already prepared to declare Jose Feliciano's "Besame Mucho" the showstopper, although Pallo is touting Doolittle's "'Over the Rainbow" "It was beautiful," he says. "It was Les's favorite song and one of mine as well."

The recording was made old school on analog tape (Showplace's chief engineer Ben Elliott has a vast collection of vintage gear) and is being released on vinyl as well as CD. There's also an accompanying DVD feature-length documentary about Paul, whose bonus features include six complete music videos from the Showplace sessions, classic stories, plus never-before-seen vintage footage of the late guitarist.

It's a lot to look forward to, and we'll have more in September when the album is released. In the meantime, you can get more information about the project at www.thankyoules.com.

JJ



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Comments?

Jersey Jazz welcomes your comments on any article or editorial. Send e-mail to editor@njjs.org or mail to the Editor (see masthead this page for address). Include your name and geographical location.

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NJJS Deadlines The deadline for submission of material for upcoming issues is as follows:
July/August: May 26 • September: July 26

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

WBGO 88.3 FM • WBGO.ORG

88.3 FM

WBGO.org 88.3 FM **programs** at a glance

TIME	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	TIME
12AM	Late Night Jazz with Bill Daughtry	JAZZ AFTER HOURS with Brian Delp	EVENING JAZZ with Awilda Rivera					12AM
1-5AM	JAZZ AFTER HOURS with Sheila Anderson		JAZZ AFTER HOURS with Brian Delp				Jazz After Hours with Sheila Anderson	1-5AM
5-6AM	Living on Earth							5-6AM
6AM			MORNING JAZZ with Gary Walker and Doug Doyle with NPR and Local News, Sports and Traffic at 6:04, 6:30, 7:04, 7:30, 8:04, 8:30 and 9:04AM				Smiley & West	6AM
7AM	Sunday Morning Harmony with Dan Karcher						Portraits in Blue with Bob Porter	7AM
8AM							Saturday Morning Function with Bob Porter	8AM
9AM								9AM
10AM	Singers Unlimited with Michael Bourne		MID-DAY JAZZ with Rhonda Hamilton with NPR and local News at Noon				Rhythm Revue with Felix Hernandez	10AM
2PM								2PM
2-6PM	AFTERNOON JAZZ with Rob Crocker		AFTERNOON JAZZ (Blues Hour at 3:00PM) with Michael Bourne and Andrew Meyer with NPR and Local News, Sports and Traffic at 4:04, 4:30, 5:04, 5:30, 6:04 and 6:26PM				AFTERNOON JAZZ with Monifa Brown	2-6PM
6PM	JazzSet with Dee Dee Bridgewater	Jazz at Lincoln Center with Wendell Pierce	The Checkout with Josh Jackson	JazzSet with Dee Dee Bridgewater	Marian McPartland's Piano Jazz	Portraits in Blue with Bob Porter	SATURDAY EVENING JAZZ with Rob Crocker	6PM
6:30PM								6:30PM
7PM		NJ Capitol Report	Latino USA	SportsJam/Conversations	People's Pharmacy	WBGO Journal		7PM
7:30PM	Sunday Night Music Mix with Eulis Cathey		LATIN JAZZ CRUISE with Awilda Rivera	EVENING JAZZ with Awilda Rivera				7:30PM
8PM								8PM
9PM		EVENING JAZZ with Awilda Rivera						9PM
10PM							Late Night Jazz with Bill Daughtry	10PM
11PM	Jazz from Archives							11PM

Big Band in the Sky

By Sanford Josephson

■ Joe Muranyi, 84, January 14, 1928, Martins Ferry, Ohio — April 20, 2012, New York. Clarinetist Muranyi was truly one of the last links to Louis Armstrong. He joined the Louis Armstrong All-Stars band in 1967 and stayed with Armstrong until his death in 1971. Muranyi had been playing with a group called the Village Stompers, which was managed by Joe Glaser, also Armstrong's manager.



Clarinetist Joe Muranyi performs with Roy Eldridge and the Jimmy Ryan All-Stars at the 1978 Newport Jazz Festival-New York. Photo by Mitchell Seidel.

One of Armstrong's biographers, Ricky Riccardi (*What a Wonderful World*, Pantheon, 2011), in a blog written the day after Muranyi's death (dippermouth.blogspot.com), recalled a conversation about Muranyi's first rehearsal with Armstrong. "Joe was a lifelong worshipper of Louis," Riccardi wrote, "and a real student of jazz history, so joining the All-Stars was a dream come true. He told me he 'was quite nervous...I just did the best I could and, by the end of the evening, Pops was smiling.'"

A well known story about Muranyi's first meeting with Armstrong involved the pronunciation of the clarinetist's name. He told Riccardi that when Armstrong asked him how to pronounce it, he replied: "Muranyi, like Ma Rainey. Oh, he loved that! He broke up laughing, he never forgot it. A lot of cats in the business call me, 'Hey, Ma Rainey!'"

Muranyi's parents migrated to the United States from Hungary, and they moved from Ohio to New York when he was still a boy. He first studied classical clarinet and also studied with the modern jazz pianist Lennie Tristano, but he fell in love with

New Orleans-style jazz and performed with many of the leading traditional jazz musicians on the New York scene, including guitarist Eddie Condon and trumpeters Henry "Red" Allen and Max Kaminsky. He became the leader of the Village Stompers in 1963, a band that had an unexpected hit, "Washington Square," which reached Number 2 on the Billboard Hot 100. After Armstrong died, Muranyi played with another legendary trumpeter, Roy Eldridge, who led the house band at Jimmy Ryan's.

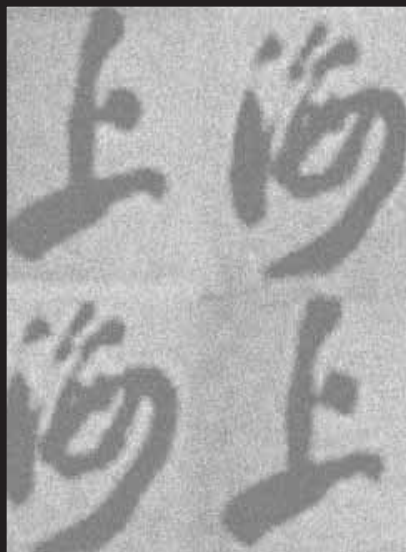
Peter Vacher, writing in *The Guardian* on April 26, 2012, recalled seeing Muranyi a few years ago at Birdland with David Ostwald's Louis Armstrong Centennial Band. "Hearing him," Vacher wrote, "was to bask momentarily in the warmth of both his personality and his still-vigorous clarinet playing. Younger musicians liked him for his generosity and encouragement. Others more established simply relished his creativity."

Another Armstrong biographer, Terry Teachout (*Pops: A Life of Louis Armstrong*, Mariner Books, 2010) has called Muranyi "an absolutely first-rate clarinetist...He was, in the very best sense of the word, a

journeyman, a professional who played this familiar style with great passion and seriousness. He developed a long liquid tone and beautiful phrasing."

Multi-reedist Scott Robinson spent quite a bit of time with Muranyi toward the end of his life. "Joe," Robinson told *Jersey Jazz*, "was a dear friend and a great guy. One thing that drew us together, besides a love of Louis Armstrong, was an interest in the tarogato, which is a uniquely Hungarian instrument, kind of like a cross between sax and clarinet. Being of Hungarian descent, Joe knew all about the thing and its various makers, could play it and could tell all kinds of fascinating stories about it, such as how invading occupiers would pile them up and burn them. "A few years back," Robinson continued, "Joe thought he was going to lose his apartment, and so he sold me some of the instruments he wasn't using. He kept his two best ones, but sold me several of his lesser tarogatos, one of which I took to Hungary last year and played in the Louis Armstrong Jazz Festival there. A few weeks before he died, Joe knew he'd never play his tarogatos again and said he wanted me to

continued on page 10



SHANGHAI JAZZ

Restaurant
and bar

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Thank you
Down Beat Magazine for
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— Star Ledger

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where there's no cover
and you're always
treated like a favorite
customer."

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on the town."

LIVE JAZZ SIX NIGHTS a WEEK & **NO COVER** (except special events)

Highlights, late May, June 2012:

- wed 5/23:** NICKI PARROTT and WARREN VACHE
fri & sat 5/25 & 26: AKUA DIXON
wed 5/30: JAY LEONHART (to be confirmed)
sun 6/3: RANDY REINHART
fri 6/8: GROVER KEMBLE
sun 6/10: STACEY KENT (by reservation only)
wed 6/13: DARYL SHERMAN
fri & sat 6/15 & 16: STEVE TURRE
sun 6/17: CHRISTINE GALLAGHER (FATHER'S DAY)
wed 6/20: BUCKY PIZZARELLI
fri & sat 6/22 & 23: JAVON JACKSON
sun 6/24: MARLENE VER PLANCK
fri & sat 6/29 & 30: CLAUDIO RODITI

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Friday and Saturday two seatings: 6:30 and 8:30 PM
Sunday: 6:00 PM – 9:00 PM

**for latest schedules and updates,
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BIG BAND IN THE SKY

continued from page 8

have the two good ones, so I bought them and have been playing one quite a lot.”

Robinson visited Muranyi often in the nursing home where he eventually died and would play Armstrong’s music for him. “Even when he was too ill to open his eyes or move very much, he seemed to be hearing...It was heartbreaking, but he heard me, and I hope it gave him a little comfort.”

Muranyi is survived by his wife Jorun Hansen; a son, Paul; and daughter, Adrianna.

■ **Teddy Charles [Cohen], 84, vibraharpist, pianist, composer, April 13, 1928, Chicopee Falls, MA — April 16, 2012, Riverhead, NY.**

His primary instrument was the vibraharp, but Charles actually got his big break playing piano. Hanging out on New York’s 52nd Street in the late 1940s, he was asked to sit in on piano for a tardy Thelonious Monk. That exposure led to dates with other musicians ranging from Benny Goodman and Artie Shaw to Miles Davis and Charles Mingus.

Charles was classically trained, but, according to Marc Myers, writing on *jazzwax.com*, April 20, 2012, he “was able to combine long-hair thinking with street-smart swing.” Douglas Martin, writing in *The New York Times*, also on April 20, said Charles “drew praise for his sophisticated compositions,” writing and arranging pieces for both Davis and Mingus. Don Heckman, in his obit in the *Los Angeles Times* said Charles’s compositions in the mid-’50s “were forerunners of the avant-garde jazz of the following decade.”

His most famous recording was a 1956 album called *The Teddy Charles Tentet*, re-released in 2001 on the Collectables label. Contributors to that album included Mingus and composer-arrangers Gil Evans and George Russell. The 10-piece band that recorded the album was a hit at the 1956 Newport Jazz Festival, and *The New York*



Vibist Teddy Charles rehearses for a retrospective concert of Charles Mingus’s music at the Kool-New York Jazz Festival, June 1983. Photo by Mitchell Seidel.

Times praised him for having an “imaginative feeling for a swinging beat.”

Charles’s real name was Theodore Charles Cohen, but Mingus suggested he start using his middle name as his surname. He started out as a drummer and was accepted at Juilliard in 1946. After spending time on 52nd Street, he switched to the vibes. He became a central figure in the bebop movement, and, according to Heckman, was “an in-demand vibraharpist by the time he was in his early 20s. In addition to performing as a sideman with the likes of Benny Goodman, Artie Shaw, John Coltrane, Bill Evans and Aretha Franklin, Charles also recorded more than 20 albums as a leader. And his work as a producer resulted in a series of influential, cutting-edge jazz performances by young artists.”

In the mid-’60s, however, he gave it all up, moving to the Caribbean and becoming a charter boat captain. He told Myers that he “had begun scuba diving and fell in love with the ocean. So, I bought a sailboat — a 72-footer called the Golden Eagle — and sailed the Caribbean for 13 years. The boat was docked in the Virgin Islands, and I’d sail it back to New York in the spring with a crew of five.”

He returned to the New York area and jazz in the 1980s, and, according to Martin, “ran a charter-boat business, working out of City Island in the Bronx or Greenport on Long Island, returning to the Caribbean for the winter. He performed in Europe and New York, held weekly jam sessions in his home and lectured on jazz at colleges. *The Times* [once] described his house as ‘Melville meets Kerouac,’ noting that ‘everything seems to have come off a ship deck or a bebop bandstand.’”

Charles moved to Riverhead eight years ago. An obituary in the *Shelter Island Reporter* described him as being “the most experienced owner-operator of commercial sailing charters on the East Coast.” David Berson, a Greenport-based boat captain and amateur musician, told the newspaper’s Tim Kelly that

Charles was, “a musical prodigy who had his last name given to him by the great Charles Mingus. He combined his love of the sea and music in a manner that no one had ever done before or may ever do again.”

He is survived by several nieces and nephews. A memorial service was held on April 22 at D’Latte, the Greenport restaurant where he occasionally played. Musicians were encouraged to bring their instruments.

■ **George Mesterhazy, 58, pianist, arranger, April 8, 1954, Hungary — April 12, 2012, Cape May, NJ.** In the fall of 2006, vocalist Paula West was scheduled to appear in the Oak Room of the Algonquin Hotel with pianist Bruce Barth. A month before the engagement, Barth was hired by Tony Bennett, leaving West without an

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BIG BAND IN THE SKY

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accompanist. Three years earlier, West had appeared with George Mesterhazy for a two-week engagement at the Prince Music Theater in Philadelphia, so she reached out to him. That was the beginning of what would develop into a special relationship. Mesterhazy, West told *Jersey Jazz*, had become, “one of my best friends. We just got each other musically.”

The Algonquin gig, she recalled, “was on the front page of *The New York Times Arts* section. George’s arrangements were great. He could make something old sound so new.” In that *Times* review, which appeared October 26, 2006, Stephen Holden wrote about the eclecticism of West’s set, and added, “Behind her, the George Mesterhazy quartet stretches with her from Scotland to Nashville.” Her new CD with Mesterhazy’s quartet, *Live at the Jazz Standard* (Hi Horse) is scheduled for release on May 15, and they were booked for four shows at the Jazz Standard from May 10–13.

Through the years, Mesterhazy had become the regular pianist at the Merion Inn in Cape May. The night before he died, he had performed with his trio at the Sandi Pointe in Somers Point, NJ. Dan Anderson, owner of the Sandi Pointe, told Jeff Schwachter of the *Atlantic City Weekly* that Mesterhazy had “become part of the family here. There are a lot of musicians who we get to know through events with the Somers Point Jazz Society... There are some musicians who people get really, really pumped up [to see perform] and he was certainly one of them.” Nick Regine, president of the Somers Point Jazz Society, told Schwachter that Mesterhazy’s death is “devastating, not only from the jazz standpoint, but he was just the sweetest individual.”

Mesterhazy was nominated for a Grammy Award for his performance with Shirley Horn on her 1997 CD, *Loving You* (Polygram Records). In a 2008 profile of him in the *Cape May County Herald’s On Deck* magazine, Bob Ingram recounted the story of how Esterhazy met Horn. He was playing with Boston jazz singer Rebecca Paris in Washington, DC, in a club called

Twins. Mesterhazy described it to Ingram as “a dive... I thought, ‘Who the hell is going to come into this bar to watch Rebecca and I play jazz with a trio?’ I’m just kind of closing my eyes and playing. I open my eyes, and the place is packed! And these two guys in tuxedos come in.”

The “two guys in tuxedos” were Joel Siegel, Horn’s manager, and the composer Sir Richard Rodney Bennett. Siegel knew that Paris and Mesterhazy were going to be in Los Angeles at the same time Horn would be having a record release party at the Hollywood Roosevelt Hotel. They met each other at the party and hit it off immediately, which led to the recording of *Loving You*.

Ingram would often see Mesterhazy at the Merion Inn and wrote that he “has a natural, accessible way and loves to talk about his life’s work and joy, which is jazz. He seems to know everybody in jazz and has an endless wealth of jazz stories.” He described how Mesterhazy “moves easily from one standard to the next, graciously taking requests that he mixes into his own selections...”

West, clearly shaken by the news of Mesterhazy’s death, described him as “a giving, loving soul without any pretenses. I can’t believe he’s gone. He’s one of the best people I’ve ever known.” A celebration of Mesterhazy’s life was held on April 15 at the Middle Township Performing Arts Center in Cape May. He is survived by his partner, Vicki Watson, whose family owns the Merion Inn.

■ **Hal McKusick, 87, alto saxophonist, June 1, 1924, Medford, MA — April 10, 2012, Sag Harbor, NY.** McKusick never received the public recognition of other similar alto saxophonists such as Paul Desmond and Lee Konitz, but that was not due to a lack of talent. His productive recording career, according to Steve Voce, writing in *The Independent* on April 18, 2012, “escaped the notice of most jazz listeners... Although he was a musical revolutionary and composer in the manner of Dave Brubeck or Gil Evans, McKusick never made it to the top, although he remained in the middle for an extraordinary number of years.”

Marc Myers, writing on *jazzwax.com*, April 13, 2012, actually believes McKusick influenced the better known Desmond and Konitz. “What distinguished Hal,” he wrote, “was his sound on the alto saxophone. Starting in the late 1940s, he pioneered a lighter, dryer tone — without sacrificing the aggression or inventiveness needed to hold the knowing ear. His technique minimized vibrato and leaned on lyrical phrasing and the instrument’s higher register, resulting in appealing, wistful lightness. This approach wasn’t lost on Paul Desmond, Lee Konitz and other cool masters of the instrument during the era.”

McKusick’s career began in 1943 when he first played with the Les Brown band and then with Woody Herman. Much of his early career was spent as a big band sideman; other bands for whom he played included those of Buddy Rich, Charlie Barnet and Gene Krupa. In the mid-’50s, he joined the music staff of CBS studios in New York.

McKusick appeared in more than 200 recordings, but Voce believes the most notable was *Jazz Workshop* (RCA, out of print), which he described as “revolutionary.” It included the work of such composers as Johnny Mandel, Gil Evans and Manny Albam. McKusick was an active jazz performer and studio musician in New York through 1972. He eventually moved to Sag Harbor and, in 1994, founded the Sag Harbor Jazz Festival. He also taught music at the Ross School, a K-12 independent school with campuses in Bridgehampton and East Hampton. Michele Claeys, Ross’s head of school, described him to SouthamptonPatch.com as, “an incredible and renowned musician, artist and teacher.”

He is survived by his widow, Jan McKusick.

■ **Phoebe Jacobs, 93, jazz advocate and publicist, June 21, 1918, the Bronx, NY — April 9, 2012, New York, NY.** As a teenager, Jacobs worked as the hat check girl at Kelly’s Stable, a 52nd Street club owned by her uncle, Ralph Watkins. After graduating from high school, she began working as a publicist for another jazz club, Basin Street East. From that beginning, she went on to become one of the best known publicists in jazz, working with such jazz luminaries as

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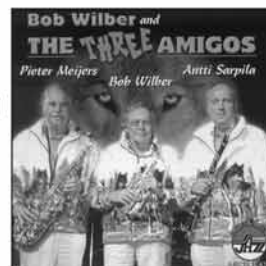
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BIG BAND IN THE SKY

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Louis Armstrong, Duke Ellington, Ella Fitzgerald and Sarah Vaughan. After Armstrong's death, she helped his widow, Lucille, establish the Louis Armstrong House Museum in Queens; and she was also on the board of directors of the Jazz Foundation of America, an organization dedicated to helping elder jazz and blues musicians who are in crisis.

In an official statement after her death, Michael Cogswell, director of the LAHM, said, "It's no exaggeration to say that Phoebe's vision and efforts gave the world the gift of the Louis Armstrong House Museum. It is a museum that is cherished around the world." Wendy Oxenhorn, executive director of the JFA, described Jacobs to *Jersey Jazz* as "a one-of-a-kind, no frills, cut to the chase kind of gal. She was at the very first discussion when the original Jazz Museum folks folded up their tent and changed their mission by forming the Jazz Foundation of America in 1989, which saves the lives and homes of the musicians, helping them to survive their art form. Phoebe, I'm going to miss you in all the old familiar places."

In 2003, Jacobs received the Jazz at Lincoln Center award for Leadership, which was presented at a concert entitled, "Here's to the Ladies: A Celebration of Great Women in Jazz." In a paid obituary in *The New York Times*, JALC chairman Lisa Schiff, artistic director Wynton Marsalis and founding chairman Gordon J. Davis paid tribute to her. "We loved her feisty outspoken spirit," they wrote. "We loved her New York accent and style. We loved to listen to her talk about the past and her deep friendships with Louis Armstrong and so many other jazz greats... She talked jazz, she swung jazz, she ate jazz, she danced jazz and she lived the past and future of jazz."

Christoph A. Geiseler, writing in *huffingtonpost.com* on April 10, 2012, described Jacobs as "New York's reigning jazz queen," adding that, "she touched

innumerable lives with her love, eye for talent, dry wit, largesse, incomparable energy and photographic memory."

Jacobs was interviewed at length by producer Ken Burns for his film series, *Jazz*. The transcript of that interview contains some fascinating comments about some of the jazz musicians with whom she worked. For example, on Louis Armstrong: "I don't believe Louis Armstrong was a real human being. I believe God sent him to this earth to be a special messenger, to make people happy... And that's what he dedicated his life to doing."

On life on the road with Louis: "The few trips that I made with Louis, we couldn't go into a diner and eat together... I'm talking the '60s, late '50s, a white woman with black men. They didn't care if they were stars. You couldn't get waited on."

On Duke Ellington: "Mr. Ellington was adored by ladies all his life. And he reciprocated by adoring them... 'Sophisticated Ladies' was his great statement, and he took great joy every night in saying when he was going to perform it, 'I'm dedicating this tune to the most beautiful woman in the room, and you know who you are, don't you darling?' So, everybody sitting there would think, 'Well, this is just for me.' But that was Ellington."

Geiseler recalled that he once asked Jacobs if she ever wanted to live anywhere else besides New York City. "She looked at me," he recalled, "and exclaimed, 'Are you nuts? If you leave New York, you're going nowhere!'"

■ **Andrew Love, 70, tenor saxophonist, November 21, 1941, Memphis – April 12, 2012, Memphis.** A meeting between Love and trumpeter Wayne Jackson at Stax Records in the mid-1960s led to the formation of Memphis Horns, a group that came to define the "Memphis sound." Among the musicians they recorded with were: Otis Redding, Isaac Hayes and Aretha Franklin. In February of this year, the Memphis Horns received a lifetime achievement Grammy Award. Love, who

suffered from Alzheimer's disease, was too ill to attend the ceremony, but Jackson, in accepting the award, described their collaboration as "a magical journey. We had a fine time."

Love and Jackson were not typical musical partners. According to Douglas Martin, writing in *The New York Times* on April 14, 2012, "Mr. Love was black, tall and laid back. His musical partner, the trumpeter Wayne Jackson, was white, short and intense." But, Douglas added, "They became a singular musical force."

On December 10, 1967, the two musicians were scheduled to tour with Redding but stayed behind in Memphis to overdub the horn parts on Redding's "Sittin' on the Dock of the Bay." Redding was killed later that day when his plane crashed in a Wisconsin lake. Only one musician aboard survived.

Love is survived by his wife Willie; a brother Roy; sons, Vincent and Andre; daughters, Terri Lawrence and Angela Parker; eight grandchildren and three great-grandchildren.

■ **Joseph Ciavardone, 83, trombonist, Waltham, MA – March 26, 2012, Staten Island, NY.** Ciavardone's career began in 1949 with Tommy Reynolds Orchestra in Boston. After serving in the Korean War, he joined Charlie Barnet's band and also worked with, among others, Stan Kenton, Woody Herman and Benny Goodman. A highlight of his tenure with Kenton was a several week stretch during which Charlie Parker and Dizzy Gillespie toured with the band.

In a 2007 interview with the *Staten Island Advance*, he recalled that his first trombone teacher was from Italy. "When you made a mistake," he said, "he whacked you on the head." His daughter Jennifer Burtner told *silive.com* that Ciavardone was "interested in nothing except music," pointing out that he wrote a jazz composition dedicated to his only grandson, David.

Survivors, in addition to Burtner and David, are his wife Jeanne; a son, Joseph E. Jr.; and a sister, Anne Serriello. □

Sanford Josephson is the author of Jazz Notes: Interviews Across the Generations (Praeger/ABC-CLIO). He has written extensively about jazz musicians in a variety of publications ranging from the New York Daily News to American Way magazine and is currently director of marketing and public relations for the Matheny Medical and Educational Center in Peapack, NJ.

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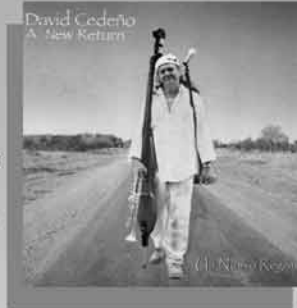
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Talking Jazz

A Jersey Jazz Interview with Sachal Vasandani

By Schaen Fox

One constant in our history is the periodic influx of new peoples. Each has adapted to, and enhanced, our culture. In recent decades, the Indian sub-continent has been the source of many new Americans and, of course, they are true to the pattern. As a result, we have a gifted young singer, composer and arranger from Chicago, Sachal Vasandani, whose parents moved here from New Delhi. He has been around New York for a few years paying his dues and attracting senior artists such as Sheila Jordan, Jon Hendricks and John Clayton to his corner. He now seems poised to receive the recognition his abilities warrant. We spoke both in person and by phone in August and September of 2011.



Photo by Raj Naik

JJ: I tried looking up your origin of your name, but failed. Would you tell us about it?

SV: Well, the last name is not typical. The “i” is a rudimentary entomological indication that my family’s heritage is traced back to the Sindh region of the Indian subcontinent. That is a very long way of saying that the root of my name, “ani” tells you that I am Sindhi. [Chuckles]

JJ: And did your parents name you after the great Sufi poet Sachal Sarmast?

SV: That’s correct. My parents love literature, art, artists and poetry. I think they were aware that in that generation, and now, it is still a pretty uncommon name. One notable exception is in Pakistan there is a Sachal Orchestra that is doing some jazz covers and making a little buzz.

JJ: I read that your parents introduced you to jazz. It sounds like their tastes are very eclectic.

SV: Absolutely. They love all music, and jazz especially.

JJ: What types of jazz did you hear at home?

SV: My dad’s preferences were more towards the modern. He had Keith Jarrett’s *Exploration* record, Duke Ellington and Ray Brown’s *This One’s for Blanton*, some Mingus and others. His tastes crossed the board genre-wise. He loved his Mozart as well, but with jazz and rock and roll it was more towards the modern. I think what turned my dad on to jazz was the great, great documentary of the Newport Festival from the late ‘50s with Anita O’Day and Louis Armstrong. I think when the arts are in the water at the family tap it mixes with whatever is in the local groundwater. The pipeline is open for artistic elements to be nurtured.

JJ: Nice analogy. Did they take you to concerts?

SV: Yeah, and that really started the bug early. They went to a Keith Jarrett show when my mom was pregnant with me. They still are very big believers in the arts live. For as long as I can remember, we have been going to the Art Institute, the Chicago Symphony Orchestra and of course jazz clubs. There was certainly a time as I got older, late in high school and college, that the only live or artistic things I was interested in seeing was jazz. Then, sure enough, you get back to your roots and sometimes people talk about the gospel or standards they grew up with; for me, that is being inspired by all art at a high level. My family still is trying to expose me to a multi-disciplinary approach to inspiration.

JJ: Did you start into music by learning to play an instrument?

SV: Yeah, I started on piano, and before I settled on voice I tried any number of instruments; French horn, electric bass and a little bit of flugelhorn. I

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SACHAL VASANDANI

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tried to have fun in a lot of different settings. Actually, I took the piano and French horn seriously for a while.

JJ: When did you seriously focus on your singing?

SV: Maybe around 14. I had gotten into jazz as an instrumentalist. There was so much stuff that I was hearing on records that I was trying to get to that freedom on a French horn. I would go across the hall to the jazz choir and sing the stuff that was in my head so much easier. Gradually, I realized that was making more sense for me.

JJ: Where did you go to school?

SV: University of Michigan.

JJ: Did you have any fellow students there that are making their way as professional musicians?

SV: Sure. One of my dear friends is Randy Napoleon, a great guitar player now with Freddy Cole. Also, David Cook, who is Taylor Swift's musical director. In the classical music field, a great friend, Steve Jarvi, is an up-and-coming conductor and there are a few other people who are doing good things.

JJ: I read that when you came to New York you started a career on Wall Street.

SV: Oh, no, no, no. [Chuckles] The way to describe it is that I had been in college for music and was absolutely enamored with the idea of coming to New York. I had wanted to ever since I was a teenager. When it came time to finish college with my degree in music, I did want to have some kind of independence to pay my own way. I took this job on Wall Street, and it was cool, but it wasn't what I started with. I always wanted to be a singer.

JJ: John Clayton has been prominent in promoting your career. How did you connect with him?

SV: I met him when I was a student at Michigan. He encouraged me to keep doing what I was doing.

What inspires me is his tirelessness towards knowledge and growing.

I found that in the greats when I was growing up and admiring them from afar. I remember John Coltrane really stuck out because of this idea that

no matter what was happening, he was always pursuing betterment in music; whether or not his gig went well or badly; whether or not he had a million people there or just one. There was going to be this axiom of pursuing music tirelessly, and growing. I've always found that inspirational. To see one of those people who really does embody it and not to know it as a myth but a reality is one of the deep, deep fundamentals of why I do what I do.

JJ: I just saw that you will be performing with Jon at Jazz at Lincoln Center.

SV: I just found out that it is confirmed and

I'm very excited. I'll get to sing with Jon and it is a blessing. This is in honor of him. He asked me to do one of the numbers from our record together, the tune "Hi-Fly," which is the title of my latest record. I understand there are going to be a lot of people whom I love and admire up there.

JJ: About your CD, *Hi-Fly*, where did you do those action photos showing you jumping fences?

SV: [Chuckles] In LA, and the majority were at the Hollywood Bowl early in the day. We did about four or five locations in the course of one tiresome day. I don't think they used any from the end of the day when I was tired.

JJ: Well, you look very energetic. What is the octave range of your voice?

SV: It is easy to put it down to a three and a half thing or something like that. I am always scrutinizing my sound. Sometimes with caveats,



Jon Hendricks visits Sachal Vasandani backstage at Dizzy's Club Coca-Cola. Photo by Vicki Fox.

Then, when I signed with Mack Avenue, they put me in touch with him. He was just as warm and kind as I remembered him from my college days. Our relationship grew into something more than just professional. I consider him a mentor, a champion of mine and somebody I can turn to when the chips are down musically, professionally and even personally. I look up to him in a lot of ways.

JJ: Right now Jon Hendricks is also prominent in your career.

SV: He is just one of those guys that never ceases to surprise you — first on record and then as you get to know him. He has a real joie de vivre that I hope to emulate as I get older. He is always in search of something musical. It is not just a zest, it is a pursuit. I think of great artists as having that tireless pursuit. Anytime you talk to him, he is thinking about music, his contributions and what music can teach him. This is a man who has seen the world and written part of the history of jazz.

with different colors, I can get to a pretty wide range like three, sometimes four. I really am interested in sounding a certain way and getting my sound to find the right space. Sometimes I shy away from some of the extremes. Maybe I can only get one type of sound, and that is not the type of sound that I want to share. In the course of a song it doesn't mean that I'm using that full palette. Neither would someone who really had all that at their disposal. Sometimes I focus on the sounds I can make within, say, two octaves and really make them drive home the point. I think I have a big range, but that is only part of the story. Developing the tail end of that is really the thing. To say not that you have all these notes at your disposal but that all of them can do what you want them to do. I'm far from that, I'm afraid.

JJ: Well, if you are talking about driving home a point, I do like the way you drive.

SV: Ah, thank you.

JJ: How did you connect with Sheila Jordan?

SV: Shelia is one of those figures, not unlike Jon Hendricks, who is just a warm spirit for all of us younger singers. I was originally exposed to her through a friend, and she was one of those people who just was, "Yeah, drop by." We have kept in touch and done some singing together. I'd always like to do more. Just being in her presence again is like somebody who has lived it all and still manages to make the time to give. You see that with her performances and her general energy towards all of us. She is just a lot of love and doesn't ask much in return.

JJ: Would you care to share any memories of your tour together in Japan?

SV: It was great. We were mostly in Tokyo and a little bit in Yokohama. The people were very kind

and the audiences were fantastic, and as you can imagine, they really loved what Shelia had to offer.

JJ: Do you have any memories of 9/11 that you would like to share?



Sachal Vasandani performing at Dizzy's Club Coca-Cola. Photo by Vicki Fox.

SV: I had been in New York a year. I had the banking job and felt the need to get on with what I knew was my purpose being in New York and on this earth. I had quit the job in July and was getting my bearings in New York as a musician and living that dream for real. Looking back now, I was deeply affected. I did what I could to help with the Red Cross. When I think of the people who were really doing it, the First Responders, then I didn't do anything. What I did was just try to help in any way I could. I tried to see if I could get down to help, but what did I know? They wouldn't allow it unless you were a trained professional. So what we did on the Upper West side we helped make sandwiches for the First Responders. It wasn't anything special. I just did what everybody else in New York felt like doing.

There was another current of "this is your home, this is your time," and this kind of thing reminds you — don't let another day slip. If you really believe about the journey you are on being more

than the physical goals, then stay on your journey. Don't leave New York. Don't give up being a musician. Once the dust settled and I was, "Are you all right?" "Is the city alright?" "Can we move on from the initial deep, deep cuts?" Then I think a lot of people asked, "What am I doing and is it really

worth it?" It was a resounding flag-waving "Yes!" for me. So although I hadn't thought of it explicitly in these terms, probably September 11th gave me an additional fuel of purpose. The main thing for me was feeling renewed after a time.

JJ: Is there a film, play or book that you feel would give us non-musicians a real idea of what a musician's life is like?

SV: I know there are some movies and things that I've read that get it tangentially. The only thing that is coming to my mind is the Turkish author Orhan Pamuk. His characters are not musicians; they are Turkish journalists and ex-pats and that kind of

thing. There is a melancholy he creates with his language and descriptions and a solitude that I think is connected to the heart of all the artists I love and respect. For me, it is not just road life, but the time at home. It is not just the particular gig at Carnegie Hall but the journey. It is also a state of mind that has to reconcile the real world and the world we live in and ambitions and careers and not just monetary success but acceptance of all we do. It has to reconcile with impulses we have to make artistic statements. The best analogy I have for that is not from somebody's book but for something as pure and as simple as fire. Each of us as artists has some kind of fire that we feel, selfishly or not, needs to be shared with the world. The rest of life is just figuring out how to share that in a world that doesn't know yet that it feels that way.

JJ: Your band has been with you since 2001. That is most impressive. Would you tell us how you got together and what keeps you going?

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SACHAL VASANDANI

continued from page 19

SV: I met all the gentlemen I play with now in New York, and mostly it was through word of mouth or meeting them at jam sessions and finding a connection. That connection has kept us together. I think there is a kinship, a friendship and a desire to keep making music that has a combination of jazz vernacular as well as forward-thinking momentum. I think, more than me, the band [members] enjoy playing with each other. They have a kinship, and when they have their own projects they call one another or recommend one another for other people's projects.

JJ: You have a total of 10 original pieces on your three CDs. When did you start composing music?

SV: Since I was about 16 years old. It has been really rewarding. I guess I have written a whole album of music. I love to write. Each process is different. Interpretations of songs and contribution to songs both have their important place in the repertoire and in the role of the artist. I just happen to love to do both and intend to do that for a long time. I have written a lot of things and intend to write a lot more. Who knows? Maybe my next record will be all originals, or maybe all covers. It is a wonderful challenge and something I am really excited about continually doing.

JJ: Do you work like Cole Porter did, writing both words and music at the same time?

SV: Yes, I do. I don't know about trying to live in the shadow of someone as great as Cole Porter, but I certainly try to approach music from all the possible angles. You've got to tell a story and in order to tell a story I like to have all the tools needed. Ultimately the story has got to be potent, as potent as anybody else's. That is where editing comes in. When I am actually creating I love to have the tools to write a lyric or chords or harmonies or rhythms or computer sounds or whatever. So the more information I have at my fingertips, the more ways I have to express the next level.

JJ: Do you think that your being named after a poet may have influenced your song writing?



Photo by Raj Naik

SV: Yeah, I've been thinking about that. I haven't gotten into the "What's in a name" thing. I guess I've just been born with it. In terms of thinking about exploration and digging deeper, then maybe this is about the fact that I'm named after a poet. I also believe in choosing your own adventure as well as your own heritage, what's in a name and that kind of thing. I definitely believe in choice as well.

JJ: Do you have any other interests outside of music?

SV: I guess I'm just pretty normal. I exercise a lot. I enjoy running. I like to read fiction and non-fiction; as long as it is written well I'm interested. I'm a slow reader, but I get there. I like to see friends and talk to people who do different things trying to change the world with their own unique skills.

JJ: Do you have any souvenirs of your career?

SV: I actually try to keep my possessions kind of minimal. But gifts that come from the heart mean so much. Last week, at the Detroit Jazz Festival, after my performance someone came up to me and thanked me for my performance and pulled out of his backpack a sketch he had drawn of me while I was performing. It

was actually fantastic. I was touched not only that he had done that at such a high level but that he felt like giving it to me. I said, "What can I do in return?" He said, "You already did it. You sang." I don't like to collect things, but when it is something like that it is hard to not see the value in it.

JJ: Thank you for doing this interview.

SV: My pleasure. Thanks for your time.



Sachal will appear in New York on May 21 as part of Mark Murphy's birthday tribute, on July 2 for the River to River Festival and on July 19 at the 92nd Street Y. Find more information about Sachal Vasandani online at: www.sachalvasandani.com

Schaen Fox is a longtime jazz fan. Now retired, he devotes much of his time to the music, and shares his encounters with musicians in this column.

Jazz in the Afternoon

Vince Giordano and the Nighthawks at MPAC

By Tony Mottola
Photography by Lynn Redmile

It may have been a sun-drenched afternoon outside of the Mayo Center for the Performing Arts (Morristown's erstwhile Community Theatre) on May 6, but inside the darkened hall bandleader Vince Giordano seemed to think the moon had risen.

After remarking "It's great to be here tonight" and "Thank you for coming out this evening," he self-corrected. "You have to forgive me, musicians mainly work at night," he explained.

But there's nothing wrong with a little Nighthawks in the afternoon, right? And timeless is maybe the most apt word to describe the peerless performances of Giordano and his Grammy Award-winning crew. The show opened and closed with a stomp — "Sugar Foot" and "Casa Loma" respectively. The 19 numbers in between mined the fertile fields of early jazz ranging over two decades from Kid Ory's 1921 rendition of Scott Joplin's "Maple Leaf Rag" to tenorist Andy Farber's note-for-note reprise of Coleman Hawkins's iconic 1939 recording of "Body and Soul." The program included a generous helping of Ellingtonia and nods to many of the era's jazz greats like Jelly Roll Morton, Chick Webb and Fletcher Henderson, with a few pop tunes ("Three Little Words" and "Moonlight, the Stars and You") thrown in for spice.



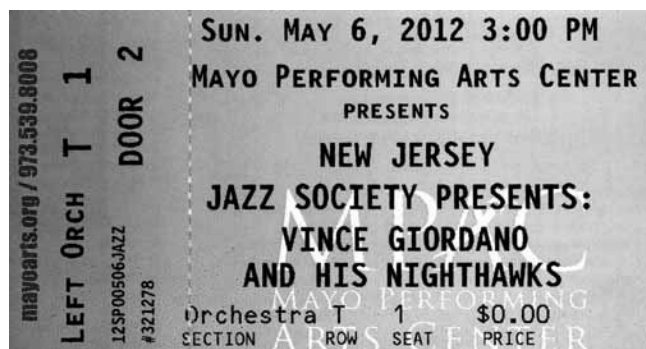
percussionist Arnie Kinsella, who deftly performs the varying two- and four-beat tempos and drives the hard-charging band from behind a vintage drum kit — surrounded by gongs, chimes, a wooden xylophone and various percussive accoutrements, all of which is occasionally punctuated by a well-placed, high-pitched whistle. At the close of the last number Kinsella raises a mallet high above his head in triumph. The venerable Nighthawks have just nailed another killer performance.

The Nighthawks are packed with star players and the highlight reel of great performances this afternoon would have to include Dan Levinson's soaring clarinet lead on "Let's Dance" and Jon-Erik Kellso's growling plunger-muted reading of "Echoes of Harlem" — also known as "Cootie's Concerto" (people get upset if you don't mention both titles Giordano, both showman and historian, explains).

But the heart and soul of the Nighthawks just may be

After the show Vince lingered in the theatre lobby where he patiently chatted with fans and signed CDs for well over an hour. Nearby, the tuxedo clad NJJS president Frank Mulvaney beamed; the band had drawn a big crowd and the show's receipts were in the black. And the sun was still shining.

The Nighthawks perform in their natural habitat — at night, in a nightclub — at Sofia's Restaurant downstairs Club Cache at the Edison Hotel, 221 W. 46th Street, NYC, every Monday and Tuesday. For information call 212-719-5799. Doors open at 7:00 PM.



Remembering Sonny Igoe

By Don Robertson Former Editor *Jersey Jazz*

Owen Joseph “Sonny” Igoe died suddenly on March 28 at the age of 88. He had retired from active playing a few years ago after suffering a small stroke. During the early days of the NJJS Sonny was one of the most frequently hired musicians at events, either with small groups or as co-leader, with Dick Meldonian, of a swinging big band. Sonny was in the first band that played for the Society in 1973 and he and Dick provided the music at the NJJS’s 25th Anniversary party. Many described Sonny as a great “big band” drummer, but Bucky Pizzarelli said that Sonny was his favorite, too.

Sonny enjoyed a very successful career, starting as a teenager by winning a Gene Krupa drumming contest at the Meadowbrook, then four years of service as a musician in the US Marine Corps in WWII. Stanley Kay was a fellow Marine percussionist at Parris Island. (He later managed Buddy Rich and the Diva big bands.) After the war, Sonny played in the bands of Les Elgart, Ina Ray Hutton, Benny Goodman and Woody Herman and in small groups led by Charlie Ventura, Billy Maxted and Phil Napoleon. He later worked in the NBC and CBS television studios on shows headlined by Garry Moore, Jackie Gleason, Carol Burnett and Ed Sullivan. Sonny’s technical, yet swinging style attracted the admiration of other drummers and Sonny took on students in a studio on West 46th Street in Manhattan. His growing teaching practice served to absorb the decline in studio work and by 1973 he was teaching full-time. Ultimately his was one of the largest drum teaching practices on the East Coast. Beside his musical achievements many looked to Sonny as a role model for their personal lives.

Although immersed in the jazz world, Sonny lived an exemplary family-oriented life. He and his wife Claire, an ex-dancer herself, lived in a nice split-level home in Emerson where every blade of grass and shrub were trimmed just so. They had had three children, Jan, Joan, and Tommy, and most of Sonny’s career decisions were based on benefiting his family. He turned down touring, even, for example, when Benny Goodman wanted him for the band’s famous



Sonny Igoe and kit in a 1950s publicity photo.

1962 Russian tour. (Perhaps that should be “infamous” according to Bill Crow’s recollections in his *To Russia Without Love* essay.) I never saw him angry or heard him swear. If one were to meet him, without knowing his vocation, he might conclude that Sonny was an IBM executive. Or maybe a clergyman, but with a taste for martinis?

Students referred affectionately to “Sonny’s Drum Training Camp” with its Marine Corps boot camp overtones. He was serious about his profession and wouldn’t waste time on casual students. He told about having John F. Kennedy, Jr. as a student in his New York studio. A cadre of Secret Service agents always preceded his arrival, but Sonny said the lad had no talent for the drums — or interest. On dropping JFK Jr., he said he told Mrs. Kennedy she was wasting her money!

I had a special entree into Sonny’s world when I decided to take lessons from him in 1993. I was 66 years old at the time. I had played drums in a high school dance band in the 1940s, but whatever playing skills I ever possessed had atrophied from 30 years of inactivity. Now retired, I could pursue things I enjoyed. I had a lesson every Tuesday at 1 PM. By this time Sonny had closed his Manhattan studio and gave lessons at his home. A wooden plaque over the studio entrance was engraved “Owning drums does not a drummer make” and it spoke to me. Like every great teacher, he tailored the lessons to what he perceived the student could handle and didn’t follow a rigid plan. Some think that Sonny also taught students how to play as he did, his style and methods for getting around the drums, etc., but he didn’t. He valued improvisation and believed, I think, that if one had acquired enough ability, the rest would take care of itself. Sonny always expressed his admiration of his friend Buddy Rich. He always said, “The better you get, the more you will appreciate Buddy.” After five years, I concluded that I had learned enough for my own purposes. At 71, I wasn’t going to make jazz history, although there was a lot more to learn. “He taught me everything I know — but not everything he knows,” was my mantra.



Don Robertson and Sonny Igoe at a “Cheeseburger Club” meeting in the 1980s.

My relationship with him continued, however, and we talked on the phone on birthdays and he showed an interest in my growing playing “career” as his was winding down. In recent years the death of his beloved wife, Claire, was followed by a stroke that left him unable to play at his usual high level. He retired from performing, but kept some adult students; he lamented that the young people “Don’t want to know what we know.”

His semi-retirement gave him more time to observe and appreciate the career of his son, Tommy, one of Manhattan’s busiest drummers; principal percussionist with “The Lion King” from its beginnings, leader of his own Friday-night big band at Birdland and author of the most popular drum method DVD series. He was immensely proud of Tommy’s achievements and claimed not to understand where all that talent came from.

In recent years, Sonny and Tim Herrmann, an alumnus of “Sonny’s Drum Training Camp” from the Hyde Park, N.Y. area, got together for lunch pretty regularly at the Tom Sawyer Diner in Paramus. I became an occasional member of “The Cheeseburger Club” where the table talk was mostly of drums, drumming and drummers. Sonny and Tim were to have lunch there the day he died.

Robbie Scott, another “alumnus” and I attended Sonny’s memorial. There was a large turnout of “graduates,” friends and other musicians who told of their admiration and affection for Sonny and how he had touched their lives, perhaps best summed up by Ed Polcer, who had played with Sonny on many occasions. Ed e-mailed me when he heard the sad news, “I have so many fond memories. He was truly a really nice person, always cheerful and positive. One of my personal role models. I will miss his smile.”

So shall we all.



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Mahwah Museum Hosting Les Paul Birthday Gala at Ramapo College on June 9

The Mahwah Museum will hold a gala party to celebrate the birthday of Les Paul — who would have been 97 years old this year — at the Trustees Pavilion of Ramapo College on Saturday, June 9 at 7:30 PM. Tickets to the event are \$25 per person of which \$10 is tax deductible as a contribution to the Museum.

Guests will enjoy wine, hors d'oeuvres, light fare and a birthday cake. There will be live music by Lou Pallo and others. Many autographed collectibles donated to the Museum by a prominent Les Paul autograph collector will be offered in a silent auction.

There will be a live auction of autographed guitars — including one signed by George Benson and another signed by Eric Clapton — and other music memorabilia.

At 9:30 PM the Museum will pick the winning ticket in its raffle of two guitars. First prize is an Epiphone E Series guitar signed by Les Paul, Lou Pallo and many of the guitarists who played with Les Paul at the Iridium around 1989. Second prize is a Fender Stratocaster Series signed by Les Paul and Steve Miller in 2006. Tickets are \$25.

Tickets to both the gala and the raffle can be purchased at the Mahwah Museum, 201 Franklin Turnpike, open Wednesday, Saturday and Sunday from 1–5 PM. Tickets are also available at Devon Fine Jewelry (303 Franklin Ave., Wyckoff), Robbie's Music (280 Route 17, Mahwah) and Alto Music (328 Route 59, Airmont, NY) and Mahwah Bar and Grill (2 Island Road, Mahwah). Go to www.mahwahmuseum.org to order tickets by mail or online.

“Les Paul in Mahwah: A Tribute” continues at the Mahwah Museum on Wednesdays and weekends from 1–5 PM through June 30 and on Sundays from 1–5 PM through July. The multi-media exhibit celebrates the life and genius of Les Paul who lived in Mahwah for more than 50 years. J



This Fender Strat, signed by Eric Clapton, is among items to be auctioned on June 9 at Ramapo College.

NJJS Launches New Patron Level Benefits

The New Jersey Jazz Society is a non-profit organization with a number of ambitious programs and a finite level of resources. Event ticket sales and member dues cover only a fraction of our expenses, making it necessary to find sponsors and partners to help us make ends meet. Your donations in excess of basic member dues are a great way of partnering with us, and very much needed.

In an effort to encourage higher-level memberships, New Jersey Jazz Society has defined several new categories of benefits for such donors.

Fan (\$75 – 99): acknowledgement in *Jersey Jazz*


Jazzier (\$100 – 249): acknowledgement in *Jersey Jazz*, 1 Pee Wee Stomp ticket plus preferred, reserved seating

Sideman (\$250 – 499): acknowledgement in *Jersey Jazz*, 2 Pee Wee Stomp tickets, 1 Jazzfest ticket, plus preferred, reserved seating at both events

Bandleader (\$500+): acknowledgement in *Jersey Jazz*, 2 Pee Wee Stomp tickets, 4 Jazzfest ticket, plus preferred, reserved seating at both events

Please consider making an extra donation in one of these amounts, or an amount of your choosing. Donations are tax-deductible to the full extent of the law. For more information, contact Caryl Anne McBride at membership@njjs.org or call 973-366-8818. To make a donation right away, send a check to NJJS, c/o Mike Katz, 382 Springfield Ave., Suite 217, Summit, NJ 07901 or call him at 908-273-7827. J

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Jazz Journeys

Newark Museum Jazz in the Garden Summer Concert Series

Thursdays, June 28–August 2, 12:15–1:45 PM
(rain or shine); Suggested Admission: Adults \$3;
Children and Museum members FREE
For more detailed performer information visit
www.newarkmuseum.org

For more than 40 years, the Newark Museum has presented jazz greats during its annual Jazz in the Garden Summer Concert Series. This year's line-up:

June 28: Jeremy Pelt (trumpeter)

Los Angeles native Jeremy Pelt graduated from the Berklee School of Music and landed in New York City in 1988, where he was immediately noticed by leading musicians, which led to his gig with the Charles Mingus Big Band. At age 35, he has 10 successful recordings. His most recent CD, *Soul*, has brought him further recognition. His band — featuring JD Allen, tenor sax; Danny Grissett, piano; Dwayne Burno, bass; Gerald Cleaver, drums — has a bright future with him at the helm.

July 5: Akua Dixon (cellist)

A cellist, composer, arranger and conductor, Dixon has a debut CD, *Moving On*, where she performs original works and arrangements of jazz classics. Her authoritative, fresh and beautifully arranged recording illustrates that the cello can be effectively used to play jazz. Armed with the experience of working with the likes of Duke Ellington, Ray Charles, Dizzy Gillespie, Itzak Perlman, to name a few, Dixon supplied the string arrangements for the five-Grammy award winning CD *The Miseducation of Lauryn Hill* and Aretha Franklin's Grammy-nominated *A Rose Is Still A Rose*.

July 12: Steven Kroon (percussionist)

One of most exciting Latin jazz percussionist/band leaders, the “hard-hitting,” Kroon has been a professional musician for more than 35 years. Kroon soaked up all genres of music from R&B to jazz. He began working with notables such as Luther Vandross from 1981 to 2001; from 1987 to 2004 he performed, recorded and traveled with bassist Ron Carter. In the past five years he

has produced four highly acclaimed recordings under his label “Kroonatune Records, LLC,” *In My Path*, *Señor Kroon*, *El Mas Alla*, and newly released *Without a Doubt*.

July 19: Gregory Generet (vocalist)

Native New Yorker Gregory Generet grew up listening to vocal legends Billy Eckstine, Jon Hendricks and Joe Williams. Whether singing a ballad or a blues, he is captivating and swinging. This crooner has re-imagined the Great American Songbook, adding unique vocal styling and flexibility. Generet's desire to hone his craft as a singer resulted in his 2009 debut CD (*re*) *Generet-ion*. Generet lives in Harlem with his wife, Tony Award winner Tamara Tunie.

July 26: David Gibson “4tet” (The DG Organ 4tet)

David Gibson has enjoyed a varied musical career deeply rooted in the genres of jazz and funk. He has performed with Slide Hampton, Jon Faddis, Roy Hargrove, Jimmy Heath, James Moody and others. Gibson's newest recording, *End of the Tunnel*, is music that evokes the essence of '60s Blue Note Soul-Jazz in combination with modern elements. Jared Gold-organ and Rudy Royston-drums will be on board. Performance sponsored by the William Paterson University Jazz Studies Program.

August 2: Rhoda Scott (organist)

A Newark native, Rhoda Scott has returned after making her home in France for more than 30 years. A minister's daughter who was brought up in the classical music tradition, she was surrounded by traditional Afro-American music. At the age of seven, Scott began playing the organ for the choir. Later she attended Manhattan

School of Music in New York. Scott demonstrates a soulfulness, deep love and appreciation of music. Known as “The Barefoot Contessa,” she plays with grace and joy. Her performances combine themes, original compositions, traditional jazz and gospel.

Jazz-y Music at the Minstrel in Morristown

On Friday, June 15, instead of the usual folk music program, the Minstrel will present Diane Perry. Diane is a natural, born to her instruments: the violin and her voice. And her genre is the American Popular Songbook she fell in love with as a teen. Classically trained at Juilliard, her violin playing combines the tone of the concert-hall virtuoso with the weighty swing feel of the big bands. And her vocal interpretations are unique and perfect for the material. The Minstrel Acoustic Concert Series is held at the Morristown Unitarian Fellowship, 21 Normandy Heights Road, Morristown, NJ at 8 PM. Admission: just \$7 on your way in “plus the balance of what you think the show was really worth on your way out.” www.folkproject.org.

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JAZZ JOURNEYS *continued from page 25*

Armstrong Concert Released to Public via Smithsonian Folkways

More than 40 years after Louis Armstrong stood on stage in the ballroom of the National Press Club and let loose some shining, golden trumpet notes for 300 journalists to hear, the huge global audience of Armstrong fans will now hear for the first time what is believed to be his last known recorded trumpet concert.

The story of how this obscure recording heard by only a few hundred people that lay dormant for 40 years came into public access is the jazz version of a treasure hunt.

It begins with the election of Vernon Louvier, a son of New Orleans, as President of the National Press Club. Louvier wanted Armstrong to consider playing for the crowd at his black-tie dinner. British journalist David Frost was the master of ceremonies. House Speaker Hale Boggs was there as were George Romney, Walter Mondale and Comedian Mark Russell. Armstrong brought along his wife Lucille and his band of All Stars including Tyree Glenn on trombone and Tommy Gwaltney on clarinet. And they were all in tune.

But Armstrong's health had been failing in 1970 and he rarely played trumpet anymore. His shows had become appearances of two songs or 10 minutes. Late in 1970 he began to try to play trumpet again. But on this night in January 1971 he performed for nearly 30 minutes and played trumpet as well. The crowd of enthusiastic National Press Club members did not know that this was one of the last times Armstrong would perform in public and that they were witnessing history. Within five months Armstrong would pass away in his sleep from a heart attack.

A crew of CBS newsmen recorded the concert. A

limited edition record was made which was coupled with a tribute concert to Armstrong by Glenn, Gwaltney and friends. Together with some Cajun recipes the album was called "Red Beans and Rice-ly Yours: Satchmo at the National Press Club," and was given to about 300 Press Club members who attended the Louvier inaugural.

For the next 40 years most of these records found their way to attics, basements or garages. A couple of copies made it to the Library of Congress where they were catalogued. And the Press Club kept a couple copies in its own Archives. Like many good topics the discussion of the Louis Armstrong record existed only at the bar of the National Press Club where members would say to each other how great it was and that something more should be done about it. Press Club member Daniel Doyle, a music lover and producer who had collected all the stories of older members, was a bridge forward to the next generation. Doyle wanted the Press Club to produce and distribute the record. But the Club was not in the music business.

In 2008 Doyle found a willing ear among Press Club staff. The Press Club agreed to submit an application for copyright to the Library of Congress for the record. In the end the Library of Congress would agree that the Press Club had rights to the record

but they were limited to the cover art, liner notes, recipe booklet and other intangibles but not to the music itself.

Doyle had contacts at Smithsonian Folkways Recordings, and the Press Club began to meet with them to discuss what could be done to bring the music public. Eventually the Press Club granted Smithsonian what rights it had, in exchange for Smithsonian agreeing to take on engineering, production, distribution, marketing and legal costs. Eventually Smithsonian met with the Louis Armstrong Foundation. Agreement was reached in late 2011 that Smithsonian Folkways could produce a public issue of the 1971 record.

The Club built a webpage detailing the process which can be found at <http://www.press.org/satchmo>. To order the music, visit Smithsonian's site at <http://www.folkways.si.edu> or via iTunes.

Dirty Dozen Brass Band New Album *Twenty Dozen* on Savoy Jazz, Released May 1

SANTA MONICA, Calif., April 27, 2012— Exactly 35 years ago, born in the New Orleans neighborhood of Tremé, the Dirty Dozen Brass Band revolutionized the New Orleans brass band by incorporating funk and bebop into the traditional style.

Anchored by original members Roger Lewis, Kevin Harris, Gregory Davis, Efreem Towns and Kirk Joseph, the band has signed with Savoy Jazz who celebrate their auspicious anniversary with the release of *Twenty Dozen* — an all new 11-track album released on May 1. Produced by Scott Billington at The Music Shed in New Orleans, the album showcases the Dirty Dozen Brass Band's quintessential sound mixed with a heady Caribbean flavor. For more information, visit: (http://www.savoyjazz.com/sites/savoy/sjDetails/d_dirtydozenbrassband.asp)



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Q&A with Marcus Roberts

By Jim Gerard

Marcus Roberts is best known for his respectful reinterpretations of works by the pianist-composers of jazz's Golden Age. His most recent project was a concert with an octet playing the music of Jelly Roll Morton at Jazz at Lincoln Center's Rose Hall.

Jersey Jazz caught up with Roberts, who graciously granted us a few minutes of Q&A time before rushing off to a rehearsal.

JJ: When did you first encounter Jelly Roll Morton's music?

MR: Actually, it was pretty late in my jazz studies. I don't think I heard his music until I was 23 or 24.

JJ: What musical characteristics struck you most forcefully?

MR: So many things. First and foremost, his soul. There's a great sense of joy in both his playing and writing. Also, I could see how well-organized and clear his music was, and the orchestral way he used the piano. I didn't understand a lot of it at the time, but I wanted to investigate it.

JJ: What pianistic challenges does it present?

MR: You've got to have a good left hand and great balance between your hands. His rhythms are complicated and you can't play them statically. You have to have a certain feeling to play them properly. You can't just be hanging out. You've got to be clear and strong.

JJ: Do you have any particular favorites?

MR: I have a bunch. "Black Bottom Stomp," "Dr. Jazz," "Steamboat Stomp," "The Chant." They're very varied. He had a very creative imagination and was a genius of harmony and form.

JJ: Morton wrote numerous works to be performed solo and with his ensembles, such as the Red Hot Peppers. How do the compositions differ when you play them alone as opposed to when you play them with a group?

MR: They're great both ways. I think there's more inspiration when I'm in the group, because there are other players, both young guys and veterans, contributing their own ideas. At that point it becomes jazz for me.

JJ: You've written new arrangements of Morton's tunes and changed the instrumentation slightly, such as adding two tenor

saxophonists. How and why did you decide to do that?

MR: At first, I was going to play them as written, but as I worked on his pieces, I realized that you could adapt them and incorporate any kind of music.

JJ: Exactly how do you do that?

MR: It is a lot of work. You have to mesh the psychology of other styles into Jelly's style, understand his music so thoroughly that you can bring it up to date without making it unrecognizable.

JJ: Can you give us an example?

MR: You can incorporate Trane's rhythms, and a lot of modern swing works with Jelly Roll's music. A lot of this transforming is centered on the bass and drums, and since Jelly Roll's music sounds as singular as Monk's — when you listen to him, you know it's him and nobody else — the syncopations and the folk element and the funk in his music make you feel like figuring out where a Monk or Trane or a Mingus rhythmic groove would work.

We took one of Jelly Roll's pieces written in a minor key, such as "The Chant," and found that it might work with a more modern rhythmic approach, so we added the kind of Elvin Jones 4/4 groove that he played with Trane, plus an appropriate bass line with it in certain sections, and it works. It's a celebration of Jelly Roll's



Pianist Marcus Roberts. Photo by John Douglas.

music.

JJ: Jelly Roll purists would argue that you shouldn't take such liberties with his music. How would you answer them?

MR: I don't agree that you're obligated to stick to his original scores. You could play them either way, and the audience should be happy and not feel cheated.

JJ: What did you learn from this endeavor?

MR: It's one of the most important projects I've worked on. It confirmed what I've suspected: As a pianist, when you study masters such as Jelly Roll, it gets you deeper into the piano. Playing his music makes me feel great about being a musician, about why I did it in the first place. It's very uplifting.

Jelly Roll's playing was phenomenal, and he made a huge contribution to the art form.



— © Jim Gerard, 2012



Dan's Den A Swell Farewell — And Onward

By Dan Morgenstern

On April 13, Rutgers University-Newark threw a swell party for me on the occasion of my retirement as director of the Institute of Jazz Studies. Elsewhere in these pages [page 31], you'll find my dear friend and colleague Ed Berger's visual documentation of the bash. I won't go into the social and musical details here, but do want to thank all my friends who showed up, and the many others who sent regrets — notably Sonny Rollins, whose gratifying message was read by Dr. Clem Price, director of the Rutgers Institute of Ethnicity, Culture and the Modern Experience.

Clem did such a great job of hosting the party, and I'm pretty certain was responsible for the surprise appearance of Newark's Mayor Cory Booker, as well as the musician friends who so graciously came to play: James Chirillo, Anat Cohen, Randy Sandke, Daryl Sherman, and the Institute's own Joe Peterson.

Many kind words were spoken, and I was presented with the Rutgers University Award, symbolized by a medal — which, believe me, beats a gold watch. Once again: I am not cutting the umbilical cord. I plan to continue hosting the *Jazz From The Archives* radio show, as well as my association with the *Journal of Jazz Studies*. I'll be

on call at the institute when needed. On another front, I'll be here in my *Jersey Jazz* Den as long as the welcome mat is out. (Editor's Note: *Nuestra casa es su Casa.*)

Awesome Twosome

It was a special treat to encounter Dick Hyman twice within two weeks in New York City, in April. The first was at the Kitano New York, where the pianist was dueting with Ken Peplowski, who played tenor as well as clarinet. Ken is a master of both horns, with his own voice. While he was already special when I first encountered him, he has reached a new plateau — as evident on his most recent albums. This awesome twosome never made you miss a rhythm section, and both are conversant with the full range of the art form.

So we were treated to "Panama" as well as Horace Silver's take on "Lover Come Back to Me." Dick, that swinging encyclopedia of piano history, gave out with some stride as well as bebop, and Ken's tenor was heard in two different grooves, a moving ballad version of "Gone with the Wind," and a booting ride on "Stuffy," the Coleman Hawkins-Thelonious Monk opus on rhythm changes. The presence of some unusual microphones makes me suspect there may

be some recorded evidence to come.

Dick Hyman was the special guest with David Oswald's Louis Armstrong Centennial Band at Birdland, the following week — as usual on a Wednesday, from 5:30 to 7:15, which is where and when

they've been holding forth for a dozen years. The tuba-playing leader draws on a pool of first-rate players; on this occasion, Randy Reinhardt on cornet, Jim Fryer on trombone doubling baritone horn, Anat Cohen on clarinet, and Marion Felder on drums.

The band's repertory is music associated with Louis, and when David wanted to pay tribute to fallen comrade Joe Muranyi, a not infrequent guest, he picked "Ochi Chornia" in honor of Joe's Eastern European roots. Anat was the star on this appropriate in memoriam for a fellow clarinetist, while Dick scored on his feature, "Ain't Misbehavin'," which I've heard him do so often, but always a bit differently. On the traditional closer, "Swing that Music," Randy and Jim switched instruments — no surprise for the former, an accomplished trombonist, but Jim's trumpet chops were new to me. This was a nice front line, but the one a couple of weeks before, of Bria Skonberg, Harvey Tibbs and Anat, was special in the way it jelled. That was especially evident on the rarely heard Hot Five classic, "Hear Me Talkin' to You."

You never know what can happen on a late afternoon and early evening with the Ostwalds, but it never disappoints, and the setting is one of the pleasantest for jazz in the city. Aside from Vince Giordano's estimable Nighthawks at the nearby Hotel Edison's Sofia Restaurant, it's the only regular traditional jazz game in town. (Both, by the way, amenable as adjuncts to a theater night on Broadway, before or after.)

Remembering Muranyi

Speaking of Joe Muranyi, who left us on April 20, after a long battle with ill health, he was one of my oldest friends. I first met Joe at the Stuyvesant Casino, a bit after he'd made his recording debut with a band that included Dick Wellstood. Joe would not record again until 38 years later, when they, Dick Sudhalter and Marty Grosz formed the Classic Jazz Quartet. (Marty had come up with a much better name, The Bourgeois Scum, but they were advised to change it when DJ Jonathan Schwartz refused to say "scum" on the air.)

That group had a unique distinction: All four members mastered words as well as

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music, and their debut album had liners by each. Joe was, in fact, the author of many excellent liner notes for a variety of performers. He studied with Lennie Tristano, but early trad and swing were closest to his heart.

Joe also was active in mid-career as a record producer. But he will surely go down in history for his stint as the Louis Armstrong All Stars's last clarinetist, from 1967 to 1971. After Louis died, Joe joined Roy Eldridge's house band at Jimmy Ryan's, doubling on soprano sax, as he had with the Scum. He also frequently led his own groups, and in later years often performed in New Orleans. There, in 2001, he made one of his best records, *Joe Muranyi with the New Orleans Real Low Down*, a title that makes it sound more trad than a repertory that includes his own "Dippermouth Suite," dedicated to you-know-who, the Ellington Rarity "Azalea," which he also sings, and "Jeepers Creepers." (That's on Jazzology, which means it's still in catalog.)

Joe Muranyi was the subject of a choice documentary film made for Hungarian TV. He was proud of his Hungarian heritage. On one of our first get-togethers, when he lived in Greenwich Village, and we'd walk to his apartment after a Stuyvesant or Central Plaza session and listen to records from his already interesting collection, he produced a tarogato. He drew warm sounds from this old Hungarian woodwind relative of the recorder.

Joe often visited Hungary and was revered by the local traditional jazz players. For many years, he worked on a book about Louis. It was nearly finished, and this friend hopes that Joe's heirs will find someone to complete the biography and see it into print. 

Dan Morgenstern, contributing editor of *Jersey Jazz*, is the former director of the Institute of Jazz Studies at Rutgers University, Newark. He is the author of *Jazz People* (Pantheon Books).

Jazz Tribute to Romare Bearden with pianist and composer, Geri Allen

At the Newark Museum, 49 Washington Street, Newark, on June 7 at 7 PM, pianist Geri Allen will take a solo piano journey of classic, original and improvised music inspired by the life and work of artist Romare Bearden. A reception and gallery tours will follow.

Geri Allen is an internationally known composer and pianist. Since 1982, she has recorded, performed or collaborated with artists as diverse as Ravi Coltrane, Dianne Reeves, Liz Wright, Bill Cosby, Mal Waldron, Lee Konitz, Vernon Reid, Ron Carter and Tony Williams, Carmen Lundy, Lester Bowie's From the Root To The Source, Kevin Maynor, Meshell Ndegeocello, Howard University's Afro Blue, Dewey Redman, Dr. Billy Taylor, Joan Rivers, and Mary Wilson and the Supremes, and many more.


Allen has released a number of recordings under her own name, including *The Nurturer*, *Eyes in the Back of Your Head*, *Maroons*, *Homegrown*, *The Printmakers*, *Twenty One*, *The Gathering*, *The Life of a Song* and, most recently, the ambitious and critically acclaimed *Timeless Portraits and Dreams*. *Timeline*, *Live* presents Ms. Allen on piano, Kenny Davis on bass, Kassa Overall on drums, and tap percussionist Maurice Chestnut. *Flying Toward the Sound*, a work for solo piano composed during the period of her Guggenheim Fellowship, was released by Motema in 2010.

In 2008 Allen was invited by Ms. Jessye Norman to participate in "Honor, A Celebration Of the Legacy Of African Music," held at Carnegie Hall. She has received the key to the city of Cambridge during "Geri Allen Week" at Harvard University, and the key to the city of Cleveland. Howard University has honored her with its Benny Golson Award, while Spelman College bestowed its African Classical Music Award on her in 2007. Allen is also a 2008-2009 Guggenheim Fellow for Musical Composition.

Allen has won commissions from Jazz at Lincoln Center, Music Theatre Group, American Music Theatre Festival, Stanford University, and, most recently, from The Walt Whitman Arts Center and Meet the Composer. Currently Allen has been commissioned to compose an Opera for Trilog: An Opera Company. Geri Allen continues to concertize all over the world.

This concert is one of numerous special programs in conjunction with the exhibition *Romare Bearden: Southern Recollections*, on view May 23–August 19, 2012, which features 80 works of art that span the career of this internationally renowned artist. The exhibition underscores not only Bearden's artistic mastery, particularly in the technique of collage, but also his development of narrative and thematic explorations of his native South. Collages, paintings, and works on paper will be assembled from acclaimed public and private collections. Organized to celebrate the centennial of Bearden's birth, the exhibition will examine how the South served as a source of inspiration throughout his career.

Complementing this exhibition is an installation of Bearden's work from the Newark Museum's collection, on view in the Museum's Picturing America galleries.

Plan to spend some time in the galleries before and after the concert. Concert tickets are \$15 for Museum members, \$25 non-members. Order tickets by phone at 973-596-6613 or online at www.newarkmuseum.org. 

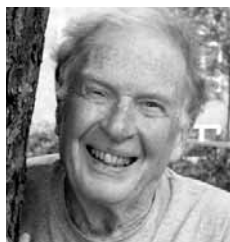
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Noteworthy

Fradley Garner International Editor *Jersey Jazz*

'LONG PAIR BOND' TITLE LINKS A COUPLE ... 1939 NYC CLUB TEETERS ON EXTINCTION ... AMY WINEHOUSE FUND GIVES KIDS MUSIC TRAINING AND THERAPY ... WHAT IS JAZZ? USPO HAS THE ANSWER ... ENTER THIS JAZZ BOOK RAFFLE

ICELAND'S TOP JAZZ PIANIST

and bandleader, **Sunna Gunnlaugs**, needed a title for a new tune she'd written. Sunna videotaped the song and uploaded it to Facebook, inviting viewers to send suggestions. A California lady offered "Long Pair Bond," likening it to **Thelonious Monk** and **Keith Jarrett** "as synthesized by incomparable Sunna." Gunnlaugs grabbed it not only for the tune, but the title of her latest album. A male viewer in Pennsylvania suggested "Autumnalia." Sunna loved that, too, and wrote a song for it. "Then I blogged about it, and those two people wrote lengthy comments on my blog and fell in love.

Can you believe it? They now live together in California." Sunna and her drummer, **Scott McLemore**, will tour the U.S. West Coast for the first time, starting June 16 in Berkeley and ending June 30 in Washington, DC. They'll perform June 18 at Scandinavia House in Manhattan.

JAZZ CLUBS MAY BE the newest trend for luxury hotels from New York and New Orleans to Shanghai, as *Forbes.com* recently reported, but some old, stand-alone urban clubs are threatened. Lenox Lounge, on Lenox Avenue between 124th and 125th streets in Harlem, was on the verge of closing at press time. The bar, founded in 1939, was a venue for artists like **Billie Holiday**, **Willie "The Lion" Smith** and **Art Tatum**, and a hangout for Harlem Renaissance writers like **Langston Hughes** and **James Baldwin**. It went downhill in the 20th century and had stopped hosting live music when **Alvin Reid, Sr.** bought it in 1988. Reid, now 72, is faced with a rent doubling from \$10,000 to \$20,000 in June. Even though the owner is his actor pal **Robert DeNiro**, "There's no way I can do that — I'm not mad," Reid told the *Daily News*. One of a dozen groups who've stopped by to check out the 72-person room wanted to turn it into a rock club.

THE LATE AMY WINEHOUSE'S parents opened the U.S. branch of a foundation named for their daughter at Manhattan's Joe's Pub, where the problem-beset British singer and songwriter made her American debut five years ago. Also on April 12, Amy's family announced a \$10,000 donation to the New Orleans Jazz Orchestra. The foundation, set up to aid children "without access to music education and music therapy," according to Amy's father, **Mitch Winehouse**, has raised over \$1 million. Amy Jade Winehouse had a deep contralto voice, and her styles ranged from rhythm and



On an Iceland landscape, pianist Sunna Gunnlaugs is flanked by her drummer, Scott McLemore, left, and bassist Thorgrímur (Toggi) Jónsson.

blues to soul and jazz. Her 2006 album, *Back to Black*, won five Grammy Awards, tying the record for most wins by a female vocalist in a single night. The singer died of alcohol poisoning on July 23, 2011. Amy's CD then became the United Kingdom's best-selling album of the 21st century.

WHAT IS JAZZ? On Jazz Friends, a LinkedIn blog, that topic still draws comments. On the back of a sheet of 20 U.S. Postal Service Jazz Appreciation "Forever" stamps, issued in 2011, there's a worthy definition: "Jazz, America's musical gift to the world, developed

originally as an innovative combination of European, American, and African influences. It first flowered near the dawn of the 20th century in New Orleans, Louisiana, where Africans from various places mixed with native-born Americans of diverse ancestry as well as European and people from the islands of the Caribbean. Some of the musical characteristics brought to New Orleans by its African population included rich rhythmic content, an emphasis on spontaneity and improvisation, and the use of musical instruments to imitate the human voice. In the development of jazz, the European tradition of composition was transformed by these traits, while at the same time some of its elements were incorporated. Ragtime and blues were important precursors to the new style of music. Jazz today is a global phenomenon, welcoming influences from divergent sources. It is performed in small clubs, concert halls, and on festival stages around the world."



** WIN-A-BOOK **

THIS IS THE 48TH NOTEWORTHY column. Can you look up the first item in the first column (JJ January 2008) and tell me the name of the pianist it's about? Add your name and e-mail and geographic addresses. Mails with the correct answers, received by May 15, will be printed out, scented with tuna fish oil, and the winner pawed out by **Fnuggi**, our cat. If she's not in the mood, milady **Hanne** will do it. Winner gets a free copy, postage paid, of *Harlem Jazz Adventures*, the memoir of Danish Baron Timme Rosenkrantz. NJJS officials and *Jersey Jazz* staffers are (sniff!) ineligible to take part. fradgar@get2net.dk

Thanks to NJJS member Joán McGinnis of Mission Viejo, CA for Web research assistance.

NEA Jazz Master Dan Morgenstern Feted by Rutgers at Newark Club

Story and photos by Ed Berger

On April 17, friends and colleagues gathered at the Newark Club to pay tribute to Dan Morgenstern, who retired in January after 35 years of service as Director of the Institute of Jazz Studies at Rutgers University. With a spectacular view of the metropolitan area as a backdrop, speakers from Rutgers acknowledged Dan's contributions in overseeing the tremendous growth of IJS during his tenure. Vice President for Information Services and University Librarian Marianne Gaunt and Assistant Chancellor and Dana Library Director Mark Winston stressed the importance of IJS to Rutgers in general and the prestige Dan has brought to the University. Former Library directors Henk Edelman (RUL), and Lynn Mullins (Dana), provided the historical context of IJS at Rutgers, while David Cayer, one of those responsible for bringing the Institute to the University in 1966, recalled its early days on campus and the hiring of Dan in 1976. Clement Price, Distinguished Service Professor of History at Rutgers-Newark, and a longtime IJS supporter, served as emcee. Interim Chancellor Philip Yeagle, a dedicated jazz fan, presented Dan with the Rutgers University Award, the highest honor bestowed by the University. Previous winners include Albert Schatz, co-discoverer of streptomycin, and U.S. Senators Robert Menendez and Frank Lautenberg. The tag-team of long-time IJS colleagues Vincent Pelote and Ed Berger recounted some of the lighter moments of Dan's tenure.

The festivities were capped by a surprise appearance by Newark Mayor Cory Booker. The mayor, hands still in bandages as a result of his heroic rescue of a neighbor from a burning building a few days earlier, spoke movingly of the importance of jazz in his life and the life of his city.

During an open mic segment, musicians, writers, and other luminaries of the jazz community got a chance to express their feelings about the honoree, emphasizing Dan's willingness to share his deep knowledge and the many kindnesses he rendered to so many over a lifetime.

In between the speeches, some of Dan's closest musical friends played in his honor, including Anat Cohen (clarinet), Randy Sandke (trumpet), James Chirillo (guitar), Daryl Sherman (piano, vocals), and Joe Peterson (bass).

To honor Dan and to support the work of the Institute, Rutgers has created the Dan Morgenstern Endowment Fund. Those wishing to make a contribution (completely tax-deductible) may send checks, made out to Rutgers University, to: Elsa Alves, Institute of Jazz Studies, John Cotton Dana Library; RutgersUniversity, 185 University Avenue, Newark, New Jersey 07102.



Dan receiving award from Interim Chancellor Philip Yeagle.



Dan with Mayor Booker.



Dan being toasted.



Dan with the band (from left): Joe Peterson, Anat Cohen, Dan, James Chirillo and Randy Sandke.

Sonny Fortune Rises from the Living

Highlights in Jazz Highlights Free Jazz Luminary

By Jim Gerard

Our society has a strange form of selective memory: It tends to remember to pay tribute to artistic masters only after they've left us. It's as if their worth was immediately elevated by their fatality — we roll out the eulogies at the precise point at which they can no longer demonstrate their mastery.

That's why Jack Kleinsinger gets kudos for having feted and honored living jazz masters; every year since he launched his long-running "Highlights In Jazz" series, he has honored a living jazz musician for his or her "matchless musical achievements."

Previous honorees have included Lionel Hampton, Roy Eldridge, Frank Wess, Roy Haynes, Maxine Sullivan, Hank Jones and Dr. Billy Taylor.

The most recent honoree is Sonny Fortune, whose career in one of the tributaries of Coltrane's late-period wake makes him an obscure object of regard for the HIJ audience.

Perhaps with that in mind, Kleinsinger saved both the kudos and Fortune's performance for the second half of the show, softening up the audience with several ensembles that adhered to more conventional (what we usually term "mainstream") notions of jazz concept and repertoire.

A rhythm section of high-end talent — George Cables (piano), Buster Williams (bass) and Billy Hart (drums) — ably backed the front line of Robin Eubanks (trombone) and Lew Soloff (trumpet).

The quintet opened with Monk's "Well, You Needn't," and while Soloff kicked off his solo with some modal excursions and Eubanks seemed to anchor his lines to a vamp, Cables was able to weave silken lines at a brisk tempo without sacrificing a whit of articulation.

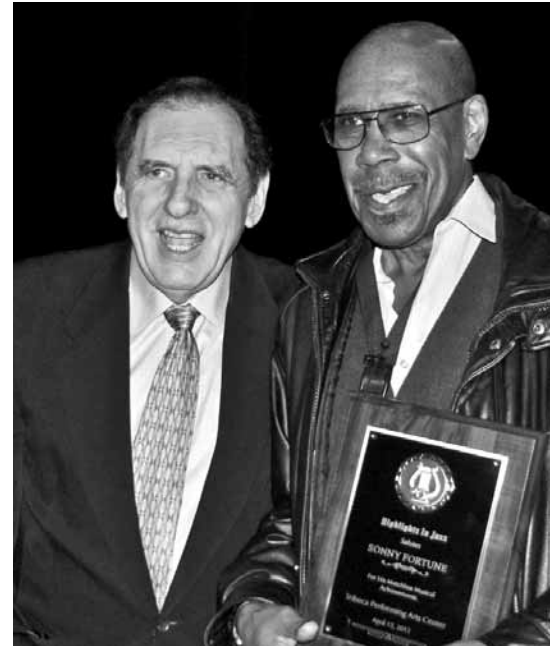
The quintet became a piano trio for "You Stepped Out of a Dream" with Cables conjuring Bill Evans's light, dreamy sonorities.

Next up, a rhythm section composed of the exquisite Gene Bertocini, Sean Smith on bass and Willard Dyson on drums, played "The More I See You," then brought on vocalist Tessa Souter, whose five numbers — including "I'm Glad There Is You," an Albinoni composition to which Ms. Souter appended lyrics (not the famous "Adagio in G"), "All or Nothing at All," and two tunes by Marilyn and Alan Bergman — were homogenized by an over-reliance on a generic Latin rhythm.

The second half of the show belonged to Sonny Fortune, who was backed not by his regular group but by Cables, Williams and Hart (with whom Fortune had recorded). Fortune played a handful of his compositions, including "Long Before Our Mothers Cried," picking up, respectively, the alto (his main instrument), soprano and, lastly, flute for a quiet, much less riotously "free" tune, backed only by Cables and Williams.

Kleinsinger presented Fortune with his plaque and Cables delivered a brief, heartfelt panegyric, which tops a eulogy every time out.

JJ



Jack Kleinsinger with Sonny Fortune. Photo by George Wirt.

© Jim Gerard 2012. Jim Gerard is an author and journalist who has written profiles of Dizzy Gillespie, Lionel Hampton, Benny Carter and other jazz notables. jgerard@nyc.rr.com; 917-609-1574



Fran Kaufman photo

Tenor saxophonist Lew Tabackin goes over the drill at a sound check for "Tenor Madness," produced by pianist Ted Rosenthal at the Da Capo Theater in NYC on February 5, 2009. Listening intently are bassist Martin Wind and drummer Tim Horner.

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Old Friends

Three Musical Veterans Ply the Dinner Trade at the Glen Rock Inn

Story and photos by Tony Mottola
 Editor Jersey Jazz

Thursday night is “Shrimp Night” at the Glen Rock Inn, from Francaise to scampi and every which way in between. It’s also the night that music impresario Shelly Rosenberg presents a weekly jazz night at the cozy restaurant.

While there is occasional variety in the bookings, guitarists are Shelly’s passion and more often than not a guitar duo holds forth beginning at 7 PM. We’re talking top shelf players here. Among those who have performed at the Bergen County bistro are Frank Vignola, Roni Ben Hur, Howard Alden, Gene Bertoncini, Joshua Breakstone and Jimmy Bruno to name a just a few.

Whenever Bucky Pizzarelli is on the bill here with his longtime partner, bassist Jerry Bruno, the event’s ads read: “Make Reservations.” Adding the legendary Al Caiola to the bill this night just guarantees the place will be packed. Packed in part because restaurateur Victor Quinn cedes precious little floor space for the band, and the musicians squeeze in at the far wall beneath a mural of the Glen Rock Municipal Building just a few feet from the ringside tables. Several murals of local scenes decorate the walls of the room that one patron affectionately describes as “old school Bavarian.”

The musical menu is much like the restaurant’s bill of fare, mostly old standards. But nobody’s complaining, that’s what they come for.

There’s no rehearsal or planned arrangements. The musicians play what they want, picking tunes at random as they go, and the audience gets to listen in. The trio covers a lot of ground squeezing more than 30 favorites into their two sets. Towards the end of the show they deviate from the program



of Great American Songbook and jazz tunes for a medley of Caiola’s 1960s hit records — “Theme from the Magnificent 7” and “Bonanza” — after which Bruno bellows “Yahoo” to get in the spirit of things.

Inexplicably, Bucky does not play “Honeysuckle Rose.” Maybe he forgot his lead sheet.

At \$17.95, the shrimp comes with soup or salad, potato and vegetable, making Thursdays at the GRI the best jazz guitar lover’s bargain around. For more information and the upcoming jazz night schedule visit www.glenrockinn.com or see their ad on page 4.





Other Views

By Joe Lang
Past NJJS President

I have been doing a lot of listening, and a bit of watching, this month, and now it is time to tell you about the best of what I have seen and heard.

DVDs

■ **IN GOOD TIME: The Piano Jazz of Marian McPartland** (A Film by Huey) is an intimate portrait of one of the true living legends of jazz. Through interviews, performance footage and vintage photographs, a portrait emerges of a woman with an abundance of talent, elegance, intelligence and wit, who has enriched the lives of those lucky enough to have had contact with her, either in person or through her music.

Marian McPartland, who was born and developed her interest in jazz in England, has been an integral part of the jazz scene over here since she arrived on these shores in the late 1940s with her husband, Jimmy McPartland. After spending some time in Jimmy's hometown of Chicago, they made their way to New York City where Jimmy was a constant presence on the traditional jazz scene, and Marian formed a trio that enjoyed great popularity during lengthy engagements at the Embers and the Hickory House. The latter engagement lasted 10 years, and she had players like bassists Vinnie Burke and Bill Crow, and drummer Joe Morello as sidemen.

While a well known name in jazz circles, it was her award winning NPR series *Piano Jazz* that made her a familiar figure to a larger circle of listeners. With *Piano Jazz* having played such a critical role in her success, it is fitting that the director, Huey, used that program as the focus of much of this engaging film. There are excerpts from many of the shows, interviews with several guests and her producers, and Marian's comments about hosting the show. She credits composer Alec Wilder with having recommended her to NPR as the host for a show to follow up on the success of Wilder's *American Popular Song* series. Among those who appeared on the show, comments are provided by Dick Hyman, Diana Krall, Elvis Costello and Nnenna Freelon.

Another recurring occasion is the ceremony in New York City where Marian was presented with the Order of the British Empire. The comments of the

British ambassador serve to highlight her contributions to her art.

Perhaps the most intriguing moments in the film are those where Marian is speaking, giving us a taste of her musical perspective, inimitable wit, and dedication to furthering the art form that she has served so well as a performer, advocate and educator. There are ample examples of Marian's acumen as a composer.

Huey has done a wonderfully creative job of piecing together the various elements that are included in the film to create a coherent whole that is a fitting tribute to a special woman who has attained a position of prominence in a field where it took a long time for women to become recognized and accepted. She helped to pave the way for what is now a vibrant roster of fine women jazz musicians. This documentary will serve as a permanent reminder of the legacy of Marian McPartland. (www.filmsbyhuey.com)

CDS

■ The **EYAL VILNER BIG BAND** is fronted by the Israeli-born saxophonist/composer/arranger Eyal Vilner. He has been leading a big band both in New York City and Israel for several years, but has not released a recording of his fine aggregation until **Introducing The Eyal Vilner Big Band (Gut String Records – 007)**. The band is tight, the arrangements are superb, and the program is well selected. Vilner has four finely crafted originals mixed in with three jazz standards, Dizzy Gillespie's "Woody 'N You," Ray Bryant's "Tonk" and Bud Powell's "Un Poco Loco," plus two Irving Berlin classics, "Isn't This a Lovely Day" and "Remember," and the Hoagy Carmichael/Ned Washington gem "The Nearness of You." The last three songs mentioned are vocal selections from the fine singer Yaala Ballin, like Vilner an Israeli native who now resides primarily in New York City. This is a big band that reflects the ingenious imagination of its gifted leader. Like most big bands, Vilner's crew has had some difficulty finding venues to display its talents. This album should open up the ears of some of the major New York City clubs to a big band that swings with freshness and spirit. (www.eyalvilner.com)

■ **Boys Night Out (Bell Production Company)** is the latest from one of the hippest big bands in New Jersey, **THE MICHAEL TRENI BIG BAND**. Treni is a composer and arranger with a singular vision who has gathered about him a stellar cast of musicians to execute his demanding charts, and those of Jerry Coker who provided the arrangements for two pieces with Billy Strayhorn

connections, "Strayhorn," Claire Fisher's portrait of the man known as Ellington's alter ego, and the Strayhorn composition "U.M.M.G." The balance of the program consists of three Treni originals, "Boys Night Out," "In My Quiet Time" and "What Is the World Coming To," plus very original and different takes on "Something's Coming," "Lullaby of Birdland" and "Here's That Rainy Day." Treni asks a lot of his musicians, and also challenges his listeners to open up their ears to exciting music that pushes the envelope on big band writing. (www.bellproductionco.com)

■ Pianist **TAUREY BUTLER** has an interesting story. He has a degree in Electrical Engineering from Dartmouth, but his interest in jazz has been with him since his teenage years, and it became the focus of his ultimate career choice. Listening to **Taurey Butler (Justin Time – 242)**, it quickly becomes apparent that those who dig jazz piano will agree that Butler made the right choice. He cites Oscar Peterson as an inspiration, and while he has his own style, he certainly has the chops to recall the great Peterson. He has put together a well-paced program for his initial album, one that mixes familiar tunes like "Sunrise, Sunset," "The Lady Is a Tramp," "Moonlight in Vermont," "Please Send Me Someone to Love," "Emily" and "The Preacher," with five nice originals. From the first track, where he performs "Sunrise, Sunset" as a waltz, to his spirited mixture of gospel feeling with a party atmosphere on "The Preacher," his imagination and creative sense are constantly evident. His ballad playing on "Moonlight in Vermont" and "Emily" is sensitive and playful simultaneously. He is nicely abetted by bassist Eric Legacé and drummer Wali Muhammad. Taurey Butler is a welcome new voice on jazz piano. (www.justin-time.com)

■ **A Distant View (Summit – 581)** is a superb straight ahead album from trumpeter **JIM KETCH**, currently Professor of Music and Director of Jazz Studies at the University of North Carolina – Chapel Hill. He is joined on this recording by two fellow UNC faculty members, tenor saxophonist Dave Finucane and pianist Stephen Anderson, plus bassist Jeffrey Eckels and drummer Ross Pederson, and they make some impressive music together. The program of 12 selections includes two standards, "Long Ago and Far Away" and "My One and Only Love," several jazz tunes by the likes of Russell Kerschner ("Grace"), Marcus Roberts ("You Won't Believe Me When I Tell You This"), Tom Harrell ("Sail Away"), Bobby Watson ("Beatitudes"), Dewey Redman ("Dewey's Tune") and Roy Hargrove ("Strasbourg/St. Denis"), and three originals by Ketch and plus one by Finucane. It is an eclectic

program with roots in hard bop, but not limited to that genre. Ketch, Finucane and Anderson are interesting improvisers, and their imagination carries the program along in a way that keeps you alert. *A Distant View* deserves close up attention. (www.summitrecords.com)

■ I was unfamiliar with the guitarist **KENNY POOLE** until a fellow guitarist, Andy Brown, sent along to me **Heritage (Stork Music – 1111)**, performances by Poole — who passed away in 2006 — at the Heritage Restaurant in Cincinnati. Poole spent most of his 40-plus years as a professional playing in and around the Cincinnati area, mostly in small clubs and restaurants. He worked with many musicians who came through Cincinnati like Jack McDuff, Mark Murphy, Tal Farlow, Herb Ellis and Barney Kessel. He recorded duo CDs with Gene Bertoncini and Cal Collins. The 13 selections on this CD give a nice taste of what a creative and tasteful player Poole was. At times, he reminds me of Harry Leahy, a great New Jersey guitarist who could make his solo playing sound like it must have been overdubbed. His program is replete with fine tunes, most of them familiar, with the big surprise being “Skin of Ivory,” one of several bossa novas on the album. I was particularly taken with his sensitive performance of the John Lewis jazz classic “Django.” Now that I know about Kenny Poole, I shall seek out other releases containing his artistry. (www.cdbaby.com)

■ **Hell Among the Hedgehogs (Old Cow Music – 1004)** features **MATT MUNISTERI** and **WHIT SMITH**, assisted by bassist Tim Luntzel exploring nine selections that vary from jazz classics to tunes associated with Western Swing. This is not surprising considering that Munisteri is most known for exploring older jazz styles, and Smith is the guitarist with the Hot Club of Cowtown, a current Western Swing group based in Austin, Texas. Both

cats are great technicians whose music is infused with an innate swing feeling. Each gives us a taste of their tasteful vocalizing, Smith on “Along the Alamo Trail,” and Munisteri on “Singin’ the Blues” and “You’re Bound to Look Like a Monkey,” all of which have Western Swing roots. The latter selection is the one that was taken from a live performance at Barbes in Brooklyn. The best word to describe the interplay between Munisteri and Smith is simpatico. They are obviously having fun playing together, and listening to the results is a joyful experience. (www.cdbaby.com)

■ Vocalist **DEBORAH SHULMAN** and trombonist **LARRY ZALKIND** address the work of three composers on **Lost in the Stars: The Music of Bernstein, Weill and Sondheim (Summit – 588)**. The personnel backing Shulman’s vocals varies from track to track with Zalkind on trombone, Terry Trotter or Jeff Colella on piano, Chris Colangelo on bass, Joe LaBarbera on drums, Larry Koonse on guitar, Roberta Zalkind on viola and Matthew Zalkind on cello on various selections. Frank Marocco’s accordion is added on “Mack the Knife,” and Ken Wild plays the bass on “Lost in the Stars.” There are five tracks of Leonard Bernstein material, “Something’s Coming,” “Lucky to Be Me,” “It’s Love,” “I Feel Pretty,” and a rarity, “Ain’t Got No Tears Left,” a song cut from *On the Town*. Stephen Sondheim gets the attention on five selections, “The Ladies Who Lunch,” “Children Will Listen,” “Losing My Mind,” “Could I Leave You,” and a medley of “No One Is Alone” and “Not While I’m Around.” The other four selections are from the Kurt Weill catalog, “Mack the Knife,” “September Song,” “My Ship,” and the title song, “Lost in the Stars. The arrangements by Colella, Trotter, Ted Howe and Brad Warnaar place these show tunes in a jazz setting. Shulman, however, does not have a jazz feeling in her readings, which are rather understated. This works

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OTHER VIEWS

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for most of the songs, but the edginess of songs like "The Ladies Who Lunch" and "Could I Leave You" require more passion than Shulman provides, and "Lost in the Stars" could benefit from a more dramatic reading. Overall, the album is a satisfying listening experience that could have been an exceptional one if the vocals matched the jazziness of the arrangements. (www.summitrecords.com)

■ There are many, many albums devoted to the songs of George and Ira Gershwin, so it takes some imagination and taste to make a new collection make one sit up and take notice. **LULEE FISHER** does just that with **The Great American Song Writers, Vol. 1: George and Ira Gershwin (Red Road)**. With backing from guitarist Larry Koonse, bassist Trey Henry and drummer Jason Harnell, Fisher explores 14 Gershwin evergreens. Fisher breaks no new ground, but she has a pleasant and welcoming sound. Her phrasing is right on target. There are no real surprises in the songs that she has included, with "By Strauss" and "(I've Got) Beginner's Luck" being the selections that have not been done over and over again. With songs like "I Got Rhythm," "Embraceable You," "Love Is Here to

Stay," "Love Walked In" and "I've Got a Crush on You," it is hard to say "Oh no, not again," and Fisher gives us no reason to feel that way. Koonse is a marvelous accompanist, Henry is one of the top jazz bassists around, and Harnell provides tasty accents while keeping perfect time. Fisher plans on a series of albums dedicated to the songs of writers of classic popular music, and this album makes such a prospect a welcome one. (www.luleefisher.com)

■ **BRIA SKONBERG** has quickly become a favorite among New Jersey Jazz Society members with her fine trumpet playing, appealing vocalizing and witty personality. **So Is the Day (Random Act Records – 1007)** shows off another creative side of the Skonberg talents, that of songwriter. Nine of the 12 tunes on this album have words and music by Skonberg, the exceptions being "Let Yourself Go," "Big Yellow Taxi" and an intriguing instrumental interpretation of Erik Satie's "Gymnopedie." Skonberg's originals are catchy, with clever lyrics. A special treat is a vocal duet with John Pizzarelli on "I Wish I Hadn't Forgotten," with Pizzarelli adding a few guitar licks. The band on most of the tracks includes Skonberg on trumpet, flugelhorn and vocals, Victor Goines on clarinet and tenor saxophone, Jeff Lashway on piano, Randy Johnson on guitar, Kelly Friesen on bass, Ulysses Owens, Jr. on drums and Roland Guerrero on percussion. Wycliffe Gordon adds his robust trombone on two tracks, and Michael Dease is the trombonist on one track. Skonberg's trumpet and flugelhorn playing is always tasty, with nicely subtle twists and turns. Her singing is natural and her voice easy on the ears. *So Is the Day* is an album that should get lots of airplay, and garner much attention for the rising star of Bria Skonberg. (www.RandomActRecords.com)

■ Sakura is the Japanese word for cherry blossom, a harbinger of the spring season. The latest Japanese release from vocalist/bassist **NICKI PARROTT** is **Sakura Sakura (Venus – 1068)**, and consists of 14 spring-related selections, including the traditional Japanese title song. For her springtime excursion, Parrott is joined by Lisa Parrott on soprano and baritone saxophones, Dominick Farinacci on trumpet, John Di Martino on piano, Paul Meyers on guitar, Tim Horner on drums and Martin Wind on cello. With each succeeding album, Parrott's vocalizing becomes stronger and more confident. She now is one of the elite jazz vocalists on the scene, one who has a sense of phrasing that makes each song sound like it is being recorded for the first time. Somehow, spring has a particularly inspirational quality for songwriters. Each of the songs here, "April in Paris,"

"April Showers," "Cherry Pink and Apple Blossom White," "It Might As Well Be Spring," "Some Other Spring," "I Love Paris," "Spring Can Really Hang You Up the Most," "Spring Is Here," "Suddenly It's Spring," "There'll Be Another Spring," "They Say It's Spring," "You Must Believe in Spring" and "I'll Remember April," is a treasure in Parrott's hands. Her band is outstanding, particularly the sensitive pianism of Di Martino. This is the perfect album to be listening to and writing about as the robins are chirping outside. (www.cdjapan.co.jp)

■ It is difficult when listening to **Double Exposure (Whaling City Sound – 056)** to believe that vocalist **FRANK D'RONE** is celebrating his 80th birthday this year. His voice is still vibrant and his phrasing is still as uniquely his as it was when he first came to national attention with his first album on Mercury in the late 1950s. The new album has 11 selections with the tracks alternating between selections with swinging big band charts arranged and conducted by Phil Kelly, and others where D'Rone accompanies himself on guitar. In either setting, D'Rone hits it out of the park on each track. His voice is a rich, deep baritone, expressive and supple. As has been his trademark throughout his career, D'Rone carefully selects his material. This is illustrated by the program on this disc, "When the Sun Comes Out," "Make Someone Happy," "Pure Imagination," "Just Imagine," "Pick Yourself Up," "The Very Thought of You," "The One I Love," "Dancing on the Ceiling," "Speak Low," "Oh You Crazy Moon" and "Lover Come Back to Me." Welcome back to the world of recording Frank D'Rone. Make sure that you get back into the studio again soon and often. (www.whalingcitysound.com)

■ I had already set aside the discs that I had planned on reviewing for this issue when the mailman brought **To Carmen with Love (Whaling City Sound – 057)** from vocalist **SHAWN MONTEIRO**. One listen, and I knew that I could not wait to hip you to this terrific album from Monteiro who is the daughter of legendary bassist Jimmy Woode. As the title indicates, this album honors the memory of Carmen McRae, one of the true giants of jazz vocalizing. Often you hear tribute albums where the performer attempts to channel the subject of the tribute with less than satisfactory results. In this case Monteiro is spot on in capturing the sound and phrasing of McRae without incorporating some of the excessive mannerisms that McRae sometimes let slip into performances in her later years. The tunes are representative of the McRae oeuvre. They include "Old Devil Moon," "Yesterdays," "I Concentrate on You," "Old Black Magic," "You're Looking At Me," "Mean to Me," "Come in from the Rain," "Miss

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Brown (To You), "Speak Low," "Nice Work If You Can Get It," "I Have the Feeling I've Been Here Before" and "Nature Boy." The trio of Mike Renzi on piano, Dave Zinno on bass and Steve Langone on drums provide the kind of backing that most singers dream of enjoying. If you are a fan of Carmen McRae, *To Carmen with Love* should be a welcome addition to your collection. (www.whalingcitysound.com)

■ **Midnight Sun (Surf Cove Jazz – 102)** finds vocalist **LESLIE LEWIS** in the company of the Gerald Hagan Trio, Hagan on piano, Domenic Genova on bass and Jerry Kalaf on drums, with special guests trombonist Joey Sellers and tenor saxophonist Chuck Manning. Lewis can swing out with verve on one tune, caress a ballad convincingly on the next track, and inject a bit of soul as the occasion strikes her. Her voice has a burnished quality that gives richness to her sound,

and enhances the feeling that she lends to her reading of lyrics. Hagan is a terrific accompanist who finds just the right notes to fill the space behind the Lewis vocals. She kicks off the set with a robust take on "Love Me or Leave Me" and brings things to a conclusion with a sensitive reading of "Where or When." Along the way she puts her unique stamp on "Midnight Sun," "It's Alright With Me," "A House Is Not a Home," "Lover Come Back to Me," "My Love," "I Believe in You" and "The Man I Love." Lewis and Hagen, who are married, make a fine team, and this album gives a nice taste of their musical empathy. (www.surfcoastjazz.com)

Remember that these albums are not available through NJJS. You should be able to obtain most of them at any major record store. They are also available on-line from the websites that I have shown after each review, or from a variety of other on-line sources.



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Jazz Goes to School | The College Jazz Scene

By Frank Mulvaney

NJJS President

William Paterson University, March 11: Jazz Singer Roseanna Vitro

This day the opening group of talented students was a septet known as the Golson/Dameron Ensemble, directed by Professor Marcus McLaurine. Four were from Jersey, while California, Arizona and Maryland were also represented. Their initial selection was a very melodic Benny Golson tune called “Stablemates.” Mr. Golson, a Jazz Hall of Famer, is credited with more than 300 compositions and is still blowing great tenor sax at the age of 83. The rhythm trio of David Zaks (piano), Chris Brawley (drums) and Dan Filipak (bass) found the groove without haste and was strong throughout the set. The ensemble playing was a pleasure, augmented by excellent solos from Zach Gillespie (trumpet), Peter Lin (trombone), Charlie Sigler (guitar) and Mr. Zaks. Golson’s dedication to Clifford Brown, “I Remember Clifford,” followed. This slow ballad can be difficult to play and trumpeter Gillespie did the heavy lifting admirably. Fine trombone and guitar solos enhanced the piece. Todd Dameron’s “On a Misty Night” is a popular standard and one of my top favorites. The boys did a terrific job with it and tenorist Ben Kovacs was the main man, leading a pack of impressive solos and some very enjoyable trading of fours and eights between drummer and horns. Dameron’s “Hot House” was torrid from note one and featured some marvelous three-horn harmony. Tenorist Kovacs and guitarist Sigler made important contributions before drummer Brawley got a chance to show off his splendid chops, and the piece concluded with superb ensemble playing.

The featured professional was vocalist diva, Grammy-nominated Roseanna Vitro. She would treat us to a selection of material from her hot CD: *The Music of Randy Newman*. For this gig she was backed by an all-star quartet of long-time Sonny Rollins associate Mark Soskin (piano), Karl Latham

JAZZ U

(drums) Dean Johnson (bass) and Zach Brock (violin). Ro is Jersey’s own by way of Arkansas and Texas. Professor Vitro has been a mainstay of the jazz faculty at NJ City University since 1998. She has recorded a dozen albums and represented our country as a Jazz Ambassador on two tours for the US State Department. She has a very distinctive voice and possesses the phrasing and soulfulness to do justice to the wonderful storytelling songs of Randy Newman. The first selection of the set was “Baltimore,” a very catchy tune, and Ro really hooked me with her emotional rendition of this song of urban survival. The quartet was really cookin’ and Mark took off on an awesome solo followed by some amazing violin lines from Zach. “Sail Away” is an entrancing song, beautifully delivered, about Africans lured into slavery by the promise of a great life in America. Zach provided an exquisite intro and later a stunning solo but Mark’s piano work really made me take notice. Three Dog Night had a big hit with Newman’s “Mama Told Me Not to Come” but I thought Ro’s version was truly sensational. It was rhythmically complex, real jazz conceived, she said, as a 3/4 feel and a chorus in 5/4. The solos by each member of the quartet were awesome. Ro scatted masterfully and was having a lot of fun right up to the end when it got to be a little raucous. “In Germany Before the War” is a haunting story song of tragedy with a hypnotic beat that moved me. At this point I felt privileged to experience this magnificent vocal and instrumental art. I was totally enraptured by Roseanna’s rendering of Newman’s gorgeous ballad, “Every Time it Rains.” It occurs to me that she is gifted with a vocal quality that has a different coloring or timbre at different dynamic levels. It’s a rare quality that is only found in some of our most famous singers. “Last Night I had a Dream” was a vocal challenge with some kooky lyrics and tricky rhythm changes, which featured an exceptional violin solo. It’s a fun tune and Ro scatted like nobody’s business. The final two

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selections were Newman songs that are not on the album. The first was “Political Science,” which has sardonic lyrics reflecting Randy’s solution to world problems (“Let’s drop the big one”). The second was “Simon Smith and His Amazing Dancing Bear” with lyrics that I found somewhat eccentric. Ro had fun with it as only she can with more phenomenal scatting. I’d say this wonderful concert was the jazz highlight of my year so far.

William Paterson University, April 1: Paquito D’Rivera and the WPU Latin Jazz Ensemble

I have spent oh so many pleasant Sunday afternoons at WPU but this definitely was one of the best. The first part of the program was a showcase for the students majoring and minoring in vocal jazz and I was amazed by the talent of the seven soloists. First up was a young lady from Kansas named April Webb. She is from a very talented family and I have the privilege of knowing her two musician brothers who graduated from WPU in the last two years. April knocked my socks off with a fabulous rendition of “Willow Weep for Me.” For someone so young, she is so poised, possessing a remarkable jazz sensibility to go along with a voice of extraordinary range. Nilani Clisset, who hails from Colorado, took on a formidable challenge with the Annie Ross vocalese song “Twisted.” While this young lady has a wonderful flexible voice, she must have the nerves of a cat burglar to tackle a song with six parts — an awful lot of lyrics, which she handled extremely well. Anna Petrillo from Bayonne did a wonderful job with the Jimmy van Heusen/Johnny Burke standard “Like Someone in Love.” Anna has a fine voice, marvelous stage presence and she sure can scat, too. Tyrell Belle from nearby Paterson did a terrific job with “Tenderly.” Ostensibly, to a non-musician, this is a simple song but I have it on good authority that superior aural familiarity with extended and altered harmonies are a requisite to performing it well. “While We’re

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COLLEGE JAZZ

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Young” is certainly not a staple of jazz repertoire but Katlin Fay sure fooled us with a marvelous version of the Alec Wilder gem. Her cool scatting and adventurous approach was impressive. Kate Victor did a sensational job with “So in Love.” She was relaxed like an old pro navigating a cool tempo change. Harrison Young sang “Invitation” and really blew me away. I threw some bouquets his way in a previous column. I can’t wait to see this kid in a club; he is just that good. The seven soloists were joined by six more voices to make a harmonic ensemble and delivered a gorgeous rendition of “Lullaby of the Leaves.” Backing up the singers was an outstanding piano trio of Will Dougherty, Daniel Duke (bass) and Evan Hyde (drums). Professor Nancy Marano can justifiably be exceptionally proud of her students.

The WPU Latin Jazz Ensemble took the stage for the second half of the program. Living jazz legend Paquito D’Rivera drew a nice crowd but it should have been a sellout. Mr. D’Rivera, who is mostly known as a jazz artist, was a child prodigy and has dabbled in every musical genre. The son of a famous Cuban musician, he sought asylum while on tour in Spain in 1980. He won his first Grammy in 1979 and since then has added 12 more. Paquito was on stage from the outset as the 18-piece ensemble, under the direction of the irrepressible Chico Mendoza, opened up with one of Paquito’s compositions, a mambo called “Chucho.” He soloed first on clarinet and then switched to alto sax. You don’t have to know anything to recognize a master musician when you see them play. For the second tune we saw a quartet of horn players come out front to play with Paquito and it was a pure delight. This was followed by a marvelous harmonic tune that featured an outstanding soprano sax solo by the first alto player. “Memories” was a gorgeous ballad that Paquito wrote as a tribute to the great Latin jazz pioneer Mario Bauza. Paquito’s playing was simply fabulous and the band’s layered harmony was deep and lush. “I Remember Dizzy”

was a bossa that Paquito dedicated to the great one with whom he played many times. He jokingly said the alternate title was “A Night In Englewood.” He played clarinet on this one, taking a long solo and finished up with an extended cadenza that included snippets of some tunes made famous by Mr. Gillespie. Paquito was a trained classical musician and he called the next selection simply “Bach,” recognizing one of his strongest musical influences. His alto playing on this one was awesome and the harmonic blend of the ensemble was scrumptious. A bolero followed and at first it was just piano with Paquito. Nilani Clisset came on to sing the Spanish lyrics along with the rest of the rhythm section. A WPU Latin jazz concert is not complete without a Chico Mendoza vibraphone feature. This time surprisingly, it was “I Get By with a Little Help from My Friends,” the famous Beatle’s tune. There is nothing like a big, hot Latin jazz tune to close out such a fabulous set and today it was a Tito Puente classic. We had several fine solos from the ensemble players and Chico, now playing piano, and Paquito had a ball.

Rutgers University, April 10: Student Big Band Arrangements and Originals

Tonight’s performance of the Rutgers Jazz Ensemble was a cornucopia of student originals and arrangements of jazz classics. Opening the program was John Petrocelli’s arrangement of Cole Porter’s “Night and Day,” featuring a clever fanfare intro and played at a slightly quicker tempo than usual. John, a marvelous tenor sax player carved out a solo for himself, which I thoroughly enjoyed. Trombonist Philip Menchaca also added a smoking solo. We would hear several outstanding trombone solos this night. Bassist Will Macirowski (2012 NJJS scholarship recipient) put together an amazing arrangement of Jaco Pastorius’s “Three Views of a Secret.” It’s a fascinating piece of music that you might call a lazy blues. The colors and textures were simply wonderful with a gradual build to a controlled crescendo. Drummer Jarrett Walser did a heck of job driving the bus on this lengthy trip. Toby Whitaker’s wailing trombone solo was stunning and provoked an appreciative response. The

amazing Tanya Darby contributed a blazing trumpet solos (boy, are we going to miss her when she completes her Master’s this May.) Guitarist Jessica Ackerley also had some cogent comments to make. Pianist Marc Stasio exhibited his arranging skill on Strayhorn’s “Lush life.” Muted brass carried the melody as the sax section interjected elegant comments. The piece acquired some pleasant harmonic color from two flutes and a clarinet as the tempo ratcheted up to swing. Ms. Darby again made her presence known and a dynamic rise and fall followed before this impressive arrangement ended quietly. “Guess Who” was an aggressive blues by drummer Jarrett Walser in the tradition of Frank Foster/Count Basie. It was brassy and roared, featuring a bunch of marvelous solos: Dan Stark (alto), Matt Echols (trombone), Tassili Bond (bass), James Ohn (tenor) and especially Marc Stasio. Trombonist Adam Machaskee was on his feet and out front throughout his arrangement of “Isfahan.” a segment of the Ellington/Strayhorn *Far East Suite*. The spirited arrangement was different in tempo from the original and hardly recognizable, although pleasant nonetheless. Altoist Brett McDonald (2011 NJJS Scholarship recipient) chipped in with some eloquent statements. Next we had Brett’s own composition, “Southwest,” sort of a big band tone poem. The harmonics produced by muted brass and the sax section all on flutes and clarinets were very interesting. The tempo was adagio. The sax section switched to their usual instruments for a delightful strong finish. The final composition was by Jazz Studies Director, Conrad Herwig called “Land of Shadow,” which he wrote to feature drummer Deon Parson. Deon was alone in the spotlight for almost two minutes at the start with varying dynamic percussive effects — most impressive. Complex ensemble playing was followed by a dynamite solo from Mark Chernoff on bari sax, with plenty of room for solos from trombonist Scott Smart, trumpeter George Maher and guitarist Jessica Ackerley. The piece ended like it began with a masterful drum solo from Deon. It remains a mystery to me why more lovers of big band jazz don’t come out for these wonderful free concerts. 

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Dick Hyman & Ken Peplowski: Alone Together at the Kitano

By Schaen Fox

The Kitano Hotel's jazz lounge is a beautiful, intimate space holding only 70 people. On Saturday, April 21, Dick Hyman and Ken Peplowski made it their recording studio and treated those lucky enough to be there to an exceptionally beautiful performance. From the first number, "Alone Together," it was clear that none of the Enlightenment monarchs listening to the likes of Mozart in their private concert space had musicians of higher quality or had better acoustics; and no doubt that while Mozart had some big hits, Dick and Ken beat him at swing.

In addition, Ken's humor always adds to the joy of his musical performances. After reminding us that the opening number was by Dietz and Schwartz he added, "...sounds like a law firm." "The Duke" followed and continued the pattern of the evening; Dick Hyman playing a gorgeous solo then providing a tasteful musical cushion for Ken's inspired explorations. Finally Ken reminded us that Brubeck's classic was written "...for Count Basie."



Dick Hyman handled the introduction for the classic Weill/Gershwin composition, "My Ship" but after the enthusiastic applause died, Ken noted, "I'm so glad I wrote that." Ken then introduced Horace Silver's "Quick Silver" by saying it was based on "Lover Come Back to Me." He then mused if "Quick" is your nickname it may explain why your lover has left. Some resulting audience groans caused the reedman to impishly ask, "What? Did I hit a nerve?"

The playlist ranged from Monk's "Ugly Beauty" and "Stuffy" to "Dream Dancing," "Panama" and finished with "No More Blues." Every number was a masterpiece crafted by two masters. The audience focused on the artists with rapt attention.

Even those at the bar were quiet with the bartender loudly leading their applause. The only exception came when Ken's soloing clarinet soared into the upper registry only to be capped by a loud sneeze from out in the hotel lobby.

People only began to stir when the lights came up for the break. These were serious fans unwilling to miss any part of this rare treat. Ken noted that several had also been there the night before and very few left after the first set. Obviously, many who waited too long to make reservations had been disappointed. Hopefully, the sound engineer was able to get a good recording so everyone can someday hear a performance it was my great privilege to attend. **J**

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Mickey Freeman and Friends at Hibiscus

By Andrea Tyson Former NJJS President



Mitchell Schecter, Mickey Freeman and Brian Glassman. Photo by Frank Sole.

I really lucked out one recent Friday night at Hibiscus Restaurant in Morristown. It was a win-win and win again, due to the ambiance of the venue, the food, which really is delicious and unique and the varied array of musicians, singers, and tasty songs that created a wonderful evening out for me.

Singer Mickey Freeman was my ticket to such a special evening and I could've stayed all night. Mickey had her sidemen, Mitchell Schecter on the NJJS baby grand, Brian Glassman on bass, and others were called up to join in from time to time and did a fine job. NJJS board member, guitarist Frank Sole, joined in, Mickey's "Moonlighters" singing group came up, Bobby Miller joined in on sax, and Rio Clemente joined in for the "pièce de résistance," a four-handed piano performance of "There will Never be Another You." What a night!

Mickey was a delight. She involves the audience immediately with her rich banter which draws you into the intimate jazz setting. The audience is close to the bandstand so a warm relationship develops quickly. Mickey was right at home in the setting, and made sure to give credit to the composers. Her body language was very comfortable and casual and it felt like we were at a house party with lots of back and forth. Some of the repertoire included "s Wonderful" (which it was), "Bye Bye Blackbird" (a sing along), "I Got Nothin' But the Blues," (done with just enough angst and swing to carry the audience right into that genre). Frank accompanied Mickey on "Wade in the Water" and the performance was very compelling. The audience was just tappin' and snappin' through most of the evening. Mickey sings a wide range of music from many genres of jazz, and great scatting is judiciously sprinkled throughout her stylistic performances as well.

Mickey had a full house this night so if you plan to catch her, be sure to make reservations.



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April Jazz Social | Roseanna Vitro and Friends

Story and photos by **Tony Mottola** Editor, *Jersey Jazz*

New Jersey singer Roseanna Vitro has served as a U.S. Jazz Ambassador and recorded 11 critically acclaimed CDs, including her latest, *The Music of Randy Newman*, which was nominated as “Best Jazz Vocal Album” at the 54th Grammy Awards. She was inducted into the Arkansas Jazz Hall of Fame, in a class that included legends Bob Dorough and John Stubblefield in 1998, and received a “Jazz Leadership Award” from the New Jersey Jazz Society in 2009.

Roseanna is also Chair of Vocal Studies at New Jersey City University and a faculty member of the Wells Fargo “Jazz for Teens” program at the New Jersey Performing Arts Center, and those two roles — performing and teaching — came together at the NJJS April Jazz Social when Ms. Vitro shared the bill with three of her young protégés from the NJPAC program.

Describing herself as a “rock ‘n’ roll blues baby from the South,” she turns to Brazil for an opening “Laila Ladaia,” singing in both English and Portuguese. Next a nod to Bill Evans, whom the singer got to know in Texas in the 1970s when her ears were being turned to jazz. The pianist’s “Funkallero” (with lyrics by Karen Gallinger) is “about having a really bad day,” she explains. From her Newman album she performs “Every Time It Rains,” apropos, she says, of the day’s weather. Mike King’s piano accompaniment is spare and open here as befits the lyric’s portrait of loss and loneliness.

By now it’s time for some student show and tell. First up is Makyra Harden, a 10th grader from Newark’s Vision Academy, who sings “When I Fall in Love.” Very sweet and straightforward, but clearly well schooled. “I first fell in love with jazz when I was 10,” she says, “my mother played it around the house.”

Sam Bien, an 11th grader from Leonia High School follows. He continues the theme singing “I’m in the Mood for

Love,” with almost a Chet Baker-like lack of affect and a simple stand and deliver performance style. “I’ve been listening to jazz at home as long as I can remember,” he explains. As you can see there’s a pattern developing here.

Brittany Henderson, a 17-year-old senior from Elizabeth’s Benedictine Academy, who has been accepted into Berklee College of Music in Boston, closes the first set with “Bye, Bye Blackbird,” but only after a false start. “That’s a long intro,” she chides her accompanist as they come round for a second go at it. But it’s all good, the young lady seems to love to sing as the beaming smile never leaves her face.

At the outset of the second set Roseanna proposes a dilemma: “It’s always a hard choice — a beautiful love song or a dirty rotten blues?” To which a wag in the audience suggests, “How about a dirty rotten love song?” The singer splits the difference and bookends “I Love You Madly” with “I Ain’t Got Nothin’ but the Blues.”

Lead sheets for the Sweets Edison/Jon Hendricks classic “Centerpiece” are passed around the room for a combination vocal class/audience sing-along, perhaps not the vocal highpoint of the afternoon. One can imagine Mitch Miller wincing.

The youngsters came back on to finish the afternoon in fine form: “Teach Me Tonight,” by Makyra, “I Remember April,” by Sam and “The Boy From Ipanema” by Brittany. As they say, the kids are alright. Oh, and they each got paid for the gig — 20 bucks a piece, not bad for a couple of tunes.

On a side note, you can get an earful of one of Professor Vitro’s recent NJCU Vocal Studies graduates at this month’s NJJS Jazzfest where the up and coming Vanessa Perea will appear with Hoboken’s Swingadelic, performing the original Keely Smith vocals as part of the band’s tribute to Louis Prima. **JJ**



My Grammy Daze

By Roseanna Vitro
(as told to Schaeen Fox)

The day the Grammy nominees were announced, I was home. The phone rang and my manager, Jeff Levenson, said, "Are you sitting down?" I said, "I am." He said, "You have been nominated." At that moment I relived the last 30 years; the moment I left Texarkana on the bus to start my career, all the gigs, records and teaching. I must have cried for 30 minutes. I felt I had won the Lifetime Achievement Award. To get that nod from as many recording academy voters it would take to be chosen over hundreds of submissions is just a real honor. It was too late to call my 85-year-old mother. I called my daughter Sarah. The next day, I called mom, my husband's mother, my sisters and the Hollywood entourage started forming — a total of 13 people. My husband Paul said, "You are not bringing all these people. You need to focus." I said, "Listen, I have to share this moment with all of my family that have loved and supported me all of these years."

The time between the announcement and the ceremony was months of suspense and everybody calling me a "Grammy nominee." Right before we went to LA, I bought some fancy shoes. This woman asked, "Oh are you going someplace special?" I said, "Actually, I'm going to the Grammys." I was speaking like a covert agent who didn't want anybody to hear a state secret. "Going to the Grammys?" she screams, "I've never known anyone who's gone to the Grammys." My eyes sparkled and I said, "Well don't tell anyone — I'm nominated." She goes, "OH, MY GOD! THIS WOMAN IS NOMINATED!" I'm thinking, "Oh, God, none of these women will know who in the hell I am. They are going to say, 'What is a Roseanna Vitro?'"

On Friday, February 10th, we got into LA and headed straight to the Staples Center. That is like four Madison Square Gardens in one. You need a motorcycle to get around. You have special instructions to follow and ID to pick up your tickets. We got them, finally, and discovered El Cholo across the street. It is the best Mexican place ever. We started the weekend with the margaritas. I'm not much of a drinker, and no salt, but one felt pretty good. We finally made it to our hotel around 7:00, pretty exhausted.

The big thing on Saturday was the Lifetime Achievement Award. That was from 3:00 to 7:00. Until 5:00 we saw videos about different artists and if they were alive they came up and received their award. Then from 5:00 until 7:00 there was an

opportunity to get together with only nominees. That was one of the most fun parts of the Grammys. You have all this food, and then you get in a line to have your picture taken where they give you a Tiffany gold medallion. I was so excited I had my husband take a picture that I put on my Facebook page. I had "Miracles Do Happen" over the picture. Unfortunately it misled some people to think I had won the Grammy.

For the jazz musicians, that was really the best party because they had two or three youth jazz bands playing. Justin DiCioccio, from the Manhattan School of Music, conducted one. It had Daryl Johns, Steve Johns' son, playing bass. Arturo O'Farrill's son Adam was on trumpet and John Hart's son was a sax player in the band. Jazz musicians know that we are not the draw that a Bruce Springsteen or Lady Gaga are. We are lucky that NARAS has started a Grammy jazz education program. They had some great performances at the parties by students which they call "Grammy Camp." There are also serious jazz musicians on the board. Jazz is in there, but we are just a small category, like classical music.

After that, my family met for dinner at Villa Blanca in Beverly Hills. I had rented one of those white limousines that will hold 12 to 16 people. We went up into the Hollywood Hills and, I have to say, it would be better to sightsee in the hills during the day. At night there are some incredible gorgeous vistas, but it was really cold. We did look, but it was jumping out, looking, going, "Oh, that is beautiful," and back in the car. We had more fun rambling around Grauman's Chinese Theater and looking at the Walk of Stars.

The next day, everybody got there around 12:30. All my family was with me. I think the biggest thrill for that was looking at the listing up on the big screen of the names in my category: Terri Lynn Carrington, Tierney Sutton, Karrin Allyson and Kurt Elling and seeing "The Music of Randy Newman — Roseanna Vitro." I'm sitting there, saying, "It looks good up there." They had the afternoon pre-telecast jazz announcements around 4:00 PM and announced that Terri Lynn had won.

At 5:00 we got into another line to walk the official red carpet. My husband had said, "Oh let's not do this." I said, "Are you serious? I'm walking the red carpet." I was in this big line of stars and this woman said, "This line is only for nominees. Who are you?" I said, "Roseanna Vitro. I am a nominee." Then as she wrote my name on a board, "How do you spell that?" She scribbled it down and wrote "Jazz" and held it up for the press. They have four different places with red tape on them where you

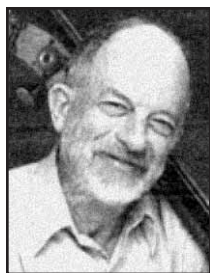
stand as you move along the carpet. There was a press corps of about 50 guys taking pictures. They were calling, "Roseanna, look this way look that way."

Tierney had already said to me, "You better have comfortable shoes on and a bunch of power bars." The Grammy people had set out a buffet in the hallway, but there was no way I was eating before accepting an award; no chicken wing touching my fingers, no power bars in my teeth, nothing like that. And I was so nervous. I could feel my stomach churning at the possibility they might call my name. This is a plus: I discovered that if you don't eat you actually lose weight. I managed to lose almost 10 pounds.

After Terri Lynn got her award, I said, "Gang, we are not eating a power bar. Get your shoes and let's go." We all had these little slip-on shoes. We kicked those fancy high heels off and headed out to El Cholo. Then we came back for hours of long lines, long show and nonstop wild music — opening with Bruce Springsteen. It was grand and flashy, all that you would expect. The greatest moment was Jennifer Hudson's tribute to Whitney Houston. She is a tremendous presence and singer. Even seeing our beloved Paul McCartney sing with Diana Krall at the piano wasn't as touching. For me it was Jennifer Hudson.

I was so hoping I was going to meet Randy Newman. When he gave me that great quote I thought he must be one of the nicest guys on the planet. I've never spoken to him, he has never e-mailed me. I speak to him through his manager and she is always very nice. When I knew I was coming to LA, I asked, "Am I going to meet him? I'd like to shake his hand and say, 'Thank you.' for the quote and the beautiful music." She said, "Nope. He is going on the road."

The weekend ended and we all went home but it's still a very exciting time for me. I've had all kinds of interesting experiences. Soon after returning, I was on Skype for an hour with 94 FM in Pakistan and received a request from the John F. Kennedy Center for a concert in the fall. My husband was recording some students here in our studio. I was cooking and making tea for everyone and a student asked, "Will you listen to me sing?" I giggled because before I was nominated he would have never asked me. I said, "Well, sure, I'll listen." After I made a big dinner for all these guys, they said, "How does it feel to be a Grammy nominee?" I said, "Today when I was cooking dinner and scrubbing the toilet, I was thinking, 'You know what? I'm a Grammy nominee.'" I've come back, but it was an amazing, magical time. 



From the Crow's Nest

By Bill Crow

Herb Gardner passed this one along to me: Dan Levinson thought Stan Rubin sounded a little strange on the phone, so he asked, "Stan, are you O.K.?" Stan replied, "Of course not! I'm in the music business; how could I be O.K.?"

Here is some advice attributed to Thelonious Monk, transcribed by Steve Lacy (1960) and posted on the Internet by Shaun Usher:

Just because you're not a drummer, doesn't mean you don't have to keep time.

Pat your foot & sing the melody in your head, when you play.

Stop playing all those weird notes (that B.S.): play the melody!

Make the drummer sound good.

You've got to dig it to dig it, you dig?

Don't play the piano part, I'm playing that. Don't listen to me. I'm supposed to be accompanying you!

The inside of the tune (the bridge) is the part that makes the outside sound good.

Don't play everything (or every time); let some things go by. Some music just imagined. What you don't play can be more important than what you do.

Always leave them wanting more.

A note can be small as a pin or as big as the world, it depends on your imagination.

Stay in shape! Sometimes a musician waits for a gig, and when it comes, he's out of shape and can't make it.

When you're swinging, swing some more!

Don't sound anybody for a gig, just be on the scene.

These pieces were written so as to have something to play, and to get cats interested enough to come to rehearsal.

(To a drummer who didn't want to solo): You've got it! If you don't want to play, tell a joke or dance, but in any case, you got it!

Whatever you think can't be done, somebody will come along and do it.

A genius is the one most like himself. □

Bill Crow is a freelance musician and writer. His articles and reviews have appeared in Down Beat, The Jazz Review, and Gene Lee's Jazzletter. His books include Jazz Anecdotes, From Birdland to Broadway and Jazz Anecdotes: Second Time Around. The preceding stories are excerpted, with permission, from Bill's column, The Band Room in Allegro, the monthly newsletter of A.F. of M. Local 802.

What's New?

Members new and renewed

We welcome these friends of jazz who recently joined NJJS or renewed their memberships. We'll eventually see *everyone's* name here as they renew at their particular renewal months. (Members with an asterisk have taken advantage of our new three-years-for-\$100 membership, and new members with a † received a gift membership. Members who have joined at a patron level appear in bold.)

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JAZZ TRIVIA ANSWERS

questions on page 4



2. Mitchell-Ruff Duo, Earl Hines-Louis Armstrong, Carl Kress/Eddie Lang Duo.
3. Nat King Cole Trio, Benny Goodman Trio, Bill Evans Trio, Red Norvo Trio, Art Tatum Trio.
4. BG Quartet, Joe Mooney Quartet, Gerry Mulligan Quartet, Dave Brubeck Quartet.
5. BG Quintet, Louis Jordan Tympany Five, Artie Shaw Gramercy Five, Louis Armstrong Hot Five, Quintette du Hot Club de France, Herbie Hancock Quintet, Marty Paich Quintet, V.S.O.P.
6. John Kirby Sextet.
7. Tommy Dorsey's Clambake Seven, Kansas City Seven, Louis Armstrong Hot Seven, Woody Herman Woodchoppers (1941).
8. Dave Pell Octet.
9. Birth of the Cool Nonet, WH Woodchoppers (1944-46).
10. Gerry Mulligan Tentet. Marty Paich Dek-tette.

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To accomplish our Mission, we produce a monthly magazine, JERSEY JAZZ, sponsor live jazz events, and provide scholarships to New Jersey college students studying jazz. Through our outreach program, "Generations of Jazz," we go into schools to teach students about the history of jazz while engaging them in an entertaining and interactive presentation.

Founded in 1972, the Society is run by a board of directors who meet monthly to conduct the business of staging our music festivals, awarding scholarships to New Jersey college jazz students, conducting Generations of Jazz programs in local school systems, and inducting pioneers and legends of jazz into the American Jazz Hall of Fame, among other things. The membership is comprised of jazz devotees from all parts of the state, the country and the world.

The New Jersey Jazz Society is a qualified organization of the New Jersey Cultural Trust.

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- **NEW!! Family 3-YEAR \$100:** See above for details.
- **Youth \$20:** For people under 25 years of age. Be sure to give the year of your birth on the application where noted.
- **Give-a-Gift \$20:** NEW! Members in good standing may purchase one or more gift memberships at any time for only \$20 each. Please supply the name and address of giftee. Good for new memberships only.
- **Supporter (\$75 – \$99/family)**
- **Patron (\$100 – \$249/family)**
- **Benefactor (\$250 – \$499/family)**
- **Angel \$500+/family)**
- **Corporate Membership (\$100)**

} Members at Patron Level and above receive special benefits. These change periodically, so please contact Membership for details.

**To receive a membership application,
for more information or to join:**

Contact **Caryl Anne McBride** Vice President, Membership
at **973-366-8818** or membership@njjs.org
OR visit www.njjs.org

OR simply send a check payable to "NJJS" to:
NJJS, c/o Mike Katz, 382 Springfield Ave., Suite 217, Summit, NJ 07901.

'Round Jersey

Morris Jazz

The Bickford Theater at the Morris Museum

Morristown, NJ 07960

Tickets/Information: 973-971-3706

London-based stride pianist **Neville Dickie** has been a visitor each summer since the first jazz season at the Watchung Arts Center over 20 years ago. He remains popular with fans because he makes the frenzied action required of this enjoyable style seem almost effortless...even though the eye can hardly follow the motion of his left hand! "Acclaimed on both sides of the Atlantic for his brilliant Waller-style playing, Neville is also a Boogie and Ragtime exponent, but Stride remains his forte," writes Eddie Cook in *Jazz Journal International*. "Neville Dickie is one of the best practitioners of the art," concludes Peter Silverstein in *A Left Hand Like God*, the definitive work on hot piano. Draw your own conclusion when he returns to solo on Monday, June 4.

With respect to clarinetists during the swing era, the two top names were Benny Goodman and Artie Shaw. **The Anderson Twins** have presented their Shaw tribute at festivals, clubs and halls large and small, with praise coming from all quarters. "**Pete** and **Will Anderson** are virtuosos on both clarinet and saxophone," writes Stephen Holden in *The New York Times*, describing the performance as "swing executed with great respect." "The highly touted Anderson brothers were also exhilarating," adds Will Friedwald in *The Wall Street Journal*, "and the audience response reflected that energy." They choose excellent sidemen too. You'll see and hear **Jon-Erik Kellso** on trumpet, **Kevin Dorn** behind the drum set, **Ehud Asherie** at the piano and **Clovis Nicolas** on string bass when you come to their concert on Monday, June 18. Even a fussy fellow like Artie Shaw would have approved of what they do with his best material.

It is difficult to say exactly when jazz was born, but the first recordings were made in early 1917 by the Original Dixieland Jass Band. That's 95 years ago, so it seems appropriate to celebrate the anniversary with the **New Millennium Jazz Band**, a youthful group that captures the spirit of the music that swept the nation's young people. They'll be returning from the Hot Steamed Festival on Monday, June 25, so they will have that entire weekend



Dan Levinson



Neville Dickie



The Anderson Twins



Bob Seeley

to refine their interpretations of early jazz pieces, without resorting to slavish note-for-note recreations.

As you might expect, **Dan Levinson** is the senior member of the group, playing both clarinet and saxophone and doing the necessary research on the tune selections. You'll probably recognize pianist **Gordon Webster**, bassist **Rob Adkins**, drummer **Kevin Dorn** and vocalist **Molly Ryan** from previous visits with other groups. Trombonist **Matt Musselman** drew praise when he played here with The Cangelosi Cards, but hot cornetist **Andy Schumm** will be a new face for most local fans. Louis and Bix were quite young when they heard and played related music, as were Nick LaRocca, Larry Shields and the rest of the ODJB, so it is entirely appropriate to have an energetic youthful band celebrate this important hot jazz anniversary.

Appropriately, the June offerings end the next day (Tuesday, June 26) much as they began, with a piano solo. **Bob Seeley** attracted the attention of local fans when he emerged from the crowd to play and hold the audience when Neville Dickie's flight was late. His international fame is rooted in boogie-woogie, although his stride playing is clearly exceptional. The sheer power of his "industrial strength" presentation led Dick Wellstood (himself a potent interpreter of James P. Johnson) to label Seeley "that steel-fingered monster from Detroit." Few other octogenarians have the stamina and unerring accuracy to keep pace

with his steam-hammer rhythm. "His technique is amazing, especially his left hand," attests a Dutch reviewer. "He played two of the famous Ammons-Johnson duets from 1941 and it really sounded as if there were two pianos playing at once."



String of Pearls

These four concerts are the first of eleven that make up the Bickford's annual Jazz SummerFest, with lively music on an almost weekly basis. July keeps a similar pace, with special groups assembled by **Bria Skonberg**

(famous vocal and trumpet pairings, 7/10) and **Randy Reinhart** (7/30, with **Mark Shane**, **Matt Hoffmann**, **Brian Nalepka**, **James Chirillo**), the big band sounds of the **Jordan Thomas Orchestra** (7/16), the return of the **South Shore Syncopators** (1920s hot dance music, 7/23) and a new and lively import from Holland, the **Dixie Crackerjacks** (7/17).

August tapers down a bit, allowing the Bickford staff a little vacation time. But **Allan Vaché** will be back with some Benny Goodman material for the Palomar Ballroom anniversary (8/7), ending with swing selections from the 5000 tune book of the **Full Count Big Band** (8/13). All start at 8 PM and carry the same budget pricing

Jazz For Shore

Arts & Community Center at Ocean County College
Toms River, NJ 08753

Tickets/Information: 732-255-0500

June will be a double treat for downstate jazz fans, with the **String of Pearls** vocal trio playing MidWeek Jazz for the first time on Wednesday, June 13. **Sue Halloran**, **Jeanne O'Connor** and **Holli Ross** start with the memorable music of the Boswell, Andrews and McGuire Sisters — which itself is a significant accomplishment — and build



Bucky Pizzarelli

from there. "One of the top ten jazz events of the year" declares the *Schenectady Daily Gazette*. They show "an authentic and affectionate spirit with an extraordinary kaleidoscope of group singing styles," adds WBGO's Michael Bourne. Cadence found their presentation "a fun session that's very fresh and entertaining." A French reviewer was effusive, concluding that "they responded to many curtain calls from a conquered audience." This is a rare opportunity to hear this polished vocal group in a proper concert setting, backed by their own hand-picked trio.

Bucky Pizzarelli is the second attraction this month, but he is second to none in terms of filling seats in this arena. His return appearance on Wednesday, June 27 will have him surrounded by violinist **Aaron Weinstein** and bassist **Jerry Bruno**, both quite familiar to the Toms River audience from previous outings. Bucky is an octogenarian who still has a full calendar that takes him around the country and, indeed, the world. He is recognized as a jazz and swing icon, with his distinctive seven-string guitar allowing him greater latitude than most players. Other guitarists and dedicated fans will compete for those front seats, so get your ticket orders in early for this one. Amazingly, the usual low prices prevail.

The intensive summer schedule will bring back **Al Harrison's Dixieland Band** on July 11, recognizing the enthusiastic reception he and the guys got here last year. The **Vaché Brothers Band** returns on August 8 with two acknowledged stars, cornetist **Warren Vaché** and clarinetist **Allan Vaché**, sharing the leadership role. The season closes with what can only be considered a grand finale, the **Jazz Lobsters Big Band**, sporting 18 pieces and an extensive repertoire that spans the swing era and beyond.

'Round Jersey concerts are produced by Bruce M. Gast in conjunction with the New Jersey Jazz Society. Performance photos by Bruce Gast.



The Institute of Jazz Studies at Rutgers University– Newark is the largest and most comprehensive library and archive of jazz and jazz-related materials *in the world!* — a valuable resource for jazz researchers, students, musicians and fans. The archives are open to the public from 9 AM – 5 PM Monday through Friday, but please call and make an appointment.

Institute of Jazz Studies, Rutgers, The State University of NJ
John Cotton Dana Library, 185 University Avenue, Newark, NJ 07102
 Web site: newarkwww.rutgers.edu/IJS 973-353-5595

calendar:

JAZZ RESEARCH ROUNDTABLES

A series of lectures and discussions. Programs are free and open to the public and take place on Wednesday evenings from 7:00 to 9:00 PM in the Dana Room, 4th floor, John Cotton Dana Library, Rutgers University, 185 University Ave., Newark, NJ. Refreshments are served. Information: 973-353-5595. Names in italics are the presenters. Financial support for the Roundtable is provided by the Rosalind & Alfred Berger Foundation.

■ watch for future listings beginning in September

free roundtables

CONCERTS/PERFORMANCE

Newark Jazz Legacy Concert Series, Dana Room, Dana Library, 2-4 PM Rutgers-Newark (free admission) 973-353-5595

This series is designed to bring to campus leading jazz soloists in duo and trio settings. Each concert will include an interview/Q&A segment. IJS will again partner with local schools to give students an opportunity to meet and interact with these noted artists. Funded by a grant from the Rutgers-Newark Cultural Programming Committee.

■ Watch for new season of free concerts.

free concerts

JAZZ FROM THE ARCHIVES

Broadcast hosted by IJS Director, 2007 NEA Jazz Master Dan Morgenstern, every Sunday at 11:00 PM on WBGO Radio (88.3 FM). www.wbgo.org.

on WBGO radio

■ **May 20** – Adventures of a Jazz Baron: Dan Morgenstern's guest is Fradley Garner, translator-editor of the recently published memoirs of Timme Rosenkrantz (1911-69), who recorded, presented, photographed and hung out with jazz royalty.

■ **May 27** – "2 Pianos, 4 Hands, Part 3": Join host Bill Kirchner as he continues his survey of piano duos such as Dick Hyman and Dick Wellstood, Brad Mehldau and Kevin Hays, Benoit Delbecq and Andy Milne.

■ **June 3** – TBA – Joe Peterson

■ **June 10** – Queen of the Big Band Singers: Featured with Artie Shaw, Benny Goodman and Harry James, Helen Forrest merits more attention from jazz fans, says host Dan Morgenstern.

■ **June 17** – Remembering Wes: Vincent Pelote pays tribute to guitarist Wes Montgomery on the 44th Anniversary of his death by playing newly discovered recordings from his early years in Indianapolis.

■ **June 24** – Raving About Rava: Trumpeter Enrico Rava's music is examined by host Bill Kirchner.

Somewhere There's Music

You can find jazz all over the state in venues large and small. Here are just some of them.

Listings alphabetical by town. We continually update entries. Please contact editor@njjs.org if you know of other venues that ought to be here.

Asbury Park

CHICO'S HOUSE OF JAZZ
631 Lake Ave.
732-455-5448
chicoshouseofjazz.com
Jazz 6 nights a week

HOTEL TIDES

408 Seventh Ave.
(732) 897-7744

LANGOSTA RESTAURANT

100 Ocean Ave.
(732) 455-3275

TIM MCLOONE'S SUPPER CLUB

1200 Ocean Ave.
732-744-1400
timmcloonessupperclub.com

MOONSTRUCK

517 Lake Ave.
(732) 988-0123

THE SAINT

601 Main St.
(732) 775-9144

Belmar

NICCHIO RESTAURANTE

1000 Main St.
(732) 280-1132

Bernardsville

BERNARD'S INN

27 Mine Brook Road
908-766-0002
www.bernardsinn.com
Monday - Saturday 6:30 PM
Piano Bar

Brooklawn

BROOKLAWN AMERICAN LEGION HALL

Browning Road & Railroad Ave. 08030
856-234-5147
Tri-State Jazz Society
usual venue
www.tristatejazz.org
Some Sundays 2:00 PM

Cape May

VFW POST 386

419 Congress St.
609-884-7961
usual venue for
Cape May Trad Jazz Society
Some Sundays 2 PM
live Dixieland
www.capemaytraditionaljazzsociety.com

MAD BATTER

19 Jackson St.
609-884-5970
Jazz at the Batter
Wednesdays 7:30-10:30PM

BOILER ROOM, CONGRESS HALL

251 Beach Ave
888-944-1816
Blues and Latin Jazz Saturdays
July 18 - Sept. 19
8:30 PM - 12:30 AM

MERION INN

106 Decatur St.
609-884-8363
Jazz Piano daily 5:30 - 9:30PM

Closter

HARVEST BISTRO & BAR

252 Schraalenburgh Road
201-750-9966
www.harvestbistro.com
Thursdays & Fridays

Cresskill

GRIFFIN'S RESTAURANT

44 East Madison Ave.
201-541-7575
Every Tuesday & Wednesday

Cranbury

BLUE ROOSTER CAFÉ

17 North Main St.
(609) 235-7539

Dunellen

ROXY & DUKES ROADHOUSE

745 Bound brook Road
(732) 529-4464

Edgewater

THE CRAB HOUSE

541 River Road
(201) 840-9311
Jazz, Thursdays

Englewood

BERGEN PAC

30 N. Van Brunt St.
201-227-1030
www.bergenpac.org

BLUE MOON MEXICAN CAFÉ

23 E. Palisade Ave.
(201) 848-4088
Sundays

Ewing

VILLA ROSA RESTAURANTE

41 Scotch Road
(609) 882-6841

Fairfield

BRUSCHETTA RESTAURANT

292 Passaic Avenue
973-227-6164
www.bruschettarestaurant.com
Live piano bar every night

CALANDRA'S MEDITERRANEAN GRILLE

118 US Highway 46
(973) 575-6500
Piano - Fri. & Sat.

CALANDRA'S CUCINA

216-234 Route 46
(973) 575-7720

Garwood

CROSSROADS

78 North Ave.
908-232-5666
www.xroads.com
Jam Session Tuesday 8:30 PM

Glen Rock

GLEN ROCK INN

222 Rock Road
201-445-2362
www.glenrockinn.com
Thursday 7 PM

Hackensack

MARRONE'S 160

160 Prospect Ave.
(201) 880-8750

SOLARI'S

61 River St.
201-487-1969
1st Tuesday 8:00 PM
Rick Visone One More Once
Big Band
No cover

STONY HILL INN

231 Polifly Rd.
201-342-4085
www.stonyhillinn.com
Friday and Saturday evenings

Hasbrouck Heights

HOULIHAN'S

5 State Route 17
(201) 393-9330
Thursdays

Hawthorne

ALEX BISTRO

142 Goffle Road
(973) 310-3019

Highland Park

PJ'S COFFEE

315 Raritan Avenue
732-828-2323
Sunday 1-5 PM Somerset Jazz
Consortium Open Jam

Hoboken

MAXWELL'S

1039 Washington St.
201-798-0406
Every other Monday 9:00 PM
Swingadelic

PILSENER HAUS & BIERGARTEN

1422 Grand Street
201-683-5465
www.pilsenerhaus.com/
events.html
Live music Wed & Thur, 8-12 PM,
no cover charge
Sun Brunch Jazz Sessions
noon - 4 PM with solo
guitarist Greg Graham,
no cover
Parking: 6 hrs for \$4 just
across from Pilsener Haus
at 1501 Adams Street

Hopatcong

PAVINCI RESTAURANT

453 River Styx Road
(973) 770-4300
3rd Tuesday of the Month
(Big Band)

Jersey City

CASA DANTE RESTAURANTE

737 Newark Ave.
(201) 795-2750

MADAME CLAUDE CAFÉ

364 Fourth St.
(201) 876-8800

Lincroft

BROOKDALE COMMUNITY COLLEGE

765 Newnan Springs Road
(732) 224-2390

Linden

ROBIN'S NEST RHYTHM & BLUES

3103 Tremley Point Road
Linden, NJ 07036
908-275-3043
www.robinsnestrhythm
andblues.com

STARBUCKS

693 West Edge Road
(908) 862-8545
Mondays

Lyndhurst

WHISKEY CAFÉ

1050 Wall St. West, 07071
201-939-4889
www.whiskeycafe.com
One Sunday/month
swing dance + lesson

Madison

SHANGHAI JAZZ

24 Main St.
973-822-2899
www.shanghaijazz.com
Wednesday/Thursday 7 PM
Friday/Saturday 6:30 PM
Sunday 6 PM
No cover

Mahwah

BERRIE CENTER/ RAMAPO COLLEGE

505 Ramapo Valley Road
201-684-7844
www.ramapo.edu/berriecenter

Manalapan

MONMOUTH COUNTY LIBRARY

125 Symmes Drive
732-431-7220
TTY Hearing Impaired:
732-845-0064
www.monmouth
countylibrary.org
Free monthly jazz concerts
Sept.-June

Manville

RHYTHMS OF THE NIGHT

729 S. Main Street
908-707-8757
rhythmsofthenight.net
Open jam session
Wednesdays 7-10 PM

Maplewood

BURGDORF CULTURAL CENTER

10 Durand St.
973-378-2133
www.artsmaplewood.org

PARKWOOD DINER

1958 Springfield Ave.
(973) 313-3990
Mondays

Mendham

BLACK HORSE TAVERN

1 West Main St.
(973) 543-7300
Saturday Nights

Metuchen

NOVITA

New & Pearl Streets
732-549-5306
novitanj.com
No cover

Montclair

FIRST CONGREGATIONAL CHURCH

40 South Fullerton Ave.
973-744-6560

PALAZZO RESTAURANT

11 South Fullerton Ave.
973-746-6778
Friday/Saturday 7:00 PM

TRUMPETS

6 Depot Square
973-744-2600
www.trumpetsjazz.com
Tuesday/Thursday/
Sunday 7:30 pm
Friday/Saturday 8:30 PM

Montgomery

TUSK RESTAURANT

1736 Route 206 South
(908) 829-3417

Morristown

THE BICKFORD THEATRE AT THE MORRIS MUSEUM

5 Normandy Heights Road
973-971-3706
www.morriismuseum.org
Some Mondays 8:00 PM

THE COMMUNITY THEATRE

100 South St.
973-539-8008
www.mayoarts.org

HIBISCUS RESTAURANT

At Best Western Morristown Inn
270 South St. | 866-497-3638
www.hibiscuscuisine.com
Tues, Fri, Sat, Sun brunch

ROD'S STEAK & SEAFOOD GRILLE

One Convent Road
(Madison Ave.)
973-539-6666

THE SIDEBAR AT THE FAMILISHED FROG

18 Washington St.
973-540-9601
www.familishedfrog.com/
thesidebar

Mount Holly

THE FIREHOUSE CAFE

20 Washington Street
609-261-4502
www.thefirehousecafe.net

Newark

27 MIX

27 Halsey Street
973-648-9643
www.27mix.com

BETHANY BAPTIST CHURCH

275 Market Street
973-623-8161
www.bethany-newark.org

NEWARK MUSEUM

49 Washington St.
973-596-6550
www.newarkmuseum.org
Summer Thursday afternoons

NJPAC

1 Center St.
888-466-5722
www.njpac.org

THE PRIORY

233 West Market St.
973-242-8012
Friday 7:00 PM
No cover

SKIPPER'S PLANE STREET PUB

304 University Ave.
973-733-9300
www.skippers
planestreetpub.com

New Brunswick

DELTA'S

19 Dennis St.
732-249-1551
www.deltarestaurant.com/nj
Saturdays 7-11 PM

THE HYATT REGENCY NEW BRUNSWICK

2 Albany Street
732-873-1234
NO COVER
New Brunswick Jazz Project
presents live Jazz
Wednesdays, 7:30-10:30 PM
http://nbjpp.org or 732-640-0001
for dates/times

MAKEDA ETHIOPIAN RESTAURANT

338 George St.
732-545-5115
www.makedas.com
NO COVER
New Brunswick Jazz Project
presents live Jazz Thursdays,
7:30 - 10:30 PM

Since music offerings frequently change, we recommend you call venue to confirm there is live music at the time you plan to visit.

Tell them you saw it in Jersey Jazz!

We want to include any locale that offers jazz on a regular, ongoing basis. Also please advise us of any errors you're aware of in these listings.

STATE THEATRE
15 Livingston Ave.
732-246-7469
www.statetheatrenj.org

TUMULTY'S
361 George St
732-545-6205
New Brunswick Jazz Project
presents live Jazz & Jam
Session Tuesdays 8-11 PM
http://nbj.org for dates/times

New Providence

PONTE VECCHIO RISTORANTE
At Best Western Murray Hill Inn
535 Central Ave.
908-464-4424
Monthly Jazz Nights
3rd Saturday of each month
6:30-9:30 PM

Newton

TRINITY LOUNGE
173 Spring St.
(973) 940-7916
Fridays

North Branch

STONE BROOK GRILLE
1285 State Hwy 28
(908) 725-0011

Oakland

HANSIL'S BAR AND GRILL
7 Ramapo Valley Rd.
201-337-5649

Orange

HAT CITY KITCHEN
459 Valley St.
(862) 252-9147

PRIVATE PLACE LOUNGE
29 South Center St.
(973) 675-6620

Princeton

MCCARTER THEATRE
91 University Place
609-258-2787

MEDITERRA
29 Hulfish St.
609-252-9680
NO COVER
www.terramomo.com/
restaurant/mediterrera

SALT CREEK GRILLE
1 Rockingham Row,
Forrestal Village
609-419-4200
www.saltcreekgrille.com

WITHERSPOON GRILL
57 Witherspoon Street
609-924-6011
www.jmgroupprinceton.com
Tuesday night jazz 6:30-9:30 PM

Rahway

UNION COUNTY PERFORMING ARTS CENTER
1601 Irving Street
www.ucpac.org
732.499-0441
(Call for schedule)

Red Bank

COUNT BASIE THEATRE
99 Monmouth St.
732-842-9000

"JAZZ IN THE PARK"
Riverside Park
732-530-2782

MOLLY PITCHER INN
88 Riverside Ave.
(800)221-1372

OYSTER POINT HOTEL
146 Bodman Place
(800) 345-3484

Sewell

TERRA NOVA
590 Delsea Drive
856-589-8883
http://terranova
restaurantbar.com
Fridays & Saturdays Live Jazz

Somerset

SOPHIE'S BISTRO
700 Hamilton Street
732-545-7778
NO COVER
New Brunswick Jazz Project
presents live Jazz Fridays
8-11 PM
http://nbj.org or 732.640.0001
for dates/times

Somerville

VERVE RESTAURANT
18 East Main St.
908-707-8605
www.vervestyle.com
Occasional Thursdays 6 PM
Fridays/Saturdays 8:30 PM

South Brunswick

JAZZ CAFÉ
Municipal Complex
540 Ridge Road
732-329-4000 ext. 7635
www.arts@sbtbnj.net
first Friday every month
\$5 admission includes light
refreshments

South Orange

ABOVE RESTAURANT
1 South Orange Ave.
(973) 762-2683
Fridays

PAPILON 25
25 Valley St.
(973) 761-5299

SOUTH ORANGE PERFORMING ARTS CENTER
One SOPAC Way
973-235-1114

South River

LATAVOLA CUCINA RISTORANTE
700 Old Bridge Turnpike
South River, NJ 08882
732-238-2111
www.latavolacucinanaj.com/
The New World Order
Open Jam Session
Every Thursday 7:30-11 PM.
No cover, half-price drink specials

Spring Lake Heights

THE MILL
101 Old Mill Road
(732) 449-1800

Stanhope

STANHOPE HOUSE
45 Main St.
(973) 347-7777
Blues

Succasunna

ROXBURY ARTS ALLIANCE
Horseshoe Lake Park Complex
72 Eyland Ave.
(201) 745-7718

Summit

REEVES-REED ARBORETUM
165 Hobart Ave.
(908) 273-8787
Summer Series

SUMMIT UNITARIAN CHURCH
4 Waldron Ave.
Sunday

Teaneck

THE JAZZBERRY PATCH AT THE CLASSIC QUICHE CAFE
330 Queen Anne Rd.
Teaneck, NJ 07666
201-692-0150
MySpace.com/thejazzberrypatch
No cover Friday nights.

PUFFIN CULTURAL FORUM
20 East Oakdene Ave.
201-836-8923

ST. PAUL'S LUTHERAN CHURCH
61 Church St.
(201) 837-3189
Sundays

ULTRABAR KITCHEN & COCKTAILS
400 Cedar Lane
201-357-8618

Tom's River

OCEAN COUNTY COLLEGE FINE ARTS CENTER
College Drive
732-255-0400
www.ocean.edu/campus/
fine_arts_center
Some Wednesdays

Trenton

CANDLELIGHT LOUNGE
24 Passaic St
www.jazztrenton.com
609-695-9612
Saturdays 3-7 PM

Union

CAFÉ Z
2333 Morris Ave.
(908) 686-4321
Thurs. & Fri.

VAN GOGH'S EAR CAFÉ

1017 Stuyvesant Ave.
908-810-1844
www.vangoghsearchcafe.com
Sundays 8 PM
\$3 cover

Verona

MIELE'S
125 Bloomfield Ave.
(973) 239-3363
Fridays

Watchung

WATCHUNG ARTS CENTER
18 Stirling Road
908-753-0190
wacenter@optonline.net
www.watchungarts.org
Jazz programming;
check for details

Wayne

WILLIAM PATERSON UNIVERSITY
300 Pompton Road
973-720-2371
www.wpunj.edu
Sunday 4:00 PM

Weehawken

SPIRIT OF NEW JERSEY
1500 Harbor Blvd.
866-483-3866
www.spiritofnewjersey.com
Monthly Jazz Cruise;
Call for Dates

West Orange

WHOLE FOODS MARKETS
Baldwin Jazz Piano Series
Tuesday, 6-8 PM/Free

Westfield

16 PROSPECT WINE BAR & BISTRO
16 Prospect St. 07090
908-232-7320
www.16prospect.com
Jazz on Tue-Wed-Thu | 8 PM

THE OFFICE BAR & GRILL
411 North Ave.
(908) 232-1207

SORRENTO RESTAURANTE
631 Central Ave.
(908) 301-1285

WESTFIELD JAZZ FESTIVAL

4 Street Locations
(908) 789-9444
Tuesdays (June-Sept)

West Orange

HIGHLAWN PAVILION
Eagle Rock Reservation
(973) 731-3463
Fridays

LUNA STAGE
555 Valley Road
(973)395-5551

MCCLOONE'S BOATHOUSE
9 Cherry Lane (Northfield Ave)
(862) 252-7108

Wood Ridge

MARTINI GRILL
187 Hackensack St.
201-939-2000
Friday-Saturday

Somewhere There's Music is new and improved, thanks to the effort of NJJS board member Stew Schiffer, who recently took on the task of confirming each and every entry, fearlessly cleaning house after many years of accumulated dust and debris. Thanks, Stew!

The Name Dropper

At the Glen Rock Inn, 6/29 **JACK WILKINS & HOWARD ALDEN**.

At the Whiskey Cafe in Lyndhurst 6/10 **James L. Dean Big Band**; dance lesson 6pm

At Skipper's in Newark, every Sun. Jazz Matinee features well-known regional artists; every Mon. Live Jazz Jam hosted by **Eugene "Goldie" Goldston!**

Recommendations may be sent to editor@njjs.org.

Radam Schwartz on the Hammond B3 Organ and **Victor Jones** on the Drums; every Wed. **Russ Brown** vocals, **Dan Kostalnik** organ, **Matt Chertkoff** guitar, **Steve Phillips** on the drums.

In New Brunswick, at Makeda, 6/7 Drummer **Chris Brown** Qt; 6/14 Drummer **Rudy Royston** Qt; 6/21 Organist **Akiko Tsuruga** Qt; 6/28 Drummer **Andrew**

Atkinson Qt...and at the Hyatt, 6/6 vocalist **Vanessa Perea** & band; 6/13 Saxophonist **Sharel Cassity** Qt.; 6/20 Vocalist **Najwa Parkins** featuring Luke Brandon on trumpet, Dan Hanrahan on guitar and Justin Sekelewski on bass.

Swingadelic at Swing 46 NYC every Sunday in June, and at Pilsener Haus Hoboken 6/14.

Also visit Andy McDonough's njjazzlist.com



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