

JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance, promotion and preservation of jazz.

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Derek Smith performs at the New Jersey Jazz Society jazz festival at The Stevens Institute of Technology in Hoboken, June 1995. Photo by Mitchell Seidel.

REMEMBERING **Derek Smith** 1931 – 2016

"Derek always had a smile on his face and gave his all. He was a total musician...A ferocious swinger, he was the spark plug of any band he graced."

— Randy Sandke

See story on page 8.

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Prez Sez

By Mike Katz President, NJJS

Because I need to provide this column to our intrepid editor a month before the release of the issue in which it will be included, it is still summer, and I can look back on numerous jazz events which took place in July and August.

One of these was the sixth annual Morristown Jazz and Blues Festival, which was held on Saturday afternoon and evening on August 20, and is co-sponsored by the New Jersey Jazz Society. Of particular note was the appearance of Bucky Pizzarelli, billed as being in celebration of his 90th birthday, which had actually occurred some time earlier. Bucky has played in each of the last four of these festivals. As many of you know, Bucky had some significant medical issues over the past several months, but, as was evident at the festival, he is making a very nice recovery and was mostly back to his usual musical self. Accompanying him through a single nearly 90-minute set were his frequent guitar partner, Ed Laub, son Martin on bass and violinist Aaron Weinstein. The crowd, estimated by the police as in the thousands (lots of people come to hear jazz when it's free), greatly appreciated the performance, as well as those of the George Gee Swing Band and Louis Prima, Jr.. As in the past, the weather cooperated and it was a beautiful, sunny day. Kudos to Mayor Tim Dougherty of Morristown and producers Don Jay and Linda

Smith for another outstanding event. Also, congratulations to Sheila Lenga for signing up 13 new members for the New Jersey Jazz Society during the festival.

■ It is with sadness that I note the passing on August 19 at age 85 of Derek Smith, a great jazz pianist who was originally from London and played in many events that were sponsored or co-sponsored by the New Jersey Jazz Society. He was one of my particular favorites, and I recall seeing him play when I attended my first NJJS event, the 1997 Jazzfest at Waterloo Village. Among many other credits, Derek played in the Doc Severinson's NBC-TV Tonight Show Band alongside many other jazz greats, including Al Klink, Tony Mottola, Bucky Pizzarelli, Urbie Green and Clark Terry. A fuller treatment of his life as a musician can be found in this month's issue on page 8.

■ Our monthly NJJS Jazz Socials have started up again after a summer break with an performance by drummer Nick Scheuble and his two talented daughters, Leonieke and Natasha, on September 25. Due to a scheduling conflict the Social took place at Hibiscus Restaurant in Morristown, but we return this month to our regular venue, Shanghai Jazz in Madison, where we'll present bassist Gene Perla on Oct. 16 and pianist/vocalist Ronnie Whyte on Nov. 20. Why not plan to join

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 Restaurant, Morristown and The Crossroads, Garwood offer NJJS members a discount of 10% off their check. The Berrie Center at Ramapo College offers NJJS members 5% off event tickets. \$5 ticket discount for monthly Salem Roadhouse Cafe jazz nights.

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!!

us for an upcoming Sunday Social? The shows are free for members, and are a great opportunity to share an afternoon with some fellow jazz fans and listen to music up close in one of the country's best clubs.

■ An early heads-up: The annual meeting of the New Jersey Jazz Society will be held on Sunday, December 4 at Shanghai Jazz in Madison, beginning at 2 PM. The program will as always include a two-set musical performance, it being a tradition that for the annual meeting the musicians are personally selected and invited by the president. Believe it or not, this will be my fifth annual meeting as president, and in the past I have invited Bria Skonberg, Sarah Partridge, Nicki Parrott and Rossano Sportiello, and Sherrie Maricle



The charming Daryl Sherman, equally dazzling as a singer and pianist, will perform at the NJJS Annual Meeting at Shanghai Jazz on Dec. 4.

to perform (notice a trend here?).

This year, my musical guest will be the pianist and singer Daryl Sherman, who has been heard at many of our events over the years and is a great favorite of many NJJS members. For this one, Daryl will be accompanied by multi-reedist Scott Robinson and bassist Boots Maleson. As usual,

admission is free for NJJS members and \$10 for others, with a \$10.00 food/drink minimum for everyone, and like our monthly jazz socials, there are no reservations and it is first come-first served.

Make your plans now, as space is limited and this is sure to be well attended!



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A New Jersey Jazz Society membership makes a great gift!

Plus, if you are already a member, a gift membership costs just \$25! See page 45 for details!

for updates and details.

October 16

NJJS JAZZ SOCIAL

Gene Perla and the Go Trio, with pianist Sean Gough and drummer Doug Hirlinger

FREE admission NJJS members, \$10 all others, \$10 food/beverage minimum

Shanghai Madison | Madison
3 – 5:30 PM | www.njjs.org

November 20

NJJS JAZZ SOCIAL

Pianist/vocalist Ronnie Whyte

FREE admission NJJS members, \$10 all others, \$10 food/beverage minimum

Shanghai Madison | Madison
3 – 5:30 PM | www.njjs.org

December 4

NJJS ANNUAL MEETING

Pianist/vocalist Daryl Sherman

President's report to the membership and election of Board officers for 2017, plus two sets of music | **FREE** admission NJJS members, \$10 all others, \$10 food/beverage minimum

Shanghai Jazz | Madison
2 – 5:30 PM | www.njjs.org

NJJS Calendar

Jazz Trivia

By O. Howie Ponder
(answers on page 43)



JOKES IN THE KEY OF B-FLAT

At a Jazz at Lincoln Center tribute to the late, great Benny Carter a few years ago, leader (and trumpeter) Wynton Marsalis joked that he was baffled by Carter's having switched instruments early in his career. Having mastered the trumpet, why in the world would he have stooped to taking up the alto sax? The reed section groaned. Such putdowns aren't uncommon in the jazz world. Here are a few others overheard over the years. Can you recall, or guess, the punch line?

1. The recently deceased pope arrived in heaven and was given a tour by St. Peter himself, ending at a splendid villa, the pontiff's new home. Gazing at a pink marble, gold-trimmed palace on a nearby hilltop, the pope exclaimed: "Tell me, is that where HE lives?" "That's Duke Ellington's place," came the reply. "Hmm," mused the pope. "Don't misunderstand, I like this villa, but why does a jazz band leader get such an awesome home?" St. Peter explained:
2. The elderly drummer got to the band's gig a bit late, and the leader greeted him thusly: "Joe, you've played with us for years, but you're having trouble keeping up. You can't let the tempo drag." Joe promised he'd comply, but as the night wore on, his beat lagged more and more. When the concert ended, the leader said regretfully he'd have to let him
3. An anthropologist eagerly set out for a village deep in the jungle, home to a tribe that had never had contact with the outside world. Nearing the village, the beating of drums grew louder and louder. Her guide explained the drumbeat went on day and night. "Beware," he warned, "if they ever stop." One night, though, they did, and the visitor raced to the guide's hut, unsure what this meant. Somberly, the guide replied:
4. The accordionist was heading home after the polka band date when he remembered he needed milk. He stopped at the convenience store to shop, picking up a few items, then realized he'd forgotten to lock his car. He rushed out, and as he had feared:

go. Depressed, Joe drove home, and reaching the railroad tracks....

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



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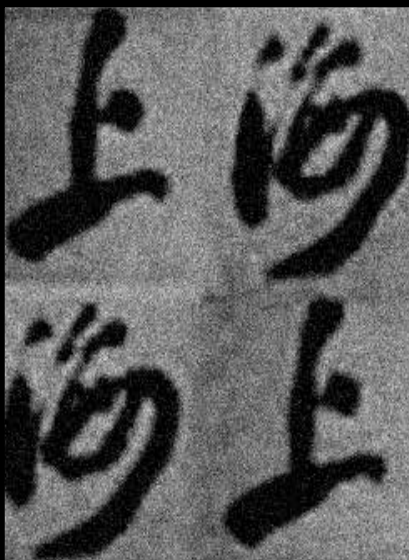
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fri 10/7: BERNARD PURDIE

sat 10/8: SARON CRENSHAW

thu 10/13: TODD COLLINS

fri 10/14: JERRY VIVINO

sat 10/15: NAT ADDERLEY JR

sun 10/16: MARLENE VER PLANCK

fri 10/21: BRYNN STANLEY

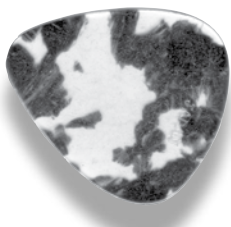
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**for latest schedules and updates,
please visit www.shanghaijazz.com**

Please note: We take reservations by telephone only 973.822.2899 and not by e-mail.



The Editor's Pick

By **Tony Mottola**
Jersey Jazz Editor

TIME TO RHYME

Okay, so they're not jazz, — but as Gloria Krolak demonstrates monthly in her new Rhythm & Rhyme jazz poetry column — poems can swing too. If you're skeptical, take a look at this month's entry on page 33. The words paint a vivid portrait of an eventful night in a Greenwich Village club in the company of the fearsome jazz lion Charles Mingus; a hip tale told in eleven quick couplets.

As it happens, the largest poetry event in North America returns to NJPAC and other venues in Newark's downtown this October 20–23. **The Dodge Poetry Festival** showcases readings and discussions on multiple stages, as well as readings by major poets in Prudential Hall each evening and Sunday afternoon. Participants include former U.S. Poets Laureate Billy Collins and Robert Hass; Martín Espada; Marilyn Chin; Vijay Seshadri; and Gary Snyder.


"These days, we don't have to look very far to be bombarded with language that is ugly and thoughtless," says Martin Farawell, the festival's Poetry Director. "Poetry reminds us our incredible gift of speech is also there to connect us."

The festival includes an examination of poetry and social justice with Espada, Herrera, Katha Pollitt and

Claudia Rankine, and posthumous tributes to longtime festival favorite Galway Kinnell and Newark poet, author and political activist Amiri Baraka. The last event is staged in Symphony Hall in observance of Newark Poetry Month during October. More information is available at dodgepoetry.org.

Also In Newark

The **Flatted Fifth Jazz Vespers Series** at Memorial West United Presbyterian Church in Newark has roots that go back to the 1970s, and the erstwhile program was reinvigorated by new church leadership in 2010. A fresh season of performances starts up this month on Oct. 29 when **Nicole Zuriatis**, a finalist of the 2015 Sarah Vaughan International Vocal Competition, appears. She's followed on Dec. 10 by the noted trombonist (and Sonny Rollins' nephew) **Clifton Anderson**.

The Vespers are free and begin at 6 PM. The tasty volunteer-prepared after show supper and artist reception, in the friendly company of church member and visiting jazz fans, is also free, but by then you should be properly motivated to drop a little something in the collection box. Memorial West is located at 286 South 7th Street, just off South Orange Avenue. For details call 973-242-1015. 

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Comments?

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NJJS Deadlines The deadline for submission of material for upcoming issues is as follows:
November: September 26 • December: October 26

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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Remembering Derek Smith

The London-born musician and longtime New Jersey resident played at many NJJS events.

By Sanford Josephson

Derek Smith emigrated to New York City in 1957, and he quickly became active playing in the New York recording studios, helped greatly by his friendship with the bassist Milt Hinton. When I interviewed Smith in 2008 for my book, *Jazz Notes: Interviews Across the Generations* (Praeger/ABC-CLIO), he recalled receiving a phone call from Hinton, who said, “Get yourself down to Columbia 30th (a legendary New York studio known for its natural acoustics).”

Then, Hinton added, “By the way, you do play the organ?” Smith’s response was: “Of course. It has keys, doesn’t it?” The gig was for a recording by the New Christy Minstrels, and Smith said Hinton helped him get through it, even though he had never played the organ.

Smith also reminisced about the studio era, which lasted roughly from the mid-’50s through the mid-’60s. “There’s nothing like it anymore,” he said. “There was a need for musicians; we were all really busy. I was doing *The Tonight Show*, and then in the morning you’d do some recordings with some singers, and you’d do jingles. But nothing stays the same. The business changed, and all of a sudden there were rock ‘n’ roll bands, and all the entertainers went out to California.”

Bucky Pizzarelli described Smith to *Jersey Jazz* as “a fantastic piano player” and recalled playing with him on *The Tonight Show*. He also pointed out that Smith spent some time playing with Benny Goodman, an experience Smith also related to me. “I had a great friend, the drummer, Mousey Alexander,” he said, “who called me one day and said, ‘I’m going to get you with Benny.’ Before I knew it, there I am rehearsing with this big band, scared stiff, because Benny had this reputation. But I could read, and he put up Fats Waller’s ‘Stealin’ Apples’. The piano chorus was in the key of D, so I passed the test.”

“I didn’t hear from Benny for years, but then, later on, when I’m really busy doing *The Tonight Show* and doing everybody’s record dates, he called me to do weekends. So I went out and played weekends with Benny all over the place. Then, he asked me to go to Australia, and *The Tonight Show* said they would get a sub for me so



Derek Smith, left, performs with saxophonist Arnett Cobb, trumpeter Red Rodney, bassist George Duvivier and drummer Billy Hart at 1979’s Progressive Records Jazz Festival at Waterloo Village, Byram Township. Photo by Mitchell Seidel.

I could go. It was a beautiful band — Zoot Sims on tenor saxophone, Joe Pass on guitar, Peter Appleyard on vibes — and we started out in Sydney, and Zoot got a great big hand, and I got a great big hand; and Benny got pissed about the whole thing. So, we cursed each other out, finished out the tour, and never saw each other again. But everybody’s got a similar story about Benny.”

Smith was a fixture at

the New Jersey Jazz Society festivals at Waterloo Village in Stanhope, NJ, during the 1980s. He usually performed in the “Piano Spectacular.” In 1986, for example, he was part of a group of pianists that also included Dick Hyman, Ray Bryant, Rio Clemente, Dick Wellstood, Joanne Brackeen, Art Hodes, and Jimmy Rowles. Hyman also remembers playing with Smith in duo piano settings. “He was my most frequent partner in duo-piano situations,” Hyman told *Jersey Jazz*. “We could read each other’s minds.”

At the 1988 Waterloo festival, Smith played in a trio consisting of Hinton on bass and Bobby Rosengarden on drums. That trio played together regularly in the ’70s every summer at Disney World. “All year,” Smith told me, “Disney World would go with a regular trio, and then, for the hottest two weeks of the year, they would import Bobby, Milt, and myself, and we would play for two weeks. It was good for us. We would get away for awhile, and I was a hero to my kids because we got this nice big villa, and they got all the rides for free.” Smith, Hinton, and Rosengarden made one album together, *The Trio* (Chiaroscuro: 1994). “We played all the things we had practiced in Disney World,” Smith said, “bossa novas and straight ahead things... We should have done another album, but we all got busy and went in different directions.”

Concert producer Bruce Gast recalled to *Jersey Jazz* that Smith “was one of my early successes with the jazz series at the Watchung Arts Center. His exuberant playing style allowed me to use the term ‘keyboard pyrotechnics’ in publicity, and his personal magnetism helped to build the audience for his work and other solo pianists.” In later years, Gast said, Smith introduced “a piano version of ‘Sing, Sing, Sing’ that was breathtaking, although he always showed

continued on page 10

THE *Jazz* ROOM
WILLIAM PATERSON
UNIVERSITY



Saturday, October 1 • 8:00 p.m.

Shastra Festival
Guitarist Rez Abbasi

Sunday, October 16 • 4:00 p.m.

The Royal Bopsters with Bob Dorough

Sunday, October 23 • 4:00 p.m.

Generations of Jazz Piano I:
Dick Hyman

(in collaboration with The New Jersey Jazz Society)

Sunday, November 6 • 4:00 p.m.

Benny Golson with the
William Paterson Jazz Orchestra

Saturday, November 12 • 8:00 p.m.

Cécile McLorin Salvant

Sunday, December 4 • 4:00 p.m.

Generations of Jazz Piano II:
Justin Kauflin Trio

Sittin' In one hour before performance

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REMEMBERING DEREK SMITH

continued from page 8

humility, saying it lacked the fullness of the band version... I'm sorry I don't have any funny Derek Smith stories to tell. He brought his own bag of humorous recollections to every outing, often reaching back to his time with the Goodman band. These tales spiced up each performance, leaving me and the audiences laughing." Al Kuehn, producer of the annual Chicken Fat Ball in Maplewood, said Smith's death, "hit me like a ton of bricks. I knew him well, and he played many times for various concerts I put on. Always cheerful, always pleasant, and always came to play. One of the greats."

Smith started playing piano professionally at the age of 14. While still in London, he joined a band led by saxophonist John Dankworth. He also recorded for the British Broadcasting Corporation before deciding to leave London for the United States. In New York, he met trumpeter Doc Severinsen at a society gig, and that led to his becoming a regular on *The Tonight Show* when Severinsen was named leader of the NBC Orchestra. His Progressive Records album, *Love For Sale*, was nominated for a Grammy Award in 1989.

His death notice, posted in *The New York Times* on August 21, 2016, said Smith's "immense talent earned the respect and admiration of everyone who knew him." That is borne out by some of the comments made to *Jersey Jazz* by those who played with him. "One thing you could say about Derek Smith — he always came to play and play 100 per cent, no matter what the circumstances were," said clarinetist/saxophonist Ken Peplowski. "My greatest joy," he added, "was introducing his playing to younger musicians who were soon in awe of his astonishing virtuosity, energy and musicality. He could lift an entire band with his playing and good humor, and he certainly did that for me countless times. Derek was a great inspiration to be with, and I'll miss him terribly." Trumpeter Randy Sandke pointed out that, "Derek always had a smile on his face and gave his all. He was a total musician, extremely versatile, but he shined most in small group and solo settings. A ferocious swinger, he was the spark plug of any band he graced. He'll be dearly missed."

Born in London on August 17, 1931, Smith died on August 19 at age 85. He was a resident of Washington Township, NJ.

Survivors include his wife, Shirley; daughter, Valerie Anderson, her husband, Brad, and grandchildren, Jared and Ryan of Emerson, NJ; and daughter, Helen Collins and husband, Matt, and grandchildren, Samantha and Trevor, of the Boston area. ■

Big Band in the Sky

By Sanford Josephson

■ Bobby Hutcherson, 75, vibraphonist, January 17, 1941, Los Angeles — August 15, 2016, Montara, CA.

Hutcherson took piano lessons as a child but changed to vibraphone after walking past a record store and hearing a recording by Milt Jackson. A schoolmate, Herbie Lewis, a bassist, encouraged him to switch instruments, and Hutcherson saved up and bought a vibraphone. His first gig was with Lewis's band. In a 2014 interview with *Jazz Times*, he recalled that performance. "Well, I hit the first note. From the second note on, it was complete chaos. You never heard people boo and laugh like that. I was completely humiliated."

He improved, however, helped by a chance meeting with alto saxophonist/flutist Eric Dolphy, who was his sister's boyfriend. In later years, one of Hutcherson's best known recordings was on Dolphy's classic album, *Out to Lunch* (Blue Note: 1964). In 1962, he received a big break when he was hired to play in a band led two Count Basie alumni, tenor saxophonist Billy Mitchell and trombonist Al Grey. That brought him to New York City for an appearance at Birdland. After the group disbanded, however, he drove a cab for a while until being reunited with his old classmate, Lewis, who introduced him to trombonist Grachan Moncur III, who then introduced him to alto saxophonist Jackie McLean. After he appeared on McLean's 1963 Blue Note album, *One Step Beyond*, his career took off.

Hutcherson recorded more than 40 albums as a leader and appeared on many more. According to Nate Chinen, writing in *The New York Times* (8/16/16), "He was part of a wave of young artists who defined the [Blue Note] label's forays in experimentalism, including the pianist Andrew Hill and the alto saxophonist Jackie McLean. But he also worked with hard-bop stalwarts like the tenor saxophonist Dexter Gordon, and he later delved into jazz-funk and Afro-Latin grooves." His last recording was a 2014 Blue Note soul-jazz album called *Enjoy the View*, recorded with alto saxophonist David Sanborn, organist Joey DeFrancesco and drummer Billy Hart. Sanborn recalled that recording. "It was a great experience," he told *Jersey Jazz*. "The first time I heard Bobby Hutcherson was on the Eric Dolphy album, *Out to Lunch*. I followed him over the years and had been a great fan. To play with him was a great thrill."

Guitarist Bob DeVos first heard Hutcherson on Blue Note recordings featuring guitarist Grant Green. His two favorites were *Street of Dreams* (1964) and *Idle Moments* (1965). In a concert with his quartet on August 18



Vibist Bobby Hutcherson performs at the Lush Life jazz club in Greenwich Village, circa 1983.

Photo by Mitchell Seidel.

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BIG BAND IN THE SKY

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in Red Bank, NJ, DeVos paid tribute to Hutcherson by playing “Idle Moments,” which was written by pianist Duke Pearson. DeVos told *Jersey Jazz* he heard Hutcherson live on many occasions, “especially at the Village Vanguard. I had the opportunity to speak to him several times, but, regrettably, never got the chance to play with him...He embodied all the essential elements of a great jazz musician, great time and the ability to swing — a modernistic approach to harmony, fantastic blues inflections, all qualities that I aspire to as a musician.”

The *Times*’ Chinen noted that Hutcherson was a major influence on such current vibraphonists as Chris Dingman, Stefon Harris, Joe Locke and Warren Wolf. Wolf recalled a performance with Hutcherson about four years ago. “I received a phone call from Bobby’s wife, Rosemary,” he told *Jersey Jazz*. “She had asked me to come and perform with Bobby and his quintet at the now defunct jazz club Yoshi’s in San Francisco. It was his 70th birthday party show. I asked Bobby how much playing he could handle, because of his health (he suffered from emphysema). He said, ‘Warren, I’ll give you one chorus of melody and one chorus of solo.’ I was there to fill up the rest of the space. But what happened during the concert was totally opposite. Bobby played at least three or four choruses on each song and traded solos with me! He was on fire. I’ll never forget that night, and I’ll never forget you, Bobby.”

Another musician who played often with Hutcherson, drummer Billy Drummond, described him to *Jersey Jazz* as, “one of the most important improvising musicians in the history of music. He revolutionized how the vibraphone is played. Without him, the music would not have gone where it went on that particular instrument...My first time playing at the famed Village Vanguard was with Bobby, and we continued to play there many times over the years as well as at many other venues in the city and around the country. One of the things I learned from him is that the bandstand is sacred, and you have to give it your all every time you play...The world has lost one of the great musicians of our or any time.”

In 2010, Hutcherson was named a National Endowment for the Arts Jazz Master. In a 2012 interview with *The San Francisco Chronicle*, he quoted his old friend, Eric Dolphy, who once said, “Music is like the wind. You don’t know where it comes from, and you don’t know where it went. You can’t control it. All you can do is get inside the sphere of it and be swept away.”

Hutcherson is survived by his wife, Rosemary; a son, Teddy, marketing production manager for SFJazz; another son, Barry, a jazz drummer; and two grandchildren.

■ **Jean-Baptiste “Toots” Thielemans, 94, harmonicist/guitarist, April 29, 1922, Brussels – August 22, 2016, Brussels.** As a teenager, Thielemans purchased his first harmonica after seeing an American movie about a prisoner who was playing the instrument as he awaited the electric chair. Prior to that, he had played the accordion. A few years later he also took up the guitar. He was an excellent guitarist, but it was his ability on the harmonica, an unusual

instrument for jazz, that made him an international star.

He was discovered by Benny Goodman, who was on a European tour in 1950. Goodman, after hearing Thielemans’ arrangement of Hoagy Carmichael’s “Stardust,” hired him to play guitar in his sextet. But Thielemans convinced Goodman to allow him at least one number a night on harmonica. Shortly after that, he emigrated to the United States, becoming an American citizen in 1957.

Thielemans’ biggest hit was his composition, “Bluesette,” which he recorded in 1962. After Norman Gimbel added lyrics, it became a big hit for Sarah Vaughan in 1964. Thielemans often played it on guitar while whistling the melody one octave higher. In 1992, he told the Associated Press that, “If there’s a piece of music that describes me, it’s that song. It contains the roots where I was born — the musette, a sort of waltz. There’s not a blue note or syncopation in the melody; yet it’s a blues.”

When Thielemans arrived in New York in the ’50s, the renowned jazz photographer Bill Gottlieb, whom he had previously met, took him to a 52nd Street club where trumpeter Howard McGhee’s band was playing. In a 2006 *DownBeat* magazine interview, Thielemans recalled that he took out his harmonica and began playing. “In those days,” he said, “the big identity, the key to the bebop door, was the third and fourth bar of ‘I Can’t Get Started.’ I played it, and the whole band fell on the floor. I was in after two measures.”

From 1952-59, Thielemans was a member of the George Shearing Quintet, which was enormously popular at the time. He once described it as “the only permanent job I ever had.” After that, he freelanced as a guitarist and harmonica player, performing with some of the giants of the jazz world including Dizzy Gillespie, Oscar Peterson, and Dinah Washington.

In the early 1980s, Thielemans had a stroke and lost most of the strength in his left hand, which reduced his guitar playing down to one or two selections a show. He later told the Dutch journalist Rene Steenhorst, “I can’t play bebop now. All those fast notes didn’t make me popular anyway. It’s much better now. I actually play the main line of a tune now. I say more with less.”

Thielemans played a chromatic harmonica, slightly larger than those favored by blues artists. He described it as “almost a crazy instrument to want to play.” The jazz critic Gary Giddins once commented on the brilliance of Thielemans’ playing. “He has a level of virtuosity,” Giddins said, “that you don’t have to make excuses for. You don’t have to say, ‘He’s great — for a harmonica player. He can sit up there with Dizzy and doesn’t have to take an apology because of the instrument.’”

The nickname “Toots” was inspired by Toots Mondello, a saxophonist with Benny Goodman. Thielemans told *DownBeat* it was “fate that I became a musician. I studied math. I was supposed to become an engineer or professor. If it hadn’t been for jazz, I’d still be in Belgium.” In 2001, he was appointed a baron by King Albert II of Belgium; in 2005, he was nominated for the title, “The Greatest Belgian” on the Belgian television program of the same name; and in 2009, he was named a National Endowment of the

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BIG BAND IN THE SKY

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Arts Jazz Master. Guitarist Pat Metheny once described Thielemans as “a true poet of melody.” In addition to his many jazz recordings and performances, Thielemans performed on several motion picture soundtracks such as *Midnight Cowboy*, *Sugarland Express*, and *French Kiss* and could be heard on commercial jingles for brands such as Firestone, Old Spice, and Singer.

In a Facebook post, Quincy Jones called him “one of the greatest musicians of our time. I’ll never forget the countless albums we worked on together.” Bassist Christian McBride, also on Facebook, said Thielemans’s harmonica, “was the key element on many great albums through the years. I was honored to play on his *East Coast – West Coast* album back in 1994, and I was also honored to have him as a guest on my *Sci-Fi* album back in 2000.”

■ **Rudy Van Gelder, 91, recording engineer, November 2, 1924, Jersey City – August 25, 2016, Englewood Cliffs, NJ.** Herbie Hancock’s *Maiden Voyage*, John Coltrane’s *A Love Supreme*, and Lee Morgan’s *Sidewinder*. These are just a few of the many classic albums engineered on the Blue Note, Prestige, Impulse, and other labels by Rudy Van Gelder.

Although Van Gelder played trumpet at an early age, he had no illusions about becoming a professional musician, admitting he did not play the instrument well. But, according to Peter Keepnews, writing in *The New York Times* (8/25/16), Van Gelder developed “a parallel passion for sound technology. When he was 12, he acquired a home recording device that included a turntable and discs. In high school, he became a ham operator.”

Van Gelder did not believe he could earn a living as a recording engineer, so he studied optometry, receiving a degree from the Pennsylvania College of Optometry in Philadelphia. For more than 10 years, he was a practicing optometrist, moonlighting as a recording engineer during his off hours. He did not make engineering his full-time profession until 1959. By that time, he already been responsible for some of the most renowned jazz recordings ever made.

In a prepared statement, Blue Note Records described Van Gelder as a “vital part of the ‘Blue Note Sound’...His importance to the legacy of jazz cannot be overstated. In addition to his work with other labels — most notably Impulse! for whom he recorded classics including John Coltrane’s *A Love Supreme* — Rudy was the go-to recording engineer for Blue Note Records between 1953-1972, capturing in sterling sound the monuments of the Blue Note catalog.”

While still a practicing optometrist in 1952, Van Gelder was discovered by Blue Note founder Alfred Lion, who began using him regularly as a recording engineer for the label. Van Gelder recorded sessions in his parents’ living room in Hackensack. In 1959, he closed his optometry practice and built his own studio in Englewood Cliffs.

The *Times*’s Keepnews said Van Gelder, “took pains to explain to interviewers that he was an engineer and not a producer. He was not in charge of the sessions he recorded; he did not hire the musicians or play any role in choosing the repertoire. But he had the final say in what the records sounded like, and he was, in the view of countless producers, musicians, and listeners, better at that than anyone.” In 2012, he told Marc Myers of the JazzWax website that his goal was “to get electronics to accurately capture the human spirit” and to make the records he engineered sound “as warm and as realistic as possible.”

Jazz drummer T.S. Monk, son of pianist Thelonius Monk recalled his father’s recording sessions with Van Gelder to NJ Advance Media’s Vicki Hyman (Monk’s Prestige album, *Monk*, was among the classics engineered by Van Gelder). T.S. Monk said he would sit in with his father at



The old and new Blue Note teams at Town Hall for the concert, “A Night with Blue Note” heralding the label’s rebirth, February 22, 1985. From left: Bruce Lundvall, Alfred Lion, Reid Miles, Rudy Van Gelder and Michael Cuscuna. Photo by Mitchell Seidel.

Van Gelder’s Hackensack studio. “He really, really got it right,” the Monk said. “You can listen to a Rudy Van Gelder from the 1950s that sounds like it was recorded today.”

In the 1970s, Van Gelder worked primarily for CTI Records, a commercially successful jazz label that released such popular albums (engineered by Van Gelder) as Esther Phillips’s *What a Difference a Day Makes* and Grover Washington, Jr.’s *Mister Magic*. In 1988, he told *The New York Times*, “I think I’ve been associated with more records, technically, than anybody else in the history of the record business.” He was named a National Endowment for the Arts Jazz Master in 2009 and received lifetime achievement awards from the Recording Academy in 2012 and the Audio Engineering Society in 2013. He is survived by a brother, Leon.

■ **Pierre Dewey LaFontaine, Jr. (Pete Fountain), 86, clarinetist, July 3, 1930, New Orleans – August 6, 2016, New Orleans.** Inspired by Benny Goodman and the New Orleans-based clarinetist Irving Fazola, Fountain burst upon the national scene in the late 1950s via an unlikely venue — the Lawrence Welk television show. “His outgoing style,” wrote *The New York Times*’ Peter Keepnews (8/6/16), “made an odd fit with the sedate ‘Champagne music’ of Mr. Welk’s orchestra, but the combination was a hit with viewers, and his segments became a

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BIG BAND IN THE SKY

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staple of the show.” He was eventually fired by Welk, though, for playing a too jazzy version of the Christmas song, “Silver Bells”. However, the Welk exposure paved the way for frequent later appearances on *The Tonight Show*, hosted by Johnny Carson.

Fountain began playing clarinet as a child because he suffered from a respiratory illness, and a doctor recommended he take up a wind instrument to strengthen his lungs. His first local band, in 1950, was called the Basin Street Six. After it broke up in 1954, Fountain worked with the Dukes of Dixieland in Chicago before co-leading a band with trumpeter Al Hirt at Dan Levy’s Pier 600 nightclub in New Orleans. A talent scout for Welk discovered him there.

After living in Los Angeles during the Welk years, Fountain returned to New Orleans in 1960 and purchased a local nightclub called the French Quarter. Eight years later, he founded Pete’s Place on Bourbon Street. In 1977, it relocated to the New Orleans Hilton (now known as the Hilton New Orleans Riverside) and remained in business until 2003.

In 1987, Fountain and Hirt performed “A Closer Walk With Thee” at a Mass celebrated in New Orleans by Pope John Paul II. After the performance, the Pope reportedly said, “I have always heard about the beautiful music of New Orleans. Today I have been able to hear it and admire it personally.”

Fountain’s last public performance was in 2013 at New Orleans Jazz and Heritage Festival. Throughout his career, he recorded about 90 albums. One of his protégés was New Orleans-based clarinetist Tim Laughlin, who, as a teenager, would go to Pete’s Place to hear him play. According to John Pope, writing in *The Times-Picayune* (8/6/16), “the club personnel gave Laughlin a chair and let him sit on the sidewalk so he could listen (because he wasn’t old enough to be admitted).” Laughlin told Pope that Fountain, “understood jazz and the role of the clarinet — to ornament around the melody, to dance around it, to make fun of it without mocking it.” New Orleans Mayor Mitch Landrieu, in a prepared statement, called Fountain, “an inspiring performer whose unmistakable sound defined our city’s unique cultural heritage. We have lost one of the jazz greats, but his music will live on forever.”

Survivors include his wife of 64 years, Beverly Lang Fountain; two sons, Kevin Fountain of Metairie, LA, and Jeffery Fountain of New Orleans; a daughter, Darah Harrell of Metairie; a sister, Del Matherne of Metairie; six grandchildren and five great-grandchildren.

■ **Rick Stone, 60, guitarist, August 13, 1955, Cleveland — July 29, 2016, 2016, New York City.** Stone suffered a seizure in March, followed by a stroke in April that resulted in partial paralysis. His condition was diagnosed as glioblastoma, an aggressive form of brain cancer. He declined conventional treatment, deciding, instead, to spend his remaining time at home in hospice care, surrounded by his family and friends.

Before his illness, Stone had been compiling a large archive of unreleased live and studio recordings that he had been hoping to catalog for potential release. On June 11, several of his friends presented a concert at Bar Next Door in Greenwich Village to raise money for the Rick Stone Archival Recording Project. As of August 9, the concert and its Indiegogo fundraising campaign had raised \$10,374, (102% of its goal) and many of his colleagues in the jazz community are working together to gather hundreds of hours of his work and release between four and six CDs in the next two years.

Stone began playing guitar at age nine in his hometown of Cleveland. In the mid-’70s, he was drawn to jazz after he heard a performance by the alto saxophonist Sonny Stitt. He attended the Berklee College of Music and then moved to New York to study under pianist Barry Harris at his Jazz Cultural Theatre. While there, he had the opportunity to play with several leading jazz musicians including pianist Tommy Flanagan, vibraharpist Lionel Hampton, and tenor saxophonist Junior Cook. He then went on to earn his M.A. at Queens College.

Through the years Stone played at a variety of venues — from Carnegie Hall’s Weill Recital Hall and The Smithsonian Institution to The Blue Note and Birdland, accompanying such jazz artists as tenor saxophonist Eric Alexander, pianist Kenny Barron, and drummer Billy Hart. In the ’90s, he led a series of guitar duos at the Swing Street Café and toured South America with his trio. From 2002-2007, he played regularly with swing clarinetist Sol Yaged. In recent years, he had been a regular at the now defunct Village jazz club and restaurant, The Garage.

A frequent collaborator, bassist Harvie S, fondly recalled those Garage gigs and told *Jersey Jazz*, “We were planning on doing a CD. Unfortunately, Rick kept saying he wasn’t ready (even though he was). He was a perfectionist, and we never got to do it. Fortunately, he recorded all the Garage gigs. Rick had an encyclopedic knowledge of music and could really play beautifully. He was a fine accompanist and sensitive musician. He always looked for the best in everyone and was fun to be with. I miss him a lot.”

Guitarist Charlie Apicella met Stone in 2000 at a summer jazz program. “I was just starting my life’s journey in music,” Apicella recalled to *Jersey Jazz*. “I immediately became his shadow, followed him around and barraged him with questions. Not only was I in awe of his musicianship and vast knowledge, but it was immediately clear to me this was how jazz guitar was meant to be played.

“Five years ago, I moved two blocks from his house. He was very proud to show me around the neighborhood, and one night showed up to one of my gigs. He was soon recommending me to sub for him, and I was offering him dates to play a restaurant I had started booking. It was difficult to be around and witness his suffering these past few months, but I am proud to say I can remember even these times with fondness. Rick remained engaged and sharp and was happy to continue to offer the same advice, love of life, and wisdom as always.”

■

Sanford Josephson is the author of Jazz Notes: Interviews Across the Generations (Praeger/ABC-CLIO) and Jeru’s Journey: The Life & Music of Gerry Mulligan (Hal Leonard Books). He has written extensively about jazz, including in the New York Daily News and American Way magazine.

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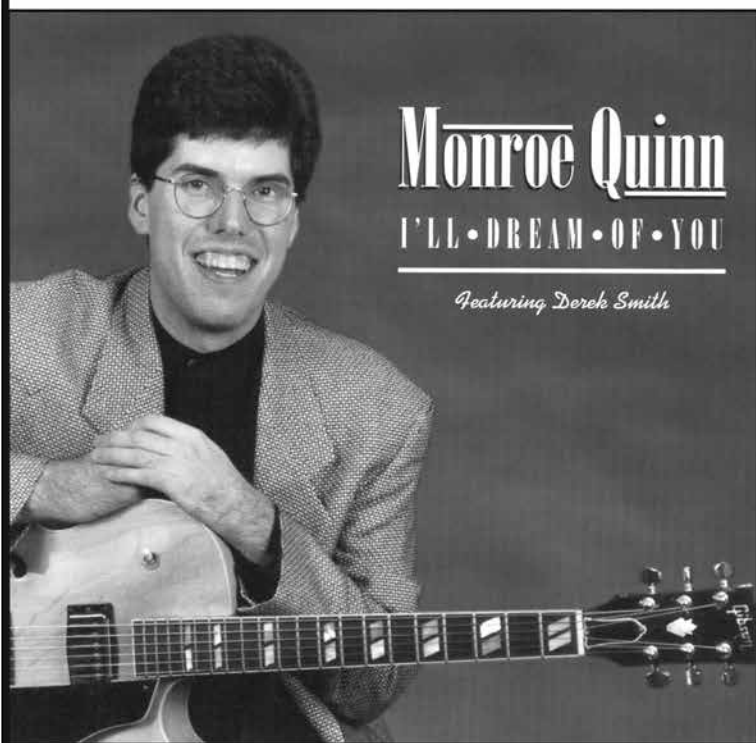
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Talking Jazz

A Jersey Jazz Interview With Ted Rosenthal

By Schaen Fox

When Art Tatum was asked to name some younger pianists he was aware of, he mentioned Dick Hyman. When I asked the great Mr. Hyman the same, he said, "Ted Rosenthal, for sure." This past March I had the pleasure of interviewing Ted and we talked about his early life, some of his career associations, his recordings and a recent health scare that happily turned out to be minor.



JJ: Does your being a Steinway artist obligate you to using a Steinway?

TR: Well, I prefer it, if possible.

JJ: I should ask if there is anything special you would like to talk about?

TR: My latest recording was a Gershwin project. It has been over a year since that release, so I do have new material that should get recorded later this year once I am back in full swing.

JJ: When did the doctors say you should be back in full swing?

TR: I'm playing a week at Birdland with Ann Hampton Callaway in the beginning of May. I'm hopeful that schedule will hold.

JJ: How large was the tumor?

TR: About seven inches long. It looked like a big bicep. I thought, maybe in my exercise my left side was developing more than my right. That was strange, because I'm not trying to bulk up. I'm not a muscle man. I exercise to stay healthy. Finally, when the doctor noticed it, he said, "We really should check this out." They did an MRI and discovered a tumor. Thankfully, once it was removed and they did the lab work, it was not of a cancerous nature. As far as I can tell, and according to the doctor, a little bit of muscle had to be removed, but surgically everything went extremely well. Everything feels okay. I have just a little discomfort and fatigue at this point.

I'm a composer as well. I've written anything from

jazz tunes that I play with my trio to some larger pieces as well. I've written two jazz piano concertos and I've got an idea for a jazz opera. I'm taking some of this quiet time to work on that project.

JJ: I read that you were born in Great Neck, New York. Did you grow up there?

TR: Yes. I lived there my whole life until college. In my freshman year I went to Indiana University, but then decided to finish my bachelors and masters at the Manhattan School of Music, and I lived in Manhattan.

JJ: Are there any other members of your family who have made music their career?

TR: No, I think I was the first. There were music lovers in my family, and my parents certainly didn't discourage me in any way. They didn't tell me I should be a doctor or something. I pursued it with passion and single-mindedness and they supported it. They found me teachers and it wasn't easy for them in some ways, because they had no experience with jazz in particular. So to find me some teachers and outlets for me to learn more was challenging. My mother was very resourceful in helping me with that.

JJ: Was there already a piano in the house?

TR: There was an upright. My mother played a little bit of piano, like show tunes and light classical. When I got serious, I convinced them to get a Steinway grand when I was in high school.

JJ: And your first important teacher was

Tony Aless.

TR: I had taken a few piano lessons when I was very young. The teacher was very strict and classically orientated. I didn't take to it, even though I loved music. I quit. I was still into music, but not the piano. I played some trumpet in the school band, and rock guitar. Then, when I was 12, the phone rang while we were eating dinner. Tony's nephew was literally cold calling numbers in the phone book offering one free trial piano lesson. My mother strongly encouraged me to do it.

We went together. He played some jazz chords and a couple of things, might have been Gershwin or some standard tunes. My ears perked up, and I said, "Okay, I'll take lessons from this guy." He was the real deal. He had played with Stan Getz and Woody Herman, and recorded with Charlie Parker. I only studied with him maybe two years, but he got me really loving jazz. I did go on to study with other notable teachers before college. I took almost a year of lessons with Jaki Byard and six months with Lennie Tristano. That was quite something as well.

JJ: How did that happen? I'm sure they didn't just call one day.

TR: No they didn't. [Chuckles] For Jaki, I had attended a summer music jazz workshop he was part of. After interacting with him and taking some lessons there, the following year I took some lessons because he lived in Queens and I lived in Great Neck. Again, my mother was resourceful in finding me different teachers. Someone said, "Lennie Tristano also lives in Queens, why don't you go see him?" She didn't know who he was and,

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PHOTO BY TONY MOTTOLA

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- Tony Mottola, New Jersey Jazz Society

TALKING JAZZ/TED ROSENTHAL

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honestly, when I was 15 or 16, I didn't know him beyond recognizing the name. Later I looked back and realized I was interacting with quite a force in music.

JJ: Did they influence you in any way that you pass on to your students?

TR: At the time I studied with Lennie, I was not terribly advanced. Once I got to know and love his music he was an influence on me and I do pass many of his concepts on to my students. With Jaki I did get a real sense of his love, and it translated into my love of the whole history of jazz piano starting with stride up to avant-garde. He really played everything. All styles of music were fair game for Jaki. As I look back in terms of my own musical likes, I also have that same approach. I'm happy to play things in an older style, and I'm happy to jump in and play quite modern as well.

JJ: How did your family react to your decision to make music your career?

TR: As I mentioned they were very supportive. I also didn't give them a choice. I was very single-minded and having some success. My father had some concerns if I could earn a living. He was a professor of sociology so he encouraged me to pursue teaching at the college level. He would send me clippings about openings and I would dutifully apply to various places. Once he saw that I was actually gigging and supporting myself, he was satisfied.

My mother was a remedial English specialist in the public schools. Education has actually been a big part of my career too. I have done a lot of teaching at very good institutions: Manhattan School of Music and Julliard. I'm lucky enough to work with such high level students, and that is inspiring for me. So teaching is in my blood, I guess, but I never wanted to make it the main focus of what I did. I wanted to perform, and tour.

JJ: Are there any of your students that we might know or should know?

TR: Yes, Aaron Diehl, Christian Sands, Emmitt Cohen are all out there now in a big way.

JJ: How long were you a student at the Manhattan School of Music?

TR: I did three years to finish my bachelor's and went on to do my master's as well, so I was there for five years. Loren Schoenberg was also a student then.

JJ: In 1988, you won the second Monk International Piano Competition. What did you do between graduation and the Monk Competition?

TR: Well, I graduated in '83, so I was playing local gigs around New York trying to establish myself in the jazz world. I continued studying classical music as well. Winning the competition set me off much more, pulling me into the jazz direction.

JJ: Who were the judges at the competition that year?

TR: They were Tommy Flannigan, Barry Harris, Roland Hanna and Rodger Kellaway.

JJ: Do you have any memories of the event that you care to share?

TR: It was only the second year of the competition. It wasn't as established as it is now in terms of everybody's consciousness that they knew about it. After I won, a lot of people happily congratulated me and some said, "What was that about?" [Laughs] It was also a solo piano competition at that time, so people compared it to the Van Cliburn Competition. You weren't playing with a rhythm section. It was pretty intense and there were some nerves involved, but it was a good experience to live through.

JJ: Did winning the award help open your career?

TR: It definitely helped, though it didn't completely change my career. It has always been a valuable accomplishment, and a good calling card; although now it has been a lot of years. I don't dwell on it the way I did in the first few years. I always say a jazz career is like a slow burn. You keep trying to get to the next

level, but we are not really living in the world of celebrity where you are famous and on top of the world for a few months, and then go back to perhaps nothing. We try to keep on keeping on and always take it to the next level, if you can.

JJ: You were in the last Gerry Mulligan Quartet. How did you get the gig; and what was it like?

TR: I started with Mulligan in '92. I got a recommendation from Bill Mays. Then Gerry's office called [to ask me] to come up and play. I did and it seemed to go well. Then the first thing he was getting ready to do was the tentet. They called it the *Rebirth of the Cool*. I was very excited because some of my heroes were involved: Art Farmer, Lee Konitz and Rob McConnell. So that was really fun. They were all very nice and welcoming, but Gerry was a tough task master. One of his first comments to me was that I played a lot more notes than John Lewis played. [Laughs] He was trying to tell me to play more sparingly. I took his advice to fit in more in the way he wanted. But that changed dramatically




Photo: Chris Drukker

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with the quartet. He really responded to the pianist interacting with him, and playing fully, because it was a different function. With the tentet the piano was in the background a lot of the time, but with the quartet you were a full musical partner.

JJ: What do you think of the recordings you did with him?

TR: They are good, but what we did sometimes in the live gigs was even better than what we did in the recording studio. It captured a certain vitality. The recording studio was more scripted. The recordings are good, but there were a couple of live concerts and moments that were really spectacular but unfortunately aren't released on recordings.

JJ: But the recordings exist?

TR: I think some of them do, actually.

JJ: That's good. Do you remember the last time you saw Gerry?

TR: It was a gig we did on a cruise, the Norway if I am not mistaken. It was a really special week. We didn't know how sick he was, or that it would be our last time playing as a quartet together. He had great energy and feeling. It was almost like he knew that may be the last time.

JJ: In October of 2009 you took part in a "rent party" for the James P. Johnson Foundation. What was that like?

TR: Oh that was great fun. There were a lot of great pianists and I played a few of the James P. Johnson things I know. Then Dick Hyman asked me to accompany him on "Yamekraw." We had a sort of rehearsal on the phone, which was quite funny in a way. I had the phone under my ear and tried to play along. Dick thought I was the only one who could jump in and read the part and accompany him. It was all for a great cause, to get James P. a headstone for his grave site.

We did a similar event at the National Jazz Museum in Harlem right before my operation, so it was an interesting juxtaposition of needing to play a little left hand stride. There were a number of great pianists there, organized by Ethan Iverson, with everyone playing "Carolina Shout."

I always enjoy piano events. I produced a concert for George Wein about 15 years ago called "Piano Starts Here" that had about eight pianists play solo or in duos or trios. In Japan I played a tour called "One Hundred Gold Fingers." Some of the pianists there were Kenny Barron, Cedar Walton, and many

other great ones. I've also done a lot of them at the 92nd Street Y with Dick Hyman and Bill Charlap. We are going to do music of some of the famous stride pianists this Jazz in July Festival. I'm always very happy to be part of those piano events. They are interesting and good for pianists, because we don't always see each other. We are not on the same gigs, the way saxophonists sit next to each other in a big band.

JJ: Are there any pianists from the past that you feel have been unjustly overlooked?

TR: Oh absolutely. As a matter of fact, back when The National Endowment for the Arts gave out individual grants, I received three of them to perform and record. The theme of one of my project was lesser known jazz pianists and composers. I wanted to learn from these people by performing and recording their music. James P. Johnson and Lennie Tristano were two on that list.

JJ: How do you feel about YouTube and its offspring?

TR: I have two feelings. As a composer and an artist, it feels like we are losing some money because very few people are really paying for music anymore. On the other side of the coin, as a consumer it is a great resource that I've used a lot, especially the visual aspect. I'm a bit jealous of the students who now can see or hear almost anything. It is a great advantage to immerse yourself in those experiences with such easy access to so much good information. So, on balance it is probably a good thing, because I feel myself a lifelong student of the music and I use it myself in that way, but I know a lot of people aren't getting paid properly.

JJ: Has your website been a help in your career?

TR: I think it is helpful. My website promotes easy access to learning about me, getting a sample of

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my music, and knowing about my activities. Facebook and Twitter also help in that regard. I have a regular tour in Japan with my trio. I'll be doing it this fall for the eleventh or twelfth time. The internet and social media make it very easy to keep your fans up to date about what you are doing.

JJ: Have you played in the White House?

TR: I have not. Years ago the Monk Institute put together a group to play for the inauguration of Clinton

and Gore. We played at the Vice President's party.

JJ: Have you had anything with comparable dignitaries?

TR: I got to do a pretty exciting event two or three years ago with Barbra Cook, John Pizzarelli, Jay Leonhart and Jessica Molaskey. We played a special private concert at the Supreme Court. Seven of the nine justices were there, right in the front row. Amazingly enough Clarence Thomas was extremely effusive and loved everything we did. He had a big smile on his face. They were all very cordial and appreciative of us playing for them. [Chuckles] It seems to have been a welcomed break from their court activities. Afterwards we had dinner with Ruth Bader Ginsburg and Elena Kagan.

I just played at the Kennedy Center in January with my trio with Quincy Davis and Noriko Ueda. It was with a famous opera singer Eric Owens. He also does the jazz standards in the style of Johnny Hartman and Billy Eckstine. Justice Ginsburg came to that show as well, and she joined us for dinner afterwards. It was really fun. She is more of an opera and vocal fan than a jazz fan, but she certainly is an all-around music fan. For my wife Lesley, being a lawyer, it was very exciting for her to be there as well.

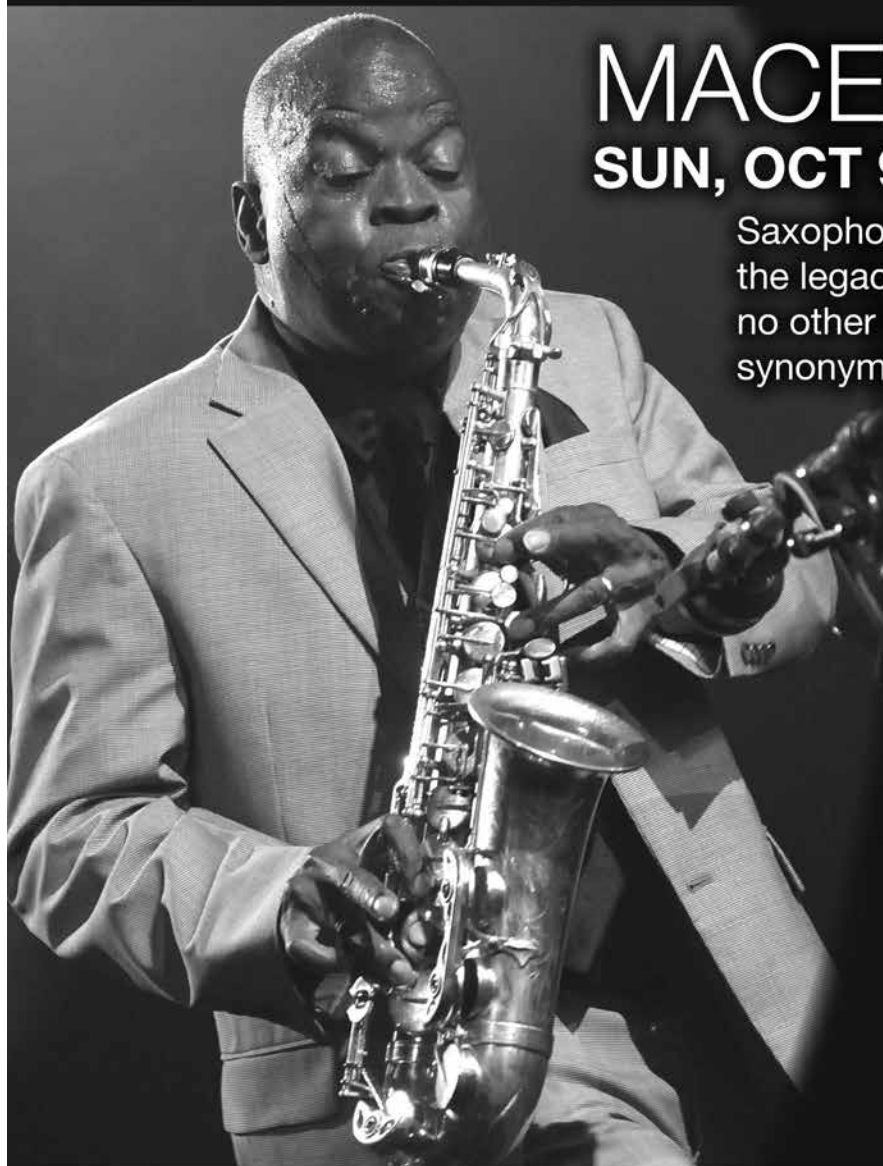
JJ: Is there a film, book or play you feel gives an accurate view of a jazz musician's life?

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TR: I'm sure there is, but not one is coming to mind. I remember that years ago there was that movie that Warren Vaché was in called *The Gig*. I haven't seen it for many, many years but my recollection is that had a pretty good description of what it is like to go from gig to gig and play on the road and deal with some of the peculiarities that we deal with as musicians.

JJ: What do you like to do when you are relaxing away from music?

TR: I liked to be pretty active with things like biking and swimming or skiing in winter.

JJ: Do you have any career souvenirs you show to visitors?

TR: I've put up various posters from some of my gigs in rooms in the house. This fall I got to play at the 92nd St. Y at the last minute. They needed a fill-in. The pianist they had hired [classical pianist Kirill Gerstein] kind of walked off the job. I got to play both "Rhapsody in Blue" and "Concerto in F" in their opening concert of the season with Vince Giordano and the Nighthawks, and I got a nice review in the *New York Times*. My wife had a special plaque made of the review.

There is also a wonderful artist we know. He posted on Facebook this painting he did of me playing at Rose Hall. It is a small size, so we are discussing with him about making a bigger one. We'd like to buy it from him. I don't have it yet. It was extremely touching. I somewhat reluctantly decided I would let my Facebook universe know that I was recovering from surgery. I got a beautiful outpouring of warm responses and his was amazing. He responded by doing this beautiful painting. I look forward to owning that soon.

JJ: Would you tell us about putting *Rhapsody in Gershwin* together?

TR: That's my latest CD. I play many standards and like to come up with my own arrangements of many of them. Many are Gershwin, and having played "Rhapsody in Blue" with orchestras in the Paul Whitman style. I was approached to record it. When the budget became clear, he asked, "Why don't you come up with a trio version?" That was the impetus. I've played it often since, and have gotten great audience response. I've played it many times in Japan and the CD has done quite well. It has been featured on NPR, on *Fresh Air* with Terry Gross. After that it climbed up to number one at Amazon and iTunes for a few weeks.

JJ: How about your CD *The Three B's*?

TR: That CD was reflective of my interest in different strains of jazz styles and improvisation and even my classical roots. That was my second solo CD. My first was *Ted Rosenthal At Maybeck* which also had a wide ranging repertoire, everything from James P. Johnson to improvising on Bach. That CD also includes pieces by lesser known jazz pianists and composers.

JJ: When I asked Renée Marie about her recordings, she said, "They are all my children and I love them all." Does one stand out for you? Or might that hurt the other's feelings?

TR: I guess like your children each one has their special qualities, so it is hard to say. I did one years ago that I am still proud of called *Images of Monk*. I did my own arrangements and reinterpretations of Monk's music. On the other side of the coin, I'm very proud of the CD *Impromptu* with themes that came out of the classical cannon reimagined as jazz trio tunes. I think a CD has to have a personality and focus of its own. That is an important aspect of making a recording. It gives a necessary direction. Most of mine do that.

JJ: There used to be a sharp distinction between those who love classical music and jazz. Do you still find people skeptical of your legitimacy to dare play classical themes?

TR: Most skeptics have been pleasantly surprised. As you said earlier, there is good music and the rest. If you convincingly play something, that is all that matters. Taking a theme from classical music, the theme itself can often sound like a melody you are not sure of where it came from. One critic said, "I put your CD on and I thought it was some Cole Porter song I didn't know. It turned out to be a Chopin melody." You have to do things tastefully and appropriately, then I think there are many possibilities.

JJ: About the sound quality of your CDs, are there any that sound very close to what you heard in the pristine studio?

TR: We live in a world where we listen much of the time in substandard conditions; in the car, with ear buds, or computer speakers. Sometimes it is almost hard to tell what I am really listening to in terms of the sound quality. I remember listening to the *Rhapsody in Gershwin* CD at a friend's house. He has these really great speakers. I never owned anything like them myself. We put it on and I said, "Wow, this really sounds good." I never heard it so clear. I also remember that *The Three B's* was recorded very well on a very good piano. It has a beautiful piano sound.

Now people listen mostly on little tiny speakers or headphones and it is unfortunate. Even when we are in the process of mixing and mastering you think, "What am I supposed to listen to if I'm to decide how much bass if everyone is going to be listening in their car? Perhaps I should do the EQ so it sounds best in the car. It seems like a pretty strange way to go about things, but it is hard to know."

JJ: Noriko [Ueda] talked before about you recording *Wonderland* on a terribly hot day.

TR: It was a great story. The engineer that I like so much, Chris Sulit, was doing everything under the sun to give us the smoothest recording experience. We talked about photos, and he happily agreed to take some of us. We said something about not having Christmas decorations. He said, "Wait a minute." He ran up to his shed and got Christmas ornaments to put on the piano. I thought, "Wow this guy truly has a full service studio." [Chuckles]

JJ: How about *One Night in Vermont*, your CD with Bob Brookmeyer?

TR: I had played with Bob Brookmeyer first with Gerry Mulligan on special projects where Brookmeyer was added to the group. After Mulligan died, we kept an association going both with The Gerry Mulligan Tribute Band, a group I helped to organize and musically

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directed. That included Brookmeyer, Lee Konitz, Randy Brecker, Dean Johnson and Ron Vincent. Bob was also the leader of the BMI Jazz Composers Workshop. We kept in touch that way, because I'm also interested in jazz composition and was a member of the workshop.

A mutual friend put us together. She was running a concert series in this beautiful Vermont town hall with a nice piano. Almost on a lark, I asked an engineer that lived in that town to record the concert. He did and all the planets aligned amazingly well. We had never played duo together. We just picked some standards and started playing. The recording came out beautifully, and all of a sudden we had this beautiful record. At that point in Bob's career he was really interested in composing. I was dying to say, "Let's go out on tour, and do this all the time." He didn't want to do that. He was working on a major and extended compositional works. That was what he was interested in at that point. He didn't perform with that much frequency to my knowledge, but when he picked it up, it was amazing.

JJ: Would you care to say anything about working with Dennis Irwin?

TR: Oh I loved Dennis, a great spirit, and great guy with a beautiful big sound on the bass. Again, the sort of guy very rooted in the tradition of bebop, but he would go anywhere the music would go, and was happy to take on things that were perhaps a little more modern and adventurous. We did a European tour together. I had a trio, and he was the bassist. He turned me on to the hysterical cutting, witty, sarcastic books by Oscar Levant who was living in the shadow of George Gershwin. To this day I laugh a lot at one of the little snippets from *A Smattering of Ignorance* or one of those great books that Dennis turned me on to. Oscar told his mother proudly that he had played with a major symphony orchestra. I forget which one. His mother asked, "What did you play?" He said, "Rhapsody in Blue." His mother said dismissively, "Oh, again the Rhapsody." [Chuckles] That became a running joke between Dennis and me. To this day when I have a gig to play "Rhapsody in Blue" I'll say to my wife, "Oh, again the Rhapsody." [Chuckles]

JJ: That is a good story to end with. Thank you for a most enjoyable interview.

TR: My pleasure. Thank you.

Ted will be touring in Japan and China at the end of the month into early November. He will premiere a piece he has written for the Dallas Black Dance Theater Nov. 4-6. He will also perform Gershwin's "Concerto in F" with the Symphony of the Americas in Fort Lauderdale, Florida on Nov. 15. Back in New York, he will have performances at the Center for Jewish History on Nov. 17 and the Riverdale Y on Nov. 20.

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

October 16 NJJS Jazz Social: Get Bass-ic With Gene Perla

The well-traveled and highly respected bassist and educator Gene Perla will perform with a trio consisting of pianist Sean Gough and drummer Doug Hirlinger at the NJJS Jazz Social at Shanghai Jazz in Madison on Sunday afternoon Oct. 16.



Bassist Gene Perla

The Woodcliff Lake native will also talk about his long career in music, which includes work with Woody Herman, Nina Simone, Sarah Vaughan, Sonny Rollins, Frank Sinatra, David Liebman and Miles Davis.

Jazz Socials are free for members, \$10 all others, \$10 food/beverage minimum. Doors open at 3 PM with two sets of music beginning at 3:30. The urbane pianist/vocalist/composer and NYC piano bar veteran Ronnie Whyte will do a solo performance of music and show biz tales at the next Social at Sanghai Jazz on November 20



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Swing, Swing, Swing — Jazz (& Blues) On The Morristown Green

Story by Tony Mottola | Photos by Mitchell Seidel

The iconic jazz tune “Sing, Sing, Sing,” composed by Louis Prima in 1936, and made forever famous by Benny Goodman (not to mention Gene Krupa and Jess Stacy) at his landmark 1938 Carnegie Hall concert, is “the biggest big band song in history!” So declared the composer’s son at the 2016 Morristown Jazz & Blues festival on Aug. 20.

And who am I to argue. I do know that the number was played twice that afternoon at the Morristown Green, where the swing genre dominated the jazz half of the annual 10-hour music marathon — which this year drew a police-estimated crowd of 10,000 to the picturesque downtown square.

The first turn at Prima Sr.’s song came at the close of the opening set by the George Gee Orchestra (following a hypnotic rendition of “Yon Don’t Know What Love Is” by GG’s suave vocalist John Dokes). Though not quite as feverish as the twelve-minute magnum opus that the Goodman band unleashed in 1938, the ever-ebullient Mr. Gee whipped his outfit into a pretty combustible rendition of the Prima classic.

The afternoon’s much anticipated second set was by guitar master Bucky Pizzarelli, playing for the largest audience yet since he resumed performing in clubs earlier this year after suffering a stroke in early December. He seemed in fine form, fronting a quartet that included violinist Aaron Weinstein, bassist Martin Pizzarelli and guitarist Ed Laub. Rather than rely on his playing partners during a near 90-minute set, the 90-year-old Bucky took the lead on most numbers, including solo renditions of “Easy to Remember,” “This Nearly Was Mine” and “Nuages,” and a distinctive, suprisingly twangy, guitar lead on “Do Nothing Till You Hear From Me.”

“Sing, Sing, Sing” has been a staple of the Pizzarelli repertoire for many years, with the guitarist giving Krupa a run for his money with a tour de force percussion solo achieved by assaulting the guitar’s lower strings with his pick. Unfortunately, he did not attempt the tune in Morristown, choosing instead to close his set with another Pizzarelli audience



Louis Prima Jr. recalls the exuberance of his namesake during a performance with his group The Witnesses at the Morristown Jazz & Blues Festival on Aug. 20, from left: Prima, drummer A.D. Adams, Marco Palos on tenor sax and William Pattinson on baritone sax. “I want guys that want to be a part of something, who want to create, and who want to work harder than the next guy for the crowd because I think entertainment is a lost art,” says the band’s leader.



Music fans of all stripes (and plaids) got into the swing of things at the Morristown Jazz & Blues Festival on the Green. Now in its 6th year the event continues to grow in popularity, this year attracting a crowd of 10,000, according to the Morristown Police. The event is free, thanks to a healthy roster of sponsors.




Trade secret from Louis Prima Jr.'s drummer A.D. Adams: Those set lists are easier to remember if you write them down someplace you won't miss.

favorite, "Honeysuckle Rose." Following his performance well-wishers feted Bucky backstage with a hearty rendition of "Happy Birthday" and a guitar-festooned sheet cake, in honor of his 90th birthday (which actually fell on January 9).

The final afternoon performance was by Louis Prima Jr. and the Witnesses. This is a powerful and mega loud jazz and R&B outfit that mixes their own originals ("If You Wanna Go") with classics by Prima Sr. ("I'm the King of the Swingers," "Robin Hood"). Their curiously desultory rendition of the paterfamilias' "Swing, Swing Swing" centered on the tune's lyrics — slowly repeating the phrase "dee dee dee, bah bah bah dah" as it segued into an even more curious medley of rock tunes, including Chicago's "25 or 6 to 4" and B.J. Thomas's "Hooked on a Feeling." Nonetheless the audience ate it up, and a crowd burst of swing dancers filled the Green's paved center oval, an impromptu dance floor.

I didn't remain for the evening's blues portion by Quinn Sullivan, a 16-year-old prodigy mentored by Buddy Guy, and pedal steel guitarist Robert Randolph and the Family Band (10 hours is a little much), but I imagine mention was made of Rusty Paul, a blues-oriented bassist who'd performed at previous MJ&B Festivals and who died last New Year's Eve. The 2016 Festival was dedicated to Paul and a large portrait of the musician was prominently placed stage right.

The MJ&B Festival, now in its 6th year, is produced by Don Jay and Linda Smith. It was founded by Tim Dougherty, Morristown's jazz and blues loving Mayor, and his wife Linda. The Festival is a labor of love. "It's an eight month process to put this together," the mayor explained when he greeted the appreciative crowd. 



Up-and-coming star Quinn Sullivan displays his guitar technique at the Morristown Jazz & Blues Festival on an instrument personally autographed to him by the legendary B.B. King.



Bandmates Aaron Weinstein, left, son Martin Pizzarelli and Ed Laub, right, lay back and let the legendary Bucky Pizzarelli get in some solo licks on a warm summer afternoon during the Morristown Jazz & Blues Festival.



It appears somebody ate a string off of Bucky Pizzarelli's guitar before he got to the birthday cake in Morristown. Still it's the spirit, if not the icing that counts.

Glenn Crytzer's Orchestra: The New Big Band In Town

By Lynn Redmile

There's a new big band in town, in New York City, that is – the Glenn Crytzer Orchestra. *Jersey Jazz* readers are familiar with the exquisite stylings from the 1920s and 1930s of Vince Giordano and the Nighthawks, and with George Gee's Big Band, which “elegantly balances genuine traditions with exhilarating modernism.” The Glenn Crytzer Orchestra's musical choices nestle comfortably in between, featuring pieces from the late 1920s through the mid 1940s. Bandleader and guitarist Glenn Crytzer is a familiar face to many NJJS members – his Savoy Seven presented a fantastic Centennial tribute to Charlie Christian at the Bickford Theater in May this year, and his band performed at the Ocean County College for the MidWeek Jazz program last April. And Genn is a newly minted member of the NJJS. The Glenn Crytzer Orchestra has a new weekly event in Manhattan – and a special discount for our members! I've been a fan of Glenn's work for a few years, and was fortunate to catch up with him recently.



LR: Where did it all start — this journey that has you as a full-time musician, composer and arranger?

GC: I started playing music and singing as a kid. I'm originally from Butler, Pennsylvania, about 45 minutes from Pittsburgh. My mom was a public high school music teacher (now retired) and she started me on violin and piano when I was 3 or 4. Neither really stuck, but I started singing around then. When I was 8 years old, I took up the cello and played that all the way through college. I also took up some rock guitar, a little bass, but cello and singing were my main instruments.

I got into conservatory for opera performance but I realized I wanted to have more flexibility so I applied to Florida State University, who had contacted me and offered me a full scholarship for academics. The music program there is quite good, and it ended up being a good match for me.

I went on to study classical composition at FSU, in my Masters program and



Glenn Crytzer's Orchestra performing at the Rainbow Room, with trumpet soloist Mike Davis and the leader on guitar. Photo by Seth Cashman.

also at the Cleveland Institute of Music. While I was an undergrad, I got very involved with swing dancing and that is how I got into vintage jazz music. While doing my Masters, I took up the tenor banjo, a sort of fun musical outlet that was a break from the seriousness of my studies.

After I finished school, I moved out to Seattle. I realized I was frustrated that there were maybe one or two bands playing the music a lot of us wanted to dance to. There were many great Dixieland

bands and many good bands playing more modern swing, like New Testament Basie, but very few that focused on music from the late 1920s through mid 1940s in any kind of authentic way. Most bands doing swing charts were modernizing it: the drummers keeping time on a ride, bass players playing with an amp, no rhythm guitar, modern phrasing and solo playing — you know, playing the songs but not the style. I decided that, with my background, I could really contribute something to the dance community by making the real thing, and I have been on a quest for greater and greater authenticity ever since. In 2008, I took up the guitar so that we could play the later swing tunes, in addition to the pieces from the 1920s and early 1930s.

LR: Tell me about some of your early gigs?

GC: My first gigs as a jazz musician were in Cleveland. We started a group called the “Any Measure Jazz Band.” Its members were all studying classical music and wanted to learn to play old jazz. We got some coaching from some of the members of the N.E. Ohio Trad Jazz Society. I would often go around and sit in with bands around there. When I moved to Seattle, I got my first gig leading from Chris Chapman who runs one of the longest continuously running swing dances in the world. I think it has been going over 20 years every Thursday at this point.

LR: Have you experienced any discouragement regarding your choice of creating vintage music with an authentic sound?

GC: In general, people have been pretty supportive on the whole of me playing music. I do find push back sometimes against my desire to create with that authentic sound, though. People often say, “well, everyone else does X, why do you have to do it this other way that is more difficult.” The standard

way may often be the easiest way — but if it's not authentic, I don't want that route.

LR: I was heartsore to hear of the car accident you were in as a passenger, and the injury to your shoulder.

GC: Well it hasn't really physically affected my playing now, although I couldn't play for about three months after the accident.

I didn't have to change my physical technique, but three months without playing made me practice in new ways, all inside my head since I couldn't physically play. I think that time put me on a path to a more developed ear and memory, and better connection between brain and instrument. It was also the catalyst to finally making my move to New York City.

LR: You don't just play, and lead your band, but you compose original pieces and write arrangements. What motivates you?

GC: I think writing new stuff within the genre is really important to keep the music vibrant and alive. I've released two small band albums of all original music: *Harlem Mad* (2009) and *Uptown Jump* (2015) as well as an all original EP, *Focus Pocus* (2013). My other albums all have a mix of original songs, classics, and original arrangements. My goal for this summer is to try to add 120 new transcriptions to my big band book. These aren't just charts I would buy somewhere and then throw on the stand — everything in the book is something I've written or transcribed very thoroughly from a record. I don't know if I'll get to 120, but I'm on track to finish about 80 new charts, which the orchestra and I will be performing at the Big Band Mondays. Within the book, I've transcribed tunes from 1927-1947: Goodman, Basie, Shaw, Mills Blue Rhythm Band, Miller, Lunceford, Goldkette, Whiteman, Trumbauer, Ellington, Dorsey, Armstrong — and many others!

LR: Do you have favorite composers or performers?

GC: Whew — there are too many to name! As far as guitarists and banjoists go, Charlie Christian, Eddie Lang, Freddy Green, Eddie Durham, Lonnie Johnson, Harry Reser, Johnny St. Cyr and George Barnes all top my list. For arrangers and composers, Ellington is the master composer/arranger, but I also love the work of Sy Oliver, Bill



Bandleader Glenn Cytzer. Photo by Lynn Redmile.

Challis, Eddie Durham, Jerry Gray, Fletcher Henderson, to name a few. For song writers, Porter is maybe the greatest. I also love the way Lorenz Hart writes lyrics too.

LR: In addition to New York, you've played in New Jersey for our readers — tell me about some of your latest gigs.

GC: We did a couple themed concerts recently. We were at the Bickford in May and performed a Charlie Christian Centennial Tribute, which was well received.

I wanted to pay homage to one of my biggest guitar heroes this year, especially because he has been mostly forgotten.

We also did a concert out in Toms River for the MidWeek Jazz series Ricky Riccardi curates at Ocean Count College, which was also well received. That program comprised all new original music written in the vintage style, as I wanted to shine a spotlight on writers. As someone who writes new pieces, I hope to encourage a better community of songwriters. I'm sad that people rarely play each other's tunes — new songs and people playing each other's work was an important part of the way our type of music developed in the 1920s, '30s and '40s, and I think we have lost that element of the music. I've done a number of other shows in Jersey, and we have played for the Tri-State Jazz Society, as well as at a number of swing dances.

For the past two years, we had a very successful weekly event every Sunday evening at Pegu Club but unfortunately that is on an indefinite hold. From last spring, my 13-piece big band performed regularly on Monday nights, but after the venue suffered a fire, we haven't been able to return.

LR: I've loved attending many of your

events throughout New York City, and am very excited about your orchestra's new weekly gig in Manhattan — and I heard there's a discount for our members?

GC: Yes! From September 12th we're playing each Monday evening from 7:30 PM at Slate, a beautiful restaurant and lounge in the heart of the Flatiron District, on 21st Street (only two blocks from the 23rd Street PATH train). From September 12 through October 31 this year, we're offering a 25% discount to New Jersey Jazz Society members using the discount code "JerseyJazz" redeemable on our website for as many visits as people would like during those dates. So I invite our New Jersey friends to come in and join us for some great music.

The band is stacked up with some incredibly talented players — you have seen some of them at many performances in New Jersey, including Mike Davis on trumpet, Matt Musselman on trombone, Dan Block on reeds, and Jesse Gelber on piano. And almost everyone in the band is under 40 — I'm excited about this because not only are these guys some of the most talented in the city, but they're all dedicated to creating a great vintage sound. I think this band can give any big band today a run for their money and we have another 30 years ahead of making music together and just getting tighter and tighter!

LR: Tell me more about the band members and the goals for this band.

GC: It is a heck of a lineup of guys! Despite being young, the guys are incredibly deep musically. They're really dedicated to the vision, and love the music and their colleagues. I couldn't ask for a better group of guys either musically or personally. Something magical is happening the way the band is connecting.

The goal is to not just keep this great music alive, but to do it as well as it was done in the swing era, and to grow the tradition and the audience. Most big bands today who attempt this challenging old music are pick-up bands — they're usually not people who play together regularly. Having an all-star pick-up band can be fun, but having a band of guys who know the music, play well in an ensemble together, are emotionally invested in the band, work together regularly, and ALSO happen to be all-star players, is a whole other level of music making. It is important to have a young band of outstanding players to carry the torch for our

continued on page 30

GLENN CRYTZER

continued from page 29

generation.

LR: How does your band's music differ from Vince Giordano's and George Gee's?

GC: I truly admire both Vince and George and all they continue to accomplish as bandleaders. In terms of era, we range from the late 1920s through the mid 1940s, so we sit in-between the two bandleaders you have mentioned. George's band's sound is very much like some of the great big bands of the 1950s — like the New Testament Basie work or Ellington from that period, and the bulk of the tunes they play are from that time. Many of the bands in the 1950s had some charts in their books from the late 1930s and 1940s, but they would update the sound of the band to be in the style that was modern at that time. I think George does that really well — he'll reach back and play a few older favorites that overlap our repertoire but keep the style throughout consistent to the 50s sound that the band does so well.

Vince focuses mostly on the 1920s and early 1930s. We overlap a little on material as we reach back and do some material from that era, and Vince will reach forward and do a late 1930s tune now and then. Vince has collected an impressive library of stock arrangements, and also plays transcriptions of specials arrangements too, mostly from the 1920s and early 1930s.

My band only plays special arrangements, whether they're transcriptions of classics or my own songs and arrangements. I think another thing that really allows my band to stand out from other big bands playing today is that we are adding new material to the genre. I really love the beauty in the sound and style of vintage music but I don't just want to be a recreationist. So it is always my goal to be a band with our own sound from the swing era, imagining if the players on the bandstand today were alive in 1938, what music WE would create as a band. I want everyone to bring their personalities to the table, but through the filter of the era, thereby filtering out more modern influences. I encourage that in the guys, and I think that this, combined with pioneering new arrangements and compositions, really allows us to stand out — giving us our own signature as a band.

One of my next writing projects is going to be to start writing feature pieces for each of the guys in the band — a tune that centers around their strengths and style. That was one of Ellington's claims to fame — writing for the individual musicians — and I think it was a great idea.



Glenn Crytzer's Orchestra . Photo by Neal Siegal.

LR: I can't wait to see how this big band will make its mark.

GC: The first step in that will be anchoring our Monday nights with a solid audience and following. Having a sustainable regular gig for the band is important in being able to develop as a group, and we hope to really build community on Mondays, creating a place where our audience can not only hear great music, but where they feel like they're part of something special. I guess we kind of want it to be like "Cheers" for trad jazz fans. We've got the venue set up in such a way that fans who just want to watch the band won't have their view obstructed by

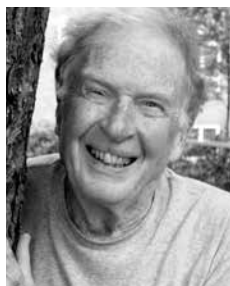
the swing dancers, who will have space to dance. The trad jazz community (which is largely boomers and GenX) and the swing dancers (who are mostly millennials) don't have very many venues they can both attend. I hope we can bridge that gap, because I think younger folks would benefit a lot from being around people who have been fans of this music for years, and I think those die-hard fans would like to feel that the music they love will continue on for generations to come.

I know it can be a challenge coming into Manhattan from Jersey so I don't expect that our Jersey friends will be able to make it in every week (though you're welcome to come that often!) but now that we're close to the PATH and have lots of parking, I do hope they'll take advantage of our discount offer to members, and that they'll put it on their calendar to try to come in once a month, for dinner and a good show! See you there!

LR: ♪Thank you, Glenn!



Glenn Crytzer's Orchestra can be seen on Mondays at Slate, at 54 West 21st Street in New York City — in addition to bandleader Glenn on guitar, banjo and vocals, the horn section has Sam Hoyt, Mike Davis and Jason Prover on trumpets, and Joe McDonough and Matt Musselman on trombones, the reed section has Jay Rattman, Dan Block, Matt Koza and Ricky Alexander, and the rhythm section has Jesse Gelber on piano, Ian Hutchison on bass, and Andrew Millar on drums. NJJS members can use the discount code above to obtain a 25% discount on their admission fee from September 12 to October 31, 2016. Ticket are available and reservations can be made through Glenn's website at GlennCrytzer.com



Noteworthy

Fradley Garner International Editor *Jersey Jazz*

SITTING IN WITH STAN GETZ...HOLA! THE SPANISH KID BANDS OF JOAN CHAMORRO...CHICK COREA ENDS 75TH BIRTHDAY TOUR WITH EIGHT WEEK OCTOBER – DECEMBER GIG AT BLUE NOTE, NYC

ONE EVENING IN LATE OCTOBER 1946

home from Korea and out of the Army, I took my fiancée Joan Lebrecht, of Maplewood, NJ, to the Royal Roost on Broadway. There the cool tenor saxophonist Stan Getz was leading his combo. The bass player was late to return from a break. Getz stepped up to the microphone and asked, “Is there a bass player in the house?” Joan looked at me and whispered, “If you raise your hand, I’ll be mortified!” So I raised my hand and walked up on stage, saying “No solos!” out the side of my mouth as I passed the unhearing leader. I picked up the bass and Getz snapped off “‘S Wonderful” at a brisk tempo. I was so nervous, I could keep up with them. After a few choruses the bassist returned, very sheepishly, and took over. The audience gave me the biggest hand of the night. A week later I was walking up Broadway again. A young Black man, walking toward me, caught my eye. “Hey man,” he said, “aren’t you the guy who sat in with Getz last week?” I said yes. “Man, you were goooooood,” he said, with a wide smile. That was 70 years ago this month. Joan broke off our engagement on New Years Eve.

MY EIGHT-TIME AWARD-WINING handyman pal Ron Lucchesi of Albany, NY urged me to google “Youtube, Chamorro, SANT ANREU JAZZ BAND, EASY MONEY de BENNY CARTER.” I did that and was impressed to behold a Spanish elementary school children’s big band that might have wowed the seminal bandleader. “The girl playing the muted trumpet solo is about 11,” guesses Ron. “The pianist is about 13. All the kids are students of Joan Chamorro, the guy with the hat. Not a sour note or misplaced rest in the chart.” Recorded in 2013, the live concert video has clocked tens of thousands of views. American alto saxophonist Jesse Davis adds umph to the reeds. “If you want to see more, hit the RED subscribe button.” Post-2013 videos are less professional. They show smaller bands. Other American musicians, such as tenor saxophonist Scott Hamilton, have worked with the Spaniards.

CHICK COREA, THE HALL OF FAME PIANIST who turned 75 in July, celebrated by adding more stops to his world tour. This winds up with a two-month residency, October 19 to December



Chick Corea. Photo by Lynne Goldsmith.

12, at the Blue Note in Manhattan.

The global junket began in April, when Corea performed at the International Jazz Day concert on the White House lawn, followed by an East Coast leg, joined by the banjoist Béla Fleck. Then over to Japan for a month of duo performances with Makoto Ozone, including two nights with the NHK Symphony Orchestra of Tokyo. July brought Corea to Europe and concerts with the all-star Homage to Heroes quintet, also spotlighting trumpeter Wallace Roney, saxophonist Kenny Garrett, bassist Christian McBride and drummer Marcus Gilmore. In August, the

Chick Corea Elektric Band — featuring drummer Dave Weckl, bassist John Patitucci, saxophonist Eric Marienthal and guitarist Frank Gambale — played a week at the Catalina Club in L.A.

Last month Corea traveled to Europe with longtime duo partner Gary Burton. They were featured at La Villette Jazz Festival in Paris. The pianist reconnected with bassist Avishai Cohen and Gilmore for concerts in Israel and Russia. That trio headlined the grand opening of Blue Note’s Beijing venue. Bassist Eddie Gomez joined Corea and drummer Brian Blade for a residency at the Blue Note Hawaii and the San Francisco Jazz Festival. The Elektric Band reconvened for more dates in October.

Back in New York City, the final Blue Note residency has the pianist in 80 shows with 60 musicians playing in 15 bands. There is a tribute to Miles Davis; a week with drum wizard Steve Gadd; two nights of experimental electronics with drummer Gilmore and guests; and the return of Flamenco Heart. Upcoming projects with Origin, The Harlem String Quartet and the 15-piece Trondheim Jazz Orchestra have also been scheduled, as has a three-night series of duets with pianists. The final two weeks of the run will feature the music of Corea’s fusion band Return to Forever in acoustic and electric settings. The acoustic lineup includes saxophonist Ravi Coltrane, flutist Hubert Laws, bassist Cohen and original Return to Forever drummer Lenny White. The electric band Return to Forever Meets Mahavishnu, features guitarist John McLaughlin, bassist Victor Wooten and drummer White. For full details on Corea’s exhausting birthday tour, visit chickcorea.com. **JJ**.

Claudio Roditi Opens Luna Stage's Music In The Moonlight Season

In 2009, Brazilian trumpeter/flugelhornist Claudio Roditi earned a Grammy nomination for his Resonance album, *Brazilliance x 4*, a release that featured four Roditi originals as well as compositions by some of his favorite Brazilian musicians/songwriters such as Raul de Souza and Victor Assis. His latest Resonance release, *Bon Amigos*, also features several Roditi originals in addition to selections written by Antonio Carlos Jobim, Johnny Alf, guitarist/composer Toninho Horta, and pianist Eliane Elias.

On Sunday, October 23, at the opening concert of the Luna Stage 2016-2017 "Music in the Moonlight" jazz series, Roditi will highlight his original compositions, including "The Monster and the Flower," "Piccolo Blues," and "Ballad for JGL." He will be accompanied on keyboards by Matt King, a Thelonius Monk International Jazz Piano Competition finalist, who has performed with such artists as bassist Rufus Reid, drummer Billy Hart and guitarist Vic Juris.

Allmusic.com has called Roditi "as literate a player as there is on




the trumpet and flugelhorn. Roditi's influences, stemming from Clifford Brown, Lee Morgan and Freddie Hubbard, are evident, but a sweet patience and virtue that he owns has been the distinctive difference."

The *Chicago Reader's* Neil Tesser once wrote that, "I can think of only a handful of modern trumpeters who combine brain and soul, technique and wisdom in a way that matches Roditi's."

The Luna Stage is located at 555 Valley Road in West Orange. The "Music in the Moonlight" jazz concerts, curated by New Jersey Jazz

Society Board member Sandy Josephson, are performed from 7-8:30 PM. Tickets are \$18 in advance; \$20 at the door. To order tickets, call 973-395-5551 or log onto lunastage.org.

In addition to Claudio Roditi the season's Luna Stage jazz concerts are: vocalist Vanessa Perea, December 11, 2016; guitarist Paul Meyers/World on a String, February 26, 2017; and tenor saxophonist/flutist Don Braden, April 30, 2017. The "Music in the Moonlight" series is sponsored by CityScience. 

Brazilliance At Dizzy's | Trio Da Paz & Friends

By Schaen Fox

Dizzy's Club Coca Cola is a beautiful room offering good food and drink, a friendly and professional staff, a spectacular view of the Columbus Circle area five floors below and top jazz talents. For two weeks in August they headlined Trio Da Paz & Friends Play the Music of Jobim, Getz, and Other Brazilian Classics. As always, the trio is guitarist Romero Lubambo, bassist Nilson Matta, and drummer Duduka Da Fonseca. This year, their friends were trumpeter Claudio Roditi, saxophonist Harry Allen and vocalist Maucha Adnet.

When we attended, the room was packed with a crowd eager to listen. The trio opened with Jobim's "Wave." They then called out Claudio Roditi and Harry Allen, and played Harry's composition "Walking on Air." Harry dedicated it to the trio, "because that is what it feels like playing with you." He was the only artist on the bill not from Brazil, but the beautiful new number written only two days before, and his playing demonstrated his


ability to fit into their groove. They played only seven compositions in all, but filled the time with music. Each artist played ample solos that both held the audience and inspired their bandmates.

While most of the songs played were by Antonio Carlos Jobim, the show was not a restoration of the Jobim/Getz collaborations. Rather the arrangements were fresh with the artists expressing their own inspirations, not recreating classic recordings. Also, two selections, "Alana" and "Dona Maria" were by Duduka. Since she sang with Jobim for ten years, just having vocalist Maucha Adnet (now Mrs. Da Fonseca) singing with them must have brought that Brazilian master's spirit to the stage. She has a beautiful voice and she sang mostly in Portuguese including a wonderful version of "Waters of March."

Because New York is the world's jazz capital, getting to talk with fans from abroad is common in the clubs. Trumpet master

Claudio Roditi, however, told us of an unusual chat. A few nights previous, a lady reminded him that before coming to the States, he had hired a young woman to make sure that his scholarship request to Boston's Berklee School of Music was in proper English. When he said he remembered that, she presented her card labeled "Ambassador Ana Cabral." His long ago helper is now the Brazilian Consul General in New York. She joked that by hiring her then, "You were my first employer."

The set ended far too quickly, but at the end, Romero noted that Trio Da Paz has been together for 30 years and have annually played at Dizzy's for the past 11 years. They have marked the anniversary with a new CD, on the Zoho label, entitled *30*. The great guitarist said they had a few copies going for the special sale price of \$25. If, however, we would let them autograph them, they would reduce the price to \$20.

It was a deal too good to miss. 

Rhythm & Rhyme

Jersey Jazz Poetry Editor Gloria Krolak explores the world of jazz in verse. This month's poem recalls a long ago night in Greenwich Village when a would-be young poet approached a fierce jazz double bassist at the height of his powers.

POET WILLIAM MATTHEWS (1942–1997)

...was a music lover. He wrote poems not only for Charles Mingus, but also John Coltrane, Bud Powell and Lester Young, many of them elegies. He wrote poems about music, as well, like "The Blues" and "The Accompanist." And he wrote about Verdi, Janis Joplin and Bob Marley, his love of music not confined to jazz. While still a teenager, as shared in "Mingus at The Showplace," Matthews haunted the Greenwich Village club for the six months the 48-year-old bassist held his Jazz Workshop there. In "Mingus in Diaspora" another poem inspired by his admiration and respect for Mingus, he wrote that it's easier to pull a sword from a stone than to coax energy from "The Bass." Like Mingus, the poet died young, at 55 from a heart attack, a year after winning the National Book Critics Circle for *Time and Money*.

Matthews was born in Cincinnati, educated at Yale and the University of North Carolina, and died in New York where he had been a professor of English and director of the creative writing program at City College. In his lifetime he published over 800 poems in a dozen books. He had two sons, William and Sebastian, also a poet whose "Live At the Village Vanguard" has been featured in this column.



Photo by Guy LeQuerrec

CHARLES MINGUS

Charles Mingus, the now-legendary bass player, was mercurial and fearsome in his anger. That last fact may have been unknown to the naïve youth who dared share a poem with the master. Matthews was lucky to receive a teasing reply, not a thunderous one. So was the piano player who, always late, was dismissed from the bandstand. Instead, Mingus brought on tap dancer Baby Laurence who had been down on his luck but experienced a comeback with the Mingus gig. On stage Mingus liked to keep his band members on their toes, throwing in unexpected changes

and time signatures, as pianist Sy Johnson recalls in the biography *Mingus Speaks*. Based on "All the Things You Are," Johnson called the Mingus ditty "All the Things You Could Be Now If Sigmund Freud's Wife Was Your Mother," an obstacle course.

Mingus was only 56 when he died from a heart attack in Mexico where he had gone for treatment of ALS. His last recording was *Mingus*, a collaboration with singer-songwriter Joni Mitchell in 1979.



MINGUS AT THE SHOWPLACE

By William Matthews

I was miserable, of course, for I was seventeen
and so I swung into action and wrote a poem,

and it was miserable, for that was how I thought
poetry worked: you digested experience and shat

literature. It was 1960 at The Showplace, long since
defunct, on West 4th St., and I sat at the bar,

casting beer money from a thin reel of ones,
the kid in the city, big ears like a puppy.

And I knew Mingus was a genius. I knew two
other things but as it happened they were wrong.

So I made him look at the poem.
"There's a lot of that going around," he said

and Sweet Baby Jesus he was right. He glowered
at me but he didn't look as if he thought

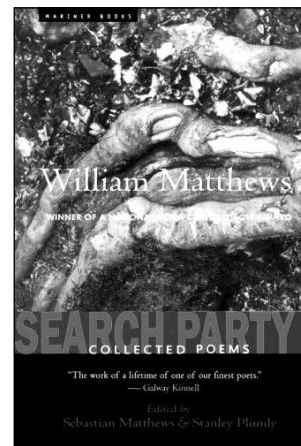
bad poems were dangerous, the way some poets do.
If they were baseball executives they'd plot

to destroy sandlots everywhere so that the game
could be saved from children. Of course later

that night he fired his pianist in mid-number
and flurried him from the stand.

"We've suffered a diminuendo in personnel,"
he explained, and the band played on.

"Mingus at The Showplace"
from *Search Party*: Collected
Poems of William Matthews.
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When The Jazz Stars Align In Newark

November's TD Moody Festival kicks off a season of jazz at NJPAC

The James Moody Jazz Festival marks its fifth year at NJPAC this November 1-20 and begins the TD Bank Jazz Series there that continues through the 2016/17 season at the downtown Newark arts center.

"I'm especially looking forward to leading all-star concert tributes to two of Newark's legendary musicians — the 'Divine' Sarah Vaughan and saxophonist and composer Wayne Shorter — and hosting an afternoon of music with four-time Grammy winner Esperanza Spalding," says NJPAC jazz advisor Christian McBride.

"I'm also beyond excited to be part of that very special reunion of James Brown alumni in Prudential Hall. We'll be hearing from Cécile McLorin Salvant, Dianne Reeves, Wynton Marsalis, the greats of GRP Records, and many others."



■ Setting the table for the November Moody Festival on October 15, the Buena Vista Social Club Presents **The Cuban Rhythms of Omara Portuondo**, with Roberto Fonseca, Anat Cohen, and Regina Carter featuring much-loved classics such as "Besame Mucho" "Veinte Años."

■ The November 1 opening evening of the Moody Festival, named in honor of the Newark saxophone virtuoso, will be **Jazz in the Key of Ellison** with trumpeter Wynton Marsalis, vocalist Catherine Russell, special guest Angelique Kidjo and Patti Austin with Andy Farber and His Orchestra (formerly the After Midnight Orchestra). It's an all-star homage to American novelist Ralph Ellison and his remarkable jazz collection, told in words and music.

■ On November 6, Chris and Dan Brubeck, sons of jazz giant Dave Brubeck, head a versatile band in **The Brubeck Songbook**, highlighting never before heard songs from Brubeck with Manhattan singer-pianist Hilary Kole and host Michael Bourne of Newark-based WBGO Jazz Radio.

■ **Cole Porter from A to Z: Celebrating 125 Years** features two-time Tony winner Judy Kaye performing classics like "Love for Sale," "Let's Do It" and "Begin the Beguine" in an 125th anniversary salute to the one of the greatest Great American Songbook composers on November 13 hosted by Cole Porter biographer Robert Kimball.

■ Fans of jazz, Afrobeat and Broadway will enjoy **FELA! The Concert: Afro Beat Party** on November 16, a music and dance tribute to Afrobeat founding father Fela Kuti, featuring cast members of *Fela!*, the original Tony-winning musical. This energetic and electrifying concert is led by a 10-piece Afrobeat band and nine singers and dancers

■ Celebrated alumni of GRP Records, the groundbreaking jazz fusion label founded by musicians Dave Grusin and Larry Rosen in the 1970s, will reunite in **GRP Jazz Revisited** (November 17) to present music from the studio's heyday. Grusin will be joined by Lee Ritenour, Phil Perry, David Sanborn, and The Yellowjackets in a tribute to co-founder Rosen, who died a year ago this month.

■ **Get On Up: A James Brown Celebration** on November 18 is an all-star celebration of the Godfather of Soul with NJPAC jazz advisor Christian McBride, Sharon Jones (often called the female James Brown), the dynamic singer and songwriter Bettye LaVette, vocalist Lee Fields, and James Brown Band alumni Pee Wee Ellis on saxophone, emcee Danny "The Cape Man" Ray, Robert "Mousey" Thompson on drums and Fred Wesley on trombone, plus others to be announced.

■ This season the festival turns the spotlight on Newark's "Divine One" — Sarah Vaughan — for a pair of events: the annual **Sarah Vaughan International Jazz Vocal Competition**


STAR POWER (photos from top): Dianne Reeves, Wynton Marsalis and Christian McBride are among the dozens of top jazz artists appearing at NJPAC's 2016 TD Moody Jazz Festival.

(November 20), a career-making opportunity for five top female singers to vie for the “SASSY Award,” and the **Sarah Vaughan Celebration** (November 19), hosted by McBride and his trio, with special guest vocalists Dianne Reeves, Lisa Fischer and Sheila Jordan.

■ Coming up in April, Newark saxophonist Wayne Shorter participates in **Wayne Shorter Weekend**, a jazz-filled weekend in his honor as part of the TD Bank Jazz Series and in sponsorship with the Institute of Jazz Studies at Rutgers-Newark.

The celebration kicks off with Grammy-nominee vocalist **Cécile McLorin Salvant** joined by New Orleans pianist **Sullivan Fortner** on April 21. Shorter’s former Weather Report bandmates join McBride, Rachel Z, Joe Lovano and Steve Wilson in **Weather Report and Beyond Reimagined** on April 22.

The next evening, electronic jazz and R&B icon **Herbie Hancock** guests with the **Wayne Shorter Quartet** in Prudential Hall. Preceding that concert, at 3 PM, Shorter’s work is sure to be a topic in **Christian McBride with Esperanza Spalding: One on One**, a concert and conversation between two acclaimed bassists.

■ Finally, **Dorthaan’s Place**, NJPAC’s popular jazz and brunch combo, curated by Dorthaan Kirk, begins its new season during the Festival with pianist and composer **Renee Rosnes** on November 20. The Sunday series at NJAC’s NICO Kitchen + Bar continues in 2017 with the **Toshiko Akiyoshi and Lew Tabackin Quartet** (January 22); baritone **Kevin Mahogany** (February 12); bluesman **Rob Paparozzi** (March 12); and the **Bucky Pizzarelli/Ed Laub Duo** (April 2) 

For show times, venues and tickets please visit NJPAC.org. Those interested in a little jazz on the cuff see sidebar below.



David Sanborn



Hilary Cole



FREE FESTIVAL EVENTS

ANTONIO HART QUARTET

Nov. 12/6 PM | Bethany Baptist Church

WBGO PRESENTS BRANDEE YOUNGER QUARTET

Nov. 16/12 PM | Gateway Center II

NJPAC DAY OF SWING

An exciting day of jazz exploration and learning for children

Nov. 19/11 AM – 3 PM | NJPAC Center for Arts Education

WBGO PRESENTS WINARD HARPER & JELI POSSEE

Nov. 19/1:30 PM | Newark Museum

THE DIVINE SARAH VAUGHAN

Film strips and discussion hosted by Todd Barkan

Nov. 19/6 PM | NJPAC Victoria Theater

JAZZ JAM SESSIONS

Oct. 20, Dec. 15/6:30 PM | Clement’s Place, 15 Washington St.



Other Views

By Joe Lang Past NJJS President

I keep hearing that the CD is a thing of the past, but new releases arrive in my mailbox on a regular basis. The current crop

is filled with delights, and it is a pleasure to recommend them.

Last month we featured several rereleases of music that has been unavailable for too long, but brought back to availability by Fresh Sound Records. Well there is another exceptional label that has been releasing archival material, but in the case of Resonance Records, the recordings are first time releases. Three recent releases have added welcome music from Bill Evans, Sarah Vaughan and Shirley Horn that was previously unreleased commercially. In addition to the outstanding music being revealed, producer Zev Feldman adds an extra dimension with the care he puts into making the accompanying booklets an important component of each project. These documents provide background information on the recordings, musicians and music, and personal reflections from some of the participants. Each enhances the listening experience for those who dig into the music.

(www.resonancerecords.org)

■ **Some Other Time: The Lost Session from the Black Forest (Resonance – 2019)** gives a first public exposure to an extraordinary session by pianist **BILL EVANS**, accompanied by bassist Eddie Gomez and drummer Jack DeJohnette. This iteration of the Bill Evans Trio was only together for about six months, with their only other recorded performance having taken place five days earlier at the Montreux Jazz Festival. Each of the various Evans trios had its own distinctly organic sound and feeling. The liner notes piece by Marc Myers gives a concise chronology of the stylistic evolution of Evans, and the significance of this particular unit. The music is simply wonderful. There are solo tracks by Evans, duos with Gomez, and others with the full trio. The tunes are mostly ones that were often explored by Evans, but there are some notable exceptions like "You Go to My Head," "What Kind of Fool Am I," "These Foolish Things," "How About You" and "I'll Remember April." Evans composed many pieces that have been picked up by other players. On the two discs comprising this package, his talent in this area is nicely displayed on "Very Early," "Turn Out the Stars" and "Walkin' Up." *Some Other Time* is a valuable addition to the available catalog of one of the true giants of jazz piano.

■ In 1978, **SARAH VAUGHAN** was at the peak of her vocal and artistic powers when she was featured on an NPR episode of *Jazz Alive!* The full tapes of the session that was used for that broadcast are now available on **Live at Rosy's (Resonance – 2017)**, a two-disc set that features of almost 90 minutes of classic Vaughan accompanied by Carl Schroeder on piano, Walter Booker on bass and Jimmy Cobb on drums. I was fortunate enough to be present for many concerts by Vaughan, but from the evidence on this set, seeing her in the intimate setting of a club must have been a very special experience. Her warm relationship with the audience comes through consistently as you listen. There was a discipline in her performing with



Schroeder as her musical director that she never seemed to recapture after he left her employ. There are many memorable moments throughout these tracks. Her reaction to being asked to perform "A-Tisket A-Tasket," a song strongly associated with Ella Fitzgerald is priceless, and her take on the tune is hip indeed. Frankly, her approach to "Send in the Clowns" never particularly appealed to this listener, but in this instance, she nails it. Suffice to say that this is a must have for all devoted Sarah Vaughan enthusiasts, and for those who want to discover what made her one of the most revered of jazz vocalists, this is a great way to begin your journey.

■ While never as well known as Sarah Vaughan, **SHIRLEY HORN** was much respected by her peers, not only for her hip vocalizing, but also for her marvelous pianism. Toward the latter part of her life, she began to develop a significant national audience with the release of her 1987 Verve album,

I Thought About You. Live at the 4 Queens (Resonance – 2015) contains the nine-song program that was broadcast in 1988 as part of a series of performances at the French Quarter Lounge of the Four Queens Hotel and Casino in Las Vegas. This set captures Horn in top form. Her superb vocal phrasing reflects her talent as an equally proficient jazz pianist. The opening track, Randy Weston's "Hi-Fly," is an instrumental that finds Horn, bassist Charles Ables and drummer Steve Williams flying high indeed. Her vocal selections cover a nice spectrum with standards like "You'd Be So Nice to Come Home To," "Lover Man" and "Just for a Thrill," a couple of Jobim tunes, "Meditation" and "The Boy from Ipanema," and a Jack Segal/Marvin Fisher tune, "Something Happens to Me," that has stayed pretty much under the radar. The trio takes things out with Oscar Peterson's "Blues for Big Scotia," concluding a set that captured all of the magic that surrounded a Shirley Horn performance.

■ Dot Time Records has also been bringing previously unreleased gems to the market. The latest release in their Legends Series is **Live at the Embers 1952 (Dot Time – 8003)** by the **JOE BUSHKIN QUARTET**, featuring Bushkin on piano, Buck Clayton on trumpet, Milt Hinton on bass and Papa Jo Jones on drums. This recording is available thanks to the efforts of a gentleman named David Sarser, a violinist with the NBC Symphony Orchestra who had a fascination with recording equipment, and was also a fan of Bushkin and his cohorts. All these years later, the tapes recorded by Sarser have been mined for the material on this album. Bushkin did not record enough in a true jazz setting. He was a fine pianist and composer, a witty gentleman, and capable of effective vocalizing. This recording addresses only his playing, and it finds him in the company of three other first rate jazzmen. They give their takes on "But Not for Me," "After You've Gone," "St. Louis Blues," "You're Just in Love," "Honeysuckle Rose," and two extended four-song medleys. The music is warm, swinging and welcoming. Each of the players is a master firmly planted in the swing tradition. For just shy of an hour, you will get to share the sounds that drew packed houses to the Embers for their four month long engagement. It is music that you will savor. (www.dottimerecords.com)

■ Among the most anticipated engagements at the Village Vanguard are those that feature the artistry of **THE FRED HERSCH TRIO. *Sunday Night at the Vanguard (Palmetto – 2183)*** captures the trio in top form during a Sunday night in March of this year. This recording includes the entire first set, and two tunes from the second set. Hersch, bassist John Hébert and drummer Eric McPherson have been playing together for over seven years, and they have developed the kind of organic empathy that was the hallmark of the various trios fronted by Bill Evans. The material that forms the program captures a wide range of moods and tempi. The opener is a Rodgers and Hammerstein song not often explored by jazz musicians, “A Cockeyed Optimist.” Hersch makes it sound like a natural vehicle for his inventive improvisations. Half of the ten selections are Hersch originals, and on three others, he addresses melodies created by other jazz pianists, Kenny Wheeler’s “Everybody’s Song but My Own,” “Peacocks” by Jimmy Rowles, and one from a source that Hersch has often called upon, “We See” by Thelonious Monk. Hersch has remained among the most honored and respected jazz pianists on the scene for several decades, and his limitless creativity just keeps expanding as the years proceed. Come visit him at this evening at the Vanguard, and you will be richly rewarded. (www.palmetto-records.com)

■ Mention music and North Carolina, and it is unlikely that most people would think of small group swing. Over the last few years the music of Durham’s Mint Julep Jazz Band has seeped into my consciousness, and now we have the eponymous debut recording by the Asheville-based **MICHAEL GAMBLE AND THE RHYTHM SERENADERS (Organic Records – 16552)**. While the cast of players varies a bit from track to track, the band primarily comprises leader Gamble on bass, Keenan McKenzie and Paul Cosentino on reeds, Russ Wilson or Josh Collazo on drums, Jonathan Stout on lead guitar, Gordon Au or Noah Hocker on trumpet, Craig Gildner or James Posedel on piano, Brooks Prumo on rhythm guitar and Lucien Cobb or David Wilken on trombone. Wilson and Laura Windley, who co-leads and vocalizes with the Mint Julep group, provide occasional vocals. In a program that extends just a few minutes past an hour, they play 18 tunes culled from the Swing Era. Most of the selections run between three and four minutes, and are perfect for the swing dance crowds that appear to be their primary audience, at least judging from the wide ranging itinerary on their website (rhythmserenaders.com). This is also fine listening music, just right for those who are prone toward toe-tapping and smiling. (Organic-Records.com)

Note: Michael Gamble and the Rhythm Serenaders will be the featured band at the Empire City Swing event on October 7 and 8 in New York City. Details can be found at www.empireswing.com.

■ Mention the name Marian McPartland, and it conjures up many images. She was a magnificently creative jazz pianist, and a charming and witty host for her long-running radio series, *Piano Jazz*, a lady who found a place in a jazz world that was primarily dominated by men, but whose success inspired many women to enter this musical arena. She was also an enormously talented composer. This latter aspect of McPartland’s talent is front and center on the latest release from pianist **ROBERTA PIKET, *One for Marian – Celebrating Marian McPartland (Thirteenth Note Records – 009)***. Piket appeared on *Piano Jazz* three times, and recorded several of McPartland’s tunes over the years. Two years ago, Piket began to assemble a book of McPartland songs arranged for a sextet. Six McPartland melodies, “Ambience,” “In the Days of Our Love,” “Twilight World,” “Threnody,” “Time and Again” and “Kaleidoscope,” are included on this release, along with two Piket originals, “One for Marian” and “Saying Goodbye.” Piket’s sextet includes herself on piano, Steve Wilson on alto sax and flute, Virginia Mayhew on tenor sax and clarinet, Bill Mobley on trumpet, Harvie S on bass and Billy Mintz on percussion. Karrin Allyson adds a sensitive vocal interpretation on “Twilight World.” McPartland’s tunes have mostly been performed in a piano trio format. Piket’s arrangements for the larger group open up this music in a manner that adds to the inherent appeal of the melodies. The ensemble playing is tight, and each of the players receives ample opportunities to demonstrate their individual strengths. This collection would surely have garnered enthusiastic approval from McPartland. (www.thirteenthnoterecords.com)

■ **No Detour Ahead (P.M. Records – 040)** features **VIKTORIJA GECYTÉ** with **GO TRIO**. Gecytė is a new voice to me, and she is among the most exciting vocalists who have come to my attention in recent years. She was born and raised in Lithuania, made

appearances singing on television at the age of six, went to Lafayette College, and now lives in Paris where she works in executive communications by day, and as a jazz singer when she can. She tours internationally with the Go Trio, pianist Sean Gough, bassist Gene Perla and drummer Jon Arkin, the players on this album. There are 16 tracks on the disc, and her selections are the essence of hip. Among the tunes are “Don’t Be on the Outside,” “I Keep Going Back to Joe’s,” “Up Jumped Spring,” “Detour Ahead,” “All My Tomorrows” and “You Must Believe in Spring.” Her dark alto is expressive, her phrasing very individual and interesting, and she simply swings. The trio is superb, Gough a fluid and expressive player, Perla has been among the premier bassists on the scene for decades, and Arkin contributes wonderful accents in just the right places. Avoid any detours, and head straight to your favorite source for CDs to add this one to your collection. (www.pmrrecords.com)

■ Jimmy Van Heusen was among the most successful and prolific composers of classic pop tunes. He was a favorite source of songs for two of the greatest vocalists ever to grace the scene, Bing Crosby and Frank Sinatra. Pianist/vocalist **DANIELA SCHÄCHTER**, joined by Mike Ticker on tenor sax, Michael O’Brien on bass and Mark Walker on drums, explores a dozen Van Heusen classics plus her original piece, “Vanheusenism,” on the self-produced **Vanheusenism: A Tribute to Jimmy Van Heusen**. New Jersey-based Schächter was

born in Sicily, and her vocalizing does expose a slight accent, but it does not distract from her pleasant voice, and her jazz-influenced phrasing. She has an obvious affection for the music of Van Heusen, and that infects both her singing and playing. With songs like “Here’s That Rainy Day,” “Darn That Dream,” “Come Fly with Me,” “The Second Time Around,” “All the Way,” “Polka Dots and Moonbeams,” “It Could Happen to You,” “Call Me Irresponsible,” “I Thought About You,” and a medley of “Like Someone in Love” and “Imagination” there is a wealth of material for Schächter and her bandmates to explore, and

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OTHER VIEWS

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the results are thoroughly enjoyable. A couple of the highlights are the instrumental take on "All the Way," the bass solo by O'Brien on the medley, and the seamless fitting of "Vanheusenism" into the program. Van Heusen was a major contributor to the Great American Songbook, and Schächter has done a fine job of focusing our attention on these Van Heusen gems. (www.danielaschaechter.com)

■ **KRISTEN LEE SERGEANT** has been gigging around the New York City area for several years, developing her jazz vocal chops. ***Inside/Out (Whaling City Sound – 087)*** is her first album, and from the evidence here, she was certainly ready to spread her talent to a wider audience. With backing from David Budway on piano, Chris Berger on piano and Victor Ector on drums, she sings six standards, "Never Will I Marry," "Old Devil Moon," "Lullaby of the Leaves," "So Many Stars" "I Wish I Were in Love Again" and "It Never Entered My Mind." Like so many younger singers, she grew up listening to the pop music of her generation, and has chosen to include some material from more contemporary sources to her repertoire. In this instance, she selected hits by Tears for Fears, "Everybody Wants to Rule the World," the Police, "Every Breath You Take," and Modern English, "I Melt with You," to fill out her program. Perhaps it is a generational thing, but these songs just do not hold up well next to the older songs, but Sergeant does a fine job of bringing them into a jazz context. The lady can sing, and there should be more fine albums like this one coming from her down the road. (www.whalingcitysound.com)

■ There seems to be a current trend for experienced vocalists to finally get into a recording studio and document their singing. ***#OldFashionedTwitterTwit (Jazzkwest – 001)*** by **REBEKAH VICTORIA & JAZZKWEST** is a 16-track collection of standards that finds Victoria backed by Chuck Mancini on guitar, Bob Steele on bass and Bob Belanski on drums and percussion, plus a variety of other Bay Area musicians making occasional contributions. Victoria has a mellow, easy on the ears voice. She handles ballads and more up-tempo tunes with equal facility. The songs are all solid choices like "Taking a Chance on Love," "I'm Old Fashioned," "Skylark," "All the Things You Are," "Spring Can Really Hang You Up the Most" and "We'll Be Together Again." Victoria and Mancini collaborate on the vocals for "Our Day Will Come." Well, recording-wise, Rebekah Victoria's day has come. While the album makes for easy listening, it is a jazz-oriented session that always has an underlying swing feeling that is infectious. (jazzkwest.com)

■ Talk about taking one's time to get around to making a recording, vocalist **MASUMI ORMANDY** waited until the age of 77 to take the plunge, and when she did so for ***Sunshine in Manhattan (Miles High Records – 8626)***, she surrounded herself with a superb cast of musicians. The basic group comprises pianist/arranger Lee Tambouliau, bassist Dean Johnson and drummer Tim Horner, with contributions by Paul Meyers on guitar, Houston Person on tenor sax, Freddie Hendrix on trumpet and Sara Caswell on violin. The program includes "On the Sunny Side of the Street," "It Had to Be You," "They Can't Take That Away from Me," "I'll Be Seeing You," "Autumn Leaves," "Misty," "Blue Skies," "As Time Goes By," "Summertime" and "My Way." Ormandy sounds right at home working with these outstanding musicians, and has readily adapted to the demands of a recording studio. She has an understated approach to the songs, giving careful attention to the lyrics. Unlike many singers from Japan, she sounds quite natural singing the English lyrics. The photos on the album cover show a lady who has retained a youthful appearance that belies her years, a quality that is also apparent in her voice. Welcome to the ranks of recorded singers Masumi Ormandy! You have held

you own in a demanding field. (www.mileshighrecords.com)

■ If you are a fan of the trumpet playing and singing of Chet Baker, you should check out ***The Good Life (Okeh -88875187202)*** by German trumpeter/vocalist **TILL BRÖNNER**. Brönnner is not a Chet Baker imitator or clone, but he has a similar mellow sound in his playing, and an understated approach to vocalizing. On this album he has as bandmates Larry Goldings on piano, Anthony Wilson on guitar, John Clayton on bass and Jeff Hamilton on drums, an all-star Los Angeles aggregation. Brönnner sings on seven of the tracks, "Sweet Lorraine," "Come Dance with Me," "Change Partners," "Love Is Here to Stay," "I May Be Wrong," "Her Life," one of two Brönnner originals on the album, and "In the Wee Small Hours of the Morning." His trumpet is the focus on "The Good Life," "For All We Know," "I Loves You Porgy," "O Que Resta," the other original, "I'm Confessin'" and "I'll Be Seeing You." This pleasant outing would best be described as soft swing. It is an album that grows on you with each return, and is appropriate to be played either as the center of your listening attention or as background music for a social gathering. Either way, Brönnner will linger nicely in your consciousness. (www.amazon.com)

■ The pairing of vocalist **KURT ELLING** with the **BRANDFORD MARSALIS QUARTET** for ***Upward Spiral (Marsalis Music/Okeh – 88985306882)*** proves to be a fortuitous one. They challenge each other, and have produced an impressive album that has a breadth that almost takes your breath away. In addition to Marsalis on tenor and soprano saxophones, the band includes Joey Calderazzo on piano, Eric Revis on bass and Justin Faulkner on drums. Vocalist Elling is subtler in his artistry here than on any other recording. He adapts to the variety of music in a way that appears almost effortless on the surface, but must have required the kind of discipline that would have been beyond the reach of many of his peers. He integrates himself into the group, making him sound like a member of a unit rather than a singer with a band. It was Elling who suggested that he and Marsalis perform as a vocal/tenor sax duo on one track, and their reading of "I'm a Fool to Want You" is special indeed. The program is loaded with many surprises like Chris Whitley's "From One Island to Another," "Fred Hersch's "West Virginia Rose," and two originals with lyrics by Elling, "Cassandra Song," music by Marsalis, and "The Return (Upward Spiral)," composed by Calderazzo. Earlier it was mentioned that the musicians challenge each other. They also challenge the listeners. This album requires several repeat visits for its full effect to reach you. (www.amazon.com)

■ Great music never becomes boring. This is especially true of the works of George Gershwin. **STEVEN RICHMAN** is a Gershwin devotee who has turned the attention of his **HARMONIE ENSEMBLE/NEW YORK** to the music of Gershwin once again on ***An American in Paris/Concerto in F/3 Preludes/Overture to Of Thee I Sing (harmonia mundi – 907658)***. For this program **LINCOLN MAYORGA** is the featured piano soloist. There is much historical information about the specific versions of these works performed here in the informative liner notes by Donald Rosenberg that accompany the album. Listening to this music without all of this background, however, is a pleasure unto itself. Richman's orchestra is well disciplined, executes the music with breathtaking assurance, and beautifully complements Mayorga's sensitive pianism. This is not a jazz recording, but there was always some jazz feeling to Gershwin's composing, and it is reflected in the music on this disc. The music is filled with emotion, and holds your attention from the opening "Overture to Of Thee I Sing" to the final notes of *An American in Paris*. There is no such thing as too much Gershwin! (www.amazon.com)

□

KID CORNET

Florian Schantz Jazz Combo Has Fall/Winter Library Tour

The Florian Schantz Jazz Combo has announced a Fall/Winter tour of public libraries around Morris, Union, Essex, Hunterdon and Bergen Counties (NJ), and Rockland County (NY). The programs mix live music and educational content.



The band is led by Florian Schantz, 14-year-old trumpet, cornet and flügelhorn player from Westfield, and also features Rup Chattopadhyay on trombone and tuba, Margaret Schantz on Flügelhorn, Cory Ackerman on drums and Lowell Schantz on guitar. Stew Schiffer will be guest drummer in selected performances.

TOUR DATES

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SAT/Oct 8, 1 PM: Palisades Park Library
SAT Oct 15, 2 PM: Linden Library *
SAT/Oct 29, 2:30 PM: Plainfield Library *
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For more information about the Florian Schantz Jazz Combo, visit: www.VFSJazz.com

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BOOK REVIEW

By Joe Lang

AN ENCYCLOPEDIA OF SOUTH CAROLINA JAZZ & BLUES MUSICIANS By Benjamin Franklin V

University of South Carolina Press, Columbia | 312 Pages, 2016, \$49.99

One of the fascinating things about jazz is how diverse the birthplaces of the musicians are. There could probably be an interesting book written about the jazz musicians from virtually every state in the nation.

Benjamin Franklin V is a Distinguished Professor Emeritus of English at the University of South Carolina who previously published *Jazz and Blues Musicians of South Carolina: Interviews with Jabbo, Dizzy, Drink and Others* (University of South Carolina Press, 2008). In his detailed introduction, he explains the origins of the current volume, *An Encyclopedia of South Carolina Jazz & Blues Musicians*, and the guidelines that he used to decide which performers to include in this book. To put it succinctly, he chose to include musicians who were either born in South Carolina or those who had their origins in other states, but who were documented to have lived in the state for at least five years.

For each performer, he provides an entry that gives their name,

including nicknames; their date and place of birth, and, where applicable, death; the years during which they resided in South Carolina; a description of their career; and, where applicable, compositions that they wrote, recordings that they made as leaders or sidemen, films in which they appeared, awards that had received, any websites devoted to them, and reference sources, both primary and secondary. The extent of information available varies greatly from individual to individual; extensive for the more well-known and accomplished individuals, and relatively brief for many others who are more obscure.

This is primarily a reference book, and its appeal will depend on your level of interest in the history of jazz and/or the blues. It will have more meaning for people familiar with the music scene in South Carolina, people who are likely to be familiar with some of the musicians who had careers that were primarily spent within the state.

For a curious outsider like this writer, it was fascinating from two perspectives. First to discover which musicians known to me had some ties to the state, and secondly to learn about musicians who were unknown to me, but whom I might like to explore in more detail, especially to hear their work.

Here is a list of the names included in the book that might be familiar to you: Mose Allison, "Cat" Anderson, "Peg Leg" Bates, Quentin Baxter, Bob Belden, Tommy Benford, Brook Benton, Johnny Blowers, James Brown, Nappy Brown, Peabo Bryson, Dolo Coker, Jim Ferguson, Arthur Freed, Hank Garland, Dizzy Gillespie, Freddie Green, Jimmy Hamilton, Dubose Heyward, Bertha "Chippie" Hill, Peanuts Holland, Buddy Johnson, Ella Johnson, Etta Jones, Rufus "Speedy" Jones, Taft Jordan, Eartha Kitt, Fud Livingston, Bubber Miley, Houston Person, Arthur Prysock, Clara Smith, Jabbo Smith, Willie Smith, Charlie Spivak, Lucky Thompson, Josh White and Webster Young.

This book required an enormous amount of research and dedication to reach fruition. Franklin has provided an interesting, well-formatted and easily accessible wealth of information that will serve as a ready source of information for researchers, and those who are interested in the music covered in this volume.



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**NICKI PARROTT
and
ROSSANO
SPORTIELLO
A Tribute to
Blossom Dearie**

**The Bickford Theater at The
Morris Museum, Morristown
August 24**

It is hard to determine exactly what makes a pair of performers sound uniquely suited to making music together. Bassist/vocalist Nicki Parrott and pianist Rossano Sportiello have been performing in duo format for close to ten years, releasing their first album, *People Will Say We're in Love*, in 2007. Since both of them have hectic individual schedules, including many international gigs, getting them together for a duo performance is not an easy thing to schedule, but Eric Hafen was able to book them for a show featuring songs associated with the late jazz/cabaret vocalist and pianist Blossom Dearie, one of the legendary figures of that genre.

Nicki Parrott is not a Blossom Dearie clone, but does have a similar understated approach and jazz sensitivity to her vocalizing.

Despite her busy schedule, Parrott somehow was able to do a magnificent job of researching the material in Dearie's recorded catalog, preparing arrangements suited to the talents of herself and Sportiello, and with limited preparation time, present a seamless show that belied the reality that they were

performing this material for the first time before an audience.

Dearie was a performer who mixed many relatively obscure songs into her programs, and that was evident in the song that served as the opener, "Bang Goes the Drum (And You're in Love)," a song recorded only by Dearie on her second Verve album, *Give Him the Ooh La La*. After an instrumental take on "Between the Devil and the Deep Blue Sea," Parrott sang another obscurity from *Give Him the Ooh La La*, "Try Your Wings."

One aspect of Dearie's artistry that was particularly notable was her affection for songs that had strong elements of humor. Among the most noted of these were "Rhode Island Is Famous for You," by Dietz and Schwartz, Dave Frishberg's "Peel Me a Grape," and "I'm Hip," Frishberg's collaboration with Bob Dorough. Parrott proved to be equally adept at delivering this material with a sparkling sense of humor. She did "Peel Me a Grape" accompanied solely by her bass, and set the bass aside while Sportiello supported her on "I'm Hip."

Among the other songs performed during the concert were "It Might As Well Be Spring," "They Say It's Spring," "It Amazes Me," and "Everything I've Got."

Sportiello was sublime in his accompaniment, and brought excitement with each solo interlude. Parrott left the stage at one point to give Sportiello the solo spotlight for a sensitive reading of "Lucky to Be Me," followed by an excursion into the world of stride piano.

When they concluded with "I Wish You Love," the widespread demands for an encore led to their returning to their instruments for a sprightly version of "Shiny Stockings," a taste of Basie, not Dearie, but one that Blossom Dearie would have loved. J

Into The Hot | Summer Jazz Is No Day At The Beach

By Schaeen Fox

August 11th was extra hot, with the humidity level almost enough to permit small fish to swim in the atmosphere. Because Ted Nash was leading a trio in a free lunchtime outdoor gig by St. Peter's Church, and Ronny Whyte had his quartet in for the early show at Birdland, we waded into New York knowing that, as the city slowly simmered, these jazz artists would help us to temporarily forget the heat.

We got to the first gig an hour before the concert and found the crowd already assembled and the musicians rehearsing. The trio was Ted Nash on sax and clarinet, Steve Cardenas on guitar and Ben Allison on bass. Ted said that they have played together for years, and while this day they were the Ted Nash Trio, they have performed under all of their names. He announced they were going to focus on the music of Jim Hall and Jimmy Giuffrè, the music of their new recording *Quiet Revolution*.

They opened with Jimmy Giuffrè's beautiful "The Train and the River," but most of the set was by Jim Hall, such as "Looking Up" and "All Across the City." The two notable digressions were an original by Ted entitled "Truth is Stranger Than Fiction" and Ben

Allison's arrangement of the theme from *Spartacus*. Ted noted that both his father (trombonist Ted) and uncle (reedman Ted) played on that movie's soundtrack. All three musicians are artists of great standing who have collaborated for years. As a result, the set was filled with beautiful solos and occasionally the back and forth of musical conversations that while we may not have understood what was being said, it was a pleasure to listen in.

The set ran over an hour. Thankfully, the musicians were under a temporary covering, but most of the audience was in the sun. We also endured the occasional blast of furnace-like air expelled from the nearby subway entrance. Because there were too few chairs, some people sat on the stone steps leading up to the street. Naturally a few people did leave but, someone else quickly moved into fill that space. The music was grand enough to temporarily make the sweltering heat far less annoying.

■ For his show, Ronny was ably backed up by Boots Maleson on bass, John Hart on guitar and David Silliman on drums. He started with an instrumental version of "Guys and Dolls" and peppered the set with

numbers from his newest CD *Nevertheless: the Kalmar and Ruby Songbook*, such as "Give Me the Simple Life" and "Nevertheless." Other standards such as "The Song is You," and classics that are not performed enough like "Lullaby in Rhythm" were mixed with his own compositions among them "I Love the Way You Dance" to make up a well-balanced and enjoyable set.

At first Ronny accompanied himself on piano, but soon left that in the very capable hands of John Hart. He sang in his satisfying smooth style that blends jazz and cabaret and delivered a polished performance that commanded the stage. Ronny is also blessed with a sly sense of humor that he used to great effect. When he finished "Perdido" he remarked that the only rhyme missed in the lyric was *libido*. Since it was recorded by Tony Bennett, before he sang his song "Forget the Woman," he said he was about to "...perform a medley of my hit." And while his "Hampton's Blues" is all about the unique distress of the upper crust, it brought smiles and laughs rather than sympathy for the poor super rich. When the show ended, we returned to the hot and wet day we had escaped for another magical hour. J

JAZZ TRIVIA ANSWERS

Questions on page 4



1. "No disrespect, your Holiness, we're up to our ass in popes up here, but we've only got one piano player." (courtesy of Ray Brown, at an Oscar Peterson Trio club date).
2. He threw himself behind a passing train.
3. "Bass solo."
4. Passersby had thrown two more accordions onto his back seat.

NJJS Offers 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 tickets, 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 Irene Miller at membership@njjs.org or call 973-713-7496. To make a donation right away, New Jersey Jazz Society, c/o Mike Katz, 382 Springfield Ave. Suite 217, Summit NJ 07901.



Like this issue of Jersey Jazz?

Have it delivered right to your mailbox 11 times a year. Simply join NJJS to get your subscription. See page 45 for details or visit www.njjs.org.

ATTENTION! MUSICIAN MEMBERS

YOUR NJJS BENEFITS

As a working musician member of the New Jersey Jazz Society, we want to be sure you're aware of the special benefits available to you. We're also very interested in attracting new NJJS Member Musicians, and your assistance in achieving that goal is greatly appreciated. Please help us spread the word!

Here are some of the Member Musician special benefits you should know about.

✓ **Announce your gigs in our monthly E-mail blasts**

FREE (limitations apply)

✓ **Advertise your gigs on our website**

Special Member Musician Rates

✓ **Promote your gigs and CDs in Jersey Jazz magazine**

Space Permitting

✓ **List your name and contact info on our website's Musician's Page**

FREE (includes link to your website)

Why not attend one of our free monthly Jazz Socials at Shanghai Jazz in Madison, NJ where you can meet and network with fellow musicians and other jazz fans.

To learn more or inquire about joining the NJJS as a Member Musician please e-mail Stew Schiffer at vicepresident@njjs.org

'Round Jersey

Morris Jazz

The Bickford Theatre
at the Morris Museum, Morristown, NJ
Tickets/Information:
973-971-3706

There is crispness outside with the falling leaves decorating our world. Inside, the hot international sounds of jazz brings radiant color to our ears and fresh air to our souls.

Musician, singer and songwriter, **Grover Kemble**, returns to the Bickford stage for an encore performance of his critically acclaimed salute to an entertainment legend on Sunday, October 9 at 2 PM. **Durante!** is a rollicking, nostalgic jaunt through the life of American singer, actor, comedian, and ever popular entertainer, Jimmy Durante. The show is packed with Durante's hilarious gravelly speech, butchered comic language, catchy one-liners and ragtime jazz hits and some of the softer, more nostalgic ballads which endeared him to legions of fans during a career spanning well over 60 years. Grover will be accompanied once again by **Regan Ryzuk** (piano) and **Tim Metz** (bass). Tickets start at \$20.

"Une formule unique dans le monde du jazz traditionnel qui apporte le souffle nouveau que l'on attendait pour cette musique" (or so to speak: "a formula that is unique in the world of traditional jazz and which brings a welcome dose of new life to the genre.") **Paris Washboard** are ambassadors the world over for traditional jazz from France over the last 20 years. The group is made up of 4 soloists with international reputations in the field of traditional jazz — **Daniel Barda** (trombone), **Alain Marquet** (clarinet), **Stéphane Séva** (washboard), and featuring **Jeff Barnhart** on piano. Warmth, youthful enthusiasm, humor, professionalism, a repertoire that is rich and constantly evolving from the music from the '20s and '30s, Fats Waller, James P. Johnson, Duke Ellington, as well as original compositions, along with the band members' individual and extraordinary musical personalities bound together by a firm friendship. Get your tickets now for their only area appearance at the Bickford Theatre Monday, October 10 at 8 PM. Special priced tickets for this concert are \$20 in advance and \$25 at the door.

Grover Kemble in *Durante*

Frank Vignola is one of the most extraordinary guitarists performing before the public today. His stunning virtuosity has made him the guitarist of choice for many of the world's top musicians, including Ringo Starr, Madonna, Donald Fagen, Wynton Marsalis, Tommy Emmanuel, the Boston Pops, the New York Pops, and guitar legend Les Paul, who named him to his "Five Most Admired Guitarists List" for the *Wall Street Journal*. Vignola's jaw-dropping technique explains why the *New York Times* deemed him "one of the brightest stars of the guitar." One of the most popular and sought after guitarists on the international music scene, Frank and his trio will be touring Europe later this fall. Before that he will make an encore stop on the Bickford stage on Monday, October 24 at 8PM. Joining him will be **Vinny Raniolo** (guitar), Gary **Mazzaroppi** (bass) and special guest star **Jon-Erik Kellso** (trumpet). A unique concert reminiscent of the Barnes-Braff Quartet!

Upcoming Music:

November 7: Shane Gang Swings Again
 November 21: Annual Bickford Benefit Concert
 January 9: Bucky Pizzarelli's Birthday Bash

— Eric Hafen

All shows 8-9:30 PM; \$20 at the door,
 \$17 with reservation

Jazz For Shore

Midweek Jazz at the Arts & Community Center at Ocean County College, Toms River, NJ

Tickets/Information:
732-255-0500

Trumpeter-vocalist **Bria Skonberg** is no stranger to MidWeek Jazz at Ocean County College, having visited once as a leader in 2012 and multiple times in bands led by Emily Asher, Dan Levinson and others. But her return on October 19 will be something different and something special. She will be hot on the heels of the release of *Bria*, her first



Bria Skonberg

album on Sony's Portrait Records label, which will likely catapult her towards jazz superstardom.

Anyone familiar with Skonberg will know it was only a matter of time as she's been poised for stardom since arriving in New York in 2011. Citing Louis Armstrong as her hero, she's always been a natural fit in the traditional jazz world. But like Armstrong, she cannot be pigeonholed into playing the "good old good ones" only in a trumpet-trombone-clarinet setup. In the 1950s, when Armstrong was traveling the world with his All-Stars, he was having hit records with love songs, recording with everyone from Dave Brubeck to Ella Fitzgerald and being backed by everything from the Dukes of Dixieland to the Oscar Peterson Quartet.

Thus, in that regard, Skonberg follows her hero's lead, not afraid to explore the commercial marketplace, while still remaining musically true to herself, always exploring "to fuse my love of classic jazz with wordly rhythm, percussion, contemporary songwriting and more," in her words. Her new album, *Bria*, features five of Skonberg's impressive originals, reflecting the variety of influences on her music, but it also includes a number of standards, including "Don't Be That Way," "From This Moment On," "Midnight Sun" and "You're Getting to Be a Habit with Me," each given a fresh treatment, often with surprising twists and rhythmic feels. Skonberg also pays tribute to greats such as Nat King Cole ("I Was a Little Too Lonely and You Were a Little Too Late"), Sidney Bechet ("Egyptian Fantasy") and Doris Day ("Que Sera Sera (Whatever Will Be Will Be)"), but performing their songs in her own style, always sounding like it's 2016. She says she aimed for "a sense of allure" on her new album, "music that is both curious and exotic, playing with tension and storytelling," and on that front, she succeeds completely.

Because of this, Skonberg has been racking up awards and positive press of late. *Vanity Fair* named her as a millennial "Shaking Up the Jazz World," the *Wall Street Journal* says she is "poised to be one of the most versatile and imposing musicians of her generation" and *DownBeat* has listed her one of "25 for the

Future." She's still comfortable in traditional settings such as her regular appearances with David Ostwald's Louis Armstrong Eternity Band at Birdland in New York, but she's also been branching out to perform with a number of musicians from different stylistic backgrounds; Bria features saxophonist

Evan Arntzen, drummer Ali Jackson, bassist Reginald Veal, vibraphonist Stefon Harris and pianist Aaron Diehl.

She'll assuredly have an all-star aggregation with her when she returns to MidWeek Jazz on October 19 but for most in the audience, it will be a golden opportunity to see this rising artist as she continues her ascent in the music world. Showtime is 8 PM at the Jay and Linda Grunin Center for the Arts. Get your tickets now at grunincenter.org so you can say "you knew her when!"

— Ricky Riccardi

All shows 8–9:30 PM; \$22 regular admission, \$18 for seniors, \$12 for students.

Jazz At The Sanctuary

1867 Sanctuary at Ewing | 101 Scotch Road, Ewing NJ 08628
Tickets/Information: 609-392-6409

The NJJS co-sponsors jazz events at the 1867 Sanctuary at Ewing. This beautiful 200-seat Romanesque Revival church hall has exceptional acoustics, padded seating, and is fully wheelchair-accessible with free parking across the street. Free light refreshments (including cookies!) are served.

Shows This Month:

Saturday October 8 at 7 PM: **Living the Dream** performs jazz standards, pop, and original tunes on a journey back to the days of Frank Sinatra and Tony Bennett, with Gary Patricelli (vocals), Sue Ellen Miller (piano and vocals), Ron Taglarino (sax), Wayne Miller (bass), and Dave McGraw (drums).

Sunday October 23 at 3 PM: **Hazelrigg Brothers** is a jazz trio inspired by jazz and rock classics, and classical music, featuring **Geoff Hazelrigg** (bass), **George Hazelrigg** (piano), and **John O'Reilly Jr.** (drums).

Saturday October 29 at 7 PM: **Mandragora** is a quartet featuring hard rock/jazz fusion of the '70s led by **Tom McMillan** (bass) with **Martin Goldberg** (guitars), **Ben Cahill** (keyboards) and **Bob Lewis** (drums).

Upcoming Concerts:

Saturday November 5 at 7 PM: Big Soul Chicken. Jazz/Blues. Rodney Dickerson (guitar/vocals), Tom Verdi (sax/keys/vocals), John French (bass/vocals), Tony Del Moore (drums/vocals)

Saturday November 12 at 2 PM: Supreme Love Orchestra. Jazz. John Henry Goldman (trumpet), Sue Giles (vocals), Ben Krejci (keyboard), Jean Chaumont (guitar), Ben Cahill (piano/synthesizer), Ross Harriss (alto saxophone), Tom McMillan (bass) and Aaron Potocny (drums/percussion).

Saturday December 3 at 7 PM: Darla Rich Jazz Quartet. Darla Isaacs Tarpinian (bass/vocalist), Rich Tarpinian (guitarist/vocalist), Jim Stagnitto (trumpet) and David Stier (drums).

Friday December 9 at 8 PM: Richie Cole Quintet. Richie Cole's Christmas.

Sunday December 11 at 3 PM: Eric Mintel Quartet, Vince Guaraldi Christmas. Eric Mintel (piano), Nelson Hill (sax/flute), Dave Mohn (drums) and Jack Hegyi (bass)

— Bob Kull

\$20 for general admission (less \$5 discount for NJJS members) and \$5 for students with ID. Group tickets (10 or more purchased together in advance) are \$15 each. Tickets are available online, at the box office 609-392-6409 or by email 1867sanctuary@preservationnj.org.

'Round Jersey concerts are produced in conjunction with the New Jersey Jazz Society.

About NJJS

Mission Statement: The mission of the New Jersey Jazz Society is to promote and preserve the great American musical art form known as Jazz through live jazz performances and educational outreach initiatives and scholarships.

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 events, awarding scholarships to New Jersey college jazz students, and conducting Generations of Jazz programs in local school systems, 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.

Visit www.njjs.org, e-mail info@njjs.org for more information on any of our programs and services:

☐ e-mail updates ☐ Student scholarships ☐ Pee Wee Russell Memorial Stomp Collaborative Jazz Concerts:

☐ Ocean County College ☐ Bickford Theatre/Morris ☐ Mayo PAC Morristown

NJJS supports JazzFeast presented by Palmer Square, Downtown Princeton.

NJJS is a proud supporter of the Morristown Jazz & Blues Festival, the NJCU President's Jazz Festival in Jersey City, and more.

Member Benefits

What do you get for your dues?

■ **Jersey Jazz Journal** — a monthly journal considered the best jazz society publications in the country, packed with feature articles, photos, jazz calendars, upcoming events and news about the NJ Jazz Society.

■ **FREE Jazz Socials** — See www.njjs.org and *Jersey Jazz* for updates.

■ **Musical Events** — NJJS sponsors and co-produces a number of jazz events each year, ranging from intimate concerts to large dance parties and picnics. Members receive discounts on ticket prices for the Pee Wee Russell Memorial Stomp. Plus there's a free concert at the Annual Meeting in December and occasionally other free concerts. Ticket discounts (where possible) apply to 2 adults, plus children under 18 years of age. Singles may purchase two tickets at member prices.

■ **The Record Bin** — a collection of CDs, not generally found in music stores, available at reduced prices at most NJJS concerts and events and through mail order.

■ **FREE listings** — Musician members get listed FREE on our website.

Join NJJS

MEMBERSHIP LEVELS

Member benefits are subject to update.

■ **Family \$45:** See above for details.

■ **Family 3-YEAR \$115** See above for details.

■ **Youth \$15:** For people under 25 years of age. Be sure to give the year of your birth on the application where noted.

■ **Give-a-Gift \$25:** Members in good standing may purchase one or more gift memberships at any time for only \$25 each. Please supply the name and address of giftee. Good for new memberships only.

■ **Fan (\$75 – \$99/family)**

■ **Jazzier (\$100 – \$249/family)**

■ **Sideman (\$250 – \$499/family)**

■ **Bandleader \$500+/family)**

■ **Corporate Membership (\$100)**

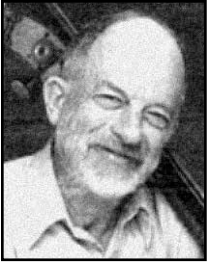
Members at Jazzier Level and above receive special benefits. These change periodically, so please contact Membership for details.

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

Call **908-273-7827** or email membership@njjs.org

OR visit www.njjs.org

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



From the Crow's Nest

By Bill Crow

■ When I was growing up in Kirkland, Washington, my mother, Lucile Crow, was a soprano and often sang on radio stations in Seattle. One day she received a fan letter from a lady who had heard her on the Gold Shield Coffee Hour. She addressed the letter to Lou Seal Crow, at the radio station. The letter read, "Dear Mrs. Crow, I just love hearing you sing. Your voice is so nice and shrill."

She used to take me along sometimes while she sang and played the organ on a weekly religious program called "Morning Reveries." I was fascinated by the radio studio. The pipe organ console provided many different sounds, including a drum set and a series of bells — doorbells, telephone bells, a gong — that were installed for use with dramatic shows.

In the next room was a complete sound effects collection. They had a wind machine, marching feet, breaking glass, doors to open and close, wood blocks, steamboat and train whistles, a blank cartridge pistol, boing springs, a rain machine, a thunder sheet, a water splash basin and a theremin. I was free to play with all those toys when Mom wasn't on the air. What kid could ask for anything more?

After being part of locally produced radio shows for several years, Mom's on-the-air career came to an end when the Seattle stations began piping in network shows that originated in New York, Chicago and Los Angeles. So she transferred her talents to the local funeral home, where she played the organ for many years.

■ It was starting time on a concert, but Bill Wurtzel's bassist and drummer hadn't arrived. They were stuck in traffic somewhere. Bill started by himself, giving a talk about different guitar styles. He illustrated with examples of solo jazz and classical playing. Someone in the audience asked about improvisation, and Bill said, "It's what you do when the rest of the band doesn't show up!"

The other musicians arrived for the second set. Bill feared he had blown the account, but the following year he was hired again, and with a request that he repeat the same format: solo and lecture on the first set, trio on the second.

■ Richard Abramson attended a vocal recital at a liberal arts college. He overheard one of the singers being praised by an audience member: "You sang so beautifully. You should join the union and take some lessons."

■ Guitarist John Whimple had a gig playing for a rummage sale at the Historical Society. There was no parking near the site, so he dropped off his equipment on the grass in front of the lawn sale and moved his car to the parking lot two blocks away. It was a good

thing he was a fast walker. As he returned to his gear, he found a woman rummaging through his gig bag. He stopped her just before she took his cables and microphones up to the donation sale table to buy them.

■ Steve Wallace, up in Toronto, told me about a legendary Canadian drummer named Andy Cree. Andy was a hipster, who once played a gig with a club date band at a golf and country club in conservative Alberta. He showed up wearing dark glasses, and one of the patrons objected to the bandleader about the presence of this "beatnik slob." The bandleader quickly replied, "Sir, our drummer is blind. Have you no shame?" The man was beside himself with embarrassment, and for the rest of the gig did everything he could to make up for his gaffe, buying the band drinks and apologizing profusely. Of course, Andy played the "blind card" to the hilt.

After the gig, the guy helped Andy pack his drums, and insisted on carrying them to the car. Then, as the leader got in on the passenger side, Andy thanked the man for his help, slid behind the steering wheel and drove off.

■ Don Stein told me about a gig Lou Caputo was on, a band whose leader often romanced young women by offering them a chance to sing a tune with the band. Often they weren't very good singers. After one of them gave a fairly dreadful performance, Lou deadpanned: "Next, were doing our Peter Pan medley. You're not afraid of heights, are you?"

■ *Jersey Jazz* contributor Schaen Fox was on an archeological tour of the Yucatan, exploring ancient Mayan ruins in an area where the Mayan language is still spoken. In one of the towns, a festival was taking place in which the Princess of Spring was being chosen from a group of girls, ages five to nine. Schaen wondered if this was the continuation of some ancient rite. He decided that was not the case when the girls climbed onto the stage and the local band began to play "Uptown Funk."

■ Herb Gardner sent me this one. Question: What does 802 mean to some New York Musicians? Answer: It's the time they leave the house for an eight o'clock gig. **J**

Bill Crow is a freelance musician and writer. His articles have appeared in DownBeat, 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 is reprinted with permission from Allegro, the monthly magazine of AFM Local 802.

Great Gift Idea!

Jazz Up Your Wardrobe



There's a new crop of NJJS and Pee Wee Stomp t-shirts!

At \$15, they make great gifts for yourself and your friends. You can buy them in person at some of our events, and we can bring them to Jazz Socials on request. But if you don't want to wait, order via mail and get your shirt within days! Shirts are 100% cotton, crew-neck, short-sleeved shirts; they may run slightly snug. Cost is \$15 per shirt + \$4 shipping fee.

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ladies' S, M, L

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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

free
roundtables

JAZZ RESEARCH ROUNDTABLES.

■ Since 1995, IJS has hosted its monthly Jazz Research Roundtable meetings, which have become a prestigious forum for scholars, musicians, and students engaged in all facets of jazz research. Noted authors, such as Gary Giddins, Stanley Crouch, and Richard Sudhalter have previewed their works, as have several filmmakers. Musicians who have shared their life stories include trumpeter Joe Wilder, pianist Richard Wyands, guitarists Remo Palmier and Lawrence Lucie, trombonist Grachan Moncur III, and drummer/jazz historian Kenny Washington.

free
concerts

CONCERTS/PERFORMANCE

■ The IJS presents occasional free Wednesday afternoon concerts in the Dana Room of the John Cotton Dana Library, Rutgers-Newark. These include the Newark Legacy series and the Jazz With An International Flavor series that recently featured the Toshiko Akiyoshi-Lew Tabackin Quartet with Mark Taylor (drums) and Yasushi Nakamura (bass).



IJS presented the Toshiko Akiyoshi-Lew Tabackin Quartet in a rare performance on the Rutgers Newark campus on March 23. The husband-and-wife team — she an NEA Jazz Master, he an award-winning saxophonist and flutist — also answered questions from the audience about their many years of jazz performance. Photo by Mitchell Seidel.

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 three-years-for-\$115 membership, and new members with a † received a gift membership. Members who joined at a patron level appear in bold.

Renewed Members

Mr. Robert (Britt) Adams, Kendall Park, NJ
 Mr. & Mrs. Peter T. Aiello,
 Southampton, NY *
 Ms. Mary J. Araneo, Princeton, NJ
 Thomas Cuff, Toms River, NJ *
 Mrs. Rae Daley, Morristown, NJ
 Mr. John W. Drew, Chatham, NJ *
 Dave Elgart, Mendham, NJ
 Mr. James A. Floyd, Princeton, NJ
 Ms Anne C Fritz, Westfield, NJ
 Mr. William Holzwarth, Piscataway, NJ *
 Laura and Harvey Jackson, Sparta, NJ
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 Ms. Jacqueline Day La Croix,
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 Mr. Stuart Lasser, Morristown, NJ *
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 Mr. Fred McIntosh, Old Tappan, NJ
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 Gene Perla, Easton, PA
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 Mr. & Mrs. Robert D. Pierson,
 Mendham, NJ
 Lew Polk, Vero Beach, FL
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North Bergen, NJ
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 Rabinowitz,
 Aberdeen, NJ
 Mrs. Cheri Rogowsky,
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 Larissa Rozenfeld,
 Madison, NJ *
 Linda Sharkey,
 Chatham, NJ
 Mr. Tom Stange,
 Princeton, NJ *
 Mr. Basil Vorolief,
 Hawthorne, NJ
 Leonard Whitmore,
 Intervale, NH
 Paul Yanosik,
 Landing, NJ
 Mr. Herb Young,
 Lancaster, PA
 Mr. & Mrs. John
 Zoller, Hamilton, NJ

New Members

Danny Bacher, Cliffside Park, NJ
 Fred Bussman, Jordan, MN
 Gary Chester, Kinnelon, NJ
 Glenn Crytzer, New York, NY
 Jackie F. DeSantis, Toms River, NJ
 Charles Diliberti, Glen Ridge, NJ
 Paul Gutheil, Glen Rock, NJ
 John Johnson & Terry Morris, Denville, NJ
 Eric A. Lee, Changewater, NJ
 Nancy Malaga, North Brunswick, NJ
Paul McClutchy, Brookside, NJ – FAN
 Sonja E Rohrs, Wayside, NJ
 Enrique Roibal, Dover, NJ
 Mike Schofel, Livingston, NJ
 Stephen Schofel, Mendham, NJ
 Lisa Schustak, Florham Park, NJ
 John Johnson & Terry Morris, Denville, NJ
 Herb & Elinor Weiland, Califon, NJ



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.

Fran Kaufman photographs the world of jazz —on stage and behind the scenes.

See what's happening—with a new photo every day—
on the WBGO Photoblog.

Check out where Fran's hanging,
and see what she sees, at
www.wbgo.org/photoblog



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Summit, NJ 07901.

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Victory Review

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www.cadencejazzworld.com

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.

Allamuchy
RUTHERFORD HALL
1686 County Rd. 517
908-852-1894 ext. 335

Asbury Park
HOTEL TIDES
408 7th Ave.
732-897-7744

LANGOSTA RESTAURANT
100 Ocean Ave.
732-455-3275

TIM MCLOONE'S SUPPER CLUB
1200 Ocean Ave.
732-744-1155

MOONSTRUCK
517 Lake Ave.
732-988-0123

THE SAINT
601 Main St.
732-775-9144

Atlantic City
ASBURY UNITED METHODIST CHURCH
1213 Pacific Ave.
908-348-1941
Jazz Vespers 3rd Sunday of the month, 4 PM

Bernardsville
BERNARD'S INN
27 Mine Brook Rd.
908-766-0002
Monday – Saturday 6:30 PM
Piano Bar

Boonton
MAXFIELD'S ON MAIN
713 Main St.
973-588-3404
Music Wednesdays through Sundays

Bridgewater
THEATER OF SOMERSET COUNTY VO-TECH
14 Vogt Dr.
908-526-8900

Cape May
VFW POST 386
419 Congress St.
609-884-7961
Cape May Trad Jazz Society
Some Sundays, 2 PM
live Dixieland

MAD BATTER
19 Jackson St.
609-884-5970
Wednesdays 7:30–10:30 PM

MERION INN
106 Decatur St.
609-884-8363
Jazz piano daily 5:30–9:30 PM

Cartaret
ZION EVANGELICAL LUTHERAN CHURCH HALL
712 Roosevelt Ave.
908-541-6955
Somerset Jazz Consortium
Usually 3rd Monday, 7–9 PM

Cliffside Park
VILLA AMALFI
793 Palisade Ave.
201-886-8626
Piano jazz Fridays & Saturdays

Closter
HARVEST BISTRO & BAR
252 Schraalenburgh Rd.
201-750-9966
Thursdays & Fridays

Convent Station
THE COZY CUPBOARD
4 Old Turnpike Road
973-998-6676

Cresskill
GRIFFIN'S RESTAURANT
44 East Madison Ave.
201-541-7575
Tuesdays & Wednesdays

Dunellen
ROXY & DUKES ROADHOUSE
745 Bound Brook Rd.
732-529-4464
MAGGIE MURRAY'S PUB HOUSE
119 North Washington Ave.
732-629-7660
Jazz nights 1st and 3rd Wednesdays

Edison
THE COFFEE HOUSE
931 Amboy Ave.
732-486-3400

East Rutherford
PARK & ORCHARD
240 Hackensack St.
732-486-3400
Sunday Jazz Brunch, 11 AM - 3 PM

Englewood
BERGEN PAC
30 N. Van Brunt St.
201-227-1030

BLUE MOON MEXICAN CAFÉ
23 E. Palisade Ave.
201-848-4088
Sundays

Ewing
VILLA ROSA RESTAURANTE
41 Scotch Road
609-882-6841

1867 Sanctuary at Ewing – Arts and Cultural Haven
101 Scotch Road
908-295-7739
Regular jazz concerts – check their website for details

Fairfield
BRUSCHETTA RESTAURANT
292 Passaic Avenue
973-227-6164
Live piano bar every night
CALANDRA'S MEDITERRANEAN GRILLE
118 US Highway 46
973-575-6500
Piano – Fridays & Saturdays

CALANDRA'S CUCINA
216-234 Route 46
973-575-7720

Florham Park
PULEO'S BRICK OVEN
162 Columbia Turnpike
973-822-0800
Accordianist Eddie Monteiro with drummer Buddy Green, Wednesdays, 7–10 PM

Hackensack
SOLARI'S RESTAURANT AND LOUNGE
61 River Street
201-487-1969
Big band swing first Tuesday of the month
STONY HILL INN
231 Polifly Rd.
201-342-4085
Friday & Saturday evenings

Haddonfield
HADDONFIELD METHODIST CHURCH
29 Warwick Road
Tri-State Jazz Society
usual venue
Some Sundays, 2 PM

Hoboken
PILSENER HAUS & BIERGARTEN
1422 Grand St.
201-683-5465
Live music Thursdays, 8–12 PM, no cover charge

Hopatcong
PAVINCI RESTAURANT
453 River Styx Rd.
973-770-4300
Big Band, 3rd Tuesday of the month

Hope
THE INN AT MILLRACE ROAD
313 Hope Johnsonburg Rd.
908-459-4884

Jersey City
MADAME CLAUDE CAFÉ
364 Fourth St.
201-876-8800
Gypsy jazz Thursdays

MOORE'S LOUNGE (BILL & RUTH'S)
189 Monticello Ave.
201-332-4309
Fridays open jazz jam, open to all musicians, vocalists, dancers and spoken word artists; hosted by Winard Harper and Rosalind Grant 8:30PM – midnight
First Sundays 6–10PM
Featuring Winard Harper and special guests, \$10 cover

Lambertville
DEANNA'S RESTAURANT
54 N. Franklin St.
609-397-8957

Linden
ROBIN'S NEST RHYTHM & BLUES
3103 Tremley Point Rd.
Linden, NJ
908-275-3043

Madison
SHANGHAI JAZZ
24 Main St.
973-822-2899
Wednesdays/Thursdays, 7 PM
Fridays/Saturdays, 6:30 PM
Sundays, 6 PM – No cover

Mahwah
BERRIE CENTER/ RAMAPO COLLEGE
505 Ramapo Valley Rd.
201-684-7844

Manalapan
MONMOUTH COUNTY LIBRARY
125 Symmes Dr.
732-431-7220
Free monthly jazz concerts
September – June

Mendham
BLACK HORSE TAVERN
1 West Main St.
973-543-7300
Saturdays

Metuchen
BOUQUET BOOKSTORE & CAFE
420 Main St.
917-686-6056
Sunday jam sessions

NOVITA
New & Pearl Streets
732-549-5306
No cover

Montclair
DLV LOUNGE
300 Bloomfield Ave.
973-783-6988
Open jam Tuesdays

PALAZZO RESTAURANT
11 South Fullerton Ave.
Fridays/Saturdays, 7 PM

TRUMPETS
6 Depot Square
973-744-2600
Tuesday/Thursday/Sunday, 7:30 pm, Friday/Saturday, 8:30 PM

Morristown
THE BICKFORD THEATRE AT THE MORRIS MUSEUM
5 Normandy Heights Rd.
973-971-3706
Some Mondays, 8 PM

THE COMMUNITY THEATRE
100 South St.
973-539-8008

HIBISCUS RESTAURANT
At Best Western Morristown Inn
270 South St.
866-497-3638
Tuesdays, Fridays, Saturdays, Sunday brunch

ROD'S STEAK & SEAFOOD GRILLE
One Convent Rd. (Madison Ave.)
973-539-6666

Mount Holly
THE FIREHOUSE CAFE
20 Washington St.
609-261-4502

Newark
27 MIX
27 Halsey St.
973-648-9643
BETHANY BAPTIST CHURCH
275 Market St.
973-623-8161
Jazz vespers, 1st Sunday

DEBORAH'S JAZZ CAFE
18 Green St.
862-237-9004
Thursday evenings & Sunday afternoons

DUKE'S SOUTHERN TABLE
11 Clinton St.
862-763-5757
Friday/Saturday evenings, Sunday brunch, \$5 cover

IDEAL LOUNGE
219 Frelinghuysen Ave.
973-824-9308

Institute of Jazz Studies – Rutgers University
John Cotton Dana Library, 185 University Avenue
973-353-5595
Frequent free concerts.

MEMORIAL WEST UNITED PRESBYTERIAN CHURCH
286 South 7th St.
973-242-1015
Jazz vespers monthly

NEW JERSEY PERFORMING ARTS CENTER
1 Center St.
888-466-5722

Taste Venue
47 Edison Place, 2nd floor
973-642-8400
Jazz Mondays 8:00 - 11:00 pm

THE PRIORY
233 West Market St.
973-242-8012
Fridays, 7 PM, No cover

New Brunswick
DELTA'S
19 Dennis St.
732-249-1551
Saturdays, 7–11 PM
DUE MARI
78 Albany Street.
732-296-1600
Saturdays, 7–11 PM
New Brunswick Jazz Project
presents live jazz Fridays 6:30-9:30 PM

THE HYATT REGENCY NEW BRUNSWICK
2 Albany St.
732-873-1234
New Brunswick Jazz Project
presents live jazz Thursdays, 8 – 10:30 PM,

INC BAR AND KITCHEN
302 George Street
732-640-0553
New Brunswick Jazz Project
presents live jazz Wednesdays 8:00-11 PM

STATE THEATRE
15 Livingston Ave.
732-246-7469

TUMULTY'S
361 George St.
732-545-6205
New Brunswick Jazz Project
presents live jazz & jam session, Tuesdays, 9:30 PM

Newfield
LAKE HOUSE RESTAURANT
611 Taylor Pl.
856-694-5700

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.

Newton

THE NEWTON THEATRE
234 Spring St.
973-383-3700
Occasional jazz concerts –
contact venue for schedule

North Bergen

WATERSIDE RESTAURANT
7800 B River Rd.
201-861-7767

North Branch

STONE BROOK GRILLE
1285 State Highway 28
908-725-0011

Oak Ridge

THE GRILLE ROOM
(Bowling Green Golf Course)
53 Schoolhouse Rd.
973-679-8688

Orange

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

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

Paterson

CORTINA RISTORANTE
118 Berkshire Ave.
973-942-1750
Wednesdays, 6:30–10:30 PM,
Joe Licari/Mark Shane

Phillipsburg

MARIANNA'S
224 Stockton St.
908-777-3500
Fridays

Princeton

MCCARTER THEATRE
91 University Pl.
609-258-2787

MEDITERRA

29 Hulfish St.
609-252-9680
No cover

SALT CREEK GRILLE

1 Rockingham Row,
Forrestal Village
609-419-4200

WITHERSPOON GRILL

57 Witherspoon St.
609-924-6011
Tuesday night jazz,
6:30–9:30 PM

Rahway

THE RAIL HOUSE
1449 Irving St.
732-388-1699

UNION COUNTY PERFORMING ARTS CENTER

1601 Irving St.
732-499-0441

Randolph

THE CORNER BISTRO
477 Route 10
862-251-7274
Every 1st and 3rd Thursday

Red Bank

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

JAZZ ARTS PROJECT
Various venues
throughout the year. Refer to
www.jazzartsproject.org for
schedules and details

MOLLY PITCHER INN

88 Riverside Ave.
800-221-1372

SIAM GARDEN

2 Bridge Ave.
732-224-1233

Somers Point

**SANDI POINTE
COASTAL BISTRO**
908 Shore Rd.
609-927-2300

South Amboy

BLUE MOON
114 South Broadway
732-525-0014
Blues jam Thursdays

South Orange

PAPILLON 25
25 Valley St.
973-761-5299

RICALTON'S

19 Valley St.
973-763-1006
Tuesdays

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
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 Rd.
732-449-1800

Stanhope

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

Succasunna

**THE INVESTORS BANK
THEATER AT THE
ROXPAC**
Horseshoe Lake Park
72 Eyland Ave.
862-219-1379

Teaneck

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

PUFFIN CULTURAL FORUM

20 East Oakdene Ave.
201-836-8923

ST. PAUL'S LUTHERAN CHURCH

61 Church St.
201-837-3189
Jazz Vespers, 4th Sunday of
the month

Tom's River

**OCEAN COUNTY COLLEGE
FINE ARTS CENTER**
College Dr.
732-255-0400
Some Wednesdays

Trenton

AMICI MILANO
600 Chestnut Ave.
609-396-6300

CANDLELIGHT LOUNGE

24 Passaic St.
609-695-9612
Saturdays, 3–7 PM

Union

SALEM ROADHOUSE CAFE
(Townley Presbyterian Church)
829 Salem Road
908-686-1028

VAN GOGH'S EAR CAFÉ

1017 Stuyvesant Ave.
908-810-1844
Sundays 8 PM, \$3 cover

Watchung

WATCHUNG ARTS CENTER
18 Stirling Rd.
908-753-0190
www.watchungarts.org

Wayne

LAKE EDGE GRILL
56 Lake Drive West
Wayne, NJ 07470
973-832-7800
Friday & Saturday

NOVU RESTAURANT

1055 Hamburg Tpke.
Wayne, NJ
973-694-3500
Fridays

WILLIAM PATERSON UNIVERSITY

300 Pompton Rd.
973-720-2371
Sundays, 4 PM

Westfield

16 PROSPECT WINE BAR & BISTRO

16 Prospect St.
908-232-7320
Tuesdays, Wednesdays,
Fridays, 8 PM

West Orange

HIGHLAWN PAVILION
Eagle Rock Reservation
973-731-3463
Fridays

LUNA STAGE

555 Valley Rd.
973-395-5551

SUZY QUE'S

34 South Valley Rd.
973-736-7899

Westwood

BIBIZ LOUNGE
284 Center Ave.
201-722-8600

Woodbridge

BARRON ARTS CENTER
582 Rahway Ave.
732-634-0413

Wood Ridge

MARTINI GRILL
187 Hackensack St.
201-939-2000
Live jazz Wednesday
through Saturday

For a link to
each venue's
website,
visit
www.njjs.org,
click on
"venues,"
and scroll
down to
the desired
venue.

Also visit
Andy
McDonough's
njazzlist.com

The Name Dropper

Recommendations may be e-mailed to editor@njjs.org.

GROVER KEMBLE – OK, Grover isn't really Jimmy Durante. It just *seems* like he is. For those who missed the boffo *Durante!* at the Bickford Theatre earlier this year, here's your chance to fix that mistake. Ninety non-stop minutes of songs, jokes and mangled English by "Jimmy D," aided and abetted by Regan Ryzuk on the pian-ee and Tim Metz on da bass. Oct. 9, 2 PM, at the Bickford. \$25/door or \$20/advance. Info at 973-971-3706.

CLAUDIO RODITI – At Luna Stage in West Orange, a neat little black box theater and not a bad seat in the house. Oct. 23 at 7 PM. Mr. Roditi is accompanied by pianist Matt King, and if you ask nicely he might play the delightful "Piccolo Bues" on his teeny trumpet. \$18 in advance/\$20 at the door. Info at 973-395-5551. All a mere five minutes from the Star Tavern in Orange where you can finish the evening with a famous pizza.

DIANE MOSER'S COMPOSERS BIG BAND – The Annual Peace Concert, one of a network of nearly 14,000 Daniel Pearl World Music Days events worldwide. With guest composer Caleb Rumley and vocalist Allison McKenzie, Oct. 25 at Trumpets Jazz Club, Montclair, 8–11 PM. An adventurous big band pays tribute to a slain journalist who was also a fine musician. \$20 cover/\$7 minimum. Info at 973-744-2600.



c/o New Jersey Jazz Society
Michael A. Katz
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Summit NJ 07901

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