INTerviews
Dianne Reeves
Jazz At Lincoln Center
Rose Theater, Feb 10-11

Dave Douglas
Jazz At Lincoln Center
March 3-4

Billy Hart
Jazz Standard, March 9-12

CDe Reviews

COnprehensive Directory
Of NY Club, Concert & Event Listings

Spectacular Jazz Gifts - Go To www.JazzMusicDeals.com
Fabulous CDs, Box Sets & The Jazz Lovers Lifetime Collection
20 PRINTED VOLUMES, OVER 6000 PAGES + 20 CDS = 40 POUNDS OF JAZZ
“The Sound”
as requested by you.

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

We listened.
With structural changes both inside and out, “the sound” of yesteryear has been recaptured.

Otto Link Vintage
for tenor sax.

www.jjbabbitt.com
MOUTHPIECES FOR CLARINET AND SAXOPHONES
THE COUNT BASIE ORCHESTRA
FT. DEE DEE BRIDGEWATER
JANUARY 31 - FEBRUARY 5

VALENTINE’S WEEK
WITH MS. LISA FISCHER
& GRAND BATON
FEBRUARY 14 - 19

KERMIT RUFFINS
& THE BBQ SWINGERS
MARDI GRAS CELEBRATION
FEBRUARY 23 - 26

VALENTINE’S CELEBRATION
WITH RACHELLE FERRELL
FEBRUARY 9 - 12

IVAN NEVILLE
PIANO SESSIONS
MARDI GRAS CELEBRATION
FEBRUARY 21 - 22

DONALD HARRISON
FT. HENRY BUTLER
MARDI GRAS/FAT TUESDAY CELEBRATION
FEBRUARY 28 - MARCH 1

MC Coy Tyner
FEBRUARY 6 & 7

FABRIZIO SOTTI & FRIENDS FT. MELANIE FIONA & MI OF DEAD PREZ, RES & MORE
FEBRUARY 8

REVIVE MUSIC PRESENTS: THE BAYLOR PROJECT ALBUM RELEASE/VALENTINE’S DAY
FEBRUARY 13

THE LOOP LOFT ALLSTARS: HARLAND/SMITH/CINELU/KELLEY/WAMBLE & MORE
FEBRUARY 20

SPECIAL SUNDAY JAZZ BRUNCH
$35 INCLUDES BRUNCH, MUSIC & COCKTAIL
Cover Photo (and photo at right) of Eddie Palmieri
by Eric Nemeyer

Publisher: Eric Nemeyer
Editor: John R. Barrett, Jr.
Marketing Director: Cheryl Powers
Advertising Sales & Marketing: Eric Nemeyer
Circulation: Susan Brodsky
Photo Editor: Joe Patitucci
Layout and Design: Gail Gentry
Contributing Artists: Shelly Rhodes
Contributing Photographers: Eric Nemeyer, Ken Weiss
Contributing Writers: John Alexander, John R. Barrett, Curtis Davenport; Eric Harabadian; Alex Henderson; Joe Patitucci; Ken Weiss.

Jazz Inside™ Magazine | Eric Nemeyer Corporation
MAIL: P.O. Box 30284, Elkins Park, PA 19027
OFFICE: 107-A Glenside Ave, Glenside, PA 19038
Telephone: 215-887-8880
Email: advertising@jazzinsidemagazine.com
Website: www.jazzinsidemagazine.com

ADVERTISING SALES
215-887-8880
Eric Nemeyer – advertising@jazzinsidemagazine.com

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

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

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

COPYRIGHT NOTICE
Copyright © 2017 by Eric Nemeyer Corporation. All rights reserved. No part of this publication may be copied or duplicated in any form, by any means without prior written consent. Copying of this publication is in violation of the United States Federal Copyright Law (17 USC 101 et seq.). Violators may be subject to criminal penalties and liability for substantial monetary damages, including statutory damages up to $50,000 per infringement, costs and attorneys fees.

CONTENTS
CLUBS, CONCERTS, EVENTS
13 Calendar of Events, Concerts, Festivals and Club Performances

22 Clubs & Venue Listings

FEATURE

4 Eddie Palmieri

22 Dianne Reeves

32 Dave Douglas

24 Bobby Hutcherson—Life Celebration
(at St. Peter’s, Church New York City)

PAY ONLY FOR RESULTS PUBLICITY!
Get Hundreds Of Media Placements — ONLINE — Major Network Media & Authority Sites & OFFLINE — Distribution To 1000’s of Print & Broadcast Networks To Promote Your Music, Products & Performances In As Little As 24 Hours To Generate Traffic, Sales & Expanded Media Coverage!

Clayton-Hamilton
Together with an all-star lineup of Los Angeles-based musicians, the big band received an enthusiastic response from reviewers and fans.

Charles McPherson
He remains a strong, viable force on the jazz scene today. He is at the height of his powers. His playing combines passionate feeling with intricate patterns of improvisation.

Terell Stafford
Stafford’s exceptionally expressive and well defined musical talent allows him to dance in and around the rich trumpet tradition of his predecessors while making his own inroads.

Joshua Breakstone
His flowing lines on up-tempo cookers are impeccably clean and fiery, bearing the mark of a first-rate improviser, while his chordal work on heartbreaker ballads is the final word in finesse. — Guitar Player magazine.

Ken Peplowski
Ken Peplowski is reunited with his NYC working group that includes Ted Rosenthal on piano, Martin Wind on bass and Matt Wilson on drums.

Stranahan / Zaleski / Rosato
Limitless shows that the partnership is working quite well and in all likelihood hadn’t even hit its ceiling yet.

— S. Victor Aaron, Something Else Reviews

www.CapriRecords.com
Interview by Curtis Davenport

Jazz Inside: In doing my research, I found out we have a bit of a common background. I was born in the Bronx and you were raised in part there. You grew up down the block from people such as Colin Powell. Can you speak a little bit about growing up in the Bronx?

Eddie Palmieri: Well, I was born in Manhattan. We lived at 112th Street between Madison and Park. And we moved up to the Bronx when I was a young man, and I was raised there. I went to elementary, junior high, and high school there. It was really absolutely wonderful, as far as what we used to do, which was play ball. Stickball was the most popular thing. And then listening to the recordings that my brother would bring in and looking into all the orchestras that were happening in those years, the 1940’s, which was certainly the orchestra of Machito and His Afro-Cuban Orchestra. And from then on, that was it. Listening to the recordings, playing ball, and certainly practicing my piano. Stickball was the most popular game, you know, because it was everything baseball. And naturally, I couldn’t play hardball or softball while I was practicing my piano. So stickball really became my favorite sport.

JI: I’m going to skip ahead to the beginning of your musical career, not the very beginning, but when you first really started to get noticed, around the time of La Perfecta. Now, you have been credited with introducing the concept of a trombone-driven horn section in Latin music, and that would soon become the standard. When I grew up listening to Latin music, I expected to hear that trombone sound.

EP: Naturally, trombones were used in the great jazz orchestras; they used trombones in the recordings of Machito. But never were the (Continued on page 6)
AT LAST! PAY-ONLY-FOR-RESULTS PUBLICITY!

How You Yourself Can Get 100’s Or Even Thousands Of Major Media Placements - Print, Broadcast & Online Networks — To Promote Your Music, Products & Performances In As Little As 24 Hours!

And All Without The Expense, Frustration and Disappointing Results From Over-Priced, Ineffective, Incompetent, Inexperienced And Or Lazy Publicists!

GUARANTEE (see other side)

Your Business Will Get Massive Media Placements, More Page 1 Search Engine Rankings, More Targeted Traffic To Your Website—For Less Than It Would Cost You To Hire A Publicist

INTRODUCTORY: Send up to TWO releases for the price of one!

Guaranteed Publication On Over Hundreds of Authority News Sites

The PressToRelease premium syndication network posts your press release on Local Mainstream Broadcast TV, Radio & Newspaper News Sites from brands like ABC, NBC, CBS, Boston Globe, Fox News, AP and more to get MAXIMUM Exposure and Deliver REAL Results to you

Front Page Rankings In Google Results
To Drive Traffic, Leads & Sales To You

Provides you with the greatest seed exposure for the highest chance of journalist attention, plus rankings that’ll stick, to bring you traffic for the long term.

Distribution: Online & Traditional Media

• 13,000 Radio/TV stations (AM, FM, News, Talk, Music, more)
• 3,000 magazines (segment by market, interest)
• 8,000 Newspapers (dailies & weeklies) in the USA

Comprehensive Media Placement Reports

Includes more than 200 Authority News Sites where your press release appears. This is the very report that many publicists DO NOT or *CANNOT* Provide (HINT: It may reveal their lack of activity and results on your account!)

Fast Service + Fast & REAL Results

• 1-HOUR-EXPRESS-SERVICE - For pre-written releases
• DONE-FOR-YOU - We professionally write, search engine optimize your release & distribute in 48 hours

PressToRelease

ORDER Your Promotion NOW! - MusicPressReleaseDistribution.com
Experience Results In 24-48 Hours! CALL 215-887-8880
Eddie Palmieri

(Continued from page 4)

trombones brought up front. That was something quite different that we did. And the man that was responsible for that was a gentleman called Barry Rogers. I always wanted what we called a cahunto, which means three trumpets in the rhythm section and vocals. One of the first men I worked with was a gentleman called Johnny Segui. He played bass and he also had a cahunto, which meant three trumpets in the rhythms section and vocals. I worked with Sentico Valdes, and he also had a cahunto. That style was very popular coming out of Cuba. Tito Puente had a great cahunto, which my brother, Charlie Palmieri, played piano for. And Monga Santamaria was a conga player when he arrived here from Cuba via Mexico. So they all ended up with Tito Puente. Tito had an incredible cahunto, and so did Tito Rodriguez, so we were weaned to that. The only orchestra with five saxes, as far as we were concerned, was the Machito Orchestra. I loved the sound of the cahunto and I was used to it, but it was difficult when I first started, to get the trumpet players to stay with you because they would go to the highest middle and see whoever could play the most in a gig. Then, in one of those jam sessions that were happening in the Bronx right off Southern Boulevard, there was a young man called Johnny Pacheco, who was playing flute then. He had already recorded, he was already popular. He started with my brother playing flute, and then became a very talented percussionist. But at the time, he was playing wooden flute. And he would have jam sessions on Tuesdays, and I went up there on one of the Tuesdays in a place called the Triton and I met Barry Rogers. And I said to Barry, “I work up here also, can I call you for some gigs?” And that’s how it started. And I used to come in with a quintet or just one trombone, and then with another gentleman called George Castro, who played wooden flute with another group, and when he wasn’t working he would work with me. I would call him, and one day I was able to get the flute and trombone together, and I said, “That’s what we’re looking for”. That was the sound. And after that we added one more trombone to give it the power that we needed. And then La Perfecta was a very exciting, very rhythmic, musical, and potent ensemble tape, both to dance to and to listen to. And the performances were very, very exciting to see.

JI: Now, on the subject of La Perfecta, I understand that when you formed the group and you were gaining popularity, they wouldn’t let you into the Palladium to perform. Why not?

EP: I was already working in the Palladium in 1956 and in 1958 with Sentico Valdes, and I had played there also with Tito Rodriguez. But then when I started my orchestra, it wasn’t a question of whether we could get in. It was very difficult to get into the Palladium, and we weren’t one of the favorite orchestras that would draw [an audience]. But the Palladium went through a crisis when they had had a raid. And once they had the raid, it meant that now they couldn’t sell liquor, they got their liquor license taken away, and they were never able to receive it again. But the old man loved that place, and he just kept running the Palladium. And little by little, I knew that we had to get into the Palladium to perform because the greatest dancers in the world were going there. It was also very important to be seen there. The way the Palladium used to sign you, they would sign you for thirty or forty or fifty gigs. Tito Rodriguez, for example, signed for almost the whole year, and they could get out it if they got called for something else, but if not, they were always working in the Palladium. That’s what I was looking for. That was also the time when there was the cabaret card. The cabaret card had racial overtones because there were too many blacks and Hispanics musicians working in Manhattan. As long as you stayed in midtown, you were okay, but when you came into Manhattan you needed that cabaret card, otherwise you weren’t going to be able to work. And there was a lot of suffering, from the jazz musicians, to the Latin musicians. If there was any kind of problem they would take away your cabaret card and then you really had problems, okay? So there was really tension in those years there, but as far as the Palladium was concerned, the only way I was able to get in, I rented a place next to it called the Riviera Terrace. It was this beautiful place only a block away, and I rented it on Wednesdays because they used to run Wednesdays, Fridays, Saturdays, and Sundays. And I was my own blocker outside. “Over here, folks, not over there!” That kind of a thing (laughs). And since La Perfecta was already hot uptown, they knew about it, and it was very danceable, man, so we were pulling some

“I knew that we had to get into the Palladium to perform because the greatest dancers in the world were going there. It was also very important to be seen there. The way the Palladium used to sign you, they would sign you for thirty or forty or fifty gigs.”

(Continued on page 8)
Concert Halls, Festivals, Clubs, Promoters
FILL SEATS IN JUST HOURS!

Pay Only For Results
Concert & Event Marketing

Get Your Phones Ringing NOW!
Your Multi-Media Campaign Runs On The Proprietary System We Built
We Do Everything * Set Up In 2-Hours!

Lightning Fast, Way Better Results & Far Less Expensive Than Direct-Mail, Print, Radio & TV Ads—Comprehensive Analytics!

CALL: 215-600-1850
Eddie Palmieri

(Continued from page 6)

people into the place. I couldn’t really get involved in running it, but I did my best until the Palladium broke down and went to the agent and said, “The kid is crazy out there! And he’s taking away our business” (laughs). And the agent at the time was an ex-bandleader, called Secco Bello, the Cuban. And Secco Bello says, “Then you will have to book him”. And sure enough, I got ninety-something gigs, and I signed for the whole year, and that’s how it started. We were working steady at the Palladium and we closed the Palladium, eventually, in 1966. It was really the place to play, it was really something to see, because the greatest dancers that you could imagine were there, and they really came to dance. It was a one-on-one between the orchestra and the dancer.

JI: My father was one of those dancers. He’s black, but they used to love him up there.

EP: Oh yeah! The blacks were great dancers. On Sundays, the majority of the crowd was black, and we were one of their favorite orchestras. And there were all different ethnic crowds, you know, most of them were Latin and Puerto Rican on Friday and Saturday nights, for sure. But Fridays were all mixed, and more of a Jewish crowd, because you have the mambo show, and then you have the amateur dance contest, and then you have the professional dance contest. So the blacks would come on and dance, and they were the dancers who would teach all the Jewish dancers up in the Catskills. So in the summer, they would make money off those dancers, those students. And then on Sunday, it was all black. I mean, the majority was black, and they danced, man.

JI: I know your brother, Charlie, who is a great pianist in his own right, was a great inspiration to you. Who were some of the other musicians that inspired you?

EP: Well, there was a pianist called Tommy Garcia that played piano with the Tito Rodriguez Orchestra. There was one called Gilbert Lopez, who was the pianist for Tito Puente. Then my brother came in when Gilbert went into the Korean War. And then, my mentor, besides my brother, was Rene Hernandez, who was the musical director and pianist for the Machito Orchestra. He was genius, and when he arrived from Cuba, he put the Machito Orchestra at another level, for sure. These are the ones that were here in America. But by 1960, I became aware of orchestras that were coming out of Cuba, and they had great players like Lili Martinez, from the Arsenio Rodriguez Orchestra, and then you had Sue Lopez, who played with the charanga. Charanga means violins, and wooden flute, and singers, and conga, piano, and bass. It’s a very exciting dance ensemble; Cachao worked in that orchestra for many years. And then Paruchin, who was really more jazz oriented. He played with the Orchestral Rhythm Society. And then you had Bebo Valdes, who was Chucho’s father. He was a master arranger, and always had a big band and was already familiar with the jazz harmonics from the 1940’s. Between all of them, they set great examples for me with their different styles. Naturally, I began to come up with my own signature, but that was a helping hand. It was very interesting to listen to the way they would accompany the orchestras, and their solo styles, and all that. Besides that, you know, later on I started to listen to jazz.

JI: We looked at who inspired you, and I know you have inspired many of the young musicians who have come up after you. Of those young musicians, is there anybody who has really caught your ear? Is there anyone that we should be looking out for?

EP: Well there was one that was very famous when he passed away, Mr. Hilton Ruiz. He always used to tell me that he would listen to me as a young man and he set out to be one of the great jazz pianists. And of the Hispanic players, Hilton was untouchable, in my opinion. There are a few different pianists, and we all have good relations. Benito Perez and Michel Camilo, we have played together in different concerts, and Los Anito Macala, we have played together in Puerto Rico, and Chucho Valdes, for sure. They’re great players, all of them.

JI: This next question is not only for our audience, but for me. You and Cal Tjader are forever linked together because of those spectacular albums that you recorded together, and it’s been said that your albums were the creation, or the invention, of modern Latin music that some people call by the term salsa. You’ve recorded so much since then. Where do you place your work with Cal Tjader in reference to your other work?

EP: Well the piano part with Cal Tjader, naturally, had to be Latin jazz. There were no vocalists, so we used the word salsa. The band would play the Latin rhythms or patterns, but we were playing a combination that created the genre of Latin jazz. And it was amazing, Cal Tjader came to the old Cheetah Lounge on 50-something Street. And he came over while I was playing on the bandstand. I thought he was coming over for me to record something with him alone, but he wanted to record the whole band. So we made that possible. And then it was an exchange of artists. I recorded one for him and he recorded one for my company which was Deco, which is a subsidiary of Roulette Records. And they were both very well acclaimed. Everybody constantly asks me about those records. And he was a great natural talent, man, I mean he was amazing how he just fell right in. When you listen to the recordings, you can’t believe we just came in to record, you know what I mean?

(Continued on page 10)
PAY-ONLY-FOR-RESULTS EVENT MARKETING
Sell More Tickets & Fill The House!

CALL 215-600-1850
or 215-887-8880
To Schedule Your
NO-RISK Campaign

GET YOUR
PHONES RINGING!

The Goof-Proof, Financially
Risk-Free Way For Your
Performance Venue To
Generate 50-150 Inbound
Responses From Qualified
Buyers In Just Hours
So You Can Sell More
Tickets This Week!

Completely Hands-Off,
Exclusive Multi-Contact,
Multi-Media, Marketing
Automation Campaigns
We Set Up In 24 Hours
With The GET SALES FAST
System & Software
We Built So You Can
SELL MORE TICKETS!

SellMoreTicketsFast

Eric Nemeyer Corporation
OFFICE: 107A E. Glenside Ave, Glenside PA 19038 | MAIL: P.O. Box 30284, Elkins Park, PA 19027
mean? You figured that we were together for a while.

JI: It sure sounds like it. You’ve been called everything from “Messiah” to “Madman” to “Sun of Latin Music” to “Renegade of Latin Jazz”. Now, that’s what people have called you. What do you call yourself? How do you refer to yourself?

EP: Oh, I’d have to say a lover of music, and quite blessed that I’ve been able to be successful in presenting my music that has had worldwide acclaim. And that I’ve been able to travel the international bandstand. I consider that a tremendous honor, to bring my music to the all the different countries that I’ve been able to perform in.

JI: I understand that you’re not a fan of the word salsa being applied to much of your music.

EP: Well, Tito Puente used to say this: “Salsa is what I put on my spaghetti, Eddie” (laughs). I mean, there it is in a nutshell. These rhythmical patterns have their own proper names, and they lump them all together and they say, “Oh, that’s salsa, or that’s salsa music” and they don’t realize that salsa music came out of New York, but that’s a different structure of dance music which became quite monotonous and had no excitement in it. The true band structure of our music is extremely exciting. It has that tension, and resistance, and a tremendous climax, you know, that gets the dancers excited. “they don’t realize that salsa music came out of New York, but that’s a different structure of dance music which became quite monotonous and had no excitement in it. The true band structure of our music is extremely exciting. It has that tension, and resistance, and a tremendous climax, you know, that gets the dancers excited.”

JI: I understand that you’re not a fan of the word salsa being applied to much of your music.

EP: Well, Tito Puente used to say this: “Salsa is what I put on my spaghetti, Eddie” (laughs). I mean, there it is in a nutshell. These rhythmical patterns have their own proper names, and they lump them all together and they say, “Oh, that’s salsa, or that’s salsa music” and they don’t realize that salsa music came out of New York, but that’s a different structure of dance music which became quite monotonous and had no excitement in it. The true band structure of our music is extremely exciting. It has that tension, and resistance, and a tremendous climax, you know, that gets the dancers excited. With other kinds of salsa, that name was added to a different rhythmic pattern, which is just the vocals and the orchestra. It never generates any excitement, there are no trumpet solos, no bongo solos, no piano solos, and no bass solos. It’s just amazing how that happened. But the word salsa was used also by Fania Records, and they made it easy for everybody to relate to the genre of all that salsa music, okay? But after Fania went out of business, the word stood, and the different forms were used, in what they call salsa erotica, salsa cesoir, and I would have to say it was quite damaging to the youngsters that believed that that’s the way the music should be played. We don’t have commercial radio for the bands that really played the exciting Latin dance music. We only have community radio, and in Europe and other places, world radio. But they mix that with all different kinds of music. So it’s very difficult. And the genre has lost the impetus, the popularity that it once had. There are still dance troupes doing the Latin Dance Congress and all that, and it certainly helps, but it has hurt the music, in my opinion.

JI: Well said. Can you tell us about some of the work you’re doing with Brian Lynch?

EP: Well, the work with Brian Lynch is already done. We’re always playing together one way or another. We’ve been playing together for twenty years.

JI: How did the two of you first start playing together?

EP: Well I met him through a marimba player called Charlie Sepulveda. He lives in Puerto Rico but Charlie brought him to the orchestra and Brian and I hit it off, just like talking about Conrad Herwig and I. And as a matter of fact, Conrad and Brian will be at York College.

JI: I heard there were some sessions that you did where you were on piano and your brother Charlie was on organ. And even the concept of that sounds hot.

(Continued on page 12)
Eddie Palmieri

(Continued from page 10)

EP: Yeah, that was a classic album we did called Vamonos Pa’l Monte in 1971. I also did Harlem River Drive right around that time. Both recordings were for Deco Recordings, who I recorded with until 1974, when I recorded for a new company, and the first [release] with them was called Sentido.

JI: Now on the Harlem River Drive album, you played with Aretha Franklin and King Curtis’ band?

EP: Yeah, yeah, with Ronnie Cuber, the bari [sax] player, they called him “The God of the Baritones”. And Ronnie was working with me, and doing some gigs, and then the recording came up, and we worked together. He was the one that brought in Cornell Dupree, etc. And from there you have Harlem River Drive.

JI: I know you and Brian Lynch won a Grammy for your last project together. What’s next for Eddie Palmieri?

EP: Well, we’re at a holding pattern, because we’ve done so much traveling. We went to Asia, we went to Europe, we did a 35,000 mile tour, really. We landed up in England, France, and Germany, and from there came home, took off for Hong Kong, then Singapore, then Mexico, then we went to Seattle. We did about twelve shows up there, three shows a night, then from there we went to Tucson, Arizona, then we drove to Scottsdale, Arizona, then we flew to San Francisco to do The Music of Wayne Shorter. On that recording, I was an invited guest. And now there’s going to be another recording of The Latin Side of Herbie Hancock. Then I’ll be at the Blue Note the following week, starting on the 12th of August. Randy Brecker will be on that, and Conrad is in charge of all the “Latin Side of Somebody” with all the great jazz artists.

JI: When Eddie Palmieri listens to music, what or who does he listen to?

EP: Well, that’s a great question. It was Miles Davis in the jazz world, naturally, and Mr. Coltrane. I was able to see his original quartet at the Birdland with Barry Rogers. And then a lot of the Cuban orchestras that constantly record. When you’re able to hear or receive those recordings, they’re always in the forefront. Cuba is one of the most incredible islands that gave the genre to the world, and we go all over the world, playing the genre and the structure that we learned from Cuba. So between the jazz artists and the Cuban orchestras, that is certainly what I have weaned myself to. There’s classical music that I have gone through and listened to, Stravinsky and Bach for example. The whole combination makes it something that’s quite special for me.

JI: I heard you were doing a take on Bach on one of your recent discs.

EP: We did a composition, a gigue, by Bach, and also we did Minuet in G by Beethoven.

---

AT LAST! PAY-ONLY-FOR-RESULTS PUBLICITY

Put Your Music & Your Business In The News—Get Hundreds Of Major Network & Authority Media Placements - Online & Offline, Print & Broadcast - To Promote Your Music, Products & Performances In As Little As 24 Hours!

Massive Distribution To Online & Traditional Media
- 13,000 Radio/TV stations (AM, FM, Cable, News, Talk, Religious, Sports, Music: segment by genre)
- 3,000 magazines (segment by market, interest)
- 8,000 Newspapers (dailies& weeklies) in the USA

Get Comprehensive Online Media Placement Reports
Links to each of the hundreds of online network media outlets where your press release appears. The reports that many publicists DON’T provide!

Fast Service + Fast & REAL Results
- ONE-HOUR-EXPRESS-SERVICE • For your pre-written release
- DONE-FOR-YOU • We professionally write and search engine optimize—SEO—your release & distribute it in 24 to 48 hours

PressToRelease.com
MusicPressReleaseDistribution.com
Eric Nemeyer Corporation P.O. Box 30284
Elkins Park, PA 19027 | 215-887-8880

“IT’S SURPRISING HOW MANY PERSONS GO THROUGH LIFE WITHOUT EVER RECOGNIZING THAT THEIR FEELINGS TOWARD OTHER PEOPLE ARE LARGELY DETERMINED BY THEIR FEELINGS TOWARD THEMSELVES, AND IF YOU’RE NOT COMFORTABLE WITHIN YOURSELF, YOU CAN’T BE COMFORTABLE WITH OTHERS.”

- Sydney J. Harris

Press To Advertise CALL: 215-887-8880
CALENDAR OF EVENTS

How to Get Your Gigs and Events Listed in Jazz Inside Magazine
Submit your listings via e-mail to info@jazzinsidemagazine.com. Include dates, times, location, phone, tickets/reservations. Deadline: 15th of the month preceding publication (Feb 15 for Mar)
(We cannot guarantee the publication of all calendar submissions.)

ADVERTISING: Reserve your ads to promote your events and get the marketing advantage of controlling your own message — size, content, image, identity, photos and more. Contact the advertising department:

215-887-8880 | Advertising@JazzInsideMagazine.com

Wednesday, February 1

- Prawit Siriwat at Bar Next Door, 6:30 PM. 128 MacDougal.
- Javon Jackson Band at Dizzy's Club Coca Cola, 7:30 and 9:30 PM. 10 Columbus Cir. #10.
- Count Basie Orchestra feat. Dee Dee Bridgewater at Blue Note, 8:00 and 10:30 PM. 131 W. 3rd St.
- Tobias Meinhart 5 feat. Ingrid Jensen at Cornelia St. Cafe, 8:00 PM. 29 Cornelia.
- Rez Abbasi at Bar Next Door, 8:30 PM. 129 MacDougal.
- Carmen Lundy at Birdland, 8:30 and 11:00 PM. 315 W. 44th.
- American Songbook: Andrew Lippa & Friends at Appel Room, Lincoln Center, 8:30 M. Broadway @ 60th.
- Ambrose Akinmusire 4 at Village Vanguard, 8:30 and 10:30 PM. 178 7th Ave. S.
- Jon Sheckerl 3 at Caffe Vivaldi, 9:00 PM. 32 Jones.
- Simon Hanes & Anonym at The Stone, 9:00 PM. 2nd St. @ Avenue C.
- Matt Marantz 4 at Cornelia St. Cafe, 9:30 PM. 29 Cornelia.
- Kali Rodriguez-Peña at Dizzy's Club Coca Cola, 11:15 PM. 10 Columbus Cir. #10.

Thursday, February 2

- Mike Sailors at Silvana, 6:00 PM. 300 W. 116th.
- David Kuhn 3 at Bar Next Door, 6:30 PM. 129 MacDougal.
- Keve Wilson at Caffe Vivaldi, 7:30 PM. 32 Jones.
- Jazz Loft Big Band at Jazz Loft, 7:00 PM. 275 Christian, Stony Brook NY.
- Emilio Teubal 3 at Club Bonafide, 7:30 PM. 212 E. 52nd.
- Javon Jackson Band at Dizzy's Club Coca Cola, 7:30 and 9:30 PM. 10 Columbus Cir. #10.
- Count Basie Orchestra feat. Dee Dee Bridgewater at Blue Note, 8:00 and 10:30 PM. 131 W. 3rd St.
- Steve Sandberg & Alaya feat. Mark Feldman at Cornelia St. Cafe, 8:00 and 9:30 PM. 29 Cornelia.
- Banda Nueva York at Silvana, 8:00 PM. 2271 7th Ave.
- Rich Perry 3 at Bar Next Door, 8:30 PM. 129 MacDougal.
- Carmen Lundy at Birdland, 8:30 and 11:00 PM. 315 W. 44th.
- American Songbook: John Ondrasik (of Five for Fighting) w/string quartet at Appel Room, Lincoln Center, 8:30 PM. Broadway @ 60th.
- Ambrose Akinmusire 4 at Village Vanguard, 8:30 and 10:30 PM. 178 7th Ave. S.
- Simon Hanes 3 at The Stone, 9:00 PM. 2nd St. @ Avenue C.
- Kali Rodriguez-Peña at Dizzy's Club Coca Cola, 11:15 PM. 10 Columbus Cir. #10.
- Count Basie Orchestra feat. Dee Dee Bridgewater at Blue Note, 8:00 and 10:30 PM. 131 W. 3rd St.
- Jeff Barone 3 at Bar Next Door, 7:30 PM. 129 MacDougal.
- Dan Block Group at Smalls, 7:30 PM. 163 W. 10th St.
- 30th St. Blues Band at Shrine, 8:00 PM. 2271 7th Ave.
- Carmen Lundy at Birdland, 8:30 and 11:00 PM. 315 W. 44th.
- American Songbook: Okkervil River at Appel Room, Lincoln Center, 8:30 PM. Broadway @ 60th.
- Ambrose Akinmusire 4 at Village Vanguard, 8:30 and 10:30 PM. 178 7th Ave. S.
- Aubrey Johnson Group at Cornelia St. Cafe, 9:00 and 10:30 PM. 29 Cornelia.
- Jill McCarron 2 at Knickerbocker Bar, 9:00 PM. 33 University Pl.
- Mar Sala at Shrine, 9:00 PM. 2271 7th Ave.
- Tredici Baci feat. Simon Hanes Plays Works of Morricone, Nino Rota & others at The Stone, 9:00 PM. 2nd St. @ Avenue C.
- Kali Rodriguez-Peña at Dizzy's Club Coca Cola, 11:15 PM. 10 Columbus Cir. #10.

Saturday, February 4

- Catherine Russell/Anthony Hervey: Who Is Louis Armstrong? At Rose Theater, Lincoln Center, 1:00 PM. Broadway @ 60th.
- Nick DiMaria at Silvana, 6:00 PM. 300 W. 116th.
- Expansion: Dave Liebman Band Celebrates Coltrane at Deer Head Inn, 7:00 PM. 5 Main St., Delaware Water Gap PA.
- Freddie Bryant 3 at Bar Next Door, 7:30 PM. 129 MacDougal.
- New Aires Tango at Club Bonafide, 7:30 PM. 212 E. 52nd.
- Gerry Gibbs 6 feat. Tom Harrell & Buster Williams at Dizzy's Club Coca Cola, 7:30 and 9:30 PM. 10 Columbus Cir. #10.
- Swing Dance Long Island at Jazz Loft, 7:30 PM. 275 Christian, Stony Brook NY.
- Count Basie Orchestra feat. Dee Dee Bridgewater at Blue Note, 8:00 and 10:30 PM. 131 W. 3rd St.
- Carmen Lundy at Birdland, 8:30 and 11:00 PM. 315 W. 44th.
- American Songbook: Heather Headley at Appel Room, Lincoln Center, 8:30 PM. Broadway @ 60th.
- Ambrose Akinmusire 4 at Village Vanguard, 8:30 and 10:30 PM. 178 7th Ave. S.
- George Garzone Boston Collective at Cornelia St. Cafe, 9:00 and 10:30 PM. 29 Cornelia.
- Jill McCarron 2 at Knickerbocker Bar, 9:00 PM. 33 University Pl.
- Tredici Baci feat. Simon Hanes Plays Contemporary Works at The Stone, 9:00 PM. 2nd St. @ Avenue C.
- Maz (of Snarky Puppy) at Club Bonafide, 9:30 PM. 212 E. 52nd.
- Kali Rodriguez-Peña at Dizzy's Club Coca Cola, 11:15 PM. 10 Columbus Cir. #10.
- Phony People at Blue Note, 12:30 AM. 131 W. 3rd St.

To Advertise CALL: 215-887-8880
Sunday, February 5
- Patrick McGee at Deer Head Inn, 5:00 PM. 5 Main St., Delaware Water Gap PA.
- Mari Koga at Birdland, 6:00 PM. 315 W. 44th.
- Giuseppe DeGregorio & NYC Gospel Jazz Syndicate at Club Bonafide, 7:30 PM. 212 E. 53rd.
- Gerry Gibbs & feat. Tom Harrell & Buster Williams at Dizzy’s Club Coca Cola, 7:30 and 9:30 PM. 10 Columbus Cir. #10.
- Count Basie Orchestra feat. Dee Dee Bridgewater at Dizzy’s Club Coca Cola, 7:30 and 9:30 PM. 10 Columbus Cir. #10.
- Ambrose Akinmusire at Village Vanguard, 8:30 and 10:30 PM. 178 7th Ave. S.

Monday, February 6
- Mingus Big Band at Jazz Standard, 7:30 and 9:30 PM. 116 E. 27th.
- Peter Amos at Bar Next Door, 6:30 PM. 129 MacDougal.
- Devin Bing at Dizzy’s Club Coca Cola, 7:30 and 9:30 PM. 10 Columbus Cir. #10.
- McCoy Tyner at Blue Note, 8:00 and 10:30 PM. 131 W. 3rd St.
- Beat Kaestli at Bar Next Door, 8:30 PM. 129 MacDougal.
- David Amram & Company at Cornelia St. Cafe, 8:30 PM. 29 Cornelia.

Tuesday, February 7
- Tal Yahalom at Bar Next Door, 6:30 PM. 129 MacDougal.
- Roberto Rodriguez Jam Session at Club Bonafide, 7:30 PM. 212 E. 53rd.
- Camille Thurman at Dizzy’s Club Coca Cola, 7:30 and 9:30 PM. 10 Columbus Cir. #10.
- Theo Bleckmann at Jazz Standard, 7:30 and 9:30 PM. 116 E. 27th.
- McCoy Tyner at Blue Note, 8:00 and 10:30 PM. 131 W. 3rd St.
- Matt Marantz at Bar Next Door, 8:30 PM. 129 MacDougal.
- Marcos Valle at Birdland, 8:30 and 11:00 PM. 315 W. 44th.
- Vanguard Jazz Orchestra at Village Vanguard, 8:30 and 10:30 PM. 178 7th Ave. S.
- Kris Davis at The Stone, 9:00 PM. 2nd St @ Avenue C.
- Atla & Matt DeChamplain at Dizzy’s Club Coca Cola, 11:15 PM. 10 Columbus Cir. #10.

Wednesday, February 8
- Andrew Shillito at Bar Next Door, 6:30 PM. 129 MacDougal.
- The Flail at Dizzy’s Club Coca Cola, 7:30 and 9:30 PM. 10 Columbus Cir. #10.
- Yotam Silberstein at Jazz Standard, 7:30 and 9:30 PM. 116 E. 27th.
- Fabrizio Sotti & Friends feat. Melanie Fiona at Blue Note, 8:00 and 10:30 PM. 131 W. 3rd St.
- Noam Wiesenberg at Cornelia St. Cafe, 8:00 and 9:30 PM. 29 Cornelia.
- Dillon Mansour at Shrine, 8:00 PM. 2271 7th Ave.
- Dave Styrker at Bar Next Door, 8:30 PM. 129 MacDougal.
- Marcos Valle at Birdland, 8:30 and 11:00 PM. 315 W. 44th.
- Equilibrium at Caffe Vivaldi, 8:30 PM. 3 Jones.
- Vanguard Jazz Orchestra at Village Vanguard, 8:30 and 10:30 PM. 178 7th Ave. S.
- Kris Davis/Jen Shyu at The Stone, 9:00 PM. 2nd St @ Avenue C.
- Atla & Matt DeChamplain at Dizzy’s Club Coca Cola, 11:15 PM. 10 Columbus Cir. #10.

Thursday, February 9
- Noah Haidu at Birdland, 6:00 PM. 315 W. 44th.
- Cowboys & Frenchmen at Cornelia St. Cafe, 6:00 PM. 29 Cornelia.
- Josh Lawrence at Silvana, 6:00 PM. 300 W. 116th.
- Bobby Katz at Bar Next Door, 6:30 PM. 129 MacDougal.
- Blue Devils at Jazz Loft, 7:00 PM. 275 Christian, Stony Brook NY.
- Freddy Cole 4: Songs for Lovers at Dizzy’s Club Coca Cola, 7:30 and 9:30 PM. 10 Columbus Cir. #10.
- Alfredo Rodriguez/Pedrito Martinez at Jazz Standard, 7:30 and 9:30 PM. 116 E. 27th.
- Rachelle Ferrell: Valentine’s Celebration at Blue Note, 8:00 and 10:30 PM. 131 W. 3rd St.
- Powell Brothers Sextet at Cornelia St. Cafe, 8:00 and 9:30 PM. 29 Cornelia.
- Jonathan Greenstein at Bar Next Door, 8:30 PM. 129 MacDougal.
- Marcos Valle at Birdland, 8:30 and 11:00 PM. 315 W. 44th.
- Vanguard Jazz Orchestra at Village Vanguard, 8:30 and 10:30 PM. 178 7th Ave. S.
- Kris Davis/Julian Lage at The Stone, 9:00 PM. 2nd St. @ Avenue C.
- Atla & Matt DeChamplain at Dizzy’s Club Coca Cola, 11:15 PM. 10 Columbus Cir. #10.

Friday, February 10
- Alfredo Colon at Shrine, 6:00 PM. 2271 7th Ave.
- Iris Omig at Deer Head Inn, Delaware Water Gap PA.

(Continued on page 16)
JAZZ STANDARD

february

WED - SAT FEB 1 - 4

monty alexander: “Looking Back”

1969: THAT’S THE WAY IT IS
REMEMBERING

milt jackson &
ray brown quintet

THU FEB 2
1977: jazz at THE philHarmonic
REMEMBERING

Dizzy gillespie, clark terry & milt jackson

FRI - SAT FEB 3 - 4
2017: jamaica & jazz: harlem-kingston express plus
REMEMBERING

studio one

sUN FEB 5 ★ CLOSED

TUE FEB 7

theo bleckmann

BEN MONDER - SHAH MAESTRO - CHRIS TORDI - JOHN HOLLENBECK

wed FEB 8

yoTam silbersteiN

GLENN ZALESKI - MATT PENMAN - ERIC HARLAND

** FEB 9 - 12 **

billy hart quartet

** FEB 13 - 15 **

kennY barron quartet

** FEB 16 - 18 **

steve kuhn 79th bDAY CELEBRATION

** FEB 20 - 22 **

chano dominguez quartet

116 east 27 street 212-576-2232 www.jazzstandard.com
sets nightly AT 7:30PM & 9:30PM
ticketweb

enJOY THE blUE smOke menu before & during the show!

“NEVER A Minimum”

follow us on twitter @jazzstandardnyc

piano by STEINWAY & SONS

15 to Advertise CALL: 215-887-8880

february - March 2017

Jazz Inside Magazine

www.JazzInsideMagazine.com

PurchaSE your tickets online, a portion of all online ticket proceeds benefits the Jazz Foundation of America.
Saturday, February 11

- Bob Dorough 3 at Deer Head Inn, 7:00 PM. 5 Main St., Delaware Water Gap PA.
- Burris at Silvana, 7:00 PM. 300 W. 116th.
- Mark Cocheo 3 at Bar Next Door, 7:30 PM. 129 MacDougal.
- Freddy Cole 4: Songs for Lovers at Dizzy’s Club Coca Cola, 7:30 and 9:30 PM. 10 Columbus Cir. #10.
- Alfredo Rodriguez 3 at Jazz Standard, 7:30 and 9:30 PM. 116 E. 27th.
- Rachelle Ferrell: Valentine’s Celebration at Blue Note, 8:00 and 10:30 PM. 131 W. 3rd St.
- Dianne Reeves at Rose Theater, Lincoln Center, 8:00 PM. Broadway @ 60th.
- Blu Cha Cha at Silvana, 8:00 PM. 300 W. 116th.
- Marcos Valle at Birdland, 8:30 and 11:00 PM. 315 W. 44th.
- Vanguard Jazz Orchestra at Village Vanguard, 8:30 and 10:30 PM. 178 7th Ave. S.
- Art Hoenig at Cornelia St. Cafe, 9:00 and 10:30 PM. 29 Cornelia.
- John Colianni 2 at Knickerbocker Bar, 9:00 PM. 33 University Pl.
- Kris Davis/ Michael Formanek at The Stone, 9:00 PM. 2nd St. @ Avenue C.
- Atta & Matt DeChamplain at Dizzy’s Club Coca Cola, 11:15 PM. 10 Columbus Cir. #10.

Sunday, February 12

- Erica Golaszewski 4 at Deer Head Inn, 5:00 PM. 5 Main St., Delaware Water Gap PA.
- Freddy Cole 4: Songs for Lovers at Dizzy’s Club Coca Cola, 7:30 and 9:30 PM. 10 Columbus Cir. #10.
- Alfredo Rodriguez 3 at Jazz Standard, 7:30 and 9:30 PM. 116 E. 27th.
- Rachelle Ferrell: Valentine’s Celebration at Blue Note, 8:00 and 10:30 PM. 131 W. 3rd St.
- Anouman at Cornelia St. Cafe, 8:30 and 10:00 PM. 29 Cornelia.
- Vanguard Jazz Orchestra at Village Vanguard, 8:30 and 10:30 PM. 178 7th Ave. S.
- Kris Davis/ Ingrid Laubrock at The Stone, 9:00 PM. 2nd St. @ Avenue C.

Monday, February 13

- Paul Jubong Lee 3 at Bar Next Door, 6:30 PM. 129 MacDougal.
- Sarah McKenzie 6 at Dizzy’s Club Coca Cola, 7:30 and 9:30 PM. 10 Columbus Cir. #10.
- The Baylor Project: Valentine’s Day at Blue Note, 8:00 and 10:30 PM. 131 W. 3rd St.
- Burris at Shrine, 8:00 PM. 2271 7th Ave.
- Elisabeth Lohninger 3 at Bar Next Door, 8:30 PM. 129 MacDougal.
- Mingus Big Band at Jazz Standard, 7:30 and 9:30 PM. 116 E. 27th.

Tuesday, February 14

- Marianne Solivan 4 at Deer Head Inn, 7:00 PM. 5 Main St., Delaware Water Gap PA.
- Robert Rodriguez Jam Session at Club Bonafide, 7:30 PM. 212 E. 52nd.
- Freddy Cole 4: Songs for Lovers at Dizzy’s Club Coca Cola, 7:30 and 9:30 PM. 10 Columbus Cir. #10.
- Bria Skonberg at Jazz Standard, 7:30 and 9:30 PM. 116 E. 27th.
- Steve Nelson Group at Smalls, 7:30 PM. 183 W. 10th St.
- Lisa Fischer & Grand Baton at Blue Note, 8:00 and 10:30 PM. 131 W. 3rd St.
- Blu Cha Cha at Shrine, 8:00 PM. 2271 7th Ave.
- Catherine Russell at Birdland, 8:30 and 11:00 PM. 315 W. 44th.
- Miguel Zenon 4 at Village Vanguard, 8:30 and 10:30 PM. 178 7th Ave. S.
- Brandon Ross 4 at The Stone, 9:00 PM. 2nd St. @ Avenue C.
- Evan Sherman Entourage at Dizzy’s Club Coca Cola, 11:15 PM. 10 Columbus Cir. #10.

Wednesday, February 15

- Alicyn Yaffe 3 at Bar Next Door, 6:30 PM. 129 MacDougal.
- Delfeayo Marsalis & Uptown Jazz Orchestra at Dizzy’s Club Coca Cola, 7:30 and 9:30 PM. 10 Columbus Cir. #10.
- Ralph Towner at Jazz Standard, 7:30 and 9:30 PM. 116 E. 27th.
- Lisa Fischer & Grand Baton at Blue Note, 8:00 and 10:30 PM. 131 W. 3rd St.
- Alex Abarich 4 at Cornelia St. Cafe, 8:00 and 9:30 PM. 29 Cornelia.
- Catherine Russell at Birdland, 8:30 and 11:00 PM. 315 W. 44th.
- American Songbook: Liz Callaway at Appel Room, Lincoln Center, 8:30 PM. Broadway @ 60th.
- Miguel Zenon 4 at Village Vanguard, 8:30 and 10:30 PM. 178 7th Ave. S.
- Brandon Ross 3: for Living Lovers at The Stone, 9:00 PM. 2nd St. @ Avenue C.
- Evan Sherman Entourage at Dizzy’s Club Coca Cola, 11:15 PM. 10 Columbus Cir. #10.

Thursday, February 16

- Travis Sullivan at Silvana, 6:00 PM. 300 W. 116th.
- Tommaso Gambini 3 at Bar Next Door, 6:30 PM. 129 MacDougal.
- Pete Muller 3 at Caffe Vivaldi, 7:30 PM. 32 Jones.
- Andrew Cyrille 4 feat. Bill Frisell at Dizzy’s Club Coca Cola, 7:30 and 9:30 PM. 10 Columbus Cir. #10.
- Ralph Towner at Jazz Standard, 7:30 and 9:30 PM. 116 E. 27th.
- Lisa Fischer & Grand Baton at Blue Note, 8:00 and 10:30 PM. 131 W. 3rd St.
- Martin Nevin Group at Cornelia St. Cafe, 8:00 and 9:30 PM. 29 Cornelia.
- Paul Pieper 3 at Bar Next Door, 8:30 PM. 129 MacDougal.
- Catherine Russell at Birdland, 8:30 and 11:00 PM. 315 W. 44th.
- American Songbook: Laura Mvula at Appel Room, Lincoln Center, 8:30 PM. Broadway @ 60th.
- Miguel Zenon 4 at Village Vanguard, 8:30 and 10:30 PM. 178 7th Ave. S.
- Brandon Ross & Blazing Beauty at The Stone, 9:00 PM. 2nd St. @ Avenue C.

(Continued on page 18)
Friday, February 17

- Benny Green Trio at Dizzy’s Club Coca Cola, 7:30 and 9:30 PM. 10 Columbus Cir. #10.
- Miguel Zenon at Village Vanguard, 8:30 and 10:30 PM. 178 7th Ave. S.
- Bria Skonberg at Jazz Standard, 7:30 and 9:30 PM. 116 E. 27th.
- Jazz of the ’50s: Overflowing with style; Jazz at Lincoln Center Orchestra with Wynton Marsalis and music director Chris Crenshaw perform the music of Miles Davis, Art Blakey, Gerry Mulligan, and more. Rose Theater, Jazz At Lincoln Center, 60th & Broadway

Saturday, February 18

- Benny Green Trio at Dizzy’s Club Coca Cola, 7:30 and 9:30 PM. 10 Columbus Cir. #10.
- Mingus Big Band at Jazz Standard, 7:30 and 9:30 PM. 116 E. 27th.
- Ivan Neville Piano Sessions Mardi Gras Celebration at Blue Note, 8:00 and 10:30 PM. 131 W. 3rd St.

Sunday, February 19

- Benny Green Trio at Dizzy’s Club Coca Cola, 7:30 and 9:30 PM. 10 Columbus Cir. #10.
- Mingus Big Band at Jazz Standard, 7:30 and 9:30 PM. 116 E. 27th.

Monday, February 20

- “It’s better to be despised by the despicable than admired by the admirable.” — John Adams, 2nd President of the United States

Tuesday, February 21

- Juilliard Jazz Ensemble at Dizzy’s Club Coca Cola, 7:30 and 9:30 PM. 10 Columbus Cir. #10.

Wednesday, February 22

- Jason Marsalis at Dizzy’s Club Coca Cola, 7:30 and 9:30 PM. 10 Columbus Cir. #10.
- Ravi Coltrane with Adam Rogers, Dezron Douglas, E.J. Strickland at Jazz Standard, 7:30 and 9:30 PM. 116 E. 27th.
- Ivan Neville Piano Sessions Mardi Gras Celebration at Blue Note, 8:00 and 10:30 PM. 131 W. 3rd St.

Thursday, February 23

- Music of Dexter Gordon at Dizzy’s Club Coca Cola, 7:30 and 9:30 PM. 10 Columbus Cir. #10.
- Ravi Coltrane with Adam Rogers, Dezron Douglas, E.J. Strickland at Jazz Standard, 7:30 and 9:30 PM. 116 E. 27th.

Friday, February 24

- Music of Dexter Gordon at Dizzy’s Club Coca Cola, 7:30 and 9:30 PM. 10 Columbus Cir. #10.
- Ravi Coltrane with Adam Rogers, Dezron Douglas, E.J. Strickland at Jazz Standard, 7:30 and 9:30 PM. 116 E. 27th.

Saturday, February 25

- Music of Dexter Gordon at Dizzy’s Club Coca Cola, 7:30 and 9:30 PM. 10 Columbus Cir. #10.
- Ravi Coltrane with Adam Rogers, Dezron Douglas, E.J. Strickland at Jazz Standard, 7:30 and 9:30 PM. 116 E. 27th.

Sunday, February 26

- Music of Dexter Gordon at Dizzy’s Club Coca Cola, 7:30 and 9:30 PM. 10 Columbus Cir. #10.
- Ravi Coltrane with Adam Rogers, Dezron Douglas, E.J. Strickland at Jazz Standard, 7:30 and 9:30 PM. 116 E. 27th.

Monday, February 27

- Music of Dexter Gordon at Dizzy’s Club Coca Cola, 7:30 and 9:30 PM. 10 Columbus Cir. #10.
- Mingus Big Band at Jazz Standard, 7:30 and 9:30 PM. 116 E. 27th.

Tuesday, February 28

- William Patterson University Big Band at Dizzy’s Club Coca Cola, 7:30 and 9:30 PM. 10 Columbus Cir. #10.
- Donald Harrison, Henry Butler Mardi Gras, Fat Tuesday Celebration at Blue Note, 8:00 and 10:30 PM. 131 W. 3rd St.
- Wolfgang Muthspiel at Jazz Standard, 7:30 and 9:30 PM. 116 E. 27th.

Wednesday, March 1

- A Gotham Kings Mardi Gras Celebration at Dizzy’s Club Coca Cola, 7:30 and 9:30 PM. 10 Columbus Cir. #10.
- Donald Harrison, Henry Butler Mardi Gras, Fat Tuesday Celebration at Blue Note, 8:00 and 10:30 PM. 131 W. 3rd St.

Thursday, March 2

- George Coleman Birthday Celebration with Charles McPherson at Jazz Standard, 7:30 and 9:30 PM. 116 E. 27th.
- Nicole Henry at Dizzy’s Club Coca Cola, Late Night, 11:30 PM. 10 Columbus Cir. #10.

Friday, March 3

- George Coleman Birthday Celebration with Charles McPherson at Jazz Standard, 7:30 and 9:30 PM. 116 E. 27th.
- Dave Douglas Metamorphosis with Wadada Leo Smith, Oliver Lake, Andrew Cyrille, Marc Ribot, Myra Melford, Mark Dresser, and Susie Ibarra; Appel Room, Jazz At Lincoln Center, 60th & Broadway.
- Eddie Palmieri: Celebrating 80 Years - Pianist, NEA Jazz Master, and Grammy Award-winner
- MVP Jazz Quartet – Remembering James Williams and Mulgrew Miller at Dizzy’s Club Coca Cola, 7:30 PM, 9:30 PM. 10 Columbus Cir. #10.

Saturday, March 4

- George Coleman Birthday Celebration with Charles McPherson at Jazz Standard, 7:30 and 9:30 PM. 116 E. 27th.
- Dave Douglas Metamorphosis with Wadada Leo Smith, Oliver Lake, Andrew Cyrille, Marc Ribot, Myra Melford, Mark Dresser, and Susie Ibarra; Appel Room, Jazz At Lincoln Center, 60th & Broadway.
- MVP Jazz Quartet – Remembering James Williams and Mulgrew Miller at Dizzy’s Club Coca Cola, 7:30 PM, 9:30 PM. 10 Columbus Cir. #10.

Sunday, March 5

- George Coleman Birthday Celebration with Charles McPherson at Jazz Standard, 7:30 and 9:30 PM. 116 E. 27th.
- MVP Jazz Quartet – Remembering James Williams and Mulgrew Miller at Dizzy’s Club Coca Cola, 7:30 PM, 9:30 PM. 10 Columbus Cir. #10.

Monday, March 6

- Monday Nights with WBGO, Loston Harris at Dizzy’s Club Coca Cola, 7:30 and 9:30 PM. 10 Columbus Cir. #10.

Tuesday, March 7

- Tessa Souter at Dizzy’s Club Coca Cola, 7:30 and 9:30 PM. 10 Columbus Cir. #10.
- Adam Moezinia at Dizzy’s Club Coca Cola, Late Night, 11:30 PM. 10 Columbus Cir. #10.

Wednesday, March 8

- Person To Person – Houston Person, Eric Person at Dizzy’s Club Coca Cola, 7:30 PM and 9:30 PM. 10 Columbus Cir. #10.
- Adam Moezinia at Dizzy’s Club Coca Cola, Late Night, 11:30 PM. 10 Columbus Cir. #10.
Billy Hart
Jazz Standard, March 9-12

Photo by Eric Nemeyer
Thursday, March 9
- Person To Person – Houston Person, Eric Person at Dizzy’s Club Coca Cola, 7:30 PM and 9:30 PM. 10 Columbus Cir. #10.
- Billy Hart at Jazz Standard, 7:30 and 9:30 PM. 116 E. 27th
- Adam Moezinia at Dizzy’s Club Coca Cola, Late Night, 11:30 PM. 10 Columbus Cir. #10.

Friday, March 10
- Ted Nash Quintet at Dizzy’s Club Coca Cola, 7:30 and 9:30 PM. 10 Columbus Cir. #10.
- Billy Hart at Jazz Standard, 7:30 and 9:30 PM. 116 E. 27th
- Adam Moezinia at Dizzy’s Club Coca Cola, Late Night, 11:30 PM. 10 Columbus Cir. #10.

Saturday, March 11
- Ted Nash Quintet at Dizzy’s Club Coca Cola, 7:30 and 9:30 PM. 10 Columbus Cir. #10.
- Billy Hart at Jazz Standard, 7:30 and 9:30 PM. 116 E. 27th
- Adam Moezinia at Dizzy’s Club Coca Cola, Late Night, 11:30 PM. 10 Columbus Cir. #10.

Sunday, March 12
- Ted Nash Quintet at Dizzy’s Club Coca Cola, 7:30 and 9:30 PM. 10 Columbus Cir. #10.
- Billy Hart at Jazz Standard, 7:30 and 9:30 PM. 116 E. 27th

Monday, March 13
- New York Youth Symphony – The Great Trumpeters at Dizzy’s Club Coca Cola, 7:30 and 9:30 PM. 10 Columbus

Wednesday, March 15
- Kenny Barron Quartet at Jazz Standard, 7:30 and 9:30 PM. 116 E. 27th

REGULAR GIGS
Mondays (1/2, 1/9, 1/26, 1/23, 1/30)
- Mingus Big Band (except 1/2) at Jazz Standard, 7:30 and 9:30 PM. 116 E. 27th.
- Francois Wiss (except 1/23) at Jules Bistro, 7:30 PM. 65 St. Marks Pl.
- Jon Weiss 2 at Cleopatra’s Needle, 8:00 PM. 2485 Broadway.
- Swingadelic at Swing 46, 8:30 PM. 349 W. 46th.
- Vanguard Jazz Orchestra at Village Vanguard, 8:30 and 10:30 PM. 178 7th Ave. S.
- Woody Allen & Eddy Davis New Orleans Jazz Band at Café Carlyle, 8:45 PM. 35 E. 7th.
- Jam Session at Cleopatra’s Needle, 10:00 PM. 2485 Broadway.

Ari Hoenig 4 (except 1/9) at Smalls, 10:30 PM. 183 W. 10th St.
- Pasquale Grasso at Mezzrow, 11:00 PM. 163 W. 10th St.
- Jam Session at Smalls, 1:00 AM. 183 W. 10th St.

Tuesdays (1/3, 1/10, 1/17, 1/24, 1/31)
- Earl Rose at Berelmans, 5:30 PM. 35 E. 7th.
- Tyler Mitchell (except 1/24 and 1/31) at Jules Bistro, 7:30 PM. 65 St. Marks Pl.
- Marc Devine 3 at Cleopatra’s Needle, 8:00 PM. 2485 Broadway.
- David Budway Jam Session at Maureen’s Jazz Cellar, 8:00 PM. 2 N. Broadway, Nyack NY.
- George Gee Swing Orchestra at Swing 46, 8:30 PM. 349 W. 46th.
- Chris Gillespie 3 at Berelmans, 9:30 PM. 35 E. 7th.
- Jam Session at Cleopatra’s Needle, 10:00 PM. 2485 Broadway.
- Adi Meyerson Jam Session at Mezzrow, 11:00 PM. 163 W. 10th St.
- Jam Session at Smalls, 1:00 AM. 183 W. 10th St.

Wednesdays (1/4, 1/11, 1/18, 1/25)
- Rob Mosci at Berelmans, 5:30 PM. 35 E. 7th.
- Louis Armstrong Eternity Band at Birdland, 5:30 PM. 315 W. 44th.
- Les Kurtz 3 at Cleopatra’s Needle, 7:30 PM. 2485 Broadway.
- Stan Rubin Orchestra feat. Joe Politti at Swing 46, 7:15 PM. 349 W. 46th.
- Chris Gillespie 3 at Berelmans, 9:30 PM. 35 E. 7th.
- Tony Hewitt/Pete Malinverni at Mezzrow, 11:00 PM. 163 W. 10th St.
- Jam w/Nathan Brown at Cleopatra’s Needle, 11:30 PM. 2485 Broadway.
- Jam Session at Smalls, 1:00 AM. 183 W. 10th St.

Thursdays (1/5, 1/12, 1/19, 1/26)
- Earl Rose at Berelmans, 5:30 PM. 35 E. 7th.
- Bill Washer & Friends at Deer Head Inn, 8:00 PM. 5 Main St., Delaware Water Gap PA.
- Vanessa Trouble: Red Hot Swing (except 1/1) at Swing 46, 8:30 PM. 349 W. 46th.
- Jam Session at Deer Head Inn, 9:00 PM. 5 Main St., Delaware Water Gap PA.
- Chris Gillespie 3 at Berelmans, 9:30 PM. 35 E. 7th.
- Spike Winter & Guests at Mezzrow, 11:00 PM. 163 W. 10th St.
- Jam w/Kazu Trio at Cleopatra’s Needle, 11:30 PM. 2485 Broadway.
- Jam Session at Smalls, 1:00 AM. 183 W. 10th St.

Fridays (1/6, 1/13, 1/20, 1/27)
- Jam Session (except 1/6) at Smalls, 4:00 PM. 183 W. 10th St.
- Birdland Big Band at Birdland, 5:15 PM. 315 W. 44th.
- Earl Rose at Berelmans, 5:30 PM. 35 E. 7th.
- Renaud Penant (except 1/20) at Jules Bistro, 7:30 PM. 65 St. Marks Pl.
- Chris Gillespie 3 at Berelmans, 9:30 PM. 35 E. 7th.
- Johnny O’Neal at Mezzrow, 11:00 PM. 163 W. 10th St.
- Jam Session at Cleopatra’s Needle, 12:30 AM. 2485 Broadway.
- Jam Session at Smalls, 1:00 AM. 183 W. 10th St.

Saturdays (1/7, 1/14, 1/21, 1/28)
- Jam Session at Smalls, 4:00 PM. 183 W. 10th St.
- Jay Leonhart/Tomoko Ohno (except 1/7) at Birdland, 6:00 PM. 315 W. 44th.

...among human beings jealousy ranks distinctly as a weakness; a trademark of small minds; a property of all small minds, yet a property which even the smallest is ashamed of; and when accused of its possession will angrily deny it and resent the accusation as an insult.

-Mark Twain

“Ultimate success is not directly related to early success, if you consider that many successful people did not give clear evidence of such promise in youth.”

- Robert Fritz, The Path Of Least Resistance
George Coleman
Jazz Standard, March 1-5

oto by Eric Nemeyer
Bobby Hutcherson Life Celebration (1941-2016)
Saint Peter's Church, New York City, January 28, 2017

Review and photos by Ken Weiss

Bobby Hutcherson, who died at the age of 75 in August of 2016, was one of the most influential and important vibraphonists in the history of jazz. He was one of the first to adapt his instrument to the freer postbop language, often playing chords with a pair of mallets in each hand, while establishing his reputation with other groundbreaking artists including Eric Dolphy, Jackie McLean, Archie Shepp, Andrew Hill, Joe Chambers, Herbie Hancock, McCoy Tyner and Woody Shaw, as well as releasing his own acclaimed Blue Note recordings.

Todd Barkan and Michael Cuscuna coordinated this tribute to the late vibraphonist which featured a number of our finest vibraphone players and began with a very forceful duet by McCoy Tyner and Joe Lovano covering Tyner’s “Walk Spirit, Talk Spirit.” A very tan Joe Locke followed with a high energy display on vibes with very capable support from Kenny Barron, Buster Williams and Victor Lewis. Locke preceded his duet with Barron by warning the listeners that they were about to hear a new tune he had written to honor Hutcherson – “Make Me Feel Like It’s Raining” - but that they had not practiced it so, “I’m hoping we have a beautiful train wreck!” The performances and performers kept coming in waves. George Cables, Eddie Henderson, Essiet Okon Essiet, Victor Lewis and Joel Ross played “Little B’s Poem,” Hutcherson’s well-covered composition written for his three-year-old son. Eventually, Joe Chambers replaced Ross for a tune and then a sextet took the stage – George Coleman, Steve Davis, Steve Nelson, Mike LeDonne, Ray Drummond and Billy Drummond. Todd Cochran, John Leftwich and Michael Carvin followed, and finally a quartet of Bill Ware, Hector Martignon, Alex Blake and Francisco Mela closed it out.

A number of short eulogies were included, some of which were impromptu. Michael Cuscuna noted the late vibist had “a Zen-like calm” and “one of the most gentle spirits.” He recalled that back in the ‘80s, they both were addicted to watching soap operas, neither ever missed an episode of Days of Our Lives. “It was such a serious jones, we’d call each other if one of us was in Europe [to give an update]. Woody Shaw III spoke of growing up as a child with Hutcherson as a frequent visitor to their home and Joe Locke read a heartfelt piece he had written, beginning with, “My life would undoubtedly have taken a different path were it not for Bobby Hutcherson…”

Below: (L to R): McCoy Tyner, Joe Lovano
Steve Nelson
Photo by Ken Weiss
George Coleman
Photo by Ken Weiss

Michael Carvin
Photo by Ken Weiss
George Cables

Photo by Ken Weiss
Dianne Reeves

“It wasn’t so much what [Clark] said, as much as all the things that he did…”

Interview by Eric Nemeyer

DR: It’s always an organic process with me. I love selecting the musicians that I know will make it feel good. Billy Childs was on the record, my regular bassist Reuben Rogers was on it – there was a lot of love and a lot of understanding of how to do this. They have strong personalities and like and respect that in the music. So, some of the songs – the forms and the arrangements were just most sketched and then the musicians filled in the rest and I sang in the sessions as I always do. It just came out great!

JI: Given your awareness and involvement with the music and the legacy, could you talk about how the Apollo Theater has played in important role in hosting influential artists involved with this music and maybe can share your perspectives about the excitement for this venue.

“...you just have to be in touch with your inner-self—your spirit, or however you define it.”

DR: You never know how great someone is until you really see live them live on stage. I can’t imagine what it was like to see these great artists like Billy Eckstein, Cab Calloway, Ella, Sarah Vaughn – the list goes on and on. A venue like the Apollo, that is so intimate where everything is up close, brings the audience right there. They’re hearing every note, every breath, every subtle nuance – I can’t imagine being in the audience and hearing them perform that close while they were literally inventing this music. Jazz is a living music and when you’re up that close, you get to hear the conversations that go on in the music – that’s amazing. I wish I could have seen those artists. I always say that this music is so spiritual because people know each other’s history, and that is what plays on stage. And that’s what I’m looking for with this concert. I know when I play at these great classical halls – like when I’m in Austria, I know who has come before me and performed there and you just feel it. There’s an air and an attitude and that’s the same way I feel about the Apollo. When people come to the Apollo, they come there expecting something wonderful, because that’s the feeling of the place. I’m really, really excited about creating an experience for people to have forever, and singing this music that I’m absolutely in love with on Valentine’s Day...and just bringing it! I’m so hyped about being a part of that energy.

JI: You mentioned spirituality and I wanted to know if you could comment about how your journey has enabled you to discover the things that go beyond just the physical and into the spiritual in regards to the music?

DR: Part of it is. When you’re working with musicians that really have all their tools in order that is a big thing, because they don’t rely on what they think – they rely on what they feel. They also rely on the connection that happens when you bring people together. I remember when I first started singing, Clark Terry took me under his wing, and he would put me in these situations with these musicians that, at the time, I didn’t know who they were. I certainly do now, but he would stick me in the middle and I had my little arrangements and one of the things that I realized was, “Wow! They’re talking with each other and I’m not in on the conversation!” And I wanted to be in on that. That “thing.” And that thing comes with trust and knowing the other person musically. You can tell where somebody is at when you jump down in there. They have this call and response; they have all of these things going on, and I was just singing down in front and I said, “I don’t want to be a singer with a back-up band. I want to be involved with the band.” So, from very early on, I just knew that it was really important to do that. One of the ways that I find is – even when you’re writing arrangements—I work a lot with Billy Childs; we’ve known each other since we’re nineteen—and he knows the kinds of things I like to sing over. He’ll write something that sounds very complex, but really it’s just this wonderful atmosphere that he puts me in and allows me to improvise. If it’s an orchestra, since we can’t change the form of the song, he gives me things that allow me to create vertically, I always say. It changes every time, so it’s always fresh and it’s always new. I think that one of the things about arranging, is firstly, giving people something that they can sink their teeth into, and secondly, something that releases their own personality. Duke Ellington was great at that. He was able to take people’s strengths and weaknesses, and turn it into something great. We as musicians have to interpret the songs and the interpretation can be so different one to the next. Being able to trust that and have that, makes the arrangement change.

JI: Like you’re saying, when you’re playing with really great players, and you’re surrounding yourself with people who are sensitive and in the moment and have those tools, in much the same way you or I create a conversation using the English language, the English language is just the language. You want to forget about the words and the meanings, and you want to convey an energy.

DR: Exactly! I loved Betty Carter for that. The very first time I saw her, I had a totally religious experience—it just wrecked me for a month. I walked around kind of weeping. I had never seen anything like that. Because it was something that I aspired to do and it ex-

(Continued on page 29)
Dianne Reeves

(Continued from page 28)

isted and I couldn’t believe it. Basically, the musicians were an extension of her sound and they were co-creators on stage, and I thought, “Oh my god, how do you create that?”

JI: As you had mentioned, Clark Terry became a mentor early on in your career. Can you talk about the kind of discussions or advice that you received, or opportunities that he may have helped develop for you?

DR: It wasn’t so much what he said, as much as all the things that he did and all the places that he would present me. One of the biggest things was I was so eager to improvise and he would always say to me, “You know, you have to learn the melodies first and you have to sing the lyrics.” What I got from him was, the building block of improvisation was phrasing. That was the very, very beginning for me, you know? How I could really tell a story with a lyric. So, when I worked for him and when I would sing it a certain way and there would be a reaction, I’d think, “What did I do?” or “How did I do that? Or, “What did I say?” (laughs). “What was that about?!” He kept putting me in those situations and my first orchestra experience was with him. He would just put me in these situations and just push because he knew it was there. The more he pushed, the more I just absorbed everything. He helped me understand how to be respectful of the song that you’re in. For instance, I might be singing a beautiful ballad, but it may not be necessary to put a Blues lick in the interpretation of the song.

JI: Just to show off what you have as opposed to developing the song for what it is, or to be with where the other musicians are going.

DR: Exactly! And so, he also taught me – I don’t view myself as an entertainer, but I think that my music is entertaining. I think it is because all of those things are there and Clark really showed me how to do that. So, as I continue to develop, people would say, “Oh, she’s just too broad – she does all these different things.” But it was never that. It was respecting each song that I was presenting on record. It might sound different, but it’s not because I would think, “This song needs this kind of texture in my voice, and this kind of arrangement and this kind of way of singing.” Fortunately, people always talk about the age of fusion music and all that kind of stuff, but for me, it was an entrée into World Music. I would never have known about artists like Milton Nascimento and any of the Brazilian musicians or musicians from India. I would never have known about Cuban musicians or anything had it not been for Jazz musicians. So, here was even more color and more approach and a different way of seeing it, so I was steeped in all of that stuff and I loved it. One of the things that I found with the voice—which is why I loved Sarah Vaughn so much—is that with the voice, you can really refine your sound. And there’s so many things that the voice has possibilities of doing and it doesn’t have to just be one sound. When certain harmonies are put by me, I respond to

(Continued on page 30)
Dianne Reeves

(Continued from page 29)

them. Or if I work with a different pianist, I respond to that. And Clark always liked that I was different with everybody that I sang with.

JI: When Miles Davis was going through some changes between Hank Mobley and John Coltrane, he had Sonny Stitt. And as great a player as Stitt was, he was playing his stuff. It was unlike the rest of Mile’s concept—it was a constantly changing amoeba-like organism—like, if Wynton Kelly was going one way, Hank Mobley would go with him…

DR: Exactly! And I think that’s the essence. When I first started out working, Billy and I used to have this group together out in the beach area. It was a place where the owner didn’t care what you played and how many people came in because he didn’t pay you (laughs). But it was a cool thing because you could pass a hat and after a while, we started making big money…which would pay for the gas! At the time, Larry Klein was in the band, and Billy, myself and drummer that came from the Latin tradition and we would create this music. The whole concept was to write, arrange and then we would take this music as far as we could. Sometimes, we couldn’t even get back, we’d be gone so far. It was a great experience because it gave us an opportunity to keep having that thing that keeps inspiring one another and try different things. I think from that, it was the thing that allowed me to sing any kind of music or even perform with anybody.

JI: In addition to Clark, you’ve worked with some of the greats in Jazz like Harry “Sweets” Edison, Phil Woods, Kenny Barron. Can you share some highlights with working with such people, or more specifically, any ideas, or wisdom, or observations that you made that expanded your awareness that expanded your musical direction or artistry?

DR: When I worked with Sweets and Joe Williams, Clark on the Grand Encounter record, the thing that taught me volumes more than anything, was the life and the music were the same. Back then, I looked at all those guys—they were old, but they were young. You’d ask them how old they were and they’d say, “Eight!” and I believed it! I had the opportunity to work with Dizzy and it was the same thing. The stage is a sacred place—like a holy place where you can experience such a euphoria that you can’t have anywhere else. I can be wearing shoes that are just killing my feet and I walk on stage and they just don’t hurt. I look at Clark and Oscar Peterson—there was such a joy about what they did, to me, beyond the music. It has to be a great love. One of the things that I wish that I had in that session was just a tape recorder just to have captured all the stories because they were just unbelievable. Some of them were just the rudest and nastiest stories (laughs), but they were great because they were life stories, and I loved it. I loved the whole experience. The culture of the music has inspired me more than anything and respect they have for one another.

JI: One you’ve been playing for a while and you don’t let the tyranny of the ego get in the way, you can develop that direct connection with the music. And whenever you’re creating, it supersedes the need for the ego to take precedence and the curiosity about the other players and how they do what they do and the love of just being there is what’s showing up.

DR: I love watching musicians. I love looking at a horn player and then looking at another horn player and loving what they’re playing. Those are things I love. The musicianship went way beyond knowing how to play the music. The musicianship was an attitude and a culture, and a way. And I love that I got to be a part of that because it doesn’t really—it’s there, but it’s not like it was.

JI: What pitfalls do you think we should be aware of as we pursue a life in this creative music.

DR: I think you always must pray for clarity and awareness. Because there are so many things that go on and tell you that this thing is okay and that thing is okay, and you just have to be in touch with your inner-self—your spirit, or however you define it. You have to respect that. Define it and refine it always, and know what it is. Even if you have to compromise a bit to be able to do other things, just know how to come back to center.

JI: What do you do outside of music do you engage in to recharge your batteries?

DR: I like cooking and entertaining. I love to cook and I love to cook for people who really love to eat my food.

JI: What do you cook?

DR: Everything! You know, from traveling all over, you go and you taste things. I have pretty good taste-buds, so I’ll find out what the ingredients are, so I’ll come back and work it and try to make it. I’m in the kitchen the same way I am on stage—I think I cook as well as I can sing. I think about, “How can I use this for something?” We are at a time now where people are not so healthy because of the food we’re eating and now I’ve gotten into this thing of cooking as clean as possible. That means using healthy, organic ingredients that go into the food and I now stay away from red meats and all that stuff, and it tastes really good. I’ve found that lemon cooks a lot of things in a certain way and I just found new things…and I’m a Food Channel junkie (laughs).
Dave Douglas

“my music usually comes from something outside music…”

Interview & Photo by Eric Nemeyer

JI: Talk a little about your first album. In what ways did Booker Little’s life and music impact you to inspire your first recording?

DD: Well, you know it’s funny. That wasn’t my first album. I moved to New York in 1984. I was playing in the street in bands with Vincent Herring, Charlie Davis, Billy Newman, and great musicians. Bruce Cox was out there sometimes with us. I was going to NYU and getting a degree in music at the same time. I graduated in ’86 and I guess I had this idea that you could just have a career as a jazz musician in New York as a trumpet player. I had always looked up to the Jazz Messengers and wanted to be one of the Jazz Messengers. I had met Valery Ponomarev when I was maybe fifteen, just briefly. He wouldn’t even remember. I was so impressed with somebody playing like that. These people were just getting up there and making music together. By the time I got out of college, I felt somehow like the scene had changed. There were people playing mainstream jazz and then there were people downtown playing noise-crazy stuff, with very little in between. I always felt like I was caught in the middle, and I feel like I eventually ran into a lot of other people who felt the same way. I started to develop connections that way. I mean at the same time I was doing a lot of wedding work, Bar Mitzvahs, jingles, Hessian gigs and anything at all that would come my way. In ’87, I was lucky enough to be heard by Horace Silver on the first record I ever played, which was with a pianist named John Esposito in a group called Second Sight. Somehow it got into Horace’s hands and he just called me out of the blue. That was really my first high visibility touring gig, let’s say. Then coming back to New York after that tour—you’re a musician, right?

JI: Yes, I play vibes, compose and arrange. Actually, I recorded an album with Valery [Ponomarev].

DD: Yeah, great musician!

JI: He’s terrific.

DD: But what I wanted to say, is that when you go out of town on the road, I left for three months, and so when I came back everybody had lost my number. You know, it was like starting from scratch.

JI: Yes.

DD: In New York, after living there for three years and getting a toe hold in a couple places, that is the moment that I traced to my im-

(Continued on page 32)
Dave Douglas

(Continued from page 31)

petus to be a band leader; to just present my own music and create my own career from scratch. That was when I started at first having co-op bands. I had a band called The Mosaic Sextet, that recorded back then and the album is now available again on the GM label. Then there was a band called New and Used with Mark Feldman, Andy Laster, Kermitt Driscoll and Tom Rainey. We made a couple records. It was really playing with lots of different kinds of people that I started a band in '92 called Parallel Worlds that was with Mark Feldman on violin, Erik Friedlander on cello, Mark Dresser on bass and Michael Sarin on drums. I went into it not realizing that it was really a string group. It was trumpet, three strings and drums. I really thought this was my vision of what jazz could be. Here are these great musicians that I’m able to write for and who are playing on top of anyone in the world on their instruments and we’re playing a lot of original music, with improvisation, and we’re also covering Duke Ellington. We also happen to be playing Kurt Weill, Webern, and Igor Stravinsky. To me the idea wasn’t to play Webern straight. The idea was to say here were these great classic themes—let’s improvise with them the way that we do with the music of Charlie Parker or the music of John Coltrane or Wayne Shorter. So, I didn’t think it was that strange a thing to do, but I found out otherwise when it came out. This was not what you were supposed to do for your first jazz album. It was on the Soul Note label, so I’m still very proud of that record for a first effort and for something coming out of the blue like that. I don’t listen to it often, but when I hear it, I still feel like we did a really good job.

JI: To backtrack for a second, when Horace Silver had heard your playing and had contacted you, obviously, that lifted your spirits and gave you a lot of hope for a promising future. What did you take with you from those experiences with his band?

DD: There are still things that Horace said that I think about. At the time, I was a big Woody Shaw freak and I was transcribing Woody Shaw and trying to inject some of that spirit, and energy, and chromaticism into my own playing. It wasn’t what Horace was looking for. I don’t think I was wise enough to understand that and to really give him what he wanted—which is what I should have done. When you’re young, you just think you know everything. You know that you know everything.

JI: I’ve said that myself. When we’re less experienced we’re not even humble enough to think we know everything. We know that we know everything. A house that I was at was recently—the magnet on their refrigerator said “Attention teenagers: Leave home now while you still know that you know everything”.

DD: Right exactly! First of all something that became very important to me later was that Horace was the one who told me about Mary Lou Williams, her music, and how influential she was to generations of players including him—Monk and Bud Powell, Herbie Nichols, Hilton Ruiz. It was only later that I went and studied her music. The album I made called Soul on Soul came out of that interaction. But Horace also talked about how to play that music in an interesting way. He was really down on this model concept of learning chord scales—here’s the chord, what are the right notes. His approach was that the voice leading was more important than any of that, so how do you get from one chord to the next? I’ve been in a lot of abstract situations over the years and it’s something I always think about. What’s the motion here? Where are we going? Is this line making sense, even just out of thin air, or with some crazy other thing going on? I still feel like when I’m playing a line, I keep the melody in my head and the voice lead going.

JI: Absolutely. So that you are not just running scales and chords and being an automaton—which is what many less experienced improvisers start out doing, I think. They’re trying to learn the vocabulary of music to be able to apply it in some meaningful way.

DD: Yeah. I also think that he was reacting to what happens with a lot of young musicians—which is, they hear the most impressive thing, and they just want to be that. So, for a lot of us coming up at that time—and I’m sure it’s still the same—you hear John Coltrane doing all that crazy stuff and you just want to do that. I think Horace’s point was—you’re taking the wrong lessons away from your listening of Coltrane. If you think it’s all about putting as many different substitutions into that one chord-scale as you can… I think very much what makes that work is the voice leading the movement.

JI: Absolutely. I read recently, that someone went up to Dexter Gordon to show off their Charlie Parker licks and Dexter Gordon stuff. Dexter, in his deep voice, said, “Why don’t you play your own life instead of theirs. Could you discuss your experiences with a couple artists including Bill Frisell and John Zorn and the kinds of interactions you’ve had with them? How has your music developed as a result of those experiences?

DD: We were talking about this Parallel Worlds record and I wanted to continue, because then there was something developing in my life in a parallel fashion at that time which was that I had been studying Balkan music. My first exposure was working with a theater company in Switzerland. I was married to a woman from Geneva who played accordion, and I was exposed to a whole book of Romanian folk songs that I had to learn for the show that we were doing. She was also an actress. We had a gig at the Bell Café every Friday when we lived in New York. We would go back and forth to Switzerland. Inevitably, the marriage ended. I had met Jim Black and Brad Shepik and started rehearsing this Romanian stuff with them. I think because I always loved Stavinsky, I was into odd meters. We started delving into the Macedonian brass band music and the Bulgarian music and Croatian and Serbian, and dealing with odd groupings of 9/8 and 11/8 and different kinds of forms that were coming from that part of the world. We ended up taking over this gig that I had previously been doing with my ex-wife—playing Monk and Balkan music. This, I guess, was in the early 90’s. There were people doing it. It wasn’t an idea that fell out of the sky. It goes way back to the sixties. If you look at Joe Maneri and Bruno… But also a lot of the guys in Chicago were looking at odd meters. St Louis guys—Julius Hemphill, Muhal, Richard Abrams, Henry Threadgill. Then Steve Coleman—who I think was the modern master of the odd meter. You could say. I was exposed more to it by a saxophone player named Matt Darriau, who has a band called Paradox Trio. I was also exposed more to the East European sound when I started working with Don Byron in 1990 playing the music of Mickey Katz. That was an interesting group. If you look at those names, those are the people that are now involved in the wide range of music that jazz currently is—Uri Caine, Mark Feldman, Steve Alcott, Josh Roseman. It was a pretty big band. It must have been right after I recorded Parallel Worlds, right around ’93. Tiny Bell Trio was ready to go with a book of Balkan influenced original stuff. I did it for a different

...among human beings jealousy ranks distinctly as a weakness; a trademark of small minds; a property of all small minds, yet a property which even the smallest is ashamed of; and when accused of its possession will lyingly deny it and resent the accusation as an insult.

-Mark Twain
Dave Douglas

(Continued from page 32)

label, Song Lines, in Vancouver. At the same time I had fallen in love with these two Booker Little records from 1960 and 1961 Out Front and Victory and Sorrow. I wanted to do a kind of composer’s tribute to Booker Little and that’s when New World came along so it all happened in the same year, all those three records. I think, part of looking back, I feel I was real afraid of getting pigeon holed into any one pack. I felt that if I just put Parallels out, everyone was going to say it is third stream. Okay, great, here’s another third stream guy. If I just did Tiny Bell Trio, it would be okay. Here’s a guy just doing Balkan music. If I just did the Booker Little records from 1960 and 1961 Out Front and Victory and Sorrow, I would be okay. Here’s a guy just doing Balkan music. If I just did the Booker Little record then it would be okay. Here’s another mainstream trumpet player. You understand?

J: Sure.

DD: So, to get all those three out was a huge effort, but I felt I had been trying to get a record deal for so many years that it was all bottled up inside me. It was not until those records really were made that I met John Zorn and got the Masada experience. The Masada boot camp of having to learn over 100 of his songs and that changed everything for me in a lot of ways.

J: What was the nature of learning his music? What processes did you go through for that?

DD: What I mean by that is it changed everything by working with John. You are watching somebody who is very, very particular about every aspect of the music in a way that I had never been exposed to before. So, not only the strategy for the improvising was different in every piece, but he was also specific about how he wanted the improvising to go and what he wanted your approach to be from piece to piece. And that’s really something different that I think a lot of pure jazz players would really object to. But, at the same time I think there’s a real compositional sense to it, that’s analogous to the way Ellington worked with his bands. I would say John is really trying to draw something out of you—something that you may not know that you have when he’s giving you those kinds of instructions. There’s also the high pressure of working with John. He refuses to rehearse. You have a sound check, and that’s when you learn the music. Then you have to come out and play it flawlessly. John is not someone who is afraid to yell at people. If you are going out and playing “Donna Lee,” you very rarely see people yelling at each other on stage: “you missed the change.” That’s not really the way it works. The other level that John challenged me on was just instrumental technique. He’s somebody who sat in a dark room for eight to ten hours a day for many years developing squeaks and squawks and saxophone sounds that nobody else on the planet can make. So we would be improvising together. We’d be going for maybe thirty seconds to one minute. I would pull out every trick that I had up my sleeve. Then he’s still going. He would keep going for another ten minutes, and he’d want new sounds, new ideas. So that really forced me to rethink the potential of the instrument and come up with a new way of making sound of thinking about making sound and new techniques for doing it. I had learned a lot of that from Herb Robertson. Watching him play opened me up to a lot of the different sounds that can happen on a horn. But it was standing next to John that kicked my ass and made me put in a lot more work on that.

(Continued on page 34)
Dave Douglas

(Continued from page 33)

JI: What other things that John Zorn would do at the sound check, that mainstream musicians would object to?

DD: He wouldn’t just do it at the sound check, he was doing it on the gig as well. Like there’s no difference.

JI: Not unlike Mingus, who I had seen berate musicians on stage, in public.

DD: There are other bandleaders who work that way.

JI: Is that a help or hindrance?

DD: It’s more like… A lot of musicians who come up and learn jazz feel like when you take a solo, it’s about your own freedom; wherever you want to go, and whatever you ate for breakfast, and that’s beautiful. There’s a place for that, and certain music works that way. But not all music works that way. I think John is more about: “Here’s what this piece means to me and I’m looking for you to do this.” To the audience it may seem like it’s completely free improvisation. But it’s a set of very strict verbal instructions. It’s not about you getting off and playing some hip shit. It’s not about just being creative and playing off the top of your head. There is a very specific goal for this piece, and I want it to have this sound. Sometimes you’ll come off stage and he’ll say: “On that tune, man, what are you doing, you’re fucking killing me. You know you’re trying to play your fucking hip Woody Shaw shit and it’s a bunch of bullshit. You aren’t saying anything.” Luckily, I have a fairly balanced personality. I was able to take it with a grain of salt. But, I tried to understand where he was really coming from and what he was looking for. I think it taught me something, as a sideman, about getting deeper into trying to understand what the bandleader’s looking for. Not in an invasive way. But, really, the great musicians out there spend a lot of time thinking about what the music is suppose to sound like, what’s going to make everybody else sound good, and how to make the leader happy. That’s why they’re hired all the time. That’s why you see them on every record. They put that energy into really thinking about how can I serve the band. That’s very different from just trying to be the baddest cat on the block.

JI: A lot of people are get up to solo and they think that everybody is supposed to follow them. I’m guessing, you’re looking for more of a dialogue in your band. When I hear Keith Jarrett’s trio, for example, there sounds to be an ongoing dialogue of some sort where people are listening to each other instead of using everybody else as a platform to make their own statement.

DD: No, no, no. You’re misunderstanding. I wouldn’t say that John is using everyone as a platform.

JI: No, that was not what I was trying to say at all. I wasn’t suggesting that John was doing that. Rather, I was referring to the types of self-serving players you had cited earlier—players whose focus is on being the “baddest,” “hippest” players, and the way they go through their machinations of getting up there and behaving in a way that the stage is a forum purely for themselves. I was not referencing John’s group.

DD: I feel like one of the reasons, ultimately, that I was able to stay with John was that, for me, music is all about dialogue. That is what it is about for him too—even though sometimes he wants to rule the conversation. As a composer, you say we’re going to have a dialogue, and we need to listen to each other and interact, but this is what we’re going to say. Everybody works differently. Everybody’s personality is different. A lot of musicians wouldn’t be able to handle it and give him what he’s looking for.

JI: So in that situation, depending on an individual’s personality, they could either benefit from it or be squashed by it.

DD: Yeah, absolutely!

JI: Sounds like you benefited.

DD: Well, I certainly hope so. I try to benefit from everything.

JI: Could you discuss the quartet Vacation Blues with which you have a date scheduled.

DD: We just rehearsed today. It’s so great. It’s so much fun. It’s incredible!

JI: Talk a little bit about the dynamic and interaction in that group.

DD: Well, it’s so new, it’s hard to say. My idea with the group is to play a lot of Herbie Nichols compositions—a lot of them, which really haven’t been played—and to play original music, some by Roswell and some by myself. We have that as a common language. But there’s a level on which the Herbie Nichols’ stuff is coming out of a previous era, yet it’s still very modern. I mean even pre-Monk. Some of his stuff sounds Dixieland, and Roswell that’s his original music. That’s how he came up playing music—from that era. So I think that one way of looking at Herbie Nichols music is the collectivity of Dixieland with the modern harmonies. We’re trying to approach it partially as collective improvisation and partially as exposition of tunes. It’s very interactive. Have you ever heard Roswell live?

JI: Yes!

DD: He’s fantastic! He’s a creative player and so I feel like it’s such an opportunity to play with somebody. You know a couple months ago, I played with him and Steve Lacy—playing the music of Monk. You know, they’ve had that band for forty years. They played with Monk. So for someone of my generation and experience, it’s just beautiful to be there.

JI: Could you talk about the kinds of processes you go through in composing? Are your works the product of a constantly changing inspiration—rhythmically, harmonically, melodically?

DD: Well, my music usually comes from something outside music. I get the ideas away from any instrument. Then, the composition process is about tracing that to something, a new way of putting that down on paper. If not on paper, a new way of putting that in front of musicians. Getting them, asking them to play it. I tend to not write. I very rarely will sit down and just write a tune, very rarely. The way the composition seems to work for me is that I think of the basis of the project—thinking around Booker Little, or thinking around Mary Lou Williams. I try to define the boundaries of what that project is. What doesn’t belong? What does belong? What kinds of things do I want to write, and what are the elements I’m going to work with? Then, once I’ve done that, I can write a book of music based on those parameters. Over the course of some months, I put together this cohesive book that becomes either an album or a book for a live band. So I try every time I’m going to write a new book, to think up a new interesting set of challenges and parameters. Then, I’m very inspired by the musicians on the scene—the musicians around me that I’m able to call and hire. I count on people to be 110% invested in the moment. It’s very frustrating for me when it’s not like that. These days I don’t do a lot of outside projects. I don’t do a lot of special appearances or guest star or all star things. I feel like a lot of times there really isn’t enough time to put the music together and have everybody be completely

(Continued on page 35)
Dave Douglas

(Continued from page 34)

we’re talking about, somebody that’s willing to invest themselves personally in the music and somebody that’s willing to put in the work. I look for people that really have their own voice, their own thing to say and that it be a voice that I feel I can contribute with. See what I mean.

JI: Yes.

DD: Not that I’m going to give them something to say, but that I can say something new that I think that they will be able to find their own way with. I also think sometimes it’s hard, as a composer, if the person is too stylized. If the person really has one thing that they do and then I feel if I’m writing for that then what can you say, what can you do? There’s nothing to add.

JI: Dan Boorstin, the former Librarian of Congress, said, “The greatest obstacle to discovery is not ignorance, but the illusion of knowledge.” How have you experienced and dealt with that in your music, your life or dealing with others?

DD: Well, I just think that it is such a personal thing. That comes down to being willing to ask yourself the real questions everyday. That’s why I think composing is the hardest task, because you really have to make some decisions and you have to say how much am I bull shifting myself here. You really have to call your bluff and say, “Do I know what I’m talking about?” And then, it never gets any easier because the truth changes from moment to moment. The truth is not, “Yeah, there’s a universal truth that’s always here.” Yes! But we’re human beings and we’re going with the ebb and flow, the earth. So we just have to, from moment to moment, try to find what’s right and what’s honest. There are a lot of obstacles out there as you know.

JI: I’d say so.

DD: Just reading the newspaper these days is such a horrible thing. It’s really, I mean, one of the worst times I can remember, in terms of opening the New York Times in the morning and it is something that’s got to change. People are dying that shouldn’t be dying. That doesn’t need to be going on. A lot of innocent people, you know. And that’s just wrong. And to be a part of this country that’s involved in killing a lot of innocent people—whether you believe we should be over there or not—you know a lot of innocent people are dying. To be in the US army is one of the biggest sacrifices anybody could make. It’s huge! Then they’re going over there and dying.

JI: I can’t help but think back to this one talk show host that used to be on in Philadelphia. He used to say when you couldn’t figure out the reasoning behind what’s going on, he says follow the money trail.

DD: Well, yeah.

JI: So…..

DD: Absolutely, but we shouldn’t go there. I just feel we’re so lucky to be talking on the telephone about music. And I’m so lucky to have this job where I can just work on music everyday. Then I go and play for people and they’re sitting in a beautiful theater. I think a lot of times people aren’t aware what a wonderful privilege it is that we’re not living in some muddy field somewhere in a refugee camp. You know, I think if people took more care to make sure that wasn’t happening to people, that the world would be a better place.

JI: I agree. Dave, how do you stay balanced as an artist and as an individual and nurture these deeper meaningful ideas and feelings in the face of the incessant stress and sensory overload that surrounds us in contemporary society?

DD: I don’t think that contemporary times are any different than it’s ever been. There’s always been sensory overload. I just think it’s a matter of being willing to concentrate and get to that place, and work and be honest with yourself. It’s always been that way and it will always be that way. I think the country is very polarized between the so-called Democrats and the so-called Republicans. In a way, jazz has become this very similarly polarized atmosphere. You know, between people who have decided what the mainstream is, and what it should be, and that nothing else really belongs. And, between the rest of us who play lots of different kinds of music, and are really into just whatever great music is out there and available. I don’t think that this polarization is really any different. I don’t think that what’s considered contemporary music these days is such a radical departure from what came before. You know, there are a lot of radical artists and great things, but there always have been. So I think that the struggle to maintain balance, and to stay creative, is the same as it’s always been. That is, to be willing to face that honest search within yourself everyday and try to open yourself to new things; and to not just rest on givens and assumptions, and just the feeling that you can just do the same thing over and over again and it will always be fine.
Kermit Ruffins
Blue Note, February 23-26

Photo by Eric Nemeyer
The Nesting Instinct
for the Working Drummer

BIG THINGS do come in small packages. The ultra-portable Nesting Kit from Maxwell Drums is designed to give you superb sound in a very compact package. Our compact design has many benefits:

- **Light weight** with an all-in-one nesting design for easy transport.
- **Small footprint** for those tight stages, but big sound.
- **Sturdy, efficient butterfly latches** with internal seating rings allow you to separate the shell and put it back together with a consistently flawless seal.

And, every one of these sets is designed and hand built in the USA in our Manhattan shop.

Available in maple shells. Standard configurations of 8x10, 13x13, 14x16 or 8x10, 13x14, 14x18. Snares and other sizes also available. Natural maple finish. 45 degree bearing edges. Wraps available by request.

Call either our NY or Chicagoland store to order, or see the sets and our video online at www.maxwelldrums.com

Also available: Our ultra compact hardware set puts a full set of hardware in a bongo-sized bag. A great addition!

Serving the Community of Professional Drummers and Drum Lovers

www.maxwelldrums.com

Midtown Manhattan  723 Seventh Avenue, 3rd Floor

Chicagoland  2000 Bloomingdale Road, Unit #110
Glendale Heights, IL 60139  Ph: 630-237-4997  Hours: 11–6 Fri, 10–5 Sat

Additional hours by appointment.
Concert Halls, Festivals, Clubs, Promoters

FILL SEATS IN JUST HOURS!

Pay Only Pay Only
For Results For Results

Concert & Event Concert & Event
Marketing Marketing

Get Your Phones Ringing NOW!

Your Multi-Media Campaign Runs On The Proprietary System We Built
We Do Everything * Set Up In 2-Hours!

Lightning Fast, Way Better Results & Far Less Expensive Than Direct-Mail, Print, Radio & TV Ads—Comprehensive Analytics!

CALL: 215-600-1850