



FALL 2012

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FROM
THE
PRESIDENT



AWAY WE GO AGAIN...

After celebrating our 25th year in 2011, this year we begin a new chapter in the legacy of A Place for Jazz, started in 1987 by Butch Conn. The 2012 season promises to be a memorable one, with our usual variety of vocal and instrumental styles that span the jazz spectrum.

... AT A NEW TIME

In response to several audience requests, we are starting our concerts at 7:30 p.m. this year. This will enable our audiences to get home a little earlier, and may also help some of the musicians, who often leave right after the concert to head back to their hometowns, where they have musical engagements the next day. Make a note of a new time, we don't want you to miss a moment of music in this great series.

Our series will open on **September 14** with **Tom Harrell**, one of the most acclaimed trumpeters since the early 1980s. He has played with Woody Herman, Horace Silver and Phil Woods and has led his own outstanding quintets since the 1990s. His most recent CD, "Number Five," features the quintet he will be bringing to us: Wayne Escoffery, soprano and tenor saxophones; Danny Grissett, piano, Fender Rhodes; Ugonna Okegwo, bass; and Johnathan Blake, drums.

Vocalist **Mary Stallings** will be our next artist on **September 28**. She has performed with Cal Tjader, Billy Eckstine and Dizzy Gillespie. She also toured with the Count Basie Orchestra as a featured vocalist from 1969-1972. Her style blends the influences of jazz, blues and gospel as she plumbs the depths of the Great American Song book. She is backed by an great trio, including the renowned bassist Harvie S.

Legendary pianist **Dick Hyman** will give us a solo performance on **October 12**. He has had a 65-year career as composer, songwriter, conductor, pianist, organist, and arranger and is one of the few pianists who can capture and express the entire history of Jazz, from early New Orleans, ragtime, swing, and be-bop up through modern innovations.

Local drummer Mike Benedict brings his group **Bopitude** to our stage on **October 26**. They were a hit at last year's Albany Jazz Festival. Their second CD, "Five and One," features the group that will be playing for us: the "One" being the world's #1 ranked baritone player, Gary Smulyan. Also on hand: the extraordinary pianist Bruce Barth, electrifying trumpeter Chris Pasin, as well as Capital District heroes Brian Patne-aude, on sax, and Mike Lawrence, on bass.

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LATINOS AND JAZZ

by Dr. José E. Cruz, President, Jazz/Latino, inc.

The contribution of Latinos to jazz takes three forms: participation in jazz groups, composition of jazz songs and arrangements that have become standards, and incorporation of Afro-Caribbean and South American musical elements into jazz.

One prominent example of the first type of contribution is the membership of Puerto Rican-background trombonist Juan Tizol in the Duke Ellington Orchestra. Another is the late NEA Jazz Master conguero Ray Barretto, who got his start in music playing and recording with the likes of Lou Donaldson, a 2012 NEA Jazz Master himself, and Red Garland.

Juan Tizol also provides an example of contributions through songs and arrangements. His composition "Caravan" is considered a jazz standard. Cuban conguero Chano Pozo, the best known case in point, contributed the classic "Manteca," which was popularized by Dizzy Gillespie.

The incorporation of Afro-Caribbean rhythms and structures into jazz goes back to 19th century New Orleans with the adoption by local musicians of

elements of the Cuban Habanera. In the 20th century, Mario Bauzá and Frank Grillo, co-creators of the Machito and his AfroCubans orchestra in 1939, pioneered the concept of AfroCuban jazz, also known as CuBop. In the late 1950s, Mongo Santamaría contributed by adding elements of the Lucumí tradition. More recently, the Latino influence has broadened beyond the Caribbean through the work of Paquito D'Rivera (Tango), Claudio Roditti (Samba and Bossa Nova), and Chano Domínguez (Flamenco), to name a few.

In a recent New Yorker article, Sasha Frere-Jones wrote that: "[Pedrito] Martínez and his band have won over dozens of people the writer has taken to see him, despite common confessions to not liking jazz or not understanding Latin music." If you are reading this, you already like jazz. When Martínez takes the stage at the Whisperdome, you will also like his music, even if you don't understand the Afro-Cuban tradition. In addition, you will witness, in one evening, the three types of contributions that Latinos have made to jazz.

CD REVIEW: TOM HARRELL QUINTET "NUMBER 5"

by Tom Pierce

This is a vibrantly exciting, yet accessibly melodic CD by a band that has now delivered five consecutive well-received recordings on the High Note Label in the past 7 years they have been performing together. Trumpeter/flugelhornist Tom Harrell's career has spanned almost 50 years. He has played for Stan Kenton, Woody Herman, Horace Silver, Lee Konitz & Phil Woods among others; and he's been leading his own bands for 35 Years, with nearly 30 recordings and live performances at every major venue in the U.S. and abroad.

"Number 5" consists of 8 of his serenely modern, yet rhythmically-grounded originals, and also compelling versions of Dizzy Gillespie's classic "Blue 'N Boogie," the hauntingly elegant standard "Star Eyes" and iconic composer/arranger Tadd Dameron's alluring "A Blue Time." On the last two of these, Harrell exquisitely pulls off captivating, almost vocal-like performances in a rarely attempted format in Jazz: solo trumpet or flugelhorn, with no rhythm section.

His interactively expressive band also includes Wayne Escoffery: soprano and tenor saxophones; Danny Grissett: piano, Fender Rhodes; Ugonna Okegwo: bass; Johnathan Blake: drums. Harrell's creativity is displayed not only in his compositions, arrangements and solos, but also in the imaginatively different personnel formats he uses, from the aforementioned trumpet solo, duos, trio, quartet and four with the complete quintet.

The following sentence in an amazon.com editorial review accurately summarizes his unique appeal: "His original works achieve that rare balance between intricacy and musicality, being at once intellectually engaging and emotionally satisfying." Put another way, I find that his recordings consistently stimulate my mind, while placing me in a warm, comfortable mood that has my body irresistibly resonating to their tempos - from gentle ballads to exhilarating swingers. I can't wait to catch them Sept 14 at the Whisperdome.

AN EXCERPT FROM THE NEW BIOGRAPHY OF LYRICIST LORENZ HART

"There is more going on inside a lyric, and inside Hart's head, than in anybody else's," the performing arts critic Gerald Mast wrote.

"Hart was the most confessional of theater lyricists—the most able and willing to put his own feelings, thoughts, pains, sorrows, fears, joys, misery into the words of songs for specific characters in musical plays. What he could never say aloud, even to his closest friends in private, he let characters sing in public. He was a gay bachelor who wrote the best love lyrics for women and the most joyous lyrics about falling in love and the most melancholy lyrics about falling out of love."

Such encomiums suggest that Larry Hart was a poet, as he's often been called. His friend Henry Myers thought otherwise. "Larry in particular was primarily a showman," Myers wrote. "If you can manage to examine his songs technically, and for the moment elude their spell, you will see that they are all meant to be acted, that they are part of a play. Larry was a playwright."

Hart usually wrote for specific characters, and his lyrics often take on even greater depth when we return to their original settings. "You Are Too Beautiful," for instance, was written to be sung to an amnesiac. "Have You Met Miss Jones?" was originally addressed to Franklin Delano Roosevelt. "This Can't Be Love" was sung by two relatively new acquaintances who fear they might be already related by marriage, if not by blood. "I Could Write a Book" was a pickup line of Pal Joey's.

As fast as Larry Hart wrote, he always kept his characters in mind. Ben Feiner, as writer and associate producer on "Words and Music," thought Hart's energy—if only it could be captured on the screen—would make the picture irresistible. "At no time was Larry ever an ordinary conventional human being. He was always tremendously high-strung, and consequently either way up or way down. His dialogue was extremely dynamic and colorful. It was never bland, and he never indulged in clichés or even the usual patterns of speech."

He was a curious contradiction, this man whose lyrics could be so nuanced and indirect, his behavior so direct — shouting when he was angry, laughing when he was pleased, crying openly when displeased. "Remember that living with Larry for a protracted period of time," Feiner wrote, "would be something like existing in the midst of a continuous demonstration of brilliant and varicolored fireworks. At times they are totally extinguished. And then the silence and the darkness become much more emphatic."

From "A SHIP WITHOUT A SAIL" by Gary Marmorstein. Copyright © 2012 by Gary M. Marmorstein. Reprinted by permission of Simon & Schuster, Inc.

NEW!!
CONCERTS START
AT 7:30 PM

Tom Harrell



Mary Stallings



Dick Hyman



Bopitude



Pedrito Martinez



LOCAL JAZZ VENUES

A FULL PERFORMANCE AND VENUE CALENDAR CAN BE FOUND AT APLACEFORJAZZ.ORG

9 MAPLE AVE Saratoga Springs,
518.587.7759

MAX LONDON'S 466 Broadway,
Saratoga Springs, 518.587.3535

WAMC 90.3 FM Tim Coakley,
Saturday 11 pm - 12 am

APERITIVO 426 State Street
Schenectady, 518.579.3371

ONE CAROLINE STREET BISTRO
Saratoga Springs, 518.587.2026

ATHOS RESTAURANT 1814 Western
Avenue, Albany, 518.608.6400

PANZA'S RESTAURANT Route 9P
Saratoga Lake, Saratoga Springs,
518.584.6882

WAMC 90.3 FM Jim Wilke, "Jazz
After Hours," Friday and Saturday
1-5 am; Afro-Pop Worldwide 4 pm
Sunday; John Pizzarelli and Jessica
Molaskey's "Radio Deluxe",
Saturday 2-4 pm & Tuesday 8-10 pm

THE BAR AT 74 STATE 74 State
Street, Albany, 518.434.7410

PRIME 677 677 Broadway Albany,
518.427.7463

BLU STONE BISTRO 661 Albany-
Shaker Road, Colonie, 518.869.9976

PROVENCE RESTAURANT
Stuyvesant Plaza- Western Avenue at
Fuller Road, Albany, 518.689.7777

BREAD ALONE, 45 East Market
Street, Rhinebeck, NY, 845.876.3108

PRIME AT SARATOGA NATIONAL
GOLF CLUB 458 Union Avenue,
Saratoga Springs, 518.583.4653

WCDB 90.9 FM Bill McCann,
Saturday 8 am-12 pm; Bill Goss,
"TGIF Jazz Party," Friday 4-6 pm;
DJ MJ's "Beat Street Jazz", "Jazz
South of the Border," Monday
10 am - 12 pm

BULL AND BUDDHA, 319 Main
Street, Poughkeepsie, 845.337.4848

PUB AT COOPER'S CAVE
2 Sagamore Street, Glens Falls,
518.792.0007

CAFÉ CAPRICCIO 49 Grand Street,
Albany, 518.465.0439

CARMEN'S CAFÉ 198 First Street
(corner of Adams), Troy, 518.326.2064

STOCKADE INN 1 No. Church
Street, Schenectady, 518.346.3400

CASTLE STREET CAFÉ 10 Castle
Street, Great Barrington, MA,
413.528.5244

VAN DYCK 237 Union Street,
Schenectady, 518.346.7999

WRPI 91.5 FM Rich Berkley's
"Dusty Corners" heavy with, but not
exclusively jazz, Tuesday 8-10 pm;
Kevin Roberts, Thursday 8-10 pm,
varied theme show

CENTURY HOUSE 997 New Loudon
Road (Rt 9), Latham, 518.785.0834

VERMONT JAZZ CENTER
72 Cotton Mill Hill, Studio 222,
Brattleboro, VT, 802.254.9088

THE DESMOND Albany Shaker
Road, Colonie, 518.869.8100

WISHING WELL RESTAURANT
745 Saratoga Road, Wilton,
518.584.7640

WVPR 94.3 FM (Vermont Public
Radio) George Thomas, Tuesday-
Thursday, 8-10 pm, Friday til 12 am

THE FOUNTAIN RESTAURANT
283 New Scotland Avenue, Albany,
518.482.9898

THE FALCON 1348 Rte 9W,
Marlboro, NY (85 miles south)

RADIO JAZZ SHOWS

WOAR 101.3.FM Smooth jazz
and jazzy vocals with Walt Adams,
Sunday 10 am-1 pm

FIRST REFORMED CHURCH OF
SCHENECTADY 8 N. Church Street,
Schenectady, 518.377.2201

WVCR 88.3 FM "The Crossroads of
Jazz," Darrin Scott and Ted Moiseses,
Saturday 12-2 pm. A mix of the
essentials and the contemporary.

WABY 1160 AM Chris Martin's "Ra-
dio Archives" Sat 10 am-4 pm "Make
Believe Ballroom" Sunday 11 am- 3
pm; Dick Wood's Jazz Tracks Sun 4-5
pm; Sid Mark's Sounds of Sinatra Sun
5-7 pm

GRAPPA '72 RISTORANTE 818
Central Ave, Albany, 518.482.7200

JUSTIN'S 301 Lark Street, Albany,
518.436.7008

FALL JAZZ PREVIEW 2012

For other festivals within about a day's drive, see aplaceforjazz.org/festivals.htm

ALBANY RIVERFRONT JAZZ FESTIVAL

albanyevents.org 12-9 pm Free

Sept. 8: Winner of the downtown Albany jazz fest competition; Way Down; Pedrito Martinez Group; Delfeayo Marsalis; Charlie Hunter; The Mosaic Project

ATHENS CULTURAL CENTER, ATHENS

Jazz One 2 One. 917.699.5339 PlanetArts@gmail.com

Sept. 29: Ben Allison's Jim Hall Project

COLLEGE OF SAINT ROSE, ALBANY

337.4871, concerts@strose.edu

Sept. 14: Doc Severinsen and the San Miguel 5

Oct. 6: Medeski Martin and Wood

Nov. 15: Ben Allison Quartet with The Lee Shaw Trio

Dec. 2: It's a Jazzy Christmas

GREENVILLE HIGH SCHOOL AUDITORIUM

Greenville, NY 755.4233 7:30pm

Nov. 10: Michael Benedict BOPITUDE Big Band featuring Ralph Lalama and Bruce Barth

LAKE GEORGE JAZZ WEEKEND

Shepard Park, Lake George. Free

Sept. 15: Emilio Solla & Bien Sur; Sachal Vasandani; Warren Wolf Group; Donald Harrison Jr. and Congo Square Nation

Sept. 16: John Tank & the Tin Palace Reunion Band; Steven Bernstein's Millennial Territory Orchestra; John Benitez with Donald Harrison Jr.

JAZZ AT THE MAVERICK

Woodstock 845.679.8348 maverickmuse@aol.com

Sept. 8: Fred Hersch, piano

JAZZ VESPERS

First Reformed Church, Schenectady 5 pm

Sept. 16: Peg and Bill Delaney and Tom D'Andrea

Sept 23: Mike Lamkin

Sept. 30: David Gleason

9 MAPLE AVENUE

Saratoga Springs

Sept. 14: Rick Rosoff Quartet

9 MAPLE AVENUE continued

Sept. 15: Jeremy Gold Quartet

Sept. 21: Tim Olsen Quartet

Sept. 22: Arch Stanton Quartet

Sept. 28: New Regime

Sept. 29: Michael Benedict Quartet

PAOLO LOMBARDI'S

Wynantskill

Sept. 14: Michael Lamkin

Sept. 21: Jeanne O'Connor

SCHENECTADY COUNTY COMMUNITY COLLEGE

381.1231 8 pm

Oct. 16: Empire Jazz Orchestra.

SIENA COLLEGE

782.6751 4 pm

Oct. 21: All-star group with Mike Canonico, Skip Parsons, Tom Shields, Rennie Crain, Pete Toigo, Tim Coakley

STOCKADE INN

Schenectady

346.3400

Sept. 13: Al Haugen

Sept. 14: Lee Shaw

Sept. 20: John Angerosa

Sept. 21: Dino Cimino

Sept. 28: Peg Delaney

SWINGTIME JAZZ SOCIETY swingtimejazz.org

Colonie Elks, Latham Reservations 428.7618 4 pm

Oct. 14: Georgie Wonders Orchestra.

TROY MUSIC HALL

273.8945

Oct. 17: Chick Corea-Gary Burton

Nov 18: Turtle Island Quartet and Tierney Sutton

UNIVERSITY AT ALBANY

Campus Center Ballroom 466.9990 info@jazzlatino.org

Oct. 27: CocoMama. All-female salsa group led by Nicki Denner.





SKETCHES OF THE LARK

by Tom Pierce

Thanks to some enthusiastic recommendations from fellow APFJ Board members and passionate music lovers, Leslie Hyland & Al Brooks, I caught leader-drummer-composer Joe Barna's latest Sketches of Influence band at the nicely renovated Lark Tavern.

I wasn't totally surprised I enjoyed it so much as (like most Jazz folk in the area) I'm very familiar with the quality of Joe's many endeavors - live and on CD. Whether appearing as a vibrant sideman in other very worthwhile bands or leading his own groups, where he's enticed so many nationally respected artists, to join him and some of the better local players, I've come to always expect a strong, spirited performance.

But this engagement, which he's had at the Lark Tavern for a number of weeks on Tuesdays, is special as it showcases some of the fine younger artists in the Capital District. These include Jeff Nania & Adam Siegel on saxophones, who both had engaging tone, plenty of passion & facile expression of their ideas, as well as Bobby Kendall on bass, solidly anchoring the groove. The quintet also

included the veteran guitarist Mark Kleinhaut (markkleinhaut.com) whose attack I found very compelling and compatible - whether comping or soloing - with this much energized, propulsive rhythm section and irrepressible horns.

A special treat had stellar Bopitude trumpeter Chris Pasin seamlessly sitting in for several tunes during the second set. The set lists consisted of an interesting group of buoyant, straight-ahead tunes (Barna swinging originals and ballads, standards and Latin/Caribbean flavored delights) delivered in a crisply invigorating but highly melodic Hard Bop fashion. The audience, which was encouragingly diverse by age, gender & ethnicity, attentively tuned into and consistently responded to this exciting band.

For me, the best indicator of how thoroughly the music pulled me in was how quickly the evening went by. I wound up staying through BOTH sets, an unusual occurrence for this senior who's normally home in bed well before 10 PM. Kudos to Joe Barna & all the musicians; and also to the Lark Tavern's owners for providing another venue to showcase quality Jazz in an affordable (no cover or minimum) way.



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... AT A NEW TIME

We will wrap things up in a Latin jazz groove on **November 9** with conga player and vocalist **Pedrito Martinez** and his quartet. He has appeared on more than 100 CD's. Writer Ben Ratliff summed up the group aptly for the New York Times, calling it, "complex, blenderized Africa-to-the-New-World funk."

Our ticket prices continue at the reasonable level of \$15 for adults. One child under 12 will be admitted free when accompanied by an adult. Students get in for \$7. You can order tickets in advance at 393-4011, or go to our website, aplaceforjazz.org and print out a ticket order form. Please join us for another outstanding season at A Place for Jazz.



We're looking for brief items from our readers. If you have a jazz item, a CD you have enjoyed, a jazz book you've read, a concert or performance you heard, an upcoming musical engagement, anything, tell us about it. We reserve the right to edit contributions and cannot guarantee their inclusion, but will welcome them all.

Send to A Place for Jazz, PO Box 1059, Schenectady NY 12301 or coakjazz@aol.com

WHY BECOME A MEMBER?

Dear A Place for Jazz:

My name is Jacob Benninger and I am a recipient of your scholarship. I would just like to say thank you for your generosity. I am not receiving any financial help from my family toward college tuition. I have been working at a Subway for the last year and a half.

Your gift along with my savings are going to enable me to go to Schenectady without having to worry about money.

Thank you again,
Jake Benninger (2012 SCCC Scholarship Recipient)

SEND US STUFF

BEING A MEMBER IS WHERE IT'S AT!

Love Jazz? Here's how you can help make it happen: Join a wonderful, positive group of people working to make our community *A Place for Jazz!*

Here's what you get for your annual membership dues:

- » A tax deduction for donations in excess of ticket value (1 series or 5 general tickets valued at \$60) as we are a 501(c)(3) organization
- » Your name listed in programs, on our website and on an entry "Thank You" poster
- » An invitation to "members only" events
- » The opportunity (for members with a ticket) to bring two children under 12-years old for free to any concert where seats are available. Please call to check on reservations
- » Good vibes from knowing you are a part of an organization that:
 - brings great music to our community at an affordable price
 - funds community education programs and scholarships
 - helps support other musicians and presenters in our area
 - educates the next generation of fans
- » The benefits described below for each membership level

Name _____

Street _____

City _____ State _____ Zip _____

Phone (day) _____ (eve) _____ Email _____

Today's date _____






Yes, you may include my name in your member-recognition materials.







 <\$50

  \$50-99 Two free concert tickets

   \$100-199 Five free tickets (one series ticket or five admissions to one concert)

    \$200-499 Ten free tickets

     \$500-999 Fifteen free tickets + Meet & Greet at concert of your choice + Free autographed CD+ Designation as "Concert Underwriter" for one concert or educational program

      \$1000+ Twenty free tickets + Meet & Greet at concert of your choice + Free autographed CD + Designation as "Concert Underwriter" for one concert or educational program + Lifetime membership

Please check with your employer for possible matching grant programs.

Please enclose a check or money order payable to A Place for Jazz, and mail it with this form to:
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A Place for Jazz is made possible with public funds from the New York State Council on the Arts, celebrating 50 years of building strong, creative communities in New York State's 62 counties.



A Place for Jazz is a nonprofit organization dedicated to presenting the best in jazz. In addition to grant funding, revenue is generated through ticket sales and membership contributions.



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Programs include concerts, student scholarships, public workshops, school-based clinics, a web site and general support of Jazz and its musicians. We welcome announcements and comments.



William Gundry Broughton Charitable Private Foundation Inc.

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A Place for Jazz, PO Box 1059, Schenectady, NY 12301
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: DON'T FORGET...CONCERTS AT APFJ WILL BEGIN AT 7:30 PM THIS FALL!!! :
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MEMBERSHIP IS WHERE IT'S AT!

Check us out at www.aplaceforjazz.org for Jazz in our community. *Printed by Nott Street Office*