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 Songbook. She is backed by an great trio, including the renowned bassist Harvie S.

Legenderay 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 bebop 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 Patneau, on sax, and Mike Lawrence, on bass.

con’t on page 6
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 Santamaria 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

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.
"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.”

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at 7:30 PM

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Mary Stallings
Dick Hyman
Bopitude
Pedrito Martinez

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WISHING WELL RESTAURANT 745 Saratoga Road, Wilton, 518.584.7640


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

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

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

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

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

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

WABY 1160 AM Chris Martin’s “Radio 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
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: Jeane O’Connor

Schenectady County Community College
381.1231  8 pm
Oct. 16: Empire Jazz Orchestra.

Sienna 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

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.
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 finer 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.
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:

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Please check with your employer for possible matching grant programs.
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A full up-to-date performance and venue calendar can be found at www.aplaceforjazz.org

Don't forget...concerts at APFJ will begin at 7:30 pm this fall!!!

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