A Successful Season--so far
by Tim Coakley

The 2005 season is rolling along, and so far the concerts have been as successful as they have been varied. In addition, we attracted reviewers from Metroland and the Times Union, as well as The Daily Gazette. Here's a brief rundown of the series to date:

**Bassist Gregg August** and his sextet challenged us with some original and provocative compositions, along with fiery solos by saxophonists Myron Walden and Greg Tardy, and trumpeter John Bailey. Gregg and John also gave a clinic at Schenectady County Community College, and charmed the kids at the Hamilton Hill Arts Center.

**Dan Levinson** and his Summa cum Laude Orchestra re-created some Bud Freeman Chicago-style classics with verve and precision. Dan played both clarinet and sax, and Randy Reinhart led the way with some sparkling cornet.

Dynamic pianist **Hilton Ruiz** and his Quintet provided a mixture of Latin music and bebop that got some members of the audience dancing. Drummer Sylvia Cuenca captured everyone's attention with her percussionistic pyrotechnics.

Hilton also worked with student musicians at SCCC, and showed Hamilton Hill youngsters how different styles of jazz piano sounded.

At press time, we were getting ready to enjoy the vocal stylings of **Roseanna Vitro**, and taking ticket orders for our swinging final concert with pianist **Steve Kuhn's** trio. It's not too late to get tickets and warm yourself at the jazz hearth.

Check out our update monthly calendar. Check out our website at [http://www.timesunion.com/communities/jazz/](http://www.timesunion.com/communities/jazz/). The calendar is updated weekly and includes links to Jazz Festivals, clubs and concert series.
This year’s event got off to a nifty start on the afternoon of Sept. 2. Out at the pool of the Irvine Marriott, baritone saxophonist Roger Neumann assembled a small group to play some of his arrangements in a set titled Salute to the Baritone Players. Neumann is obviously not a strict constructionist, since some of his choices had nothing to do with baritone players, though he did offer a nice version of Gerry Mulligan’s “Walkin’ Shoes.” He also reached way back for a Harry James tune called “Ultra.”

That evening saw the introduction of 19-year-old trombonist Troy Andrews, who has a powerful, rugged style of playing. He appeared several times during the weekend, and since he is from New Orleans, promoter Joe Rothman said that a certain percentage of the money being collected for victims of Hurricane Katrina would go to Andrews.

The highlight of Friday night was a quartet led by tenor saxophonist Harry Allen, who played several swinging selections abetted by guitarist Joe Cohn, bassist Joel Forbes and drummer Jeff Hamilton. Actually, Gibbs is not ageless: He turned 80 in October.

That night in the Grand Ballroom, Harry Allen played a bossa nova set. It was a relaxed, soothing set, although all the tunes were beautiful, and he varied the tempos from slow to fast, some people got a little restive at an entire set of bossa novas.

The evening was climaxed by Gordon Goodwin’s Big Phat Band, a powerful collection of players that gave Goodwin’s distinctive, somewhat demanding arrangements a thorough workout. The purists got a treat at the end in Goodwin’s long arrangement that alluded to or quoted just about every big band hit from the Swing Era.

Sunday afternoon was cruise day, when the musicians assemble for a lazy three hours up Newport Beach Harbor and back. There is constant music on three decks, and it’s impossible to hear it all, so I settled for the bottom deck, where Ken Peplowski and drummer Jeff Hamilton played a memorable last set as we gently docked.

Sunday night is the last night, and usually has at least one set that breaks everyone up. Tonight there were two: a Count Basie type group led by Basie drummer Butch Miles, which got the spirit of the Count going and never let up. Trumpeter Byron Stripling led the way with some powerful brass work and pianist Llew Mathews, Nancy Wilson’s musical director, got a chance to show off his rich, chordal style as well as emulating the delicate Basie keyboard approach.

The festival ended with Terry Gibbs and fellow vibraphonist Peter Appleyard in a tribute to Lionel Hampton. Gibbs had worked out some Hampton staples for a small group that included Peplowski and organist Joe Bagg, along with Cohn and late sitters-in Harry Allen, Troy Andrews and Byron Stripling. It all wound up with a roaring “Flyin’ Home,” of course, and producer Joe Rothman, who had lamented not winding things up with a big band as usual, had nothing to complain about.

The festival bills its music policy as “straight ahead and right down the middle,” and this one certainly lived up to that policy. There’s another one in February if anyone cares to make the cross-country flight. I’ll settle for my Terry Gibbs and Jeff Hamilton CDs as I put the air fare into heating bills.
The Hudson Valley Friends of Jazz will present the second concert in their fall season featuring trombonist Roswell Rudd and pianist Lafayette Harris on Saturday, Nov. 5 at the North Pointe Cultural Arts Center in Kinderhook. A key transitional figure of the 1960s, Rudd will mix his original compositions with music by Fats Waller, Duke Ellington and Thelonious Monk.

The final fall concert will be on Saturday, Dec. 3, featuring saxophonist Steve Wilson and drummer-percussionist Lewis Nash. North Pointe is on Route 9 in Kinderhook. The concerts are held at 8 p.m. A pre-concert talk by the artists will be presented at 7 p.m. Tickets are $20, $15 for members of Hudson Valley Friends of Jazz and North Pointe members. For reservations, call (518) 758-9234.

Pianist Paul Mastriani played as part of the Jazz On Jay Street series this summer, with Leo Russo on sax, Ron Parth on bass and Tim Coakley on drums. Paul left for Florida in mid-September and so wasn't able to attend our first concert. He sent this message from the South: "I wish I could have been there, but I was still packing and was knocked out. But we just arrived in Florida to a nice thunderstorm. They love me here."

Skip Parsons and his Riverboat Jazz Band will team up with Doc Spring and his Rehabilitated Dixieland Band for a joint concert to benefit the victims of Hurricane Katrina on Sunday, Nov. 6 at the Holiday Inn on Nott Terrace in Schenectady. Admission will be a donation of at least $20. There will be snack foods available. For information and reservations call 768-2310.

Speaking of Skip, last month he and the Riverboat Jazz Band tried out their new program on the history of early jazz at the O'Neill High School in Walton, N.Y. The program consists of a narration on jazz history, interspersed with the band playing selections representative of Jelly Roll Morton, Louis Armstrong, Bix Beiderbecke and others. Skip can adapt the program for elementary, middle-school or high-school students. This is an enjoyable way to pass along the history of this great music. Teachers and anyone else interested can give Skip a call at 768-2310 or email him at skip@skipp Parsons.com.

In September, area musicians and their friends held a benefit at Revolution Hall in Troy for accordionist Al Colessessano and his wife, whose home was destroyed by fire. The event raised about $3,000 for the Colessessanos. The music community turned out in force for this one, and it was heartening to see so many musicians and fans together. Performers included Mo Rancourt and his Dixie Sweet Hots, Linda Brown and her group, Colleen Pratt, Lee Shaw, Peg and Bill Delaney and a host of others, including the Adirondack Saxophone Quartet, which wowed everybody. But the real show-stopper was Dale Foster's rendition of "Old Folks."
A Night for New Orleans benefit concert to aid musician hurricane victims, Holiday Inn, 100 Nott Terrace, Schenectady, 768-2310
11:30am-2:30pm, Jazz Brunch, Justin's
9pm-midnight, Brian Patneaud Quartet, Justin's
9-12pm, Walter Donnaruma Trio, Cafe Capriccio
Jay Messer Trio, The Egremont Inn
10pm-1am, Skip Parsons' Riverboat Jazz Band, The Fountain
9:30pm-12:30am, Teri Roiger-voice, Warren Bernhardt-piano, John Menegon-bass, Tania Tabbal-drums, Justin's
8-11pm, Lee Shaw Trio, One Caroline Street
7-10pm, Ruth Hellkamp, Scrimshaw Restaurant

Tuesday, November 1
7pm, Cole Broderick, Chez Sophie bistro
5pm, Bob Sbuttoni, Four Corners Luncheonette
10pm, Family Tree, Lark Tavern

Wednesday, November 2
6-9pm, Lincoln Mayorga (piano) and Otto Gardner (bass), Blue Plate
5pm, Phil Foote, Four Corners Luncheonette
9pm-midnight, Sensemaya, Justin's
8pm, Wynton Marsalis, Troy Savings Bank Music Hall

Thursday, November 3
7-11pm, Swing night, Danceland/Boomers
9pm-midnight, Adrian Cohen Quartet, Justin's
9-12pm, Nouveau Chill, Lark Tavern
9-9pm, Jim Curtin, Red Onion Restaurant

Friday, November 4
9-12pm, Walter Donnaruma Trio, Cafe Capriccio
7-10pm, Ruth Hellkamp, Scrimshaw Restaurant

Saturday, November 5
8pm Spider Saloff, RPI Chapel + Cultural Center, 2125 Burdett Ave, Troy, 274-7793
7-10pm, Ruth Hellkamp, Scrimshaw Restaurant
8pm, Roswell Rudd’s Soundscape, North Pointe
8pm, David Bond Quartet, Van Dyck

Sunday, November 6
10am-1pm, Tom Shields, Cambridge Hotel
5-8pm, Doc Spring’s Rehabilitated Jazz Band + Skip Parsons’ Riverboat Jazz Band, A Night for New Orleans benefit concert to aid musician hurricane vic-

Monday, November 7

Tuesday, November 8
7pm, Cole Broderick, Chez Sophie bistro
5pm, Bob Sbuttoni, Four Corners Luncheonette
10pm, Family Tree, Lark Tavern

Wednesday, November 9
6-9pm, Lincoln Mayorga (piano) and Otto Gardner (bass), Blue Plate
5pm, Phil Foote, Four Corners Luncheonette
9pm-midnight, Sensemaya, Justin's
8pm, Union College Jazz Ensemble, Reamer Auditorium, Union College

Thursday, November 10
7-11pm, Swing night, Danceland/Boomers
9pm-midnight, Adrian Cohen Quartet, Justin's
9-12pm, Nouveau Chill, Lark Tavern
6-9pm, Jim Curtin, Red Onion Restaurant
7-10pm, Lee Shaw Trio, Stockade Inn
8pm, Mike McCarthy Jazz Trio, Van Dyck

Friday, November 11
8pm, Steve Kuhn Trio, APFJ concert at the Whisperdome
**November Jazz Calendar**

8pm, John & Bucky Pizzarelli, Linda Norris Auditorium (WAMC Perf Arts Studio)
6-9pm, Peter Einhorn & George Deleon, Red Onion Restaurant
10am-2pm, Jazz Brunch with Joe Sorrentino Band, Sargo’s

**Monday, November 14**

7pm, Cole Broderick, Chez Sophie bistro
5pm, Bob Sbuttoni, Four Corners Luncheonette
10pm, Family Tree, Lark Tavern

**Wednesday, November 16**

6-9pm, Lincoln Mayorga (piano) and Otto Gardner (bass), Blue Plate
5pm, Phil Foote, Four Corners Luncheonette
9pm-midnight, Sensemaya, Justin’s

**Thursday, November 17**

7-11pm, Swing night, Danceland/Boomers
9pm-midnight, Adrian Cohen Quartet, Justin’s
9-12pm, Nouveau Chill, Lark Tavern
6-9pm, Jim Curtin, Red Onion Restaurant

**Friday, November 18**

9-12pm, Walter Donnaruma Trio, Cafe Capriccio
7-10pm, Ruth Hellkamp, Scrimshaw Restaurant
8pm, Chris Botti, Troy Savings Bank Music Hall

**Saturday, November 19**

John Sauer & Jeanne Laurin, The Egremont Inn
9pm-midnight, Lee Shaw Trio, Justin’s
8pm, Teri Roiger with David "Fathead" Newman + Trio in concert: Ray, Stray & Lady Day, Kleinert-James Arts Center

7-10pm, Ruth Hellkamp, Scrimshaw Restaurant

**Sunday, November 20**

10am-1pm, Tom Shields, Cambridge Hotel
11:30am-2:30pm, Jazz Brunch, Justin’s
9pm-midnight, Brian Patneaud Quartet, Justin’s
6-9pm, Peter Einhorn & George Deleon, Red Onion Restaurant
10am-2pm, Jazz Brunch with Joe Sorrentino Band, Sargo’s

**Monday, November 21**

7pm, Cole Broderick, Chez Sophie bistro
5pm, Bob Sbuttoni, Four Corners Luncheonette

**Wednesday, November 23**

6-9pm, Lincoln Mayorga (piano) and Otto Gardner (bass), Blue Plate
5pm, Phil Foote, Four Corners Luncheonette
9pm-midnight, Sensemaya, Justin’s

**Thursday, November 24**

7-11pm, Swing night, Danceland/Boomers
9pm-midnight, Sensemaya, Justin’s
10pm, Family Tree, Lark Tavern
7-8pm, 2 Broads with Alotta Sound, A Musical Jaunt to the Moon and the Stars, William Sanford Library, Albany-Shaker Rd, Colonie
5pm, Bob Sbuttoni, Four Corners Luncheonette
10pm, Family Tree, Lark Tavern
7-8pm, 2 Broads with Alotta Sound, A Musical Jaunt to the Moon and the Stars, William Sanford Library, Albany-Shaker Rd, Colonie

**Friday, November 25**

9-12pm, Walter Donnaruma Trio, Cafe Capriccio
7-10pm, Ruth Hellkamp, Scrimshaw Restaurant

**Saturday, November 26**

9pm, Joe Giardullo’s Late 20th Century Quartet, Rosendale Café
7-10pm, Ruth Hellkamp, Scrimshaw Restaurant

**Sunday, November 27**

10am-1pm, Tom Shields, Cambridge Hotel
11:30am-2:30pm, Jazz Brunch, Justin’s
9pm-midnight, Brian Patneaud Quartet, Justin’s
6-9pm, Peter Einhorn & George Deleon, Red Onion Restaurant
10am-2pm, Jazz Brunch with Joe Sorrentino Band, Sargo’s
Local and regional jazz societies have long been a valuable resource where resident musicians can burnish their skills and maybe attract the attention of established guest stars—while new listeners for the music are also being harvested. Not enough has been written about the importance of these jazz tributaries and how to increase their numbers across the land. A model of this kind of jazz entrepreneurship is the Western North Carolina Jazz Society in Asheville. Started two years ago by Bo Farson, its schedule this year includes Freddy Cole, Wyckliffe Gordon, Larry Coryell (returning after a sold-out performance last year) and Ellis Marsalis. Previously Bill Charlap was heard in what I am told was a spectacular solo concert.

I agree with the society’s leader, Farson, who says, “More jazz societies would exist if people knew what was possible and had some tips from existing societies.” The population of Asheville is 70,000, and the total for the county is 200,000. The average audience at the Western North Carolina sessions is 200. I asked Farson how he’s gotten jazz originals such as Wycliffe Gordon and Bill Charlap to Asheville: “We’ve been able to present world renowned artists because I have met them on the JazzTimes-sponsored Jazz Cruise or at festivals, and then have worked directly with them—explaining our admission price and average audience.” Neither the guests nor the local musicians regard these gigs as a pro bono contribution to jazz. Annual membership is $40, entitling members to discounted admission to the nine annual shows. For nonmembers, tickets for the concerts are $23 each; for students, $10. In promoting his shows, Farson’s challenge to possible attendees is: “If anyone can show that he or she saw our featured artist anywhere for our price, free admission will follow.” So far there are no takers, he says.

After explaining the price structure and audience size to potential guest stars, Farson makes the obvious point that their fees will not be the highest they ever got, but will be reasonable. So far, only one invited musician has turned down the amount offered.

There’s also some word-of-mouth enthusiasm for coming to Asheville from musicians who have been there. Pianist-vocalist Johnny O’Neal—who has worked with, among others, Dizzy Gillespie, Anita O’Day, Milt Jackson and, recently, with the touring Ray Charles band—was told by Wycliffe Gordon: “You’ll have a fine time in Asheville, Johnny. That audience is great!” (On the 2004 Jazz Cruise, passengers voted O’Neal the No. 1 performer.)

Farson is not a solo act. He notes that there is a “volunteer board of 11 who dedicate at least 15 hours a month to developing our organization.” And, like any savvy arts promoter, Farson goes for grants. There have been two so far from the Southern Arts Federation and one from the Asheville Arts Council. It’s also worth finding out which local businesses have owners who dig jazz. “A fine hotel comps musicians’ rooms on the night of our shows,” Farson says. “The jazz-loving owner of a local car dealership and his wife have stepped up by sponsoring a performance by the Ellis Marsalis Quartet in October—the first ‘big name’ who will bring his entire working band.”
Looking ahead, Farson has a list of goals, including to “record the shows when musicians want and make the recordings available at ArtistShare.com or a similar Web site, with revenues going to musicians.” Also, he wants to “fund a jazz-in-the-schools program in our community, and to grant scholarships to deserving students to pursue jazz studies.”

Another of his goals is to actively help new societies to form. That’s a goal of this column as well. “Final Chorus” exists not only to give opinions but, more important, to figure out ways to increase the audience for this life-enhancing music, and that obviously includes getting more gigs for musicians.

I asked Farson for specific organizational and financial recommendations for those readers who are already involved in jazz societies or would like to form one. For one example, on programming: “As the person where the buck stops, I want to at least have seen the bandleader in a recent performance, to have met him or her at least briefly and to have their personal contact info. These principles are bedrock to me. Otherwise I would be pulled this way and that, booking musicians whom I haven’t seen inspire an audience. Every single musician I have asked for contact info has given it. The key for me has been the Jazz Times sponsored Jazz Cruise, as I’ve booked four shows per year by major musicians whom I’ve met on it.”

To contact Bo Farson, go to wncjazzsociety.org.

(Reprinted by permission of “Jazz Times”)
The Vermont Jazz Center

The Vermont Jazz Center was founded 30 years ago by jazz guitarist Attila Zoller. Initially, Attila started a summer workshop (still running with faculty such as Sheila Jordan, Jay Clayton, Harvey Diamond ...) & occasionally had his buddies from NYC or who were touring in this country up to play in this area (Brattleboro/Newfane region) on a pretty spontaneous basis. Upon Attila’s death in 1998, Eugene Uman took over the organization and began to present a more structured season. I am working on getting the word out that this great gem exists. Check out the website at www.vtjazz.org The rest of the 05-06 season is finally done & posted on the Events section. You can also check out several previous seasons on the web.

We have a couple of educational offerings for this fall (We also have regular jam sessions that include the same type of age range as our summer workshop--15 to 70 somethings). Additionally, in the winter/spring, we are scheduled to launch a jazz ear training course and, at some point—I hope—this season, we will launch a teacher training workshop in improvisation.

(Postscript: I had the pleasure of knowing Attila Zoller for several years during the 1970s. He was a flamboyant Hungarian, a respected musician, and a good friend. My last image of him was one in which he descended on the office at SUNYA where I was working, dressed in a full-length-raccoon coat, abundant silver hair flowing behind him. I still miss the man and his music. —B.E.)

The Decline of Jazz??

WASHINGTON, Sept. 26 — The MTV/Hip Hop Generation, which is indoctrinated in electronic and non melodic music, has placed classical music and jazz in grave danger, according to trombonist Gregory Charles Royal, an alumnus of the Grammy Award winning Duke Ellington Orchestra.

Royal, artistic director of the American Youth Symphony in Washington, DC, says that the growth in Hip Hop and MTV has resulted in a 30- and under generation with no appreciation of traditional music. In fact, Royal has written a play about the subject, which was a New York JVC Jazz Festival Special Event.

If you consider that the vast amount of college graduates over the past few years don’t even register in their consciousness the sound of a cello, clarinet, French horn or flute, how can you even begin to expect them to appreciate traditional forms of music, not to mention going out and actually purchasing a ticket?” says Royal, who has lectured on American music at colleges and universities.

Royal says that the lack of general music education in the schools and the misuse of technology that allows young artists to bypass musical skill have provided what he calls the "nailin the coffin."

"The fact that the under-30 generation can call Rap records "songs," even though the vast majority of them have no melody, is a barometer of how far musical standards have fallen," says Royal, who holds a master of music degree in Jazz Studies from Howard University.

"We in the artistic community must make up lost ground for our abandonment and lack of guidance of this generation. We must partner with Hip Hop artists and labels to lobby them to utilize acoustic instruments. We must also persuade organizations interested in the preservation of traditional music, like the Knight Foundation, to offer grants to Hip Hop producers that choose to use real instruments in their music. We have to get acoustic sounds back in the marketplace," says Susan Veres, Executive Director of AYS.
**APFJ Membership Form**

**Help Us Remember!**

We are trying to put together a list of all the concerts at A Place for Jazz since we started in the late 1980s. This could help us attract new members, as well as letting potential performers know the caliber of music we present.

If you have any old programs or posters that would help us compile our list, please call 393-4011 or email coakjazz@aol.com.

We promise to return any materials you let us borrow.

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For information or suggestions, please call 393-4011, or e-mail coakjazz@aol.com. Checks for membership and tickets should be made out to JAZZ/FUSS and mailed to The First Unitarian Society of Schenectady, 1221 Wendell Avenue, Schenectady, NY 12308

*************** Special Thanks ***************

Norm Ainslie; Ed August; C. Robie Booth; Joe Bowman; Al Brooks; Jody Shayne and Russ Brooks; Joan Chiverton; Tim Coakley; College of St. Rose; Bob Cudmore; Evvie and Bob Currie; James & Margaret Cunningham; Peggy Delaney; Beverly Elander; Charles and Jenny Frank; The Goldberg Clan; Jerry Gordon; The Hamilton Hill Art Center; The Hart Clan; Anita and Al Haugen; The Hyland Clan; Barbara Kaiser; Mike and Rosemary Lategano; Peter Lesser; Eleanor Linberg; Chris Martin; Bill McCann; Gail and Bill Mattsson; Bill Meckley; Peg Miller; Bobbie Monterose; John and Donna Moroney; Yves Nazon; Brian Patneaude; Tom Pierce; Karen Rembert; Chuck Rembert; Kevin Roberts; Alice Rudnick; Schenectady County Community College; Joe Slomka and Claudia White; Randy Treece; Chris Waldron; Sharon Wesley; David Wilkinson

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

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Check out our website----http://www.timesunion.com/communities/jazz---- for Jazz in our community