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DAVE BRUBECK QUARTET
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SMOKEY ROBINSON
CARNEGIE HALL THURS JUNE 22



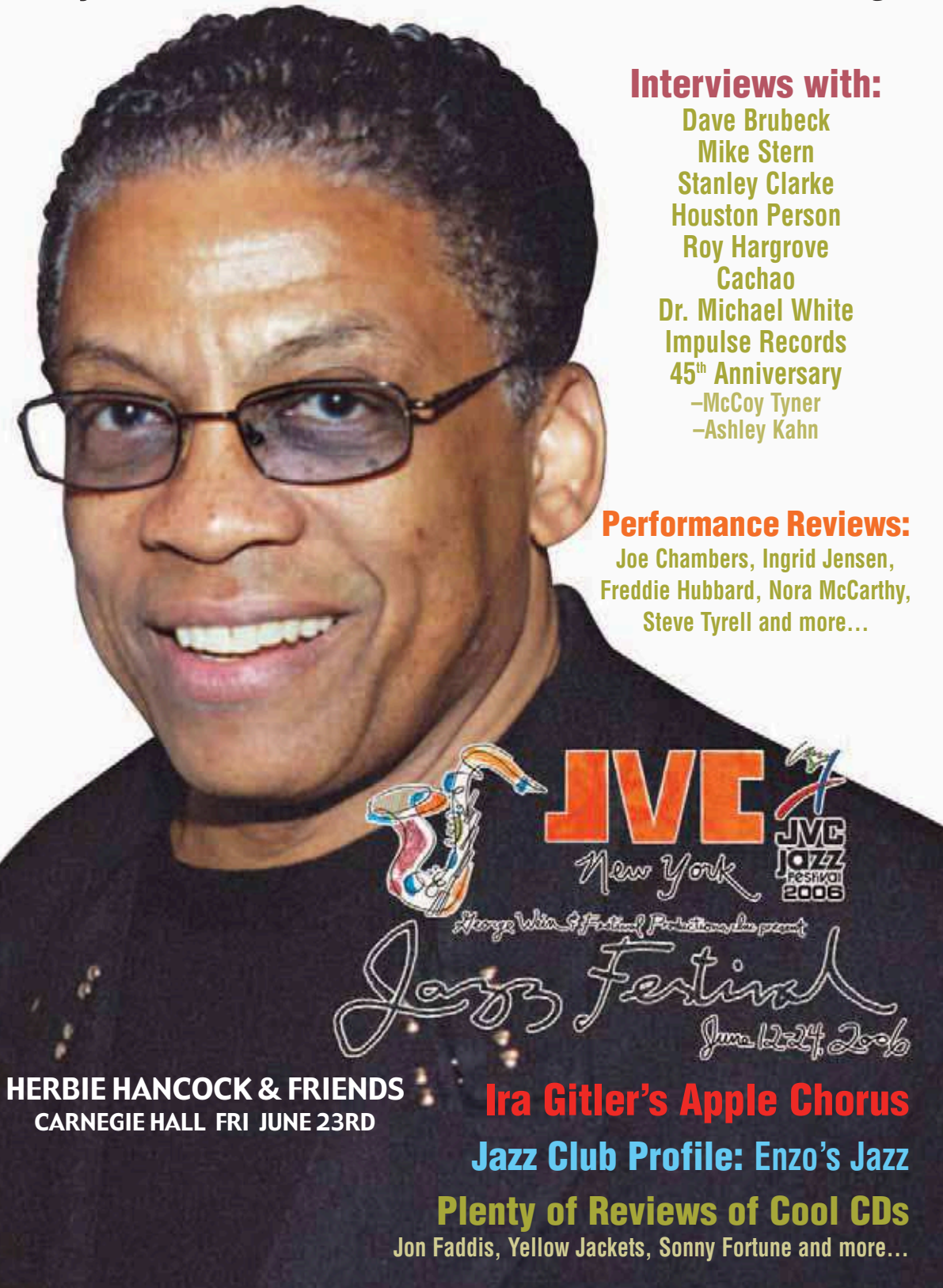
CHRIS BOTTI
CARNEGIE HALL SAT JUNE 17



LIZ WRIGHT
CARNEGIE HALL SAT JUNE 17



KERMIT RUFFINS
KAYE PLAYHOUSE THURS JUNE 22



Interviews with:

- Dave Brubeck
- Mike Stern
- Stanley Clarke
- Houston Person
- Roy Hargrove
- Cachao
- Dr. Michael White
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Ira Gitler's Apple Chorus

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until things are, once again, flying along. John Coltrane's "26-2" opens up with Prieto and DeRosa playing in tight unison and is well adapted for this particular instrumental format. The album closes with another pair of Prieto originals. "Only For You" is a slow tune that is enjoyable, but not particular memorable. "Mugares" closes the album and seems to show that Miller and Prieto have some musical telepathy going on. DeRosa's bass solo is perfectly balanced with the rest of the trio and Miller's groove, soloing and feel are impeccable. *Persistencia* is an excellent record by an impressive trio of musicians!



Shaynee Rainbolt

AT HOME—33Jazz Records #132. 65-67 Bute Street, Luton, England. Web: www.33jazz.com. E-mail: info@33jazz.com. *I Only Have Eyes for You; The Girls of Summer; Never Never Land / Pure Imagination; Moonglow; I Can't Make You Love Me; In These Shoes; Mink Schmink; The Summer Knows; Blizzard of Lies; Another Hundred People; Stuff Like That There; Easy to Remember.*

PERSONNEL: Shaynee Rainbolt: vocals; Lee Musiker: piano, keyboard; Tom Hubbard: bass; Ray Marchica: drums; Marshal Rosenberg: percussion; Gene Bertoncini: guitar; Bud Burridge: trumpet; Cliff Lyons: alto saxophone, soprano saxophone, tenor saxophone; Dan Willis: flute; Judy Barnett: backup vocals.

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By Jim Santella

Swinging standards and rare gems give Shaynee Rainbolt plenty of room for expressive adventure. She sings 'em with a communicative spirit that leaves no doubt as to each selection's meaning. Each song contains a story, and she makes sure that we have the pleasure of its company long enough to get it. Her comfortable vocals move seamlessly over each one with a simple caress.

"Moonglow" and "The Summer Knows" feature the delicate guitar of Gene Bertoncini along with Rainbolt's convincing stroll. As she moves effortlessly through several vocal octaves, you can feel the emotional pull. Dave Frishberg's "Blizzard of Lies," which comes with built-in smiles all around, gets a swinging big band treatment that features Cliff Lyons on alto. As Rainbolt interprets the song's humorous lyrics, we're reminded of the power that a song can hold. Without a moment's notice, we're transformed.

Bud Burridge's wah-wah trumpet gives "Mink Schmink" a traditional flavor, as vocalist and piano trio present us with another poignant message. The blues runs through this interpretation with class. "I Can't Make You Love Me" comes with a heartfelt ballad spirit, while "In These Shoes" seems to be made for lively dancing. Stephen Sondheim's "Another Hundred People" brings an interesting lyrical message to the forum, as Rainbolt extends her timeless adventure. The songs that she's chosen for this, her latest album, reflect upon society's trials and tribulations: the daily grind. We're all exposed to it. Couched in terms of swingin' jazz, the singer's program relates to us all.



Sonny Rollins

SAXOPHONE COLOSSUS—Prestige #8105. Concord Music Group, Prestige Records, Tenth and Parker, Berkeley, CA 94710. Web: www.concordmusicgroup.com. *St. Thomas; You Don't Know What Love Is; Strode Rode; Moritat; Blue 7.*

PERSONNEL: Sonny Rollins, tenor saxophone; Tommy Flanagan, piano; Doug Watkins, bass; Max Roach, drums.

By Jim Santella

Re-mastered by Rudy Van Gelder, *Saxophone Colossus* continues to stand atop the list of classic, highly influential recordings by Sonny Rollins. From a June 22, 1956 recording session, these song interpretations have become essential;



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particularly to those who aspire to play the tenor saxophone. Ira Gitler's original liner notes are included with this release, as well as new, updated remarks about its impact on today's jazz generations. "Mack the Knife" and "St. Thomas" flow with the well-known rhythmic flavor that each has developed, while "You Don't Know What Love Is" oozes with a romantic ballad spirit. Still, these chestnuts stand apart as unique in the hands of Rollins and his quartet.

Solos from each member of the quartet stand out as prime learning examples. Doug Watkins walks the bass with stellar rhythmic and harmonic support, and solos lyrically. The timbre that he achieves throughout this session hangs from a natural thread that remains timeless. Acoustic jazz had its spokesmen. Max Roach lends impeccable rhythmic support to the session and steps out several times with extended solos. Crisp and clear with varied textures and added spontaneity, his solo spots lend a powerful presence to the session. Like Rollins, Roach maintained a stable presentation without going over the top. His fours and his extended solos lend excitement while remaining cohesive in the context of the quartet's interpretation.

Tommy Flanagan gives the session its layers of harmonic appeal. His block chords flesh out the ballad and propel each swinging romp. When he takes a solo, it's to emphasize what the leader has been saying. The concept that Rollins has flowing around him on this session is one of teamwork. Everyone supports that end. The leader's tenor proves persuasive in its approach and reliably fresh in its appeal. Relaxation isn't just a side effect. It's an essential part of the Sonny Rollins phenomena. You feel it and you know that you're in the company of a master craftsman.

Avi Rothbard

TWINSONG—www.rothbardmusic.com. *Preach's Inches; Minor Impact; Cheerleader; Twin Song; Triad; Five Corners; One & Nine; The Password; Just A Little Sip.*

PERSONNEL: Avi Rothbard, guitar; Jared Gold, organ; Joe Strasser, drums; Wayne Escoffery, tenor sax.



By Dan Adler

Avi Rothbard's second release as a leader on the MidLantic label demonstrates his unique talent as a soulful guitar player of the highest caliber and a gifted composer. Rothbard was born and raised in a Kibbutz in Israel, and came to the US to study at the Berklee College of Music in 1995. Since moving to New York in 1999, Rothbard has established himself as a first-tier player on the New-York music scene and has performed with the likes of Mike LeDonne, Wayne Escoffery, Bob Moses, Ted Rosenthal, Grant Stewart, Joe Magnarelli and others.

Rothbard's chosen format for this new album (and his previous album) is the organ trio. The classic "soul-jazz" style of guitar-organ-drums was made famous by Wes Montgomery, Grant Green, Kenny Burrell, Pat Martino and George Benson in the 60's. Rothbard is deeply rooted in that tradition and has spent many years absorbing the bebop and soul-jazz vocabulary, but he does not stop at that. His influences also include modern players like Woody Shaw and Joe Henderson.

The opening song "Preach's Inches" has a CTI-era George Benson vibe to it. With drummer Joe Strasser providing a light back-beat feel, Rothbard launches into a catchy melody that leads to a short funky organ solo by Jared Gold and then some exciting break-time choruses with great drum interludes and some tasty octave soloing by Rothbard leading right back to the melody. Keeping things tasty and short is another hallmark of this album. With all but one tune clocking in at around 5 minutes, you never feel like the players are stretching their solos too long and you get a great balance of composed sections and improvised solos.

"Minor Impact" is an up-tempo swing tune that breaks right into a blazing guitar solo. With the tempo being so fast, most players will tend to play streams of continuous 8th notes, but not so with Rothbard, who takes his time and develops his phrases thoughtfully even at such a fast pace demonstrating breathtaking technique and good taste to match, and even tipping his hat to Grant Green by quoting one of his signature phrases in an unlikely spot. Jared Gold who follows with a great organ solo is also a master of solo construction – telling a whole story in two choruses before the group trades fours and takes the tune out.

"Cheerleader" is a memorable pop ballad that shows Rothbard may have a lot of commercial appeal beyond the confines of the straight-ahead jazz audience. "Twin Song" is a medium swing/latin tune with a strong melodic motif that is established first by organ and then guitar and finally provides a vehicle for Rothbard to de-

velop thematically throughout his masterful solo. "Triad" is another medium swing which lets Rothbard stretch out a little more, moving ideas around chromatically and taking it outside a bit, but always in a logical and musical way. Gold's solo follows also has shades of Larry Young's more modern organ sound but he clearly has his own sound and conception.

"Five Corners" opens with Rothbard playing some astonishingly fast lines against out-of-tempo lush organ chords before launching into the melody and another expertly crafted guitar solo. Rothbard's sound throughout the album is full, round and clean and his ideas are always executed with technical mastery and soul. This song features a solo by the Tenor Sax giant Wayne Escoffery who graces it with a powerful and energetic solo statement before returning to the theme.

"One & Nine" is a Rothbard's tribute to another one of his influences: Wayne Shorter. Taking the motif from Shorter's "Yes and No" and recasting it in a completely new setting, he creates a melodic vehicle for one of his best solos on the album, before turning it into a samba feel for Escoffery's solo. "The Password" is a beautiful guitar solo piece which changes moods from rubato to Bossa Nova and allows Rothbard to show the many colors he can extract from his guitar.

Any lover of guitar-organ trios will find this album very satisfying. Rothbard preserves the traditional stylistic elements that make this format work so well, and adds his own contemporary ideas on top of catchy memorable compositions to create a unique blend.



Yellowjackets

TWENTY-FIVE—Heads Up #3112. www.headsup.com. CD: *Revelation; Geraldine; Jacketown; Sea Folk; Free Day; My Old School; Greenhouse; RunFerYerLife*. DVD: *My Old School; Red Sea; Matinee Idol; Out of Town; Geraldine; Imperial Strut; Sea Folk; Greenhouse; Time Squared*.

PERSONNEL: Bob Mintzer, tenor saxophone, EWI; Russell Ferrante, piano, keyboards; Jimmy Haslip, bass; Marcus Baylor, drums.

By Jim Santella

Recorded in October 2005, the Yellowjackets' *Twenty-Five* is a combination CD/DVD package that represents two live concerts in Europe; one in Paris, France and the other in Forli, Italy. Both the CD and DVD present full performances that prove interesting for their in-concert spontaneity and warmth. The artists must

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