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BENNY GOODMAN

Benny Goodman Centennial Celebration
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Classic Columbia and Okeh
 Benny Goodman Orchestra
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Dan Morgenstern on
 Benny Goodman

FREE

Bill Henderson is the man! Always has been. Always will be! No one has quite the phrasing and the sense of syncopation possessed by Henderson. Then there's the texture and timbre of his very unique voice. Live, as this recording is, or in the studio, Henderson brings all listeners into the truest and most realized characteristics of jazz. The audience at Santa Monica's Vic is, of course, part of the scene here and they love it, just as listeners wherever they are will applaud and foot-tap. Henderson is by now perhaps the world's most swingin' octogenarian and this performance was part of the celebration of his 81st birthday. Happy Birthday, Bill! This CD is quite the gift—for listeners there and here, then and now. Should we all live so long and bring so much joy, so much sunshine and vitality to the music of this world!



STEVE HERBERMAN

IDEALS - Reach Music, www.reachmusicjazz.com. *This Is New; Let Go; Will You Still Be Mine; Delilah; Ideals; She's For Me; Soul Eyes; Soon; I Want To Be Happy; Someone To Light Up My Life; Upbeat.*

PERSONNEL: Steve Herberman, Guitar; Tom Baldwin, Bass; Mark Ferber, Drums.

By Dan Adler

Washington D.C. and Baltimore-area guitarist Steve Herberman's third release as a leader finds him in the same guitar-bass-drums trio format as his previous album "Action:Reaction". His two colleagues in this project, Mark Ferber on Drums and Tom Baldwin on Bass are both great young players with an already impressive list of credits. Baldwin has been featured on over a dozen CDs and has played with the likes of Harold Mabern, George Garzone, James Moody and others. Drummer Mark Ferber has played with an equally impressive roster of top artists including Norah Jones, Kenny Werner, Dave Leibman and others. With such a great trio it was clear to me that this CD would be a winner, and indeed it exceeds all expectations.

The group opens "This is New" with a clever vamp in the tonality of E which sets up a great modulation into the C minor melody. The beautiful Kurt Weill melody is stated in a relaxed half-time with some great chordal fills showing off the great sound that Herberman gets out of his 7-string Comins guitar. Herberman's blistering solo is full of strong melodic statements, and he develops some great ideas which are immediately picked up by the rhythm section and fed back to him for further development. Herberman's ideas draw on many musical sources, you can hear that he has digested the work of all the great guitar players that came before him, but he brings in many other non-guitaristic influences as well - and the result is fresh and exciting. At the end of his solo he goes back to the vamp in E, set-

ting the stage for an imaginative drum solo by Ferber and after the closing melody the group ends with the same vamp for a satisfying ending. The group slows things down with "Let Go", a haunting Herberman original, with a slight Bossa feel that gives it a bit of an early Pat Metheny vibe. Baldwin takes the first solo with a powerful and clear acoustic sound and wonderful flow of melodic ideas. Herberman keeps the floating half time feel on his solo and explores some exotic sounding harmonic minor sounds which are reinforced by Ferber's attentive and imaginative drum fills throughout.

"Will You Still Be Mine" is another up-tempo burner which starts with Herberman and Baldwin stating the melody in unison using some great melodic variations and counter lines, which they execute together flawlessly. Herberman's solo is a masterpiece of melodic development, his sound is crystal clear and bell-like throughout and his melodic ideas are fluent and logical. Trading fours with Ferber affords Herberman an opportunity to show off some of his great chord solo skills. You can hear his respect for the chordal work of Wes Montgomery, Kenny Burrell and Barney Kessel all within the space of one chorus. Victor Young's "Delilah" is taken with a half-time implied 6/8 Latin feel and a swinging bridge. This structure is kept throughout Herberman's solo which keeps changing moods and covering a huge range of dynamics and melodic explorations. His gift for melody is evident in the way he develops each idea with the utmost clarity of intent - there are no filler licks anywhere.

Two more Herberman originals follow. The title track "Ideals" - a wonderful ballad in 3/4 time, and "She's For Me" - a playful and catchy melody based on the chord changes to "My Ideal". Both provide Herberman's trio a great substrate to develop more great improvisations and group interplay. After a brief octave and chordal nod to Wes Montgomery on "She's For Me", Herberman explores some bluesy and bebop lines which all blend together into one great story and lead into a great bass solo and exciting trading fours with the drums. Mal Waldron's "Soul Eyes" is not treated as the ballad we have come to expect, but rather as a latin/bossa feel with some nice stretches of the time by Herberman in the melody and throughout his solo, with Ferber's active drumming always enhancing and grounding, never getting in the way. The opening figure is then used as a backdrop for a drum solo before returning to the head. Gershwin's "Soon" was arranged by Baldwin, and opens with a great rendition of the intro and song with his finely-bowed bass while Herberman plays some Freddie Green style comping before taking over the lead and double-timing it with a simultaneous improvisation dialog between the bass and guitar. Finally, swing erupts and Herberman and Baldwin each take exciting solos.

A 7/4 version of "I Want To Be Happy" follows. The odd meter is locked in to a nice calypso groove and Herberman's solo respectfully borrows elements of Sonny Rollins and Jim Hall and even drops in a quote from 'Rhapsody In Blue'. Jobim's "Someone to Light up my Life" is a showcase for Herberman's fantastic finger-style playing which comes complete with

chordal fills, counterpoint, lines and counter-lines flowing in every direction - all served up with Herberman's distinctive full-bodied sound. The set ends with an original, "Upbeat", that seamlessly alternates between a light early rock'n'roll feel (with hints of a New Orleans "street beat") and a jazzy swing. Herberman's solo humorously explores that edge - bright and bluesy at times, with many references to both genres. Ferber plays a similar game during his drum solo before the trio heads for a downright bluesy ending. You get the feeling that they had a lot of fun with this piece and it's sure to put a smile on your face.

"Ideals" clearly establishes Steve Herberman as one of the original voices in jazz guitar today. He is modern, he stretches the envelope of trio improvisation, and yet his grounding in the tradition and his gift for melody, harmony and counterpoint make everything he plays accessible and a delight to listen to. As Vic Juris says in the liner notes: "Herberman is the present and future of jazz guitar".



JAKE HERTZOG

CHROMATOSPHERE—That's Out Records. Web: www.jakehertzog.com. *California Hills; Almost Like Being In Love; Bonding; Back; Lullaby For A Dreamer; In Your Own Sweet Way; Monkey Stuff; Nectarine; Falling In Love With Love; Oberon*
PERSONNEL: Jake Hertzog, guitar; Michael Wolff, piano; Harvie S, electric and acoustic bass; Victor Jones, drums

By Cathy Gruenfelder

Jake Hertzog is a product of an age where it is almost impossible to follow a single path. A musician coming up in the information age has access to the music of every corner of the world and from every period of history. This is not to say that the twenty-three year old Hertzog didn't get fixated on guitar music, because he surely shows the characteristics of guitar heroes of the past century, but a wide array of them from various genres. His compositions and improvisations display elements of fusion, hard rock, blues, modern jazz, avant-garde and bebop.

Hertzog has developed a playing technique that allows him to play two different lines at the same time in two different registers by using both his pick and fingers (I presume), but throughout the album there are often two guitars overdubbed and it is sometimes hard to tell what is a single guitar and what is two playing together. His tone is not your classic jazz tone at all—it is bright, thin and articulate where most jazz guitarists tend to play with a round, dark and subdued tone. However, along with overdrive, Hertzog often uses a delay or echo effect which adds some weight to his tone, although it can sometimes make it hard to appreciate his sense of time.

Chromatosphere features seven originals and

hauntingly romantic (“Water From Your Spring / Beautiful Love”). A delicate, detail-oriented rendition of Bill Evans’ classic “Time Remembered” towards the bottom of the track order is a hidden gem.



NINA SHELDON

HARVEST—Jazzed Media, PO Box 270346 Littleton, CO 80127-0006. *You’d be so Nice to Come Home to; Oh, You Crazy Moon; Baby, Baby All the Time; ‘S Wonderful; Insensatez; I’m Just a Lucky So and So; Detour Ahead; Eiderdown; Dindi; Close Your Eyes.*
PERSONNEL: Nina Sheldon, piano, vocals; David “Fathead” Newman, tenor; John Menagon, bass; Bob Meyer, drums.

By Dave Miele

Nina Sheldon’s *Harvest* is a captivating collection of standards with a gentle, swingin’ sensibility. Miss Sheldon delivers the familiar tunes with a traditional yet individual approach to jazz vocals and piano playing. She is accompanied by bassist John Menagon and drummer Bob Meyer; the trio swings hard. Sheldon is equally gifted vocally and instrumentally. One of the highlights of *Harvest* is the appearance of David “Fathead” Newman on two tracks. Fathead fits right in and adds an extra spark to the tunes “Baby, Baby All the Time” and “I’m Just a Lucky So and So”. Miss Sheldon is a thoughtful arranger, gifted pianist and engaging vocalist. *Harvest* is a solid trio jazz vocal album.



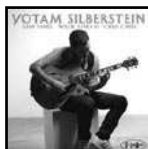
DAVE SIEBELS WITH GORDON GOODWIN’S BIG PHAT BAND

DAVE SIEBELS WITH GORDON GOODWIN’S BIG PHAT BAND—Produced by Dave Siebels and Gordon Goodwin. *The Coupe; Not That There’s Anything Wrong with That; Da Blues; Girl Talk; I Wish; The Gospel According to Hammond; I Love You Even More Again; The Cat; Sort of Like a Samba; The Eleventh Hour.*

PERSONNEL: Eric Marienthal, Sal Lozano, Brian Scanlon, Jeff Driskill, Jay Mason, woodwinds; Wayne Bergeron, Dan Fornero, Dan Savant, Pete DeSienna, trumpets; Andy Martin, Alex Iles, Charlie Morillas, Craig Ware, trombones; Bernie Dresel, drums; Grant Geissman, guitar; Rick Shaw, bass; Brad Dutz, percussion; Gordon Goodwin, piano; Dave Siebels, Hammond B3 organ.

By Dave Miele

Organ trio jazz happens to be one of my favorite kinds. I find the marriage of guitar organ and drums to be ethereal and organic (no pun intended...at least I don’t think so). Some of my favorite albums are in this format. Imagine that great sound, you know the kind. Now imagine the sound augmented, to the max, and you’ll have an idea of what’s to be found on Dave Siebels’ latest release, *Dave Siebels with the Gordon Goodwin Big Phat Band*. I’ve had the pleasure of reviewing Mr. Goodwin’s band more than once and always found them to be a tight, swingin’ unit. They do a wonderful job creating a variety of textures and moods on this album. Siebels shows himself to be a talented composer and first-rate organist.



YOTAM SILBERSTEIN

Next Page — Posi-Tone Records (<http://www.posi-tone.com>). *Borsht, Foolin’ Myself, Ani Eshtagea, Cancao, Blues For 007, Weekend In Mizpeh, If Ever I Would Leave You, Jalastra, Ligia, Cheryl.*

PERSONNEL: Yotam Silberstein (guitar); Sam Yahel (organ); Willie Jones III (drums); Chris Cheek (tenor saxophone)

By Dan Adler

“*Next Page*” is Yotam Silberstein’s second CD as a leader, and his first release in NYC with some of the top players in the city. Born and raised in Israel, Silberstein, who is still in his 20’s, has spent the last few years in New York, completing his degree at the New School while performing all around town with first-tier stars like James Moody, Hank Jones, Curtis Fuller, Frank Wess, Roy Hargrove, John Faddis, James Spaulding and many others. But don’t be fooled by his young age. Silberstein has thoroughly digested the elements of musical expression and the history of jazz, and plays with a degree of originality, technical command and emotional maturity that are undeniable.

From the first sounds of his original waltz ‘Borsht’, which opens the new album, you can immediately tell that his sound and conception is modern, but firmly rooted within the jazz and blues tradition. Much more so than many of his contemporaries. The song opens with a happy and catchy melody, which leads Silberstein to develop his ideas slowly, weaving in blues licks and a quote from “It Might As Well Be Spring” before getting into a more hard driving solo, superbly supported by Yahel and Jones. Sam Yahel, one of the busiest and most versatile organ players around New York (and a great piano player as well), plays a fantastic supporting role here as well as contributing some memorable solos, and Jones’ is one of finest drummers around, having recorded with Phil Woods, Horace Silver and Grant Stewart among others.

Next up is “Foolin’ Myself”, a medium swing standard straight out of the Billie Holiday songbook.

The melody is split between Silberstein’s beautiful guitar sound and Chris Cheek’s Tenor which enters at the bridge to take over with his distinctive full round tone. The first solo is handed over to Sam Yahel, whose wonderfully melodic organ solo with Silberstein’s comping behind him evokes moments of “James and Wes”. Listening to Silberstein’s great guitar solo which follows, you realize that he reminds you of everyone and no one at the same time. His ideas all come from within the tradition of jazz guitar and other instruments, but you can’t easily categorize him in terms of his influences, except maybe traces of Peter Bernstein here and there. Chris Cheek’s solo is equally defiant of any categories other than fun and excellent music and a great imagination for exploring ideas in a way that sounds old-fashioned and modern all at once.

“Ani Eshtagea” is an Israeli song with origins in a Venezuelan folk song. It was made famous in Israel in the 80’s by singer Chava Alberstein. The title means “I Will Go Crazy” (if you leave me) and this mood is captured perfectly by Silberstein’s version with the organ doubling for extra effect at some points. Silberstein’s guitar solo is especially inspired on this song with Jones’ busy drumming behind him driving him forward and constantly exchanging rhythmic ideas.

“Cancao” is a Silberstein original ballad, which really showcases his musical maturity in the way he takes his time both in the treatment of the song itself rendered by Chris Cheek’s relaxed sound, as well as the way he slowly develops the guitar solo to a bluesy crescendo that makes way for a powerful tenor solo.

“Blues for 007” is a blues waltz that gives Silberstein a chance to really stretch out in the groove before handing over the solo spot to Yahel, who develops his solo out of bluesy phrases that he transforms and connects in logically and emotionally pleasing ways.

“Weekend In Mizpeh” is a relaxed original in 7/4 meter – with the group’s masterful treatment making it feel very grounded. Silberstein takes a fiery solo and Chris Cheek develops melodic and rhythmic ideas that keep resolving in exciting ways.

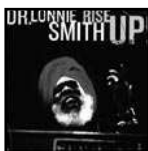
“If Ever I Would Leave You” is my favorite cut on the CD. Taken at a brisk tempo, faster than the Sonny Rollins version we have all grown to know and love. Silberstein’s solo is full of beautiful melodies that are executed precisely and perfectly in time with great conviction, including some great quotes and bluesy licks that fit right in. Silberstein has an ultra-quick mind and great technique to match, and that combination make this one of the more memorable guitar solos I’ve heard lately. Yahel follows suit with an equally imaginative and perfectly executed solo that leads right back to the melody.

“Jalastra” is the last Silberstein original of the set, and showcases Chris Cheek rendering the more modern melody before another great round of solos. “Ligia” is a Jobim tune which is taken as a relatively short ballad featuring Silberstein’s beautiful and mature guitar sound all the way through.

Charlie Parker’s “Cheryl” closes the set with an up-tempo blues that is a perfect vehicle for Silberstein to develop his melodic ideas. He takes his time, slow-burning through a few choruses, reaching deep into his bebop bag for a few tricks, throwing in some nods

to Wes and Benson on a short chord solo and tying it all together with perfectly relaxed and in-the-groove feel throughout. Cheek and Yahel exchange fours for a few choruses working off each other's ideas and finally exploding into collective improvisation before yielding to a great drum solo by Jones.

This CD marks the next page in Yotam Silberstein's arrival on the jazz guitar scene. While his first CD was a great debut, this new one is on a whole different level. The maturity and musicality displayed here reflects the dues he has paid in New York City and the caliber of musicians with whom he has been associating. If you are a fan of traditional and contemporary jazz guitar, you should not overlook this CD.



DR. LONNIE SMITH

RISE UP!—Palmetto Records. PM2138, Web: www.Palmetto-Records.com. *Matterapat; Come Together; Pilgrimage; Dapper Dan; And The World Weeps; People Make The World Go 'Round; Tyrone; Sweet Dreams; Voodoo Doll*

PERSONNEL: Dr. Lonnie Smith, Hammond organ, vocals; Peter Bernstein, guitar; Donald Harrison, alto saxophone; Herlin Riley, drums; Jo Lawry, vocals (5); James Shipp, percussion (2,3,4,6,9); Matt Balitsaris, guitar (1,2,6,8); Pat Rustici, Natasha Zaikina, additional members of choir

By Cathy Gruenfelder

Dr. Lonnie Smith is a bridge between the past and the present of the organ-jazz sound. He was there then, yet he is right here in the now. You can hear elements of bop, blues, funk, R&B and even hip-hop in his latest album, *Rise Up!*. For anyone who has seen the Doctor, I'm sure that you observed a certain ageless and ambiguous quality that surrounds him. How old is he? Where is he from? Is he a doctor? Is he a guru? Is he a sorcerer? He is always smiling while he plays and often singing along to his organ lines. That childlike sense of wonder and creativity is always there with the Doctor.

Along with five originals, *Rise Up!* features the Beatles' classic "Come Together," a nod to organ great Larry Young with "Tyrone" (originally recorded on Young's *Into Somethin'* record with Grant Green), Annie Lennox's "Sweet Dreams" and Bell & Epstein's "People Make the World Go 'Round."

"Come Together" is almost unrecognizable, and if I hadn't know the title, I most likely wouldn't have guessed the tune. Smith adds some 'mumbles' over the melody ala Louis Armstrong, yet in a more shamanistic or primitive way, with a very deep and gravelly voice. Some wah-wah guitar and funky drums further transform the song.

"And The World Weeps" is an incredible ballad

that starts with a sparse bass and snare drum acting like a metronome of sorts, with a roll on the fourth beat, that continues throughout the tune. Then Dr. Smith and Bernstein come in with some gorgeous yet haunting and melancholy chords. Donald Harrison weeps away in the background with some complimentary sax lines before Bernstein takes the first solo. It is classic Peter Bernstein—swinging, logical, angular, and heavy—each note is almost pregnant. Dr. Smith follows with quite an epic story. He starts slow and sparse, dripping with emotion in the middle to low registers. Then he suddenly goes to fast and forte as he accompanies himself with vocal effects, singing along. Suddenly, out of nowhere, a choir enters as Harrison solos on top of them—talks about a powerful moment! Then the choir closes their lips and sings the multi-part harmony with a hum, further showcasing Harrison's heart-felt playing.

"Tyrone" is given a time signature change—originally written in a triple meter, Smith and Co. play it here in 4/4 time, but there is definitely some extreme syncopation throughout and perhaps an odd meter here and there in the form. Drummer Herlin Riley really shines on this track.

"Sweet Dreams" starts like an ambient exploration as Smith brings us to outer space with some unique sounds I hadn't known were possible from an organ. Matt Balitsaris, the producer of the record, offers some tremolo affected guitar chords, making it even more spacey. The Doctor again displays his storytelling abilities—starting his solo conservatively and working himself into a frenzy.

Rise Up! offers something for everybody. It features very accessible grooves and improvisations, yet it will please the purists as well. Smith picked/composed a few ballads, some more upbeat material, and a unique batch of non-originals. His improvisations are always unpredictable, exciting, sincere and funky, and he is joined by an all-star band. This blurb from the liner notes written by the Doctor sums up the spirit of the album: "Rise Up! Music is the energy of the universe! Keep hope and love in your hearts and actions!"



SOUND ASSEMBLY

EDGE OF THE MIND — www.soundassembly.net Beauport Jazz. *Breaking Point; Edge of the Window; Slide Therapy; Chuck n' Jinx; The Radiance of Spring; Rhythm of the Mind; My Star; Ives, Eyes; BMT.*

PERSONNEL: Dan Willis, alto/soprano/flute; Eric Rasmussen, alto/clarinet; Chis Bacas, tenor/soprano/clarinet; Dave Riekenberg, baritone/bass clarinet; Dug Burrige, John Hines, John Bailey, David Smith, trumpet/flugelhorn; Mark Patterson, Alan Ferber, Lolly Bienenfeld, Chris Olness, trombone; Andrew Green, guitar; Deanna Witkowski, piano;

David Ambrosio, bass, John Hollenbeck, drums; Kate McGarry, voice.

By Bob Gish

As the title indicates, this CD represents a significant assembly of musicians and instruments. And as the play list also indicates, the tunes are unfamiliar, all new and original compositions—and arrangements. And it's the strong sense of "arrangement,"

Of what's assembled, and how it's assembled that more than anything comes to the fore.

This is not traditional jazz in the usual sense of the words. Most would classify the tunes and their playing as a kind of fusion, as earmarked most remarkably by the guitaristics of Andrew Green whose reasserts distortion as commonly heard yet takes it steps, if not yards beyond. There is, it is undeniably true, and "edge" to all the tracks in their evocation of altered states of playing and listening. Not for all, most will find tunes liked "Slide Therapy," representative of the vision of the project and well worth both the resultant comforts and confusions which only music can resolve and reconcile.



SPYRO GYRA

DOWN THE WIRE—Heads Up. *Down the Wire; Unspoken; Not for Nothin'; Island Pond; The Tippin' Point; A Flower for Annie Jeanette; La Zona Rosa; What it Is; A Distant Memory; Make it Mine.*

PERSONNEL: Tom Schuman, keyboards; Scott Ambush, bass; Jay Beckenstein, saxophones, Julio Fernandez, guitars.

By Bob Gish

Spyro Gyra is almost a household name. There numerous recordings are heard all over the airwaves and the Internet. Background music often times. Not noticeable in some venues. Here they are very, very noticeable. Familiar yes, yet they never are tiring, never grow old, are always fresh. *Down the Wire* has some of the above connotations. There are other implications as well - including the great guitar work of Jose Fernandez whose funkadelic tones are electrifying in more ways than one. Same goes for the sound Scott Ambush gets on the electric bass. The entire quintet is so very tight and so very distinctive that you know the gyra/gyro sound of the group immediately and always want to hear more. But what's new and desirable about this particular CD under review? Nothing and everything! And we can be thankful for such blessings. The tunes are all new, all forming a coherent set, all flowing flawlessly one to the other. The solo instrumentation varies wonderfully, adding to the perpetual evocation of interest and wonder. Funk sounds abound; however, there's a pervasive smooth