

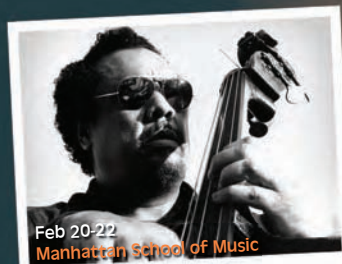
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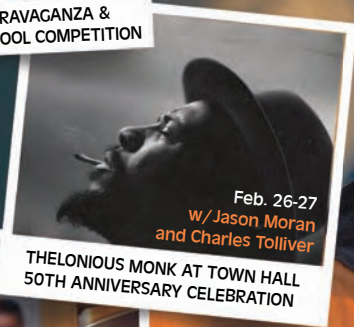
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Feb 20-22
Manhattan School of Music

CHARLES MINGUS EXTRAVAGANZA &
1ST MINGUS HIGH SCHOOL COMPETITION



Feb. 26-27
w/ Jason Moran
and Charles Tolliver

THELONIOUS MONK AT TOWN HALL
50TH ANNIVERSARY CELEBRATION



Feb. 12-14, JALC
Rose Theater
w/ Jimmy Cobb

MILES & COLTRANE: 50TH ANNIVERSARY
OF KIND OF BLUE & GIANT STEPS

Plenty of Reviews
of Cool CDs

PERFORMANCE REVIEWS:

Jazz at Whole Foods,
McCoy Tyner 70th Birthday

BENNY GOLSON

Dizzy's Club
Feb. 3-8

**INDIE
ISSUE**

Lakecia Benjamin • Jane Ira Bloom • Marty Ehrlich • Allan Harris •
Lezlie Harrison • Mike Holober • Andrew Lamb • Bob Quaranta •
Barbara Rosene • Will Sellenraad • Fred Taylor • Ben Wolfe

FREE

CHARLES MINGUS SUMMIT



FEB 20 / FRI 7:30 PM GREENFIELD
PANEL DISCUSSION

Gunther Schuller, Keynote Speaker

Justin DiCioccio, Moderator

Vincent Herring, Conrad Herwig, and Sue Mingus

FEB 21 / SAT 7:30 PM BORDEN
MSM MINGUS JAZZ COMBO

Steve Slagle, *Director and Soloist*

Remy Le Boeuf, *Alto Saxophone*; Samuel Ryder,

Tenor Saxophone; Jonathan Barnes, *Trumpet*;

Craig Davis, *Piano*; Ruben Samama, *Bass*;

Will Clark, *Drums*

FEB 22 / SUN BORDEN

1ST CHARLES MINGUS
HIGH SCHOOL COMPETITION

10:00 AM HIGH SCHOOL JAZZ COMBOS

2:00 PM HIGH SCHOOL BIG BANDS

5:00 PM MSM JAZZ ORCHESTRA

Justin DiCioccio, *Conductor*

5:30 PM MINGUS DYNASTY

Boris Kozlov, Vincent Herring, Conrad

Herwig, Justin Faulkner, and more

6:00 PM AWARDS CEREMONY

Sue Mingus and Justin DiCioccio, *Producers*

Charles Mingus Summit at Manhattan School of Music

By Dimitry Ekshtut

February 20-22
Features 1st Charles Mingus
High School Competition

One of the things I enjoyed most about the International Association for Jazz Education's annual conventions was the opportunity to mingle with the jazz elite and hear them speak candidly about their own influences and musical heroes. In a way, the IAJE allowed us to tap back into the annals of jazz history, whether through first-hand or second-hand means, and reconnect with generations of artists that came before us. The organization's recent demise has made such opportunities exceedingly harder to come by, making the existence of numerous New York-based festivals and concert series all the more precious. Jazz at Lincoln Center is home to the Essentially Ellington Festival. Each summer, Carnegie Hall hosts the JVC Jazz Festival. Harlem houses numerous such events as well, including the popular Charlie Parker Jazz Festival, and so on and so forth. Now Manhattan School of Music, one of the city's

leading conservatories and educational institutions, is getting in on the act with a three day festival and competition in honor of that other titan of jazz composition, Charles Mingus.

Mingus occupies a rather unique and rarified place in the history of jazz. Aside from being one of his generation's preeminent bassists, with a facility on the instrument approaching near-virtuosic proportions, Mingus had an even more profound effect on jazz composition, the effects of which can still be felt to this very day. Like Ellington before him, Mingus was an innovator and storyteller with a seemingly endless supply of sentiments, both musical and otherwise, he felt compelled to distill into jazz music. The sheer body of his work rivals even that of The Duke, while the overt, even forceful socio-political messages embedded in much of his compositional output was something the jazz world had rarely, if ever, seen before on such a grand scale. To study Mingus – to play his music or listen to it on recording – is to survey a wide swath of the jazz patchwork, for Mingus utilized everything from bebop and symphonic music to the down-home blues and fiery call-and-response sermonizing of Southern preachers. But Mingus' music is about more than just the written notes on the page. It is almost like a time capsule, a vista out into the heady times in which the composer lived and the music was conceived. The shouting of rioters, the barking of dogs, gunfire, water cannons, pain, fear, suffering, but also hope, bravery, and integrity – all these images seem to percolate right below the surface of the music, now and again bubbling up and spewing out in the form of a wailing saxophone or screeching trumpet. To study Mingus is, in many ways, to study 20th century America, with its multitude of influences, hopes, and promises both kept and deferred.



Credit: Hans Kumpf, copyright Jazz Workshop, Inc.

Thirty years after his death, Charles Mingus and the legacy of his music continues to loom large. His compositions are performed regularly all over the world in venues great and small by a dedicated band of professionals who are intent on keeping his flame from being extinguished. In large part they have succeeded, and as a result Mingus is firmly entrenched in the psyche of most jazz fans and musicians. This remarkable feat of persistence can essentially be traced to one woman – Sue Mingus, Charles' widow and the artistic director of the several extant Mingus legacy bands. From unearthing and staging the massive hours-long composition for a small army of instrumentalists that came to be known as "Epitaph" to facilitating the acquisition of Mingus' entire oeuvre by the Library of Congress, Sue Mingus has been a passionate and tireless advocate for all things Mingus. Her latest project is the collaboration with Manhattan School of Music on the first of what is hoped to become a long-running annual series, the Charles Mingus Summit.

The Summit was the brainchild of Sue Mingus, third-stream composer and Mingus associate Gunther Schuller, and assistant dean and chair of the



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From Sue Mingus:

Two years ago in order to broaden the educational scope of our MIngus publications, including big band charts, play-alongs and fake books, we added a new series called Simply Mingus. The purpose of this series, spearheaded by musicologist Andrew Homzy, was to make Mingus music more easily accessible to young students and to beginners. Next, a high school teacher in Brooklyn suggested we really ought to have a Mingus high school competition to further encourage student interaction with this passionate, challenging music. Last winter, while seeking a venue for such an event, trombonist Dave Taylor, a member of the Mingus Big Band and recent teacher at the Manhattan School of Music, introduced me to the legendary Justin DiCioccio who agreed immediately to give us a home at MSM for our first Charles Mingus High School Competition. Next on board, our music publisher, Hal Leonard, offered to supply all the Mingus charts for the big bands and combos in the competition. Finally, our team of interns - music students from the New School and NYU - began to assemble lists, prepare mailings, design brochures, contact adjudicators and help Shannon Manning and me in our offices at "Let My Children Hear Music" bring this dream to fruition.

Musicians who will perform in the Mingus Dynasty band following the awards ceremony at the 1st Annual Mingus High School Badn Competition: Vincent Herring, Donny McCaslin, Conrad Herwig, Alex Sipaigin, Helen Sung, Boris Kozlov and the astonishing Justin Faulkner on drums who, himself, is a senior in high school in Philadelphia!

jazz department at MSM Justin DiCioccio. With the recommendation of Schuller and others, Sue Mingus approached DiCioccio with the idea of hosting a Mingus-themed high school jazz combo and big band competition. Eventually they settled on a three-day, weekend-long festival, complementing the high school competition with a panel discussion and performances by the Manhattan School's own Mingus ensemble with Mingus Band alumni as featured soloists. Unlike IAJE or other local festivals, the Charles Mingus Summit will be completely free and open to the public throughout its entirety.

As an educator, DiCioccio was drawn to the pedagogical potential inherent within the context of the Charles Mingus Summit. An early pioneer of teaching Mingus' music in the high schools, DiCioccio explained the importance of studying Mingus. "In the lineage of jazz composition, there is no question that Mingus is one of the important figures of this music," muses DiCioccio with obvious enthusiasm. "What's so great about Mingus as a composer is that his music has the aesthetic of what jazz is all about: the blues, obviously, and all the kinds of music that are associated with the blues – gospel, boogie-woogie. Then there is the freedom associated with that. His sections within the music are so open-ended that the individual can really take them any place that they would like. I played all this stuff 30 years ago with high school kids when nobody was playing it. People were afraid because they didn't know what to do. You have open sections. You've got gospel. It's like a story; it's like being in church. "Better Git It In Your Soul" – the tenor sax is like a preacher and the rest of the band is like a congregation. It's a call and response. You have to be able to solo with that kind of thing in mind, like you're the preacher and you're talking to the congregation. It's unheard of! You've got to be *in there* to play this music. You're not just soloing. You're really telling the story. It's like aural pictures."

DiCioccio sees an opportunity for the Mingus Summit to have a profound effect on young musicians. "We're introducing Mingus through performances, through lecture, through master classes, so it's educationally sound. Then, we have students playing the music in droves. I'm talking about high school students. They're going to reap the benefits of what his music is all about, the influence of the blues, bebop, free, and avant-garde, because that's what Mingus was about – all of that. You have to learn to swing; you have to learn about time. Then you have to learn what bebop and free playing is all about. He was also a classical musician – he started as a cellist – so there is the whole third stream movement and classical music techniques. He introduced new techniques, like meters and forms not necessarily associated with jazz, or the concept of accelerando. He would write suites about what was going on politically."

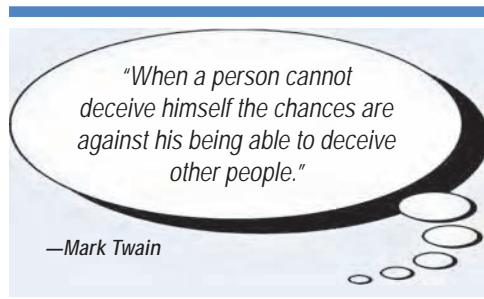
DiCioccio admits that the complexity and intricacy of Mingus' music may have caused it to be overlooked in the musical education community. "That's one of the reasons why we're doing this Summit," he confides. "I think people are afraid of the music because it's so free. First of all, you've got to be a very creative, top-notch musician to play the music. It can

be scary. You have to submerge yourself totally and let yourself go, and that is one of the benefits of playing this music. Even these young students, the bulk of which may not go on to be professional musicians, will learn through the improvisational aspects of how you have to play over Mingus' music. It teaches the students to get up on the soapbox, so to speak, and say, 'This is me. This is what I have to say. You may not like it or you may not believe it but this is me.' It's like a public speaking class. It helps the students become better people, more confident, more outgoing. Those are the benefits, in addition to the fact that it's great music to hear and be aware of."

Even with the first Mingus Summit less than a month away, DiCioccio is already thinking toward the future. "What we envision, assuming everything goes well, is next year opening up the combo and big band competitions to high schools from the entire United States, with possibly more than five finalists. We'd like to add one whole day of clinics and workshop for all the student finalists to participate in. The Mingus Band plays at the Iridium on Monday nights, and we would love to tie that in by getting the students into the show. It will probably still remain a whole weekend festival." With the heavy toll that IAJE's collapse has had on outreach and networking opportunities, DiCioccio sees the Mingus Summit as a potential remedy. "We'll definitely fill a void," he states. "I think all these festivals are very important because they introduce students to the music. They bring the students together, which is what IAJE did. They had workshops, they had talks, so in a sense what we're doing is really a mini IAJE but focusing on Mingus. Possibly in the future we will have other things, like an exhibit room with various kinds of music publishers and instrument companies, which can become a part of this experience."

The Charles Mingus Summit will run from Friday, February 20th to Sunday February 22nd. The Panel Discussion will take place on Friday, February 20th from 7:30pm-9:00pm in Manhattan School of Music's Greenfield Hall. Gunther Schuller will deliver a keynote address to open the festivities. The panel will be moderated by Schuller and will feature Mingus Ensemble members Boris Kozlov and Vincent Herring, in addition to Sue Mingus. Following their presentation, the panel is expected to take questions from the audience. Saturday, February 21st features an evening performance by the MSM Mingus Jazz Combo under the direction of Mingus alumn Steve Slagle, with faculty and alumni soloists who are members of the professional Mingus Ensemble,

Continued on Page 29



Eddie Palmieri

February 6-7, 8PM

ROSE THEATER

Nine-time GRAMMY® winner **Eddie Palmieri** revisits the music and sound of his influential 1960s **La Perfecta** Orchestra with this latest edition of his ensemble, featuring energized new versions of La Perfecta-era salsa and fiery new Latin jazz compositions.

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Special Guest Appearance by **Norah Jones**

February 9-10, 8PM

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Willie Nelson and **Wynton Marsalis** stand on common ground in their love for jazz standards and the blues. Their performance will stir the sounds of New Orleans, Nashville, Austin and New York City into a mix that is sure to be equal parts down-home and cosmopolitan.

Miles & Coltrane: 50th Anniversary of Kind of Blue and Giant Steps

February 12-14, 8PM

ROSE THEATER

James "Jimmy" Cobb, the legendary drummer from both albums, unites with music director **Mulgrew Miller** and a capella masters **Take 6** in a new interpretation of *Kind of Blue*. As if that wasn't enough, saxophonist **Ted Nash** debuts newly arranged solos from *Giant Steps*.

Bloomberg Lead Corporate Sponsor | This performance is sponsored in part by funds from the New York City Department of Cultural Affairs.

Valentine Nights with Bill Charlap

February 13-14, 7:30PM & 9:30PM

THE ALLEN ROOM

Pianist **Bill Charlap** and his trio return to The Allen Room to deliver a very special Valentine, complete with the backdrop of Manhattan's skyline and the romantic vocals of **Freddy Cole**.

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Vocalist **Dianne Reeves** and saxophonist **Joe Lovano** join the **Jazz at Lincoln Center Orchestra** with **Wynton Marsalis** to celebrate the legendary label's 70th anniversary.

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Around Town - Continued from Page 8

The Winterfest program launches Valentine's Day weekend and offers couples the opportunity to enjoy the free jazz concerts and also plan an extended stay at an area hotel or B&B. Families are also welcome during Winterfest with area attractions offering specials discounts and programs. Book a hotel or a limo to create a memorable experience. Visit www.liwinterfest.com for a complete schedule of FREE jazz concerts and other events and offers. The 2009 Winterfest is organized by the Long Island Wine Council, the East End Arts Council (EEAC), Suffolk County Department of Economic Development and Workforce Housing (SCED&WH), the Long Island Convention and Visitors Bureau (LICVB), with support from American Express, WLIU Radio and LI Pulse magazine.

"The calendar of free jazz concerts is a main draw to Winterfest, especially during these difficult economic times, and the additional special offers from area businesses make it a great deal," said Kristen Matejka, director of marketing at the LICVB. "Many of the area businesses, hotels and B&Bs have put together getaway packages that include some really unique experiences as well."

According to Steve Bate, executive director of the Wine Council, "We were thrilled with the results of the 2008 program. Our participating wineries experienced an increase in sales of between 20 and 200 percent during this normally slow time of year. The promotion also exceeded our expectations in drawing new audiences from the New York metropolitan area, across Long Island and New England."

The Jazz Standard Discovery Program Introduces Jazz To NYC Public Schools

Every week, the Jazz Standard Discovery Program introduces jazz music to New York City public school children with free Tuesday and Wednesday weekly performances and seminars. Activities at the club begin at 11:00 AM and are hosted by professional jazz artists. In addition, every Sunday afternoon, at 2:00 PM, there are *Jazz For Kids* performances and lunch, which provide children an opportunity to perform as part of the Jazz Standard Youth Symphony Orchestra while inspiring kids in attendance to appreciate music. During the workshops, professional musicians perform, share the history of jazz, explain the different jazz styles and open the floor up to student questions.

The Jazz Standard Discovery Program (JSDP) was created in 1997 by James Polsky, founder of Jazz Standard, to foster connection between NYC schoolchildren and the jazz art form.

In addition to these weekly workshops, the program supports the Jazz Standard Youth Orchestra (JYSO), a breeding ground for NYC's most talented young musicians. Directed by Conductor and Arranger David O'Rourke, the JYSO performs every Sunday afternoon before a live audience of all ages

as part of our Jazz for Kids series. In lieu of a cover charge, guests give a \$5 donation that benefits the Jazz Standard Discovery Program. *Jazz for Kids* offers our student musicians the opportunity to play exciting new arrangements of big band classics, and families the opportunity to connect with the music in a lively environment. The JSDP is hosted by Jazz Standard, 116 East 27th Street, <http://www.jazz-standard.net> ■

Holober Interview - Continued from Page 22

JJ: What discoveries have you made on the business side of the music as a sideman and observer and with your own records and concerts?

MH: Maybe it's a little frustrating that you do have to promote. If no one hears the news then is it news? How many "musicians' musicians" are there? What a strange term when you think about it. Shouldn't these be the best known players?

JJ: What were some of the inspiring sounds and sights and experiences that moved you to pursue this creative path? What kinds of studies or practice did you undertake to develop your skills?

MH: We had a piano at home. It was the first thing my father bought when he got out of the army. It went into an otherwise empty apartment in Brooklyn. He played at home, plus my older brother started to take lessons so I got interested. That is still a very sweet little upright piano. I grew up as a classical player and my Bachelors and Masters degrees are both in classical piano. I was a fan of Copland, Beethoven and Ravel, and had Beatles, Led Zeppelin, and Stones records long before I was into jazz. Then in high school it was Sonny Stitt on the radio (and my first LP) and then Bill Evans, Coltrane and Miles soon followed. I think this background is why I've always been partial to groups like Oregon and the entire "Nordic" jazz scene.

JJ: What advice can you give to aspiring musicians for how to go about finding their voice and developing their career?

MH: OK. It's not a contest. Be patient, honest, optimistic, have a good sense of humor, and have gratitude. Appreciate the people you are working with. Seeing the people I work with is part of the reward of the work. I work with bassist Cameron Brown quite often. I remember in college hearing him on one of the first jazz records I took out of the school library. Now he is like a relative. But every time we hit I feel gratitude and realize how lucky we are to have gotten far enough to do something we love for work.

JJ: What do you do to recharge your batteries in our stress-filled contemporary world?

MH: People who know me know that I am an avid hiker. Since college every spare minute has been spent 'out.' My accumulated back-country time is approaching 3 years. That's a lot of 'not-going-out-for-beers-in-college but getting in a cross country ski or

a night out in the Catskills. I'm almost finished with the 115 peaks in the northeast over 4000 feet, have over 20 climbs in the Rockies, many more than that in the Sierras. The Sierras, I won't get started but October was my 30th trip there since 1984.

JJ: If there is one for you, what is the connection between music and spirituality?

MH: My mother used to say to me before religious holidays "are you going to temple or are you going to commune in your own way?" This means "I guess you'll be taking a hike." My father was a high school teacher in Brooklyn. In 1954 he bought a summer place in Columbia county New York near the Berkshires. This is where I lived for my first 18 summers. We still have it. That place is so in my soul. When I hear Copland, Beethoven, Oregon, it takes me there. I hope the music on "Quake" takes some people somewhere. ■

Mingus Summit - Continued from Page 51

at 7:30pm in the John C. Borden Auditorium. The Summit concludes on Sunday, February 22nd with an all-day performance schedule in Borden Auditorium featuring the finalists of the Northeast High School Big Band Competition organized by Sue Mingus and MSM. The competition drew over 60 applications from high schools throughout the Northeast who submitted pre-screening recordings that were adjudicated by members of the Mingus Ensemble. Five finalists were selected in the combo, or small group, category and will perform their own arrangements of Mingus' music at the beginning of the day from 10am to noon. The afternoon, from 2pm-4pm, will be devoted to the five finalists from the big band category, which all employ the same arrangements as the ones used by the professional Mingus Big Band. At 5pm, the MSM Jazz Orchestra, conducted by Di-Cioccio, will perform a short program of Mingus' big band music followed by the Mingus Dynasty band. Awards for the High School Competition will be presented in the evening after the concerts, including two individual college scholarships to the Manhattan School of Music.

The following high schools will perform on Sunday, February 22nd as part of the Big Band and Combo Competitions: Gates Chilli H.S., Rochester, NY; The Rivers School, Weston, MA; Eastman, Rochester NY; Laguardia H.S., New York, NY; Lexington H.S., Lexington, Massachusetts; MSM, New York, NY; King Phillip Regional H.S., Wrentham, MA; and Greater Hartford Academy of the Arts, Hartford, CT. ■

*"Our character is
but the stamp on our souls of the
free choices of good and evil we have
made through life."*

—John Cunningham Gilkie