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original, "Shades of Bill." Following a tasteful little introduction from Markley and the melody from Garzone, the quartet cleared room for McClure's elegant solo. Ever respectful to the original melody, McClure constructed a logical and coherent improvisation that fit perfectly with the theme of the tune. Markley's solo produced a refreshing dichotomy between hard-swinging, bop-influenced rhythms and more rhythmically adventurous material. Garzone recapitulated the wispy melody, leading the quartet along as the other musicians followed his ritardando to a graceful conclusion. Markley's "What's To Come" established a strong groove over which Perlson superimposed one time feel over another, with Garzone all the while improvising with wild abandon. Markley made powerful excursions into the top and bottom of the piano's register in his solo, while Perlson's open solo exhibited a wealth of ingenuity made possible by his strong rhythmic concept. Garzone caressed the melody of John Coltrane's ballad, "Central Park West," inspiring Markley to reach for a lovingly detailed and attentive solo before handing things back to the saxophonist for a little cadenza to finish the first set.

The second set featured two tunes performed earlier, "Spealio" and "I'm Not From the Midwest," though the quartet imbued both with a different energy and a more uninhibited approach. "The Mingus That I Knew," an original brought to the quartet by Garzone, and the perennial standard "Soul Eyes" generated fluid playing from all involved. The high point came with Markley's "The Girl from Atlantic City," a playful Latin tune that evoked images of water lapping against the shores of the Jersey beach on a sunny summer day.

This fine outing by Markley proved all the more sentimental by the presence of two of his mentors, Garzone and McClure, on the bandstand. Markley understandably expressed his fair share of gratitude to all of his sidemen, but it is the young pianist himself who deserved the accolades. With a crisp tone, affable approach, and mature sensibility belying his youth, Ben Markley convincingly demonstrated his potential to impact the jazz scene in years to come.

## Michele Rosewoman & Quintessence

Starry Nights at AMNH  
May 4, 2007

By Annie Simmons

Jazz has been performed in just about every location on earth. Jazz festivals are held at forts surrounded by yachts, on top of mountains, on Caribbean beaches, and for those lucky enough to afford them, on cruise ships. Where can the rest of us hear world-class jazz that will take us out of this world? Look no further – you can swing from a star (literally) at the American Museum of Natural History's Rose Center for Earth and Space. The first Friday of every month is Starry Nights, where you can hear "sizzling live jazz in one of the most spectacular settings in New York." Starry Nights takes place right in the middle of the space exhibit, so depending on where you sit, a meteor may block your view. This is a hands-on museum and very child-friendly with hundreds of families with young children and toddlers all around.

I caught the first set of Michele Rosewoman and her band Quintessence. The current incarnation had Loren Stillman on alto sax, Mark Shim on tenor, Matthew Brewer on bass and Gene Jackson on drums. The first tune was dark and mysterious with a powerful percussive finish by Jackson. This was followed by a tune called "Guapo" from Michele's new album *The In Side Out*. The tune had an odd meter and I was immediately struck by how the young children and toddlers busted loose from their parents and started dancing...in circles. There was such a freedom and I was awed at how the music so connected with the uninhibited children. It was as if Earth mother Rosewoman's energy was infused into these children. When she wasn't absorbed in an intense solo, she was connecting to and smiling with them. It was a sight to behold and lasted through a few tunes.

Rosewoman's set showcased her varied influences. The songs infused all types of music – from post-bop to Afro-Cuban rhythms, to funk. The tune, "Stretch" had a funk groove that was accented with wah-wahs. It had a cool 70's feel with Rosewoman playing on an electronic keyboard. Also notable on this tune was Loren Stillman's colorful tenor solo. "Miracle" was a gorgeous ballad that channeled the love that this world needs in order to heal itself. Rosewoman's piano work on this tune almost had me in tears, it was so compelling. Next up was a Brazilian tune that showcased Michele's voice. Her calming vocals were complimented by Brewer, who switched to an electric bass and Stillman on soprano sax. So much musical territory was covered in the forty-minute set, I felt as though I had been on a trip! Perhaps it was the combination of the music and the cosmic venue, but the explosive rhythms and intricate melodies transported me to another dimension. It was truly a meta-



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physically connecting event. If you have the opportunity to hear Michele Rosewoman and Quintessence play live, do not miss it. The energy is intoxicating.

## Marcus Goldhaber

Enzo's Jazz  
May 4, 2007

By Mercy Monet

A wonderful evening of smooth music was presented by bandleader and much praised vocalist Marcus Goldhaber. Goldhaber, who was supported by his talented trio, including veteran Jon Davis on piano, Matt Hughes on bass and Marcello Pellitteri on drums, began the set with a grand rendition of "I'll Remember April." The group opened with a slow vamp that seamlessly grew into a driving swing. The solos began with Davis playing with ease on piano followed by a complementary solo on bass from Matt Hughes. Next, Marcus took the spotlight with a nice arrangement of "No Moon At All".

Goldhaber's soft, soothing voice was a pleasure to listen to on his own, but was further augmented by a well-balanced duet with bassist Matt Hughes. Marcus continued on his solo journey with a selection from the Broadway Musical, *Anchors Away*, know as "I Fall In Love Too Easily", originally sung by the master himself, Frank Sinatra. Jon Davis opened this tune with a great piano solo before Marcus responded with

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his creative interpretation. His tone and style were reminiscent of a young Frank Sinatra.

"Honey Suckle Rose" began with a rubato intro before giving way to an easy swing as the bass and drums exchanged four's during the solo section. Next, an original tune by Marcus entitled, "In The Ouvre Of The In-Between", was presented with a Latin-tinged beat, exhibiting his excellent grasp of this style. "Walking My Baby", an evergreen standard, had a steady and definitive swing beat, propelling Marcus' dynamic sound. Goldhaber then quickened the pace with an up-tempo arrangement of "Slow Boat To China". He dressed it with a creative scat solo, and later traded four's with drummer Marcello Pellitteri. Pianist Jon Davis chimed in adding some melodic flavor, followed by Marcus' return to the chorus closing it out. Jon Davis and Marcus co-composed the next swinging tune entitled, "Felony Called Love", where one could see Goldhaber's personality come through the music.

The following selection, "Wrap Your Troubles In Dreams", was a nostalgic song for Marcus that had been sung to him, by his grandfather, throughout his childhood. A wonderful composition by the late great Fats Waller, "When I Take My Sugar To Tea", was the finale and a great closer to an entertaining musical evening. Marcus romped through this old-time swing tune, injecting wistful melodic scats and finally trading four's with drummer Marcello.

Look out for Marcus Goldhaber's next performance date in the Big Apple – he is not to be missed. His debut CD, *The Moment After*, on Fallen Apples Records, has received great reviews and is available for your listening pleasure at [www.marcusgoldhaber.com](http://www.marcusgoldhaber.com).

**Anne Phillips**  
**CD Release - Ballet Time**  
 Café Loup  
 June 10, 2007

*By John Armato*

It was as much a family reunion as it was a CD release party. The reason for the gathering was the debut of Anne Phillips' new CD, "Ballet Time," an archival treasure of a few of her countless musical friendships over the past 40-plus years ranging from Dave Brubeck to Bob Dorough. The friendly salon-like atmosphere of Café Loup was the perfect corner of Manhattan for its coming-out party.

Phillips' career has ranged from recording the infinitely lush album "Born to Be Blue" to working as one of New York's busiest jingle writers and backup singers to writing, arranging and conducting original works such as "The Jazz

Nativity" and generally making music wherever she goes. It was clear she has collected followers both on and off the bandstand. Just getting into the place entailed squeezing past a virtual receiving line of happily-hugging, back-slapping, hand-clasping and story-telling friends and fans.

Where I sat, by the way, was an unusual place for a writer. As guest drummer – invited to supplement the Sunday Jazz Brunch house group lead by Phillip's husband and tenor saxophonist, Bob Kindred – I had a unique view as the music and lives of Phillips and her friends intertwined.

The official quartet included Kindred, pianist Adam Asarnow, bassist Dean Johnson, and guitarist John Hart – all of whom appear on the CD. Kindred kicked off the afternoon with his signature smoldering, swinging take on "Alone Together." With the pleasant sounds of a nearly full house in front of her, Phillips opened with Dexter Gordon's jaunty "Fried Bananas," for which she wrote lyrics of her "own true story" about a young girl's dream of jazz and the city.

Phillips' gift for ballads made an appearance with "You are There," a wistful marriage of Johnny Mandell's music and Dave Frishberg's lyric. The real treat of the first set, though, was Dave Brubeck's "In Your Own Sweet Way," which gave listeners the rare opportunity to hear Iola Brubeck's lyrics, simultaneously chastising and loving. Until Phillips recorded it with Brubeck for "Ballet Time," Carmen McCrae was



sophie milman

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