

JazzErie notes



The Monthly Newsletter of JazzErie

November 2007
Issue No. 153

14 Years Serving the Jazz Community

FOR GYPSY JAZZ LOVERS... COMING THIS MONTH



In a FREE concert co-sponsored by JazzErie, Penn State Behrend is presenting The Hot Club of San Francisco on Thursday, November 15 at 12:00 Noon. The concert will be held at McGarvey Commons, Reed Union Building at the Penn State Erie, Behrend Campus, 5901 Station Road.

Following the inspiration of the original Hot Club of France, in the 1930's and '40's, headed by guitarist Django Reinhardt and violinist Stephane Grapelli, the Hot Club of San Francisco is composed of three guitars, violin and upright bass. In addition to San Francisco venues, HCSF has played across the US, including the Monterey Jazz Festival (2007). They have recorded seventeen CD's.

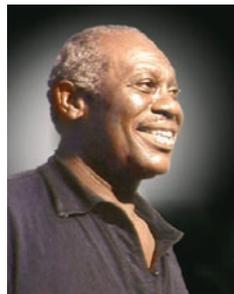
Visit hcsf.com for more information.

One good thing to do with your end-of-the-year holiday. Make plans now.

Friday, December 28, 8 PM at the Ambassador Banquet & Conference Center, 7792 Peach Street.

JazzErie presents: GODFATHERS OF GROOVE.

Tickets: \$25 adults, \$20 JazzErie members, \$5 students.



Hammond B-3 organist Reuben Wilson found fame in the 1960's with a string of Blue Note recordings, beginning with "On Broadway,"

which placed him high in the soul and funk jazz pantheon, alongside Jimmy Smith, Jimmy McGriff and Richard "Groove" Holmes.



The son of legendary jazz guitarist Grant Green, Grant Green, Jr. has carried on his father's craft, from his early

years in Detroit through many years of performing at jazz and blues clubs in NYC. He is a popular session player and is regarded as a "musician's musician."

Drummer Bernard Purdie moved to NYC in 1960 and had his first hit with King Curtis, which led to an extended engagement with Aretha Franklin. Since then, he's had a substantial studio



and performance career with jazz and soul stars ranging from Herbie Mann to Isaac Hayes. He has recorded over 3000 albums do date.

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For More Information: www.jazzerie.com

JAZZ ERIE



JazzErie is a community of music lovers and musicians and, a membership organization dedicated to sharing with children, adults and one another an awareness and love of music, particularly jazz. JazzErie brings together people who want to listen to jazz, learn about it, play it and just live it.

Check out our website at www.jazzerie.com for complete information on current and upcoming events.

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WHAT IS JAZZ? -2



Dr. Allen Zurcher

In the last article I discussed the most common definition of jazz and why or why not it was an appropriate description of the genre as a whole. This month I'd like to examine another general definition of jazz and see how well it holds up under scrutiny.

Another definition may include: **any music that is associated with the jazz tradition.** This definition includes a much broader range of music than the previous one in that it encompasses many popular crooners from the past 100 years; including but not limited to Frank Sinatra, Tony Bennett, Nancy Wilson, Judy Garland, Diana Krall, and Joni Mitchell just to name a few. Although each is a top shelf singer in their own right, they are not included in many historical texts as having a significant influence on the genre. Maybe the answer lies within the history of the music itself. Jazz was originally a collective experience. There was no single element of the music more important than another, particularly in New Orleans style traditional jazz, where the collective energy and enthusiasm of its performers made the music exciting to listen (and dance) to. What is it about the tradition of jazz that makes Sarah Vaughn or Billie Holiday a 'jazz' vocalist and not Frank Sinatra or Tony Bennett? One possible answer lies in the people who draw on a singer's performances and recordings for musical direction or inspiration. If you ask a jazz musician what his or her favorite vocalist is, you often as not hear the names Billie Holiday, Bessie Smith, Mel Torme, or Sarah Vaughn. It is rare for a jazz musician to tell me his or her favorite singer is Judy Garland.

Another answer may lie in the music itself. Not only can melodies be improvised but, phrasing and scansion

may be improvised as well. If a vocalist sings a phrase exactly the same way every time he/she performs, it would not be considered improvised because they are no longer 'making it up'. The same can be said of scat singing. If a soloist uses the same 'licks' in the same spot during a solo because it 'works', or 'pleases the audience', it is, by definition, no longer an 'improvised' phrase or melody, but simply a regurgitated phrase or gimmick used because it is comfortable or it gets an anticipated response from the audience (There are plenty of instrumental soloists guilty of this as well). The vocalist which comes closest to instrumentalists in terms of technical facility and theoretical understanding of the art of improvisation is Bobby McFerrin. He has consistently treated the voice as another instrument in the band, and developed the art of improvising without words to a greater degree than any vocalist I am aware of.

So, if a swing feel does not necessarily mean a piece of music is considered jazz, this leaves improvisation. Unfortunately, rock musicians improvise, R & B musicians improvise country and western musicians improvise, but they would not be considered jazz musicians by any stretch of the imagination. Most genres of music have included some form of improvisation at one time or another in their existence, including chant used in the Roman Catholic Mass. Part of the answer lies in the theoretical knowledge and command of an instrument necessary to comfortably improvise on a song in a variety of styles (fusion, modal, be bop, etc.) and in a variety of different keys. It is not enough for the jazz musician to be able to play pentatonic and blues scales in a couple of keys in order to 'get by'. They must be able to play in several different styles in many different keys, using a dozen or more different scales and countless numbers of chords, depending on the type and style of music being improvised on. Learning an instrument or voice well enough to effortlessly move between countless variations of chords and scales can take a lifetime to master.

Secondly, improvisation in most forms of popular music in the United States is used as a means to create variety

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JazzErie Notes

between vocal or melodic sections of a tune. The most important part about jazz **is the improvisation**, as a means of communicating non-verbally with other musicians and the audience. The song or composition is simply a vehicle which provides a certain amount of structure necessary to avoid chaos and acts as an anchor for the listener.

Arguably the best medium for this type of communication is the jazz piano trio. Pianists, Bill Evans, Keith Jarrett, Chick Corea, Herbie Hancock, Kenny Werner and their respective acoustic groups have done much to further the art of non-verbal communication through jazz. Unfortunately, much of the act of communication between musicians is lost in recorded format as the listener does not have the ability to see the performers, their body language and facial expressions which go far towards 'filling in the blanks' in terms of musical communication. As a result much of the expression of jazz from a visual standpoint is lost.

If you have comments or questions regarding this series of articles, please contact me by email at twofiveone@hotmail.com

Thanks for reading,

Dr. Allen Zurcher

JAZZ-E



by Joe Curlett

JAZZ AS A SEDATIVE

Because of the stressors, pressures and downside to daily living today, and the misfortunes one is confronted with, music, preferably jazz, offers a great exotic elixir to be seduced by. The valued investment of time to capture some "musical healing" by plugging in a jazz CD will make one spiritually-fit to reconfigure their mood and perspective

on things. Given to the syncopation guitar beats of Jeff Golub, Jonathan Butler, Lee Ritenour, Earl Klugh, Norman Brown or George Benson, the moments of pure retiring listening of any of these musicians takes on refreshing new life. These exceptionally talented string men are prescriptions for seductive and ominous fulfillment that often transcends our own expectations. For their music is soothing, crisp and melodic, which is a sound diagnosis and prognosis to rehabilitate your jazz malady.

The renown Ray Charles in his hit movie stated, "music is more than a feeling, but really a state of mind". And jazz definitely has that effect on the listener, since it takes one to "Places and Spaces" per Donald Byrd, heretofore, that can only be explored and unearthed by those who make appointments to digest the music. To allow the instruments to just minister to your ailing mental state is not only therapeutic but performs a good bedside manner to the attentive ear. Each musician has a medicinal remedy they are touting via their skill set that may be renewed with every recurring replay. The jazz artists is struggling to release a sound or melody that will strike a harmonious cord with the patient listener and himself/herself that will do the trick and resolve all pain and suffering.

No question, jazz has a profound healthy impact on its audience and will sooth whatever ails you. Take for instance, the popular CDs by pianists Bob Baldwin, "All in a Days Work" or Brian Culbertson's "Secrets," each are just what the doctor ordered to calm those messy, frayed nerves. The stronger and more powerful the inclination for jazz, the greater the benefit, reward and appreciation will be. Jazz can be a sedative and should be taken regularly, and preferable with heavy doses of a healthy, healing attitude and aptitude in mind.

JAZZERIE BOARD MEETING SUMMARY

October 2, 2007

Liz Scarpelli gave a favorable treasurer's report. John Kytic reported that we have 31 new members. In order to continue receiving the newsletter, current members need to complete the application process. Joe Dorris will be

meeting with Behrend College regarding future collaborations. The Sept. concert at Gannon was well attended and the workshop at Mercyhurst had 18 students attend. Joe Curlett volunteered to work on getting PR into various newsletters and publications throughout the area. There was discussion regarding the size of the advertising budget. Chuck Lute reported that there will be auditions in the near future for the JazzErie All Star Band. The next meeting of the board will be Tuesday, Nov.6 at 7 PM at the Plymouth.

JAZZERIE PERFORMANCE CALENDER

Thursday, Nov. 15 noon, McGarvey Commons, Reed Union Building, Penn State Erie, Behrend Campus, 5901 Station Rd. **Hot Club of San Francisco**. Free. (JazzErie is a co-sponsor.)

Friday, Dec. 28 8:00 PM, Ambassador Banquet & Conference Center, 7792 Peach St. **Godfathers of Groove**: Reuben Wilson - Hammond B-3; Grant Green, Jr. - guitar and Bernard Purdie - drums. \$25 adults, \$20 JazzErie members, \$5 students.

Friday, Feb. 8 8:00 PM Walker Recital Hall, Mercyhurst College. Bassist **Avishai Cohen Jazz Trio**. \$15 adults, \$12.50 seniors & students, \$10 Mercyhurst students, \$5 youth under 15.

Saturday, March 15 8:00 PM, venue TBA. **Singers' Night**, headlined by the **Collegiate Academy Vocal Jazz Ensemble**, directed by **Susan Huster**. The evening will also feature singers **Katie Chriest, Lydia Marks, Marilyn Livosky & Chris Sorce** backed by the **Howard Hamme Quartet, with Harry Jacobson, Carl Alanakian & Stan Bialomizy**. \$25 adults, \$20 JazzErie members, \$5 students.

April, "**Kids Have Their Say**." Date and venue TBA.

The Jazz Line

www.jazzerie.com

Schedules below reflect information available at the time of publication, and are subject to change. Call Club to confirm.

SCOTTY'S JAZZ CLUB

459-3800

Live jazz from 10 PM to 1 AM. \$5 cover.

Fri., Nov. 2 String Theory.
Fri., Nov. 9 The Rivers Band
Fri., Nov. 23 Steve Trohoski's Jazz Ensemble

COLONY PUB & GRILLE

838-2162

Live jazz every Thursday:

Colony Club House Band featuring Gene Leone

AVALON HOTEL, BILLIE'S

459-2220 x231

Live music every Friday & Saturday night, 9 PM - 1 AM

BREWERIE at UNION STATION

459-2220 x231

Fri., Nov. 23 The Man's Room Band (blues/rock)

DOCKSIDER

Music from 10 PM - 1 AM
454-9700

Fri., Nov. 2 Freak Bass
Fri., Nov. 9 Yo' Mama's Big Fat Bootie Band
Sat., Nov. 10 Boogie Matrix
Fri., Nov. 16 John Welton & The Whole Family (blues)
Fri., Nov. 23 People of Earth

GINO'S BISTRO AND JAZZ

454-4466

EAST ERIE TURNERS

452-2546

Fri., Nov. 9 John Kytic Trio, with Diane Davies 8-11 PM
Sat., Nov. 10 Red Hot Rug Cutters 8 PM-12 \$5 members/\$8 non-members
Fri., Nov. 16 Spa Quintet with Gene Leone 8:30-11:30 PM
Fri., Nov. 23 Touch of Class, Howard Hamme & Stan Bialomizy 8:30-11:30PM
Fri., Nov. 30 John Kytic Trio, with Diane Davies 8-11 PM

AREA EVENTS

MEADVILLE

BoSCO's Restaurant & Bar continues to offer a Jazz Jam every Tuesday, 8 - 11 PM. Musicians are encouraged to sit in. For more information, contact Dan Hallett 814/336-1580.

PITTSBURGH

Manchester Craftsmen's Guild, 1815 Metropolitan St., Pittsburgh, PA 15233.

Call 412/322-0800 or visit www.mcgjazz.com.

Thurs. - Sun., Nov. 8 - 11 At the Guild concert hall, **Lalah Hathaway's Tribute to Shirley Horn and Sarah Vaughn.**

Thurs., Nov. 15 **Duquesne University Jazz Quintet featuring Joe Negri.** MCG Jazz Night at the Omni. Music plus a 3-course meal \$24.95. Call Terrace Room 412/553-5235.



Thurs.-Sun., Dec. 6-9 **Randy Weston's African Rhythms Quintet.**

CLEVELAND

Nighttown Restaurant, 12387 Cedar Rd., Cleveland Hts., OH 216/795-0550 or www.nighttowncleveland.com

Sun., 11/04 7 & 9 PM \$25. **Randy Brecker**, virtuoso trumpeter and Telarc recording artist, with Jamey Haddad-drums, Steve Allee-piano and Bill Moring-bass.



Mon., 11/12 7 PM \$20 **Pete Mills Quartet**, featuring Tony Monaco. Columbus-based saxophonist with B-3 great.

Weds., 11/14 & Thurs., 11/15 Weds. 7 PM; Thurs. 8 PM \$20 **Michael Wolff Trio.** Recording pianist with Victor Jones- drums.

Sun., 11/18 7 PM \$20. **John Ellis Quartet** from NYC.

Thurs., 11/29 8 PM \$15 **Gene Bartoncini Trio** with Doug Richeson - acoustic bass, Dane Richeson - drums & percussion.

Visit website for additional offerings.

Want your upcoming performance or special events listed in Jazz Line? Contact me at 814/734-4344 or rwtqveta12191@hotmail.com. Information must be received by the 15th of the month preceding publication (Nov. 15th for the December issue). Dick Thompson, ed.

PAPERMOON CLOSES

Even though it wasn't entirely unexpected (signs of distress have been showing for some time), the announcement this past month that the papermoon restaurant would be closing as a jazz club sent shock waves through Erie's jazz community. As with any passing, it's fitting to mourn the loss, but also to celebrate the memories of the great music this club has brought to its patrons during the past six and a half years.



Special thanks to part-owner Don McCain, whose vision, financial support and love for music gave Erie some of the finest in local and international jazz artistry.

Continued on pg. 5....

JazzErie Notes

JD JAM - at home



l. to rt.: Dave Calabrese – keyboard, Julie Wilson – vocals, Joe Dorris – host, drums, vocals, Stan Bialomizy, visitor (but he plays!), Sam Seggi – tenor sax and Jim Lynch – guitar.

The thing about jazz (and perhaps most music) is – its wonderful to listen, but the most fun is to do it yourself. Providing an opportunity for developing jazz musicians to hone their skills is the theme of weekly invitational jazz jams hosted by drummer Joe Dorris, who has remodeled his basement to accommodate the project.

JD and his cohort, percussionist Nick (Tito) Ronzitti, often joined by bassist Tony Stefanelli, provide the rhythmic foundation for these jams. These three have brightened many Erie bandstands, most notably in recent years with Cats A Bear and the Basil Ronzitti Trio.



Nick Ronzitti – drums, Tony Faranda – percussion

The other musicians in the group, with the exception of tenor saxophonist Sam Seggi, who plays in a number of of area big bands, have been hidden from public view, except for some brief excursions into playing out -- mostly at JD Jams at the papermoon. But the more you play, the better you get, and the musicianship in these sessions has been steadily improving.

All participants have active lives in the rest of the world. Jim Lynch own and manages Lynch Music in Fairview, Sam Seggi owns an aluminum construction company, Dave Calabrese is retired from GE, Tony Feranda own A-Line Acoustics in Corry and Julie Warren works at Gannon.

KEN GAMBLE - Back!

Dr. Kenneth Gamble, who is by day a mild-mannered professor of psychology at Gannon University, is in reality... KEN GAMBLE, the formidable tenor saxophonist seen variously at East Erie Turners, the Colony, Scotty's and other venues. Gamble resurfaced on Erie's jazz scene in 2004 after a layoff of 30 years. Since his resurrection, he has played with most of Erie's finest: Gene Leone, Joe Dorris, Frank Singer, Charles Ventrello, Steve Trohoski & 3-Bop, Jim Madden, Dan Hallett and many others.



During his extended layoff, which began with his return to Erie in 1972 to pursue his career in psychology, "I picked up my horn about twice a year – once on my birthday. But I never stopped thinking about it, never stopped listening. Then in 2004, Chuck Ventrello got me a gig playing with Dave Callighan and Bruce Johnstone. Don't think I wasn't scared." But he's been playing ever since.

Gamble's musical career began in junior high school, with an R&B band made up of classmates. "We had our first gig in 1953, and played weddings and dances. We were going to Roosevelt Junior H.S. The band was composed of Jack Schaaf (now M.D.) on bass, Niel Allegretto on piano and Bob DiNicola (now an editor in Indianapolis) on drums, and me. Then, when I was 14 or 15, I got hooked up with drummer (and

JazzErie performances are supported in part by the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania and the National Endowment of the Arts, a federal agency.

JazzErie performances are also funded in part by The Erie Arts Endowment of the Arts Council of Erie.



JAZZERIE THANKS THE FOLLOWING ORGANIZATIONS FOR THEIR SUPPORT

- Gannon University**, 109 University Square.
- MacDonald, Illig, Jones and Britton, Attorneys**, 100 State Street, Suite 700.
- Glenwood Beer**, 2177 W. Grandview Boulevard.
- Mary D'Angelo Performing Arts Center**, Mercyhurst College.
- Erie Art Museum**, 411 State Street.
- Glass Growers Gallery**, 10 E. 5th Street.
- World of Music**, 1355 W. 26th Street.
- Froess Pianos and Keyboards**, 2558 W. 8th Street.
- Romolo Chocolates**, 1525 W. 8th Street.
- Lynch Music**, Rte. 9 & Rte. 20, Fairview.
- Erie Book Store**, 137 E. 13th Street.
- Raven Sound**, 2617 Peach Street.
- Edinboro University of Pennsylvania**, Edinboro
- Penn State Erie, The Behrend College**, Wesleyville
- Lake Erie Fanfare**, 113 W. 10th Street.
- Coors Beer**
- Scott Enterprises/Ambassador Center**, 8040 Peach Street
- East Erie Turners Club**, 829 Parade Street.
- Mercyhurst College**, 501 E 38th St.
- Second Hand Rose**, 351 W 26th St.
- Frank Corapi**

now WQLN DJ) Aubrey Dillon at the Booker T. Washington center. Then I giddled three to five nights a week with a bandleader from Pittsburgh, Lou Brock, at the Pope Hotel. A great trumpeter, Terry Dymski, often sat in.

“Eventually, we formed our own group – myself, Terry, Vince Young on bass, Eddie Thompson, piano, and Bob Ventrello (Chuck’s brother) on drums. It was a wonderful band. We played Horace Silver, Max Roach/Clifford Brown, Jazz Messengers, Sonny Rollins and Coltrane. We copied the charts from listening to their tunes on records and memorized the whole thing just like the records, no written music. We played somewhere every week.”

Other high points Ken remembers from this early career were a gig with Mary Alice Brown at the Celebrity Lounge on State Street when he was about 16, and playing with Teddy Armand’s Big Band – a jazz-oriented local band active in the late ‘50’s. “Chuck and I played tenor, but I played alto on one tune, ‘Plokadots and Moonbeams’.

“I also played briefly with Will Sunday’s society band. He wanted to do a couple of jazz tunes, so he hired me. Everybody in the band was my father’s age. But my vibrato wasn’t wide enough, so he fired me after one gig.”

Gamble also remembers gigs with Walt Slivinski and Harry and Gerald Osiecki, including “a grueling four hours of mazurkas and polkas, lots of 16th notes and nothing else.” Then in the ‘60’s I played in jazz and poetry readings at Allegheny and Gannon – experimental stuff.”

Gamble grew up in a household “where everybody loved music. My grandfather lived on the second floor and listened to opera all the time. He played valve trombone in an Italian band. My uncle was a drummer and I often played along with records on his drums. My mom used to get me up in the morning by telling me ‘Dave Brubeck’s on the (Dave Garraway) Today Show!’

“I took clarinet lessons from Anthony Scapelli, a fine musician, and I loved Earl Bostic, Big J McNeely and Bill Doggett. Then in 1952, when I was

visiting my uncle’s store, a salesman from New York gave me some ‘78’s and told me ‘Listen to this.’ It was ‘Jazz at the Philharmonic’ with Illinois Jacquet Getz, Lester Young and all these great musicians. I called my friend Bob Nicola and we huddled over these records for days.”

Gamble continued playing through college and graduate school, and his placement at the Illinois State Psychiatric Institute, where he did his internship in clinical and research psychology. He rehearsed with a big band of Chicago-based musicians. “It was a great band and they invited me to stay.” But his schooling was done, and he returned to Erie where his career took over.

by Dick Thompson

JAZZERIE DISCUSSION GROUP

September 20, 2007

by Charles Ventrello



Some of the funkier music in jazz was written by a young pianist from Austria. Joe Zawinul died only a few weeks ago, leaving a legacy of agile keyboard work, direction-changing compositions and recorded improvisations of stunning fertility. His funk period with Cannonball Adderly and some fusion work with Miles Davis over, Zawinul and saxophonist Wayne Shorter formed the extraordinary ensemble “Weather Report.” What daring to fuse collective improvisation, jazz, rock, funk and French impressionism into a unified whole. As an introduction to this band’s work, check out the albums “Weather Report” and “Sweetnighter.”

From the 2000 album “Beyond” we listened to the piece “Courage” by the Joshua Redman quartet. A very active bass ostinato is joined by a languid tenor sax melody becoming joyously spirited with the addition of piano and drums. Redman has matured into a player with a “voice,” transcending the startling

clinician heard at Allegheny College many years ago. His band mates are Aaron Goldberg, piano; Reuben Rogers, bass and Greg Hutchinson, drums. Thanks to Ken Gamble.

Witty saxophonist Al Cohn was renowned as an aficionado of fermented and brewed beverages. From “Jazz Anecdotes” Bill Crow relates Al in Europe drinking at a bar with friends: “Have you tried the local Elephant Beer?” he was asked. Al replied, “No, I drink to forget.” Al didn’t forget on this album as he displays his full sound, assertive swing and what-a-great-time-I’m-having attitude. The album is “I’m Still Swinging” by the Joe Newman Octet. Joe is best known as a featured trumpet soloist with the Count Basie

Band and displays a swing-bop sensibility. Another excellent soloist on the gig is also saxist Gene Quill, who played with dozens of bands and in the late fifties co-led a quintet with Phil Woods. The tune is “Exactly Like You.” The vintage 45rpm is Jim Metzler’s.

Wayne Shorter, Danilo Perez, Brian Blade and John Pattitucci have made a miraculous musical union, concretizing and recording experiences of great joy, vitality and substance. This is music that lives, breathes and evolves before your very ears. It is a dry exercise to exhaust analytical adjectives as multi-dimensional, reductionist and deconstructionist because ultimately, their music is human, vigorous, alive and organic. Improvisation of the highest order to be savored with a cleared mind while doing nothing else. It’s like being seduced by a good book. This is Dick Thompson’s pick of the evening: “Wayne Shorter, Footprints Live.”

Meanwhile, back in Cincinnati, the Blue Wisp Big Band records an album paying tribute to their benefactor, the late Marjean Wisby, who owned the Blue Wisp Club. The music also recognizes many jazz greats, of which Al Lubiejewski chooses Joe Henderson’s “Step Lightly.” This album is also a

tribute to the band itself and to all those amazing musicians everywhere who never "make the charts," but could. Fine writing, sensitive ensemble performance and stirring soloists from the eastern Midwest.

Herb Geller has schlepped his alto saxophone for thousands of miles between longitudes 120west and 15east: born 1928 in Los Angeles, to New York City in 1949, work with several big bands, back to California where he was very active with the West Coast movement in the mid-fifties, back to the Big Apple, and more recently a member of the North German Radio Big Band. Don Schwab schlepped this album to us from the Hep Jazz label in England: "Herb Geller At The Movies." Geller demonstrates his Charlie Parker influence on Harold Arlen's "Ding Dong The Witch Is Dead." We all agree with Leonard Feather who observes in his "Encyclopedia of Jazz," "...He is a soloist with considerable verve and inspiration, never guilty of the blandness that has been associated with so many West Coast performers."

Tenor saxophonist Jimmy Greene's talent was recognized early by one of his teachers, trombonist Steve Davis, who hired him for Hartford gigs while the young Greene was still in high school. Greene was First Runner-Up in the 1996 Thelonious Monk Competition, studied with Jackie McLean and has performed with Avishai Cohen, Lewis Nash and Horace Silver among others. At age 32 he is a busy New York player owing to his ripe sound, fluid technique and fertile melodic invention. The tune is "Arise" by Jackie McLean from the album "Brand New World," 1999. Thanks to Bob Gross.

The musical instruction piu (pyoo) means more, thus piu mosso means faster. This explains the album title "Pugh Mosso" which is pronounced the same and refers to trombonist Jimmy Pugh who we mentioned last month. Pugh appears as the guest of a big band, students of the Conservatorium Artists at Griffith University in Queensland, Australia. The musicianship is stunning from both, the students and Pugh. We listened to Ralph

Towner's "Icarus" (which has become Paul Winter's anthem.) It's a 2001 recording of Denny Kitchen's whose internet expertise enables him to obtain recordings from anywhere in this galaxy, and beyond. He'll never fail ya, even from Australia.

Smooth jazz is the Velveta cheese of the pop/jazz continuum. With the absence of daring, this coma-inducing music displays its vacuity in three blinks of a discerning ear. Wouldn't you really like a nice piece of aged Provalone? Granted, many of the practitioners of blandness have chops: Kenny G., Najee, George Howard. Whoops, I need to reconsider Howard. On this 1988 track with Stanley Clarke on bass, I hear a player with vigor and venture, and need to thank Don Swift for introducing something that goes beyond "Weather Channel music." Also thanks to Frank McConnell and his May, 1994 article in Commonweal magazine titled Soothing Music For Those In A Coma." It is a learned and entertaining piece of criticism.

Closing the evening, Ken Gamble provides a bonus piece demonstrating one of the greatest tenor saxophone tones ever. It's Benny Golson, probably best known as a member of the Jazztet with Art Farmer, and the composer of the jazz standard "Killer Joe." From a compilation titled "The Most Relaxing Jazz Music In The Universe" the Freddie Hubbard Quintet plays the ballad "Sad To Say." Golson's solo makes the case for "less is more" in a statement employing poignancy through restraint.

Join us for more great recorded jazz, latest music news and stimulating dialog: Thursday, November 15, 7:30 PM, Erie Art Museum Annex, 20 East Fifth St.

Ed. note: C.V. informs us that next month's meeting will include a presentation by musician/writer/musicologist Rick Lopez about his experience attending a Sam Rivers concert in NYC.

JAZZ ON THE RADIO

**WQLN FM (91.3)
The Source for Jazz**

Monday thru Thursday
9:00 p.m. - 11:00 p.m.
Jazz Flight - Rob Hoff

Friday
8:00 p.m. - 10:00 p.m.
Bob 'n Blues - Al Lubiejewski
10:00 p.m. - Midnight
Deep Blue - Jason Gibbs

Saturday
8:00 p.m. - 11:00 p.m.
**Saturday Swing Session
-Bill Garts**
11:00 p.m. - 1:00 a.m.
Lush Life - Aubrey Dillion

Sunday
6:00 p.m. - 7:00 p.m.
Riverwalk - (Network)
7:00 p.m. - 9:00 p.m.
**"Jazz, Ballads & Blues"
with Al Lubiejewski**
9:00 p.m. - Midnight
**"Everything Jazz"
with Bob Protzman**

**CLASSY 100
WXKC-FM (99.9)**
Sunday
9:00p.m. - 11:00p.m.
Jazz Tracks

WRIE-AM (1260)
Sunday
7:00p.m. - 9:00p.m.
Big Band Jump

WERG-FM (90.5)
Gannon University
8:00 - 11:00p.m.
Dan Jones, "Mr. J"



JazzErie Notes

November 2007 Issue No. 153

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The Monthly Newsletter of JazzErie



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JazzErie, P.O. Box 8833,
Erie, PA 16505-0833

Register Me As A: (check one)	Cost
<input type="checkbox"/> Individual	\$20
<input type="checkbox"/> Family	\$35
<input type="checkbox"/> Student	\$10
<input type="checkbox"/> Senior (65 or older)	\$15
<input type="checkbox"/> Senior Family (One member is 65 or older)	\$25
<input type="checkbox"/> Corporate/Business	\$100

Fill out a Membership Application on-line at
www.jazzerie.com
You will receive an invoice to pay by mail.

Complete this Membership Application and mail to:
JazzErie, P.O. Box 8833, Erie, PA 16505-0833

Date _____

Name: _____

Address: _____

City: _____

State: _____ Zip: _____

Day Phone: _____

Do you want to be notified by e-mail of an
upcoming event? _____

Would you be willing to serve on a JazzErie
Committee in the future? _____

E-Mail: _____

Would you prefer to receive your newsletter by
email (Adobe PDF format)? _____.