

Performance Reviews

Jack Kleinsinger's "Highlights in Jazz"

Tribeca Performance Arts Center
January 6, 2011

By Eric Frazier

In his 38th year of producing Jazz Festivals in New York, Jack Kleinsinger has no intention of slowing down. During his concert, January 6, 2011, which featured "dynamic duos," he was the consummate host. He was gracious, witty and informative as always. The dynamic duos



Howard Alden

consisted of Bucky Pizzarelli and Howard Alden, Wycliffe Gordon and Jay Leonhart, Anat Cohen and Rossano Sportiello, performing before a packed house of over 800 people. I can recall numerous times hearing Jack say, "Okay this is the last year!" New York audiences just would not have it, and the continual sold out shows was their evidence. Jack had a feature interview in the January issue of *Jazz Inside*. Take a peek and find out what makes this gentleman of Jazz tick (www.jazzinsidemagazine.com January 2011)! Visit www.highlightsinjazz.org

Jack Kleinsinger's "Highlights in Jazz"

Tribeca Performance Arts Center
April 7, 2011

By Eric Frazier

The April edition of Jack Kleinsinger's *Highlights in Jazz* series once again presented a stellar group of notable and very talented musi-

cians. The theme: "The Next Generation." As the longest running jazz series in the New York area, for 38 years, *Highlights* has featured virtually every notable jazz musician of the past 40 years. Currently, home base for concerts is The Tribeca Performing Arts Center downtown. The emerging stars featured in this evening's performance were Jake Hertzog, guitar; Tim Veeder, tenor sax; Ryan Kelly, bass; and Jesse Simpson, drums. The group covered a number of chestnuts from the standard repertoire including "Georgia on My Mind" and "Softly as In a Morning Sunrise." Veeder demonstrated his wide-ranging talents, and Hertzog was simply sensational on the guitar. Bassist Kelly and Simpson on drums provided pulsating, consistently supportive accompaniment throughout.

Among the highlights was a Dylan Meek piano solo dedicated to Dr. Billy Taylor. This group demonstrated that there is ample talent to carry this music and its traditions forward. Dylan also performed a duo with Jazz violinist, Jonathan Russell. They collaborated on the Dizzy Gillespie signature "A Night in Tunisia." Russell's improvisations were extraordinary, combining the old with the new, and presenting those with a flare of his own.

The highly touted Anderson brothers were also exhilarating—and the audience response reflected that energy. Peter and Will Anderson on tenor and alto sax respectively led the group with Jesse Simpson on drums and Ryan Kelly on bass. Peter and Will exchanged delightful solos on "Over The Rainbow." The spirit of Dizzy was invoked again in their rendition of "Tin Tin Deo" including a noteworthy exchange of fours by Jesse Simpson on drums and Ryan Kelly on bass.

A major part of this concert included Edward Ellington III (Duke's Grandson) and the Ellington Legacy Band featuring Virginia Mayhew, Norman Simmons, and Joe Temperley. The audience was experiencing Jazz heaven!

Kleinsinger merits all the support necessary to keep this series alive and well in New York! The next concert will take place as follows: *Remembering Hank Jones* Thursday, May 5, 2011 at 8PM with Joe Lovano, Jon Faddis, Junior Mance, Steve Turre, George Mraz, Winard Harper and Special Guest Frank Wess at Tribeca Performing Arts Center, Tickets: 212-220-1460.

Impulse Nights

Oliver Nelson

The Blues & The Abstract Truth
Jazz Standard, April 21, 2011

By Shannon Effinger

PERSONNEL: Roy Hargrove, trumpet; David Sanchez, tenor saxophone; George Cables, piano; Dwayne Burno, bass; Gregory Hutchinson, drums

I'm here tonight as part of a five-night long engagement at the Jazz Standard honoring the

legendary label Impulse Records. Each night honors a different seminal album from that label and tonight, it's not only a treat to see Roy Hargrove live, but to hear him perform Oliver Nelson's *The Blues & The Abstract Truth* is a once in a lifetime moment.

Nelson was a saxophonist and clarinetist, but perhaps he's most well known as a composer and arranger for countless jazz musicians—Sonny Rollins, Johnny Hodges, Wes Montgomery and Eddie "Lockjaw" Davis to name a few. He has also composed and arranged for television and film including Gato Barbieri's score for Bertolucci's *Last Tango In Paris*. Though he left us too soon in 1975, at the age of 43, his lush compositions and arrangements will continue to inspire musicians like Hargrove for years to come.

There was no time to waste with idle chatter and introductions as Hargrove and his band mates started playing the intro cut "Stolen Moments" right out the gate. The opening harmony consists of a few sharp, lingering notes that require great breath control from the horn section. This arrangement grabs your attention right away as it sets a more contemplative mood and Hargrove's trumpet takes full advantage of that. He doesn't stray too much from Freddie Hubbard, as both trumpets pierce right through the other sounds. Hargrove's trumpet initially starts off roaring, but soon after, he abandons almost all of Hubbard's signature high notes and instead opts to quietly pick apart the melody.

David Sanchez's tenor sax follows suit by going inside the melody and he not only chan-



Roy Hargrove

nels Nelson's own tenor solo on this track, but also the modal playfulness of the great John Coltrane. But if there were ever an element of surprise, it would have to be pianist George Cables. Instead of approaching the piece calmly and rationally, as Bill Evans does on the original cut, Cables picks apart the melody and attacks the keys with full gusto, which breathes new life into the piece. Although there is a noticeable absence of the flute, which the great Eric Dolphy provides on the original cut, each of the musicians manage to keep the core elements of what makes "Stolen Moments" such a timeless piece of music.

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