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Frishberg, piano; Major Holley and John Beal, bass;
Mousy Alexander, drums.

By Bob Gish

Jimmy Rushing not only knows the blues, he is the blues. From the very first track on this live scene recording he stands his ground and delivers the real stuff. "Deed I Do" seems like an affirmation for the entire scene. "Do I know the blues?" Rushing seems to ask. "Deed I do. Deed I do," is the soulful reply. And listeners need Rushing to remind them that the real thing still exists and can be found here in a recording full of all the energy and excitement of hearing these wonderful old tunes being sung by a master.

The personnel are top notch too, of course—an all-star lineup of long established jazz men who all have a stellar discography of their own. "Gee Baby Ain't I Good to You," indeed! The beneficence abounds here for the audience. Good times. Good music with that bluesy feeling permeating every aspect of the project. The asides and passing remarks by Rushing and the band add to the ambiance and to the groove. Banter couldn't be better than it is here as it is in jazz generally.

All the tunes are oldies. All of them just great. "I Can't Believe" is a virtual choir of chatter, lyrics, great jazz solos, and wonderful lines by the likes of Zoot. "I Want a Little Girl" is a jewel. "Just a little girl to love a lot." Yes indeed. Rushing can make the politically incorrect not just palatable but down right tasty. That little girl might not have the looks, the lyrics go, but man she can cook! And cook is just what this group of veteran jazz musicians does.

There's not a loser in the lot. "Goin' to Chicago," "I Cried for You," "Everyday I Have the Blues," and, of course, "Good Morning Blues." A bluesman like Rushing can sing about Chicago while in New York naturally enough in that the blues, and the journeys explicitly and implicitly stated make for a universal trip. "Hurry down sunshine and see what tomorrow brings."

To be sure, blues lyrics are so profoundly simple that they say it all. And Rushing infuses each word with that special vocal meaning. "You've got my brand of honey. Guess I'll have to put up with you." Rushing makes it all drip, man. Sweet and sad it is—sweet and sad. Rushing proclaims, "Anybody asks you who sang this song, tell 'em little Jimmy Rushing... he's been here and gone."

Ah, but he's with us eternally thanks to wonderful recordings such as *The Scene Live* in New York.



LISA SOKOLOV

A QUIET THING — www.laughinghorserecords.com
My One and Only Love; Succotash; You Go To My Head; You're All I Need To Get By; Lush Life; Kol

Nidre; Ol' Man River; Dream Haiku; She Is Standing; El Silencio; Walk In Beauty; A Quiet Thing.

PERSONNEL: Lisa Sokolov, vocals, piano; Todd Reynolds, violin; Cameron Brown, bass; Gerry Hemingway, drums; John DiMartino, piano; Jake Sokolov-Gonzalez, cello; Kermit Driscoll, electric bass.

By Matt Marshall

There's no question that Lisa Sokolov has a distinctive style of singing. At its best it has a Shirley Horn-like quality of late-hour conversation, its significance heightened by darkness and spirits. At its worst it contains all the overblown theatrics you'd expect in a Saturday Night Live "jazz singer" skit. The latter roars it's ugly head on most of the standards on this set, with Sokolov's phrasing stretched into so many ridiculous dives and growls it's hard to know whether to laugh or grimace. Her best work comes on the originals and lesser-known tunes, which she doesn't feel as compelled to brand with her uniquely searing treatment. The traditional Yom Kippur prayer "Kol Nidre" is the highlight, with Sokolov mimicking the swoons of her son Jake's cello with harrowing, open-vowel pleas.



EMILIO TEUBAL

UN MONTON DE NOTAS—Not Yet Records.
Web: www.emiloteubal.com. *Ping Pong; Before the Outerspace; X-Cetera (After); Un Monton de Notas; El Amanecido; Baguala; (T) La Arania '08; A La Pantalla A; Coda*

PERSONNEL: Emilio Teubal, piano, Fender Rhodes, accordion; Xavier Perez, soprano and tenor saxophone, flute; Felipe Salles, soprano & tenor saxophone, bass clarinet, flute; Moto Fukushima, electric bass; Franco Pinna, drums, bombo leguero; Kobi Solomon, clarinet; Ivan Barenboim, clarinet; Greg Heffernan, cello; Marcelo Woloski, percussion, hand clapping

By Cathy Gruenfelder

Un Monton de Notas is the work of a musician whose sound reflects his biography. Teubal was born in Madrid in 1976 to parents who were exiled from Argentina due to the dictatorship at that time. From Spain, he moved to England for a year, then to Mexico City for five years, before finally returning to the city that gave birth to the Tango in 1984. At that time, the nine year old Emilio began studying piano. After graduating from the National Conservatory of Buenos Aires, where he studied composition, arranging and orchestration, he became an active performer in the jazz and tango scene of Buenos Aires until 1999, when he moved to New York to earn his BFA at City

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days with Robert Rucker from 8-1AM. Other nights have a great array of scheduled performers such as Ken Simon, Steve Carrington, Waldron Ricks, Ranaud Pennant, Bruce Harris, and Lance Murphy for the month of August along with many others in August. All of those performances will be followed by a late night jam session from 12-3AM. There is a house guitar amp and drum set, and for pianists, Hussein just purchased a brand new Yamaha baby grand!

Why jazz? I posed this question to Hussein, and there was no hesitation when he explained, "Although it originally came from my brother's vision, who passed away, jazz is in my blood now. I hear it day and night, and it is a part of us now. I find that jazz and blues comes from our deepest human roots. It is understandable to anyone. It communicates who we are, even from the Middle East. It is connected to our folk music. The guy who sits here with his guitar and starts to play something a little bluesy maybe, and the guy sitting under a tree in Egypt when he starts to play his flute, can be playing the same thing. There is a definite connection, and people have created music like this since ancient times for celebration."

In the food department, there is also something for everybody here. I've found that a good way to judge the entirety of a Mediterranean food establishment's cuisine is to try their hummus—Cleopatra's Needle had the best hummus I've ever had. It has a very complex but balanced flavor, and they left some husks and pieces of the chick peas in the blend, giving it a great texture. Next, I enjoyed some lentil soup with carrots and their khodar curry—an assortment of curried vegetables with raisins, chutney, and coconut, which was also very good. Other items on the menu include flavors from Greece, Italy, and the Middle East. There are a multitude of pasta dishes, various soups, many vegetarian options such as couscous, and vegetarian moussaka, and meat dishes such as kibbeh sinaya, chicken marsala and roast hen. If you like seafood, they have fish sandwiches, baked salmon or blue fish, and for desert, you can get baklava, apricot pudding, rice pudding, cheese cake, or carrot cake. The average entrée price is fifteen dollars, and from five to ten dollars for appetizers and sides.

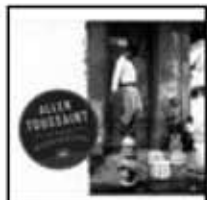
Physically, the club is characterized by a main room, about 45' x 30' with a large central island style bar that is fully stocked and surrounded by tables for eating. The stage is opposite the main entrance in the back right side of the room, and there is another isolated dining room behind the stage. The lighting is dim and the feng shui is cozy.

In today's economy, the business models that have appealed to the frugal minded and empty-pocketed are doing better than ever, and as Hussein confirms, "Day by day we are getting better and better—that's all I can say. We are very reasonable so people are still coming." Whether you are a freshman or a veteran player, a casual or a serious listener, a food lover, someone looking to wind down with a drink at a hip bar, or even a sports person looking to watch a game on TV, Cleopatra's Needle won't do you wrong. For more information, visit www.cleopatrasneedle.com. ■

College.

Teubal formed La Balteuband four years ago—a group that blends jazz and elements of Argentine music like chacarera and zamba rhythms and the sound of tango. *Un Monton de Notas* is their second release. This music is complex and forward thinking while remaining elegant, accessible and even danceable at times. It is full of odd meters, changes in meter, and rich harmonies, but it is pulled off with grace—perhaps because this rhythmic complexity, which may be something modern to jazz, has been an integral part of the music of South America for many lifetimes. It is something that Teubal had internalized very early on. The album retains a folkloric quality as modern as it may be.

Joining him are some of the other New York based bright young lions of this sound, including Felipe Salles and Xavier Perez on sax, Franco Pinna on drums and percussion and Moto Fukushima on electric bass.



ALLEN TOUSSAINT

THE BRIGHT MISSISSIPPI — www.allentoussaint.com. *Egyptian Fantasy; Dear Old Southland; St. James Infirmary; Singin' The Blues; Winin' Boy Blues; West End Blues; Blue Drag; Just A Closer Walk With Thee; Bright Mississippi; Day Dream; Long, Long Journey; Solitude.*
PERSONNEL: Allen Toussaint, piano/vocals; Don Byron, clarinet; Nicholas Payton, trumpet; Marc Ribot, acoustic guitar; David Pilch, upright bass; Jay Bellerose, drums/percussion; Brad Mehldau, piano; Joshua Redman, tenor saxophone.

By Dan Bilawsky

Classic early jazz material, a cast of musicians to-die-for and the brilliant musical mind of pianist and New Orleans legend Allen Toussaint all converge to create a once-in-a-lifetime dream record. Sidney Bechet's "Egyptian Fantasy" opens the album and Don Byron and Nicholas Payton fly around one another as they solo with glee. "Dear Old Southland" is pure magic as Toussaint gently caresses the keys and the interplay between the pianist and guitarist Marc Ribot, on "St. James Infirmary" and elsewhere, is priceless. Whether Toussaint is casually mingling through the music with Byron ("Just A Closer Walk With Thee"), dancing with Ribot (on Django Reinhardt's "Blue Drag") or gently delivering a slice of Ellingtonia with guest Joshua Redman ("Day Dream"), he always knows just what to say and how to say it.

"Nearly all men can stand adversity, but if you want to test a man's character, give him [money and] power."

—Abraham Lincoln



JUSTIN VASQUEZ

TRIPTYCH. www.justinvasquez.com. *Triptych; Nimbus; Invitation; Fields; One & Only; Red, Green, Blue; End of the Day; Stella by Starlight.*
PERSONNEL: Justin Vasquez, alto & soprano saxophones; Aaron Parks, piano; Adam Rogers, acoustic and electric guitars; Orlando Le Fleming, bass; Clarence Penn, drums; Gregoire Maret, harmonica; Gretchen Parlato, voice.

By Matt Marshall

Fitting comfortably within the modern jazz idiom, saxophonist Justin Vasquez's debut release *Triptych* offers a few nice surprises as well. Check out the Vasquez original "Fields," which layers alto and soprano sax with a strumming acoustic guitar, grounding but bright piano and a humming harmonica to fashion a free-flowing modern piece that passes like a refreshing summer breeze that also holds the sharp whiff of something significant. Citing a desire to explore evolution through the title track, Vasquez continues the quest throughout the record. The music is familiar just before twisting into something new, which might likewise strike a known chord on an unexpected instrument or the pairing or tripling of such.

"To be nobody but yourself in a world which is doing its best, night and day, to make you everybody else, means to fight the hardest battle which any human being can fight; And never stop fighting."

—e.e. cummings