

Lee Shaw Memorial Issue

Swingtime

The Region's Only Good Music Magazine!

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Sonny & Perley Quartet in Concert for Swingtime Jazz Society on January 10. See Pages 3 - 5.



**Remembering
Lee Shaw.
See Pages 6 - 11.**

The Night Owl



“Sketches of Influence,” **Joe Barna’s** concert at Flights of Fantasy book store in Colonie the past summer (see last issue’s centerfold), was a thought-provoking experience. The incredible drummer blew up a storm all night. **Lee Russo** impressed on tenor, especially on some stunning low notes, and alto sax **Keith Pray** was all over the place. I especially liked his imaginative work on the only non-original numbers of the night, “Have You Met Miss Jones” and the interspersed “A Foggy Day in London Town.” Vocalist **Ms. Cookie Coggan** belted out a whopper “Sunny Side of the Street” and guest guitarist, 22-year-old **Justin Henricks** was impressive. Flashy pianist **Dave Solazzo** was superb and the famed bassist **John Menegon** was, as usual, a rock on rhythm.

My favorite of Joe’s compositions was “A Children’s Song,” suggested by a Columbia University graduate student, and written in 30 minutes the day before the concert. It is a delightful, youthful song crying for lyrics.

Half-notes

We neglected to mention the fiery organist **Akiko** whose version of “When Johnny Comes Marching Home” was outstanding in arrangement and performance. She is a worthy successor to her mentor Brother Jack McDuff with whom her drummer and trumpeter also played. She was sponsored at the Albany musicians’ union April celebration by broadcaster **Bill McCann**.

Correction

The drummer identified last issue as Lyle Warner was not. The man was **Michael Balsch**, who played in a quartet with Herbert George at the Bleecker Restaurant in

Albany roughly a half-century ago. Thanks to Herb, who took the photo and kindly sent it to Swingtime.

Looking Forward

The 25th anniversary of “Mountain Snow and Mistletoe” by **Christopher Shaw and Bridget Ball**, both vocalists and superb guitarists, kicks off at 7:30 p.m. Saturday Dec. 12 at The Egg at Empire State Plaza in Albany. The second show is at 2 p.m. Dec. 13. Tickets \$25; phone 473-1845.

It’s also the 25th anniversary for **Ellen Sinopoli** dance company performing at 8 p.m. April 29 at The Egg.

The Glenn Miller Orchestra plays at 3 p.m. Sunday, Dec. 13, at Troy Savings Bank Music Hall. \$28 and \$34; call 273-8945. **The Bridge Jazz Festival** Friday Feb. 26 at TSBMH features vocalist **Nnenna Freelon** and guitarist **Pierre Ben-susan**. On Saturday they move to Massry Center at The College of Saint Rose in Albany with **Ellis** and **Delfeayo Marsalis**. \$40 per night or \$60 for two-day pass; 273-0038.

Music at Noon, again in TSBMH, presents **Duo Davvero**, violin and piano, Dec. 8; **Brittany Zellman**, solo viola, Jan. 12; **Riverstone**, classical quartet, Feb. 9; **Bleecker Consort**, medieval and renaissance music, March 8. All concerts are at noon (people call and say what time is the noon concert?) and you are welcome to bring food and drink. And it’s free!

Straight ahead, little friend.

—CRB

Swingtime Jazz Society Presents the Sonny & Perley Quartet

On Sunday, January 10, the **Sonny & Perley Quartet** will perform in concert at the Wishing Well in Wilton. The concert, open to the public, runs from 4-6 p.m. and is followed by a one-hour open jam session.

Sonny Daye and Perley Rousseau achieve a rare musical symbiosis. The husband-and-wife team have spent the last 20 years developing and perfecting their unique blend of Jazz, Brazilian and International Cabaret which has become their musical signature. An eclectic repertoire including Great American Songbook standards, French love songs and irresistible Bossa Nova sounds of Jobim, is part of the reason for their impressive performance schedule: an average of 250 dates per year throughout New York, New England, Florida and in Europe. The true test, however, is in live performance where "they deliver the goods" (*7 Days Magazine*).

Perley was raised on the jazz greats from day one (Ella was the first recorded voice she remembers hearing), and as a young girl she was captivated by the Bossa Nova sounds of Sergio Mendez and Brazil 66. At the age of 22, while living in Chicago, she entered a talent contest on a dare from a friend. Singing a cappella "My Funny Valentine" and "Lady is a Tramp," she won first place, which gave her the impetus to study jazz vocals. While studying in Chicago and sitting in as guest vocalist in many jazz clubs she landed her first "real paying gig" and began pursuing a dream that had been brewing since childhood. Desiring pure tone and a firm foundation, she continued her study of voice in New York with four years of private study in classical technique with international opera diva Sylvia Kutchukian, which Perley in turn teaches to her own vocal students. Having a "beautifully rich voice, with the emotional power, swing and improvisational feel of a true jazz singer" (*The Jazz Observer*) brings a distinction to her captivating effervescence and saucy stage presence in cabaret performance. Yet it is her genuine warmth and love of the music graced by her "inimitable style" (*Paul Elisha, WAMC radio*) which draws listeners into her unpretentious and heartfelt interpretation of Great American Stan-

dards, Brazilian and French songs, many sung in the original language.

Sonny's musical training began with the drums, which he began playing at 7 years old. His inspiration came from his father, his aunt Marion and his godfather who made sure he had a heavy dose of listening to the jazz greats. Aunt Marion, a nun at the time, took it straight to the top when she sat in on drums with the Lionel Hampton Orchestra in full habit! His love of rhythm and improvisation were firmly established as he immersed himself in jazz and began playing in bands in his teens. He later went on to study music at North Texas University, where his foundation for piano work began. Some touring and free-lance work ensued in his 20s and early 30s, including a tour with the Ted Weems Orchestra. Sonny met Perley when he returned to upstate NY and worked as a substitute drummer in her trio. It was love at first sound. The two were soon married and began a lifelong musical collaboration. Their performances are often sprinkled with a spontaneous banter that only a 20-year marriage can enliven. Perhaps that is why *Chronicle Magazine* declares them "Harbingers of aesthetic jazz...and romanticism."

Sonny & Perley keep a busy performance schedule, touring with their duo, trio, quartet or quintet performing for concerts, festivals, cabaret shows and private events. Four CD releases ("Love Dance" 1996, "East of the Sun" 1999, "Let It Happen" 2004, "Love is Here to Stay" 2009) have generated international air play and received critical acclaim. In 2005 they were invited to participate in a collaborative effort of original compositions involving 13 other outstanding artists of the Capital District of NY which resulted in "Saratoga Pie," a CD produced by Joel Moss, producer of Tony Bennett, Rod Stewart, Bill Charlap and many other notables. Sonny and Perley have presented shows at New York concert venues "Don't Tell Mama," "The Duplex" and "The Metropolitan Room". Most recently in May 2013, The Sonny and Perley Trio presented a prelude concert for Broadway icon composer Stephen Sondheim at the Maureen Stapleton Theater in Troy.

More information can be accessed on the artists' website at www.sonnyandperley.com

Bobby Kendall obtained a bachelor's degree in music at Skidmore College and a master's degree in jazz studies at Purchase College. While at Purchase, he studied double bass with Todd Coolman and Doug Weiss. In the Jazz idiom, Bobby has been fortunate enough to share the stage with Jimmy Cobb, Louis Hayes, Ray Anderson, Mark Vinci, Ralph LaLama, Cyrille-Aimee, Matt Simons, Giacomo Smith, Glen Zaleski, Spike Wilner and many others. Bobby has performed at SJS concerts with the Steve Lambert Quartet and with Elizabeth Woodbury Kasius's Heard.

Brian Melick, percussionist, is active as a performer, recording artist and educator. He has been performing since the age of 13 and is featured on over 100 commercial recordings. His debut recording "Percussive Voices" placed 23rd on the world music charts. He has released two sound libraries, "Perpetual Motion" and "The Art of Udu." His music has been used internationally for commercial use as well as featured on the Discovery Network's "Jack Hannah's Animal Adventure." He has two educational bodies of work: "The How-to of Udu" and "Making Percussion Instruments out of Found Objects" featuring books/audio/video. Visit him online at www.uduboy.com. We heard Brian in 2014 with Elizabeth Woodbury Kasius's Heard.



Eileen Mack and Paul Mastriani during the jam session at the Swingtime concert on October 18. Photo by Colleene Abair.



Proudly Presents

The Sonny & Perley Quartet



Bobby Kendall



Brian Melick

Sunday, January 10, 2015 4-6 p.m.

Followed by a one-hour open jam session



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Lee Shaw, 1926–2015

Compiled by Ned Spain

When I was asked to write an article honoring Lee Shaw, my initial reaction was where do I begin? How do you do justice to an undertaking this important? Then a great idea struck me... *I will ask Lee's friends to send me their personal tributes.* We start with Lee's closest friend, Diane Reiner:

Diane Reiner: "Beyond the many ways I knew Lee—as a good neighbor, a magical musician, a gourmet cook—above all I knew her as my very close friend. Living a quarter mile apart along the river made it easy to meet for coffee, take long walks, or have a cocktail while watching the sun set.

"Our conversations went long and deep. I could share with Lee my innermost thoughts and feelings, and by the look in her eye and the words she reflected back, I felt 1,000% understood, supported and loved. Lee's ability to listen really well made her great as a musician. But it also made her great as a friend, someone who could understand me through and through because she listened beyond my voice and into my heart.

"So often in recent years Lee would say to me "What's up next for you?" or "Did you ever imagine you'd be a grandmother?" or "Did you ever dream you'd work in Africa?" Always the teacher, by asking that type of question Lee was reminding me to not take for granted the magic and wonder in my life. She encouraged me to think about what I value most and keep it in a position of importance.

"Lee's friendship is one of the things I value most, and she will be in my heart forever."

Rich Syracuse: "How wonderfully lucky I was to have met Lee Shaw when I did. We became very close, one of my dearest friends. An absolutely brilliant musician, one of the great improvisers. We went on to play thousands of gigs together; concerts recordings, tours and we both grew together musically.

"I will miss Lee Shaw terribly. She will always be in my heart, and you certainly will always hear her in my music."

Jeff "Siege" Siegel: "Lee Shaw personified love and beauty in every way. Her compositions and lyrical, swinging piano playing were direct reflections of the beautiful person that Lee was inside and out. Lee was a role model not only for women, but for any person seeking the life worth living. Her grace, humility, and concern for others will never be forgotten. I am so honored to have had the opportunity to be friends and musical partners with such an amazing musical presence and the one of the best human beings I have ever met. She will forever live in my heart and my music."

Susan Robbins: "I had the great honor and privilege to make a film about the life and music of Lee Shaw. In November 2012 I approached Lee and asked if I could make a film about her life and without hesitation she said, "Let's do it!" I was blessed that we became friends. Filming her, learning so much about her, and sharing so much together was a great honor that I will have to cherish for the rest of my life. Lee devoted her entire life to music, and shared it so very generously with all. I documented Lee overcoming many illnesses throughout her life. Then she recovered miraculously from the January 2015 stroke, heart attack and pneumonia while I was finishing the editing for her film. Lee left her hospital bed April 12, 2015, to attend the Jazz Hero Award and her film premiere at Proctors Theater. Just recently Lee said to me, "Any musician would have been thrilled to have a film made about them.

"What a blessing it is that we have Lee's magnificent gifts of music, and the memories of her friendship, her love, and her performing to live in our hearts forever."

Beverly Traa: "Lee's love of her home and her friends were among the greatest joys in life. We were both so happy when I was able to buy her beautiful property on the Mohawk River. The many stories I've heard of the wonderful times that we shared with friends there only makes me more excited. I look forward to sharing it too.

"I loved Lee and I will love her home. You're welcome to come by and say hello."

Robie Booth: "Lee Shaw was the boss. She was also the teacher of many of our best national and regional pianists, and an inspiration to generations of aspiring and established artists.

"She loved to play and I never heard an artist say he/she did not relish playing with Lee. An evening with her, being educated by her insightful introductions, was never to be forgotten."

Maryanne & Jerry Gordon: "We all appreciate what a gifted musician Lee was and that's what she will be most fondly remembered for. However, she was also the special kind of person that made YOU feel like the important one whenever you were talking with her. She never failed to ask, right up to our second-to-last visit with her in the nursing home, how Jerry's family in Israel was doing. And of course, she also wanted to know whether he had played the washboard recently. We miss seeing how her face would light up when she saw us. We loved her."

Peg and Bill Delaney: "**Lee the Performer.** I first saw her play at The Shadowbox on Route 20 Western Ave in Albany with her husband and drummer, Stan Shaw. Stan yelled out "Take it home Honey". And Lee yelled back "I'll take it home when I damn well please!" She was a strong woman who had the confidence to stand up for herself.

"**Lee the Teacher.** 1976 I knew I had to study with her. My phone call went like this: (Me) I want to study jazz piano with you. (Her) Why? (Me) Because I want to play with the good players in the area. (Her) That's not good enough reason. I play because I love the music. (Me) Well that, too, but I don't know anything about the music; will you teach me? (Her) I'm sorry I don't have time right now. I called 2 more times and she finally agreed to teach me.

"**Lee the Fragile.** Besides COPD she had a weak heart. Then she fell and broke her hip. Bill and I were there when the doctor came in. She asked me to get her CDs. She handed two of them to the surgeon and said "I want you to have these and I want you to do a good job". The next day the doctor told Lee she was a great pianist."

Patti Melita: "Lee Shaw was one of the most gracious ladies I've ever known. For years I had

known who she was but I didn't "know" her. Peg and Bill Delaney mentioned that she was at Troy Music Hall Noon concert when we were playing. Some time later, Ned Spain was playing at one of those concerts, and Lee came in. I went over to her and said, "Hello, Lee. I'm Patti Melita." She responded with "I know who you are!" I was momentarily speechless. I asked if I could guide her to a seat, but she chose to stand and watch. Then about three or four years ago I heard from friends in the jazz community that she needed a ride to a doctor's appointment. I offered to provide the ride. That was the start of a true friendship. While taking her to medical doctors, eye doctors, dentists, physical therapy sessions and even a few gigs, she constantly asked questions about my life. She encouraged me to try new tunes from long ago. When I went to see her play, she would occasionally ask me to come up to sing. I felt honored to be asked. At The Eddy, her afternoon concerts were a joy to those who lived there and to her friends who attended. I miss her, figure she is probably teaching the angels all about jazz!"

Tim Coakley: "I first met Lee and Stan Shaw when Stan called and asked me if I would announce one of their gigs on my radio show. "The thing that impressed me most about Lee was her deep knowledge of the early styles of jazz. She knew and played compositions by James P. Johnson, the great stride pianist. She also liked to play a ragtime piece by Johnny Guarneri, which is on one of her CDs.

"And, as many others have pointed out, she was always interested in what you were doing, musically or otherwise, when she met you. She was a great and generous spirit and it will seem strange not to have her playing somewhere in the Capital Region. I feel privileged to have known her."

Doc Salvatore: "I had an open musicians party at my home on Saratoga Lake. Surprisingly and delightfully, Lee attended. I have a baby grand on the second level overlooking the lake, and she gravitated to it like a fish to water. Guests were partying and sharing and not paying much attention to the genius of music emanating from her. What I find most interesting is that she was not aware, nor could care less; she was in her

zone of creating and making great music. It is a vision I will always adore."

Hilary Tann: "There are improvisers who essentially lean on the "Real Book" and then there are the composer-improvisers who go beyond the lead sheet to create new worlds. I've always thought of Lee Shaw more as a composer-improviser than as an incredibly accomplished within-the-tradition improviser -- though, of course, she was both. She created her own works and always brought a composer's listening intelligence to whatever she was doing. There are some slow pieces of hers (one, something to do with rain) which were so delicately formed and recreated. I felt as though I was always learning something. Listening to Lee Shaw was to learn again the language of music, and to learn again what musical poetry might be."

Sonny Daye: "Lee was an inspiration to pursue the music that you love. I had one lesson with her and I came away with enough material for years of study!"

Perley Rousseau: "One of the most personal sentiments that immediately come to mind regarding Lee is that even though she was musically miles ahead of me in every way possible, she always made me feel legitimized as a musician! She also always inquired as to how our daughter was doing in life and then inevitably asked what I was working on musically. She was generous with her words of encouragement and inspiration."

Jean Stern Edwardsen: Many years ago, when Marian McPartland was at Proctors, she told me that each time she came, Lee Shaw took lessons from her. As great as she was, Lee never stopped learning and trying new things. Another reason why she was so wonderful."

Diane Geddes: "I first saw Lee Shaw and her trio around 1970 or 1971 at the Golden Fox in Colonie, which I believe was her first steady gig in the Capital Region. Although I was very young and was playing B3 organ at the time, I knew I was listening to a very extraordinary pianist and I loved her energetic, aggressive style and the way she interpreted the music she was playing. In the following years, it was always great to go and hear her play at various local venues. I didn't really have the opportunity to speak to her

until the last few years at union jazz events, when we had a few conversations. She was just as nice as she was talented, but I never had a chance to tell her that she was one of a few reasons why I had named my only daughter Lee."

Colleen Pratt: "Lee will always be remembered for the musical genius she was. I will also remember the warmth of the woman who always spoke to me and my family with sincere concern and genuine interest in our lives. How truly blessed I feel to have known her."

Nancy Kamen: "I studied briefly with Lee and she was able to teach me some specifics that were a great help to me. She also helped me to produce with her blessing an album that I recorded with Rich Syracuse and Jeff Siegel. I was honored to be able to glean from her vast knowledge and experience. Also, I got a glimpse at one of her famous notebooks in which she notated all her gigs including what she wore and chord changes. You could see how organized and dedicated she was not only in developing the songs but finding how she synchronized the sets throughout the evening. She was a tough cookie and I loved and respected her for that. She's in my thoughts and music."

Paul Mastriani: "Lee was an absolute gift, not only her wonderful playing and composing but her accessibility and inspiration and ready help she gave to us lesser lights. Thank you, Lee. "

Rick Eckberg & Shannon Dancy: "I am sad to hear of Lee Shaw's passing for many reasons, but mostly because her music will no longer grace our world. I just hark back to those occasions when I was privileged to share a stage with her, and was always struck by her amazing chops and sensitivity. The image of Lee that will always be in my head, however, was the time back about 1995 when she asked me to join her in a jazz show at Empire State College in Saratoga. I will never forget Lee and am the richer for having known her. And be sure to extend my best wishes to everyone I know who attends Lee's memorial service in December."

John Angerosa: "I believe that this lady was dedicated with every fiber of her body to the love of jazz, its propagation, and to educating as many people as possible in the art of jazz. I believe that her lifetime desire was not only to par-

ticipate in this art to the best of her ability with her performances and compositions, but also that jazz could and would be appreciated by any and all who understood the tools that go into its creation. A gentle soul who it was my honor and pleasure to have known."

Chris Waldron: "Many of you know of Lee's prowess at the piano, but I have the unique honor of dealing with her frustration. While trying to introduce her to the twenty-first century, Lee expressed her extreme dislike of computers. I was honored that she marveled at my ease around the computer. One day, while giving her a lesson on her new computer, she shook her head and said, 'I don't know how you do it.' I laughed and told her, 'Lee, you're good at one keyboard and I'm good at another.'"

Ken Goewey: "It was always a pleasure when Lee & the Boys were in town. You knew the MUSIC would be GREAT for dancing."

Bill McCann: "Lee Shaw - A wonderful human

being and a truly swinging jazz pianist. It was always a delight to be in her company. I am blessed to have known her and grateful for the many opportunities to hear her play over the past three decades. God bless Lee Shaw. The Big 52nd Street in the Sky just got a whole lot more swinging."

Wrapping things up, Ned Spain: "Among Lee's gifts was her wonderful sense of humor. My favorite "bit" of hers involved her bench accessory a.k.a. the Manhattan phone directory, an important component of her performance equipment. She would be ready to start and call out to Rich and Jeff, "Wait, The seat is too high". She would stand up, tear out one page and sit back down and give them the O.K. The last time I heard her play was her second from last performance at The Eddy. She generously asked me to play a couple of songs in her next performance. I told her I would be out of town but would look forward to the following week, which never came.

Lee Shaw Scholarship Fund

Our dear Lee Shaw died Sunday, October 25, at 10:15 am at The Eddy Memorial Geriatric Center. Lee's life is an example of passion for music, for learning, for teaching, and she passed this on to all of us. She had love for all who knew her, and her spirit lives on in her music and our memories of her. To honor her memory, there will be a public memorial service and concert to celebrate her life.

7 pm, Friday, December 11, 2015

at

The Whisperdome

In the Unitarian Universalist Society Church, 1221 Wendell Avenue, Schenectady.

Performing will be many of Lee's students including her musical partners from the Lee Shaw Trio, Jeff Siegel and Rich Syracuse.

Also, a **Lee Shaw Scholarship Fund** has been set up for donations. A scholarship will be awarded yearly to a high school pianist pursuing jazz studies in college. This fund is under the umbrella of the not-for-profit Swingtime Jazz Society. Contributions to this fund can be made payable to SWINGTIME JAZZ SOCIETY and mailed to Patti Melita, Treasurer, PO Box 232, Troy, NY 12181-0232 with "Lee Shaw Scholarship Fund" in the memo line. (Please remember that Swingtime Jazz Society, as a 501(c)(3) organization, should qualify if your employer matches your charitable donations.)

-- Peg Delaney

MEMORIAL FOR LEE SHAW ON DECEMBER 11

To honor the memory of the late great internationally renowned pianist, composer and band-leader **Dr. Lee Shaw** (who passed away at age 89 on October 25th), 21 musicians will come together to remember and celebrate her life and music. There will also be various local keynote speakers at the event as well as some others skypping in internationally to celebrate Dr. Shaw. The memorial and celebration of Lee's life and legacy will be held on **Friday, December 11th between the hours of 7:00 pm – 11:00 pm at the Unitarian Universalist Society (Great Hall, Whispertome), 1221 Wendell Avenue, Schenectady, NY.** There is no admission for the memorial.

The music will feature seven bands including the talents of the following musicians: Joe Barna, Bill Delaney, Peg Delaney, Mike Demicco, John Esposito, Matt Finck, Otto Gardner, Gene Garone, Nick Hetko, Pete Levin, **John Medeski**, Rob Lindquist, Patti Melita, Lou Pappas, Chris Pasin, Brian Patneau, Sarah Pedinotti, Jason Rogers, Adam Siegel, Jeff "Siege" Siegel & Rich Syracuse.

Besides Dr. Shaw's original music and standards she loved to play, musicians will also feature original music written in honor of Ms. Shaw.

MCs for the evening will include local radio DJs Tim Coakley and Bill McCann. A trailer from the recent film celebrating Lee Shaw "Lee's 88 Keys" will be presented by its director Susan Robbins. An ongoing slide presentation of photos will be shown by Diane Reiner.

The audience will be invited to sign a remembrance book that will then be sent to the Oklahoma Jazz Hall of Fame to be included in the display about inductee Lee Shaw.

A recent press release by Lee Shaw's publicist Ann Braithwaite of Boston described her life:

"Shaw - who studied with Oscar Peterson, taught piano to John Medeski, and worked with countless jazz luminaries including Dexter Gordon, Thad Jones, Chico Hamilton, Pepper Adams, Zoot Sims, Al Cohn, Richard Davis, Slam Stewart, Major Holly, and Eddie Jones - was one of jazz's unsung heroines whose late-career resurgence began in 2001 when she began performing with drummer Jeff "Siege" Siegel



Photo courtesy of Diane Reiner

and bassist Rich Syracuse (Syracuse joined Shaw in 1991). Scott Yanow of *Jazziz* described Shaw's playing as "lyrical and sophisticated," and stated of the trio: "Interplay between the musicians recalls the Bill Evans Trio in spots, but Shaw's chord voicings are her own and she does not sound like any of her predecessors."

Until the end of her life Lee continued to perform in clubs, nursing homes and for her fellow residents of the Eddy Memorial Geriatric Center where she lived for her final months. Shaw practiced on an almost daily schedule until there were no more notes left to play. "Lee Shaw personified love and beauty in every way," said Jeff "Siege" Siegel. "Her compositions and lyrical, swinging piano playing were direct reflections of the beautiful person that Lee was inside and out. Lee was a role model not only for women, but for any person seeking the life worth living. Her grace, humility, and concern for others will never be forgotten."

Lee Shaw was one of the true masters of improvised music," says Rich Syracuse. "Her vast knowledge of the repertoire, the history, the soul of the music was inspiring and a lesson in what can be important to yourself if you are lucky to find yourself in the middle of it."

Born in Ada, Oklahoma in 1926, Lee Shaw learned the now iconic "American Songbook" tunes when they were new. At college in Chicago she studied classical piano, but the lure of

jazz was overwhelming, and soon she was playing in clubs throughout the city. It was there that she met drummer Stan Shaw, a New York native whom she later married. They formed a piano trio and eventually moved to NYC, where they played at Birdland and other top venues. Band-leaders such as Lionel Hampton asked her to join their groups, but she turned down these offers in order to focus on the trio with her husband. After moving to the Albany area, where she lived for the last five decades, they worked with all the first-call musicians who came through town. After Stan's death in 2001, Shaw began working with the trio of Syracuse and Siegel. These two musicians have a singular devotion to Shaw, and it is partly through their efforts that the myriad talents of this jazz heroine began to earn the recognition she deserved.

The trio released seven highly acclaimed recordings including the 2008 CD+DVD "Lee Shaw Trio: Live in Graz," 2009's "Blossom," 2010's "Lee Shaw Trio Live at Art Gallery Reutlingen" and 2011's "John Medeski & Lee Shaw Together Again" on the Artists Recording Collective label (ARC). They performed internationally in Austria, Germany and Switzerland, and nationally at the Kennedy Center, Wall Street Jazz Festival, Albany Jazz Festival, Lake George Jazz Festival, SUNY Albany, Caspe Center in Des Moines, IA, Oklahoma Central University, East Central University, University of Arts and Sciences and Filene Center at Skidmore College, amongst others.

In 1993, Shaw was inducted into the Oklahoma Jazz Hall of Fame, joining Dizzy Gillespie, Chet Baker, Charlie Christian, Barney Kessel, Cecil McBee, Ruth Brown and a host of other jazz heavyweights. In 2008, Shaw was honored by her alma mater, the University of Art and Science in Chickasha, OK (formerly the Oklahoma College for Women), as one of the school's Ten Highly Successful Women Graduates. In 1999 she was also inducted into the school's Alumni Hall of Fame. In 2002 The College of St. Rose in Albany, NY, where she had been on the faculty since 1983, awarded her an Honorary Doctorate. The success of the 2007 concert at the Art Gallery (World of Basses) in Reutlingen, Germany led the gallery to plan a week-long Lee Shaw Jazz Festival which took place in September

2008, and it was so successful that they asked her return in May 2009 to record and perform. Shaw appeared on Marian McPartland's Piano Jazz program, and NPR hailed her, along with McPartland and the late Mary Lou Williams, as "one of jazz's premier pianists." Jeff Dayton-Johnson of *All About Jazz* states: "Bold and strong, her playing lavishes attention on the lower and middle ranges of the keyboard, and - metaphorically - on the architectural and emotional resources of the compositions. Let's hope that Shaw's second act is a long one: between the growing Shaw songbook and the hundreds of songs by others that the pianist has played hundreds of times, she quite clearly has a lot to communicate to a wider audience."

According to Swingtime Jazz Society, the "Lee Shaw Scholarship Fund has been set up for donations. A scholarship will be awarded yearly to a high school pianist pursuing jazz studies in college. This fund is under the umbrella of the not-for-profit Swingtime Jazz Society. Contributions to this fund can be made payable to Swingtime Jazz Society and mailed to Patti Melita, Treasurer, PO Box 232, Troy, NY 12181-0232 with 'Lee Shaw Scholarship Fund' in the memo line. (Please remember that Swingtime Jazz Society, as a 501(c)(3) organization, should qualify if your employer matches your charitable donations.)"

Producing the event are Lee Shaw's long time trio members Jeff "Siege" Siegel and Rich Syracuse.

-- Jeff Siegel

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Join Swingtime Jazz Society

The **Swingtime Jazz Society** roster of members has reached 74. You are encouraged to join us by using the coupon on this page.

The Society's mission is to promote quality jazz by employing the finest regional artists for four or five events every year. The format is two hours of concert-cabaret music by the featured artists, followed by a one-hour jam session open to all cats.

All members have a full vote on future attractions and electing officers of the non-profit corporation. We also have a wonderful series of dinner meetings hosted by members. There is a one-only fee of \$100 to join.

See Pages 3-5 for our January 10 attraction, the **Sonny & Perley Quartet**.

I want to join the Swingtime Jazz Society.
Enclosed find my membership fee of \$100.

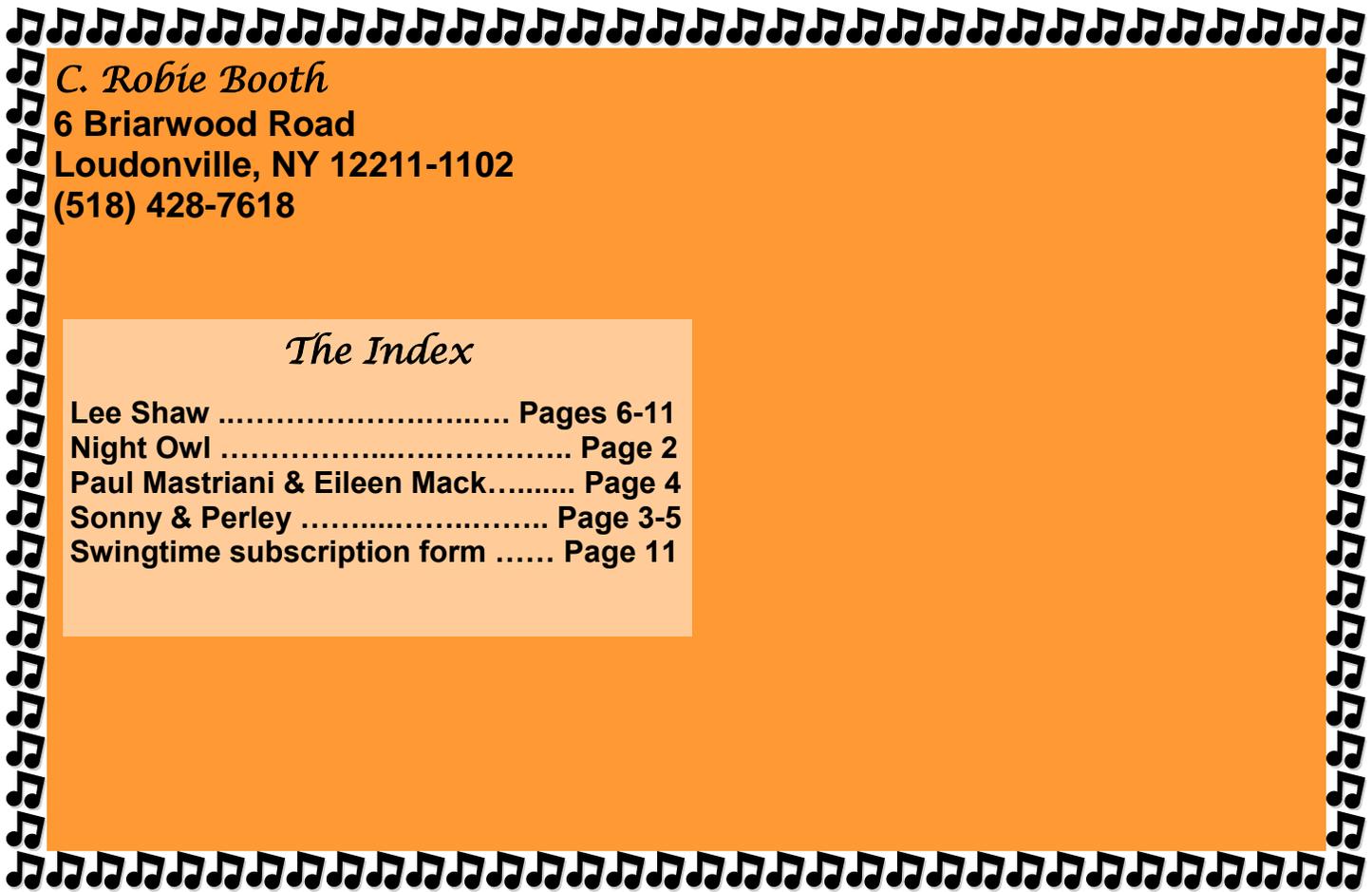
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