

Swingtime

The Region's Only Good Music Magazine!

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Summer 2019

Playing for Swingtime Jazz Society on June 9:



Brian Patneau
Jon Menegon



Dylan Canterbury

See Pages 8 and 9



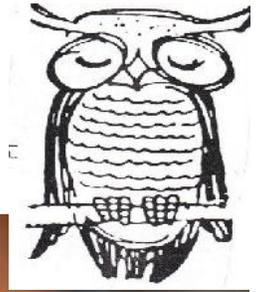
Rob Lindquist
Quinton Cain

A PLACE FOR
JAZZ

The 2019 Concert Series is on Page 3.

www.APLACEFORJAZZ.ORG

The Night Owl



Hail Hilary

It was a banner day for **Hilary Tann** when she officially retired May 18 as chairwoman of the music department at Union College in Schenectady.

I have seldom seen such an outpouring of love for an academic personality.

The event opened with a concert featuring four compositions by Tann interspersed with works by Elgar, Bach and Debussy (what excellent balance). The Taylor Music Center (itself a manifestation of a Tann dream) was standing room only, with people upright two deep at the rear of the auditorium.

The encore prompted a long standing ovation. It was Tann's Psalm 104 ("Praise My Soul") with the Union College Chorale, conducted by **Conrad Chu** with trumpeters **Daniel Toland** and **Nicholas Meixsell** and **Max D. Caplan** on piano.

The most exciting pianist I have heard in a long, long time is **Anna Kislitsyna**, who blew off the roof with Debussy's prelude to "Pour le Piano." The winner of the Chopin International Piano Competition likewise won a standing O. She is also an extremely pretty woman.

Cellist **Ovidiu Marinescu** and his wife **Sylvia Ahranjian** joined Hilary to form the Trio Casals, which performed Tann's "Nothing Forgotten." Tann, a native of south Wales, narrated her "Seven Poems of Stillness" with words by R. S. Thomas and cello by Marinescu. I particularly liked the third poem "like some huge moth out of the



darkness" (The Empty Church).

At a large and merry reception after the concert, Tann was presented with a plethora of bouquets and a color photo of all the music department of which she served 38 years.

Ye Olde Puzzler

Our hero worked with Austin Wylie, Isham Jones, Richard Himber, Mal Hallet, Phil Harris

and Artie Shaw.

He formed his first band in 1939 in NYC. His sidemen included Hugo Winterhalter, Rudy Novak, Bob Jenney and vocalist Bonnie Lake.

He was married briefly to Kay Thompson who went on to form her own group. He recorded two versions of "Stardust,"

(Continued on Page 7)

The 2019 Concert Series

By Tim Coakley



A Place for Jazz will open its 2019 season on Friday, Sept. 6, with the quintet of trombonist **Steve Turre**, who is also a pioneer of using seashells as instruments. A composer, arranger, and educator, he was raised in California.

He began playing trombone in fourth grade. He entered California State University on a football scholarship and studied music theory there for two years before transferring to the University of North Texas College of Music.

For 55 years, he has been active in jazz, rock, and Latin jazz – in live venues, recording studios, television, and cinema production. He has recorded over 20 albums as a bandleader, and appeared on many more as a contributor or sideman.

Saxophonist **Melissa Aldana** will perform on Sept. 20. She was born in Santiago, Chile. She began playing the saxophone when she was six, under the influence and tutelage of her father, Marcos Aldana, also a professional saxophonist.



She started performing in Santiago jazz clubs in her early teens. In 2005, after meeting pianist Danilo Pérez while he was on tour in Chile, she was invited by him to play at the Panama Jazz Festival and audition at music schools in the USA. She attended the Berklee College of Music in Boston. She graduated in 2009 and relocated to New York City to study under George Coleman. She released her first album in 2010. In 2013, she was the first female musician and the first South American musician to win the Thelonious Monk International Jazz Saxophone Competition.

Pianist **Benny Green** and his trio will perform on Oct. 4.



He grew up in Berkeley, California, and studied classical piano from the age of seven. He attended Berkeley High School and participated in the school's jazz ensemble. In his later high school years, he

had a weekly trio gig at Yoshi's, which marked his entrance to the world of professional jazz.

He joined Betty Carter's band in April, 1983, and since 1991 has led his own trio. He has recorded for Blue Note Records, Telarc, and Criss Cross Jazz. He frequently conducts workshops across the United States, such as Jazz Camp West in California, and Centrum/Jazz Port Townsend in Washington. He tours globally with his trio. His 2018 studio album release *Then and Now* is available from Sunnyside Records.

Vocalist **Veronica Swift** will appear on Oct. 18. She is being recognized around the country as one of the top young jazz singers on the scene.

She grew up on tour with her parents, jazz pianist Hod O'Brien and jazz singer and educator/author Stephanie Nakasian. It was with them that she first appeared at The Jazz Standard and Dizzy's Club Coca-Cola. In 2015, she won second place at the prestigious Thelonious Monk Jazz Competition. In 2016 she was asked to perform a concert of her own at the Tribeca Performing Arts Center in New York City, and she was a guest artist with Michael Feinstein at Jazz at Lincoln Center. In the summer of 2016 she made her tenth appearance at the Telluride Jazz Festival, her first as a headliner.



(Continued on Page 10)

COLLABORATING WITH CELEBRITIES by Ned Spain

Recently, Robie and I were having a conversation over a drink about our careers and he suggested that I put together an article on some of my musical collaborations with celebrities.

I'll start with my favorite. I was a guest organist on David Allen's Pick-A-Show Game Show on Channel 6, with Milton Berle as the featured guest. David came up with the brilliant idea of a game of musical chairs with Milton and five ladies from the audience. I was to play the music and when I stopped, the contestants had to scramble for seats. Mr. Berle was hilarious, all but pushing them onto the floor. For the music, I played his own hit song, "Lucky Lucky Lucky Me." Later in the show, I had a chance to chat

on camera with "Uncle Miltie" (see photo from a 1964 TV screen). David had forewarned me that it was his son Billie's 14th birthday, and I should come up



with a "joke" gift. On camera, I told Mr. Berle that I had a piano and organ store and I wanted to give Billie a musical instrument for his birthday. I thereupon whipped out of my pocket a kazoo, which he grabbed from my hand and began tooting a tune! After the show he stood and signed autographs for 30 minutes. Off camera he was one of the nicest, friendliest people you would ever meet.

When the show was cancelled, David went over to Channel 13 with his new show, Pitfall, and hired me to provide the musical elements of the show, opening and closing themes, trills when they got the right answer, etc. David had made an arrangement with the Colonie Coliseum summer theater in Latham to promote their performances in return for having the stars appear on our show. That opened a whole new opportunity for me to perform with stars. It was always extemporaneous, as their

contracts forbade them to perform without compensation. But David would convince them to sing and they would do it without preparation. This was live TV so there was no editing possible. Fortunately, I knew the songs they sang. Jerry Vale sang "You Don't Know Me," Johnny Ray sang "Cry," and Sergio Franchi sang "Volare."

But the greatest thrill of my career was accompanying Gordon MacRae on the organ as he sang the National Anthem on opening day 1977 at the Saratoga Race Course as part of the opening ceremonies. He was in town to perform at SPAC that evening, and long time friend Eddie Lewi, who was promotion director for both the track and SPAC, surprised me with a last-minute call on the night before the performance. Fortunately, I had the presence of mind to ask Ed to find out what key he sings it in, as it's not an easy song to play. All went well, but best of all, I had lunch with Mr. MacRae in the clubhouse after we performed.

I would be remiss if I did not name the top-flight local singers I have had the privilege of performing with at Proctor's. Among them are Patti Melita, Eileen Eagan Mack, Carla Fisk, Charlie Lowe and Mimi Scott. Thanks again, ladies.



Singing Praises

Gordon Macrae, left, stage and screen star who presented a program of Rodgers and Hammerstein Sunday at SPAC, stayed over for the races. With him at lunch are Mrs. Edward Lewi and Ned Spain of the David Allen Show on Channel 13.

DOWN MEMORY LANE

Jazz Spokesmen Made Their Mark

The Jazz Spokesmen were formed in 1959 at State University of New York at Albany for the purpose of presenting contemporary jazz at colleges here and in New England. One of their highlights was the Intercollegiate Jazz Festival at Georgetown University (Washington, D.C.), on May 7, 1960.



Information on the group came to us from the group's bassist, Herbert George, at that time. The printed program for the event says that the Spokesmen "operate on a cooperative basis; all members contribute to the book, giving the unit a fairly constant and varied supply of new material and ideas."

Bass player Herbie George "has been a musician for most of his 24 years. Originally a violinist, he turned to bass a short time ago and is recognized as one of the best in the Albany area. Herbie did a short stint with Rex Stewart before joining the Spokesmen."

Many buffs will remember two other members: Lyle Warner and John McLean. "Lyle, the

The Jazz Spokesmen in 1960. Lyle Warner is front center, Herb George second right.

drummer and front man, is a 29-year-old Air Force veteran now attending SUNY College of Education. He received some of his recent jazz experience with tenor saxophonist J. R. Monterose." Many of us remember J. R. from the Utica jazz scene.

John McLean, who introduced Lyle into the Monterose band, plays piano. "He played clarinet and piano in an Army band and is doing graduate work at the Syracuse University school in Albany. He has written a number of originals for the Jazz Spokesmen and is furthering his writing skills by

arranging for, and rehearsing, a 16-piece workshop band."

"Tenor Dick Pisani is the newest and youngest (21) member. . .

Ronnie Blake, a senior at Union College in Schenectady, is the trumpeter. . .

"This is a jazz unit still in the early stages of development, but each member feels confident that in time, with no small amount of hard work, the group may emerge with something of importance to contribute to the world of jazz."

--C. ROBIE BOOTH

Swingtime Snapshots

Photos by
Jerry Gordon



The Swingtime concert on March 10: L-R: Ron Bill, Mike Lawrence, Dave Lambert, Steve Lambert, Tim Coakley and Woody Strobeck. Below: Bill Dexter and Patti Melita during the jam session.



The Night Owl

(Continued from Page 2)

which he reprieved later with Artie Shaw.

In 1943 he took over the Bobby Byrne orchestra when Byrne went in the service. Then he went into the Navy where he led his own band.

Some writers and musicians

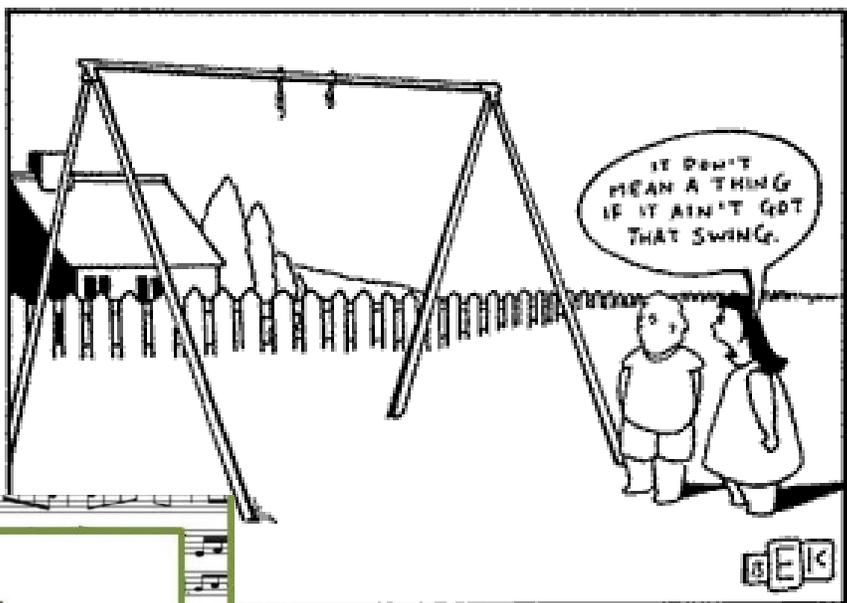
deem him the greatest trombonist ever.

He died of appendicitis Dec. 16, 1945 in California while organizing a new band. He was Jack Jenney.

The Picture on Page 11

"Now hitting their stride," says Leo Walker, author of "The

Wonderful Era of the Great Dance Bands," of this 1945 version of the Les Brown band seen on Page 11. The chick—you guessed it—is Doris Day, who passed away recently at age 97. Despite being No. 1 at the box office, she never received an Academy Award. She was deserving of a lifetime achievement award.



What a tragedy
it would be
if we lived in a world
where music
was not
taught to children."

H. Norman Schwarzkopf,
General, U.S. Army, retired

***For the area's most up-to-date jazz calendar, visit
APlaceForJazz.org/calendar.htm***

Dylan Canterbury Quintet on June 9

On Sunday, June 9, the Dylan Canterbury Quintet will move into the lovely Wishing Well Restaurant in Wilton to entertain the fans of the Swingtime Jazz Society's concert series. Also on the agenda was the presentation of Lee Shaw Scholarship awards to this year's winners, but we had no applicants; see story on page 10.

Dylan Canterbury (trumpet) is one of the most active musicians on the Capital District jazz scene. A graduate of the jazz studies program at SUNY Purchase, he studied trumpet with jazz legends Jon Faddis, Jim Rotondi and Ray Vega, while also getting to learn with such notables as Todd Coolman, Jimmy Greene, Steve Wilson, John Fedchock and John Riley. He has worked as a trumpeter with a wide variety of musicians over the years, including Arturo O'Farrill and the Afro-Latin Jazz Orchestra, the Jon Faddis Jazz Orchestra, the All-Star O'Rourkestra and the Smoke Big Band. Locally, he has been heard with Keith Pray's Big Soul Ensemble, the Empire Jazz Orchestra, the Phil Allen Concert Jazz Band and Cliff Brucker's Full Circle, among many others. Active in the world of education, he is an adjunct member of the Schenectady County Community College's School of Music faculty, where he directs the jazz ensemble and teaches jazz history. As an arranger and transcriber, he has prepared works for groups such as the Jazz at Lincoln Center Orchestra and the Barcelona Jazz Orchestra, and has over 50 published original compositions and transcriptions through Jazz Lines Publications, where he works as an editor.

Brian Patneau is an active musician and educator living in New York's Capital District. In addition to leading his own quartet (with five critically acclaimed albums to their credit), the saxophonist has enjoyed lengthy tenures with numerous area ensembles including Michael Benedict and Bopitude, Keith Pray's Big Soul Ensemble, the Silver Arrow Band, the Refrigerators, Alex Torres and His Latin Orchestra and the Empire Jazz Orchestra. Patneau has performed at the Montreal Jazz Festival, the Kingston International Jazz Festival, the Newport Jazz Festival Saratoga, the Albany Riverfront Jazz Festival, the Rochester International Jazz Festival, the A Place For Jazz concert series

and countless clubs and concert halls throughout the Northeast including an eight-and-a-half-year weekly residency at what was Albany's premiere jazz club - Justin's. He holds a degree in music education from the College of Saint Rose. Patneau currently teaches saxophone at Blue Sky Music Studios and Schenectady County Community College, where he also directs the school's saxophone quartet and jazz combos.

Keyboardist/composer **Robert Lindquist** was born and raised in Albany. He has played piano since he was seven and started composing and improvising shortly thereafter. He attended SCCC and SUNY Potsdam for music education/performance and recently earned his master's in jazz studies at The College of St. Rose. He is trained in both classical and jazz piano. His teachers have included Dan Dobek (classical/jazz), Mark Evans (classical, SCCC), Eugenia Tsarov (classical, Crane School of Music), Lee Shaw (jazz piano, College of St. Rose) and Brett Zvacek (jazz studies, Crane School of Music). Rob has appeared in performance with Chuck D'Aloia, Jeff Siegel, Dave Calarco, John Menegon, Scott Wendholdt, Harry Allen, Dick Oatts and Brett Zvacek. Rob has won several awards while playing at the Notre Dame Collegiate Jazz Festival in 1999 from Benny Green and Chuck Israels. He has performed professionally since he was fifteen in upstate NY and also in Boston, NYC, and New Jersey playing many styles including jazz, rock and classical music.

New York City bassist **John Menegon** started his career playing bass in Montreal. After having worked for several years on the Canadian jazz scene with the great guitarists Sonny Greenwich, Mike Gauthier and Nelson Simons, and saxophonists Steve Grossman and Pat LaBarbera, he went on to hone his skills in NYC in the mid-80s. Since moving to New York to study jazz at Long Island University on a full scholarship, John has performed/recorded with Dewey Redman, David "Fathead" Newman, Matt Wilson, Frank Kimbrough, John Hicks, John Abercrombie, Steve Slagle, Yoron Israel, Jack DeJohnette, Kenny Burrell, Joel Frahm, Pat Metheny, Kenny Barron, Paul Bley, Anthony Braxton's Tri-Centric

(Continued on Page 10)

SWINGTIME

Jazz Society

swingtimejazz.org



Proudly Presents

Dylan Canterbury Quintet



**DYLAN CANTERBURY, BRIAN PATNEAUDE, ROB LINDQUIST
JOHN MENEGON, QUINTON CAIN**

Sunday, June 9, 2019, 4-6 p.m.

Followed by an open jam session 6-7p.m.



**Wishing Well Restaurant
745 Saratoga Rd (Rte 9)
Wilton, NY**

**Pub menu and beverages available for purchase
Open to the public - \$15/person (\$5 for students)**

Reservations: Ralph Rosenthal at (518) 423-9343 or rosenthalralph@verizon.net

Where Have All the Students Gone?

Lee Shaw was a giant of the local jazz scene with well-earned renown both national and international. After she died in 2015, the Swingtime Jazz Society established a \$1000 scholarship in her memory for high-school seniors pursuing jazz studies in college.

In 2016, we had two applicants and gave them both scholarships. In 2017, we had three applicants who all were winners. Last year, three of the seven applicants got awards. We were planning on presenting this year's winners at our June concert



(see page 8), but we had no applicants, in spite of having sent information to more than 60 public and private high schools.

If you know of a high school senior proficient in any instrument including voice who is continuing on to jazz music studies in college, please contact Peg Delaney, chair of the Scholarship Fund, at 518-237-3129 or pegjazz1@gmail.com for more information.

To learn more about the scholarship and to see past winners, visit swingtimejazz.org/Lee_Shaw.htm.

The APFJ Concert Series

(Continued from Page 3) The season will wrap up on Nov. 1 with the **Phil Allen Concert Jazz Band**. An arranger, composer and valve trombonist, Allen is originally from Indianapolis. His musical studies started with piano at age seven then



trumpet at ten. He studied at Hanover College, Indiana University and Indiana Central College. It was there that valve trombone became his primary instrument. He left school and studied piano and theory with Steve Allee, composition and arranging with Alan Foust and jazz improvisation with Alan Kiger.

In the '70s and '80s he played with and wrote for the Von Ohlen/Allee Big Band. After moving to the Capital Region, he and drummer Mike Benedict formed the Concert Jazz Band, which features some of the region's very best musicians.

Dylan Canterbury Quintet

(Continued from Page 8) Orchestra, Nick Brignola, Jimmy Cobb, Al Foster, Slide Hampton, Sheila Jordan, Lee Konitz, Joe Lovano and many others. In addition to touring, recording and composing, he has created and taught jazz workshops on the music of Jaco Pastorius, Miles Davis and Charles Mingus at Williams College (Williamstown, Mass.). He has also taught master classes at jazz festivals around the world, including the Panama Jazz Festival, Bolzano (Italy) and San Miguel de Allende (Mexico).

Menegon was the bassist for jazz legends Dewey Redman and also David "Fathead" Newman for ten years (1998 - 2009). He recorded

five CDs with Newman on High Note Records and was the bassist for the film on Dewey Redman's Guggenheim Grant Project.

Quinton Cain is an aspiring young jazz drummer and composer living in New York City. Originally from Albany, he currently studies at the Manhattan School of Music and is pursuing a degree in jazz drums performance. Quinton has had extensive experience in accompaniment roles and as a bandleader, and has participated in many jazz honors conferences, the New York All-State Vocal Jazz Ensemble, as well as the Empire State Youth Jazz Ensemble. He currently studies with John Riley. At their June, 2018, concert, the Swingtime Jazz Society presented a Lee Shaw Scholarship award to Quint.

Cats and Jammers



The Paul Specht Orchestra in 1922 in New York City. They were featured regularly at the Kenmore Hotel ballroom in Albany. Talent included Chauncey Morehouse, Arthur Schutt, Don Lindley and trombonist Russ Morgan. Morgan (second row, far left) had recently left the Scranton Sirens and the Dorsey Brothers.



See details on Page 7.

Join Swingtime Jazz Society

The **Swingtime Jazz Society** roster of members has reached 92. 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 once-only fee of \$100 to join.

See Pages 1, 8 and 9 for our June 9 attraction, the **Dylan Canterbury Quintet**.

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

Name _____

Address _____

Phone _____

E-mail _____

Mail to: Patti Melita, SJS Treasurer
PO Box 1906
Schenectady, NY 12301



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6 Briarwood Road
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