

Program notes

FRIDAY, JUNE 4

Jazz Night at the Movies

Treasures from the Archive with Mark Cantor

Location: Raven Theater

Address: 115 North Street, Healdsburg

Show Time: 8 pm

Ticket price: \$ 10.00

Pioneering film historian and archivist **Mark Cantor** possesses one of the most comprehensive collections of American popular music on celluloid, including an amazing array of jazz stretching back to the 1920s.

Returning to Healdsburg he'll bring fresh discoveries from the vaults and long-standing favorites, including rarely seen footage capturing New Orleans masters, swing stars and bebop legends. A compilation of jazz performance clips produced over a period of more than 60 years, this program will include a great deal of material that cannot be seen elsewhere.

Among the artists to be presented on screen are "Cannonball" Adderley, Stan Getz, Dinah Washington, Jimmy Witherspoon, Louis Armstrong, Art Pepper, Lennie Tristano, Max Roach, Bill Evans, "Hot Lips" Page, and dozens more! This is a rare opportunity to see many of the masters of jazz, as preserved on film. A lot of special surprises are promised!

SATURDAY, JUNE 5

Bennett Friedman Quartet

Location: Flying Goat Coffee

Address: 324 Center Street, Healdsburg

Two shows: 7 and 9 pm

Ticket price: \$10.00

A mainstay on the Bay Area jazz scene for five decades, **Bennett Friedman** is a hard swinging saxophonist steeped in bebop. The Berkeley native led a talent-laden big band in the late 1960s and 70s, and accompanied stars such as Frank Sinatra, Ella Fitzgerald and Marvin Gaye as a member of the Circle Star Theater Orchestra. On faculty at Santa Rosa Junior College since 1977, he's mentored hundreds of musicians over the years, and is now head of the SRJC music department. He's joined by a veteran rhythm section featuring drummer **Lorca Hart** and guitarist **Randy Vincent**, a supremely fluid and flexible player who elevates every ensemble he joins. Anchoring the band is ace bassist **Chris Amberger**, who has toured with legends such as George Shearing, Rosemary Clooney, Red Garland, and Art Blakey.

SUNDAY, JUNE 6

“Stars of Brazil” – Bossa Nova on the Green

Oscar Castro-Neves & Friends

Leny Andrade and Romero Lubambo Duo

Claudia Villela Band

Brasilia

Recreation Park

Piper and Center Streets, Healdsburg

12:30 to 6:30 pm Gates open at noon

Tickets: \$30.00 General, \$20.00 Students and Seniors (65+)

Children 10 and under are free (City of Healdsburg activities available for children)

In the five decades since bossa nova burst onto the international music scene, Brazil has enriched the world with a glorious torrent of musical talent. Featuring some of the most revered Brazilian musicians on the planet, this festival within a festival showcases the South American nation's mind-boggling array of rhythms, infinite trove of seductive melodies and affinity for modern jazz harmonies.

Oscar Castro-Neves

“Oscar can capture the soul of Brazil in a few guitar chords, all the joy and sadness.”

— *Toots Thielemans*

As a teenager growing up in Rio de Janeiro in the late 1950s, guitarist **Oscar Castro-Neves** helped shape the rising bossa nova movement, and he's been at the center of Brazilian and American popular music ever since. While he's lived in the United States for more than three decades, his musical world is still defined by his Rio upbringing. A master guitarist, effective vocalist, and brilliant arranger/composer, Castro-Neves made his mark at 16, when a chance encounter with singer Alaide Costa led to her recording a hit version of his seminal bossa nova “Chora Tua Tristeza” (Cry Your Sadness).

He was one of the featured artists at the legendary 1962 Carnegie Hall concert that introduced the bossa nova pantheon to North America, performing alongside Antonio Carlos Jobim and Joao Gilberto. Later in the decade he helped spread Brazilian music throughout the U.S. as the guitarist and music director of Sergio Mendes' tremendously popular band.

Castro-Neves went on to a prolific career as a freelance performer and studio musician, collaborating with a mind-boggling array of artists, including Michael Jackson, Barbra Streisand and Quincy Jones. He's had a particular affinity for jazz, recording with Sarah Vaughan, Ella Fitzgerald, Stan Getz and more recently Toots Thielemans, with whom he tours regularly.

Leny Andrade and Romero Lubambo

“The Sarah Vaughan and Ella Fitzgerald of Brazilian music.”

— *The New York Times*

In a scene bursting with sumptuously talented singers, **Leny Andrade** has long stood out in Brazil with her warm, burnished contralto and her lithe, flowing phrasing. Andrade is widely

hailed as Brazil's greatest living jazz singer, a gifted improviser who combines bossa nova's luscious melodic sensibility with a compelling sense of swing. She caresses the rounded Portuguese vowels with such expressive care one needn't understand the language to sense a song's narrative. She's also a supremely inventive scat singer fluent in samba-jazz, a self-invented style that requires rarified rhythmic agility.

For her Healdsburg appearance she collaborates with another superlative Brazilian jazz musician, New York-based guitarist **Romero Lubambo**. Lubambo is probably best known for his work with Trio da Paz and his series of stunning duo projects with vocalist Luciana Souza, but he's also recorded two gorgeous duo sessions with Andrade, 1994's "Coisa Fina" and 2006's "Lua Do Arpoador." Together, they spin enthralling samba jazz tales full of subtle dynamics and spontaneous invention.

Claudia Villela

Claudia Villela's glorious five-octave instrument is one of the wonders of jazz, lithe and startlingly beautiful in every register. Born and raised in Rio de Janeiro, she is a supremely inventive scat singer with a vivid vocabulary of sounds, an aural conjurer who can evoke the hollow thump of a tabla drum, the muted trumpet of Miles Davis, or the insistent twang of a berimbau. Villela has evolved as an ingenious composer and lyricist with an astonishing body of original material, as well as a repertoire of jewels from the Brazilian songbook. Villela possesses a rare gift for melodic invention, coupled with a rhythmic sensibility steeped in Brazil's vast treasury of syncopation. America's best-kept Brazilian secret, Villela finally attained widespread recognition with the 2003 release of her masterpiece "Inverse Universe" a stunning set of original pieces created with her longtime collaborator, Rio-born guitarist Ricardo Peixoto.

In recent years, Villela's international reputation as a performer and composer has continued to grow through appearances at the world's most prestigious jazz festivals and clubs. Her performance with acclaimed Brazilian singer and composer Dori Caymmi was broadcast nationally as part of National Public Radio's "Jazz Set." Her band for this performance includes Ricardo Peixoto, Gary Brown and Paul Vanwanagen.

Brasilia is an outstanding Brazilian jazz group that features the extraordinary and versatile vocals of Pamela Driggs and the original compositions and arrangements of Ted Moore. They will be joined by Gary Brown on bass and Romero Lubambo on guitar.

MONDAY, JUNE 7

Jazz and Wine Dinner

Kai Devitt-Lee Trio

Dry Creek Kitchen

7 to 10 pm, No Cover

317 Healdsburg Avenue, Healdsburg

charliepalmer.com

707 431-0330

Dinner reservations recommended

While only 16, guitarist **Kai Devitt-Lee** is already a Healdsburg fixture who has soaked up experience sitting in with various groups around town. With his fleet fingers and mature approach to improvising, the Healdsburg native is at the start of what promises to be an impressive career. This year he was chosen out of all of California to be the guitarist with the Californian 2010 All State Honors High School Jazz Band! For his Festival debut as a leader, he is joined by bassist **Miles Wick** and drummer **Jimmy Gallagher**. Kai plays a special guitar made by Healdsburg master luthier Tom Ribbecke.

TUESDAY, JUNE 8

Latin Jazz Youth Ensemble of San Francisco

Free Concert in the Healdsburg Plaza, 6 to 8 pm

Under the direction of the great flutist/arranger John Calloway, the **Latin Jazz Youth Ensemble of San Francisco** (LJYE) has become a prime proving ground for gifted young musicians ages 10 to 18. Dedicated to preserving the traditions of Latin jazz and Afro-Cuban music, the LYJE attracts many aspiring professional musicians. Since debuting at the Masonic Auditorium with a tribute to Cal Tjader in 2001 as the opening act for Poncho Sanchez, different iterations of the group have shared stages with legendary Cuban bassist Israel "Cachao" López, Cuban piano virtuoso Chuchito Valdés, and the Grammy Award–winning Spanish Harlem Orchestra.

WEDNESDAY, JUNE 9

George Cables Trio with Shea Breaux Wells

Christian Foley-Beining Quartet with Paul McCandless

Raven Theater

115 North Street, Healdsburg

7:30 pm

Tickets: \$ 15.00, General,

\$10.00 Students & Seniors (65+)

George Cables, an inimitable pianist dubbed “Mr. Beautiful” by altoist Art Pepper, has played an essential role in the Healdsburg Jazz Festival since the beginning. A creative foil for jazz’s most prodigious improvisers, including Dexter Gordon, Freddie Hubbard, Bobby Hutcherson and Joe Henderson, Cables combines unrelenting rhythmic drive and wry wit with a sparkling touch and evocative lyricism.

With his caressing phrasing and deep knowledge of the American Songbook, it’s no surprise that Cables is an inspired vocal accompanist, which makes his reunion with **Shea Breaux Wells** one of the festival’s highlights. A daring singer with a bright burnished sound, Wells recorded her latest album, "A Blind Date" right after the 2008 festival. A thrilling album featuring Cables, bassist Cecil McBee, drummer Billy Hart, saxophonist Craig Handy and trumpeter David Weiss, “Blind Date” captures the volatile chemistry between Wells and some of jazz’s most powerful and expressive players. The band will be rounded out with Peter Barshay on bass and Jaz Sawyer on drums.

German-born guitarist **Christian Foley-Beining** opens the double bill with a stellar band featuring veteran bassist **Chris Amberger**, drummer **Lorca Hart** and special guest **Paul**

McCandless. A founding member of pioneering world jazz ensemble Oregon, McCandless is an expert oboist, a true rarity in jazz, who also plays English horn, soprano saxophone, bass clarinet, clarinet, and pennywhistle, among other instruments. Inspired as a teenager by Wes Montgomery, Foley-Beining studied with an impressive roster of guitar talent, including Joe Pass, Pat Metheny, Robben Ford and Larry Carlton. A fine composer and widely traveled clinician, he's made a name for himself in the North Bay since settling in Sonoma.

THURSDAY, JUNE 10

BENEFACTORS DINNER AND CONCERT

**George Cables Trio with Craig Handy +
Healdsburg High School Jazz Band**

*Francis Ford Coppola Winery, 300 Via Archimedes, (formerly Soverain Road) Geyserville * By Invitation Only * 5 pm*

As a special thank you to our benefactors this year, the Healdsburg Jazz Festival will be hosting a Benefactor's Dinner at the newly remodeled Francis Ford Coppola Winery. Supporters of the Festival will glimpse the Coppola winery before it opens to the public and dine *al fresco* Coppola style outside under the oaks. It is not too late to become a patron and attend this very special event. For more information, please contact the HJF office at 433.4633 or contact us by email at info@healdsburgjazzfestival.org.

We would like to thank all of our patrons, sponsors, and supporters for helping bring 10 days of extraordinary music and culture to our community

FRIDAY, JUNE 11

Esperanza Spalding Group

Tacuma King and the Children's Percussion Workshop

Raven Theater

115 North Street, Healdsburg

8 pm

Tickets: \$45 and \$65 Gold Circle

"Whether exploding into vocalese or making her bass solo sound like a horn, she's a spark plug who dances as she grooves through a funk-ed-up and rocked-out repertoire."

— Billboard

From Louis Armstrong and Dizzy Gillespie to Duke Ellington and Dave Brubeck, jazz's greatest figures have often served as musical ambassadors. Bassist/vocalist **Esperanza Spalding** has stepped confidently into the role of jazz's most charismatic 21st century emissary, equally comfortable laying down grooves on "The Late Show with David Letterman," at the Village Vanguard, at the White House, or Oslo's Spektrum, where she performed at the Nobel Peace Prize concert last year at the invitation of President Obama.

With a beguiling blend of Brazilian melodies, Afro-Caribbean grooves, post-bop harmonies and lilting vocals, 25-year-old Spalding combines the imaginative flights of a serious improviser with the stage presence and musical accessibility of a pop star. Her latest album, "Esperanza" on Heads Up, documents her rapidly maturing conception as a bandleader who's honed a world-jazz

repertoire featuring her lithe originals and standards in English, Spanish and Portuguese. Possessing a huge sound and singular sense of time, she's already racked up an impressive array of credits, including with pianist Michel Camilo, bassist Stanley Clarke, guitarist Pat Metheny, vocalist Patti Austin, and saxophonist Joe Lovano, who has built his celebrated Us Five band around the powerfully propulsive pulse of her bass. Already a heavyweight talent, Spalding is growing by leaps and bounds with a deliciously funky sound that's both bracingly personal and embracingly accessible.

SATURDAY, JUNE 12

Charlie Haden

with Ravi Coltrane and Geri Allen

Healdsburg High School Jazz Band

Raven Theater

115 North Street, Healdsburg

7:30

Tickets: \$45 and \$65 Gold Circle

Charlie Haden has forged a brilliant career out of seizing the musical moment. He returns to Healdsburg for an unprecedented trio encounter with pianist **Geri Allen**, with whom he first recorded more than two decades ago, and tenor saxophonist **Ravi Coltrane**, the son of Haden's late partner in sonic revolution, John Coltrane. "No matter who I'm playing with, spontaneity takes priority," Haden says. "Making something happen that's never happened before, that's what I stress more than anything else. And I seek out musicians that feel the way that I do."

Haden found his first group of likeminded improvisers in late 1950s Los Angeles, where he became a founding member of Ornette Coleman's radical but blues-drenched quartet. In a generation rife with bassists boasting flawless technique, Haden stood out as a player capable of expressing the deepest of emotions with seemingly simple, harmonically open lines. His gift for cutting to the heart of a composition while leaving ample space for other musicians has made Haden a galvanizing collaborator, whether anchoring Keith Jarrett's classic 1970s quartet, caressing spirituals with Hank Jones, creating moody film noir-inspired albums with Quartet West or leading his politically charged Liberation Music Orchestra.

He's also a savvy talent scout who boosted the career of a brilliant young pianist named **Geri Allen** in the late 1980s. The Detroit native had already earned a reputation as a fierce improviser when Haden and drummer Paul Motian joined her in a searching trio that revealed her burnished lyricism. Now an esteemed master herself, Allen has recorded more than a dozen albums, and has two more just released on Motema Records.

While his surname attracted attention when he first started performing in New York, **Ravi Coltrane** has taken his time developing his own sound. He and Geri have worked together frequently. He's truly come into his own in recent years. Last year he toured extensively with the Blue Note 7, an all-star band assembled to celebrate the label's 75th year, and released the luminous album "Blending Times" (ArtistShare), which features Haden's ravishing composition "For Turiya," a piece the bassist wrote years ago for Ravi's mother, Alice Coltrane.

SUNDAY, JUNE 13

“Keepers of the Flame”

Jason Moran and the Bandwagon

With special guest Bill Frisell

Gretchen Parlato Group

Dafnis Prieto Quartet

With Peter Apflebaum

Rodney Strong Vineyards

11455 Old Redwood Highway, Healdsburg

2 pm, gates open 15 1 pm

Tickets: \$45, \$30 for students and seniors (65+)

Children under 10 are free

The Future is Now!

Reverence for jazz’s pantheon of veteran masters should never blind us to the wealth of brilliant young musicians busy expanding the music’s frontiers, responding to the present moment with highly personal sounds crafted from an ever-increasing array of sources. This triple bill, essentially a mini-festival within the festival, showcases three extraordinary young bandleaders who embody the way the best musicians assert an individual vision by absorbing and distilling a multiplicity of influences.

Jason Moran

Since pianist **Jason Moran** emerged in the late ’90s in the quartet of altoist and ace talent scout Greg Osby, the Houston native has developed at an exponential rate, recording a series of albums for Blue Note that are as satisfying conceptually as they are sonically, displaying his capacious intelligence, rollicking touch and road-less-traveled sensibility. His primary vehicle for the past decade has been the Bandwagon featuring bassist **Tarus Mateen** and drummer **Nasheet Waits** (son of the late, esteemed Freddie Waits). One of the last protégés of Jaki Byard, a startlingly original pianist, composer, saxophonist and educator who had the entire jazz tradition at his fingertips, Moran has cultivated a passionately encompassing musical approach. His lyrical side is often heard to advantage in tenor saxophonist Charles Lloyd’s New Quartet. Moran joins forces with another master from an earlier generation on Sunday when **Bill Frisell**, a remarkably resourceful improviser whose expansive sound references everything from country blues and bluegrass to West African griots and old-time Appalachian songs, hitches his guitar to the trio. From hip hop and blues to Brahms and Schumann, just about every sound is welcome on the Bandwagon.

Gretchen Parlato

The title of **Gretchen Parlato**’s 2009 Obliqsound album, “In a Dream,” aptly captures the sustained mood of ethereal introspection that she evokes from the first track to the last. Possessing an enticingly crystalline voice and a ravishing concept deeply informed by samba ballads and bossa nova, Parlato is among the very best of a rising generation of jazz singers, an artist who has taken her own sweet time forging a highly personal sound unlike any of her peers. Her repertoire is full of unexpected gems, from translucent arrangements of Stevie Wonder’s “I Can’t Help It” and Bjork’s “Come To Me” to expertly crafted interpretations of the Wayne

Shorter compositions “Juju” and “Footprints” featuring her original lyrics. Shorter was on the panel with Herbie Hancock and Terence Blanchard when she won a 2001 audition to become the first vocalist admitted to the Thelonious Monk Institute’s prestigious two-year Master’s program.

In 2004 the Los Angeles-raised singer won the Thelonious Monk International Jazz Vocals Competition and used the \$20,000 award to record her first album, an impressive self-named session featuring Beninese guitarist Lionel Loueke (a close collaborator since their days at the Monk Institute). Rather than rushing to capitalize on her growing reputation, Parlato has taken her time, evolving into an astonishing vocalist whose deceptively cool sound is belied by her ebulliently playful sensibility. She’s cultivated a capacious creative cast of collaborators, and her Healdsburg band features some of jazz’s most inventive young improvisers, including pianist Taylor Eigsti, bassist Alan Hampton and drummer Kendrick Scott.

At 25, pianist **Taylor Eigsti** has been a startlingly mature improviser for more than a decade, with a series of stellar albums to his credit. Bassist **Alan Hampton** is a highly lyrical player who’s worked with leading young bandleaders like saxophonist John Ellis and pianist Robert Glasper. **Kendrick Scott** is one of the most dynamic drummers on a scene brimming with amazing trap set talent, an accompanist who’s toured and recorded with heavyweights like Joe Lovano, Kenny Garrett, Dianne Reeves, and Terence Blanchard.

Dafnis Prieto

Cuban drummer **Dafnis Prieto’s** 1999 arrival sent shock waves through the New York jazz scene. In a city overflowing with prodigious young drummers, Prieto was a sensation. Innovative bandleaders jostled to recruit him for their projects, and he became an essential part of ensembles led by visionaries such as Henry Threadgill, Steve Coleman, Don Byron and Peter Apfelbaum. Now he’s an exceptional bandleader in his own right, with a formidable body of compositions that erase old boundaries between Latin and straight-ahead jazz. While steeped in Cuban rhythmic traditions, Prieto is at the forefront a new generation of Latin America jazz musicians eager to explore advanced jazz concepts, while developing their own compositional voices.

His band is loaded with exceptional musicians, including multi-instrumentalist **Peter Apfelbaum**, who put the Berkeley High jazz program on the map back in the late 1970s with his polymorphously creative Hieroglyphics Ensemble, a band so impressive that trumpet legend Don Cherry adopted it during his stint in the Bay Area. Whether playing tenor sax, percussion or keyboards, Apfelbaum infuses everything with his singular vision, which encompasses West Africa and the Caribbean as well as East Bay funk. Prieto features Apfelbaum on his recent Si o Si Quartet album “Live at the Jazz Standard,” a sensational session that includes Cuban pianist **Manuel Valera**, who’s also on hand for this performance. Joining the ranks of Gonzalo Rubalcaba, Omar Sosa and Chuchito Valdés, Valera is the latest Cuban keyboard monster to shake up the American jazz scene. Valera is also an esteemed bandleader whose albums showcase the cream of the New York scene.