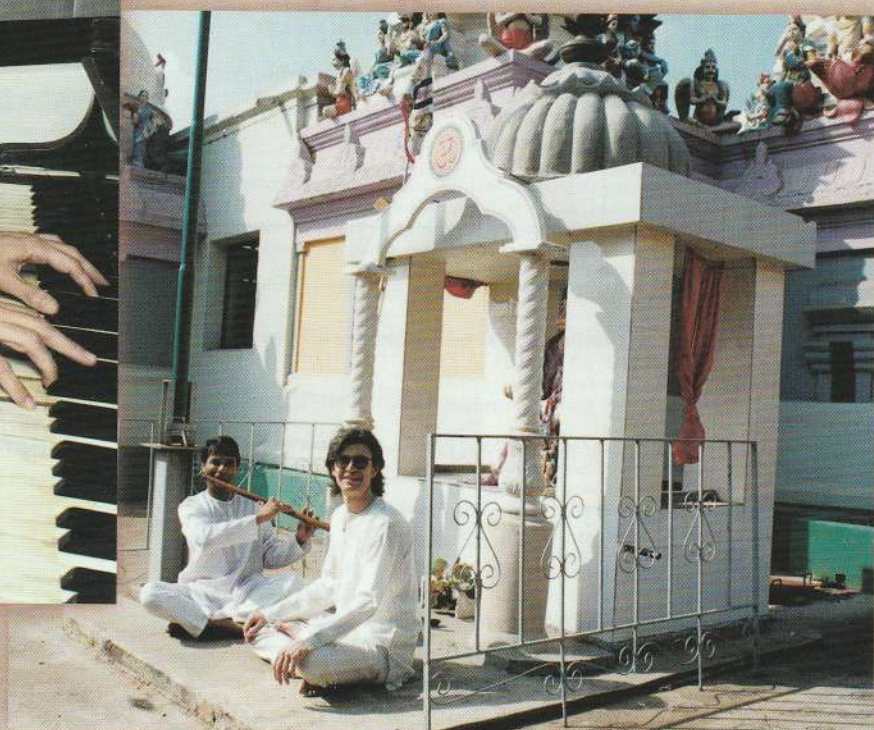
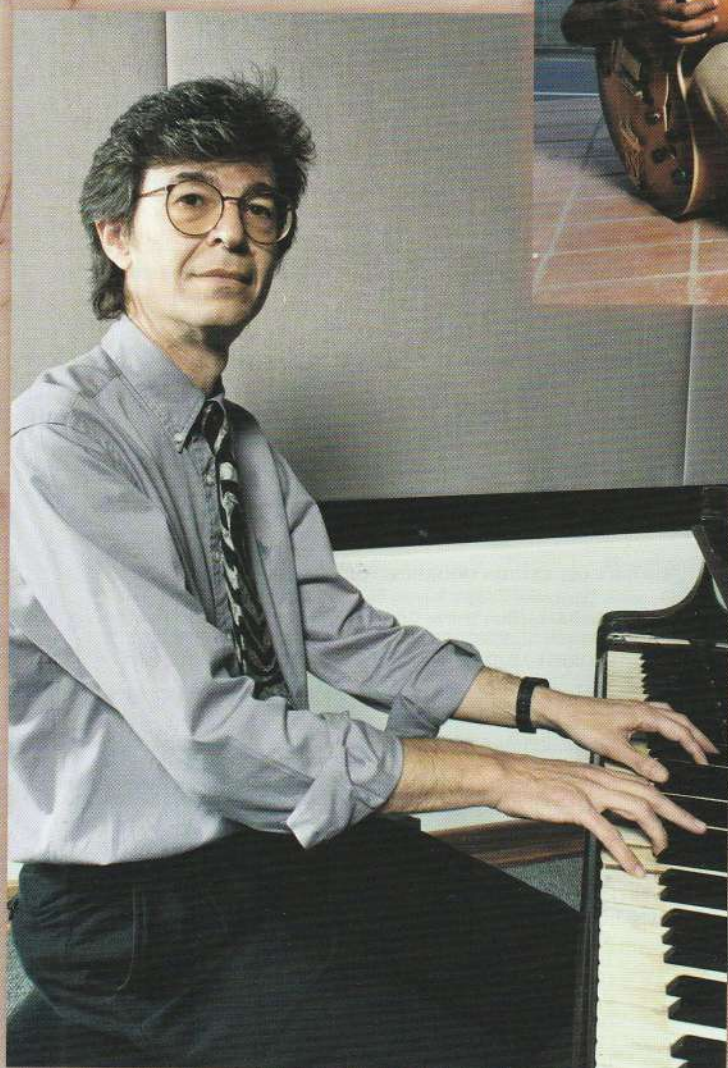


DARIUS BRUBECK

Out Of Africa



Pianist/composer/arranger Darius Brubeck is an Associate Professor of Music and Director of the Centre for Jazz and Popular Music at the University of Natal in Durban, South Africa. His wife Cathy is Special Projects Coordinator, a position which includes fund-raising as well as managing bands and events. Many of the alumni of the Centre have gone on to successful careers in music performance, composition, and education.

I was introduced to Darius at the 1988 IAJE Conference in Detroit by fellow jazz educator and mentor, Dr. Bill Prince. This led to my first visit to South Africa in 1989, when I taught at the University of Natal in Durban as Darius' leave replacement. I subsequently visited South Africa in 1992 and 1993 as a guest artist/jazz educator at the University of Cape Town. I conducted this interview with Darius in 1996, with Cathy joining in at times.

Background

Rossi: The Brubeck name is synonymous with jazz throughout the world. You are one of six children, four of whom have followed in your father Dave's footsteps. Can you give a brief account of what is was like growing up in the Brubeck household?

D. BRUBECK: Music was constantly around and constantly discussed; so we had an awareness that there was everything from folk music to Stravinsky and Dave's projects. A very high standard was set subconsciously by Dave wanting to rehearse at home rather than go to studios.

Rossi: That had to be a great experience, though you might not have realized what it was at that stage.

D. BRUBECK: You're just a kid, witnessing Paul Desmond doing something for the first time and repeating it to get it right. Paul Desmond doing something for the first time sounded just great, but there is such a thing as "better" even at such a high level. I wish I could go back in time and analyze those moments, when Dave and Paul were discussing things. Once in a while they had projects that involved people like Carmen McRae, Oliver Nelson, Louis Armstrong, Gerry Mulligan frequently—and just the level of discussion and work and professionalism was remarkable. It was casual but very businesslike, too.

by Dr. Michael Rossi

Cover photo captions

(top) Darius Brubeck, left, with members of the Natal University Jazz Connection (1992), which performed at IAJE and recorded the CD *African Tributes*. From left: Monde "Lex" Futshane, Sazi Dhlamini, Mark Kilian, Stembiso Ntuli, and Feya Faku.

(center) Students (front) Anna Mailula, (back) Sydney Mavundla, Jabu Dube, and Sam Nako outside the Centre for Jazz and Popular Music at the University of Natal, which organizes performances, workshops, acts as a jazz networking resource nationally and internationally and also raises funds for jazz students.

(bottom) The NU Voices; South Africa's first University vocal jazz ensemble. (Back) Xolisile Nkosi, Bojana Ristic, Natalie Rungan, Janice Lurie, Alice Mofokeng; (middle) Mitos Cox (director), Memory Ntshangase; (bottom) Mageshen Naidoo, Kenny Qalaza.

Photo captions for opposite page

(top) On the verandah at the Centre for Jazz before an "African Roots and Jazz Branches" concert: Sazi Dhlamini (NU Jazz Connection alumnus), Siphso Gumede (one of South Africa's best-known Afro-Jazz musicians), Darius Brubeck, and Joseph Shabalala (leader of Ladysmith Black Mambazo and Visiting Professor in African Music at the University of Natal).

(center) Darius Brubeck, Director of the Centre for Jazz and Popular Music at the University of Natal in Durban, South Africa.

(bottom) Well-known bansuri virtuoso Deepak Ram and Darius Brubeck prepare for recording *Gathering Forces II*, which featured Centre staff and students performing compositions by Brubeck, Ram, and NU Jazzanian alumnus Zim Ngqawana.



Johnny Mekoa and the Music Academy of Gauteng Jazz Ensemble To Be Featured on CBS Sunday Morning

A story on the Music Academy of Gauteng Youth Jazz Ensemble and their director, Johnny Mekoa, will be featured later this year on *CBS Sunday Morning*, a weekly program televised nationally throughout the United States. CBS filmed the group's performance at the 24th Annual IAJE International Conference in Chicago and also traveled with them to Indiana University and New York City to further document their U.S. tour.

Mekoa wanted to bring students from the Music Academy of Gauteng, which he founded in 1994, to the IAJE Conference as a way of saying "thank you" for the support IAJE has provided to South African Jazz Educators. In a speech to IAJE members during the conference opening general session, Mekoa spoke emotionally about the critical impact the music and instruments sent to South Africa in recent years by IAJE had on his students. He commented further on his first IAJE Conference experience in 1968 with the Natal University Jazzanians,

the impact it had on him personally, and how his dream to share that experience with his students had now been realized.

Financial support for the group's travel came from various sources including the South African Division of Coca-Cola, Anglovaal Educational Trust, The Indiana University African Studies Department, and IAJE. Additional support was received from Gauteng Province Prime Minister Tokyo Sexwale and South African President Nelson Mandela.

Since returning to South Africa, Johnny reports that the students who traveled to Chicago have been very busy sharing the experiences and resources brought back from the conference. A series of concerts at the Market Theater in Johannesburg has been scheduled to raise additional funding and provide visibility for their program. CBS plans to film those concerts and will also spend time at the Academy to capture a new program Johnny has launched which provides daily jazz instruction for homeless youth in partnership with the Benoni Children's Shelter.

IAJE will continue to assist the Music Academy of Gauteng in every way possible. Other organizations providing support include the Thelonious Monk Institute, which recently donated \$10,000 to upgrade the academy's classroom facilities. IAJE members who would like to support the Music Academy of Gauteng with financial or material resources may write to: Johnny Mekoa, Director, Music Academy of Gauteng, Box 602, Benoni, Gauteng 1500, SOUTH AFRICA.

-Bill McFarlin



Jim Coit

(Back row from left) The Brubeck brothers Chris (electric bass and bass trombone), Matthew (cello and piano), Daniel (drums), and Darius (piano), with (front) father Dave Brubeck celebrating his 75th birthday.

ROSSI: How long did it take to formalize the odd-meter pieces and the more harmonically advanced works of the first Brubeck Quartet: *Take Five*, *Blue Rondo a la Turk*, and *The Duke*?

D. BRUBECK: Well, you mentioned *The Duke*; and I suppose you might also think of *In Your Own Sweet Way* in that category. Those were comparatively easy because of the song forms they utilized. *The Duke* and *In Your Own Sweet Way* used a more extended harmonic language than was usual, and there were some interesting structural devices. But Dave and Paul were always doing stuff like that, you know: slightly left of center. *Blue Rondo a la Turk*, *Take Five*, *Unsquare Dance*—which sound so easy today—were really hard for them because it hadn't been done before....

ROSSI:to internalize the whole concept, to make it sound natural.

D. BRUBECK: Yeah, yeah.

ROSSI: With the Brubeck family spread all across the world, do you ever get the opportunity to play together?

D. BRUBECK:Not very often; but when we do, it's a big occasion. We did play together in 1990 with the London Symphony Orchestra for Dave's 70th birthday. (Dave was born in 1920.) We met again in London to do two concerts with the LSO in December at the Barbican Centre which were broadcast nationally by BBC3 Radio on Boxing Day...with Bobby Militello on alto and Russell Gloyd conducting. We also did some jazz concerts in Vienna and Graz, Austria.

ROSSI: Is that like the *Two Generations of Brubeck*, or is it something different?

D. BRUBECK: Well not exactly: Matthew is a good deal younger; so the whole *Two Generations* period that you remember—when Jerry (Bergonzi) was with us and Matthew was still in school—means that the London Concerts were the first formal concerts in which all of the brothers and Dave appeared simultaneously. My most recent CD features Matthew as a soloist: that's *Gathering Forces II*, which was recorded live at the Durban Festival of Music with an Indian flute player, Deepak Ram. Airtio Moreira is on it, too.

ROSSI: What are your other brothers doing now?

D. BRUBECK: Chris plays bass trombone, electric bass, piano, and guitar, frequently plays with Dave, composes, and sings. Danny (drummer) is best known for his jazz-fusion group *The*

Dolphins, which has toured internationally and has released two CDs on DMP Records. *The Dolphins* was one of the pro groups featured at the 1994 IAJE Conference in Boston.

ROSSI: Your mother is also involved with Dave's music, isn't she? In what aspect? Doesn't she also contribute text to Dave's choral works and oratorios?

D. BRUBECK: She writes and in many cases researches text. They collaborate very closely. She has written lyrics to all of his well-known tunes.

ROSSI: Being from a performing family, what drove you towards a career in jazz education?

D. BRUBECK: There were a number of influences. I went to Wesleyan University, and I didn't study jazz or even piano at all. I studied history of religions and world music. I was studying other improvisational traditions, primarily Indian music—which finally came to mean something practical in my life about 30 years later. Everything does end up related. I had a very positive sense of academic life: I enjoyed that atmosphere. But as soon as I got out, I started trying to work in various different ways; and I had my own groups and played in other people's groups. I was trying to do original stuff or hang with and play with people who were also trying to be creative. The jazz education thing just gradually happened to me more than my pursuing it.

South Africa

ROSSI: How did you come to live and teach in South Africa? Your wife, Cathy, is South African, is she not? And didn't you tour there with your father?

D. BRUBECK: That's correct...we toured there in 1976. Those connections were maintained, and in 1982 the decision was made to create a jazz position at the University of Natal. I got the job and started teaching just a few students who were already in the Music Department. In 1984 we got approval for a degree program and around 1988 for the diploma program. I think the University of Cape Town was just starting a jazz degree program about the time you visited.

ROSSI: That's true; I went down there and did a concert in '89.

D. BRUBECK: The University of Natal has done very well *in jazz and from jazz*, which really enhanced its reputation. We've been so generously treated by IAJE and good, positive press and so forth that other South African universities and institutions of higher education have followed that lead. We have about 110 students altogether; and of those, 50 are jazz students.

ROSSI: Is the university under any pressure to abandon Western European classical music?

D. BRUBECK: No, there's no pressure. But I think there is going to be a kind of correction that will take place naturally and will be accepted and perhaps encouraged by the government.

ROSSI: What kind of role did jazz music and jazz education play throughout the international economic and cultural boycotts of South Africa?

D. BRUBECK: Well, it's been interesting. The advocates of the boycott have always said it's not a knife, it's a war club; it's a blunt instrument. It's not a very precisely targetable weapon; so it had negative and positive effects. You may be surprised that I can

point to anything positive; but it made musicians themselves politically aware that they are an influential group of people—how they behave, how they relate to politics, to their culture, to their social environment *does* have an effect after all.

ROSSI: It's just something that you don't hear, here in the United States—maybe a little every four years or whenever funding for the arts is in jeopardy.

D. BRUBECK: Yeah. And I think it made South Africans more self-reliant. It made it possible for people to become local heroes. If you know that you're just *never* going to hear Oscar Peterson, you listen a little more carefully to a Melvin Peters. Melvin Peters is a Master of Music graduate from the University of Natal and now teaches jazz and piano at the University of Durban-Westville. You don't think of local as second-best when you don't have access to the top, top names. And I think that's a good thing about South Africa, wouldn't you agree?

ROSSI: I would, wholeheartedly. I can recall clearly how wonderful it was to see local people support and encourage and take pride in South African musicians. And having had the opportunity to be with the students, they didn't take my teaching, performances, or advice for granted.

Jazz Students

ROSSI: Do many of your students decide to go overseas, or do some of them stay and teach or go back to their home and teach or play locally?

D. BRUBECK: All of the above. I have former students in several countries. There are a lot of guys who are gigging. The most meaningful thing that has happened to our best students has been going to IAJE conferences over the years. It's an antidote to the effects of isolation and confused standards: either too much confidence or too little—or not knowing how big the world is. We should also mention that Richard Dunscomb had two trumpet students over recently, George Mari and Sidney Mavundla, at Florida International University—which meant that they had a chance to study with Arturo Sandoval.

ROSSI: With all South Africans looking to Nelson Mandela with great expectations for a better life for themselves and their children, has the educational environment improved since the 1994 elections?

C. BRUBECK: Well, again the answer is yes. The violence in schools has decreased, and there seems to be a general climate of inviting people in the arts fields to participate in making new syllabuses for high school curriculum.

ROSSI: Is this being introduced at all in jazz: secondary education, high schools?

C. BRUBECK: Darius and I have written up proposals, and SAJE has sent a resolution to the relevant Parliamentary committees. So we're hoping that it's going to happen. Certainly the government appears to be listening.

ROSSI: The expansion of jazz globally in the past ten years has truly resulted in a phenomenon. What role have IAJE and other cultural organizations—such as the USIS and jazz educators like Jamey Aebersold—played in helping to develop jazz education programs throughout South Africa?

D. BRUBECK: Well, Jamey is a saint. Jamey as an individual and also because of the link through IAJE has supported us from the very beginning. We have *all* his books and CDs, plus the stereo equipment which he bought for us in Florida when he came to that conference. And IAJE officially organized in cooperation with USIS the collecting of instruments that people no longer wanted and also publishers giving extra copies of scores. Ed Shaugnessy sent two of his own drum kits.

ROSSI: I don't think the readers realize how expensive things are in South Africa, especially for a student: maybe five times more than what we would pay in the United States.

D. BRUBECK: Four to five times list price...

ROSSI: ...and not having the luxury of trying four or five of them.

C. BRUBECK: A major help for students is the inspiration received from seeing the greatest players and attending the best clinics in the world. The more that people can attend IAJE conferences, the more good jazz spreads 'round the world.

D. BRUBECK: It really changes people's lives. I mean, the very first IAJE Conference in Detroit we attended—where I met you—do you know who else was there? Roy Hargrove was a high school kid with Bart Marantz's school. All of our guys can relate to that. There's something to shoot for.

Between 1988 and 1996, 30 people connected to the Centre for Jazz and Popular Music at the University of Natal attended IAJE Conferences to perform, present papers, and participate in meetings and discussions. Of these, 5 are still undergraduates; 6 are now Masters students; 8 are music teachers (high school and university); and all but one are active in music. The professional musicians often teach privately, and all of the teachers gig professionally. I have counted as teachers only those with annual contracts or posts at accredited institutions. In other words, 29 out of 30 thirty people from South Africa who attended IAJE Conferences are in or studying for careers in music.

There are some outstanding successes among the thirty. Johnny Meko has started his own music school in his home township; Mark Kilian is a film composer in Hollywood; a number of former students tour nationally and internationally with famous artists like Hugh Masekela, Abdullah Ibrahim, Winston Mankunku, and Miriam Makeba; and some, like Zim Ngqawana and Lulu Gontsana, are starting to achieve "name" status in their own right.



The NU Jazzians was the first student jazz band to perform outside South Africa, appearing at the IAJE Conference in Detroit in 1988. To have this mixed-race student jazz band represent the University and the country was a major event during the intense apartheid era: Zim Ngqawana, Melvin Peters, Johnny Meko, Nic Paton, Victor Masondo, Andrew Eagle, Lulu Gontsana.



Bryan Steele was recommended by his former teacher, Jerry Bergonzi, and spent a term teaching and performing.



The All-American Jazz Quartet, which performed around the country and on national radio: Chris Merz (NU Jazz Connection alumnus who taught sax at NU for 3 years and directed the big band); Richard Syracuse (bassist) and Butch Miles (drums), who spent a brief term; and Darius Brubeck.

ROSSI: I agree that the IAJE Conference is a tremendous inspiration. I remember running into Johnny (Mekoa) at the roundabout in the Renaissance Center in Detroit, and he was crying: he said he just couldn't believe the quality and the amount of music that he had heard that first day.

D. BRUBECK: Well, Johnny now conducts the first National Youth Jazz Orchestra: they're high school kids from the South African Unit of IAJE.

ROSSI: I had the opportunity to act as your leave replacement in 1989. Can you speak about the impact visiting American jazz performers/educators have had on South African jazz programs—what this has meant to the students?

D. BRUBECK: Every one of the visitors has had a tremendous personal impact. They're remembered not just as representatives of something big that's out there in the world; they are remembered for how they play, how they talk, stories about them, everything. The main thing is that the students get directly exposed to a higher standard: Mike Rossi, for instance, plays great, knows why he plays great, has discipline, and can communicate what those skills are. I think that can be very life-changing. We've done well with sax players like Chris Merz, Bryan Steele, and Dusty Cox. We've also had Butch Miles, Larry Ridley, Richard Syracuse, Bill Prince, and Bart Marantz. We need to meet and hear musicians who are not self-taught, who actually know how the instrument works, who know where to put a pick-up on a bass or what size mouthpiece to use, things like that, because guys here don't know it, even really good players. Again, it's life-changing, it's really transforming.

ROSSI: Having made three educational/performing trips to South Africa, I can say that these trips represented for me a great sense of self-satisfaction as a jazz educator. I was certainly challenged during my tenure at both the University of Natal and the Uni-

versity of Cape Town. However, the sad results of 40 years of apartheid represented for many black South Africans an absence of any kind of formalized educational training. Can you reflect for a moment on how your life has changed during the course of your 13 years as a jazz educator at the University of Natal—and also as jazz ambassador for the entire country?

C. BRUBECK: What we've tried to do, wherever we've gone with the students to perform or record, is to include South African material. In that way Darius has in fact said, "I'm not representing myself: I'm not South African, but I'm working with South African jazz."

D. BRUBECK: Cathy's right, I've tried to play a supportive role, and I think it's affected my appreciation of jazz in a significant way for which I'm really grateful. I think it brings me closer to what the people who made jazz for the first time must have felt: to Lester Young, Johnny Hodges, Duke Ellington. They were inventing an emotional language that wasn't experienced before.

ROSSI: I think of a picture of the classic Coltrane quartet: hearing that music for the first time, what it must have meant to the listeners.

D. BRUBECK: Right: it forms an instant community.

C. BRUBECK: ...so that one forgives and forgets the technical disasters, and you exchange it readily for the soul and the spirit.

ROSSI: Well, I was struck by it, too, in my performances there: having a whole crowd erupt into applause in the middle of a solo. They sense when it's happening; they're not going to sit on their hands to show their appreciation. It really means something to them personally.

Having played some of your compositions as a member of the Darius Brubeck Quartet during 1989, I was struck by your use of specific African rhythms. As an American, how has living in South Africa affected and influenced your compositional work? Is there such a thing as "South African" jazz? Within such a small country as South Africa (roughly the size of Texas), I noticed different regional rhythmic influences: for example, Abdullah Ibrahim's distinctive "Cape" sound as opposed to Durban's "mbaqanga" sound.

C. BRUBECK: Well, the quick answer is yes, especially the "township" sound. Winston Mankunku in the Cape is a Coltrane-type player, and Barney Rachabane in Johannesburg is a Charlie Parker-type player; and they do the same thing that Wynton Marsalis does when he uses New Orleans jazz. Barney and Winston blend *traditional* South African jazz with modern jazz playing; and in that sense, yes, there is a South African jazz sound.

D. BRUBECK: It's no accident that Cathy's mentioning saxophone players; it's not because *you're* doing the interview. If you were going to give someone a blindfold test and say, "Well, where's this music from?"—probably the saxophone sound is the most determining thing.

C. BRUBECK: And that out-of-tune sound has a really soulful quality about it. I think players like Zim Ngqawana and many younger players almost cultivate that out-of-tune sound in some of their music.

ROSSI: The African Jazz Pioneers (Big Band) were *always* out-of-tune, but they're out-of-tune *together!* It's a distinct timbre. Having had the opportunity to play with them at the University of

Natal, I noticed how the ensemble's overall intonation created additional harmonies and timbres in standard big band charts that I've played a thousand times before.

Has the impact of jazz education on "South African" jazz caused it to move in a new direction?

D. BRUBECK: Well, remember that there wasn't always such a thing as jazz education. But there is a kind of coherence to music that comes through a guy who's playing and a kid who follows him and watches what he does and shows adequate respect and somehow manages to be there, not in the way too much. On a certain day the player will say, "Well, would you like to see how this horn works?" It's that kind of thing.

ROSSI: I think you know that we're so enamored with so many jazz programs and formalist education, with courses in this and courses in that, that you don't get that aural concept that the great jazz masters experienced. They really had to work hard, and it was a much slower learning process. I think this is the sad thing about jazz education today. I know it's hard, but we should try to have the two co-exist: where everything isn't formalized, or you can go out and buy a book without finding it all between the pages.

D. BRUBECK: Lulu Gontsana, a drummer I mentioned earlier, describes sitting outside a garage as a boy, listening to this local band rehearse—playing trumpets and saxophones, not home made stuff—and if *one* of those guys would just notice him or say hello when he walked by, it was a big honor: he was making some progress in the music world, which is where he wanted to be. And that is where he is today—he's in the music world.

Selected Darius Brubeck Discography

Dave Brubeck & Sons *In Their Own Sweet Way* • Telarc (1997 release anticipated)

Darius Brubeck/Deepak Ram *Gathering Forces II* • B & W Music BW046 (England, 1994, with Matthew Brubeck, cello; Chris Merz, saxes; Airoto Moreira, percussion; Deepak Ram, Indian flute)

Darius Brubeck/Victor Ntoni *Afro Cool Concept, Live in New Orleans* • B & W Music BWO24 (1993, with Lulu Gontsana*, drums; Victor Ntoni, bass; Barney Rachabane, saxes)

Darius & Dan Brubeck *Gathering Forces I* • B & W Music BWO22 (1992, with Dan Brubeck, drums; Nelson Bogart, trumpet/guitar; Christopher Bishop, bass; Bob Hanlon, saxes; Dave Weckl, drums)

Dave Brubeck *New Wine* • Music Masters (1990, with the Montreal Symphony Orchestra)

Darius Brubeck *Tugela Rail* • RPM Records RTS 609 (1984, with Barney Rachabane, alto sax; Marc Duby*, bass)

Larry Coryell & the Brubeck Brothers *Better Than Live* • Direct Disc DD109 (1978, with Darius Brubeck, keyboards; Chris Brubeck, bass; Dan Brubeck, drums)

Larry Coryell *Return* • Vanguard Records (1978)

The New Brubeck Quartet *Live at Montreux* • Tomato Records (1977)

Dave Brubeck *Two Generations Of Brubeck/"Brother The Great Spirit Made Us All"* • Atlantic Records SD1660 (1974, with Jerry Bergonzi, saxes; Perry Robinson, clarinet; Peter Ruth, harmonica; Chris Brubeck, bass/trombone; Dan Brubeck, drums)

Dave Brubeck *Two Generations Of Brubeck* • Atlantic Records (1972)

Darius Brubeck *Chaplin's Back* • Paramount Records (1971)

* = former U. of Natal student



Mosaic, the NU band which specializes in Afro-Indo Jazz, was the first group to raise entirely its own funds to attend an IAJE Conference (Atlanta '96): Mageshen Naidoo, Stacy van Schalkwyk, Nishlyn Ramanna, Magen Moodley, and Bongani Sokhela. Four are currently pursuing M.M. degrees.



Dusty Cox (left), then-Director of the NU Jazz Ensemble, with some members of the band. Cox now teaches in Adelaide, Australia.



In October 1996 Darius Brubeck (left) led the Thusini quartet (with Paul Kock, Chris Mashiane, and Bongali Sokhela) representing South Africa in a tourism promotion by the Department of Foreign Affairs in Turkey.



DIANE ROSSI

Mike Rossi (front center) and Natal University jazz students, 1989.

Discography of University of Natal Jazz Alumni

Darius Brubeck & the NU Jazz Connection African Tributes • B & W Music BWO23 (1992, with Chris Merz, alto/soprano saxes; Sthembiso Ntuli*, tenor sax; Sazi Dlamini*, guitar; Feya Faku*, trumpet; Mark Kilian*, keyboards; Lex Futshane*, bass; Lulu Gontsana*, drums)

Abdullah Ibrahim Mantra Mode • Sun Music Co. AE7867 (1991, with Johnny Mekoa*, trumpet)

Duke Makasi, et al The Brothers • Roots Records ROTH 107 (1990, with Lulu Gontsana*, drums; Darius Brubeck, producer)

The Jazznians We Have Waited Too Long • Umkhonto Records/Gallo UM KH407 (1988, all then U. of Natal students: Zim Ngqawana, sax/flute; Nic Paton, sax; Johnny Mekoa, trumpet; Andrew Eagle, guitar; Melvin Peters, keyboards; Victor Masondo, bass; Lulu Gontsana, drums; Darius Brubeck, producer)

Allen Kwela The Unknown • C & G Records (1985, with Allen Kwela, guitar/leader; Darius Brubeck, piano/producer; Marc Duby*, bass; Kevin Gibson*, drums)

* = former U. of Natal student

*Dr. Michael J. Rossi is a saxophonist, composer, and educator. In addition to teaching Instrumental Music full-time in the Framingham Public Schools, he is also on the Jazz Studies, Music Education, and Extension Division faculties at the New England Conservatory of Music. He received his Doctor of Musical Arts degree and his Master of Music degree from New England Conservatory and his Bachelor of Fine Arts in Music Education from Florida Atlantic University. Rossi can be heard on **Beauty and the Blues** (Master Musicians Collective), a jazz CD of original compositions; **The Boston Big Band CD After Dark**; **Events Dancing**, featuring works by Pozzi Escot and Robert Cogan; and on the recording of William Thomas McKinley's **Night Music** with the Czech Radio Symphony, for which Rossi performed the world premiere. He has performed with Darius Brubeck, Billy Hart, Rufus Reid, Tom McKinley, Clark Terry, Joe Williams, Lou Rawls, Tony Bennett, Rob McConnell, Rosemary Clooney, Don Ellis, Bill Watrous, Bill Prince, George Russell, the Stan Kenton Alumni Orchestra, The African Jazz Pioneers, and the University of Cape Town Symphonic Jazz Orchestra. Dr. Rossi has authored a jazz improvisation method entitled **Developing Contrast and Continuity in Jazz Improvisation**. He lives in Boston with his wife and two precious daughters.*



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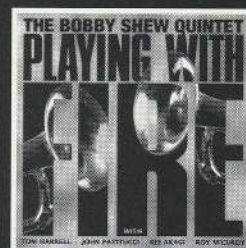
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