

# GENEVA CONCERTS

presents

## Michael Hashim's New York All-Stars



Saturday, March 1, 2014 • 7:30 p.m.  
Smith Opera House

# GENEVA CONCERTS, INC.

## 2013-2014 SEASON

Saturday, 19 October 2013, 7:30 p.m.

### **BalletX**

*Still@Life / Silt / The Last Glass*

Friday, 8 November 2013, 7:30 p.m.

### **Rochester Philharmonic Orchestra**

Christoph Campestrini, conductor

Barry Snyder, piano (1966 Van Cliburn Silver Medalist)

Stravinsky: *The Fairy's Kiss*: Divertimento

Mozart: Piano Concerto No.23 in A Major, K.488

Tchaikovsky: Symphony No. 5 in E Minor, Op. 64

Friday, 31 January 2014, 7:30 p.m.

### **Rochester Philharmonic Orchestra**

Fabien Gabel, conductor

Philippe Quint, violin (four-time Grammy Award nominee)

Debussy: *Prelude to the Afternoon of a Faun*

Saint-Saëns: Violin Concerto No. 3

Ravel: *Une barque sur l'océan* (A Boat on the Ocean)

Ravel: *Tzigane*

Stravinsky: *Firebird Suite* (1919)

Saturday, 1 March 2014, 7:30 p.m.

### **Michael Hashim's New York All-Stars!**

An elegant quintet of piano, bass, guitar, drums,  
and Geneva's own Michael Hashim on saxophone.

Friday, 28 March 2014, 7:30 p.m.

### **River City Brass**

The 17-piece ensemble has delighted audiences with its signature style, building upon the tradition of brass bands popularized in Great Britain and the U.S.

*Programs subject to change.*

Performed at the Smith Opera House  
82 Seneca Street, Geneva, New York

These concerts are made possible by generous underwriting from the Williams Family Foundation and by a continuing subscription from Hobart and William Smith Colleges.

# GENEVA CONCERTS, INC.

Saturday, March 1, 2014 at 7:30 p.m.

## **Michael Hashim's New York All-Stars**

**Michael Hashim, saxophone**

**Michael Howell, guitar**

**Kelly Friesen, bass**

**Steve Einerson, piano**

**Taro Okamoto, drums**

We will honor at least two of the traditions of the Duke Ellington band tonight, the first being to **feature the outstanding ability of each band member** on specialty numbers. The second is to **announce the program from the stage**, rather than in print.

# More about the Program

Although Duke Ellington was 16 years older than Billy Strayhorn, their relationship was not one of master to apprentice. The nearly 30-year working partnership they enjoyed defies easy description, and encompassed a wide variety of activities. Above all, they wrote for the 15-piece Duke Ellington band: music for dancing, music that showcased the great instrumental stars in the group, songs, extended pieces tied together in ways either literary, political, or purely musical; works for television, film, theater, ballet, aqua-shows, and music because it was 4 a.m. and one was alone at the piano in an empty ballroom in Butte, Montana. When a teenaged Strayhorn met Duke backstage during a Pittsburgh appearance by the band, Ellington was already a well-established international figure with a complex artistic, financial, and social life. He invited the youngster to New York in 1938 because he liked his lyrics and to take over writing some material for his vocalist at the time, the immortal Ivie Anderson. Strayhorn would continue to work with Duke and the band, mostly full-time, until his death in 1967. Duke continued writing and playing with the same headlong vitality with which he burst upon the scene in the mid-1920s until his passing in 1974. There are thousands of hours of recordings, tons of film footage, and a large and ever-growing number of books, articles and major museum collections documenting the lives and works of these two most vital American composers. Yet the music is ultimately meant to be played and heard in live performance so that's what we're doing tonight!

A "job description" for Duke Ellington would need to include composer, songwriter, bandleader, pianist, producer, clothing designer, and author, just for starters. Awarded a full scholarship to study art at the Pratt Institute upon completing high school, he chose to stay in music, perhaps because he was already out-earning his father, a butler who worked at the White House. The music he made in his life reflected everything that he experienced. An elegant, educated *homme du monde*, Ellington tasted life in all its facets and colors and this comes through in his work. At the same time earthy and transcendent, his music breathes deeply the atmosphere of New Orleans brass and clarinet interplay, Harlem stride-piano, work-songs, party-songs, wear-

ness, desire, frustration and wild joy. He delights in suave sophistication and revels in rambunctious crudity.

Billy Strayhorn is more formal than Duke. His surfaces gleam with a streamlined, burnished gloss. Growing like a crystal from a simple germinating idea, his compositions can open vistas like landscapes of sound or take you to a place so exotic and unexpected that even the most seasoned musicians are astonished at his seeming magic. His work was far, far more influential than the public ever knew. His best-known piece, however, "Take the 'A' Train," was the only jazz composition that made ASCAP's list of the most played songs of the 20th Century!

## Michael Hashim

Although he is from Geneva, NY, Michael Hashim's career began in Boston. There, at age 17, he played with his own group and was invited to tour Poland but "couldn't come up with the airfare." He worked in Providence, Rhode Island for a year with guitarist Chris Flory before joining the Widespread Depression Jazz Orchestra, with whom he would subsequently record six albums, tour Europe and North America several times, and garner glowing reviews in publications ranging from *People* and *Newsweek* to *Downbeat* and *Le Jazz Hot*. Upon moving to Manhattan in 1979 he commenced studies with Albert Regni and Phil Woods and established a close relationship with Jimmy Rowles who served as mentor and guide to the young saxophonist. Mr. Rowles also played on Michael's first recording as a leader, *Peacocks* on Stash Records. During those heady years Michael found himself sharing bandstands with Cab Calloway, Doc Cheatham, Muddy Waters, Nancy Wilson, Dizzy Gillespie, Jo Jones, Sonny Greer, Roy Eldridge, Skitch Henderson and the New York Pops, Ruby Braff, Madeline Kahn, Bob Wilber, Joe Williams, Panama Francis, Gatemouth Brown, Sammy Price, The Duke Ellington Band, and his other mentor, Benny Carter.



Toward the end of 1989 Michael was awarded a prestigious National Endowment for the Arts Grant which enabled him to record *Lotus Blossom: A Billy Strayhorn Project* which earned the highest rating in the *Penguin Guide to Jazz on CD*. This was followed by a host of exciting and unusual recordings including *A Blue Streak*, *Guys and Dolls* (both with Mike LeDonne and Kenny Washington), *Transatlantic Airs* (with an all-star British band including Dave Newton and Tina May), and *Keep a Song in Your Soul: Music of Fats Waller* (with Claudio Roditi and Richard Wyands). 1999 saw the release of *Multi-colored Blue* on HEP Jazz, which was nominated for British Jazz Album of the Year. Most recently HEP released his Kurt Weill project, *Green-Up Time*, featuring the Axis String Quartet, plus banjo, accordion, and other wacky surprises.

Along with recording came a lot more touring including Western Europe and Great Britain, where he appeared on the cover of *Jazz Journal International* and of course all over the U.S.A., Canada, and the Caribbean. Going a bit further afield, he was the first jazz musician to tour the People's Republic of China, a historic event noted at length in "The Congressional Record" for 1992. The mission was sponsored by the U.S. Information Service and led by the pianist Judy Carmichael, a longtime associate of Mr. Hashim's, with whom he has recorded two CDs and made many tours. The duo maintain a sporadic residency at Manhattan's Knickerbocker Jazz Bistro.

Michael Hashim's recording activity also extends to film and television, including original music for the PBS American Playhouse production of Clifford Odet's *Rocket to the Moon*, and solo saxophone heard throughout the film *I'm Not Rappaport* starring Walter Matthau. He was seen and heard on stage in the long-running Broadway musical *Song of Singapore* and Pulitzer Prize-winner Art Spiegelman's *Drawn to Death: A Three-Panel Opera*. Choreographer/theorist Ann Cooper Albright commissioned him for a full-length piece called *Looking for Angels* which was performed at Oberlin College in Ohio.

Festivals world-wide have called upon Michael's talents regularly including the Festival de Jazz de Montreal, The North Sea in Holland, Montreux and Bern in Switzerland, Guinness Fest in Ireland, New Orleans Jazz and Heritage, Molde (Norway), Pori (Finland), Pistoia (Italy), Juan-les-Pins (France), Saratoga, Wolftrap, Boston Globe,

Floating JazzFest on the QE2, Newport and JVC fests, and Texaco and Knitting Factory fests in New York City, and the Edinburgh Festival in Scotland.

Recent activities also include the formation of the “Billy Strayhorn Orchestra,” a fifteen-piece band devoted to his music, founded and directed by Michael Hashim, which debuted in New York for the Duke Ellington Society and has appeared several times at Lincoln Center. The Brooklyn Academy of Music recently hosted the premier of Michael’s original piece, “Among the Infinite Forms,” which blends weird texts with weird music.

## Michael Howell

Michael Howell began playing guitar in Kansas City, Missouri, a city where great jazz and blues was a way of life. He studied classical guitar at the Music and Arts Institute of San Francisco and later received a degree in Music from Lehman College in New York.

Michael has performed and recorded with musicians such as Bobby Hutcherson, Art Blakey, George Duke, Gene Ammons, Woody Shaw, Paquito D’Rivera, and Dianne Reeves. He performed at the Monterey Jazz Festival Guitar Summit with Joe Pass and Jim Hall. Michael also worked five years with the great bebop innovator, John “Dizzy” Gillespie.

Michael works with his own group, freelances, and teaches at the JazzMobile Workshop. He also works with the Jimmy Owens Group. They have toured Central America and recently returned from a music festival in Asunción, Paraguay. This past summer Michael played and recorded with Jazz Violinist Michael White & Orbits at the California Plaza in Los Angeles.

Michael recorded three solo albums: *Alone* on Catalyst Records, *Looking Glass*, and *In The Silence* on Milestone Records. He recently recorded a CD to be released this year, *Live at El Taller*.



# Kelly Friesen

Canadian-born bassist/vocalist Kelly Friesen moved to the New York City area in 1993. After playing with jazz greats such as Herb Ellis, Bucky Pizzarelli, Kenny Davern, Dick Hyman, and Warren Vache, Kelly soon established himself as one of the premiere bassists in New York City.

Prior to moving to New York City, Kelly studied exclusively for four years with legendary jazz bassist Ray Brown. Kelly was a regular member of the Woody Allen New Orleans Jazz Band from 1997-2001 at the Café Carlyle in NYC. His unique “Slap Bass” style is featured on the sound track to the Woody Allen film, *Sweet and Lowdown*, as well as a brief cameo near the end of the film.

In 1999, Kelly did a tour in France with guitarist Al Casey and the late tenor saxophonist David “Bubba” Brooks.

Kelly has recorded extensively, and can be seen working in and around the tri-state area leading several groups, and performing as a top sideman with many notable jazz groups in New York’s finest jazz clubs. For more information on Kelly visit his website at [kellyfriesen.com](http://kellyfriesen.com).



# Steve Einerson

Pianist Steve Einerson was born and raised in Milwaukee, Wisconsin. After finishing school at the University of Wisconsin-Whitewater, he freelanced in the Milwaukee, Wisconsin/Chicago, Illinois area until relocating to New York City in 2004. That same year, Steve was selected as a finalist to compete in the national jazz piano competition sponsored by the American Pianists Association.





Steve has performed at venues and jazz festivals across the country and around the world. Some of the musicians he's had the privilege of working with include Marlena Shaw, Eric Alexander, Dr. Eddie Henderson, Brian Lynch, Killer Ray Appleton, Slide Hampton, and Ian Hendrickson-Smith. His debut recording, *Arrival*, was released in 2012 on Cellar Live Records and spent eight weeks on *JazzWeek's* Top 50 airplay chart.

## Taro Okamoto

Taro Okamoto started playing jazz professionally in 1973 in Osaka, Japan.

He moved to New York in 1975 and soon started playing with Reggie Workman's Big Band. The next year, Taro worked as an assistant and studied with Elvin Jones, and the year after that he joined the Sadik Hakim Trio and recorded two albums.

In 1981, Taro started playing with Warne Marsh and performed at The Village Vanguard. He toured with Warne Marsh to the 1982 International Jazz Festival in Amsterdam.

Taro joined and recorded with the New York Guitar Ensemble in 1985. In 1988, he recorded with Richie Vitale Quintet with Gary Bartz. During 1990 he toured Japan with his own group, and he toured Japan again in 2000 with Hank Jones.

Taro has played with such jazz notables as Duke Jordan, Barry Harris, Billy Harper, Eddie Henderson, Steve Grossman, and many more.



# Outreach Events

Since the 1940s, Geneva Concerts has brought live music and dance to the community, especially encouraging young people to attend through the Sponsor-A-Student program and educational outreach programs brought to the schools.

Michael Hashim's New York All-Stars will present three outreach events:

**Sunday, March 2 at 2 p.m.**

Workshop/masterclass with Hobart/William students who play in the jazz ensemble directed by Bob Barbuto or who study jazz guitar with Greg Wachala.

**Monday, March 3 at 9 a.m.**

West Street School assembly for students in grades K through 2.

**Monday, March 3, 11:40 a.m.**

Geneva High School Band workshop for 70 students.



Michael Hashim was born and raised in Geneva, attended the Geneva public schools, and learned to play saxophone in the elementary, middle, and high school bands.

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