

Jack Kleinsinger
presents
Highlights In JAZZ

New York's Longest Running Jazz Concert Series

TWO GREAT JAZZ CELEBRATIONS

THURSDAY, FEBRUARY 10, 2005 - 8 P.M.

HIGHLIGHTS IN JAZZ 32nd ANNIVERSARY

THE HEATH BROTHERS



JIMMY PERCY ALBERT "TOOTIE"
WITH
JED PATTON



**KEVIN
MAHOGANY**

THURSDAY, MARCH 10, 2005 - 8 P.M.

Salute to Jimmy Cobb



Clark TERRY - Bill CHARLAP

Lou DONALDSON - Eric ALEXANDER

Peter BERNSTEIN - Mike Le DONNE

Kenny WASHINGTON

**Jimmy Cobb
and Cobb's Mob**

Specify February 10th or March 10th concert when ordering

Concerts Produced in Association with
TRIBECA PERFORMING ARTS CENTER

Borough of Manhattan Community College, 199 Chambers St. - (212) 220-1460

TICKETS: \$27.50 • STUDENTS: \$25.00

Tickets at Box Office or by Mail Order to

HIGHLIGHTS IN JAZZ • 7 Peter Cooper Road • New York, NY 10010

Make checks payable to Highlights in Jazz • Enclose a self-addressed stamped envelope

This event is made possible with public funds from the New York State Council on the Arts,
a State agency



Cobb has played with greats like Adderley, Coltrane, Davis and Vaughan

Music keeps drummer feeling young

JAZZ

A Salute to Jimmy Cobb

When: Thursday, 8 p.m.

Where: "Highlights in Jazz," Tribeca Performing Arts Center, Borough of Manhattan Community College, 199 Chambers St. (between Greenwich and West Streets), Lower Manhattan

How much: \$27.50 general; \$25 students. Call (212) 220-1460.

BY ZAN STEWART
STAR-LEDGER STAFF

The story of how drummer Jimmy Cobb joined Miles Davis' sextet in mid-1958 is a classic jazz anecdote.

Cobb, who then at 29 had played with the trumpeter occasionally, was at home in New York when, around 6:30 p.m., Miles called. He wanted him to join the band that boasted saxophonists John Coltrane and Cannonball Adderley, and pianist Bill Evans, a Plainfield native.

"I said, 'Great. Are we working soon?'" Cobb said. "He said, 'We're working tonight.' 'Oh, really? Where?' 'In Boston.' 'What time do we start?' 'Nine o'clock.' I said, 'How am I gonna do that?' And he said, 'Well, you want the gig, don't you?' So I scrambled, got my stuff, took the (New York-Boston) shuttle, and got to the club. They were already playing. I set up my drums, they were playing 'Round Midnight,' and

I struck up with them at the interlude (just before the solos)."

Cobb, now 76 and a giant of jazz drums known for his riveting cymbal beat, has also played with Adderley, Wes Montgomery, Sarah Vaughan and Dinah Washington, and has been a leader. He's being saluted Thursday at "Highlights in Jazz," at the Tribeca Performing Arts Center. The all-star show features his band, Cobb's Mob (with Richard Wyands and Peter Bernstein), plus such guests as Haworth trumpeter and flugelhornist Clark Terry, Summit pianist Bill Charlap, and saxophonists Lou Donaldson and Eric Alexander.

The drummer stayed with Davis through early 1963, making, among other albums, the famed "Kind of Blue" (Columbia) — which has sold millions of copies.

"Everywhere I go, younger guys tell me ('Kind of Blue') made them want to play music," Cobb said.

In a later Davis ensemble, he teamed with two other favorites: pianist Wynton Kelly and tenorman Hank Mobley — who grew to prominence in Newark. The band is heard to advantage on "In Person: Friday and Saturday Nights at the Blackhawk, Complete" (Columbia/Legacy).

"We had a lot of fun in that band," Cobb recalled. "Miles was inspired. And Hank had so many ideas. And Wynton had a happy feeling that could light a band up. Miles used to say, 'Man, I sure wish I could swing like Wynton,' and I'd kid him and say, 'I wish you could, too.'"

After Miles, Cobb and Davis bandmates Kelly and bassist Paul Chambers formed a trio, a unit that also worked with guitar ace Montgomery. After Kelly's death in 1971, the drummer backed Newark native Vaughan, and in the '80s and '90s, played with scores of others, including cornetist Nat Adderley.

Through a class he taught at New York's New School of Social Research in the early '90s, Cobb formed his current group, Cobb's Mob, which has recorded "Only for the Pure of Heart" (Fable, 1998) and "Cobb's Groove" (Milestone, 2000). The group's been a boon.

"They keep me young," said Cobb. "And they like to play what I like to play," which is music that swings.

Cobb also performs with bassist Ron Carter, saxophonist George Coleman and guitarist Mike Stern in 4 Generations of Miles, which has made a self-titled CD for Chesky.

The drummer whose other CDs include "Yesterdays" (EST) has thousands of devoted fans. One is fellow trumpeter Roy Haynes, who at 79, also plays like a much younger man. "Jimmy's always been one of my favorites. I always respected him a lot," Haynes said.

Cobb's life in music, which started as a late-teen in his native Washington, D.C., and remains robust, was "the best possible thing I could have done," he said. "It was like a divine intervention."



The spotlight will be on drummer Jimmy Cobb when an all-star collection of musicians will gather to salute him Thursday at the Tribeca Performing Arts Center in Manhattan.

Photo: [unreadable]



Jazz Series Honors Cobb With No-Frills Night of Swing

Jack Kleinsinger's "Highlights in Jazz" opened its 33rd season on March 10 at Manhattan Community College. New York's longest running jazz concert series, Highlights has honored a living musician as part of its events every year since 1974, when it paid homage to Lionel Hampton. That tradition continued this year with drummer Jimmy Cobb, the 31st recipient of the tribute.

A stellar sideman with Miles Davis and many other luminaries, as well as an educator and leader, Cobb opened the program at the helm of his group, Cobb's Mob: Eric Alexander on tenor sax, Peter Bernstein on guitar, pianist Richard Wyands and bassist John Webber. The tone was set for what was to be an evening of swinging, melodious, no-frills music with "Cobb's Groove," a minor blues that simultaneously relaxed and energized the audience. Not only did Cobb set a groove, but he kept it going in many ways, not the least of which was the way he underlined and complemented the rhythmic motifs in Alexander's opening solo, as well as those by Bernstein and Wyands. Cobb is a master not just for his technical skills, but his ability to listen and accompany the bent of each soloist.

The 12-bar exchanges between Cobb and each soloist were particularly effective; and when they morphed into four-bar conversations, the urgent crispness engendered a contrasting energy. Cobb went for himself in a solo that was precise, soulful and musical.

Alexander took off on "Love Walked In," inserting a couple of subtle Dexter Gordon references in his solo. Bernstein alternated single-

note lines and chordal expressions. Wyands varied right-hand lines with Red Garland-like chording. The pianist sparkled in Steve Satten's lilting "I Miss You My Love," inserting a clever quote of "I Wish I Were In Love Again."

Bill Charlap had the stage all to himself for "Somebody Loves Me," first in an out-of-tempo meditation before he two-handed it into tempo, using part of Bud Powell's exposition of the song and flashing Bach, Bud and Bill (Evans) in the course of a personal interpretation of Gershwin.

Clark Terry then entered, flugelhorn in hand, for an impromptu, intuitive performance of "Blues Walk" with exhilarating give-and-take with Charlap. Terry also gave a history lesson, recounting that although others who had played the song claimed it as their own, it belonged to St. Louis-born alto saxophonist Chris Woods. When Woods finally got around to recording it, his title was "Somebody Done Stole My Blues."

Following a short, plaintive "When I Fall In Love" by Terry, the duo romped down Ferde Grofe's "On The Trail." Terry added muted trumpet to his flugelhorn in order to converse with himself in an inimitable routine. It may be old, but it's never tired.

After the intermission, a new rhythm section emerged: Mike LeDonne on piano, Rufus Reid on bass, Kenny Washington on drums and Bernstein. Houston Person, a late replacement for Lou Donaldson, commandeered a blues with his big-as-a-house sound, à la Gene Ammons. Bernstein and LeDonne kept the feeling going; Reid topped off his strong accompa-

niment with an articulate solo, and there were "fours" all around with Washington.

Person delivered "But Beautiful" beautifully and LeDonne, in trio, enlivened "Surrey With The Fringe On Top" at his own gait.

After Kleinsinger and Washington presented

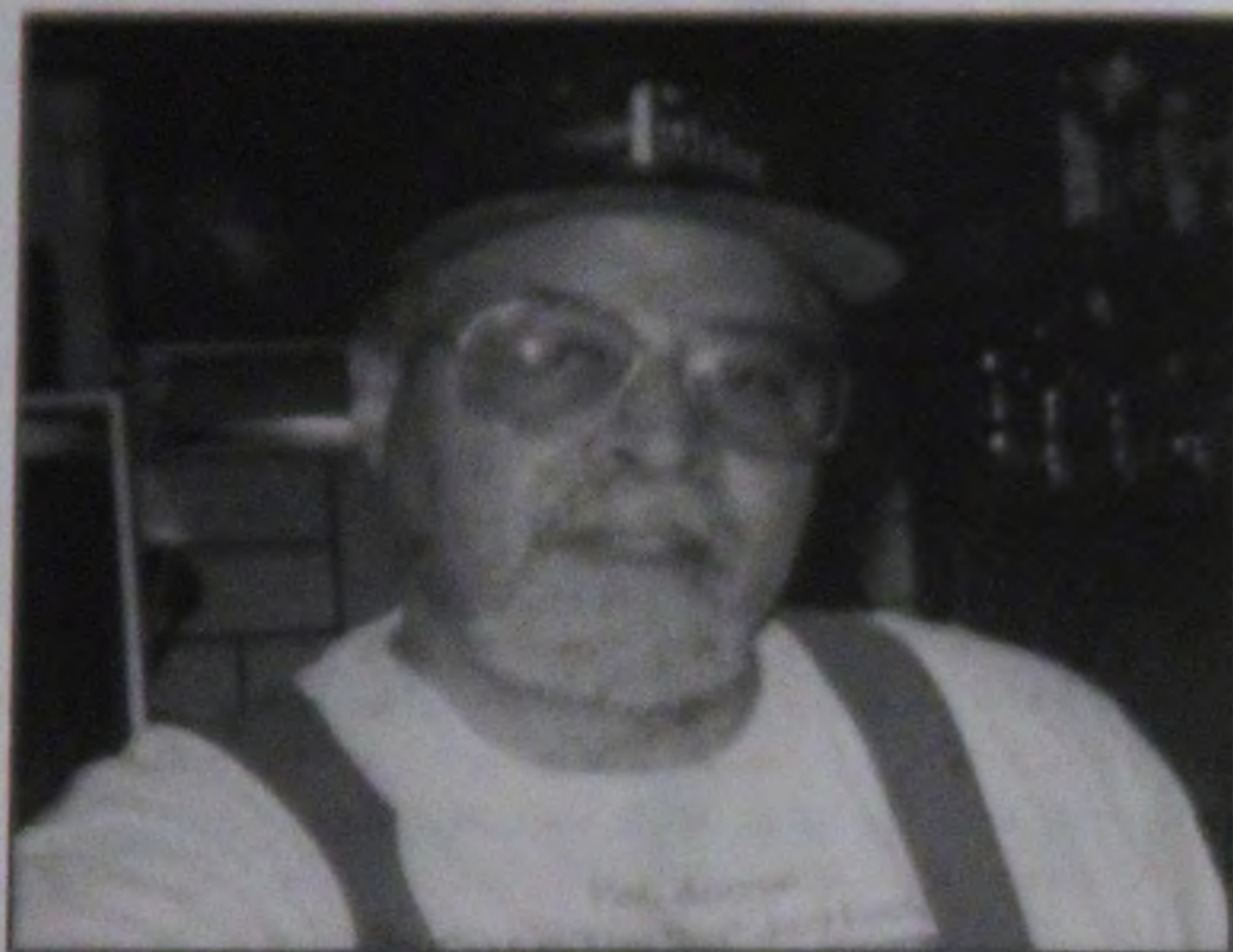
Cobb with his award, the drummer replaced Washington at the drums and Alexander returned to the stage. The six played "Four" with Person and Alexander as Ammons and Stitt, and Cobb celebrating his night with an elegant solo.

—Ira Gitler



COBB'S MOB MOBILIZED

By George Kanzler



JACK KLEINSINGER IS PROUD THAT his Highlights in Jazz shows constitute New York's longest-running (32 years) jazz concert series. He's especially fond of one annual show: his salute to a living jazz musician. This year's honoree is Jimmy Cobb.

"These are the events I most look forward to doing," said Kleinsinger. "The idea is to honor a living jazz great while he's still playing and can both appreciate it and participate in it. It's not just a trip down memory lane. We've done a number of drummers over the years. Jimmy's a guy who's been out there, but maybe not someone you'd think of immediately, like Roy [Haynes] or Max [Roach]. Yet he's very deserving. He's worked with, inspired and encouraged generations of players."

You may not think of Cobb immediately, either. But you've doubtless heard him. At least you have if you've listened to the most popular and most critically acclaimed album of the modern jazz era: Miles Davis' *Kind of Blue*. Cobb was the drummer in that famous edition of Miles' group, working with him for over four years. Asked on the phone how he feels about having participated in that famous recording, Cobb simply replies, "Lucky!"

"It was great," he continues, "because at that time everybody wanted to work with Miles. I was just lucky enough to be in the right place at the right time. There were a lot of other guys who could've made that date."

As Cobb tells it, he was talking to Cannonball

Adlerley - in whose quintet he'd worked - when the alto saxophonist was with Miles. Adlerley suggested that he hang out with him and show up at Davis gigs whenever possible because a Philly Joe Jones, Miles' drummer at the time, was having a problem making gigs. Sure enough, one day Cobb arrived at a recording session with Cannonball and learned that Jones was a no-show. Miles asked him to play instead. Soon afterwards, the trumpeter called and invited Cobb to join his sextet.

In recent years, Cobb has been leading a quartet billed as Cobb's Mob. The band's first album featured two of his New School University students who've since gained considerable jazz fame: guitarist Peter Bernstein, who's still a Mob member, and pianist Brad Mehldau.

Of the younger generation, Cobb says: "They're working at it like we were working at it. The good stuff comes to the top. The difference is that back in those days, the music was phat. There were a lot of guys who could play, and there was a different attitude about it - more chances to play at jams and in established groups. There were a lot of opportunities for guys to work together frequently. Today, there are really no permanent bands, and you don't find groups playing together for months at a time, night after night, at the same clubs like we were able to do."

Besides Cobb's Mob, the upcoming Highlights in Jazz Salute to Cobb will feature trumpeter Clark Terry ("My man!" exclaims Cobb. "We played together on a great Dinah Washington album back in the 1950s.") dueting with pianist Bill Charlap. Also on hand will be saxophonists Lou Donaldson and Eric Alexander, pianist Mike LeDonne, drummer Kenny Washington, guitarist Bernstein and a surprise guest from Cobb's musical past.

"A Salute to Jimmy Cobb" takes place at Tribeca Performing Arts Center at 8:00 PM on March 10. Cobb's Mob also plays at Smoke on February 25 and 26.

"It was great, because at that time everybody wanted to work with Miles."

BATTERY PARK CITY BROADSHEET

March 10 - March 25, 2005

THU 10

Jack Kleinsinger's Highlights in Jazz
Salute to Jimmy Cobb, with Clark Terry, Bill Charlap, Lou Donaldson, Eric Alexander, Peter Bernstein, Mike Le Donne, and Kenny Washington. \$27.50, \$25. 8pm, Tribeca Performing Arts Center, 199 Chambers St., 212-220-1460.

Thursday, March 10, 2005

DAILY NEWS

THURSDAY IN NEW YORK

ALL ABOUT JAZZ | March 2005

CALENDAR

To be listed, please contact Andrey Henkin at ahenkin@allaboutjazz.com no later than the third Saturday of the preceding month.

ALL LISTINGS SUBJECT TO CHANGE.

★ = Recommended shows

March

Thursday, March 10

★ **Highlights in Jazz: Salute to Jimmy Cobb with Clark Terry, Bill Charlap, Lou Donaldson, Eric Alexander, Peter Bernstein, Mike LeDonne, Kenny Washington, Jimmy Cobb and Cobb's Mob**
Tribeca Perf. Arts Center 8 pm \$27.50

CAN'T BEAT COBB

■ The spotlight shines on jazz drumming legend Jimmy Cobb at "Highlights in Jazz," New York's oldest-running jazz series. The show features an all-star lineup and a special performance by Jimmy Cobb and Cobb's Mob. 8 p.m. \$27.50 general, \$25 students. Tribeca Performing Arts Center (Borough of Manhattan Community College), 199 Chambers St. (212) 220-1460.

VOICE CHOICES MARCH 9-15, 2005

Thursday

MARCH 10

PICK 'Highlights in Jazz: A Salute to Jimmy Cobb'

TriBeCa Performing Arts Center, 199 Chambers, 212-220-1460. The unsung Cobb was the drummer on *Kind of Blue* and is the classic's only surviving contributor. For 50 years, his stickwork has been the definition of "tasty." His own band, Cobb's Mobb, will be here, along with Bill Charlap, Eric

Alexander, and luminaries Clark Terry and Lou Donaldson. 8pm. DAVIS

