

Just Jazz Guitar

www.justjazzguitar.com

The Publication for The Jazz Guitar Enthusiast

No. 69

CONTENTS

November 2011

LESSONS

- Reading for Guitar by Chuck Anderson35
- Guitar Artistry by Peter Rogine38
- Out of Somewhere by Avi Rothbard40
- That Being Said by Mark Stefani42
- Antecedent-Consequent Phrases Part 3
by Reno DeStefano Ph.D45
- Dominant Diminished Jazz Lines
by Gianfranco Continenza51
- Virtuoso Techniques by Giuseppe Continenza55
- Gypsy Jazz Intros by Doug Munro58
- Jazz Lines of the Greats by Steve Briody60
- Back to Basics by Trey Wright61
- Tonal Chromaticism in Jazz Improvisation
by Dr. Jeffrey George78

MUSIC

- Have Yourself A Merry Christmas
arranged by Robert Conti6
- Sound of Love arranged by John Stein9
- Comin' Home Baby arranged by Vince Lewis12
- What is This Thing Called Love
arranged by Jack Wilkins14
- Give Me The Simple Life
arranged by Vince Lewis24
- I Wish by John Stowell30
- Nina B by Joe Giglio32

Recordings, Radio and the Evolution of Jazz Part One: The USA By Lin Flanagan111

INTERVIEWS

- Andreas Varady by Jim LaDiana68
- Brad Nickerson by Ed Benson75
- Gil Parris by Dr. Dave Walker92
- Philipp Stauber by Alexander Schmitz97
- Doug Wamble by Matt Warnock101
- David McLean by CJ Bahnsen105
- Meet Yotam Silberstein, Rick Stone, Randy Napoleon,
Eric Susoeff and Hot Club of Detroit
by Joe Barth114-122

DEPARTMENTS

- Coach's Corner by Mark Stefani65
- What I Learned From a Master by Jim Carlton125
- The Roy Rose Column: Emily Remler127
- Player to Player by Skip Morris128
- Listening Test with Jack Wilkins
by Joe Barth131
- Reviews134
- Caught in the Act155

The Story Behind the Pat Martino Benedetto Guitar pg. 88



Howard Paul, Pat Martino with his signature Benedetto guitar, Bob Benedetto and Pat's guitar tech Kirk Yano at the Benedetto factory in Savannah, GA.

PHILIPP STAUBER

by Alexander Schmitz



First "Slowfood" in 2001, then, in 2005, "Four Colours – One Picture," and now "Foolish Hearts" on Heiner Franz's label Jardis. After just three outstanding jazz albums Philipp Stauber is regarded by a steadily increasing number of connoisseurs, still mainly in the southern part of the Federal Republic, as one of the younger German jazz guitar Olympians of international caliber. It's time to help the rest of the jazz guitar world discover an exceptionally swinging, tasteful, and inventive player, especially among those who know to value first rate modern mainstream guitar.

Philipp, a happy husband and father of two in the Bavarian Chiemgau, takes his time with record releases. Too much pressure, he knows, affects creativity. The central online organ for jazz guitar in the German-speaking countries, www.archtop-germany.de has elected "Foolish Hearts" album of the year 2010, an album that may safely be acclaimed as one of the finest German jazz guitar albums ever.

"Bach has always been with me," says Philipp, born in 1965 in the Upper Palatinate as the son of a clergyman and a church musician. He and his siblings had taken piano lessons, but he found them "completely ineffective. Today I'm a music teacher myself, so I know what I'm talking about." He has private students, "partly coming from faraway places to take my lessons, university and conservatory students on a workshop basis, so to say." And he has a regular job as a music teacher in Prien, a small town on the Chiemsee, where he teaches classical guitar to kids and teens, "zero starters as well as others having been with me for ten years

already."

Philipp himself is twelve when he discovers the guitar, first as a self-taught and a Beatles fan, and that was "the exact contrary to the piano lessons." Then he is in the fifth grade, eleven years old, and launches his first band. He is 16 when for the very first time he listens to the likes of Django Reinhardt and George Benson and, soon after, to Wes Montgomery, whose playing prompts him to start looking for a jazz teacher. Subsequently he graduates from high school and instead of being drafted starts working in the alternative civilian service, notably for severely disabled individuals, "but even then and there I used to be organized well enough to still have enough time for playing and practicing, although it really took it out of me."

Then he spends a year at the Munich Guitar Institute (MGI), "which, regarding the content, based fully on Howard Roberts." But when conservatories and colleges started to run their own jazz departments, the MGI, in terms of a studying method, had practically outdated itself. In Germany at that time, however, there were no institutions or alternatives for studying jazz, and "Berklee was too expensive." Still in Munich, Philipp takes additional lessons with the legendary Kosta Lukacs, a Hungarian Gypsy living in the Bavarian capital, "who had had his best times in Vienna" and "was pretty complicated as a human being but a knock-out as a guitar player. He was part of it there, an authority you simply couldn't afford to overlook." In about 1987 he travels to Vienna with a recommendation by Kosta, for a precious three days filled with lessons by Karl Ratzter, another important Austrian jazz guitar authority.

The Netherlands at that time offers what in Germany still remains to be utopian dreams: music colleges with jazz departments. So Philipp arrives in Arnhem, and his "most important teacher, though heavily focused on Pat Metheny" would be Frank Siechmann, "a god-sent." "During those days," Stauber recalls, "there wasn't much else than just Metheny and Scofield, who both would be copied by virtually everybody. Unfortunately you wouldn't get all those licks out of your fingers, thanks to the characteristic styles of these idols, and consequently everybody sounded like a small scale Metheny or Scofield." He stays for five years on the other side of the border, right until his exams pass with distinction. "For me, these studies

were important because they gave me the time I felt I needed—a couple of years for unhurriedly developing musically and learning the necessary know-how with the instrument – without the pressure to already make it within a free music scene. That was always my view – that I wanted a bit more time to cope with things.”



In 1991 and 1993 he and his Arnheim band come in first during the Leipzig Jazz Festival in a contest hosted by the then young TV- and radio station Mitteldeutscher Rundfunk MDR, “a very collegiate thing,

modern jazz. But for me it was the very first time to having been in the eastern part of Germany” (i. e. until 1989 the so-called German Democratic Republic).” In 1992 he is back in Munich, and precisely one day after his return “the first phone calls came in, and since then I have always had jobs. And during these first days and weeks back home we also laid the cornerstone for my present band with Henning Sieverts on bass and Till Martin on sax.” In the small Swabian university town of Tübingen he first meets and plays with Howard Roberts, whom he has held in high regard since the MGI days. And in The Hague in the nearby Netherlands he first meets also with Joe Pass, with whom he soon starts to take lessons.

Asked about his philosophy as musician and guitarist, Philipp says: “Above all, I am interested in what is happening coincidentally with and between the musicians with me, the unexpected you can only experience in improvised music, the *flow* that is never predictable, never controllable. That’s something I find enormously fascinating. And there is another important element in my idea of jazz, and that is to continuously work on *really* improvising, I mean, to play nothing but what I actually hear within myself... to free myself totally from all stereotypes and licks, and to give shape to one’s own voice in building it up from all the influences and experiences absorbed in the course of my life up to now, and to develop that further and further.”

Occasional concerts in Paris, in Prague, Vienna, and Berlin are still “the exception,” he says. The bigger part

of his jazz playing takes place in and around Munich, as sideman as well as bandleader. In the millennium year, for instance, he worked with Till Martin, the sax player, on all Philipp’s jazz CDs, on musical settings of poems by Said, a project by name of “Das Salz in meinen Händen” (“The Salt in My Hands”). “Said was president of the German PEN then, and the poet himself had commissioned the project, for which Till wrote the compositions and I played nylonstring guitar.” The following year sees the release of “Slowfood,” Philipp’s first jazz CD under his own name. Back then, during the first years after his Arnheim cum laude exams, “I played as much as I could and in all styles and genres available. That was *very* important for learning professionalism... to learn the trade.”

During the nineties he had still flirted with the idea of becoming a studio musician, but at the same time he plagued himself with his craving for “concentrating yet much more on jazz, for which the recordings for “Slowfood” were not only the ideal priming, but they also constituted the close teamwork with Till Martin and Henning Sieverts, together with Bastian Jütte on drums,” what he calls his “core trio: I very much care for persistency and faithfulness,” he notes. “This trio is the nucleus for everything else.”

In 2005 “Four Colours – One Picture” is released, and “Foolish Hearts” is out in 2010, again with Martin and Sieverts and now, on Heiner Franz’s Jardis label, in the best company with the *crème de la crème* of international jazz guitar. Besides, there is still another 2010 CD out, a duo album with him and singer Stefanie Boltz, “Blossom Time,” and “absolutely *nothing* a la Ella & Pass”. In November 2010 he again performed in a Saarbrücken duo series with Helmut Kagerer, and a couple of weeks later played in the venerable Paris Louvre, and a New Year reception of the distinguished nationwide “Süddeutsche Zeitung” in Berlin. Obviously the Stauber cruising range has markedly changed: “There is a constantly wider reaching networking; the area of influence is growing. But then my work does not mean that I should stand in the spotlight all the time. I find it quite homogenous and consistent the way it is. And apparently I lack the talent to be permanently pushing on my own behalf. The radius keeps growing anyway.”

It does. Although “not my main thing,” the share of own compositions is growing slowly but surely. “It’s

something that comes batch-wise," he says. "I'm looking forward to writing more. At least I really mean it!" And there are – since the 'nineties – his Brazil jazz and Gypsy swing activities. Back then, he explains, there was a lot of Brazilian pop music around, a genre offering the freedom "to mix everything. There are no resistances against a jazz chord in a pop song. I see that as a kind of counterpoint to bebop, as a particular element of musical education. And that's very guitaristic music. And for me, the Brazilian groove really is a counterpart or a complementary part to swing." And then he also "got hooked on Gypsy jazz... when I found myself in such a band and couldn't do but adopt it right on stage. I liked the rhythm group with bass and rhythm guitar. That was a very good school, and there I have learned good comping, which is something that can be pretty helpful when it comes to making music a living – good accompaniment. Gypsy jazz is really an important school, because it's the guitar player there who sets the beat and therefore needs perfect timing. Today I work quite a lot in duos with singers, where I also have to keep control in order not to put the people to sleep..."



Only recently Philipp staged first concerts with the internationally successful Michael Acher on flugelhorn, quite a new experience for the guitarist, either in duo, trio or quartet settings. "There are many top big band trumpeters out there, but you don't find that many who are really accomplished improvisers." Other duo activities include literary readings with music, such as the ones with Max Mannheimer, one of the last Auschwitz survivors reading from his memoirs, with both Till Martin on sax and Philipp playing some kind of spontaneous "jazz associations" or "jazz inspirations" based on standards, and another series with readings from poetry written in exile with him and Henning Sieverts on cello. The duo with guitarist Helmut

Kagerer – incidentally, Helmut can be heard on two albums released in May, 2011, one with a quartet led by veteran drummer Jimmy Cobb in Austria in 2007 ("The Meeting"), and another in a unique four-guitars-setting with Larry Coryell, Andreas Dombert, and Paulo Morello ("Night of Jazz Guitars") recorded near Regensburg in October, 2010 – keeps meeting and performing regularly all through Southern Germany. And, Philipp adds, there are so many calls for nice, lucrative jazz jobs that he finds himself unable to accept more than the ones already scheduled. Three nights away from his family per week is enough, he says.

Asked about plans, projects and perspectives, he replies: "There are many very different 'building sites'". One is "the complete solo playing on the guitar. That would be a great challenge – to play and record solo concerts." Another is "the perfect opposite, namely to work with an orchestra or a big band. I'm also interested in doing something with just strings - of course with very special arrangements. And a third one would be another trio album with just guitar, bass, and drums, without much of the usual planning and arranging, "just, you know, like, book a studio, get in, play, and get out; something like a one-take-session. I mean - that's what jazz is about, after all, right?"

Alexander Schmitz

Bob Barry/Jazzography

Bob Barry has been creating & constructing his new web site.

jazzography.com

Check out the GUITAR NIGHT section which is a complete, up to date collection of everybody who has ever had GN, as well as those significant players who have sat in from time to time. There is also a section for GN special events, a bit of history, and an article on John Pisano.

Bob has also posted links to his EXHIBITS, CONCERTS & EVENTS sections, where he has both slide shows and musical quick time movies posted of events he's chronicled.

Bob Barry/Jazzography

6277 Ivarene Ave LA CA 90068

323 856 0565 E-Mail-jazzbarry@aol.com

Hi-Speed-jazzography@roadrunner.com