

Mp3 Ray Santisi, Piano - Live @ Ryles Jazz Club



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Picture it: the day after New Year's, 2005. Santisi's got a live session booked at the Cambridge, Massachusetts jazz club. Hear that rich Santisi piano sound, a recognizable touch for those who know the master's work and a treat for the uninitiated. 6 MP3 Songs JAZZ: Bebop, JAZZ: Traditional Jazz Combo
Details: "What a joy it is to hear Mr. Santisi let loose on an acoustic piano . . . " Cadence Magazine RAY SANTISI is an internationally known jazz pianist who has played as featured soloist with Charlie Parker, Stan Getz, Mel Torme, Irene Kral, Natalie Cole, and countless other well-known jazz greats. Ray has been a featured jazz pianist on Capitol, Prestige, Sonnet, Roulette, and United Artists Records. He has also recorded on Bethlehem, Transition, and Rasan record labels. "a man sitting on top of the world, professionally speaking." Boston Globe jazz critic Ernie Santusuosso " the most exciting piano player I've heard since those first sessions with Bill Evans and Marian McPartland and Oscar Peterson." The Raleigh, N.C. News and Observer "Boston's most in-demand jazz pianist." The Boston Phoenix Teaching with Stan Kenton's summer jazz clinics on college campuses throughout the country, and performing in Europe, Scandinavia, and Asia and having received two grants for composition and performance from the National Endowment for the Arts attest to the fact that he is a sought-after jazz pianist worldwide. An Alumnus of Berklee College of Music and Boston Conservatory of Music, he is also the author of "Jazz Originals" for Piano. He was a founder of the early Jazz Workshops in Boston. Ray Santisi's "The Real Thing," a multi-talented group, brings the vitality of fresh, contemporary arrangements to the classic music of the Great American Song Book. The group's internationally-known instrumentalists are complemented and enhanced by fine vocalese, creating a unique ensemble effect. EMAIL: RSantisi@Berklee.edu

_____ MORE BUZZ !!!! "10/1 brunch at Ryles . . . It is like throwing a certain rabbit into a briar patch when Joe Hunt meets up with Greg Loughman and Ray Santisi. Greg knows where one

is, so Joe has the space to reveal all the interior material that most drummers miss. And then there's Ray, perhaps buoyed by the happy connection between bass and drums, dancing even more beautifully than usual (yes, it is possible). No wonder Patricia Adams sounded so upbeat throughout the last two sets that I caught. She had plenty to be happy about, not the least of which is the fact that more and more listeners are showing up. It's food for the ears." CADENCE Magazine, December 2006 . . . a substitute gig at Ryles 8/5 turned out to be quite a highlight in August. In a town having more than its share of superb bass players John Repucci may be the most underrated. Not by musicians, of course. They know just how good he is. In fact of all the bassists I see somewhat frequently, John reminds me most of my all-time favorite, George Duvivier. Just try to come up with a note that's closer to perfection than the one he just chose on the gig. And if that wasn't enough, John was operating in a trio setting with Ray Santisi and Bob Moses, both performing up to their substantial reputations. Was there a better straight-ahead piano trio gig anywhere else in or outside Boston on 8/5? I don't see how it would be possible. And when they weren't working in a triangle, they were backing up Patricia Adams who was telling stories to a very attentive audience. Oh if all audiences could be that good at the usually noisy club. But maybe they heard what I heard, a vocalist who has developed a rep and who keeps getting better anyway. Vocalist Fulani Haynes guested to good effect. A special evening . . . CADENCE Magazine, October 2006

"I wonder if the folks who run the Copley Marriott Hotel in Boston know what a treasure they have on their property every Sunday evening. Of course they don't. They may like the sounds of the cash register or the tinkle of highball glasses. But art? Probably not. That's too bad because they could be reveling in a weekly event that a growing number of sonic art lovers are discovering--the 6-10 pm Ray Santisi session every week in the Terrace Lounge. Mostly, it's a trio date put together from a small but variable personnel list (including such reliables as Marshall Wood and Gene Roma). Occasionally, it's a foursome; Jerry Seeco offered vocal and flugelhorn work when I was there on 5/7 (with Patricia Adams sitting in for a couple tunes). But whatever the configuration, good stuff happens because Ray plays the piano and he refuses to pick bland sidemen. What people such as Hank Jones and Ray Santisi do is rare these days when mere technical flourishes seem to be the central activity of pianist headliners at the major venues. The Terrace Lounge offers fans an opportunity to witness the real thing every week. A perfect example was a relaxed but passionate discussion about music between Ray and one of the regulars during a break. Ray was holding up his end of the conversation with snippets of

tunes and relevant sonic permutations. It struck me that Ray was playing more real music on a break than most of the keyboard "names" do during an entire gig. Also, the gig offers three bonuses--plenty of material written by Parker, Dameron, et al (because Ray began playing that material shortly after it was penned), a surprisingly fine sound system, and no cover charge. Ray Santisi and friends perform every Sun Evening at the Terrace Lounge of the Marriott Hotel at Copley Place (617 236 5800) and every Sat afternoon at the Caravan Club, Revere from 3-7:00 pm (781 284 9559) . . . " CADENCE Magazine, July 2006 ". . . Ray Santisi, Marshall Wood and Bob Moses opened the set with a romp through the music of George Gershwin, mostly but not exclusively Porgy and Bess material. Of course, it was more than a romp. They played the dickens out of it upside, downside, sideways - and always with a thoughtful understanding of the material. What a joy it is to hear Mr. Santisi let loose on an acoustic piano and with such challenging prodding percussion from Mr. Moses. Two masters giving lessons once each month with an emphatic bass player, usually (as in this case on 6/5) with Mr. Hand-in-glove Bull Fiddler. New York (and off-and-on-Boston) has Monday Night sessions at clubs where big bands shout and master improvisers - Les Paul comes to mind - hold court every week. Students and young journeymen show up to study at the feet/feats of the masters and walk away, shaking their heads and determined to put in more hours. Where is the Monday Night session for this trio in Boston, the Music School Capital of the Universe? You can learn just so much from books and jams and practice. There comes a time when witnessing a living, creative encyclopedia of the art in action is needed to challenge and inspire. And here it was on a Sunday afternoon, "just" an opener for another set of music by Patricia Adams and Friends. There should be several sets of this trio every Monday somewhere conducive. Until then the people who love the great jazz mainstream have to wait for the first Sunday of every month for the "brunch lesson". That's a long wait but the students also get the bonus of seeing how the best musicians help make a fine Jazz vocalist's work seem effortless. That's quite a bonus because you see the support, the heads, the solos, and the give-and-take in classic, evolving form. Patricia Adams has the gig and she knows what to do with it - with the words, with the charts, with the sequencing of events. She knows, for example that sometimes a vocalist with trio can be a duo that leads into another level of four voices. Also she sings as much for the band as she does for the audience, and everyone in the room gets more from each piece that way. The four of them are there on the first Sunday of every month from 10 in the morning to 2:30 (but most serious listeners show up after 12) at Ryles (617 876 9330)" Stu Vandermark, Cadence

Magazine, August 2005 _____ THE REST OF THE BAND !!! MARSHALL

WOOD [bass], Born in Omaha, Nebraska and raised in Washington, D.C., Marshall moved to New England in 1979, where he quickly became one of the most sought after bassists in the area. His reputation as a swinging and sensitive musician landed him recording dates with Anita O'Day, Monty Alexander, Tommy Flanagan, Dave McKenna, Ruby Braff, Scott Hamilton, and Gray Sargent. He has also performed in top jazz festivals in the U.S., Canada, Europe, and South America, and has toured with Tony Bennett. Email: MarshallWood@Comcast.net _____ BOB MOSES Drummer, Composer, artist, poet, visionary, nature mystic, Moses' life is a continuous quest for vision, spirit, compassion, growth and mastery in a multiplicity of art forms. "A fine drummer, Bob Moses has received his strongest recognition as a colorful and adventurous arranger/composer for large ensembles. He played as a teenager with Rahsaan Roland Kirk (1964-1965), formed the early fusion group Free Spirits with Larry Coryell (1966), and toured with Gary Burton's quartet (1967-1969). Moses collaborated with Dave Liebman in the trio Open Sky, recorded with Gary Burton in the mid-'70s, and worked with Jack DeJohnette's Compost, Pat Metheny (recording Bright Size Life), Mike Gibbs, Hal Galper, Gil Goldstein, Steve Swallow, the Steve Kuhn/Sheila Jordan group (1979-1982), George Gruntz's Concert Jazz Band, and Emily Remler (1983-1984). He recorded as a composer for his own Mozown label in 1975, but Moses' reputation as a writer rests primarily with his Gramavision releases, especially When Elephants Dream of Music (1982), Visit With the Great Spirit (1983), and 1994's Time Stood Still. Nishoma was issued in fall 2000. Scott Yanow, All Music Guide _____ Just before we started a live recording session at Ryles Jazz Club in Cambridge, MA, we hit on the idea to capture instrumentals along with my vocals; in fact, record a live show as we would any other. Engineer/producer, Nick Joyce agreed. This recording is the result of that session. Enjoy, Patricia Adams Nick Joyce, Executive Producers

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