



# Who, Where, When

By Ruth Tobias



## LATIN DELIGHT

We experienced *Chévere de Chicago* at the Green Mill in January and what an experience it was. Drummer/percussionist/founder **ALEJO POVEDA's** 31-year-old Latin/Jazz/Funk/Blues Band filled the night with rhythms to really get your toes tappin'. The solos by **HOWARD LEVY**, **ERNIE DENOV**, **CHRIS CAMERON**, **ERIC HOCHBERG**, **STEVE EISEN** with Poveda and **RUBEN ALVEREZ** and the many guest percussion/vocal performers satisfied the SRO crowd and all those seated. They could not see much but their ears were caressed, cajoled, affronted, and delighted!

## AND AN APRIL TREAT...

finds Chris Cameron at PickStaiger Concert Hall performing, "In Praise of the Hammond B-3 Organ" with the Deep Blue Organ Trio on Friday, April 11. The following evening, Saturday, April 12, Howard Levy is the special guest with the **PAQUITO D'RIVERA** Trio. Both performances begin at 7:30 p.m.

## AND MORE

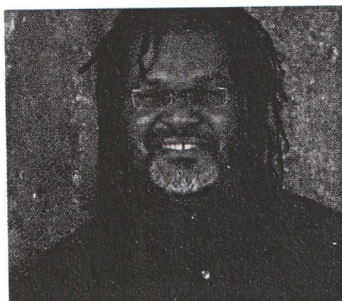
Another recent guest, pianist **LAURENCE HOBGOOD**, brought his quartet to the Green Mill much to the delight of his crush of fans who came to welcome him home after a year and a half sojourn in New York. Reports had it "that he continues to push himself musically and technically, reclaiming his virtuosity of old and then some!"

## CHECKER JAZZ

The Hyde Park Jazz Society has really sponsored many exciting and important programs these past weeks. Case in point: A tribute to Chicago's own saxman **GRADY JOHNSON** on Superbowl Sunday. Now that's chutzpah! This was on the heels of the previous week's rousing night of music with **WILLIE PICKENS** at the piano, **ROBERT SHY** on drums and **LARRY GRAY** on bass. What could be better than that! Other Chicago luminaries who have entertained there in recent weeks include violinist **JAMES SANDERS** with Conjunto and their Latin beat, saxophonist **ERIC SCHNEIDER** in a tribute to **EDDIE JOHNSON**, and **LEON JOYCE** played drums in the group backing the sensational Chicago vocalist **DEE ALEXANDER**.

## ROOTS ROCK SOCIETY

Reggae and other world music proponent, **STANN CHAMPION**, uses his trio's performances to "teach the divine law of music, cultural unity, and tolerance" with African, South American, and Caribbean rhythms that unite people from all races and lands. Champion is the founder and lead singer/guitarist of Roots Rock Society. From its inception in 1986, he sought "to keep our heritage and culture together through song, music, and



Stann Champion

dance." He observed, "As a black person in America, you can be very angry and you have to have a way to vent." Music was a way he already had found to relieve the stress of an ad agency day job. Though reggae was once played to heal, soothe, and raise consciousness, its venues and environment deteriorated somewhat. However, Champion's band is the most notable for retaining the original persuasion and "is a measuring stick for what local reggae bands could represent." Now the band plays colleges and concerts, and produced its fourth CD, the award-winning "Riddim to Riddim" in 2002 which illustrated their "expansion beyond the limitations of club gigs and boasts an impressive mix of reggae, soca, Haitian compas and flamenco influences"—a first for the group. The latest release is "La Familia" composed by Champion, who says, "We try our hardest to keep the spirit going to put reggae in a good light. Trends come and go but culture is forever."

## NEW OPPORTUNITY

The Chicago Sinfonietta has announced a new initiative, Project Inclusion, which will provide African-American, Asian, and Latino musicians with apprenticeships from one to two years—a design to assist career development of young players of color. Senior members will mentor the participants as they rehearse and perform with the orchestra, attend master classes, and participate in mock auditions. Job placement assistance will be offered as they finish the program. The orchestra will provide apprentices with stipends ranging from \$2,500 to \$4,000. "This project follows a recent study by the Juilliard School of Music which revealed that less than 3% of the players on the payrolls of 1,000 U.S. orchestras are non-white musicians," stated **JOHN von RHEIN**, the *Tribune's*

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