



Augustine's New PianoCD Promises a "Cool Yule"

Joe Augustine's recording for Christmas, **Artist Series: Joe Augustine-Cool Yule (CD 19004)** is bound to be a favorite with PianoDisc owners. Brimming with both fun and reverence, it's a collection of holiday favorites played in Joe Augustine's signature style. Accompanying the Steinway Artist are bass, drums, flute and sax, all adding something special to his wonderful arrangements and inspired compositions.

The proceedings get underway with a majestic take on "Angels We Have Heard on High," followed by an engaging rendition of "The Christmas Song," where Joe's harmonic colors and textures really show what he's about. The fun continues in the whimsical "Let It Snow" and "Santa Baby." Joe shows us his wonderful sense of humor in the simultaneous performance of "Carol of the Bells" and "What Child Is This?" Joe jokes that the title of the medley should be "What Carol of the Bells Is This, Child?"

Joe explores the traditional and poignant "I'll Be Home For Christmas," "The First Noël," and "Silent Night" with sensitivity and style. Other disk highlights include two of Joe's newest compositions: "No More Tears For Christmas" and "The Gift," each a delicate ballad where his solo piano work shines.

In his **Cool Yule** liner notes, Joe says: "God gave me a gift, and it is my solemn duty and life-long dream to share this gift with others. I hope you enjoy some of my favorite music."

We're sure you will.

Augustine plays with real attitude...the groove kind

When you say that someone has "attitude" it isn't usually a good thing, but when you say they have a "Groove Attitude" it's a very good thing indeed.

Of course we're talking about Joe Augustine and his aptly named fourth recording for PianoDisc. Like "**Alone**," (PD & CD 6012) and "**License To Groove**" (CD 16009), "**Groove Attitude**" (CD 16011) is a tasty collection of jazz and pop standards with some of Joe's exciting original compositions thrown in for good measure. We love Joe's arrangements of songs like "Night Train" and "Love For Sale," but the real standouts on this disc are his wonderfully melodic and rhythmically exciting original compositions. Joe has written hundreds of songs over the years, all of which embody his musical philosophy: "I've always felt that music should be about surprise---with taste." Both are in ample supply in "Groove Attitude."

Not only do we give Joe high marks for musicianship and creativity, but also for the good sense to surround himself with first-rate talent. "**Groove Attitude**" features ensemble playing of the highest order from guitarist Denny Jiosa, drummer Chester Thompson and bassist Steve Novosel. Augustine is obviously inspired by their support and vice versa.

We have to mention Joe's engaging personality, too, which is a big part of his music. Joe is a gregarious guy with real joie de vivre. Besides his music, he loves his wife, his cat and his 9-ft Steinway piano. For occasional R&R, you'll find him fly-fishing.

Finally, when we titled this latest PianoDisc recording "**Groove Attitude**" we pretty much summed up Joe Augustine, man and musician. He does, indeed, have a groove attitude, and as we said before, that's a very good thing. Well, you'll see what we mean.

Piano Discussions

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“Olympia” by Dale Chihuly

“Magnificent to view- Marvelous to play”



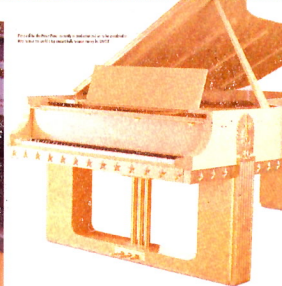
“Ellipse” by Terrance Hunt

“Art and sound -as they were meant to be”



“Rhapsody” by Frank Pollaro

“This piano matches the wonder of George Gershwin”



“Peace” by Walter Dorwin Teague

“The voice of the piano epitomizes peace”



“Alma-Tadema” by Eric Chapeau

“It will dazzle your eyes and ears simultaneously”

A few examples of the Art Case Pianos by Steinway. (Touted highly by Joe)

Pittsburgh to celebrate Steinway's 150th anniversary

By Bob Karlovits

TRIBUNE-REVIEW MUSIC WRITER

A big, green piano will be the centerpiece of the beginning of Pittsburgh's look at the 150th anniversary of Steinway & Sons piano company.

That piano, designed by artist Dale Chihuly and called the "Olympia," won't be alone in the overall festivities beginning this week. In November, a replica of what is usually considered the world's most expensive piano, the Steinway "Alma-Tadema," also will appear here.

"We're just trying to draw whatever attention we can to the anniversary," says Patricia Neeper, executive manager of the Trombino Piano Gallerie, Downtown. "Besides these events, we're also going to be doing a lot of work with all the schools that have Steinway pianos."

Neeper and Trombino are looking for various ways of striking chords of recognition:

► The "Olympia," so called because of its use at the Olympic games in Salt Lake City, will be at the Steinway Factory Tour at Heinz Hall, Downtown, Friday through Sunday. It will be used by jazz pianist Joe Augustine in a concert at 7:30 p.m. Friday. It will be moved to Erie — "on Friday, Sept. 13,"



Joe Augustine

Neeper says with a grimace — where it will be part of a fundraiser for the Erie Philharmonic the following two days.

► For the Toys for Adults program Nov. 22 through 24 at the Greater Pittsburgh ExpoMart in Monroeville, Neeper and Trombino have arranged for a display of a replica of the Steinway "Alma-Tadema." The original sold at an auction in 1997 for \$1.12 million. This one costs a paltry \$675,000.

► Four special Steinways will be brought in to celebrate the 60th anniversary of the Pittsburgh Concert Society at the University Club in Oakland. They will include the instruments of concert greats Vladimir Horowitz and Van Cliburn. Jean Wilmouth, assistant secretary of that group, says the event is tentatively scheduled for April 27.

Jim Hoover, Steinway's director of promotions and sales training, says the appearance of the Chihuly piano is a tribute to Neeper's ability to put together a program.

"It's on tour on a limited basis," says Hoover, who is from Erie and helped arrange that aspect of the show. "But we generally won't



Steinway & Sons

The Steinway "Olympia" will be on display at Heinz Hall, Downtown, this weekend.

DETAILS

Steinway Factory Tour

- 10 a.m. to 7 p.m. Friday;
- 9 a.m. to 5 p.m. Saturday;
- noon to 5 p.m. Sunday.
- Free.
- Heinz Hall, Downtown.
- (412) 765-0600.

even ship it unless there is a chance to make an event."

This isn't the first time Neeper has put together a celebration in Pittsburgh. In 1998, she arranged for a stop of the Blue Rhapsody, an azure instrument built to celebrate George Gerswin's 100th birthday. It also marked the 150th anniversary of Heinrich E. Steinweg's immigration to America. Steinweg later changed his name to Henry E. Steinway.

The Blue Rhapsody and a Steinway with the serial number of 500,000 — and a dollar price to match — also will be part of the University Club event.

The Chihuly piano reflects the work of that artist, who has designed a Bridge of Glass in Tacoma, Wash., and a Garden of

He recently recorded his 14th album and thinks the appearance here will be a "good entree" to the Pittsburgh market.

The other art-oriented visiting piano the "Alma-Tadema," is named for Sir Lawrence Alma-Tadema, an artist who was born in the Netherlands in 1836. He was commissioned by Steinway in 1894 to create a piano that used carvings, paintings and mother-of-pearl marquetry to give it a distinct look.

It uses a reproduction of an oil painting called "The Wandering Minstrels," images of the muse: a variety of wood veneers, legs carved in the shape of griffins and a pedal assembly that looks like a building from ancient Rome.

The duplicate is looking for an owner.

"So traveling could be interrupted at all time," Neeper says with a laugh.

Glass in Chicago. Its case is bright green and is accented with orange and yellow keys.

The top of the piano, however, is made of translucent, colored glass, indicative of his work in the other glass projects. It also is the first glass top ever made for a Steinway.

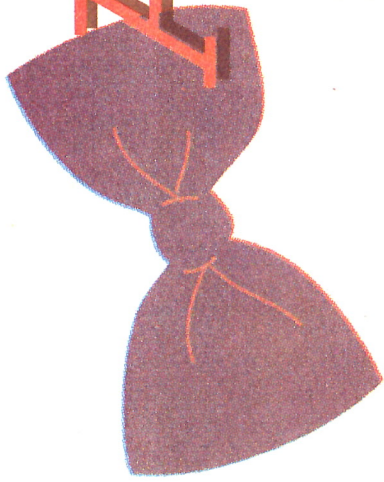
Besides being visually striking, the piano also is a remarkable instrument, pianist Augustine says.

"It is a powerfully voiced piano," says the soloist from Warren, Ohio. "Its tone is so bright, it will cut through anything."

Augustine, who has been performing for 38 years, is a Steinway artist and performed on the "Olympia" at a display in the furniture mecca of High Point, N.C.

The Joe Augustine concert is free but Patricia Neeper of the Trombino Piano Gallerie asks that guests call (412) 765-0600 to let them know of their intention to attend. Information on the Concert Society show is available at (412) 279-2970. More about Toys for Adults is available at (800) 747-5599.

Bob Karlovits can be reached at bkarlovits@tribweb.com or (412) 320-7852.



All that jazz

*Artist to perform before
hometown crowd at
Powers Auditorium*

By **RAYMOND L. SMITH**

Tribune Chronicle

performing before appreciative Trumbull and Mahoning county audiences is one of the favorite things that prolific jazz pianist Joe Augustine does whenever he has a chance.

It is especially a pleasure when Augustine brings fellow jazz performers Dave Finck and Clint deGanon to the area to play with the Youngstown Symphony Orchestra and conductor Isaiah Jackson.

Augustine and the Youngstown Symphony Orchestra will perform together Saturday at Powers Auditorium in a show called "My Favorite Things." This concert completes the Youngstown Symphony Orchestra's Pops season.

A renowned pianist, Augustine has recorded 57 jazz albums and CDs and has performed in locations around the world. He also is a composer and lecturer. He has worked with the Youngstown Symphony Orchestra and conductor Isaiah Jackson on eight or nine other occasions.

"I've always loved working with



Special to the Tribune Chronicle

The Joe Augustine Trio — from left, Joe Augustine, Clint deGanon and Dave Finck — will perform on Saturday with the Youngstown Symphony Orchestra at Powers Auditorium in a program dubbed "My Favorite Things."

"Those were wonderfully well received performances," Augustine says he never imagined moving away from the country, Augustine says he tunes to demonstrate jazz elements in different types of music."

Performing favorite music allows pianist to go deeper

Augustine strives to keep his music both interesting and accessible.

YOUNGSTOWN — Over the next few days, more than 8,000 sets of ears will try to absorb the music of the Joe Augustine Trio in concert with the Youngstown Symphony Orchestra.

That the vast majority of those listeners will be school children simply delights Augustine, because music is so important to him, and he hopes it will become important to the youngsters as well.

"The longer I do it, the more enamored of it I become," he said. "For years, I felt music enriched my life. Over last four or five, I've come to realization that music truly defines my life."

So, he'll share his own composition, "Liberty," as well as a medley of "Under The Boardwalk/St. Thomas" featuring second line rhythm. Meanwhile, Isaiah Jackson and the symphony will perform a suite of "All That Jazz," including a number of popular pieces.

The idea, Augustine said, is to educate while entertaining.

Those four performances today and Friday will be the prelude to the full-fledged concert Saturday evening of "My Favorite Things," a set of compositions that spans Augustine's career.

Augustine credited the symphony's Patricia Syak for the concept for the show. She "knows there are certain things that people really love," Augustine said. So, he put together "a wonderfully accessible collage of music, enjoyable by children and adults alike."

Multiple themes

Each of the nine segments has a theme, like "A Very Good Year," in which he pays homage to Frank Sinatra, whose verbal phrasing informs Augustine's right-hand playing. Another is "Three at 100," in memory of three composers who would have been 100 at the same time, George Gershwin, Duke Ellington and Hoagy Carmichael will be at the heart of that medley.

While Augustine professes his love of these songs, he also appreciates the opportunity presented by performing with the symphony.

"I've done God knows how many collaborations with Isaiah," he said. "He is just a great guy, and we have a great time doing this."

The music, orchestrated by Mike Lewis, a North Carolinian transplanted to Miami, grew out of many of Augustine's own pieces. Lewis' input helped to flesh out the jazz trio pieces.

"He knew from note one exactly what I wanted to portray," Augustine noted. "He was so absolutely on-target. I can't wait to play this, I'm so excited."

Lewis' writing credentials include pop songs for a number of artists, but "his real expertise lies in orchestrat-



The Vindicator

READY: Joe Augustine performs at 8 p.m. Saturday with the Youngstown Symphony in Powers Auditorium.

neath it. ... We just hit it off. It doesn't happen all the time. Unfortunately, we deal with these egos and it clouds people's judgment."

The three days of music is intended first to entertain. But Augustine hopes that some of the young people become interested in taking up instruments. That training, he said, will stay with them for life.

But learning to play, he admits, is only a small part of making a living as a musician.

More to it

"The other 70 percent," he said, "is learning ways to network. ... If we don't diversify in this industry, we can't stay busy." So he has found "ways to lecture and incorporate lectures with performances."

Over time, he has become "a little more savvy and business-minded," he said. "At the end of the day, it's business."

That business has taken his music into an unexpected place; iTunes.

Steinway, he said, picked five artists they wanted to be represented on the iTunes music download site. Augustine was one of them. So, a number of his songs are now available for download there.

"So many people are surfing that all the time. You never know" who's go-

ing to be a song. The possibility of use of his music will be channeled through him. That provides him yet another potential profit center.

The real reward

But he has learned something else from all the years of piano-playing and song-writing.

"If the music isn't fun, I'm going to distance myself from it," he said.

Every day, he goes to practice, to learn something new from the piano.

"What new trick will I find today. ... I think that every day."

As he plays the pieces, he wonders where in all this does the piano actually fit?

Years ago, he didn't have the understanding to ask such questions, or to have fun finding the answers.

These days, the affiliation with Steinway affords him the opportunity to keep searching as he performs and lectures all over the nation. After a three-day symposium in Beverly Hills, Calif., earlier this year, he then flew to Maui.

There, he received a message from a woman who was grateful that he had honored her husband by playing some of his music at the Beverly Hills engagement.

The woman was Jenny Mancini, whose husband, Henry Mancini, was the famous orchestra leader and pi-

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SYMPHONY REVIEW

Trio brings surprise with old favorites

*Augustine added charm by
interspersing original materi-
al all evening.*

YOUNGSTOWN — The Joe Augustine Trio headlined the fourth Youngstown Symphony Pops Series Concert Saturday night at Powers Auditorium.

Augustine, a perennial Youngstown favorite, brought all new arrangements, the highlight of which was "3 at 100 — The Music of Gershwin, Ellington and Carmichael."

The collection came to a climax with an imaginatively juxtaposed combination of George Gershwin's "Prelude II" for piano with melodic fragments from Hoagy Carmichael's "Stardust." This was all the more surprising because Stardust was not listed on the program.

Gershwin was also represented by "I've Got Rhythm," "They Can't Take That Away from Me" and "I'll Build a Stairway to Paradise;" Ellington by "It Don't Mean a Thing if It Ain't Got That Swing," and "Do Nothin' Till You Hear from Me;" and Carmichael by "Skylark" and "Up a Lazy River" — all classics among 20th-century pop songs. Throughout, the acerbic contemporary jazz harmony (extended thirds and chords in fourths and fifths) provided piquant flavor.

Flirting with danger

Augustine was able to cover so many songs and to keep things moving by never presenting more than one chorus or verse of a piece, and immediately segueing to the next. While this approach can flirt dangerously with "elevator music," Augustine managed to add personal charm by interspersing original material all evening.

The "Liberty" set introduction appeared to be a typical patriotic musical rendition at first, but as Augustine moved to his original melody

and harmony, the sincerity was apparent. Notwithstanding the patchwork treatment of "America the Beautiful," Simon and Garfunkel's "Bridge over Troubled Water" closed the set strongly.

Also attractive were the "Action, Film and Music" and the "By Request" sets. Augustine seems to have special affinity for the great film composer, Henry Mancini. "The Pink Panther" and "Peter Gunn" were lively and attractive, while "Moon River" was soulfully expressive.

The Harold Arlen songs, "Come Rain or Come Shine," "Swinging on a Star" and "Stormy Weather" were all smoothly and tastefully played, as were Irving Berlin's "Cheek to Cheek" and Harline's "When You Wish upon a Star."

Drummer Clint Deganon played effectively throughout as did bassist David Finck, but neither were allowed an extensive solo. Augustine's and Mike Lewis' arrangements were good, though the formula of a single verse and on to the next seemed to preclude an occasional musical excursion.


The "Looney Tunes" set sparkled in "Linus and Lucy" and the ever popular "Looney Tunes" closer.

Standing ovation

The symphony's portion was delightful. Maestro Isaiah Jackson was greeted with a standing ovation showing the Youngstown audience's affection and support.

Most enjoyable was the Gershwin *Girl Crazy* Overture, providing effective orchestrations of "I Got Rhythm" and "Embraceable You," and some interesting muted trumpet sounds.

"Here Come the Bands" exposed some old favorites and had beautiful pyramiding in the brass. "Chicago Selections" allowed for some good solo work and National Emblem had well-controlled tempo and dynamics.



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Augustine
is...*

*Home
for the
Holidays*

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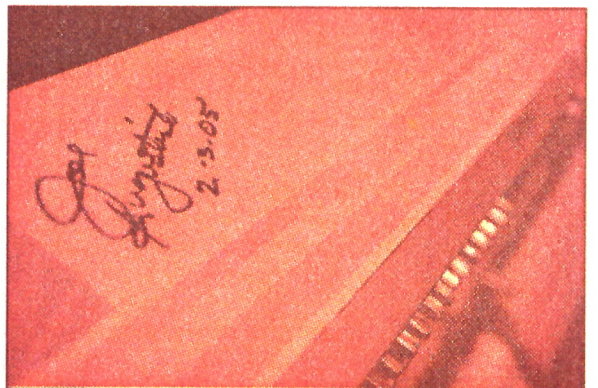
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NEIGHBORS



The Times/PETE SABELLA



The Times/LUCY SCHALY

THE STEINWAY & SONS TRADE-MARK (top photo) is seen on the open top of the upright delivered Feb. 3 to the Lincoln Park Center for the Performing Arts in Midland. Above, Steinway jazz pianist Joe Augustine autographed the piano after a performance to celebrate the delivery of the piano, expected to be the first of many at the center.

Steinway to Heaven

DELIVERY OF FIRST PIANO MAKES DREAM REALITY FOR PERFORMING ARTS CENTER

Kimberly K. Barlow
Times Staff

These children will be the beneficiaries of something that's out of this world.

JOE AUGUSTINE
Jazz pianist

MIDLAND — The first round of applause went to the moving men who deftly wheeled their cargo into the living room of the Lincoln Park Center for the Performing Arts' Welcome House. The lustrous black upright Steinway elicited a collective gasp of delight from board members and staff as it was lifted off its dolly and gently set into place.

Jazz pianist Joe Augustine, a Steinway artist, quickly seated himself at the keyboard and filled the house with rich sound. His rendition of "The Impossible Dream" drew an even larger round of applause.

"This wonderful dream has been realized," he said triumphantly.

"You people are extremely lucky, and these children will be the beneficiaries of something that's out of this world," he said.

At the end of the informal lunchtime concert, Augustine added his autograph to 22-year-old concert pianist Lang Lang's signature penned in black marker inside the piano. Lang practiced on the Steinway upright when he was in Pittsburgh last fall for a symphony engagement.

The Feb. 3 celebration marked the delivery of the first of what could be as many as 50 Steinway pianos to the Lincoln Park Center for the Performing Arts.



ALBUMS BY HENRY MANCINI are displayed on a mantel in the room where the new Steinway upright piano sits at Lincoln Park Center for the Performing Arts.

The Times/LUCY SCH

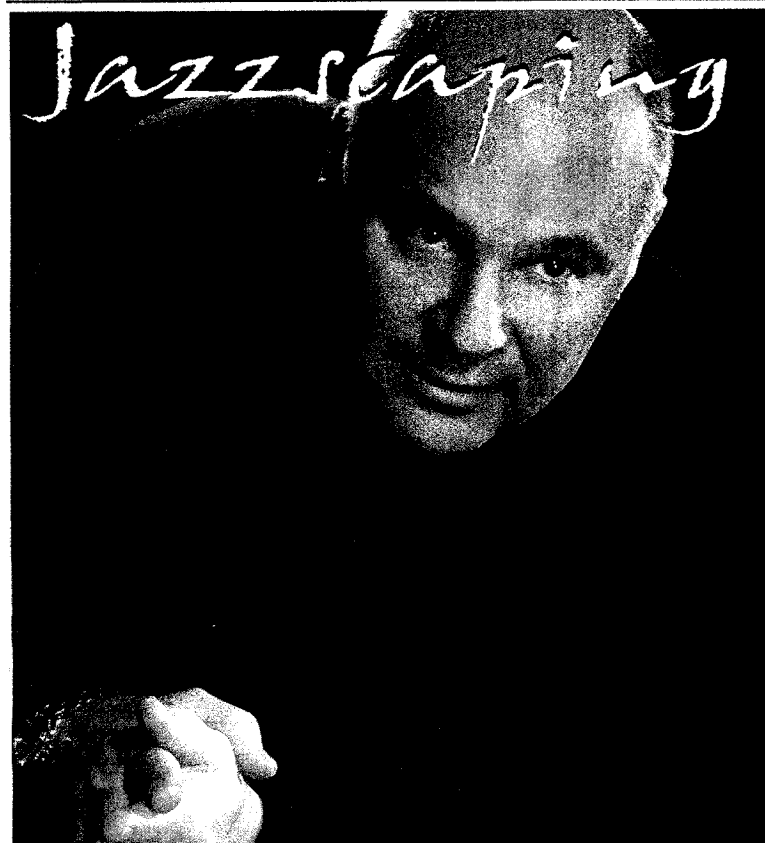


symphony notes

March/April 2004
Vol. 12, No. 2

A Newsletter for Supporters and Friends of the Symphony

Williamsport Symphony Orchestra • 360 Market Street, Room 3 • Williamsport, PA 17701-6315 • 570-322-0227 • www.williamsportsymphony.com



Youth Orchestra Shakes Up Spring

A hit "gangster musical," a Wagnerian comedy, a pirate, and an opera that launched a hairstyle are on the program as the Williamsport Symphony Youth Orchestra takes to the Community Arts Center stage on Monday, March 29. Music starts at 7:30 p.m. Admission is free.

The Youth Orchestra, an adjunct to the Williamsport Symphony Orchestra, provides an educational and performance medium for aspiring musicians under eighteen years of age. "Their concerts are surprisingly entertaining and polished, considering the age group," said one audience member.

Rick Coulter is the main conductor and musical director of the Youth Orchestra. Under his supervision, the Williamsport Area School District has won numerous awards—including the President's Committee on Arts and the Humanities—and the WASD has been rated one of the best school districts in the United States for music education.

"Every student deserves an outstanding music education, no matter what their talent level is," said composer/educator

the Symphony—

Joe Augustine at the March Pops Concert

Nothing good in music ever really dies," said George Gershwin. "If it has the spark of vitality, it is bound to find its place sometime, somewhere." Jazz pianist and Gershwin-Steinway artist Joe Augustine has known the spark of vitality since he began serious study of the piano at age fifteen. For more than thirty years he has been on a journey with his unique musical signature.

"To know I touch others is what fuels and satisfies me," says Augustine. "I've spent my life applying a positive, creative energy to my work so I can virtually become one with the music."

Whether Augustine is playing classic standards or original songs (including "Dukester," a song written for his cat), he treats the material to creative and meticulous arrangements. His

(continued on page 2)



Renae Marshalek
WSYO flutist

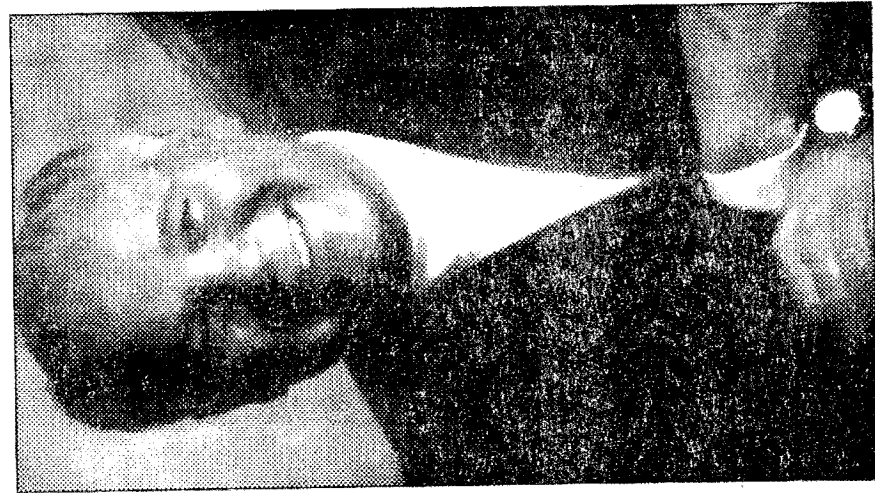
Kirt Mosier. "I teach students the sacrifice and commitment it takes to be excellent; music happens to be the tool that I use to do this. Students signed up for orchestra because they thought it would be fun, and this it will be!"

Fun is the factor as the WSYO performs Mosier's *Alasdrom*, a work based on two Gaelic folk songs and which features the percussion and woodwind sections.

(continued on page 8)

JOE AUGUSTINE

'Jazzscapes' paints a musical picture of art



Joe Augustine

The album was inspired by the museum's permanent collection.

By NANCILYNN GATTA
VINDICATOR CORRESPONDENT

A conversation between local jazz pianist, composer and arranger Joe Augustine and Dr. Lou Zona, executive director of Butler Institute of American Art, resulted in Augustine's latest album, "Jazzscapes."

The 13 tracks were inspired by the permanent collection of the museum, which included works by American artists Norman Bluhm, Joseph Raphael and Paul Jenkins.

Augustine explained: "I was doing an opening for a wonderful artist, Chen Chi. Here I sit at my Steinway, and I'm staring at these fabulous walters. The colors were incredible. They were just so overwhelming. They possessed me. I said to Lou, 'I'm going to play what I see.' While he's witnessing this, he said 'Joe, I have this great concept. I think you should study the art. I'll help you and guide

you.' So in conjunction with The Butler Institute of American Art, that's exactly what I did."

Double interpretation

Zona saw an opportunity for a double interpretation of visual art.

"I think everybody loves his music and the way he [Augustine] interprets a song. He puts his own personality into it, very much like painters. When they look at a subject, they put their own personality into it. They interpret it. I thought wouldn't it be interesting if he interprets a visual artist's interpretation. Like a double interpretation. I think he's done that," said Zona. Augustine credits Zona for the album's title.

"When an artist paints the land. It's called a landscape. Paints the sea. It's called a seascape. Paints the city. It's called a cityscape. I thought, 'He's a jazz musician. He's painting jazz. It's a jazzscape,'" Zona said.

Creating a work of art while listening to jazz has been achieved by artist and YSU art professor, Al Bright, but this is believed to be the first time that a work of art inspired a piece of music. "He had someone play, and he painted. To flip it around this way is

really a delight. That's basically the hook of this whole record," Augustine said.

When deciding what songs to choose as a representative of his view of each work, Augustine stated, "I love old standards and they seemed to say what I wanted to say."

Covers and original tunes

The combination of cover tunes including "Autumn in New York" and "Over the Rainbow" plus two original compositions, "Regrets" and "My Friend" took four to six months to choose, arrange and record.

"One of my favorite memories about Joe is about a year ago when I was talking to him on the phone. I love a lot of songs, but I asked him if he ever played 'Deep Purple'? He put down the phone and played it with such sensitivity," said Zona. That song is included on "Jazzscapes."

"That is his little inside thing for me, and I'm really grateful," Zona said.

Jazzscapes may be bought on Augustine's Web site, www.joeaugustine.com.

4/10/03

Augustine celebrates release of 'Cool' new album

By **ANDY GRAY**
Tribune Chronicle

HOWLAND — Joe Augustine has spent many a night playing piano at Avalon Inn & Resort for parties celebrating birthdays, anniversaries and special events.

As he is most nights, Augustine will be playing in the Tall Oaks Dining Room Aug. 23, although this time the party will be for him. Augustine is celebrating the release of "Cool Today/Jazz Tonight," his second disc for 1201 Music and his 12th release overall.

The release party still will be a working gig for Augustine as he will perform backed by Tim Powell, bass, and J.R. Richey, drums.

"I have been at this hotel for a lot of years, and it's just a natural fit," said Augustine, who started at the inn in 1971. "I'm looking forward to just playing some new material. It seems to be popular when I use a trio in that room, because I play there so often as a soloist."

"Cool Today/Jazz Tonight" features an even mix of Augustine originals and pop and jazz standards like "Love for Sale," "Fever" and Sonny Rollins' "St. Thomas."

Augustine said he included a few more cover tunes on the disc because, "Especially in this area, people like to buy things that they already know. But we'll find out soon enough."

His first recording for 1201 Music, "License to Groove," received extensive airplay on jazz stations nationwide, and Augustine said the label has an aggressive marketing campaign for the new disc. Potential customers will be able to sample

WHEN YOU GO



WHAT: CD release party for Joe Augustine's "Cool Today/Jazz Tonight"

WHEN: 6:30 to 9:30 p.m. Aug. 23

WHERE: Avalon Inn, 9519 E. Market St., Howland.

HOW MUCH: \$30, which includes hors d'oeuvres and a wine and beer open bar. For reservations or more information, call 330-856-1900.

tracks from the disc at listening stations at Barnes & Noble and Borders stores nationwide, and Augustine already is booked for several concerts and in-store performances.

Musically, "Cool Today/Jazz Tonight" reflects Augustine's diverse musical interests — from classic pop to swingin' blues to funky rhythms — all played in his distinctive style.

"Years ago when I began playing the piano, I was always enamored with the sound of Ramsey Lewis, Vince Guaraldi,

Herbie Hancock," Augustine said. "I always loved that 'cool jazz' sound, and I wanted to return to that with some really fun, rhythmic, bluesy '60s-sounding kind of stuff."

He and the label brought together an illustrious supporting cast to give that cool jazz sound a fresh and contemporary spin. Drummer Chester Thompson has worked with acts as diverse as Weather Report, Phil Collins, Frank Zappa, George Duke and Joe Sample, and bassist Steve Novosel has worked on Grammy Award-winning releases for several acts.

The basic tracks were recorded in two days in a Nashville studio, and the second day they only worked for 90 minutes. Augustine attributed the quickness of the session on the experience his rhythm section.

"Most of those tunes are the second take, third take max," he said. "I think the fact that there wasn't a lot of time spent on rehearsal lent to the spontaneity of the thing, and that's what jazz is all about."

Also joining Augustine is jazz guitarist Denny Jiosa, who is 1201's top-selling artist. He's released three number-one discs on the jazz charts. Jiosa suggested that instead of playing with the trio live in the studio, he would dub his parts in later so as not to disrupt Augustine's interplay with his rhythm section and alter his playing to adapt to a quartet formation.

"His idea was brilliant," Augustine said. "He said, 'You're so comfortable doing your trio sound, and I don't want to get in the way of that. Just play what you play, and I'll make sure what I add to that is quietly tasty.'"

ENTERTAINMENT

REVIEW

Symphony and jazz group hail the season

Rich Morgan of WKBN recited 'Twas the Night Before Christmas.'

By JERRY STEPHENS
VINDICATOR CORRESPONDENT

YOUNGSTOWN — It was beginning to sound a lot like Christmas on Saturday evening in Edward W. Powers Auditorium. It was there that the Youngstown Symphony Orchestra under Isaiah Jackson did its very tuneful part in kicking off the holiday-season.

It wouldn't be Christmas without some reference to Tchaikovsky's "Nutcracker," and Maestro Jackson

and the orchestra obliged us by opening with a lively performance of some selections from the well-known "Nutcracker" Suite. They also played orchestral versions of Hanukkah songs and secular seasonal favorites arranged by Norris. This generally went very well.

Then we heard "Now, Dasher, now Dancer, now, Prancer and Vixen! On Comet, on Cupid, on Donner and Blixen." This, a recitation of Clement Clarke Moore's 1832 poem "Twas the Night Before Christmas" (a.k.a. "A Visit From St. Nicholas"), was the highlight of the first part. The narrator was Rich Morgan of WKBN, with a musical background arranged by Kaska. The balance between Morgan and the orchestra could have been better.

There has been some recent controversy over the names of the last pair of reindeer. I used those selected by Moore, who grew up in New York State. It had been settled by the Dutch, and he used the Dutch words for thunder and lightning as their names.

Jazz piano

The second part of the program was the true highlight of the evening. A local jazz pianist who is also a Steinway Artist and a nationally known recording star made his fourth appearance with the orchestra. This was Joe Augustine, who can also be heard performing regularly at the Opus Twentyone in Howland.

This time, the trio of Joe August-

ine; David Finck, who was outstanding at "slappin' the doghouse" on bass; and Clint de Gannon on the drums, whose refreshing style was not quite the usual, was augmented for this concert by a skilled vibraphone player.

This was Artie Schroeck, who also did the arrangements for the concert. He has also done arrangements for Frank Sinatra and Frankie Valli and written music for films including "The Sunshine Boys."

In such a concert, were there any standouts? There were, even with arrangers of Schroeck's caliber. Those I considered to be such were "O Come All Ye Faithful," Joe Augustine's original composition "No More Tears for Christmas," and "Santa Baby," an

arrangement that did not sound like, and was superior to, Eartha Kitt's original ditty.

There was also the second encore, and the final number of the performance: "Night Train." What made it special was that each member of the quartet had a chance to do their solo riffs.

It is very noticeable how well Maestro Jackson and the Youngstown Symphony Orchestra can work and blend with pop stars and groups such as Joe Augustine's. This ability was also commented on by Jose Feliciano earlier this season. This ability is what makes the orchestra something of which the community can be proud.

Augustine switches labels

By ANDY GRAY
Tribune Chronicle

"Alone" is attracting a crowd. On the heels of releasing his 10th nationally distributed recording "Alone," Joe Augustine is preparing to move to a larger record label and getting ready for his second appearance on Cleveland's "Fox 8 This Morning."

Augustine signed a contract last month to release his next five to seven CDs on 1201 Music. "This is a great jazz label," said Augustine, who joins a roster of artists that includes Randy Brecker and Buster Williams. 1201 also has access to an extensive jazz catalog, and it is releasing compilations featuring recordings by Dexter Gordon, Thelonius Monk, Freddie Hubbard, Earl Hines and others under the Hip Jazz-Bop moniker.

With Revere Records, Augustine's music was sold primarily in non-traditional outlets, such as book stores, in the United States. His new label has major distribution throughout North America and Europe and will support his recordings with the kind of advertising and promotional support Revere couldn't afford, Augustine said.

Plans already are underway for Augustine's first 1201 disc, which will be recorded in late August for release early next year.

"There's no title yet, but it will be a very groove-oriented CD," Augustine said. "It will



Pianist Joe Augustine is on the move, signing a deal with 1201 Music, a larger jazz label.

have a much more upbeat sound."

In the meantime, Augustine is promoting his latest disc "Alone," a collection of 14 solo piano recordings featuring two originals, the title song and "Duet for One," and performances of such tunes as "We're All Alone," "One for My Baby (And One More for the Road)" and "Smile."

The idea for the CD grew out of the death of Augustine's father in 1994, he said. He had a

difficult time getting over the loss, and he decided to use his music to express his feelings.

"I feel it is some of my best solo work," Augustine said. "It really helped me to heal."

Augustine will showcase several of the songs from the disc from 7:30 to 9 a.m.

Tuesday on "Fox 8 This Morning" on WJW-TV in Cleveland. It will be his second appearance on the show. He was invited on by

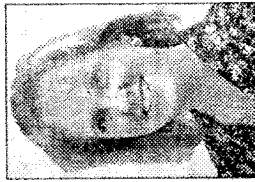
Steinway & Sons in the spring to play a \$175,000 piano built in honor of George Gershwin that the company is showing nationally (Augustine was designated a Steinway Artist in 1996).

"I guess the producer liked what I did. They asked if I had an agent, and they set this up with the release of 'Alone,'" Augustine said.

He will be featured in a half-dozen segments during the 90-minute block of programming.

GAIL WHITE

For this pianist, a Steinway is the only way



When I first heard of Joe Augustine, I learned that he was a pianist who would only play a Steinway — and a certain kind of Steinway at that. His concerts are booked by a New York agent. And, before a concert, he requires that his Steinway be tuned by a certain piano technician.

As I prepared to interview this man, I felt nervous and uneasy. I wasn't so sure I would measure up to his prim-and-proper manner. When I met Joe, it took only a moment to realize that there is not a prim bone in his body. He is one of the coolest, hippest guys I have met.

Let there be no mistake: Joe truly has cause to be prim or even snooty. He is one of 1,280 Steinway

Artists in the world. "Eighty-five percent of them are classical artists," Joe said. He is one of the 120 jazz artists. (The snap of his fingers and shake of his hips give him away.)

Chosen by Steinway: A further accomplishment, he is one of 10 Steinway Artists chosen and endorsed by Steinway to do "Evening with the Artist" concerts.

Though he travels a great deal, when he is home he is the house pianist for the Avalon Inn. He has been there 31 years.

"It all started when I was 15," Joe said. An injury while playing football sidelined him.

One day, walking past the band room, he heard someone playing the piano. "I always liked the sound of the piano," he said.

"I sat watching with big eyes." Then, he asked Sam DeAngelo if he could try.

Joe played exactly what Sam had

played.

Sam knew he had just encountered genius.

Joe knew that he was hooked. "You could just slide through this," Joe recalled Sam telling him. Joe could play what he heard, but Sam knew he would never reach his full potential without formal training.

Lesson: Joe remembers his first lesson. "It took me 24 hours to play three scales," he said, laughing.

Looking back, he knows every scale was worth it. His studies and training made him one of the most accomplished pianists in the world.

As he perfected his talent, a dream was growing inside of him. Ever since the first time he had played on a full-size concert grand piano, a "Big D" as he calls it, Joe's dream was to one day own one.

In 1995, it was time to make his dream come true. For years, he had followed the advice of Gene Rush,

one of his instructors. "You hear things," Gene had told him. "Don't fight what you hear."

"I was hearing things that I could not play," Joe explained. "I had outgrown my piano."

It was time for a "Big D." As he walked into Steinway Hall in New York, five "Big D" pianos stood waiting for him. He sat and played each one — pure "Joe heaven."

He chose the fourth. "It spoke to me in terms that only I could understand," he said.

Still in euphoria over finding the perfect piano, Joe was greeted by a tall man wearing a bow tie. It was Henry Steinway.

"We would be honored to have you in the Steinway Artist Family," he said.

"A dream times two," I interject-

ed. **Savors the memory:** Joe is wistful, savoring the remembrance of

the moment. "It was a dream squared," he replied.

In his living room sits the "Big D," autographed by Henry Steinway.

On his walls are the dozens of CDs that he has recorded.

His datebook is filled with concerts and engagements.

For Joe, these are the by-products of a talent he has been given; a path he was created to take.

Perhaps that is what makes his music so captivating. There is no air of self importance; no prim-and-proper attitude.

With every touch of the ivory, he is compelled to reveal a message, a bit of himself that he has no other way to express.

"It is a gift," Joe said. "Wherever I go, I meet people and pass this gift to them. It was what I was put here to do."

To learn more about Joe Augustine go to www.joegaugustine.com

4-36-01

Orchestra, pianist spur Gershwin appreciation

Monday, April 20, 1998

By ANDY GRAY
Tribune Chronicle

Review

YOUNGSTOWN — Few things in the arts are more under-rated than a great pop song.

Several elements have to come together — a melody that immediately captures the imagination; lyrics that meld with the emotion of the music; and a performer who can interpret the songwriter's intentions in a way that makes the song as enchanting to the listener on the 100th listening as it is on the first.

George Gershwin wrote operas and symphonic works, and his creative reputation probably wouldn't be what it is if he hadn't. But Gershwin, with the help of his lyricist brother, Ira, was one of music's greatest pop craftsmen.

For the 100th anniversary of Gershwin's birth, the Youngstown Symphony Orchestra displayed the greatness of Gershwin before a capacity audience Saturday at Edward W. Powers Auditorium. The orchestra performed with guests artists Joe Augustine Trio and vocalist Angela DeCicco.

Augustine may be the perfect pianist to interpret Gershwin's work because the Howland resident fully appreciates the beauty of melody. Augustine's playing style is deceptively simple; he never allows the listener to lose touch with the essence of the composer's work.

There were plenty of creative flourishes by Augustine and his rhythm section — Tim Powell, bass, and Joe Parlink, drums — brought to the music, such as a "Peter Gunn"-like beat that drove "Fascinating Rhythm."

Augustine's jazz explorations, however, never overwhelm the song. If you want to be dazzled, Augustine can do it with either hand. But Augustine does it in a way that is in service to the song, rather than making the song serve his artistic ego.

Watching the sway in Augustine's shoulders when the orchestra played and the intent with which he played the piano, the audience could see, as well as hear, how much he loves the music.

The concert touched on all aspects of Gershwin's incredible body of work — all composed before the age of 40.

Youngstown Symphony Music Director Isaiah Jackson opened the evening by leading the orchestra in a rousing interpretation of "Cuban Overture."

The trio was at its best on a medley of "Nice Work If You Can Get It"; "Soon"; "Fascinating Rhythm"; and "Love Is Here to Stay."

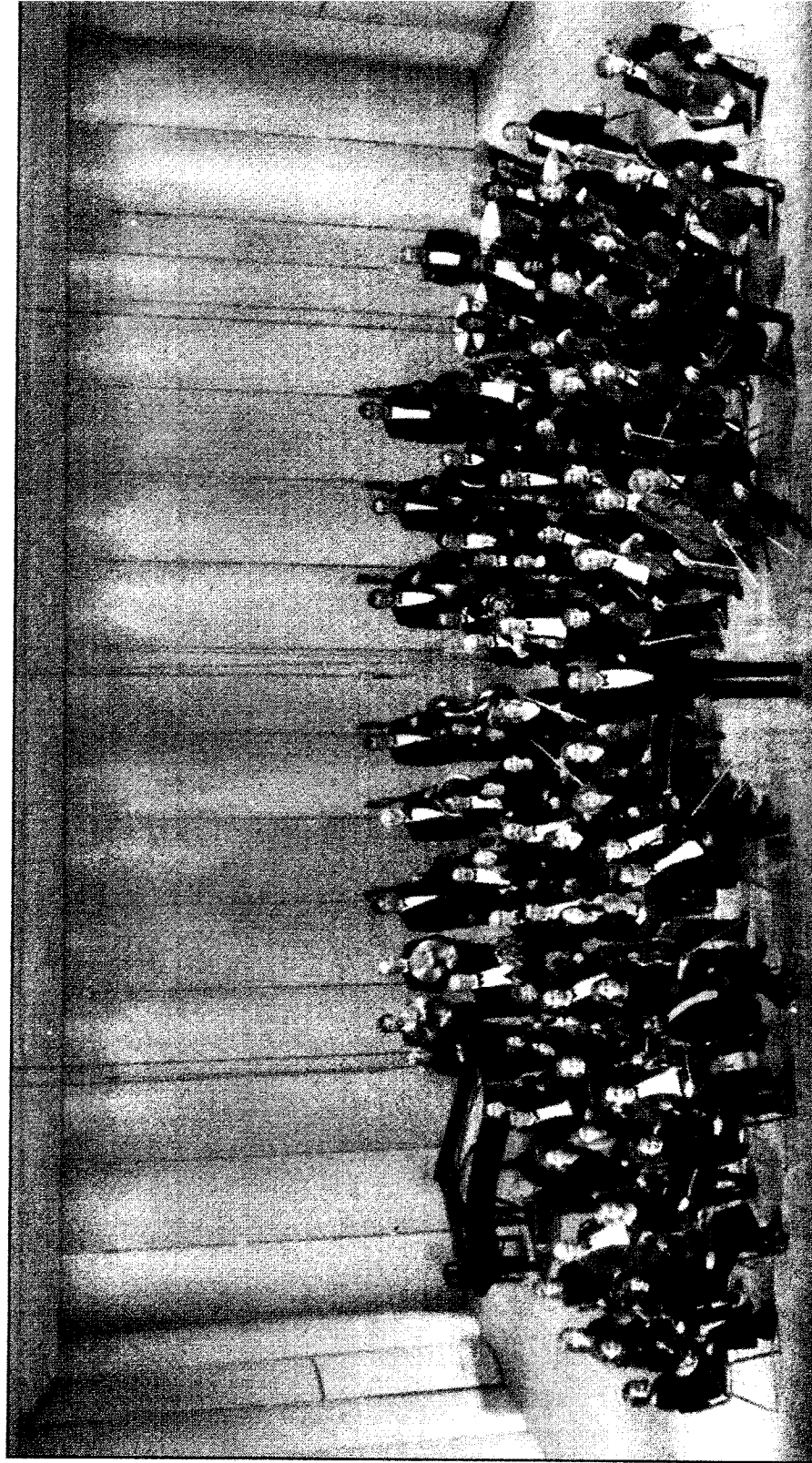
The interplay between Augustine's piano, Parlink's brush work on the drum kit and Powell's nimble runs up and down the neck of his stand up bass revealed the work of three talented players perfectly in sync. And when the full orchestra joined them, the fusion was seamless.

DeCicco, currently appearing in "Les Miserables" on Broadway, has a lovely voice. She seemed a bit tentative in the first half, but she made the 2,000-seat theater feel like an intimate cabaret when she wrapped her voice around "Man I Love" and "Someone to Watch Over Me" at the end of the evening.

TICKET



Sleigh bells ring ...



Joe Augustine and Youngstown Orchestra team up to light a fire under old holiday chestnuts

By **ANDY GRAY**
Tribune Chronicle

YOUNGSTOWN
Mahoning Valley audiences will get the first listen to a holiday

INSIDE:

**Raleigh on Film; Bethune on Theatre;
Behrens on Music; Seckel on the Cultural Scene;
Lille on Dance; Marvel's 'Art Byte';
Review: Caspar David Friedrich et al. at The Met;
Lisa Bennett 'Speaks Out' on Art;
Short Fiction & Poetry; New Art Books;
Extensive Calendar of Events...and more!**

ART TIMES

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Culturally Speaking

By CORNELIA SECKEL

I met Joe Augustine in Ohio at the Butler Institute where he was playing the piano for the **Chen Chi Exhibition Gala**. I was enchanted with his music and thrilled when he played extemporaneously in response to Chen Chi's moon paintings. Later I learned that Joe is a nationally acclaimed jazz pianist, a Steinway Artist (he'll be playing at Steinway Hall, NYC late in October), that his latest CD "**Cool Today, Jazz Tonight**" (his 12th release) has been out barely a month and is making the rounds of Jazz Radio Stations across the Country. His music is healing, uplifting and stimulating. You can hear Joe and learn more about his touring and teaching schedule at www.joeaugustine.com.