*JazzNights (58)*

On Saturday, November 16th at 8 pm, *JazzNights* will present the Jill McCarron Trio, Ms. McCarron on piano, George Mraz on bass, and Lewis Nash on drums. The event will be held at the Curtis/Brodsky house, 53 Clarke Court, Princeton.

Pianist Jill McCarron grew up in Canada, coming to New York to study jazz at the New School. Her serious jazz chops were immediately evident – she was a semifinalist in the 1993 Monk piano Competition, and two years later won the 13th Great American Jazz Competition. She’s played extensively with Randy Brecker, Don Braden, and Vincent Herring, and is regularly heard in New York and beyond. Her long-standing gig at the Harvard Club is a reason to dust off – or fake - your Harvard credentials! A measure of the reguard in which she’s held are the two musicians who will appear with her at *JazzNights* this November: Jiří Mraz and Lewis Nash. Could one imagine two better colleagues in a piano trio? I don’t think so.

For an excellent sample of what you’ll hear from this inventive and swinging pianist see this youtube clip of My Shining Hour (with Eric Halvorson and Don Falzone) from a trio recording date:

<http://www.youtube.com/watch?v=75OQOIF-maU>

“Ms. McCarron has all the attributes of a major player

– imagination, fire, and good choices of tunes to play.”

A.G. Zaire

Lewis Nash, is in my opinion, the very best on his instrument around these days. That’s saying a lot, because there are many excellent drummers today. Lewis’ roots are deep, and his education impeccable. He started at the age of 10 and by his early twenties was working with Sonny Stitt, Art Pepper, and Lee Konitz. In 1981, he began a four-year stint with Betty Carter, and there was no better education in jazz than Betty Carter University. In 1999, he became the drummer in the best of the Tommy Flanagan trios (Peter Washington was the bassist). This marvelous group was probably the greatest jazz trio of our times. Lewis Nash is impeccable in his timekeeping, but at the same time always doing something that arrests your attention. It’s exciting work, demanding of the listener, not to mention the artist, but well worth the effort! Jazz drumming these days seems sometimes obsessed with what one might call “the permanent solo” style, arguably a logical extension of what the great Max Roach began, but at times maybe just a tad over the top. Lewis Nash gets it exactly right, I think: always creative, always tasteful, always just the best at what he does.

"In Lewis Nash's drum patterns there was such acute attention

to timbre and melodic grace that at times he sounded more

as if he were playing composed lines on a vibraphone..."

Ben Ratliff, *New York Times*

Gerorge Mraz, born Jiří Mraz in Písek, south Bohemia in 1944,\* came to the Berklee School of Music from the Czech Republic in 1968 and in the ensuing years has been a first-call bassist with a who’s who of jazz greats: Mal Waldron, Clark Terry, Dizzy Gilespie, Stan Getz early on, and Flanagan, Nash, Hank Jones, to name just a few. Like Mr. Nash, he was a member of one of Tommy Flanagan’s great trios, and he has several CDs as a leader and has been on an incredible 1000+ recordings!

“George always plays the exact right note you want to hear, and he plays the bass as though he invented it."

Richie Beirach,

\* Why “George”? “… when I tried to open an account at the First National City Bank in Boston it took 15 minutes to get my last name right…When we got to the first name, I just gave up, I said ‘George’ ”