

Jason's Notes: Dec. 21, 2009

My wife and sons and I spent this weekend in New York City, where my parents and sister live. As with any trip to New York, there was jazz involved.

On Friday night, my friend of 20 years, Satoru Ohashi, came to dinner. Satoru and I went to the same small-town high school in Japan, where his dad was the music teacher. We also played together in a community big band there, including one performance featuring a squeak from my clarinet that is probably still ringing through the hills of northern Japan.

In the years since we met, Satoru has graduated from Berklee and Juilliard; played with a host of New Orleans and New York musicians; survived an apartment fire, bicycle accident, and Hurricane Katrina; and appeared on a several recordings. One of these days, we'll write all this stuff down.

He and I went to Dizzy's, where we caught a bit of Eric Reed's tribute to Lucky Thompson.

On Sunday afternoon, I had the distinct pleasure of interviewing multi-instrumentalist Marty Ehrlich and vocalist Amy Cervini. Both were smart and engaging. Look for those interviews in January.

Concert reminder: My good friends in [The Respect Sextet](#) are playing quite a bit these days. I'll be at their gig on January 12 at Le Poisson Rouge in New York. Opening for the guys will be pianist Ethan Iverson of The Bad Plus. Don't miss it.

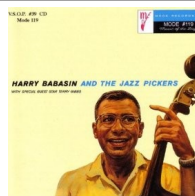
This week on the show: Von Babasin (TJS #125, Monday), Cooper-Moore (TJS #126, Wednesday) and James Shipp (TJS #127, Friday).

Next week: Dan Scofield on Sonny Simmons (TJS #128, Monday), Erik Alexander (TJS #129, Wednesday) and Nathaniel Friedman on jazz and basketball (TJS #130, Friday).

Peace, love and jazz,

Jason

This week on *The Jazz Session*:



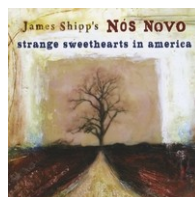
TJS #125: Harry Babasin. You'd think that helping to invent a new genre of music and being the first person to play your instrument in a jazz setting would be enough to get you some headlines in the jazz history books. You'd be wrong. Meet Harry Babasin, the bassist who played on the very first recordings of what became bossa nova, and then

became the first person to play pizzicato cello in a jazz group. He's now largely forgotten. In this interview, his son Von Babasin talks about Harry's life and accomplishments, and Von's mission to film a documentary that will restore his dad to his rightful place in jazz history. **SHOW AVAILABLE NOW. [LISTEN](#)**



TJS #126: Cooper-Moore. Cooper-Moore is a musical renaissance man. He's a pianist who also invents and builds his own instruments. He's steeped in history and tradition, and refreshingly free from convention. In this interview, Cooper-Moore talks about his childhood days as the town musician; why he feels that playing music is far more than a

profession; and how he began creating his own instruments. **SHOW AVAILABLE STARTING 12/23/09.**



TJS #127: James Shipp. Drummer and percussionist James Shipp is making music without borders. With his band Nos Novo, Shipp has just released *Strange Sweethearts In America*, a fascinating and fun mix of traditional Irish melodies and rhythms with Brazilian music and collective improvisation. In this interview, Shipp talks about the genesis of the band; provides a guide to the varying ingredients on the album; and talks about what makes each of these styles so special to him. **SHOW AVAILABLE STARTING 12/25/09.**