

# Fred Hughes

Press Book





# Fred Hughes Music

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## Biography

From concerts, recordings and military service in Seoul, Korea to jazz festivals as a Jazz Ambassador; conducting orchestras across the United States as a musical director to recording and producing records as a pianist and leader of his own group; Fred Hughes has had a long and varied musical journey.

Fred began studying keyboards and low brass at the age of 8 and by age 12 was a member of Local 294 of the American Federation of Musicians in his hometown of Lancaster, Pennsylvania. He performed alongside his father in the New Holland and Bainbridge Bands on tuba and in his dad's jazz group on organ. Professional performances continued with his own organ trio until graduating from high school.

In 1979, Fred enlisted in the United States Army and upon advancing out of the Armed Forces School of Music, was assigned as a tuba player in the First Army Band at Fort George G. Meade, Maryland. His keyboard prowess soon had him playing in the duty combo, show band and big band with the First Army Band as well as an organ trio in his off-duty time in the Baltimore/Washington area. He also performed with the UMBC Jazz Ensemble, under the direction of Ron Diehl, playing with such guest artists as Al Cohn and Ashley Alexander.

1981 to 1985 was a period of tremendous opportunity for Fred, not only as a member of the Eighth Army Band in Seoul, Korea, but numerous performance opportunities in his free time. As a soldier-musician, he was rising quickly up the ranks, reaching the rank of staff sergeant. His responsibilities included leader of the duty combo, show band, and big bands for the Eighth Army Band as well as operations noncommissioned officer; overseeing the booking of the organization.

In his off-duty time, Seoul was becoming a hotbed of jazz activity and Fred was performing almost every night of the week by the time he left Korea. His group, Just Friends, had recorded six albums for the Oasis/EMI label and had become popular across the Korean Peninsula; performing for sold-out houses and to live radio and television audiences. It was through these performance opportunities that Fred had the honor of being chosen to serve as the rehearsal conductor and jazz coach for the MBC Pops Orchestra.

Returning to his native Lancaster in 1985, Fred began performing extensively in a piano trio setting with the group Alternative. Alternative, which included Harrisburg legend Sammy Banks on drums and the formidable J.J. Wiggins, now Hassan Shakur on bass. Alternative was in demand in the Central Pennsylvania area and was the house band at what is now the Eden Resort Inn in Lancaster.

In 1989, Fred reentered the military joining the United States Army's premier touring jazz ensemble, the Jazz Ambassadors. As pianist and soloist for the Jazz Ambassadors, he performed in all fifty states, Canada, Mexico, Japan, and Europe; with jazz greats Arturo Sandoval, Ed Shaughnessy, Allen Vizzutti and Toots Thielemans; and at such prestigious jazz festivals as the Newport, Montreux, Nice and North Sea Jazz Festivals.

Fred left the Jazz Ambassadors in 1996 and the Fred Hughes Trio released their first recording, *Out Of The Blue*, in December of that year. Although the Fred Hughes Trio had gotten its start in the jazz clubs of Washington, DC in 1989, it wasn't until 1996 that the group began to flourish with performances at

the 1996 Summer Olympics, the Elkhart, Rehoboth, and Cape May jazz festivals as well as becoming the rhythm section for groups including the Vaughn Nark Quintet and Tim Eyermann's East Coast Offering.

The Trio has performed with such artists as Claudio Roditi, Jon Fedchock, Warren Vache and Larry Coryell and the groups recordings include *Out Of The Blue* (1996), *Live!* (1998), *No Turning Back* (2001), *New Day Dawning* (2006), *In The Mist* (2012), *Love Letters* (2015), *I'll Be Home For Christmas* (2015) which received 5 Stars from Amazon.com, 3 ½ stars from Downbeat and garnered considerable radio airplay; finishing out 2015 in the number 5 slot on the CMJ Jazz Radio Chart and *Matrix* (2016) which spent 5 weeks in the #1 spot on the Top 50 Jazz Album Chart at Roots Music Report and finished 2017 in the Top 5 of the Roots Music Report's Top Jazz Albums for 2017. The Trio has a DVD, *In Concert* (2002), released by GMC in the Republic of Korea. A sampling of the groups performing credentials includes the East Coast, Clifford Brown and Mid-Atlantic Jazz Festivals, tours to the Republic of Korea in 2001 and 2002, and clubs and concert venues from Toronto to Orlando.

In 2002, Fred became the musical supervisor and conductor for Three Mo' Tenors who later became Cook, Dixon and Young. In this role, he directed the Cincinnati Pops Orchestra, the Atlanta and Grand Rapids Symphony Orchestras, Washington and Chicago Lyric Opera Orchestras, the Los Angeles Philharmonic as well as many contracted orchestras on shows across the United States. His orchestrations and arrangements can be heard on the Cook, Dixon and Young PBS Great Performances Television Special *Cook, Dixon and Young – In Concert* as well as a compact disc of the performance distributed by RCA Victor titled *Cook, Dixon and Young Volume One*.

Fred was Assistant Director of Jazz Studies at Shepherd College and has presented workshops and clinics at conferences for the International Association of Jazz Educators (IAJE), Music Educators National Conference (MENC), Maryland Music Educators Association (MMEA), Texas Bandmasters Association (TBA) and the Midwest Band and Orchestra Clinic. He has conducted numerous county, state and regional honors groups including the Maryland All State Jazz Band and the MENC All-Eastern Honors Jazz Ensemble. His book, *The Jazz Pianist: Left Hand Voicings and Chord Theory* is published by Alfred Publications.

Fortunate to have many great teachers and mentors in his life including his father, Ben Iannone, Al Hermanns, Bill Horn and Kenny Werner; Fred's experiences as a young musician in the community and professional organizations of Lancaster County Pennsylvania provided the experiences that have shaped him as a musician to this day. Whether house pianist at the Willard Hotel (2005 to 2008) and Gaylord National Resort (2008 - 2011), conductor of community groups like the Chesapeake Bay Community Band (2004 - 2015), his newest appointment as director of the Columbia Jazz Band (2017 - present), or performances on stages around the world; Fred brings his years of experience on the bandstand to every musical opportunity.



## Jazz #1473

TW	LW	2W	PK	WKS	Artist	Recording
1	8	-	1	2	EMMET COHEN	Masters Legacy Series Volume 1
2	12	-	2	2	TROY ROBERTS	Tales And Tones
3	10	29	3	3	THROTTLE ELEVATOR MUSIC	Retrorespective
4	-	-	4	1	FRED HUGHES TRIO	Matrix
5	2	5	2	12	TAKUYA KURODA	Zigzagger
6	3	1	1	7	CHARLIE HADEN LIBERATION MUSIC ORCHESTRA	Time/Life (Song For The Whales And Other Beings)
7	1	4	1	9	CORY WEEDS QUINTET	It's Easy To Remember
8	20	25	8	7	ROBERTO FONSECA	ABUC
9	39	-	3	5	DELFEAYO MARSALIS AND THE UPTOWN JAZZ ORCHESTRA	Make America Great Again!
10	6	2	2	4	AZAR LAWRENCE AND AL MCLEAN	Frontiers
11	26	11	11	3	JEFF RICHMAN	Sizzle
12	-	-	12	1	JO ANN DAUGHERTY	Bring Joy

## Jersey Jazz – February 2017

Although he has been a professional and prolific jazz pianist and educator for several decades, **Matrix** (Shore Thing Records – 1116) is my first exposure to the artistry of **FRED HUGHES**. His trio, with bassist Amy Shook and drummer Frank Russo, addresses compositions by keyboard artist ranging from Johann Sebastian Bach and Pytor Ilyich Tchaikovsky, through George Gershwin, to Bill Evans, Dave Brubeck, Horace Silver, Chick Corea and Herbie Hancock. Hughes proves to be an eclectic, delightful and wonderfully creative artist. He explores a stylistic variety of compositions with superb intelligence, endowing each selection with a unique freshness that would have delighted the creators of the music who are no longer with us, and should bring smiles to the faces of the still active Corea and Hancock. This is a thoroughly delightful collection of songs played by a trio of musicians who are consistently on the same wavelength. ([www.FredHughes.com](http://www.FredHughes.com))



**Fred Hughes Trio, Matrix**  
MUSICSCRIBE  
★★★★★

A delightfully swinging offering from a solid trio that swings, swings and then swings some more. But its not just the swing that makes this offering so engaging, it is the chemistry between the players, the technique and the joy you can hear in the interaction, pouring out from the notes. The dictionary defines matrix as: "Something within or from which something else originates, develops, or takes form." To me, its a mathematical super formula that exudes on this 8th release from the trio. A highly recommended addition to ANY jazz collection where superb playing and developed ideas are a must in your quantitative value.

Filled with swinging solidarity, and the reimagined works of Johann Sebastian Bach, Dave Brubeck, Chick Corea, Bill Evans, George Gershwin, Herbie Hancock, Pyotr Ilyich Tchaikovsky, The Fred Hughes trio delivers a stunning formula that will leave you humming the tunes long after the disc is done playing. Solid chemistry between the players, engages the listener to a deeper experience. Not just the standard fare, but a matrix of solid performances and fluidity of ideas. Highly Recommended.

-Grady Harp HALL OF FAME TOP 100  
amazon.com REVIEWER VINE VOICE



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Veritas Vampirus #1,267 Newsletter

By Mark S. Tucker

**FRED HUGHES TRIO** – *Matrix* (2016 / Shore Thing Records)

Pianist Fred Hughes and his confreres (Amy Shook on bass, Frank Russo on drums) can rightly boast a distinguished history, having played with giants (Larry Coryell, Claudio Roditi, Warren Vache, Jon Fedchock, etc.) as well as, since 1989, having been featured in many Right Coast *fetes* (the Elkhart, Rehoboth, Cape May, East Coast, Clifford Brown, and Mid-Atlantic jazz fests) as well as two tours of the Republic of Korea. Now, with *Matrix* and boasting 9 releases under their belt, one of which is Korea-only issued, the band's as formidable as it's ever been...

...save that "formidable" carries the wrong flavor due the the threesome's warm, very friendly, and gently adventurous wonts. This is not to say they're conservative, as is seen right in the opening cut, George and Ira Gershwin's "I Got Rhythm", wherein Hughes chops and channels the composers' chestnut adeptly, instilling a lively stutter-step within the bars and measures before taking off for one of his many sprightly solos very much in Guaraldi / Brubeck territory with Corea topsides, Shook and Russo remaining vivacious beneath and beside him from start to finish.

The sophomore cut, Chick's "Now He Sings, Now He Sobs", somewhat continues that vibe but with more of Corea's mid-period high-spiritedness in linear format (that is to say: unlike his glorious earlier chaotic marvels with Hubert Laws and similar hijinx cats). Bill Evans' "B Minor Waltz" receives Ferrante & Teischer-esque treatment, cinematically lyrical, playing large pools of calm against grand flourishes amid slow melodics. Shook's solo is a stand-out, highly sympathetic, as Russo lays back in sussurations and wise silences, a choice drummer rarely make...but should a bit more often, and a restraint he will show again in Pyotr Ilyich's upcoming coverage.

Beethoven's "Two-Part Invention #4" gets a finger-twisting right-hand/left-hand cross-flow emboldened by Russo's punctuations and Shook's peripatetic undergirding, everyone switching from concert hall classicalism to café jazz about halfway through, whereas Tchaikovsky's "Andante Cantabile" is a long 6:10 exercise in discreet quietude and naturalistic procession solemnly held, Shook taking a stately solo early on, sounding like a Bach insertion by way of Ron Carter or Gary Peacock in a high thoughtful mode before later bowing her stand-up for a cello-istic finale.

That leads to the third of four Corea comps (Hughes obviously is highly enamored of Chick's myriad captivating virtues), this time the CD's title cut, and we enter bop territory, Fred speeding through very clean very upbeat chops while giving both back-ups solo space to trot out their prowesses. Russo gets a really nice interval and shines, exhibiting a penchant for utilizing the panorama of tonicities percussives can express in the right hands, a decisive perception making the instrument kit far more musical than the backbeat-and-little-more we too often see in rock 'n roll meadows.

But that's perfectly illustrative of Hughes' wisdom in his choice of bandmates. Trios crucially rely upon perfect sympathies between all parties, any slightest miss will ruin a cut, and this triad is as solid as they come while simultaneously fully as accommodative to deep listening as to jubilant background atmospherics. All the cuts in *Matrix* come from the outflow following the Age Of Mingus, Miles, Duke & Etc. and dance exuberantly in the milieu.

**JAZZ**  
Top Five



**CORY WEEDS AND THE JEFF HAMILTON TRIO**



**COWBOYS AND FRENCHMEN**



**RIK WRIGHT'S FUNDAMENTAL FORCES**



**JOHN SCOFIELD**



**FRED HUGHES TRIO**

**Jazz**

PERIOD ENDING 12/8/2014  
CONTRIBUTING REPORTERS THIS WEEK: 68

TW	LW	ZW	PK	WKS	ARTIST + TITLE	LABEL
1	2	4	1	4	<b>CORY WEEDS AND THE JEFF HAMILTON TRIO</b> <i>This Happy Madness</i>	Cellar Live
2	1	1	1	6	<b>COWBOYS AND FRENCHMEN</b> <i>Rodeo</i>	Outside In Music
3	6	12	3	4	<b>RIK WRIGHT'S FUNDAMENTAL FORCES</b> <i>Green</i>	Hipsync
4	3	3	1	11	<b>JOHN SCOFIELD</b> <i>Past Present</i>	Impulse!
5	21	-	5	2	<b>FRED HUGHES TRIO</b> <i>I'll Be Home For Christmas</i>	Shore Thing
6	11	6	2	14	<b>JAZZ AT LINCOLN CENTER ORCHESTRA WITH WYNTON MARSALIS</b> <i>Live In Cuba</i>	Blue Engine
7	-	-	7	1	<b>WILL CAVINESS SEXTET</b> <i>A Walk</i>	Cellar Live
8	5	2	2	6	<b>LJONEL LOUEKE</b> <i>Gala</i>	Blue Note
9	19	7	7	6	<b>STANLEY CLARKE/BIRELI LAGRENE/JEAN-LUC PONT</b> <i>D-Strings</i>	Verve
10	-	-	10	4	<b>JOHN PIZZARELLI</b> <i>Midnight McCartney</i>	Concord
11	-	-	11	1	<b>JAZZ AT LINCOLN CENTER ORCHESTRA WITH...</b> <i>Big Band Holidays</i> <b>TOP DEBUT</b>	Blue Engine
12	4	10	1	26	<b>KAMASI WASHINGTON</b> <i>The Epic</i>	Brainfeeder
13	7	11	1	14	<b>CHRISTIAN MCBRIDE TRIO</b> <i>Live At The Village Vanguard</i>	Mack Avenue
14	26	-	14	2	<b>TOM COLLIER</b> <i>Across The Bridge</i>	Origin
15	25	9	9	3	<b>DETROIT JAZZ CITY</b> <i>Various Artists</i>	Blue Note
16	23	-	3	11	<b>AFRO-LATIN JAZZ ORCHESTRA WITH ARTURO O'FARRILL</b> <i>Cuba: The Conversation...</i>	Motema
17	18	16	2	12	<b>CHICK COREA AND BELA FLECK</b> <i>Two</i>	Concord
18	-	-	18	1	<b>AMP TRIO</b> <i>Myour World</i>	Self-Released
19	39	-	19	2	<b>EIGHT TO THE BAR</b> <i>Bring It And Swing It</i> <b>TOP MOVER</b>	Jitter Bop!
20	-	-	20	2	<b>NOMAD DREAMS</b> <i>Nomad Dreams</i>	Self-Released
21	-	26	8	8	<b>JOHN ELLIS AND DOUBLE-WIDE</b> <i>Charm</i>	Parade Light
22	12	8	8	7	<b>ARTURO SANDOVAL</b> <i>Live At Yoshi's</i>	ALFI
23	-	36	23	4	<b>WAYNE HORVITZ</b> <i>Some Places Are Forever Afternoon</i>	Songlines
24	-	-	20	4	<b>RAJIV HALIM</b> <i>Foundation</i>	Milah
25	-	-	25	1	<b>HERB SILVERSTEIN</b> <i>Younger Next Year</i>	Self-Released
26	-	-	26	1	<b>JOEY DEFRANCESCO</b> <i>Trip Mode</i>	HighNote
27	-	-	19	2	<b>TOMEKA REID QUARTET</b> <i>Tomeka Reid Quartet</i>	Thirsty Ear
28	22	-	22	2	<b>MIKE HOLOBER</b> <i>Balancing Act</i>	Palmetto
29	10	22	8	12	<b>LIBERTY ELLMAN</b> <i>Radiate</i>	Pi
30	-	17	17	2	<b>MATTHEW SHIPP TRIO</b> <i>The Conduct Of Jazz</i>	Thirsty Ear
31	-	24	24	4	<b>JACOB VARMUS SEPTET</b> <i>Aegean</i>	Crows' Kin
32	37	33	12	5	<b>LAST EXIT</b> <i>Iron Path</i>	ESP
33	40	-	16	6	<b>KARRIN ALLYSON</b> <i>Many A New Day: Karrin Allyson Sings Rodgers And Hammerstein</i>	Motema
34	-	-	34	1	<b>RON SUNSHINE</b> <i>Bring It Home</i>	Cellar Live
35	-	-	35	1	<b>HORACIO LAVANDERA</b> <i>Sakuzi: Imagenes</i>	ECM
36	17	21	3	12	<b>ORRIN EVANS</b> <i>The Evolution Of Oneself</i>	Smoke Sessions
37	9	5	5	9	<b>SOULJAZZ ORCHESTRA</b> <i>Resistance</i>	Strut
38	-	34	1	18	<b>ROBERT GLASPER TRIO</b> <i>Covered</i>	Blue Note
39	-	-	39	1	<b>WILLIAM PARKER</b> <i>Great Spirit</i>	AUM Fidelity
40	-	19	10	8	<b>GABRIEL ALEGRIA AFRO-PERUVIAN SEXTET</b> <i>10</i>	Zoho

Chart information is based on combined airdays of jazz releases from CMJ's panel of college, commercial and non-commercial radio stations. Subscribers can log in at [cmj.com/charts](http://cmj.com/charts) to view airday charts in their entirety.

**Adds**

TW	ADDS	ARTIST + TITLE	LABEL
1	6	<b>JAZZ AT LINCOLN CENTER ORCHESTRA WITH WYNTON MARSALIS</b> <i>Big Band Holidays</i>	Blue Engine
2	6	<b>DANIEL PERANTONI</b> <i>Mr. P's Christmas Wish</i>	Self-Released
3	5	<b>WILL CAVINESS SEXTET</b> <i>A Walk</i>	Cellar Live
4	4	<b>FOURPLAY</b> <i>Silver</i>	Concord
5	4	<b>BLUE MUSE</b> <i>Blue Muse Live</i>	Dolphinium

12/07/15 Albums By Travis Rogers

## The Fred Hughes Trio Promises "I'll Be Home for Christmas"

A Dose of Holiday Jazz

The Fred Hughes Trio has turned in some beautiful previous recordings such as "Out of The Blue", "Live", "No Turning Back," "Love Letters" and, on DVD, "In Concert." Now Hughes with Amy Shook (bass) and Frank Russo (drums) have offered a terrific holiday gift with "I'll Be Home for Christmas" on ShoreThing Records.

"I'll Be Home for Christmas" is an 11-track album with the standard holiday hits. The difference here is that these Christmas chestnuts are done with class and cool.

The album is opened with "Winter Wonderland." The usual vocal line is replaced with simple chords to set the listener up for the fun improvisations to follow. A fine Latin groove takes over the piece and Shook's bass steals a rolling solo to be followed by Russo swinging solo on drums.

Hughes brings it back together with the familiar melodic line but with that ever-so-lovely Latin sway. A fine start.

"O Christmas Tree" begs to swing and Hughes lets it do just that. A bit Guaraldi, a bit Ellington and a lot of Hughes. This is "O Tannenbaum" the way it was meant to be heard. Listen carefully to get a kick out of Shook's bass solo.

"Silver Bells" starts with solo piano has the essential New York City cool feel that the piece requires. Russo's brushes give the image of swirling patterns of snow as taxis rush by and Shook's murmuring bass gives the hum of electric lights.

The bustle of the street gives way to the coziness of the living room fireplace in "Let It Snow." The piece swings delightfully like a couple dancing in the warmth of their home while the snow falls just outside the window. It is a playful, fanciful and mirthful shield against the cold of the outside.

"Silent Night" cuts loose in a brilliant and bluesy Gospel treatment. Far from "silent," this is a raucous romp that thunders in celebration. The one has to be heard.

The Hughes Trio version of "White Christmas" must have Bing Crosby rolling over somewhere. A world away from the smooth croon, the Caribbean beat and warm melody conjures images of white sand on blue beaches more than white snow on blue lips.

"Santa Claus is Comin' to Town" is an R & B feast with equal portions of ham from all three of the trio. Exciting in its expectancy of the arrival of the man with the sleigh, it is like staying up late with loud celebrations waiting for Christmas morning.

"The Christmas Song" is warm and accepting and full of hope for everyone who still believes in the utter joy of friendship and love. It is sweet without being sappy. So help me, it makes you want to hug the nearest person.

Of course, "Jingle Bells" just has to be jovial and bouncy and this is precisely what Hughes lays down. With a touch of Fats Waller, Hughes gets an additional bounce from Shook and Russo. It is a whimsical treatment, just like it should be. It tweaks your nose and bites you on the cheek.

Like everyone's desire, "I'll Be Home for Christmas" promises to be close for the holidays. Amy Shook's bass takes on the vocal line in a slow and sad realization that we may only be close to each other in our dreams. The track ends with great expectation from Hughes' piano. Sad and lovely.

Thank goodness that Fred Hughes didn't leave us hanging with the melancholy of "I'll Be Home for Christmas." Instead, The Fred Hughes Trio gives a charming and warm farewell to us with "Have Yourself a Merry Little Christmas." It swings and sways and gets everyone in the place smiling. As the unsung lyrics declare, "Through the years /We all will be together/If the Fates allow/Hang a shining star upon the highest bough/And have yourself A merry little Christmas now." Now that's the way to end a Christmas album.

Fred Hughes has been swinging since 1981. He has released many albums of great Jazz and has been a great teacher of Jazz all the while. With "I'll Be Home for Christmas," Hughes and his trio teaches how to enjoy the holidays, think on the holidays, and do it in a Jazz way.

Thanks for making Christmas a little bit merrier, Fred, Amy and Frank.

# Jazz Scan Jazz ain't dead; it's just evolving!

Sunday, December 4, 2016

## Holiday Swing: The platinum edition

By [Derrick Bang](#)



This year's superlative hit is the Fred Hughes Trio's *I'll Be Home for Christmas*, one of the finest piano trio holiday albums *ever* released. The Pennsylvania-born Hughes has performed, conducted and taught — nationally and internationally — for more than three decades, and his keyboard chops are ample evidence of a lifetime's worth of devotion. He has worked alongside jazz luminaries such as Arturo Sandoval, Toots Thielemans and Roy Hargrove, and this seasonal CD garnered a well-deserved 3-1/2 star review from *Downbeat* magazine.

In a word, it's terrific.

In another word, Hughes is a keyboard monster.

Such beasts come in two distinct flavors. Some are best known for cacophonous, unmelodic “free jazz” solos that soar into a tuneless stratosphere and prompt little beyond grimaces from all but the most broad-minded listeners. Hughes belongs to the other end of the spectrum: His improvisational solos are a melodic blend of lightning-swift single-note runs and tuneful power chords, the results both exhilarating and very pleasant to the ear.

Hughes compares quite favorably to piano legend Paul Smith: high praise that I don't offer lightly.

Hughes is supported ably by the talented Amy Shook (bass) and Frank Russo (drums), and this collection of 11 Christmas chestnuts is consistently enjoyable. Hughes is a generous leader, granting ample space to both colleagues on all tracks, and it's clear that all three are having a great time.

The album kicks off with a mid-tempo reading of “Winter Wonderland,” which offers a taste of things to come: a strong beat, ferocious keyboard chops and a lovely midpoint bass solo. The tune concludes, rather cheekily, on an unresolved chord.

“Santa Claus Is Comin' to Town” is similarly propulsive, with Russo laying down a fast march tempo, and Shook contributing a lively bass solo against Hughes' deft keyboard comping. “Jingle Bells” opens with Shook's fast walking bass, Hughes taking the melody with single notes and then lyrical chords, the tempo building as all three *get down*, until concluding unexpectedly at a gentler shuffle with a droll walking bass finale.

The slower numbers are equally lovely. Hughes opens the waltz-time “Silver Bells” with quiet piano, later inserting a playful keyboard solo against Shook's equally sweet bass. “The Christmas Song” is given a similarly contemplative arrangement against Russo's solid 4/4 beat; “I'll Be Home for Christmas” is downright poignant, and highlighted by a particularly thoughtful bass solo.

“Let It Snow” opens with a lyrical blend of piano and bass, both trading off in the foreground; the tune's improv bridge includes a cute bass and drum interlude, along with more of Hughes' poetic piano riffs. Russo gives “Silent Night” a slow, reverential beat, and he contributes a surprisingly gentle drum solo to an otherwise dynamic reading of “White Christmas.”

The album closes with a mid-tempo 4/4 handling of “Have Yourself a Merry Little Christmas,” which boasts a sublime bass solo and a playful drum interlude, before concluding with a pleasingly *resolved* chord: a clever counterpoint to the aforementioned first track.

Get this album. You'll never stop playing it!

## Fred Hughes Trio: I'll Be Home For Christmas



By GEANNINE REID  
Published: December 9, 2015  
Views: 3,185

[View Related Images](#)



What would Christmas be without that familiar holiday sound scape of songs of yesterday? Well thankfully we will not have to find out, because jazz pianist Fred Hughes has released *I'll Be Home for Christmas* which is a set of 11 memorable classics that never grow old and will be a great addition to the holiday collection. What makes Hughes collection unique is his arrangements and hard swinging playing. The CD features [Fred Hughes](#) on piano, [Amy Shook](#) on bass and [Frank Russo](#) on the drums. Swinging selections like: "O Christmas Tree," "Let It Snow," "Jingle Bells," and "Have Yourself a Merry Little Christmas," adorn this gem of a recording, with Latin versions of the classics like; "Winter Wonderland," "White Christmas," and "The Christmas Song." A holiday offering would not be complete without the beautiful ballad, "I'll Be Home for Christmas." A funky version of "Santa Claus Is Comin' to Town" and two waltzes: "Silver Bells" and a slow straight eight version of "Silent Night."

Hughes plays each classic with a deep understanding of the jazz tradition and the right touch of elegance, coupled with a rhythm that resonates with a clear sense of time and direction. The trio seems to keep the spirit of Christmas in mind and brings the season alive with jolly greetings in their playing and interaction with one another. One of the many highlights include the stunning piano work on "Santa Claus is Coming to Town." Hughes really displays a command of the keys that is spectacular in his control of harmony and sense of time. Of course, my favorite part is his time sensibility, drive and clarity with each line building, offering clear articulation in a manner that makes musical sentences to create a complete story, outstanding work!

"O Christmas Tree" is given an excellent medium-hard swinging treatment with Hughes predominately playing the melody in a block chord fashion and the trio's time feel will get the toe tappin' right away. Shook and Russo keep things steady and moving forward as Hughes combines just the right amount of blues and bop to his swing language to make an impactful solo statement. Shook fingers a melodic solo that leads us to Hughes and Russo trading fours. The joy that the three seem to have when playing together comes through the music and really makes this the perfect backdrop to the meaning of the season.

"I'll Be Home for Christmas" is beautiful. The attention to space and the subtle harmony really grabs the attention. Russo's brush work sets a perfect undercurrent and Shook's big woody sound pins the harmony as Hughes lyrical melody playing weaves in and out of luscious chords. Hughes solo continues the introspective theme and he does an excellent job of developing a theme through his solo statement. Hughes states the melody leading to a climax of big tremolo chords that are very effective in giving a clear arch to the piece. This is a wonderful version on this well-known classic Christmas favorite.

Hughes has a wonderful project here and it is highly recommended. The trio will provide that perfect musical backdrop to all your activities of the season in a stylish and elegant manner. This is an excellent jazz piano CD, full of Christmas standards that are played in anything but a "standardized" fashion. It swings, it relaxes and it is always done with a lot of style and taste.

## Tis the Season for Family Gatherings

Fred Hughes Trio - *I'll Be Home For Christmas*



BY CARMEL DESOTO  
DECEMBER 13, 2015

([Log In](#) or [Sign Up](#) to Follow Contributor)

Pianist Fred Hughes and his trio have added to the Christmas cannon with their release entitled, ***I'll Be Home for Christmas***. A collection of eleven Christmas classics performed in new and fresh ways. The trio is comprised of Hughes on piano, with Amy Shook performing on the acoustic bass and Frank Russo playing the drums. The trio covers various styles from swing to waltzes; from straight eight feel to funk. The main theme though is musicality above all else.

"Santa Claus Is Comin' to Town" is given a work over and finds Hughes displaying supreme command of the ivories with Shook and Russo giving good support. The tune is given a funky in the pocket feel that is sure to put a smile on both the naughty and nice. "O Christmas Tree," could be called "O Swingin Tree" because this trio swings in a way that demands head bopping on this number. Even the grumpy guest in the family tree will smile with glee once this disc starts spinning in the background of your festivities.

The title track is simply beautiful, played from the heart and in a relaxed ballad manner. Hughes possesses that ever elusive combination of heart and technique, well done maestro, well done.

"Silent Night" is given a touch of the church, and fittingly so.

The Fred Hughes Trio brings a family of tunes together that will add to your kinfolk's holiday gathering. Whether you are reminiscing of days of ole or forging new ground, this is a great musical backdrop. Sophisticated and musical, this trio has certainly made the nice list. Now as far as that family member who might be naughty, well that's for another time.




**I'll Be Home For Christmas**  
 MUSICSCRIBE  
 ★★★★★  
 Fred Hughes CD, I'll Be Home for Christmas is a fantastic release. The CD features Fred Hughes on piano, Amy Shook (upright bass) and Frank Russo (drums). Hughes piano style has a clear rhythmic articulation and hard bop influence with a bright swinging feeling. He solos with a strong vocabulary of bebop and soulful blues melodies and always makes an impactful statement. The trio works well together and there's no questioning either their inventiveness or the richness of their playing. The variety of styles is good and will add to the holiday season. Highly Recommended.



★★★★★ **Holiday favorites, courtesy of jazz giants**, November 30, 2015

By [Grady Harp](#)

This review is from: [I'll Be Home for Christmas \(MP3 Music\)](#)

The Fred Hughes Trio has been performing, recording and presenting clinics and workshops since 1989 and brings over four decades of musical experience to the stage. A sampling of the groups performing credentials includes the Elkhart, Rehoboth, Cape May, East Coast, Clifford Brown and Mid-Atlantic Jazz Festivals, the 1996 Summer Olympics and tours to the Republic of Korea in 2001 and 2002. The Trio has shared the stage with such artists as Claudio Roditi, Jon Fedchock, Warren Vache and Larry Coryell and the groups recordings include Out Of The Blue (1996), Live! (1998), No Turning Back (2001), New Day Dawning (2006), In The Mist (2012) and Love Letters (2015) as well as the DVD, In Concert (2002), released in the Republic of Korea.

Pour yourself an eggnog or a spice tea, turn down the lights, light the candles and get into the holiday mood with the Fred Hughes Trio. A true Christmas present! Grady Harp, November 15

# The Jazz Word

Classic Flipcard Magazine Mosaic Sidebar Snapshot Timeslide

DEC  
5

## Fred Hughes Trio, I'll Be Home For Christmas



Fred Hughes CD, I'll Be Home for Christmas is a fun, musical, swingin' Christmas CD that you will not get tired of, just put it in the player, hit play and press the CD repeat button and you will instantly have hours of Christmas music for the perfect musical decoration the whole family will enjoy. Fun lively tracks include: "Winter Wonderland," "O Christmas Tree," "Let It Snow," "White Christmas," "Santa Claus Is Comin' To Town," "Jingle Bells," and "Have Yourself A Merry Little Christmas." That is seven toe tapping tracks out the eleven that is mixed freely with relaxing slower versions of classic Christmas standards, which include: "Silver Bells," as slow bluesy version of "Silent Night," "The Christmas Song," and a beautiful version of "I'll Be Home for Christmas."

The CD features Fred Hughes on piano, Amy Shook on bass and Frank Russo on the drums. The overall vibe is a "Charlie Brown's Christmas" kind of feel, which is a good thing. There is enough variety here to keep you swingin' right through the holiday season snapping on two and four. Whether you're just pulling the sleigh like most reindeer, or makin' like Rudolph with a shiny nose, depends only on how you spike your eggnog, I'll Be Home for Christmas will be a sure mood setting ornament you will want to pick up and cherish for many celebrations to come.

# HOLLYWOOD BOWL 2003

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Arnie Roth and Fred Hughes, conductors  
The Irish Tenors  
(Anthony Kearns, Ronan Tynan, and Finbar Wright)  
Three Mo' Tenors  
(Victor Trent Cook, Rodrick Dixon, and Thomas Young)

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Presenting The Irish Tenors  
Arnie Roth, conductor  
Program selections to be announced from the stage

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## FRED HUGHES

### *No Turning Back*

#### Summit DCD 297 (70:17)

Good title. Considering the talent, technique and taste Fred Hughes displays in this, his first album for Summit as a leader, he would have no earthly reason for turning back. There are three more “T’s” to add: touch, treble and time. As heard in his single-note intros to “Joy Spring” and “My Romance,” Hughes loves to toy with the melody in the treble and take some fascinating liberties with the pulse. For “All the Things You Are,” it takes a misterioso intro before the Kern classic emerges, surprisingly, in 3/4, with outstanding, Iikeminded support from bassist Steve Zerlin and drummer Frank Russo.

Nothing mysterious about “It’s Easy to Remember”: Hughes states the theme honestly and directly, again in the treble, and rhythmic support eases him into a lovely, pensive exploration of the tune. Talk about pensive: Clare Fischer’s “Pensativa” gets a full-bodied bossa nova workout, building gradually into an exciting Latin swinger, thanks to Russo’s busy accents. Zerlin contributes a number of memorable solos—particularly in “Lover Man” where early on he contributes a crucial octave leap behind Hughes. The chemistry between bass and piano is obvious from the very outset.

Regarding the very outset, Hughes cleverly interpolates “Secret Love” into the head of “Joy Spring”—which leads to a hope that he stays in the mainstream. The final three tracks, all originals (including an unacknowledged 11th track), are much less subtle with Russo switching to the sledgehammer two and four of rock.

—Harvey Siders

# IT'S G 13 (b9) - DO YOU KNOW WHERE YOUR PIANIST IS?

## The Jazz Pianist: Left Hand Voicings and Chord Theory

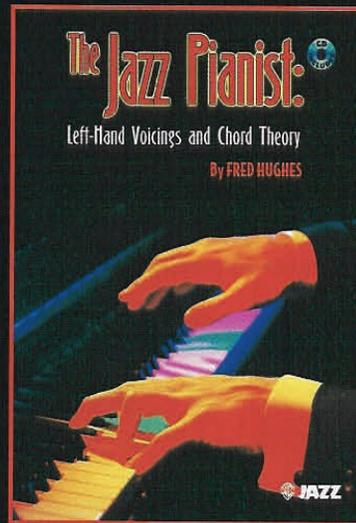
by Fred Hughes

(0606B) \$19.95



Photography by Jeffrey Kliman

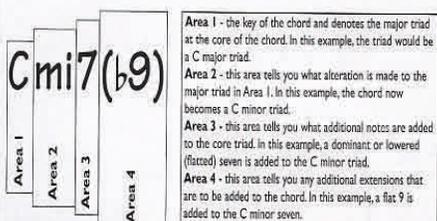
Jazz recording artist, pianist, and educator Fred Hughes takes you step-by-step through the process of efficiently playing chords with the left hand only. Learn jazz vocabulary along with practice and memorization techniques. *The Jazz Pianist: Left Hand Voicings and Chord Theory* begins with triads and proceeds through thirteenth chords and teaches the practical application of chords and chord progressions.



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  - Minor
  - Diminished and Augmented
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  - Ninth Chords
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  - Thirteenth Chords
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## No Turning Back

Fred Hughes (Summit)

By *Dave Nathan*

Pianist Fred Hughes takes classic pop and jazz standards (interspersed with his original material) and puts them in a modern framework. The ability to do this is both a credit to the music and to the performer. The music because it needs to be able to sustain a contemporary interpretation and the musician because he can play this familiar material in such a way as to retain the interest of listeners who may be used to hearing them played differently. Listen to what he does with "My Romance", for example, which kicks off with a short drum solo by Frank Russo. Then there is Track 11 which is an untitled composition by Hughes, which is more in the modern vein than anything else on the CD, with the exception of a dazzling performance of Clare Fischer's "Pensativa" which the pianist, aided and abetted by his two playing mates, becomes a singular tour de force, with a strong, focused performance. There's a touch of funk, helped along by Steve Zerlin's bass on another Hughes original, "C'mon Let's Go". Hughes is anything but shy in his approach to the piano. He has the technical ability, the deftness of touch, and full control of the instrument in the manner laid down by such keyboard giants as Art Tatum, Errol Garner and Oscar Peterson. It's like if you don't like this chordal progression, wait a second or two and there will be another one coming right along.

Having the technical ability and feel for the music isn't enough. Hughes demonstrates that he has immeasurable confidence in his ability to use his skills to their fullest. This comes through on such tunes as a lilting "All The Things You Are" as he wends his way in, around and through snatches of bass by Zerlin and drum breaks by Frank Russo. This album is exciting with its fresh approach to the music and is the way a piano trio should sound. Highly recommended. Visit Fred at his web home, [www.fredhughes.com](http://www.fredhughes.com).

**Track Listing:** Joy Spring; All the Things You Are; It's Easy to Remember; My Romance; Summer Rain; What Now; Lover Man; Pensativa; Cruisin' Home; C'mon Let's Go; Track 11 (untitled)

**Personnel:** Fred Hughes - Piano; Steve Zerlin - Bass; Frank Russo - Drums



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## FRED HUGHES "No Turning Back" Summit

Friday, May 10, 2002; Page WE07

### FRED HUGHES

### "No Turning Back"

#### *Summit*

Pianist Fred Hughes likes to tilt familiar tunes in the light, this way and that, in search of new melodic, harmonic and rhythmic facets. The process pays off handsomely on "No Turning Back," a CD brimming with fresh trio takes on pop and jazz standards.

Anyone fond of Billy Taylor's approach to the Clifford Brown reverie "Joy Spring" will find plenty to enjoy while listening to Hughes's similarly sunny interpretation, with its chromatic skips and cascading runs. But before the tune glides into fingerpopping motion, Hughes creates an exploratory, out-of-tempo contrast that makes the ensuing choruses all the more vibrant and swinging. He then moves on to re-examine and recast "All the Things You Are," employing a shift in meter and a delightful combination of baroque and Latin twists.

Another example of Hughes's light yet probing handiwork is found on "My Romance," where he elegantly appends drummer Frank Russo's brush-stroked solo before pushing the tune in and out of swing gear. Like several other arrangements here, "My Romance" also benefits from the close-knit support and neatly tailored tangents provided by Russo and bassist Steve Zerlin.

Not all of the tunes are well known. In addition to "Lover Man" and "Pensativa," the album includes several original pieces that knowingly embrace romantic balladry ("What Now"), soul-jazz traditions ("Cruisin' Home") and gospel grooves ("C'mon Let's Go").

-- Mike Joyce

*Appearing Friday and Saturday at Twins. • To hear a free Sound Bite from Fred Hughes, call Post-Haste at 202/334-9000 and press 8103. (Prince William residents, call 703/690-4110.)*

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# Fred Hughes and his eponymous trio to play at Shepherd Saturday

By **JOEY DiGUGLIELMO**  
*Weekender Staff Writer*

SHEPHERDSTOWN — Korea is special to Fred Hughes. Though he now lives in Maryland, he's had a lot of good times there.

He calls the time he lived there, from 1981 to 1985 "the best time of my life."

It was in Korea that met his wife, Sung. It was there that he formed the first Fred Hughes Trio, a jazz ensemble now in its third incarnation.

Most of his albums were released in Korea, lapped up with an enthusiasm Hughes says isn't as pronounced in the U.S.

It was in Korea that he found the greatest reception to his brand of piano-fueled jazz improv, frequently playing in large, packed venues for jazz-thirsty Koreans.

Korea was also the site of one of Hughes' most memorable performing experiences.

On a recent trip back, Hughes and his current musical comrades, bassist Max Murray

and drummer Frank Russo, were playing in a jam-packed club. Hughes says the club probably comfortably held about 200 people. He estimates there were about 350 there that night.

"Everybody there was just really crazed about the music," Hughes says. "They all just really wanted to be there and hear good music. The energy was just phenomenal."

He says there was a row of high school girls in the back who were so into the music, they took out their lighted cell phones and started waving them in the air much like kids do with lighters at rock concerts. In a room full of psyched fans, Hughes was touched by the unabashed enthusiasm they exhibited.

"I just kind of looked at the other guys and thought, 'Wow,'" Hughes recalls. "I just realized that music really is the universal language. I couldn't have gone up to anyone of them and had any kind of a conversation really — my Korean's not that great — and yet here we were obviously connecting with

them. That was just a wonderful feeling."

These days Hughes continues performing both nationally and internationally. His performance Saturday at Shepherd will be on familiar home turf. Hughes is co-director of the Shepherd College music department's jazz program.

Working with department head Mark McCoy, Hughes co-directs the school's jazz ensemble and teaches improvisation classes, combos and a jazz pedagogy class.

The teaching is borne out of more than 25 years of playing professionally and appearances on about 20 recording projects.

While growing up in Lancaster, Pa., Hughes started studying low brass and keyboards when he was 8. By age 12, he was playing professionally. Eventually, Hughes mastered composition and audio-video production.

Page C1



## Three's 3 company



## Trio (Continued from page C1)

A stint in the U.S. Army found him stationed in Korea where he found himself playing almost exclusively in jazz clubs.

"I had a pretty well-rounded background in both classical and jazz music but it got to the point where I kind of decided I had to master one thing, so I focused on jazz almost as a matter of necessity. The more I immersed myself, the more I got hooked until there was just no turning back. Now, 25 years later, I guess I can't really do anything else."

Hughes has been playing with Murray and Russo in the Washington area since about 1989. They had been assembled by a trumpet player who had hired them to play in a quintet. As soon as they found themselves together, the three of them knew they had found something special.

"Literally from the first time we played together, we knew we had great chemistry," Hughes says. "We all said, 'We really need to try this as a rhythm section.'"

He says the piano/bass/drum instrumentation gives them all ample opportunity to play a lot more. Because the ensemble is smaller, each of them get the chance to play more solos.

The chance to improvise is what Hughes loves about jazz.

"There are different schools of thought when it comes to playing jazz. Some trios or ensembles rehearse exactly what they're going to do and the arrangements basically stay intact. That's not how it goes with us at all. With us it goes in all kinds of directions and there are a number of things that determine that from, 'How do you feel this song today?' to what kind of piano I'm playing."

Hughes says the time it takes to master improvisational jazz piano is very similar to the time it takes to be a serious classical pianist. He says that while the skills are quite different, there's no getting around the endless hours logged on the piano bench.

But he's found some ways to get around that to an extent. No, he's not winging it or cheating on his practice time. Hughes says that out of sheer necessity, he's found ways to hone his skills even when there's not a piano handy.

Motel rooms, airplanes and long

hours on the road are often dead time for athletes, musicians or dancers but Hughes has learned ways to mentally practice in the car or in the air. He says he uses the two-hour drive he makes on Tuesdays and Thursdays to Shepherd to practice and work through musical ideas.

"You develop the skills to practice the instrument wherever you're at."

Hughes says other drivers don't have to worry about passing him on the road, worried that he's in the middle of some blistering piano solo, on the verge of an automobile accident caused by musical oblivion.

"I'm not actually there playing the steering wheel," he says with a laugh. "But I don't have the radio on. I'm mentally working through the music."

For Saturday's concert, Hughes says he and the guys will be playing a concert fairly representative of what they generally do when playing live. He says there will be contemporary compositions from their newest CD, "No Turning Back" as well as some even newer songs set to be recorded on the trio's next project. There will also be a set of jazz standards the guys like to pull out and give their own interpretive spins to.

"It's just a list of about 30 to 50 standards that anybody who listens to jazz, and probably even if they don't, will know by greats like Herbie Hancock, Chick Corea and Duke Ellington."

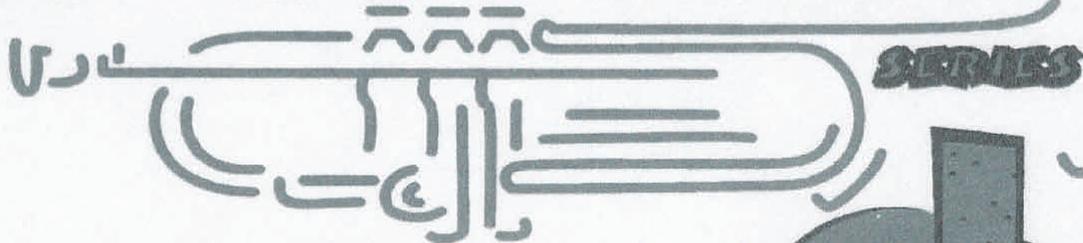
Another thing attendees can expect is an amalgam of styles and influences that not only are representative of The Fred Hughes Trio, but of modern jazz music in general.

"What is being considered jazz today is such a wide variety of genres from dixieland, to classical, to fusion to rock — it's truly a world music. I just hope I'm doing it justice every day."

— **Weekender Staff Writer**  
**Joey DiGuglielmo can be reached at 263-8931, ext. 136 or living@journal-news.net.**

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# THE PICKET

SHEPHERD

COLLEGE

JANUARY 23, 2002

VOL. 106, NO. 7

OFFICIAL STUDENT PUBLICATION



SHEPHERDSTOWN, W. VA.

EST. 1896

## Fred Hughes Trio Returns to Shepherd

by Dominic G. Zippilli  
*Picket Staff Writer*

When Fred Hughes considers a venue, he looks for only two things: "A good piano, and a crowd that enjoys music." With a Steinway on the stage and a sell-out crowd for its last jazz performer (the venerable Poncho Sanchez), it looks like Shepherd College will be able to provide both in abundance.

Now in his fifth semester as adjunct faculty, Hughes is finally bringing his trio back to Shepherd, the first time since October of 1998. After that concert that Hughes got the call inviting him to teach.

With such a successful show, and a list of associates and credentials that includes Arturo Sandoval, Roy Hargrove, Toots Thielemans and the Army's elite Jazz Ambassadors, Hughes was a shoe-in for the job.

With 28 years of professional playing under his belt, Hughes is a fluent player on low brass as well as his main axe, the piano. Hughes toured the world with Jazz Ambassadors playing at some of the most prestigious venues all over the world, including the Montreux and Newport Jazz Festivals. It was during this time that he met the members of his first trio, Alternative.

This group saw some lineup changes and eventually became known as The Fred Hughes Trio. Hughes and his trio have played venues such as the Cape May Jazz Festival, Sunset Jazz Festival in Philadelphia and the Clifford Brown Jazz Festival in Delaware.

Recently Hughes appeared with his trio on the nationally-syndicated Mitch Albom show, and just finished his first book, published by Warner Bros. His latest album with his trio, *No Turning Back*, is released on Summit Records, an independent jazz label.

So with a list of credentials that would inspire confidence in any man, how does Hughes feel about



Photo courtesy of Karlee Management, Inc.

*The Fred Hughes Trio will be performing at 8 p.m. on Jan. 26 at the Frank Arts Center.*

performing for his own students?

"I can't wait," says Hughes, who feels that his current group of students has had neither the time nor the occasion to see him perform with his trio.

The trio appears regularly at 49 West in Annapolis, Md., the second and fourth Sundays of the month.

"So," you might ask, as a Shepherd College student who has nothing to lose by going to this concert except a few hours of a Saturday night, "should I go?" The answer is a certain "yes." Even for non-students, who can expect to pay the usual PASS pricing (\$15 Public, \$10 Seniors, \$5 Faculty/Children under 18), this concert is well worth the price.

As Hughes will tell you, the trio is anything but a simple rhythm section, and do not play background music. They have an up-front sound that is meant for active listening.

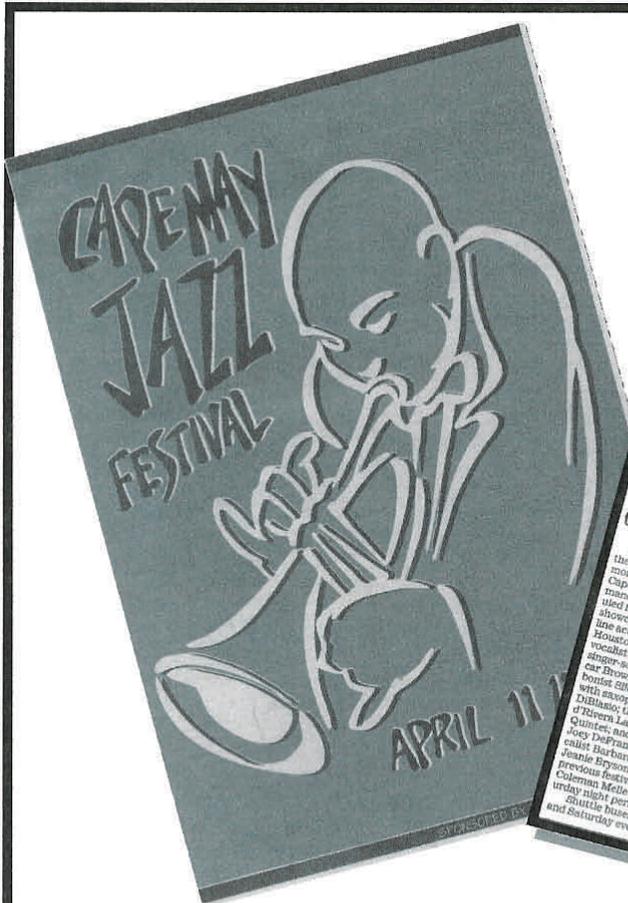
Without having seen the trio live myself, my evaluation is based on the awesome cuts on the trio's latest CD, *No Turning Back*. I cannot hope to review this album from a jazz standpoint and do it justice. I can, however, review it from a more general, collegiate standpoint with one

simple question: Does it rock?

Absolutely. While you won't find wailing guitars licks or vocals, what you will find are completely fresh and hip takes on standards that are delivered with the technical excellence, mutual understanding and respect between the players that jazz reviewers have been praising the trio for from the start. The group has a rare cohesion that allows them to take liberties with the rhythm and pulse in a way reminiscent of Wynton Marsalis's ground-breaking *Standard Time* series (except for the horns, of course).

Also, you will find five original pieces by Hughes that demonstrate Hughes' wide and varied experiences and influences. Besides of its excellence, the album is worth buying simply to support an independent musician, who is on an independent label and who is an active member of Shepherd's faculty to boot.

If you are someone who enjoys good live music and appreciates talent and originality, you will be sure to find that The Fred Hughes Trio provides an engaging, highly entertaining and original performance that will keep you in your seat from the start right up to the standing ovation.



# DAYTRIP

## BEST BETS



Trio: Fred Hughes Jr., Keith Kilgo and Tom Williams perform Sunday in Cape May, N.J.

### Cape May jazz fest

Enjoy three days of jazz at the Cape May Jazz Festival tomorrow through Sunday in Cape May, N.J. Saturday performance events are scheduled for the weekend, showcasing six head-line acts — sax player Houston Person with vocalist Etta Jones; singer-songwriter Oscar Brown Jr.; trombonist Slide Hampton; Dizzy Gillespie Quintet; the Tapita Quintet; and organist Joey DeFrancesco with vocalist Barbara Walker. Previous festival headliners, Coleman McClellan Trio for a Saturday night performance, and the Shuttle Blues tomorrow and Saturday evening will also

perform at the Cape May beachfront's night spots that are venues for the event.

A \$25 weekend pass



covers 16 events: a \$70.25 weekend pass includes a Sunday jazz lunch \$16, nine events Saturday night and \$25 Sunday and Monday jazz lunch \$15. Today's youth concert \$6.50 for adults, \$20 for students. Some vendors for the jazz lunch must be made by Friday, call 609-884-7277.

### 'March Through Time'

Experience 16 centuries of living history this weekend at the fifth annual 'Marching Through Time' on the grounds of the Marjette Mansion in Glenside. More than 350 militaries and civilian re-enactors representing Romanians, Vikings, knights, musketeers, minutemen and American Civil War soldiers, will don their camp life and tactical demonstrations, drill There will also be children's activities, period outfits (costumes), and food.

Hours: 11 a.m. to 5 p.m. Saturday and Sunday. The mansion is at 1001 Marjette Ave. Admission is \$8 for adults and \$4 for ages 5 to 14. Free for ages 5

## Sunday Jazz Lunch

The New Sunday jazz lunch will be at the Grand Hotel Penthouse Ballroom. Reservations and prepayment are due by April 10. (884-7727).

Featured are four performers who will be playing the Gold Whale on Friday and Saturday nights: singer Juanita Williams (See page eight.) and a trio led by pianist Fred Hughes.

Hughes went to Korea with the U.S. Army Band in 1979, spending four years touring Korea with the Army and with his own quartet. A four-year stint back home in Lancaster PA. saw him performing with the jazz trio Alternative. Hughes reentered the Army as a pianist for the Jazz Ambassadors. His work included appearances at the world's major jazz festivals—Newport, Nice, Montreux and North Sea.

As a freelancer in the D.C. area, Hughes plays often with Eyermann and with this trio. He has hooked up with artists such as Al Cohn, Arturo Sandoval, Ralph Moore, Vaughn Nark and Toots Thielmans.

Tom Williams is another Jazz Ambassadors vet who was both a bassist and a staff arranger for the band. He preceded that gig with another military tour as bassist for

the Airman of Note. A highly-regarded writer, composer, arranger and clinician, Williams has won numerous prizes for his compositions. He has performed with Dizzy Gillespie, Slide Hampton, Diane Schurr, the Drifters and Little Anthony and the Imperials, among others.

Drummer and composer Keith Kilgo was a founding member of Donald Byrd and the Blackbyrds, collecting three gold albums and two Grammy nominations. Major players on the jazz scene connecting with Kilgo include George Duke, Miles Davis, Stan Getz, McCoy Tyner, Sonny Stitt, Stevie Wonder, Joe Williams, Milt Jackson, Stanley Turrentine, David "Fathead" Newman, Joe Henderson and Wynton Marsalis.



Fred Hughes, Keith Kilgo and Tom Williams.

SATURDAY, NOV 13 • 9PM - 1AM

## FRED HUGHES TRIO FEATURING O'DONEL LEVY

Fred Hughes, piano and O'Donel Levy, guitar  
MARQUIS DELAFAYETTE HOTEL  
TOP OF THE MARQ -  
401 Beach Drive



Levy



Hughes

## SUNDAY JAZZ LUNCH

### FRED HUGHES TRIO with JUANITA WILLIAMS, Vocals

Last Set Includes a Gospel Medley  
Reservations by April 10 Lunch Required

THE GRAND HOTEL  
PENTHOUSE BALLROOM  
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SUNDAY, APRIL 13 • 1 PM - 5 PM



Fred Hughes Trio



Williams

# Ten Years Older Ten Years Bolder

June 20, 21 & 22, 1997



## SATURDAY EVENING

112 CLUB	MIDWEST MUSEUM	NEON RAINBOW	KNIGHTS OF COLUMBUS
ter & Daniels	Omega Industries	Orma & Sports Meet	GFE

Time	112 CLUB	MIDWEST MUSEUM	NEON RAINBOW	KNIGHTS OF COLUMBUS
7:00 - 8:00			Leonhart, Charlap, Miles - Jazz at the Improv	Grosz, Ecklund - The Orphan Newsboys with Barrett (CL)
8:30 - 9:30		Higgins, Miles, Leonhart, Grey, d'Ambrosio (S)	Bunch, Asclone, Batts, Vaché Jr., Appleyard, Pizzarello (ST-S)	
10:00 - 11:00		Fred Hughes Trio with Fedchok (BP)	Judy Roberts Quartet (ST-S)	Grosz, Ecklund - The Orphan Newsboys (CL)
11:30 - 12:30		Cathy Morris and Collage (C)	Charlap, Bany, Rosengarden, Nark, Maffinger, Vaché Jr. (ST-S)	VibeNation (LJ)

### Fred Hughes Trio With Fedchok

JAZZ FORMS: CL = Classic  
BB = Big Band

Time	112 CLUB	MIDWEST MUSEUM	NEON RAINBOW	KNIGHTS OF COLUMBUS
10:15 - 11:15		Jack McDuff Quartet with Holloway	Salty Dogs with Carol Leigh (CL)	
11:30 - 12:30		Higgins, Gray, Pizzarello, Lewis, Rantieri (ST-S)	Alpham, am, ill, rrett, axv	

S = Swing  
C = Contemporary  
ST = Straight Ahead  
LJ = Latin Jazz



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## Hughes Trio's Improvised 'Blue'

*By Mike Joyce*

Friday, November 29 1996; Page N16  
The Washington Post

"OUT OF THE BLUE" is an apt title for the debut release by the Fred Hughes Trio, since much of their music suggests a spirit of improvisation and discovery.

That's evident not only in the generous soloing space that punctuates the jazz trio's arrangements, but sometimes in the writing as well. Several of the original pieces, such as the title tune, "Tokyo Subway" and "New Worlds," imaginatively expand on simple patterns or distinct themes. All three of the trio's members -- pianist Fred Hughes, bassist Tom Williams and drummer Keith Killgo -- are accorded plenty of room for expression, but Hughes is the album's principal architect and a source of obvious inspiration to his bandmates. By turns ruminative, fluid and funky, his playing is chiefly responsible for the album's appealing colors and moods. Killgo displays his customary subtlety and drive, while Williams contributes the album's most evocative ballad, a piece inspired by a visit to Japan called "Tamana."

Also gracing the album are a few standards that are freshened by the trio's close-knit collaborations and yield the recording's strongest melodies.

THE FRED HUGHES TRIO -- "Out of the Blue" (Hughes).  
Appearing Friday and Saturday at the Nest in the Willard Hotel.

To hear a free Sound Bite from this album, call Post-Haste at 202/334-9000 and press 8110. (Prince William residents, call 690-4110.)

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[Back to the top](#)

Friday

Tribute to the Late "Wild" Bill Davis. This session will introduce a short history of the instrument, the technique of playing it, and the important pioneers such as the late "Wild" Bill Davis, Jimmy Smith and others. The session will conclude with a performance on organ by...

integrates a general MIDI tone generator with 16-track sequencer, programmable drum machine and programmable auto-accompaniment generator. Instrument also has a board scanning function for accompaniment as you play. Contact: Dennis Stanfill, Education Technology, 1000 Cabinet. (Repeated 10:00 p.m.)

SESSION: *Finale Q & A*. Presenter, if you're thinking of just want to come and ask questions. Contact: Music Technology's... Even if you

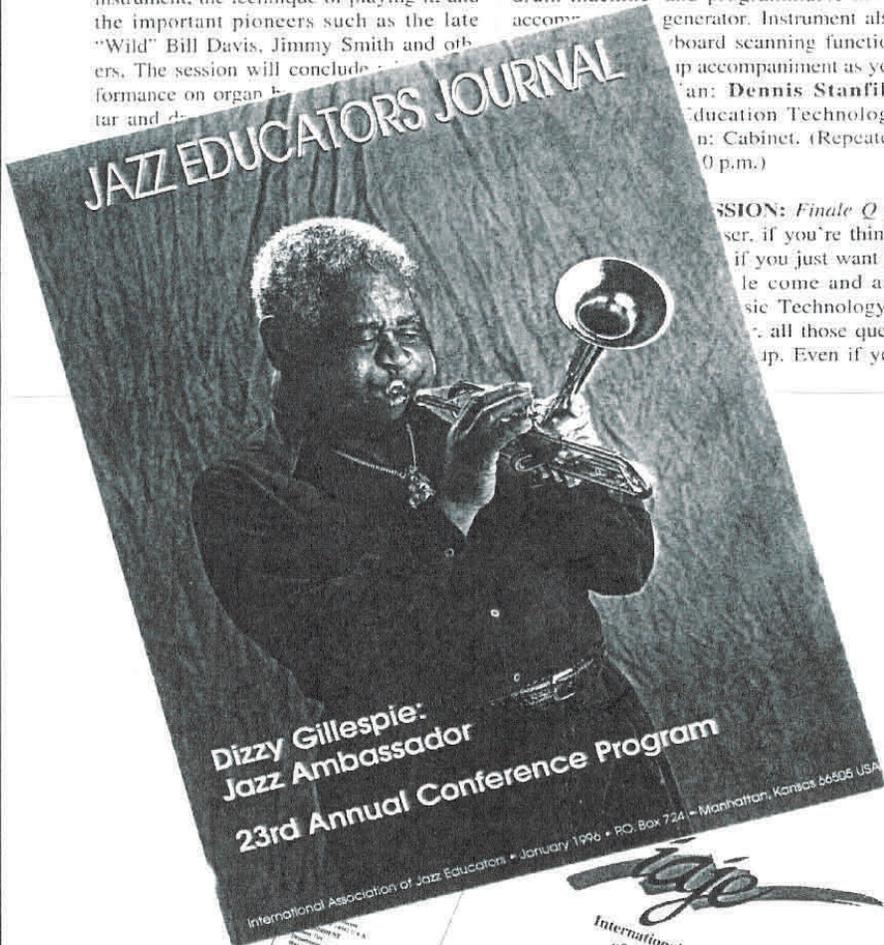
don't want Finale but want some advice on what MIDI gear to get or just how to get started this is a great opportunity to get some input from an industry professional. Clinician: Tom Johnson. Location: Chablis/P... session Saturday, 10:00 a.m.

Artist & Clinician Bios

**JULIE HUDSON**  
Julie Hudson is a former IAJE Executive Board Vice-President and editor of the Colorado IAJE newsletter and editor of the several articles for the *Jazz Educators Journal* and is involved with the IAJE Women's Committee and the IAJE in the Music Department and IAJE Community College in Westminster, CO for twenty years.

**FRED HUGHES TRIO**  
The Fred Hughes Trio, featuring Tom Williams on bass, Keith Kilgo on drums, and Fred Hughes on piano, has been performing in the Baltimore/Washington area since 1983. Fred is currently a member of the US Army's Jazz Ambassadors and a past member of the Jazz Ambassadors and the African of Note and is currently the Director at Towson State University. Keith Blackbirds, has just finished producing a project with his group Crosswinds titled, *Second Wind*. In addition to clinics, the trio will also perform with the Vaughn Mark Quintet.

**Bell Quintet**  
Bob Lewis  
piano; Neal  
Dilly Degnat.  
DeRosa. IAJE  
Past Presi-



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International Association of Jazz Educators

February 21, 1996

Dear Colleague:

I know I speak for all of our member, sponsors, and leaders when I express our sincere appreciation to you for the excellent contribution you made last month at the excellent conference of IAJE in Atlanta. Your presentation was especially well received. Many members and people from the news media have called, written, or faxed with specific reference to your outstanding appearance.

I hope to see you at the Chicago conference next year, January 8-11, 1997.

Stay in Touch!  
My best,

*Bill*

William F. Lee III, Executive Director

**CLINIC: Learning to Play as a Rhythm Section.** Techniques for building a cohesive rhythm section with emphasis on the relationship between the instruments in the section. Big band and combo settings will be discussed as well as ways of creating interaction between the section and soloists. Clinician: Fred Hughes, Jr. Presiding: Jack Wheaton, IAJE Past President. Location: Rio Grande.

**PERFORMANCE: University of Miami ECM Ensemble.** Coral Gables, FL. Ron Miller, Director. Presiding: Dennis Tini. IAJE Past President. Location: Champions.

**RESEARCH PRESENTATION: From Pops to Miles: The Evolution of the Jazz Vocabulary.** Presenter: Prof. Scott Reeves. University of Southern Maine. Location: Thames.

—10:30 a.m.—

**RESEARCH PRESENTATION: Musical Organization and Trademarks in the Maturing Solos of Louis Armstrong.** Presenter: Dr. Richard Domek. University of Kentucky. Location: Thames.

—11:00 a.m.—

**PERFORMANCE: Kim Portnoy Big Band.** Saxophone: Paul DeMarinis.

Jazz musicians' artistry praised

To the Editor:  
David Sturm's enthusiastic review of Diane Schuur's appearance at F&M's Bessie Smith Society concert on Friday gave credit to an outstanding performance.

We would like to add some comments about the first half of this exciting concert. For over an hour, Fred Hughes and Alternative treated the audience to a display of extraordinary jazz artistry. At the piano, Hughes showed maturity and virtuosity, whether playing complex jump numbers or tender love ballads. Keith Moller's bass playing (both with the Hughes trio and with Diane Schuur) often reflected the intricacies of the piano line yet a-casies of a solid beat. His solos demonstrated his amazing technical ability. The subtle reinforcement of drummer Sammy Banks provided solid underpinning of rhythm without ever overpowering the lead. Yet in his

giving us the opportunity to hear them in concert. We in south central Pennsylvania are fortunate to live where we have access to such fine live jazz.

Meredith Rousseau  
Robert A. Harris  
Lancaster

Regular musician at club has many credits

Planist and keyboardist Fred Hughes is one of the jazz musicians who appears on a rotating basis at Lounge 21.



Hughes

At 24, Hughes is a strong, accomplished player whose multifaceted style is charged with unharassed energy. His book is vast and his approach to jazz is marked by the styles of Erroll Garner and Oscar Peterson, both of whom influenced Hughes during his early studies.

A Lancaster resident, Hughes' background was laden with both classical and jazz influences. His father played bass fiddle and tuba and the younger Hughes studied with formal tuba ones where he put his talents to work playing with the Baltimore Symphony and the Philadelphia Orchestra. Later piano studies were with Elman Anderson, who is conductor, arranger and pianist with Liza Minnelli.

Shearing and Art Tatum. He also listened acutely to Bill Evans and Chick Corea. Nowadays, he practices from two to five hours daily to develop his own style, working on technique, melody line and chords.

Sometimes found with his trio, "Alternative," which includes J.J. Wiggins on bass and Sam Banks on drums, and other times on solo piano, Hughes also appears at the Edgemont Fire House in Harrisburg and in Lancaster at the Golden Eagle and the Treadway Inn.

His six-year army stint had him playing in the army band and as assistant conductor of the cert band and as assistant conductor of the concert band and leader of the stage band, show band and jazz combo. Stationed in Korea for the final four years of that military commitment, he formed a quartet called, "Just Friends," and recorded six albums with them. Those records are only available in the Asian market but on Saturday, Hughes' stateside trio will release "Alternative from the Start" on Mark Records.

The album's title cut is an original composition

See HUGHES—Page F3

clientele connected by the brotherhood of jazz

man, glued by the joy of jazz.

Such a kindred spirit is most evident Hilmar. And the band that knits the happy feelings together is Alternative. Led by keyboardist Fred Hughes, who is white, the trio also includes two black men — bassist J.J. Wiggins and drummer Sam Banks.

In keeping with its name, the group's composition demonstrates an alternative to separateness.

With Alternative, the age difference of its members also dispels the myth that young and old can't work well together. Banks is almost triple the mid-20s age of Hughes.

Wiggins bridges yet another gap. He's been exploring the European market for the past several months, playing in the pit band of a musical show in Paris. He stands as proof that the music of one continent can comfortably meld with that of another.

And although the expression "cult following" has come to be

aply describes the people who trail Alternative. One can speculate with reasonable accuracy who will visit a club where Hughes' group is playing. The crowd will be half-and-half, black and white. Excitement will be the common denominator.

Hughes has a special knack at generating excitement. His pulsates and throbs to the point that sitting still becomes a chore. The crowd is so revved up by Alternative's music that it takes down long enough to listen to the

That doesn't b... ease in their... draw...

Sunday Patriot-News, Harrisburg, Pa., February 7, 1986—A17

'From the Start' opens LP  
Hughes' first album wins praise for energy

By Harriet Wesley  
Sunday Patriot-News

Fred Hughes is a trendsetter. He's also a jazzman of amazing acumen and endless energy. And he lives here. And has just released his first LP.

Titled, "Alternative — From the Start," the Mark Records album (MJS-57617) features Hughes on piano, J.J. Wiggins on bass and Sam Banks on drums. Hughes' avowed purpose as a musician is to promote the jazz heritage by re-awakening ideas laid down as a continue to the idiom.

The album selections have the trio adhering to that principle as compositions and trio members adventures are presented through creative variation.

OPENING THE LP is "From the Start," a brightly swinging original composition by Hughes. The clever little melodic phrase immediately shows Hughes' keyboard prowess as he peppers the piece with subliminal

hints of Erroll Garner, employing a lagging left hand technique. Banks kicks into the beat with the ease of the professional, seasoned drummer that he is. Wiggins solos, fingers a-popping, all the way to the surprise ending.

"One Note Samba" by Antonio Carlos Jobim is a agile Banks dream and lets the expert Hughes demonstrate his expertise with Latin rhythms while Wiggins' soulful solo on the cut is masterful. "Autumn Leaves" opens with an arco bass solo that sets the tempo for a medium swing version of the Johnny Mercer melody. Wiggins again receives ample time to shine and Banks stays subtle while avoiding flamboyance to opt for what he calls, "ensemble feel."

"MY ONE AND ONLY Love" is soft and lovely and it is here that Hughes calls upon his constantly developing sense of musical maturity. He exercises effective control, operating on the late Count Basie's adage, "the empty spaces count, too."

"Jay's Tune," composed by Wiggins, is rhythm and blues at its best. In the infectious cut, Wiggins assumes the stance of preacher, delivering an especially succinct, rhythmic communicative Hughes in the collective class reciting answers while Banks taps out the message on the blackboard.

Hughes introduces "On Green Dolphin Street" with a clever vamp that utilizes notes belonging to associative augmented, diminished and minor chords. In the piece, the pianist frequently plays the "common tone" technique, wherein he strings a variety of standard chord changes around a single note. He also cleverly inserts a quote from the well known Sonny Rollins jazz tune, "St. Thomas."

Composer Thelonius Monk would have loved Alternative's rendition of "Straight, No Chaser," and that statement should serve as a supreme compliment because Monk didn't like very much. At least he didn't say so.



Fred Hughes Creative LP

IN THE ROLLING rendition the trio fricaseses the turntable with its sheer, boiling energy. Hughes' driven piano cadenza en-

compasses a wealth of jazz styles — boogie-woogie, ragtime, swing, gospel, stride and Garner-esque. A "St. Thomas" quote again creeps into the piano part as does a funny smack of Scott Joplin's, "The Entertainer." The interlude breaks into a big finish prefaced by Banks' stellar drum solo.

Banks is among that select group of fine jazz drummers who knows how to grasp "the sound" that is unique to each playing group. That sound is not fragmented in proportion to the number of jazzmen playing but rather, is a unification of the collective contributions of each. Banks hears "the sound" and drums subtly to stay within its boundaries, carefully avoiding either territorial encroachment or extraneous show-boating.

By simple translation, that means that Banks clearly defines the downbeat on the bass drum and the up- or backbeat on the sock cymbal. Sticks are feathery snares and cymbals are feathery light, acting as simple rather than exclamatory punctuation. Banks

drums like Grady Tate, and good.

HUGHES HAS PLAYED military duties had his own concert band and is forming his own overseas. He formed his 1985 following charge. Wiggins was born in 1944 he joined the Trio and apr Mack Amat "Johnny C" that time W trio with v

"Alt Start" is Trio m Lounge VIP Prep sent Dri

Hughes

by Hughes and is a straight-ahead, up-tempo swing tune. "Jay's Tune" is a medium blues melody with gospel overtones. A Wiggins composition, it features a bass solo by the musician. The album also includes "On Leaves" (with arco or bowed bass solo), "One Note Samba," "Autumn Leaves," "Straight No Chaser," "My One and Only Love," "Miles Hughes also writes "Miles Equipped with a knowledge of keyboard tenor

## For Information and Bookings . . .

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E-mail [FredHughesMusic@gmail.com](mailto:FredHughesMusic@gmail.com)

## Website . . .

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