

My new album, Cettina Donato Orchestra "Crescendo" reviewed by JazzIt Magazine (the most important jazz magazine in Italy), May-June 2013



CETTINA DONATO ORCHESTRA

CRESCENDO

JAZZY, 2013

Cettina Donato Orchestra; Cettina Donato (conductor)

The **Cettina Donato** Orchestra is an amazing international ensemble, multicultural and multiracial enriched by a string quartet. "Crescendo" was recorded live in Boston and impresses for so well done arrangements and melodic lines; each composition is so well constructed and advanced enhancing the soloists. **Cettina Donato** writes and arranges so well, using all the techniques to create interest: odds (7/4 on Goodfaith and Last Minute), vamps, riffs (great the intro on Step By Step with the piano using whole tones scale). The compositions, also, are not too much long, so it's enjoyable to listen to them. Pentanights is particularly incisive with so beautiful brasses and winds arriving and the climax of the final coda".

Tracks: Lastr Minute/ Lost & Found/ Step By Step (11 Park Drive)/ Goodfaith/ Pentanights/ My Romance/ To Duke

Jazz Ed, Italian Style (extract from American Jazz Magazine *JazzTimes*)

<http://jazztimes.com/articles/26519-jazz-ed-italian-style>

By Bob Blumenthal

There is always something to learn at Umbria Jazz, the July celebration in Perugia, Italy, **long recognized as being among the world's leading festivals**, and the 2010 edition was no exception. Those who attended the 10-day event marveled at the ongoing power of Django Reinhardt's music in separate concert celebrations by Trio Reinhardt/Manetti/Eche-Puig, Florin Niculescu and Christian Escoude; explored ECM in performances featuring Nik Bärtsch, Bobo Stenson and natives Stefano Bollani (solo) and Enrico Rava (leading Bollani in an all-star quintet); heard supergroups in settings both vast (Chick Corea's Freedom Band at the 4,000-seat outdoor Arena Santa Giuliana) and grand (the Bobby Hutcherson/Cedar Walton quartet in the Teatro Morlacchi); got better acquainted with such vocalists as Nikki Yanofsky, Roberta Gambarini and Hilary Kole; and marveled at the continuing charisma of festival favorites Sonny Rollins, who played for more than two hours, and Tony Bennett, who had Herbie Hancock's *Imagine Project* as his opening act.



Faculty Concert at Morlacchi's Theater (Cettina Donato on piano, Eleonora Bianchini on guitar, Claudio Zanghieri on electric bass, David Lo Cascio on drums.

Those wanting to learn how to *play* jazz found satisfaction as well, even if the education component was a bit off the festival's beaten path. Follow the right labyrinthine via, off Perugia's central Corso Vannucci, and one finds, set against a magnificent vista, the Ariodante Fabretti Elementary School. The view is of the magnificent Umbrian countryside, known to natives and tourists alike as the "green heart of Italy," but the sounds are produced by young musicians from all over Europe, jamming on bebop tunes, fusion lines and standards, or singing pop staples and shouting out gospel classics. The Berklee Summer School at Umbria Jazz Clinics have been part of Umbria Jazz for 25 years, and thrive as both an intense and idyllic jazz education experience. Berklee in Umbria is not the only international affair run by Boston's Berklee College. The school has nurtured the large number of foreign students enrolled at its Boston campus through similar programs at Puerto Rico's Heineken Jazz Fest and smaller summer sessions in Dublin and Los Angeles, as well as a Berklee International Network that links 13 contemporary music schools in a dozen countries. As international outreach goes, however, the two-week Umbria Clinic is the oldest and the flagship, with a vibe all its own. "The mindset would be different if we did this in America," admits guitar instructor Jon Damian. "These students are into it." Bassist Giovanni Tommaso worked with Chet Baker as a teenager, was a

founding member of the pioneering Italian fusion band Perigeo in the 1970s, currently leads the quintet Apogeo, and has been the Italian director of the Umbria Clinic since 1986. His connection with jazz education in Perugia goes back to 1983, when Umbria Jazz founder/director Carlo Pagnotta asked Tommaso to translate for visiting clinician Stafford James. “Once Carlo asked me to become the director, we had to choose between using whatever great musicians were on the program each year and a great institution that knew how to run a school,” Tommaso recalls. “I recommended trying Berklee for one year, and 25 years later here we are.” Part of Berklee’s attraction was its sense of how to best structure such a program. Each student is given a two-day schedule, with instrumental instruction and theory classes each morning and ensemble work each afternoon. Alto saxophonist Larry Monroe, the Berklee vice president who has been Tommaso’s counterpart for the past quarter-century—and who passed the administrative baton to tenor saxophonist Greg Badolato this summer—calls the structure “an invention that Gary Burton and I came up with in a Tokyo hotel room in the ’80s, when we learned that what we thought was a single clinic was really for 100 students on all kinds of instruments. This model of theory and instrumental teaching in the morning, then ensembles in the afternoon, ensures that all of the players will be available. With so many guitar, drums and keyboard students, those teachers only have time to give instrumental lessons. Teachers who are horn players and bassists, though, also teach theory.” Perhaps the biggest challenge for the teachers is student placement, which is handled through live auditions on the first day of classes. “We did live auditions for years because it was hard to ask for cassettes in the old days,” Monroe explains. “Even though it’s easier to make recordings now, the kids wanted to continue playing live, and Giovanni, being old-school, wanted to maintain the tradition. It remains an inexact science, but it is easier to say, ‘Your teacher heard you and agreed to your placement.’” “Audition day is pretty intense,” says Damian, who, together with Jim Kelly, is responsible for all of the school’s guitarists. “Jim and I, seated separately in a room, hear 60 players who get about five minutes each. As a teacher you learn, even in this brief time, how to gauge reading ability, technique and potential for success. What resulted this year in my Level 1 class was 11 guitarists making music together, but some of the most fulfilling moments come from the lower-level cats, who make up for lack of technique with commitment and energy.” Student enrollment—which expanded to 250 this year in honor of the quarter-century celebration—is drawn from across the continent: Typically 25-30 percent of the students are non-Italian. With this international mix, basic communication presents a problem for English-speaking faculty. Berklee has solved the problem by pairing each instructor with a musician/interpreter. Many of the latter include respected Italian artists who return every year, several of whom are Berklee College graduates, and a few who are also alumni of the Umbria program. Stefania Rava, who interprets for vocal instructor Donna McElroy, is indicative of the loyalty that the Umbria Clinic has generated. “I come from Parma, a small town that is the land of Giuseppe Verdi but had no information about jazz,” she explains. “And attending the Umbria Clinic as a student in 1987 and ’89 was like heaven. I won a scholarship to Berklee and after graduating decided to return to Parma, but I’ve been a translator here for the past 16 summers. I just love the individual teachers, and I love the teaching approach of American musicians. And what could be better than being among musicians all day, then hearing the masters at night?” Other interpreters tell a similar story. Nicola Cordisco, a 13-year veteran who translates for Damian and runs his own school in Campobasso, loves “the atmosphere of no rivalry, no behind-the-back criticism.” David Boato, a trumpeter based in Mogliano and an interpreter since 1992 who assisted Ken Cervenka this summer, emphasizes the clinic’s ability to help international players improve their English. “Speaking English is part of the jazz thing,” he says. Cinzia Stanza, a respected vocalist who attended the clinic in 1989-90 and worked this summer with gospel-choir director Dennis Montgomery, says, “Just like going to Berklee, the Umbria Clinic gives you experience *and* professionalism.” (It also helps that those who teach can also play, as was demonstrated at one early evening Morlacchi concert that featured both teachers and their Italian interlocutors.) According to Gojko Damjanic, Berklee’s assistant director of admission, roughly half of the students attending the Umbria Clinic hope to follow in the interpreters’ footsteps by competing for the roughly two dozen awards that include 11 partial scholarships to Berklee and five full scholarships to the school’s summer program in Boston. “The full Umbria program is the audition [for scholarships],” Damjanic explains, “and it’s one of the best and worst auditions a student can have, because we consider their motivation and how they grow from day to day. We take a holistic approach, looking at talent, performance,

everything.” As Damian points out, the process is not for the faint of heart. “The students are thrown right into the soup,” he says, “and most find that they’re not the hottest cat in town anymore. It happens really fast at Berklee, and really fast in Umbria, too.” Yet most students embrace the process, with even the less serious obtaining valuable pointers on chord/scale relationships and substitute harmonies as well as the technical aspects of their instruments. There are also daily master classes ranging from the practical, as when Badolato shared thoughts on

rehearsing one morning, to the more purely inspirational percussion clinic/jam conducted by Giovanni Hidalgo and Horacio “El Negro” Hernandez. (The two percussionists are among the many artists who have received honorary Berklee degrees during the festival. While the emphasis is often on Italians, musicians with specific links to either Italy or the festival have also been honored in Perugia.) Despite the lengthy instructional day—10 a.m.-12:15 a.m. and 3:30 p.m.-6:30 p.m., six days a week—a significant number of students remain at the outdoor stage when school ends, jamming until sunset. Each student can count on mounting that stage at least once on the final weekend, as the various ensembles, enhanced for performance purposes as required by faculty and/or interpreters, participates in a marathon two-day recital that serves, among other things, as an index of faculty taste. This year, Donna McElroy’s troop took turns on standards like “You Go to My Head”; Ken Cervenka’s unit reflected their teacher’s love for Lee Morgan by performing the trumpeter’s “The Joker” and Billy Harper’s “Croquet Ballet”; bassist Oscar Stagnaro’s ensemble surveyed “Mambo Inn” and other Latin-jazz staples. More cameras than Real Books were on display, and the snapping of shutters competed with the chirping of insects. Everything reached a grand crescendo on Sunday morning, as Montgomery led the three-dozen students in his gospel choir in shouting praise over the beautiful countryside. After the choir’s fervor, the graduation ceremony took place. Tommaso discussed the responses gleaned from the questionnaire that has been distributed to students each year as a method of instant troubleshooting. While very enthusiastic about the teachers, the present class was less enamored of the elementary school, which like previous sites for the school didn’t feature air conditioning but at least had some classrooms in which the desks weren’t equipped with writing-surface arms that make playing even more challenging. There were brief remarks from Badolato and Jason Camelio, Berklee’s director of international programs, before what Damjanic called the “moment of truth,” the awards presentation. Four students got books and DVDs from Berklee Press, five earned online classes, five more received summer program scholarships, and a record 11 were granted partial full-time scholarships ranging from \$8,000 to \$12,000. A cross-section of the winners suggests how the Umbria Clinic is able to reach musicians of varying levels. Giulia Duchi, who studies violin at Milan’s Conservatory Giuseppe Verdi and also took vocal lessons at age 10, was among the gospel choir’s featured soloists. She will definitely use her award and attend the five-week summer program in two years, once she is 15 and old enough to meet Berklee’s Stateside age requirement. Alessandra Bosco, winner of an \$8,000 full-time scholarship, was a pop singer in her hometown of Pessaro before developing an interest in jazz two years ago. She had heard about Umbria’s quality of teaching from a friend and was not disappointed. “The holistic approach of the teachers is the biggest difference,” she stresses. “Italian teaching is not as open, while at Berklee being open is a way of life.” Bosco plans to attend the Boston campus in a year, after completing her degree in the science of communication. Trumpeter Eamon Dilworth, who collected one of the two top \$12,000 scholarship prizes, was already on a grant that had brought the Australian native to London for two months of hanging and jamming in a major jazz scene. “In Australia, studying at Berklee or Juilliard is farfetched,” he explains, “and when I heard about this clinic I realized that I could do more hanging out and jamming here.” Dilworth, who was clearly at the head of a student body that, in his own words, ranged “from hobbyists to professionals,” found the Umbria Clinic to be the way station envisioned by serious players half a world away from jazz’s centers. “The quality of musicianship is great in Australia, but we’re so small and so far removed,” Dilworth says. “I know that the scholarship alone is not enough to pay for the cost of a year’s education in the United States. But I can audition to supplement it, with this award as a foundation.” Ten of Dilworth’s classmates, each a winner of an Outstanding Musicianship Award on his or her instrument, have more specific plans for the coming holiday season. As Pagnotta reminded them during the graduation exercise, they will extend an annual tradition by forming an ensemble at the 18th winter edition of Umbria

Jazz, held in Orvieto this year between Dec. 29 and Jan. 2: a reminder of Berklee in Umbria, even when the green heart is covered with snow.

From a blog called [Keep \(it\) Swinging \(England\)](http://keepswinging.blogspot.it/2011/09/octave-berklee-college-of-music.html). Review (by Hans Koert) of the Album *Octave*
<http://keepswinging.blogspot.it/2011/09/octave-berklee-college-of-music.html>

THURSDAY, SEPTEMBER 08, 2011
Octave - Berklee College of Music

***Berklee College of Music shows its talents.
The absolute top tier of Berklee's student jazz composers and performers
introduced.
Hans Koert***

When my nephew graduated at the *Fontys School of Music* in *Tilburg*, in the south of *The Netherlands*, they produced an album entitled *Unexpected*. This album contained seven tracks with own compositions by the graduates of *the Conservatory* and presented a new generation of Dutch jazzmen. This kind of albums are very valuable, as it shows us the new 2020s generation of jazz musicians.

The largest independent college of contemporary music in the world must be the *Berklee College of Music*, located in *Boston MA*, where you can study a wide range of contemporary and historic music styles, including *hip hop*, *reggae*, *salsa*, and *bluegrass*, in addition to its *traditional jazz courses*, its website learns. Much now well known jazz musicians were educated here, like Gary Burton, Donald Harrison, John Abercrombie, Jo Lovano, Jacky Terrasson, Quincy Jones, Al Di Meola, Booker Ervin, Roy Hargrove, Cyrus Chestnut, Bill Frisell, John Scofield, Georg Mraz, Toshiko Akiyoshi, Kenny Werner and Ernie Watts, to list some.

Each year a new generation of jazz musicians graduates and, since the early 2000s, a group of students selects the tracks for the new *Berklee College of Music Jazz Revelation Records* cd. This year the album is entitled: *Octave*.

The album contains ten tracks and features all kinds of Jazz related music styles. It is remarkable to learn that most students who present themselves on this record, were born outside the States: Albino Mbie is from *Mozambique*, Eran Fink and Hagai Perets. are from *Israel*; Felix Peikli comes from *Norway*; Pasquale Strizzi, Leonardo Radicchi and **Concetta Donato** are from *Italy* and Dayramir Gonzalez was born in *Cuba*.

For most of the students *Berklee* is a follow-up course after finishing a *school of music* in their own native countries. The music on the album differs from *Progressive* and *Experimental Jazz* up to *Cuban Big Band music* and *classic Jazz Ballads*. It's a thrill to learn what this new generation offers us. It is impossible, in my opinion, to select the most talented and promising musicians after listening to only one single track, so I won't do that. Some track fascinated me, like the tune *Cerberus* by the *Zac Zinger Group*, an US group that plays *progressive jazz*; piano player **Concetta Donato**, who plays *Cum Passi ' Dda* with his sextet *tango influenced jazz and blues* and *Leonardo Radicchi*, an Italian saxophonist who can be heard with *I Hear Voices In My Head*.

I really liked the tune entiteled *Mabel's Cha* by *Dayramir and Habana enTRANCE*, a 10-piece Cuban big band. Dayramir Gonzalez, who is a piano player, founded *Habana enTRANCE* seven years ago and got several awards since then.

From Lily Pad Jazz Club's Web Site (USA)

<http://www.lily-pad.net/archives/2012/04/18/index.html>

April 18, 2012

9:30 pm Concetta Donato

Cettina Donato is an Italian piano player and composer. She was born in Messina (Sicily, ITALY). She graduated at the Conservatory in Reggio Calabria, where she studied classical music and composition. Her activity in the Conservatory was very prolific, but this fact did not prevent her to attend University, in fact in 2004 she graduated in Educational Sciences discussing a thesis dealing with Social Psychology. Beyond classical studies she studied also jazz with pianist Salvatore Bonafede. She got the Degree in Jazz Music at the Conservatory in Messina. She discussed a thesis, which was published on the "Books" of the Conservatory "A. Corelli" in Messina: it concerned the PARIS CONCERT held by Bill Evans in 1979. Then she got also a Degree in Jazz Music (Conservatory of Messina, Italy). In 2008 she attended the Umbria Jazz Clinics in Perugia with teachers from Berklee College of Music, where she gained a scholarship to attend the Berklee College. **Cettina** was nominated as New Italian Jazz Musician in 2009 (Italian Jazz Award "Luca Flores") and she was awarded several times as jazz composer and pianist. She has published her first CD called "Pristine" which contains her own compositions and arrangements. For that work she received many positive reviews by many musical magazines ("Jazzit", "MusicaJazz", "Sentireascoltare", "Jazz Magazine", "Nonsolojazz", "Soundcontest" and many other jazz magazines). The album is available on www.widesound.it (Wide Sound catalogue) and on iTunes. At Berklee College of Music, **Cettina** worked as Tutor and Student Ambassador. She works as piano accompanist for Berklee College in Italy (Umbria Jazz Festival) performing also with Berklee Faculty at Umbria Jazz Festival. She played at Berklee College for several concerts as bandleader and composer. She got the Carla Bley Award offered by the Jazz Composition Department. She also was selected by the Jazz Revelation label as composer and performer recording a composition which can be found on the new Jazz Revelation Release called "Octave".

Review of my album called *Pristine* by Andrea Romeo

From website www.lisolachenoncera.it

<http://www.lisolachenoncera.it/rivista/recensioni/pristine/>



Even if the new album by **Cettina Donato** was recorded for six musicians, it seems that a Big Band is playing in this project. This was possible with the power of the musicians. Six original tunes by **Cettina Donato**, and two jazz standards, as *Summertime* by George Gershwin and *A Night In Tunisia* by Dizzie Gillespie, two of the most important master in the Jazz History. The **Cettina Donato**'s compositions aren't afraid to be compared with other compositions written by those two other composers. In fact, *Camera Con Vista*, for example, is rich of complexity and meditation, time and rhythm changes. *Stromboli* is a more intimate composition, for a foggy jazz club (when it was still possible to smoke in the public jazz clubs). *Waltz Time* is more romantic, like a soundtrack able to comment a musical comedy, *Cum Passi Dda* has a mix of different contests; *Mel Lewis* brings the listener to the foggy buildings of a old New York City or on an imaginary set inspired to Casablanca, between fogs and white and black images. So, a great trip rich of images and situations.

Luca Flores Italian Jazz Awards 2009. I got a nomination as a brand new piano player.



Messina Sea Jazz Festival (Messina, July 17-21, 2013). I performed as piano player and I taught Ensembles. By Jazz journalist Francesco Martinelli (<http://www.allaboutjazz.com/php/article.php?id=45108&pg=3&page=1#.UgNqtJVDIWU>)



Messina, the city on the Sicilian side of the Straits connecting the Tyrrhenian and the Ionian seas—for the geographically challenged, that bit of sea on the point of the Italian boot—is not on the list of the most famous Italian or even Sicilian touristic locations. Overshadowed, in its own province, by Taormina—and by the cultural as well as environmental riches of other cities—it serves mainly as the point of entry, its harbor busy with ferries for visitors coming by train or car. The Straits area is prone to earthquakes, and in 1908 a disastrous tremor destroyed the city—with over 70,000 dead, one of the most terrible seismic events of the modern era, wrecking most of the historical buildings. Messina was rebuilt on a modern plan, and its pleasant center, with big regular avenues, lacks the exotic charms of the narrow street and alleys of other Italian cities. But the savvy visitor can find plenty to enjoy here: the view of the straits is unique; the sea crystal clean due to the strong permanent currents; the swordfish and tuna fresh; and the granitas to die for. Even other Sicilians will concede that Messina is the capital of the grainy iced lemon juice or cream-topped coffee. Founded by Greeks on the site of its harbor—a sickle-shaped peninsula offering natural repair to ships, and using a crescent-shaped city as logo, Messina has more than this mythic connection to jazz. The area was infamous for the two giants, Scilla and Cariddi, who stood guard on the straits' narrowest point, sinking the ships trying to pass by—a myth born from the currents that can reach eight or nine knots, truly a river running into the sea, that would deviate ships on its rocky coast. In modern times, the same names were given to the first steamboats used to cross from the Island to the Continent, as Sicilians say; pretty much the same sort of ships used on the Mississippi. And after the earthquake, among the many emigrants to the USA was a boy from Messina who made his name in music: [Pete Rugolo](#), arranger for [Stan Kenton](#) and producer of [Miles Davis' *Birth of the Cool*](#) (1957) sides for Capitol. Messina gave his good share of musicians to jazz: other greats with roots on the Sicilian side of the straits include [Joe Pass](#) (Passalacqua), [Chick Corea](#) (mother's side), and [Joe Lovano](#)—not a bad crop!

In the morning and afternoon, workshops and seminars, dozens of students worked with some of the best Italian musicians—vocal instructors [Loredana Spata](#) and [Flora Faja](#); drummer/vibraphonist [Mimmo Cafiero](#) (who, with Spata, runs the Open Jazz Lab school in Palermo); sax wiz [Francesco Cafiso](#); bassists [Riccardo Fioravanti](#) and [Nello Toscano](#); drummer [Stefano Bagnoli](#); guitarist [Giuseppe Mirabella](#); and pianist/trumpeter [Enrico Rava](#), [Maria Pia De Vito](#) and [Fabrizio Bosso](#). In addition, late-night jams took place on the charming marina, led by other musicians including pianist/arranger/big band leader **Cettina Donato, whose first CD on the Jazzy label, 2013's *Crescendo*, drew a lot of attention.** Rava does not need introductions. His incredibly full agenda brings him all over Europe in the summer, but he gave no signs of slowing down in Messina, where he led a scintillating performance with a Sicilian quartet: Cafiso, Rubino, Toscano and Cafiero. Francesco Cafiso, at the ripe old age of 21, has been around the world, including many concerts with the patronage of [Wynton Marsalis](#), and he's maturing into a modern musician built on the freer part of the [Phil Woods](#) heritage. Dino Rubino, slightly older but an amazing talent since a kid—"my favorite trumpet player," says Rava—played his first instrument, piano, with a balanced blend of melodic invention and rhythmic drive. The opener was the trio [Urban Fabula](#), with pianist [Seby Burgio](#), bassist [Alberto Fidone](#) and drummer [Giuseppe Tringali](#) delivering their zany combination of different musical genres with humor, taste and easy swing. Joining them was yet another Italian young trumpeter, [Daniele Raimondi](#), who had impressed me in Siena before and is currently residing in Paris, a city hospitable to Italian musicians. The second night saw Italian vocalist [Gegè Telesforo Stet](#), whose brand is a mix of vocalese, funk and heavy innuendos during long introductions. Despite occasional successes, the set failed to ignite the

interest, but with Telesforo's famous TV program *DOC* hopefully serving as an introduction to jazz for the general public, a more than honorable function. The first act was the local duo of pianist [Luciano Troja](#)—whose Earl Zindars tribute, *At Home With Zindars* (Self Produced, 2010), is a unique testimony—and guitarist [Giancarlo Mazzu/Luciano Troja Duo](#). Their slightly cerebral plan was to transform well-known standards into totally new variations, mostly not stating the time and carrying the familiar tunes into unfamiliar territory, often with highly complex feats of interplay. The combination of guitar and piano is always difficult, but the use of advanced techniques let each instrument sing with their own voice without too much interference. [Maria Pia De Vito](#) is another vocalist, but what a difference. Her set, with English pianist [Huw Warren](#)—a duo that met on Myspace and has been collaborating for many years now, was a totally original combination of traditional songs, improvisations, vocal acrobatics always functional to the storytelling, and the trademark versions, in de Vito's Neapolitan dialect, of Brazilian songs, the language of the Southern Italian city being perfectly suited to the timing and phrasing of chorinhos ("Um a Zero") and bossas. A quartet led by guitarist Giuseppe Mirabella opened, again with Rubino, Fioravanti and Bagnoli, presenting his latest CD, *Naumachia* (Abeat, 2013). An original composer with a distinctive guitar sound and penchant for improvising oblique lines, Mirabella is quietly affirming his personality. [Fabrizio Bosso](#) might well be the most technically advanced trumpet player in the world, bar none. His facility, speed, range and attack are difficult to match. But they are a winning combination because of his musicality: the simple statement of the melody of "You Don't Know What It Means," with its subtle shading of tones and phrasing, was enough, even before the solo, to confirm his place in the pantheon. He was accompanied by the festival's director, Giovanni Mazzarino, on piano, and by the powerful support of double bassist Riccardo Fioravanti and the crystal clear drummer, Stefano Bagnoli. It was an amazing example of how a drummer can energetically propel a group while remaining unobtrusive—transparent to the sound of the group—deftly using dynamics and timbre. Joining the singers and students was a cast of Sicilian musicians, including many of the above as well as the well-tested duo of Sergio Munafò on guitar and Riccardo Lo Bue on bass; drummer Mimmo Papa, perfect in his support of the singers; and pianist Riccardo Mezzatesta. And, again, many joined in the late-night jams: virtuoso, jovial clarinetist Nicola Giammarinaro, bassist Giuseppe Cucchiara and altoist Francesco Patti, all young members of Bagnoli's successful We Kids Trio; singer Serena Ferrara, who won the scholarship awarded to best singer; twins Giovanni and Matteo Cutello, on trumpet and alto, respectively—14 years old and the latest of an apparently inexhaustible mine of talent which is today's Sicilian jazz. But the most moving moment was when, in the balmy Sicilian night, the 18 year-old Nicola Caminiti picked up the soprano and let "My Favorite Things" rip out, channeling [John Coltrane](#) in such a way as to floor me. The following performance, with [Donato](#), Cucchiara and versatile drummer Emanuele Primavera, **was one of the highlights of the festival**, rife with the freedom and love for the tradition that are the trademarks of great jazz. Caminiti was awarded the scholarship for under 21 students, and he's clearly a name to watch. Arriving in Messina, the first thing noticeable on the sea are the unique structures of the *feluccas*, hunting for swordfish, and the festival closed with an unheard-of jazz party on one of them, moored in the tiny harbor of Ganzirri. A fitting conclusion, symbolic of the concept of the festivals visionary director, Giovanni Mazzarino.