

SHERRIE MARICLE & THE JAZZ ORCHESTRA

ABOUT THE BAND

Hard-charging. Powerful. Immersed in the history of their craft and in total command of their instruments. That's **The DIVA Jazz Orchestra** – an ensemble of 15 extremely talented and versatile musicians who just happen to be women. They can't help it – they were born that way.

Headed by swinging drummer Sherrie Maricle, **DIVA** exudes the excitement and force found in the tradition of the historic big bands but with an eye towards today's progressive sound of originality and verve. With New York as their home base, **DIVA** performs all over the world playing contemporary, mainstream big band jazz composed and arranged to fit the individual personalities and styles of the musicians themselves. Audiences can expect to hear high-energy performances packed with unique improvisation, spontaneity and fun.

The inspiration for **DIVA** came from Stanley Kay, one-time manager and relief drummer for Buddy Rich. In 1990, Kay was conducting a band in which Sherrie Maricle was playing the drums. Stanley immediately picked up on her extraordinary talent and began to wonder if there were other women players who could perform at the same level. The search was on and through nationwide auditions, the foundation for **The DIVA Jazz Orchestra** was poured in 1992 and what emerged is the dynamic musical force that holds forth to the present day.

In 2006, **DIVA** was voted one of the best big bands in the world in both DownBeat magazine's annual Critic's and Reader's Polls. To fully grasp how wide the appeal is of this incredibly gifted ensemble, one has only to read the catalog of prestigious venues in which the band has performed, worldwide. In fact, it's almost easier to ask the question: Where haven't they played? Here is but a partial list: Carnegie Hall with the New York Pops Orchestra; Verizon Jazz Festival at Lincoln Center; Blue Note; Dizzy's Club *Coca-Cola* at Jazz at Lincoln Center; Birdland and the Apollo Theater in New York. Add to that the John F. Kennedy Center for the Performing Arts in Washington, DC; Jazz Showcase in Chicago; Manchester Craftsmen's Guild in Pittsburgh; and Symphony Halls in St. Louis, Philadelphia and Cleveland; plus the Playboy Jazz Festival at the Hollywood Bowl and Cinegrill in Hollywood. International appearances include Le Meridien Hotel in Paris, France; Teatro de Sistina in Rome, Italy; Berlin Jazz Festival in Germany; Salzburg Music Festival in Austria; Bern Jazz Festival in Switzerland; Montreal and Ottawa International Jazz Festivals in Canada; Bogota International Jazz Festival in Colombia; Jamaica Jazz Festival; Zagreb Jazz Festival in Croatia; and the Pori Jazz Festival in Finland.

As if the list of settings at which **DIVA** has performed isn't impressive enough, they have also shared the stage with Nancy Wilson, Joe Williams, Diane Schuur, Carmen Bradford, Marlena Shaw, Dee Daniels, Maurice Hines, DeeDee Bridgewater, Rosemary Clooney, Ann Hampton Callaway, Jack Jones, Clark Terry, Dr. Billy Taylor, Terry Gibbs, Tommy Newsom, Randy Brecker and Dave Brubeck.

The band has also made numerous television appearances highlighted by multiple feature slots on CNN's Arts Break plus a feature segment on the network television program "CBS Sunday Morning," a spotlighted segment as part of The Kennedy Center's 25th Anniversary Special and a critically acclaimed feature on the Japanese television NHK network.

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DIVA proudly boasts of a very impressive series of recordings, most recent of which is *Johnny Mandel: The Man & His Music*, recorded live in 2010 at Dizzy's Club Coca-Cola and conducted by Mr. Mandel himself. Other recordings include 2008's *Live From Jazz at Lincoln Center's Dizzy's Club Coca-Cola*, featuring acclaimed vocalist Carmen Bradford; the industry-applauded *TNT - Tommy Newsom Tribute* (a compilation of charts the late Mr. Newsom arranged exclusively for DIVA); *Live in Concert; I Believe in You; Leave It To DIVA; and Something's Coming*.

Whether live or via recording, **The DIVA Jazz Orchestra** always guarantees an evening of spirited and exciting entertainment that leaves the audience on its feet pleading for more.

Contact information

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Website: www.divajazz.com
Email: management@divajazz.com
Corporate sponsor: Carolee

Personnel

Drums/leader
Sherrie Maricle

Founder/CEO
Stanley Kay

Saxophones
Sharel Cassity, lead alto
Leigh Pilzer, alto 2
Janelle Reichman, tenor 1
Roxy Coss, tenor 2
Lisa Parrott, baritone

Trumpets
Tanya Darby, lead trumpet
Jami Dauber, trumpet 2/manager
Carol Morgan, trumpett 3
Nadje Noordhuis, trumpett 4

Trombones
Deborah Weisz, lead trombone
Jennifer Krupa, trombone 2
Leslie Havens, bass trombone

Rhythm section
Tomoko Ohno, piano
Noriko Ueda, bass

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What critics are saying...

"If there were still big band cutting sessions, DIVA would swing a lot of the remaining big bands out of the place."

Nat Hentoff, Jazz Times

"DIVA: Big time charts, big time playing and big time solos."

The Hollywood Reporter

"The band punched, kicked, roared and swung with a disciplined abandon and an unaffected joie de vivre."

JazzTimes

"[DIVA's] ensemble sound crackles with clarity, precision and power."

The Hartford Courant

"DIVA played with the vigor and complexity of the big time big bands."

The Washington Post

"DIVA...confirmed once again what a superb ensemble this all-women big band is – impeccable section work and tremendous commitment all round. And the solo strength of the orchestra is greater than ever...DIVA is truly a big band force to be reckoned with."

Crescendo & Jazz Music International

"New York needs a band like DIVA, and not just because it's an all-female group: their music is wildly entertaining."

Daily Variety New York

"The band navigated through music that transcended boundaries of time and style." [in concert with Diane Schuur]

Pittsburgh Post-Gazette

"There are not many veteran bands that interpret cutting-edge original arrangements with such tight ensembles and strong improvisers."

International Herald Tribune

"Everybody in that band was powerful... Their set, powered by drummer-leader Sherrie Maricle, smoked." [in concert with Nancy Wilson]

The Plain Dealer, Cleveland

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DISCOGRAPHY

Johnny Mandel, The Man & His Music Featuring Sherrie Maricle & The DIVA Jazz Orchestra (2010)

Low Life
Close Enough for Love
Not Really the Blues
Emily
Black Nightgown
What a Little Moonlight Can Do
Where Do You Start
Ain't Nobody's Business
Theme from M*A*S*H*
The Shadow of Your Smile
Cinnamon and Clove
The Theme from "I Want to Live"
TNT

Live From Jazz at Lincoln Center's Dizzy's Club Coca-Cola (2008)

I Love Being Here With You
Andalucia
Stars Fell on Alabama
Sweet Georgia Brown
This Can't Be Love
Muddy Water
Rachel's Dream
Put a Little Love in Your Heart
Happy Talk
How Do You Keep the Music Playing
All of Me
TPN Blues
America

TNT – A Tommy Newsom Tribute (2005)

Titter Pipes
Pensativa
Three Shades Of Blue
Moonlight
Tribute to Nat Cole
Too Late Now
Trail Mix
Remember/I Remember You
The Red Door

Live In Concert (2002)

Did You Do That?
Rockin' In Rhythm
In A Mellotone
Slambo
Prelude To A Kiss
Umbrella Man
I've Got The World On A String
How Ya Doin'?
Swing That Music

I Believe In You (1999)

I Feel Pretty
Limehouse Blues
Happy Days Are Here Again
I Believe In You
Tribute to Ella Fitzgerald
In A Sentimental Mood
The Claw
'Tis Autumn
You And The Night And The Music

Leave It To DIVA (1997)

Roll 'Em
The Trolley Song
Makin' Whoopee
All Of You
Begin The Beguine
Inka Dinka Doo
Abrasive To You
It Might As Well Be Spring
Them There Eyes
Once In A While
Airmail Special

Something's Coming (1995)

You Stepped Out Of A Dream
My Favorite Things
If I Should Lose You
Esperanza
Famous Don't Pay The Rent
Three Sisters And A Cousin
Caravan
Stardust
Ding Dong, The Witch Is Dead
80 Chestnut Street
Something's Coming

Clinics, Masterclasses, Lectures, and Promotions

DIVA Educational programs are only available in conjunction with performances or if DIVA is appearing in your area.

Clinics & Masterclasses

All Clinics & Masterclasses programs listed below require additional fees

Big Band Performance Skills

Your school ensemble performs three selections for DIVA. DIVA musicians then work directly with school musicians on their repertoire in a sectional format. Topics covered include stylistic interpretation, feel, balance, ensemble interaction, blend, dynamics and professionalism. Upon completion of sectional work, your ensemble regroups with DIVA musicians for a run-through of your ensemble's repertoire.

General Instrumental Performance Skills

Conducted in a sectional format with trumpet, trombone, saxophone, piano, bass, and drums. The clinic will focus on technique, section playing, sound production, intonation, performance etiquette, listening, and improvisation.

Group Lessons

Conducted with any or all of the following instruments: alto, tenor, bari sax, trumpet, trombone, bass trombone, piano, bass, drums, and all relevant doubles. Lessons are given in a group format and cover all issues specific to the individual instruments and the students' skill levels.

Private Lessons

Local educator(s), in conjunction with performance venue, select outstanding student(s) for any of the following instruments: saxophone (alto, soprano, tenor, baritone), trumpet/flugelhorn, trombone/bass trombone, piano, bass (acoustic or electric), or drums. Student will receive a sixty-minute private lesson with a DIVA musician at performance venue, school or music store. This should be arranged one month prior to performance.

Lead Playing

Conducted with lead trumpet, lead alto, lead trombone and a rhythm section player. Clinic focuses on stylistic interpretation, blending and balancing a section, phrasing, dynamics, articulations and leadership skills.

Jazz Improvisation

Conducted with DIVA rhythm section and 1-3 horn players. DIVA musicians work directly with your entire school ensemble or select group in constructing and developing solos. Clinic stresses jazz theory, stylistic interpretation (history), emotion in the music and listening.

Masterclasses

Any DIVA musician may be contracted to conduct a master class on her specific instrument.

Jazz Festival Adjudication

Any DIVA member may adjudicate your school's jazz festival.

Coaching the Rhythm Section

Conducted by Sherrie Maricle and the DIVA rhythm section, your pianist, bassist, drummer, guitarist and percussionist will be coached in stylistic interpretation, creating the right groove, accompanying a soloist, and improvisation.

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Lectures

All Lecture programs listed below require additional fees

Women in Jazz

Discussion of the role of women as jazz artists, past and present.

The Music Business

Discussion of how to survive as a freelance musician.

Jazz Composing and Arranging

Techniques involved in writing for a big band or jazz combo.

Jazz History

General Overview

Overview of jazz from ragtime to the present.

A Listening History of Big Bands

Through listening, an overview of the evolution of the big band.

Managing a Big Band/Music Business

General Management

Discussion of booking, contract negotiations, recruiting, recording, personnel management, tour organization, product promotion and marketing.

Road Management

Route planning, transportation, lodging, meal planning, stage set-up, sound and light, merchandise management, equipment management, people skills and emergency troubleshooting.

Lecture sites may require CD player, tape player, VCR & monitor, and/or chalkboard (with chalk). The sponsoring organization may be responsible for photocopying materials.

Promotions & Incentives

There are no fees for the Promotions & Incentives programs listed below

Pre-concert discussion/Meet the Artist

To be conducted one hour prior to performance by Sherrie Maricle and select members of DIVA.

Autograph Session/Meet and Greet

Immediately following performance, select DIVA musicians will be available for one-half hour for photographs, to sign CDs, and to mingle with the audience.

Concert Promotion

Sherrie Maricle and select DIVA musicians will participate in any radio, television, internet, newspaper, or magazine interviews prior to performance via telephone or live when possible.

Website Links

By contacting us, you can link your website to DIVA's (www.divajazz.com) one month prior to the performance.

Giveaways

DIVA offers all concert promoters/advertisers a limited number of CDs, T-shirts, photographs and concert tickets pending approval from the venue.

V.I.P. Reception Our corporate sponsor Carolee may be available to sponsor a pre- or post-concert reception for your V.I.P. ticket holders at the venue.

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Connect with your community

There are no fees for the Connect With Your Community programs listed below

Highlight A Local Group

Have a local high school, college or community band play one 20-30 minute pre-concert set prior to the DIVA performance.

Feature a "Local Star"

Have an outstanding student, teacher or local celebrity perform one selection with DIVA (guest will play on one of DIVA's arrangements). This should be arranged one month in advance; guest performer must be available to rehearse at DIVA's sound check on the day of the performance.

DIVAs Perform With You

One or more of DIVA's musicians can be invited to perform with your school or community ensemble as a featured guest soloist during pre-concert set (see "Highlight a Local Group", above).

DIVAs Connect

One or more of DIVA's musicians will make a pre-concert visit to local community centers, nursing homes, social work organizations, day care centers, or community service organizations for an open discussion/Q&A regarding the evening's performance. This option works as an incentive for Group Sales.

Co-sponsorship may be available from:

Yamaha Drums: John Wittman, (317) 524-6271 / jwittman@yamaha.com

Sabian Cymbals: Ann McNally, (506) 272-2019 / ann@sabian.com

Vic Firth Drumsticks: Neil Larrivee, (781) 326-3455 / neil@vicfirth.com

Aquarian Drum Heads: Chris Brady, cb@aquariandrumheads.com

What educators are saying...

"...I can say without reservation that DIVA was received by our sold out audience at our 1998 festival with more appreciation and enthusiasm than any other we have hosted... DIVA's sensitivity to the 1,000 students in our audience by encouraging them to stay after the program and talk was very heartwarming... I encourage anyone considering booking DIVA in educational settings to do so."

Jim Warrick, Coordinator of Jazz, New Trier H.S., Winnetka, IL

"My students will be talking about their experience with DIVA for a long time. They were dynamic, impressive, enthusiastic and had a wonderful way of reaching our band. The clinics were terrific!... Finally, I've got to tell you that sometimes professionals have an attitude about working with high school players. Not so with Diva. They had plenty to say, but in a positive, encouraging way..."

Haig Shahverdian, Director of Jazz, Hall H.S., West Hartford, CT

"I want to thank you and DIVA for your super presentation at the recent NYSSMA [New York State School Music Association] winter conference. I have never seen such a reaction from an audience at the conference-your band blew everyone away! Your performance was all everyone was talking about for the rest of the night."

Paul Evoskevich, Head of Jazz, The College of St. Rose, Albany, NY

The Beat Is From Mars And From Venus

SHERRIE L. MARICLE was in the fourth grade living with her divorced mother and two younger sisters when she decided, like many girls her age, to play an instrument. She told the school music teacher she would like a trumpet.

"He told me girls don't play trumpets and gave me a metal clarinet," she said.

She swiftly ditched the clarinet, tried the cello and then when the school band couldn't find anyone to play the bass drum, volunteered. She was searching for her sound, her musical self-expression. It arrived at age 11, when she went to hear Buddy Rich and his Killer Force Orchestra in concert in Binghamton, N.Y.

"My eyes were saucers," she said. "I had no idea someone could play the drums with such intensity and power. The passion I felt cannot be manufactured. It can only be unleashed. Buddy Rich triggered something that was there, deep inside of me. I knew immediately I would be a jazz drummer."

But if girls did not play trumpets, they certainly did not play drums. The drive to become a drummer went underground, literally, to her basement.

"I set my drums up in the basement and learned to play by listening to Buddy Rich," she said. "But I did not play the drums in public for a few more years. Girls were not supposed to play the drums. I was not ready. I was scared."

Dr. Maricle, 40, will be very public tonight when she and the **Diva** Jazz Orchestra, which she leads, play Carnegie Hall. The 15-member group, which plays big band music, is composed entirely of women, although as their manager, Stanley Kay, says, "turn around and tell me if women or men are playing."

It was Mr. Kay, 79, a former drummer who managed Buddy Rich and Gregory and Maurice Hines, who in 1990 suggested to Dr. Maricle that she form a female jazz band. Mr. Kay sat next to her, clutching an aluminum cane, in a cramped office in Carnegie Hall.

"She is an amazing drummer," he said. "Women musicians such as Sherrie have never been appreciated in jazz the way they should be. They are often seen as a kind of gimmick. They are not given the appropriate respect."

Dr. Maricle was wary of his idea. She detested the pressure on female musicians to doll themselves up in strapless gowns and gobs of lipstick as if to apologize for their talent. She did not want the band to become a kind of curiosity, a sideshow in the jazz world.

"I was not going to form a band where we all wore miniskirts and showed our cleavage," she said, "especially since mine is not impressive to begin with. The few women swing bands in the past had to do this, performing in long strapless evening gowns. I knew a lot of serious women jazz musicians who wanted a chance to play. This was the only thing that interested me."

The road to Carnegie Hall was a long one. Dr. Maricle, carting 30 pounds of equipment around, learned to play nearly every type of music to survive as a drummer. She also plays with the New York Pops and teaches at New York University.

"I worked my way through college playing the drums," she said. "I was in every musical group from the chorus, to musical theater, to jazz bands and ensembles. I played for the Ice

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Capades and Ringling Brothers circus when they came to Binghamton. I had a wedding band, and in summers I played in parks in upstate New York. It turned me into a well-rounded musician and a great sight reader."

When she finished school at Binghamton she packed up her drums and moved to New York. She filled in for drummers on Broadway musicals, drifted from band to band, finished her doctorate in music from New York University and formed another wedding band with her boyfriend to survive.

The weddings finally got to her. She grew tired of "playing the beats I played in my basement in seventh grade."

But it was the song "The Bride Cuts the Cake," played to the tune of "The Farmer in the Dell," that broke her. At one wedding she had to pound it out for 15 minutes until she threw her sticks down in disgust and walked to the bar.

"I thought, Why am I doing this?" she said. "I told my boyfriend I could not play music like this anymore."

Her band travels throughout the United States and Europe with their manager. The schedule, at times, can be relentless, meaning hours in a bus driving from town to town, setting up, playing, breaking down, getting a bad night's sleep and doing it again.

"Buddy Rich's band were priests and rabbis compared to this group," Mr. Kay volunteered.

Dr. Maricle, who is a composer-arranger for many of the numbers, has the well-toned arms of a woman who plays the drums a lot. She also runs and cycles. But her passion is fixed. The apartment where she stays in New York and the house she has in Pennsylvania are filled with drum sets, lots of them.

She only once got up the courage to storm Buddy Rich's bus and ask for an autograph. She was a young girl who saw more in Mr. Rich than perhaps he understood.

"He was in his bathrobe," she said. " 'Yeah, what do you want?' he asked me. I told him I wanted his autograph. He signed a napkin. I still have it. I saw him many, many times after that in concert, but did not dare speak to him."

Chris Hedges, The New York Times
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