

## January Jazz Social

### A Conversation in Jazz: Monroe Quinn with Marc Stasio

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Jersey Jazz Editor

In his several day jobs as a working guitarist, Monroe Quinn finds himself playing all manner of music. Everything from rock and R&B to disco and Motown in his show band work, and from trad banjo with Dr. Dubious and the Agnostics to jazz fusion with Piktor's Metamorphosis. That's quite a from-to. But his first love is jazz guitar, an affection he acquired at the feet of a master, Remo Palmier, with whom he studied for 10 years beginning at the age of 18. And it was jazz he came to play for the NJJS's January 20 Social.

For accompaniment, Quinn brought along his bandmate from Piktor's Metamorphosis, pianist Marc Stasio. Marc earned a B.A. in Jazz Piano, Arranging, Film Scoring and Music Production at the Berklee College of Music in Boston where he studied with Dave McKenna, Ray Santisi and others. He is currently pursuing a Masters of Music at the Mason Gross School of the Arts—Rutgers.



Monroe Quinn

Guitar/piano duos don't necessarily make for the most copasetic of jazz pairings. All those fingers, all those chords, can easily get in each other's way. It's a format that requires a sense of texture and space, keen ears and an empathetic musical soul.

Quinn and Stasio apparently possess all those qualities, and their duo performance at Shanghai Jazz seemed as artistically satisfying for the players as it was entertaining for the audience. It had the

sense of listening in on a musical conversation between two creative minds that keep sparking newly discovered ideas through the dialogue.

The program presented 14 songs over two sets, mixing popular standards with jazz tunes and Quinn originals. Among the highlights were Brubeck's "In Your Own Sweet Way," its melody beautifully phrased by Stasio and "This Nearly Was Mine" played as a rhythmic waltz with Quinn's improvised lines ascending gently, notes swirling around like a kite in the breeze.

The sets also included several of Quinn's own compositions, including a funky tribute to Palmier, "Blues a la Remo" and "Precious," a Bach-like piece inspired by the composer's cat running up the stairs, performed as the afternoon's penultimate number. Monroe seems to like the word penultimate, as he used it — towards the end — of both sets. Ultimately the duo went back to the jazz, and a burning run through "Mr. P.C." closed the afternoon's performance. JJ

*Monroe's Quinn 2012 CD of solo guitar music On Riverside Drive is a very worthy effort in a demanding genre. It features 10 well-crafted original tunes played on electric and acoustic guitar. You can learn more at [www.monroequinn.com](http://www.monroequinn.com).*



Marc Stasio