

From: Karrin Allyson <karrin2@earthlink.net>
Subject:
Date: May 31, 2010 1:30:23 PM EDT

Hello, my name is Karrin Allyson and I'm a Concord Recording Artist with 3 Grammy Nominations. I am writing in regards to my friend

Bob Albanese-- I truly hope you'll consider him for this esteemed position. I cannot say enough about his musicianship. Before I met him and worked with him I was an admirer of his playing. When I did (and do) have the opportunity to work with him, I can tell you he is a consummate player/professional and cares about the music so very much. That, along with his band leading and composing, and teaching skills -- and (dare I say it?) He even loves singers- I can attest to that too! I've also gotten to know his beautiful family a little bit too, and they are indeed a lovely 'trio'.

As much as I would hate to see him leave NYC, I hope you'll seriously consider Bob for this position as I believe he would be an asset to ANY group, collective, and musical experience in general.

Thank you very much for your consideration,

Karrin Allyson
karrin.com




May 30, 2010

To Whom it Concerns,

I am writing to wholeheartedly recommend pianist/composer/educator Bob Albanese.

Bob is a wonderfully dynamic and versatile, seasoned and tasteful musician with excellent communication and teaching skills. As a performer, he is very well suited to present America's classical music, Jazz, to other world cultures. Bob is as well quite articulate, graceful and approachable in his manner of addressing students.

With gratitude,



Benny Green
bennygreen@mac.com

May 31, 2010

To whom it may concern:

Bob Albanese is truly a rare breed—a phenomenally gifted composer, arranger, and performer and a dedicated, caring, and passionate mentor. The combination of those two things, though incredibly difficult to find, is exactly what makes a great teacher.

Bob's recordings provide ample evidence for his prowess on the instrument and the strength of his compositions, so I won't expound upon these here, though I do think they show how much there is to learn from him and how highly regarded he deserves to be. I want to focus primarily on what I got out of studying with him at New York University and what that experience was like.

Something that always inspired me was that—though I had great admiration for Bob's musical ideas, technical facility, and ability to sight-read and improvise over highly complicated music—he was always pushing himself to do more. At every lesson I went to, Bob was working on some new project. He was always composing, always transcribing solos and arrangements, and always learning new pieces. This translated into such excellent lessons because, in sharing his own projects with me, I got a real sense of what kind of independent exploration and motivation would be necessary to become a great musician. I remember one lesson in particular in which Bob showed me a transcription he was working on of "Isfahan" from Duke Ellington's *Far East Suite*. A project like that takes a highly developed ear and a lot of work, but leads to a deep understanding of what makes a strong arrangement and a powerful composition. We listened to "Isfahan" and he explained the voice leading in the trombones and the woodwinds to me. Bob is one of the only teachers I've had who took his own development as a musician as seriously as he took mine and vice versa. I can't think of a better way to learn than the kind of reciprocity I had with Bob.

But this kind of thing was always secondary to focusing on me and my own development. His curricula were always tailored to the individual strengths and weaknesses of his students and he clearly put a lot of time and effort outside of lessons into thinking about what next steps to take. For me, this was a combination of composition, learning musical vocabulary (scales, chord progressions, etc.), sight-reading, improving technique, learning new music, transcription, and other areas.

He also always made me feel like if I really worked at it, I could be as great as any musician. Believing in your students really makes a huge difference in how seriously they take their studies. But at the same time, he gave me sense of how immense a project it is to become a great composer or performer—how much work it would take to get from where I was to where I wanted to be.

The main thing I want to emphasize about Bob is that a great teacher—a *really* great teacher—doesn't just teach, but is, at the same time, more than just a great performer/composer. The best teachers of all are hard-working, gifted practitioners of their craft and deeply want to pass their knowledge and their confidence on to others. Bob is such a teacher—one of the best. I'm very lucky to have studied with him and I'm sure any of his other students would say the same thing.

Sincerely,

Dave Morey
dflorey@gmail.com

Dr. Clare Fischer
P.O. Box 1563
Studio City, CA 91614
26 December 2006

Dear Sir/Madame,

I am writing this as recommendation for Bob Albanese, a pianist, composer and arranger who I had the good fortune to meet four years ago. A jazz journalist in Zagreb, Croatia introduced Bob to me. Bob led a jazz quartet on a tour organized by the Kennedy Center Jazz Ambassadors program. While in Zagreb, he was interviewed for a radio broadcast and had been asked who some of his influences were. He mentioned me at which point the interviewer told him of a performance I did in Zagreb a few years earlier and then offered to introduce Bob to me via email. Since then Bob and his lovely wife Jennifer and son Louis have visited us annually.

The last time he was here he performed for me in my living room and his flow of ideas was without hesitation. I thoroughly enjoyed his originality, his harmonic and rhythmic depth and his fluency of ideas (and also his extensive knowledge of tunes). His compositions, of which I had the chance to hear quite a few, are fresh, original and very well put together. I also heard his big band orchestrations of some great standard songs and feel he is a fine arranger.

I believe that Bob would be an asset to your college because he is always striving to improve and reach the next level. Perhaps most importantly, he has a lot of heart.

Sincerely,



Clare Fischer

Eliot Zigmund
173 Larch Ave.
Teaneck, NJ 07666
www.eliotzigmund.com

December 22, 2006

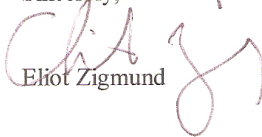
Dear Program Director,

I am writing to you on behalf of Bob Albanese, a musician with whom I have had the pleasure of working with periodically over the last twenty years.

I find Bob to be both an extremely competent and a uniquely creative pianist who has experience in a large variety of musical settings from classical to jazz to commercial. We have worked primarily in jazz settings where Bob has a wonderful command of the jazz language, a large repertoire of jazz standards and American songbook standards, and again, has a very unique voice as a creative pianist. I have also found Bob to be reliable in terms of rehearsal and performance schedules and easy and reasonable to work with.

I strongly recommend Bob and think he would be a valuable addition to any music program or institution he was associated with.

Sincerely,


Eliot Zigmund



MANHATTAN
SCHOOL OF MUSIC

ROBERT SIROTA, *President*

September 29, 2006

To whom it may concern,

I am writing in support of Robert Albanese, who has received undergraduate and graduate degrees from Manhattan School of Music.

Robert is quite a gifted musician. As a Pianist and Composer/Arranger he has solid musicianship, and he possesses the type of strong technique that is built upon years of dedication, hard work and much experience in all musical areas. He approaches his music with care, sensitivity, and a clear, articulate and knowledgeable artistic manner.

Robert has a vision. He is committed, honest and trustworthy. I find him understanding, inspirational and a social delight.

I highly recommend him!

Sincerely yours,

A handwritten signature in dark ink, reading "Justin DiCioccio".

Justin DiCioccio,
Assistant Dean / Chair
Jazz Arts Program



United States Department of State

*Bureau of Educational and Cultural Affairs
Washington, D.C. 20547*

www.state.gov

Mr. Robert Albanese
2350 Broadway, #230
New York, NY 10024

Dear Mr. Albanese,

On behalf of the U.S. Department of State thank you for touring abroad under official U.S. government auspices as Jazz Ambassadors 2003. The year's theme of Latin jazz engendered particular enthusiasm for subscribing American embassies and their audiences.

The Bob Albanese and Café Simpatico Quartet acted as ambassadors by promoting a positive image of the United States during a time of troubling national headlines. Music speaks to people individually, and through yours, those individuals saw another side of American culture. Your professional talent and outreach to the younger audiences the events attracted, contributed to the cultural exchange and mutual understanding desired by this agency and our partner, the John F. Kennedy Center for the Performing Arts.

We especially thank you for undertaking the extensive travel through Albania, Kosovo, Serbia and Montenegro, Slovenia, Croatia, Macedonia and Bulgaria. Your flexibility and success in workshops promoted unity and cultural exchange with these many people. Joe Merante, chief of our Cultural Programs Division, and Sandra Rouse join me in sending best wishes for your musical future.

Sincerely,

Christina Minor

Karen L. Perez
Director
Office of Citizen Exchanges