

Jazz or Kicks



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JAZZ FOR KICKS

Jazz, today, is exactly how its early explorers envisioned it - a playground for learned musical discoveries with the end purpose of having fun.

Being complex in vocabulary yet accommodating towards self-expression, Jazz has become the plateau of refuge when all contemporary music is exhausted of its elementary potentials and the artists begin their journey deeper into fertile grounds.

Jazz thus evolved as it is now - for kicks.

Deriving its name from the idea, the group Jazz For Kicks came about having the purpose of showcasing the best of all musical genres with additional contributions of musical spontaneity every little while. Their unique approach to music earn them a fan base which diversity range from the young music aspirants to centenarians.

An evening with Jazz For Kicks is guaranteed for memories: fronted by Sandra Viray, the jazz diva who has wowed not only the Philippines but the US and Europe, Edgar Avenir (guitar), Jun Viray (Drums), Lorry Zamora (saxophones), and guest instrumentalists Henry Katindig (keyboards), David Starck, and Ed Carino (Bass). JFK is the only group with a formidable repertoire ranging from 1920's tunes to the present fares (and multilingual as well).

Take every chance to see and hear Jazz For Kicks because a Jazz For Kicks show is a good experience worth taking home - and worth coming back for.

Sandra Lim Viray
Furniture Designer, Singer
President and Chairman, PIJazzfest

Manila's jazz diva...Sandra is a singer of Ella-like pathos and range. She was the president of the Philippine Jazz Society for two consecutive years, and is currently President and Chairman of The Philippine International Jazz and Arts Festival, Sandra is very well-renowned for her impeccable voice and style of jazz singing, Sandra is the premier jazz singer in the Philippines today. Her mastery of scat singing, soulful interpretation of every song, perfect rhythmic ideas, a vast repertoire of Broadway classics, spiritual, Latin, funk, blues and swing and tilting stage presence are just some of the star qualities that endears her to numerous followers. Very much in demand in choice jazz places, she currently gigs with her jazz group, Jazz For Kicks at 7th Note.

Their CD, recorded in 2004, TheM project is her showcase, each track glistening with the thoroughly original yet jazz-traditioned timbre of her voice. Check out the ballad track, If I Ever Write A Song - you'll get the feeling she is singing about what the rest of us can't say in words.



A short paraphrase of a line, from my favorite pastime pocketbook, is the best start. It says when something is good, it makes the heads of the kids turn. When men's heads join in, it's probably beautiful. But when it turns the heads of the ladies as well, then you have something gorgeous.

And many heads turn whenever they hear and see Sandra Lim Viray. Hers is a voice and a stage presence that makes the audience come up closer to the stage and be mesmerized further. She has a unique way of singing, nay _expression, that makes the listeners detach from their feelings and identify more with her own, which can range from the mischievously playful to the melancholic. Her stage showmanship is simply cool and may, at times, look subdued, but she projects a strong sense of urgency and motion that makes the audience stand up on their feet and groove to her rhythm.

Sandra is a perfect example of a total music artist.

Like many great jazz artists, Sandra had her start in the classics and in the tunes of the time. Being born in a musically rich generation and the youngest to a very musical family, her training was thus, consequently extensive. She took up formal music lessons at an early age (piano and marimba in particular) and became the youngest soloist of her church choir. When she's home, she got to absorb the eclectic sounds emanating from her elder siblings. Classics and Gospel songs, Carly Simon, Joni Mitchell, Fifth Dimensions, Cat Stevens, Sergio Mendez all combined to prime Sandra for her jazz days ahead.

In Sandra's colorful schooldays, she already demonstrated her great worth and creativity - her avant-garde approach to her projects endeared her to her compatriots but alas, earned the ire of her superiors as well. Her call to perform in front of stage lights came early too, especially the one that came from the Batucada and jazz fusion pioneer, Boy Katindig. She later became the mainstay of the long-running bar in town, Papillon, as the solo singer for Network Band. Her very noticeable presence in the scene led to bookings as a solo artist then as singer for the Philippine bossa nova daddy, Bong Penera, which then leads us back to where we started.

What then, makes Sandra, the person, Sandra the singer that makes heads turn? Singing, for Sandra, is not a demonstration of vocal prowess although she can easily blow anyone on stage away if she so chooses. Sandra doesn't just sing - she touches people.

She knows and loves people and she sings as one with them. Sandra understands people's inner feelings, their secret joys or anguish and she expresses these for them when they cannot. Her blessed voice, wonderfully textured and soothingly precise, says all that is "you" in lyrics that flow freely, coming not as words for the ears but as words for the soul. When Sandra sings, you know she's sharing your smiles or she's crying for you.

PROFESSIONAL EXPERIENCE

Vocalist

<i>1977</i>	<i>Boy Katindig Band</i>	<i>Birds of The Same Feather</i>
<i>1978</i>		<i>Concourse Lounge, Manila Garden</i>
<i>1979</i>		<i>El Camarote, Holiday Inn</i>
<i>1980</i>	<i>Network Band</i>	<i>Papillon Bar</i>
<i>1982</i>	<i>Papillon Band</i>	<i>Guernicas, El</i>
<i>1983</i>	<i>Bong Penera Batucada</i>	<i>Le Boulevardier, Intercon</i>
<i>1985</i>	<i>Heartbeat</i>	<i>Lau Ling Barm HK Furama</i>
		<i>Ricks Café, Hart Road, HK</i>
	<i>Music Express</i>	<i>Polaris Disco Hyatt HK</i>
<i>1986</i>	<i>Solo</i>	<i>Chin Chin Bar Hyatt HK</i>
<i>1987</i>	<i>Heartbeat</i>	<i>Golden Carp, Harbour View</i>
<i>1996</i>	<i>JFK</i>	<i>Cats(New World Hotel)</i>

*Performed abroad Melbourne Australia, Hongkong, LA
Qatar, Malaysia, Brunei*

*Currently performs every Saturday at 7th note With JFK
Past President of The Jazz Society of the Philippines
Chairman of the Philippine International Jazz Festival
International Recording Artist*

Edgardo E. Avenir
Guitarist, musical arranger
Musical Director, PIJazzfest



Always moving, "Koyang" to his pals, is likewise as mobile on guitar.

An ex-rockman, he decided in the latter 70's to turn towards a new direction to pursue his earlier interest in standard jazz. His associations with veteran jazz players accelerated his growth and helped him cover other musical concerns outside of gig playing.

Edgar is behind the success of many local singers, such as Mishka Adams, and Skarlet Ruaro, making him the most sought-after vocal accompanist and arranger in Manila.

Currently with Jazz For Kicks, along with co-founders Hilarion "Jun" Viray and Sandra Lim Viray, Koyang has started to venture into gathering and setting up new original materials for an eventual recording of their group Jazz For Kicks.

A perfect musical ambassador, he easily bridges the gap between jazz and other genres as musical director of The Philippine International Jazz and Arts Festival.

PROFESSIONAL EXPERIENCE

Musical Director/Guitarist

Formerly with Blackbird (John Lesaca), Batucada

40 years of jazz experience

Accompanist to singers such as Mishka Adams, Mon David

Lynn Sherman, Cooky Chua, Skarlet, Anya Santos,

Enrique Marcos, etc

Currently performs every Monday at 1002, Thursday at Martinis,

Friday at Grappas and Saturday at 7th note With JFK

Performs at 1002 every Monday

Has backed up international stars Kevyn Lettau, Patti Austin,

Program Director for PIJazzfest

International Recording Artist

***Hilarion M. Viray Jr.
Drums and percussion
Technical Director, PIJazzfest***



"Jun", as Hilarion is known in the jazz clique, is a rarity among drummers-he is one of the very few who, after making musical flights in soul and rock, made a smooth successful transition to jazz.

His first gig ever, was in the early 70's, incredibly at the height of the war, where he and his brothers entertained the US troops in Vietnam, It must be Fate that brought him to the new light because after that, he was sidetracked from his soul & rock gig and called to become a member of an international jazz group based in the Philippines, the New Society Jazz band. Tackling Coltrane and Herbie Mann tunes, he was jazzing it up at an age very much younger than Miles Davis' drummer then, 19 year old late legend Tony Williams-Jun was, at the time, a prodigious 16 years of age.

Presently playing for his jazz group, Jazz For Kicks, and gigging with other bands, Jun has been one of the central figures of emulation in the jazz drumming scenario in the country. Hearing him play on their CD, with his choice complements to the solos and sensitive fills, bears witness to the fact that his transition to jazz was an option well-made and most welcomed.

Jun is currently technical director of the vibrant Philippine International Jazz and Arts Festival Foundation. He and his wife, Sandra are active members of CFC and its music ministry.

PROFESSIONAL EXPERIENCE

Drums and Percussion

Formerly with Blackbird (John Lesaca), Batucada

40 years of jazz experience

Currently performs every Saturday at 7th note With JFK

Has backed up international stars Kevyn Lettau, Angela Bofill

Drummer of SOLD OUT Band

Technical director for PIJazzfest

International Recording Artist