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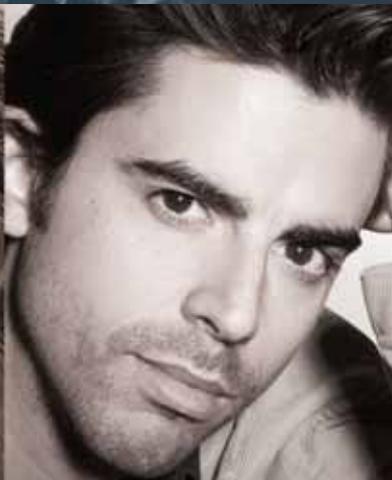
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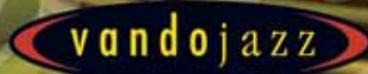
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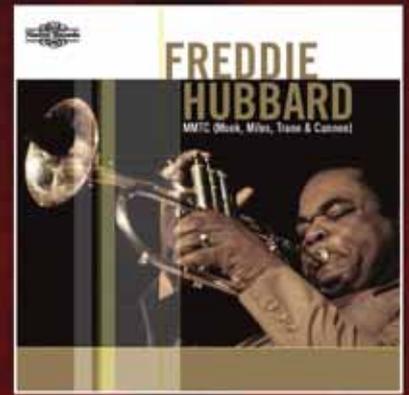
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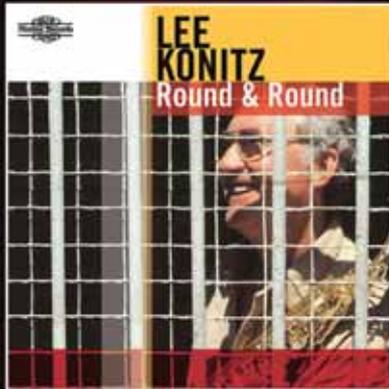


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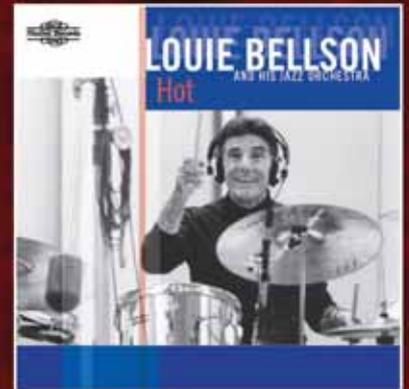
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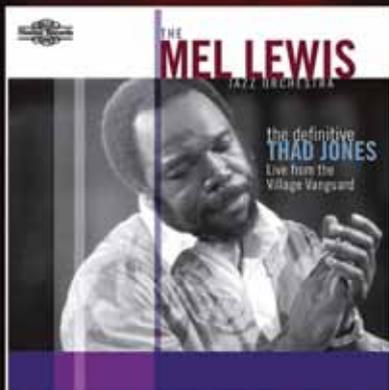
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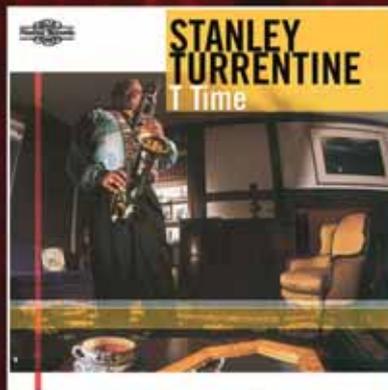
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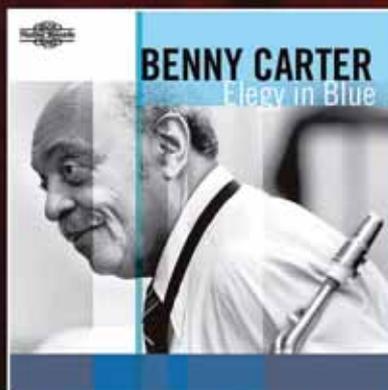
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Departments

- 8 First Take
- 10 Chords & Discords
- 13 The Beat
- 19 The Question
- 20 Vinyl Freak
- 22 Caught
- 24 **Players**
Helio Alves
John Bigham
Chie Imaizumi
Denman Maroney
- 73 **Reviews**
- 142 **Jazz on Campus**
- 146 **Blindfold Test**
Vijay Iyer



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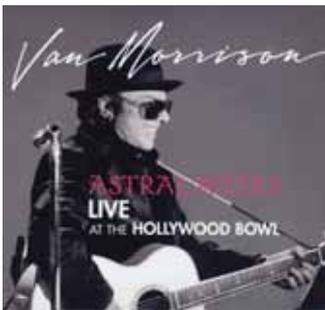
30 Diana Krall
Depths Of Her Heart | By Dan Ouellette

Diana Krall may say, "I still want to be a good jazz pianist." But her playing and singing convey the sound of an artist who has ascended to a new level of confidence, as heard on the slow seduction on her new album, *Quiet Nights*. The coupling of the joys of marriage and children with the heartbreak of losing her mother to cancer has helped Krall find a more mature musical sound.

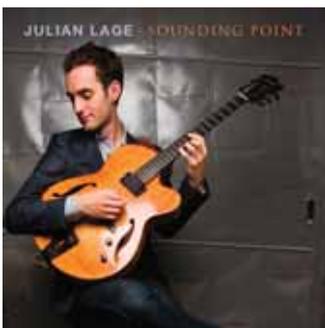
Features

DOWNBEAT // U // SAXOPHONE // SCHOOL

34 Wayne Shorter <i>Pursuing Danger</i> By Dan Ouellette	44 Charlie Parker, Lester Young, Coleman Hawkins, John Coltrane & Eric Dolphy, Stan Getz, Sonny Stitt, Gerry Mulligan, Albert Ayler, Roland Kirk and Cannonball Adderley <i>10 Classic DownBeat Saxophonist Interviews</i>	58 Master Classes: George Garzone & Claire Daly
38 Eric Alexander, Ron Blake, Seamus Blake, Frank Catalano, Donny McCaslin and Marcus Strickland <i>Finding A Voice</i> By Ted Panken	62 Transcription	64 Toolshed



76 Van Morrison



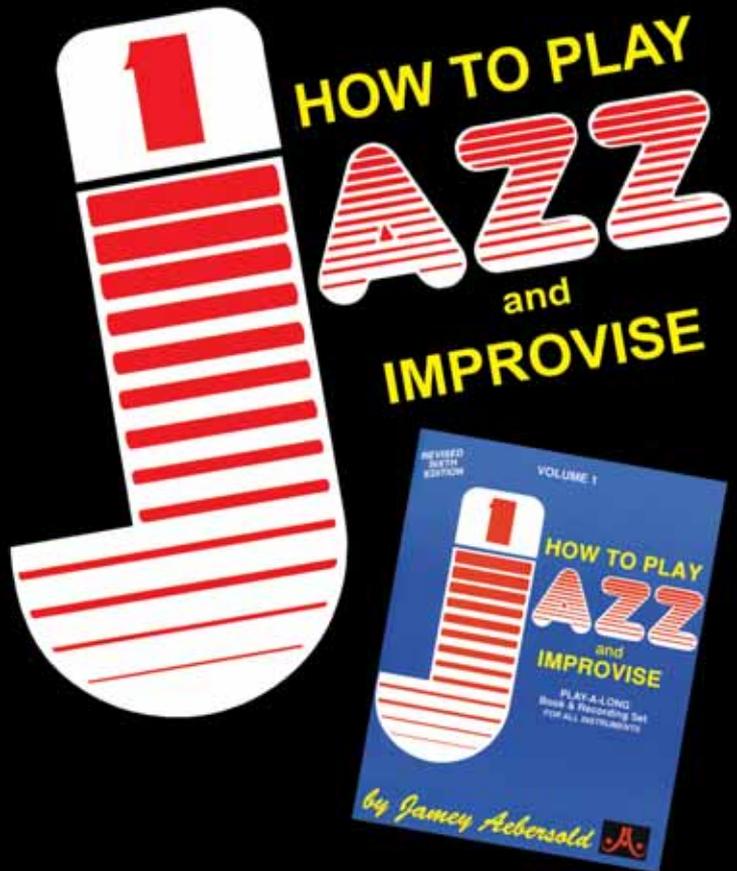
90 Julian Lage

68 Southside Johnny & LaBamba
DIY Big Band
By Frank Alkyer

93 SPECIAL SECTION
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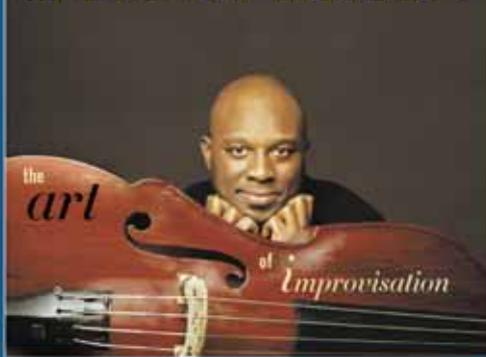
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First Take

By Jason Koransky

From Generation To Generation

The juxtaposition of the story "Finding A Voice" with the 10 classic DownBeat archive saxophonist interviews in this issue shows the shared struggles that jazz saxophonists from across jazz history have faced.

In the former story (Page 38), Ted Panken talked to six younger saxophonists—Eric Alexander, Ron Blake, Seamus Blake, Frank Catalano, Donny McCaslin and Marcus Strickland—about the challenges they face developing their own saxophone sound as they build their music in the shadows of the saxophone titans. Finding a personal sound is the goal for any artist, and to do so in the wake of so much innovative music presents a considerable task.

"[T]he challenge is what we do to make it our own," Ron Blake said in the piece. "Where is your sound?"

This is a question that each generation of saxophonists has had to deal with as they forged their own unique musical paths.

Take this quote from the 1956 Lester Young interview reprinted in this issue: "I was rooming at [Fletcher] Henderson's house, and Leora Henderson would wake me early in the morning and play [Coleman] Hawkins' records for me so I could play like he did. I wanted to play my own way, but I just listened. I didn't want to hurt her feelings."

Pres appreciated and loved Coleman Hawkins, but he had to develop his own sound. In his classic interview from 1962, Hawkins reflected at what Charlie Parker and Dizzy Gillespie did at the beginning of the bebop era, and how they needed to find their own sound: "When I came back [to New York] the first time (July 1939), I was disappointed with what had happened in the music. Charlie Parker and Dizzy were getting started, but they needed help. What they were doing was 'far out' to a lot of people, but it was just music to me. Joe Guy was playing their way when he started with me in 1939."

Sonny Stitt had the honor—and burden—of being compared to Parker. He addressed this in his 1959 interview with David Bittan: "Nobody has Bird's fluency of mind, imagination, technical ability—or his great big heart and soul. I hate to be compared to him. He was the incomparable. He had a different kind of mind. Sonny Rollins plays as much like Bird as anybody, and he plays tenor. I may have a few of Bird's clichés, but I can only be myself."

Stan Getz may have discussed innovation in



Stan Getz: predicting new tenor sax sounds

JAN PERISSON

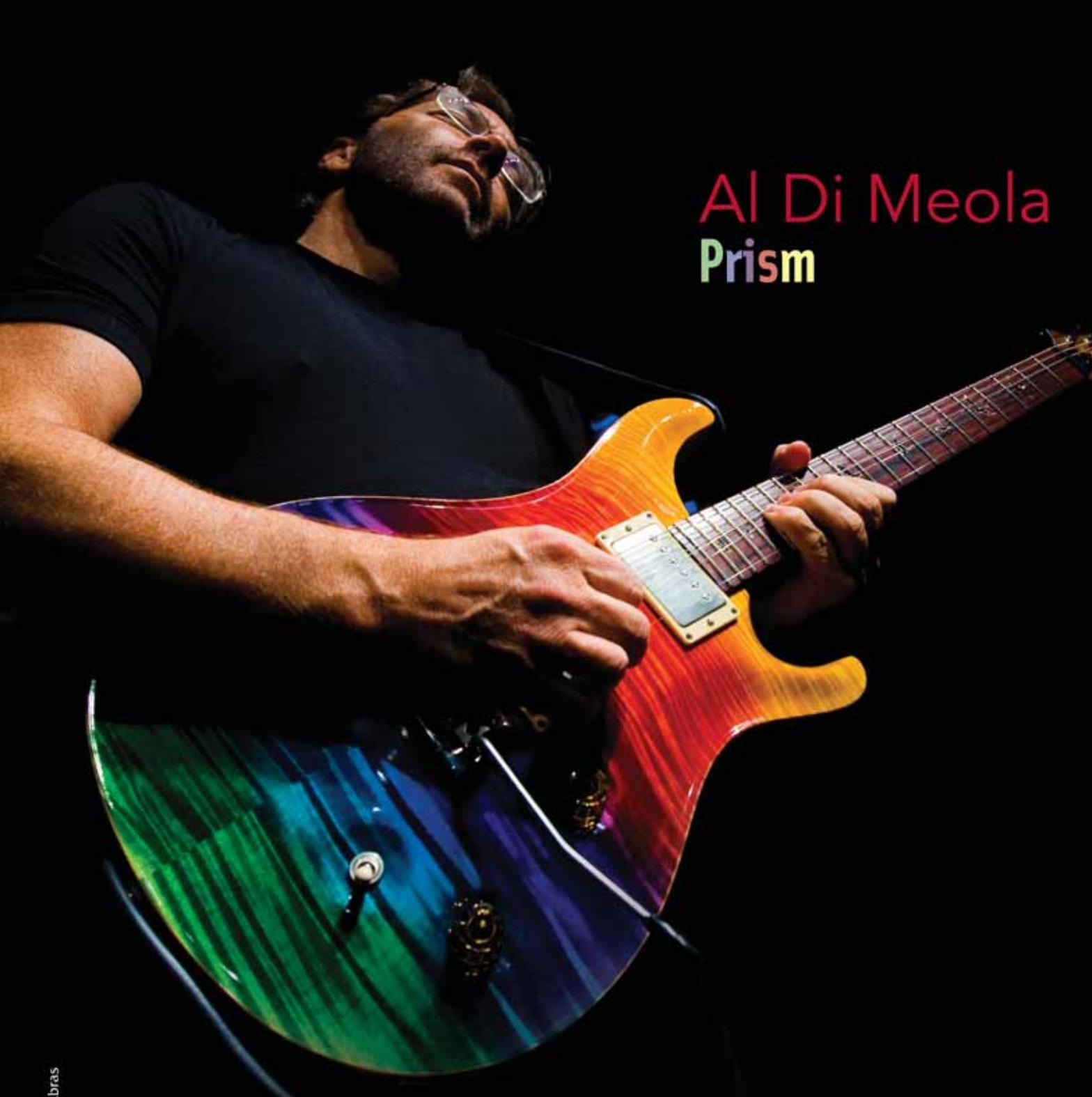
the saxophone best in his 1957 talk with John Tynan: "Apparently there's nowhere new to go. All the avenues appear to have been explored. Of course, there will always be the one guy that's going to burst through the blockade. I don't know who he is, but he'll come along one of these days and there'll be something really new in tenor sax playing again."

Getz hit upon a truism of this music. People may talk about jazz being "dead." DownBeat ran stories in the 1930s that lamented about this. They seemed to have rung the death bells a bit too soon. Jazz will always evolve. It's a music driven by creativity, by an incessant drive to play something new. So while the issues artists have to confront within the music often stay the same, the music will flow in new streams from generation to generation.

Or, as is the case with someone like Wayne Shorter, who has been playing jazz for well more than 50 years, the music will evolve through a lifetime. Dan Ouellette talked to the saxophone legend in this issue (Page 34) about some of his current projects and the challenges he confronts to play and compose new music at 75 years old.

"It's more than mastering your instrument," Shorter said. "It's the process of mastering your own life so that you'll be playing your life story. You celebrate the incomprehensible phenomenon of life and give it a present: originality."

And few have presented as original music over the course of their life as Shorter. **DB**

A man with a beard and glasses, wearing a black t-shirt, is playing a PRS Prism electric guitar. The guitar has a vibrant rainbow finish that transitions from purple and blue on the lower body to red and orange on the upper body. He is looking upwards and to the right, with his eyes closed, suggesting a state of musical immersion. The background is dark, making the colorful guitar stand out.

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Chords & Discords

Where's Mobley?

Great article on artists' favorite Blue Note recordings. Mine is Hank Mobley's *Soul Station*. I was surprised that Mobley wasn't on the list.

Mike Milner
Orillia, Ontario

No Lonely Stryker/Slagle Fan

Thank you for noticing the Stryker/Slagle Band ("Players," March '09). I saw them a couple of years ago when I was in New York and went to the Jazz Standard. I was blown away by how they can be so tight and so free, so in the tradition but so out, too. Great solos, incredible unison playing and great tunes. I thought I was the only one who dug these guys, but am glad I am not alone.

John Boe
jdboe@ucdavis.edu

Roach's Funk Predates Hip-Hop

I found the piece on Dizzy Gillespie and Max Roach interesting ("Transcription," April '09). However, when Ben Givan refers to Roach drumming a hip-hop groove in the beginning of "Bastille Day" I thought that this actually could be Roach laying down the fundamentals of pre-hip-hop funk. After all, Elvin Jones, Tony Williams, Roy Haynes, Idris Muhammad, Lenny White and Roach created the fundamental backbeats that were later improvised on by the emerging funk drummers of the '70s.

Darrl Davenport
Richmond, Va.

Six-String Boundaries

It was interesting to note how many readers admonished DownBeat for not including their favorite guitarists in your February '09 issue celebrating 75 great guitarists ("Chords," April '09). You have to draw the line somewhere in writing an article of that nature, if only to recognize publication deadlines. Had this been an article about "50,000 Great Guitarists," you can bet your humbucker that someone would have written in his disappointment at DownBeat not having included the inimitable Eusebio Potrzebie Chordwangle!

Pierre LaFrance
Indianapolis

Small Labels Do Pay

I am pleased that Nick Eipers' new label, Chicago Sessions, is recording the artists on his roster ("The Beat," January '09). But I was disappointed at guitarist Steven Hashimoto's comment that on Chicago Sessions he was, "able to pay the sidemen, something no other local label ever offered." Delmark Records has always seen to it that sidemen are paid for



Blue Note Experiments

It was interesting to read so many musicians' takes on their favorite Blue Note albums, and unsurprisingly the '60s hard-bop gems were amply represented (March '09). But we shouldn't forget that Blue Note also supported some of the most extraordinary exploratory work of the same period. Classics like Ornette Coleman's *At The Golden Circle*, Don Cherry's *Where Is Brooklyn?*, Cecil Taylor's *Conquistador* and Eddie Gale's *Ghetto Music* proved a label could be both funky and free.

Taylor Ho Bynum
Boston

every album that we have ever issued. Almost invariably, they are paid directly by Delmark. Think about it: Why would a sideman bother to help make a record if he were not being paid?

Bob Koester
Chicago

Missing Blue Wisp

I am surprised that Cincinnati's Blue Wisp Jazz Club was left off your list of "100 Great Jazz Clubs" (February '09). Since I bought the club in November '07, we have expanded to seven nights of jazz a week, along with two regular weekly jazz jam sessions and midnight jams every Friday for local pros. We now have more jazz at this club than any club west of New York and east of Chicago.

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fasteddief@aol.com

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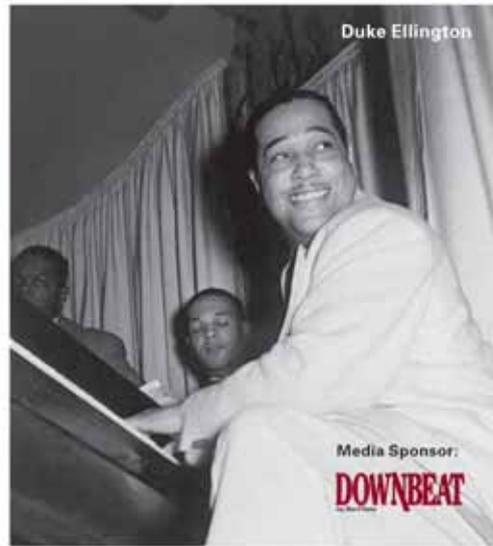
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- 14 Riffs
- 19 The Question
- 20 Vinyl Freak

Oval Office Swing

President Barack Obama's inaugural week includes large-scale public, private jazz concerts

During the week of the historic inauguration of President Barack Obama, Washington, D.C., was the center of the universe. Jazz was in the house throughout the festivities.

Jazz was first heard on Sunday evening, Jan. 18, with the People's Inaugural Jazz Concert. Pianist Allyn Johnson led the Washington Jazz Orchestra's Lincoln Theatre performance with guest pianist George Duke and vocalist Vanessa Rubin. Later that evening, the Maryland Inaugural Ball was lifted by force-of-nature tap genius Savion Glover's fiery feet, propelled by his vigorous jazz quartet. On Jan. 20, the Obamas' first night White House party for friends and family featured a Wynton Marsalis performance. Marsalis later characterized that rarified atmosphere as, "relaxed, like going to somebody's home."

The week's public jazz centerpiece, "Let Freedom Swing," was held the day before that party. This concert honoring Dr. Martin Luther King, Jr., produced by Jazz At Lincoln Center, was held at the Kennedy Center. The idea behind "Let Freedom Swing" was hatched in serendipitous fashion when last spring, at a dinner at the Apollo Theater, retired Supreme Court Justice Sandra Day O'Connor and Marsalis struck up a chat on the correlated principles between jazz and democracy. At the concert, relaxed exchanges and reminiscences between O'Connor and Marsalis on the topic served as connective tissue among such performers as Dr. Michael White, Herlin Riley, Shannon Powell, Don Vappie, Jonathan Batiste, Lucien Barbarin and Marsalis. The JALC Orchestra accompanied the artists and Dave Brubeck joined the trumpeter for a wry take on "These Foolish Things."

"What a great night," Brubeck said. "I'll always remember it because of many dreams



President Barack Obama and Wynton Marsalis



Cassandra Wilson performing at "Let Freedom Swing"

ERIC WRIGHT/JAZZ AT LINCOLN CENTER

coming true—playing again with Wynton on a night to honor one of my and America's heroes, Martin Luther King, Jr., and on the eve of the inauguration."

Paquito D'Rivera's take on "A Night in Tunisia" exemplified the Latin tinge. D'Rivera, who also performed for a private Obama dinner at Blair House the previous day, proclaimed the whole scene as, "A unique event. I'm so proud to be a part of this celebration. It's an enormous sense of humanity."

The program also showcased the next generation, as Roy Haynes exchanged drum licks with his grandson Marcus Gilmore on an orchestral arrangement of Thelonious Monk's knotty "Four In One." Teenage alto saxophonists Grace Kelly and Francesco Cafiso played "Perdido" with Brubeck. Kelly characterized her enthusiasm for the "amazing feeling in the air."

"Having performers of all different generations and ethnic backgrounds, mixing different genres of music, was representative of this historical moment," Kelly said. "President Obama is an inspiration to me, given his background, the representation of hope, compassion and understanding that the world needs."

Cassandra Wilson, who later described herself as literally floating on a cloud at witnessing this historic occasion, delivered the Delta blues in her deeply pliable alto. Dianne Reeves delivered "Skylark" and was among many on the program who slogged their way to the Mall the next morning, braving the chilly temperatures

and 2 million witnesses for the swearing-in.

"The concert taking place on Martin Luther King's birthday and on the eve of the inauguration was almost more than my heart could stand," Reeves said. "Feeling the historic weight of these two days and bearing witness to realizing a dream made me more than proud, it gave me a deeper understanding of how the actions of the past can impact a powerful change on the future."

Obama's inauguration coming a day after King's holiday loomed large in the spirituality of that memorable week in Washington. Earlier that week Marsalis had weighed in with a CNN essay on his impressions of King's dream and Obama's hope for change, writing, "President Obama's imagination is not a beginning, but the continuation of a glorious history that's hallmarked by the American people's desire to be one." After "Let Freedom Swing," Marsalis summed up his impressions of Obama's ascent to the presidency.

"Barack Obama's personal discipline and improbable journey to the White House is a sterling example for so many people all over the world," Marsalis said. "I wouldn't say that I have advice for him, but I hope that he remembers that one person cannot cure all of our ills. We must stay focused on who we are as a nation and the culture that actually brings us together. The culture is the most important thing for a group of people, that is our footprint, our identity."

—Willard Jenkins

Riffs



Silver Duke: United States Mint Director Ed Moy and U.S. Rep. Eleanor Holmes Norton, D-D.C., unveiled the commemorative District of Columbia/Duke Ellington quarter at the Smithsonian Institution's Museum of American History on Feb. 24. Details: usmint.gov

Iconic Doc: A four-part jazz documentary series, *Icons Among Us*, begins screening on the Documentary Channel on April 20. Filmmaker John Comerford's series features such musicians as Brian Blade, Robert Glasper, Jason Moran and The Bad Plus. Details: documentarychannel.com

Drummond's Debut: Flautist Anne Drummond is releasing her debut disc, *Like Water* (Obliqsound), this month. She has also signed an endorsement deal with Sonaré Flutes. Details: annedrummond.com

Prestigious Celebration: Prestige Records is celebrating its 60th anniversary with the two-disc compilation *The Very Best Of Prestige Records*, which includes tracks from John Coltrane, Miles Davis and Thelonious Monk. Geoff Gans' book, *Prestige Records: The Collected Album Cover Art*, is slated for publication later in the year. Details: concordmusicgroup.com

Bradley's Revisited: New York's BMCC Tribeca Performing Arts Center is honoring the legacy of the city's Bradley's jazz club through a series of Lost Shrines concerts in May. Bassist Ray Drummond and guitarist Peter Leitch will perform and there will also be a tribute to John Hicks on May 15. Details: tribecacapac.org

RIP, Eaglin: New Orleans blues singer/guitarist Snooks Eaglin died in his hometown on Feb. 18 of a heart attack. He was 72.

Quiet 'Fathead' Inspired Awe

David "Fathead" Newman, whose distinctive saxophone playing sparked Ray Charles' bands and his own career in jazz, died of pancreatic cancer on Jan. 20 in a Kingston, N.Y., hospital. He was 75.

Newman was the star tenor or alto player on Charles' Atlantic hit singles like "Lonely Avenue," "Drown In My Own Tears," "(Night Time Is) The Right Time" and "Unchain My Heart." With his blues-steeped sound and ability to project a pure naturalness, he also helped energize hundreds of Charles concerts in two stays with Brother Ray.

On his own, Newman took flight with his 1959 LP *Fathead: Ray Charles Presents David Newman* (Atlantic). In the next half century, he recorded for Atlantic and several other labels as well, making about 40 feature albums. As a first-call session player, Newman served the likes of Aretha Franklin, B.B. King, Queen Latifah, Roy Hargrove and Jimmy Scott. He had a long affiliation with Herbie Mann, led his own groups, and often appeared as a featured guest at concerts and on jazz cruises. Just weeks before his death, he was in good form at New York's Jazz at Lincoln Center in a performance with Joey DeFrancesco.

Raised in Dallas, Newman took up the alto saxophone after hearing r&b-jazz star Louis Jordan. Cedar Walton remembered performing with him in the Lincoln High School marching band.

"We were under the leadership of a great band director named J.K. Miller, a jazz trumpeter, and I think he was the one that named him 'Fathead,'" Walton said. Newman later claimed the teacher chided him after misplaying a scale—the nickname lasted a lifetime.

In Texas, Newman made a living performing blues, in bands run by pianist Lloyd Glenn and guitarists Zuzu Bollin, T-Bone Walker and Lowell Fulson. He first met Charles in 1951 when the two played with Bollin. Three years later, Charles asked him to play baritone when he was forming his first band. "Got A Woman" soon topped the national r&b chart and then, by the end of 1956, the band crossed over to white listeners. Newman rolled with Charles' good times until 1964, then again in 1970-'71.

Pianist Junior Mance was one of Newman's colleagues on the New York jazz scene after those glory days.



David "Fathead" Newman

JACK VARTOGIAN/FRONTROWPHOTOS

"David had his own sound and his own way of playing," Mance said. "He was one of the best tenor players. In fact, he was better than a lot of the best of them."

Houston Person produced several Newman albums in recent years, including Newman's last effort, *The Blessing* (HighNote), issued this spring. He said, "David took what I consider the essence of jazz—blues and gospel—and made his style. Plus he put the modern stuff in there. That's dynamite. Everybody loved David because he was such a nice guy, humble and full of fun."

Joe Fields, responsible for releasing 13 Newman albums on his Muse and HighNote labels, echoes that assessment as he recalled that "David had an innate grace, never raised his voice."

As humble and quiet as Newman was, Scott was in awe of him.

"This cat set a cushion for your singing and you couldn't do anything except fall in the trap," Scott said. "David was extremely special, baby. I'm going to miss him." —Frank-John Hadley

Hank Crawford



JACK VARTOGSIAN/FRONTROWPHOTOS

Crawford Embodied Elegance, Confidence

Bennie “Hank” Crawford, known for his service to Ray Charles as an alto and baritone saxophonist, arranger, and musical director, and for his post-Charles contributions to jazz and r&b, died from a stroke Jan. 29 at his home in Memphis, Tenn. He was 74.

Crawford’s death came just a week after his colleague David “Fathead” Newman died, and, by two weeks, the passing of baritone player Leroy Cooper in Florida. The three were Charles’ acclaimed saxophone section of the late ’50s and early ’60s.

“It’s like Ray is calling them home,” said Maxine Harvard, who managed Crawford for almost 20 years and teamed him with Jimmy McGriff for a long run as nightclub favorites and Milestone recording artists.

Before the funeral, David Sanborn spoke about the man whose bluesy, emotionally direct cry on alto has held him in awe since first encountering it as an 11-year-old at a Charles concert in St. Louis.

“There was a simplicity, elegance and sparseness to Hank’s sound,” Sanborn said. “How he played songs like ‘Don’t Cry Baby’ at slow tempos and had it be so gripping and meaningful and maintain the momentum was extraordinary. He was a great melodist. Hank’s music takes you into another world.”

Even before leaving Charles in 1963, Crawford was recording albums like *More Soul* for Atlantic. He released a dozen in the 1960s. He went on to record crossover records for Creed Taylor at Kudu and jazz albums for Bob Porter at Milestone.

Howard Johnson first worked with Crawford in 1965 and many times afterwards.

“Hank sang all the time on his alto, but he had great ideas, too,” Johnson said. “When he’d come up with a spontaneous great lick, which we would react to, he’d know it was great, and he would half-way turn around and say, ‘You dig?’ before finishing the song. That’s a bluesman’s braggadocio.”
—Frank-John Hadley

Branford Marsalis Quartet
Metamorphosen



Available March 17

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En Este Momento

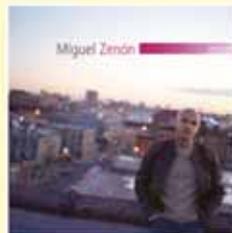


Available April 7

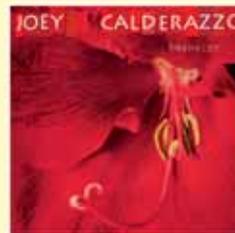
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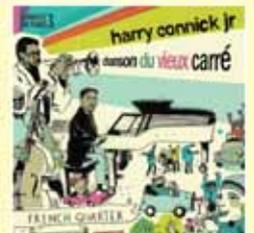
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Branford Marsalis Quartet
Braggtown

Dynamic Bellson Put Bands Before Self

Louie Bellson, a drummer for all musical seasons, died from complications of Parkinson's disease on Feb. 14 at Cedars-Sinai Medical Center in Los Angeles. He was 84.

While essentially a swing player, Bellson had the ability to conform to myriad musical situations and give the utmost musical support, yet remain a soloist. He drove Benny Goodman, Tommy Dorsey, Harry James and Duke Ellington's big bands, along with his own orchestras and small units. His deep interest in composition gave him an added measure of musical authority.

"He had the ability to play with people of different eras and styles flawlessly," said drummer Ed Shaughnessy. "How many drummers can take a four-bar break on a record and you can identify them? Louie had that. He was a superb technician and played with the highest degree of musicality."

A native of Rock Falls, Ill., Bellson's father was a musician who owned a music store. While drums were Bellson's childhood passion, his father insisted that he also learn the piano. As a high school project, Bellson experimented with two bass drums in his kit. Later, he innovated and developed a new technique for that combination. Prominent bandleaders noticed him early on, as he joined Goodman's band in 1943 and Dorsey four years later.

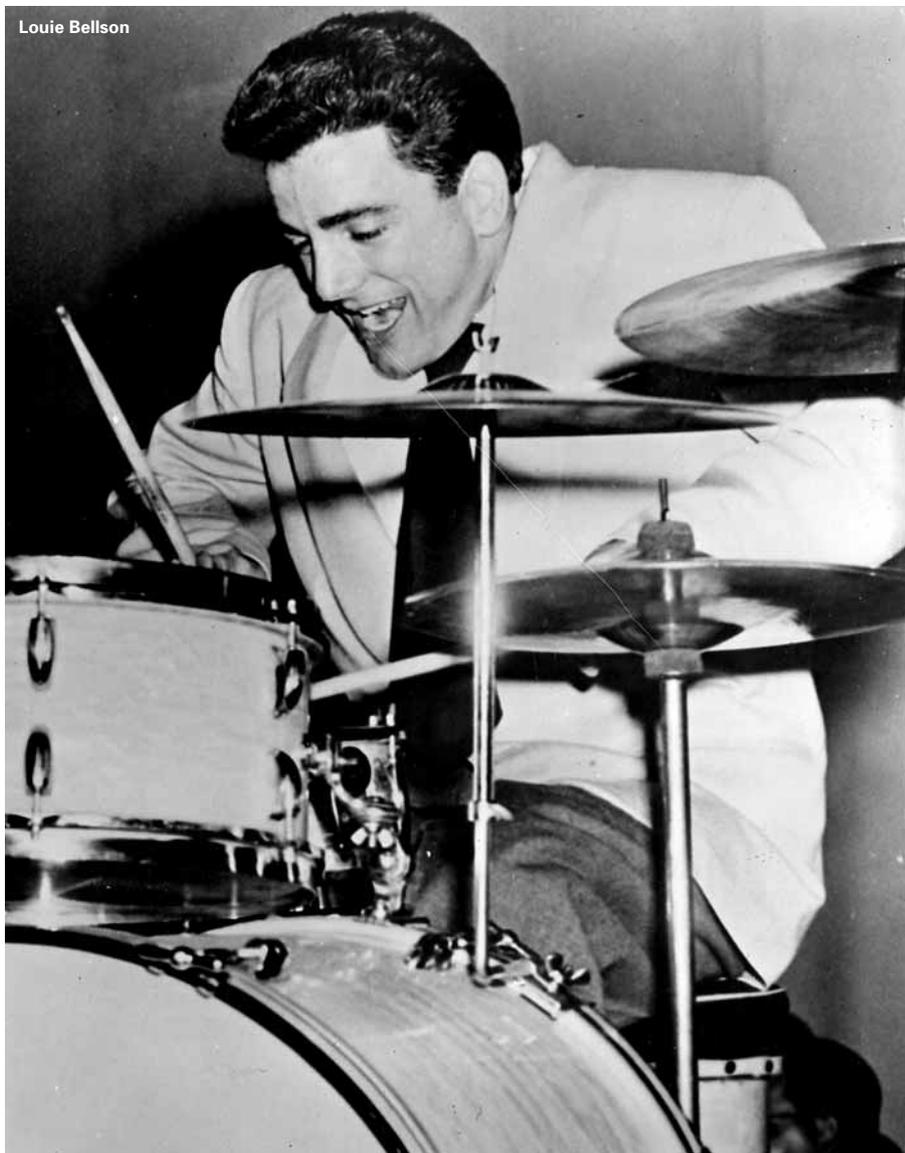
In 1951, Bellson joined the Ellington Orchestra, the first white player to do so. His next two years signaled a new chapter in the band's life, as Bellson energized the music. That tenure also saw the further blossoming of Bellson's compositional talents. Ellington and his composing partner Billy Strayhorn were sufficiently impressed with Bellson's sincerity and ambition that they gave him the honor of revealing to him how they voiced chords. It was a great endorsement when the Ellington band recorded Bellson's "Skin Deep" and "The Hawk Talks."

After two years, Bellson left the band to marry singer Pearl Bailey. Ellington didn't take the departure lightly and said in the June 17, 1953, issue of *DownBeat*, "Louie Bellson meant a great deal to the orchestra. It's going to be awfully difficult replacing him because—well, I consider Louie the greatest percussionist living today. He is absolutely the greatest. There are a lot of good drummers—but only one Bellson."

Bellson led his orchestra in Bailey's traveling stage show, a touring company that carried as many as 40 singers and dancers. In the '50s, Bellson took time out to tour with Norman Granz's *Jazz at the Philharmonic* (JATP), playing with such disparate musicians as Lester Young, Dizzy Gillespie and Oscar Peterson.

Clarinetist Buddy DeFranco was part of JATP and was impressed with Bellson's abilities.

"He knew just how to play for all of the dif-



ferent soloists, including Ella Fitzgerald and Joe Williams," DeFranco said. "Nobody had to tell him anything about what they wanted—he knew just what to do with all of them. He had great ears and perception. He was there for everybody, no matter the musical requirements. I loved the way he supported a soloist and never got in the way of your playing."

In the ensuing decades, Bellson led his own groups and was dedicated to teaching and working with student ensembles across the country. Bassist Harvie S played in Bellson's East Coast big bands and small units during the mid-'90s. He particularly remembers the way Bellson would shift gears while accompanying different instruments.

"Louie knew just when to make these adjustments behind the different soloists, it was amazing," he said. "He'd hit a different cymbal or change something about his playing, and it was absolutely orchestral. In the big band, Louie played another kind of drums. It was as though he suddenly changed everything that he did. At some point it almost didn't sound like the

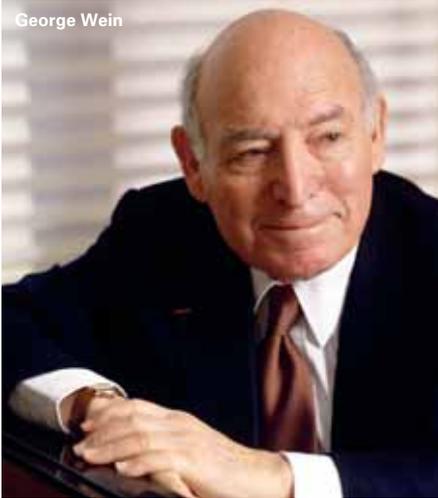
drums—he sounded like one of the horns. Louie had a map in his head as to how he would play with the different sections, with different shadings and dynamics. It wasn't guessing—he knew the right drum dynamic at all times. He could suss out exactly what each soloist needed."

Major music foundations also recognized Bellson's contributions. In 1994, the National Endowment for the Arts gave him the Jazz Master designation. Thirteen years later, the Kennedy Center for the Performing Arts gave him a Living Jazz Legend Award. A Jazz Living Legend Award from the American Society of Composers followed.

Bellson assessed his greatest joy as a drummer in a 1999 interview.

"When I was able to play as a part of a rhythm section and swing the band and back up soloists properly—so they could be heard—and play with dynamics, these were the most important things," he said. "When a musician can walk up to a drummer after a set and say, 'Wow, you really swung the band,' that is the greatest accolade a drummer can get." —Kirk Silsbee

George Wein



JOHN ABBOTT

Wein Steps In to Save Newport

When the Newport Jazz Festival was cancelled in 1961, George Wein found a way to resuscitate it. Half a century later, he has stepped in again so no one will sing the “Goodbye Newport Blues” this summer. On March 3, the festival pioneer announced he had been approved to negotiate a license to produce a 55th Newport Jazz Festival, which will run Aug. 7–9.

“I’m doing this completely myself,” Wein said. “I figured I had to get back in the saddle and make these things work. It’s like starting all over again.”

The news comes after staff layoffs in late 2008 at Festival Network. The company produced the Newport Jazz Festival, as well as JVC New York and other jazz fests, since 2007 when Wein merged his Festival Productions with Shoreline Media. Festival Network had also reportedly failed to pay its debt to Rhode Island’s Environmental Management Department until after early January. The financial default forced the state to bar Festival Network from producing festivals on their property in 2009.

“Since late 2008, Festival Network has been in a belt-tightening mode,” said company producer Jason Olaine. “People getting laid off, others working on a furlough basis, while they’ve been soliciting new strategic partners and investors. I don’t think George was willing to sit by and watch his babies go unattended.”

No performers are owed money, according to Olaine, whose office paid the artist fees for last year’s Newport and JVC festivals.

As for other festivals associated with Festival Network besides Newport, neither Wein nor Olaine will say what to expect. But with JVC New York’s traditional June dates, its immediate future seems questionable. Wein said that he was glad the Newport festival was scheduled for August, which, “gives us plenty of time. If it were June, I’d be worried. At the moment, my plans are to save Newport.” —Jennifer Odell

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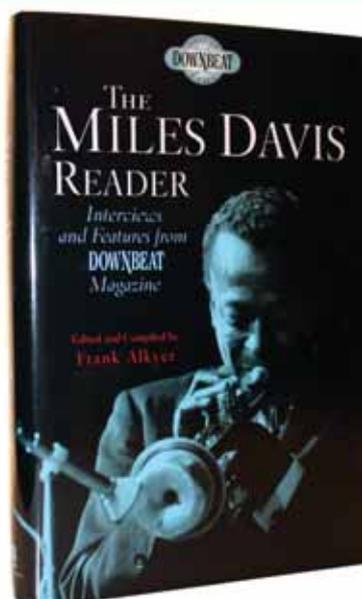
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The QUESTION Is ...

By Dan Ouellette

Should the Obama administration establish a secretary of culture, and if so, what would that person do?

In his first few months of office, President Barack Obama has shifted priorities and practices from the George W. Bush era. While Obama is battling the inherited financial mess, some are proposing that he initiate something new by providing greater support for the arts and humanities.



Saxophonist Jeff Clayton: Quincy Jones is excited about the idea of a secretary of culture and is pushing for a representative. Initially on hearing the question, I thought, "Why?" But one useful idea is having that person create a focal point where music of all types could come together—like a clearinghouse and an up-to-date storage of musical, art, dance and cultural information from the United States. If other countries followed suit, then the databases could exchange, compare and draw from each other, thus making a world cultural superstore.

Guitarist Will Bernard: A secretary of culture is a fantastic idea. I heard some talk of Quincy Jones lobbying for such a position. He'd be the perfect candidate because he can speak many languages of music, from r&b and rock to pure jazz and classical. American music is one of our last remaining commodities that we can't outsource. It is not only important for its cultural value, but it is also potentially a strong source of income. A position for official support of the arts, especially America's indigenous jazz, could raise awareness and pride in our music and increase its value as an economic entity. A secretary of culture could establish programs in schools to educate young people about music they might not normally come in contact with.

Secondly, the secretary could set up a government-run television channel to broadcast nonstop all the music that you don't hear on MTV and VH1—jazz and other noncommercial music like they do in Europe.

Third, if everyone else is getting a bailout, where is ours? The secretary of culture would take care of that.

Keyboardist George Duke: There's no doubt that artists need some kind of representation. I was incensed by the negative responses to having money in the budget for the NEA. There's an attitude that artists don't matter, that the country needs money for other things. But we're as important as brick-and-mortar projects, and a secretary of culture could show that. That person should be someone outside of the music business—someone who understands us but also knows the ins and outs of the Beltway. We need someone to speak for the average musicians who are struggling.



Guitarist Anthony Wilson: We've got departments of war, commerce, education and housing, so a department of culture is also necessary. It's how a country savors life, whether it's the cuisine, lifestyle, literature or music. We're in a period of changing values, so we need to have a person in charge of our culture, to speak on the values of what it means to be American other than making a lot of money. **DB**

Got an opinion of your own on "The Question"? E-mail us: thequestion@downbeat.com.



Bill Henderson

EARL GIBSON

Singer Henderson Makes Jazz Return

Vocalist Bill Henderson had something beyond an 83rd birthday to celebrate at the Jazz Bakery in Culver City, Calif., on Feb. 1. He had just released his first independent CD, *Beautiful Memory* (Ahu Productions). While he was onstage, there may have been no happier Hollywood veteran.

"Most people only know me as an actor these days," Henderson said. "They're surprised when they find out I can sing."

That wasn't always the case. In the late '60s, after a stint with Count Basie, an album with Oscar Peterson and several records for Vee-Jay (including the hit "A Sleepin' Bee"), Henderson wanted to try acting. At the behest of his friend Bill Cosby, he relocated from New York to Los Angeles and went on to a career as a go-to character actor for everything from "The Jeffersons" to *Fletch*. Recently, though, upon getting one too many offers in his acting career to play a cranky elderly man, he decided the time was right to return full-time to his original passion.

As evidenced on *Beautiful Memory*, Henderson's fifth live album, his acting and singing training have gone hand in hand. "I try to romance the words more and bring out their meaning," he said.

Henderson also credits his trio, which appears on *Beautiful Memory*, with his return to music. He calls pianist Tateng Katindig, "the Oscar Peterson of the Philippines," and is equally enthused about bassist Chris Conner and drummer Roy McCurdy.

"I'm home free when I hear these guys play," Henderson said. —Matthew Lurie



Blossom Dearie

BARBARA SEBEV

Blossom Dearie Breathed Sophistication

In the 1950s, as jazz retreated from popular acclaim to smaller, more private quarters, a handful of singers offered an expression of sophisticated modernity and sang in soft, cool pastels. This was the cultish environment in which singer and pianist Blossom Dearie, who died in New York on Feb. 7 at 84, found her perfect métier. But even within this select boutique, Dearie was unique, with a paper-thin vibrato full of sweetness and innocence.

"I didn't quite get Blossom at first," said singer-pianist Daryl Sherman, who was a close friend. "She was a jazz performer, but she didn't improvise or scat. As the years went by I developed a great admiration for all the things she was able to do at once. Her voicings on the piano were spread out in such a way that she could create a special mood."

Born April 28, 1924, in upstate New York, Dearie abandoned classical piano studies in the late '30s for jazz. She made her first records with Dave Lambert and Buddy Stewart in 1948 at the height of the bop craze doing tunes like "In The Merry Land Of Bop."

After working in Paris for four years with The Blue Stars, she returned to the United States in 1956 and hit her stride in a series of intimate LPs for Verve. By the mid-'60s, she had captured a small but devoted community of fans and began recording exclusively for her own Daffodil label in 1973. She also cultivated a long association with songwriter Dave Frishberg, who wrote the biting song-essay "I'm Hip."

"When she sang 'I'm Hip,' she did it deadpan and didn't act it out," Frishberg said. "She let the song do the work." —John McDonough

By John Corbett



MICHAEL JACKSON

Sunny Murray *Big Chief*

(PATHÉ, 1969)
(reissued EREMITÉ, 2008)

Solidarity Unit, Inc. *Red, Black And Green*

(SELF-PRODUCED, 1972)
(reissued EREMITÉ, 2008)

The fate of independent production is now hanging in the same precarious balance as the major music industry, with major shifts in distribution and production potentially rearranging the entire organization. A signal of the upcoming shifts may be the decision this March by Chicago-based Touch & Go to jettison its distributed labels entirely. This will potentially spell the end of some of the key independent labels they have aided and abetted. In tough times things shift, and when the recession eventually releases its grip we may be faced

with a different cultural landscape. Non-mainstream music, of which jazz and improvisation is part, will need to adapt to a new set of materials and conditions, including a new delivery system.

That system may be vinyl. Of all the object-based delivery systems for music, the record still seems to hold the strongest allegiance for its users. Two vinyl-only releases by Eremité are an excellent case-in-point: These are two of the rarest free-jazz classics, both of them virtually impossible to find. I only had one of them, Sunny Murray's *Big Chief*, and I had to pay dearly for it. Solidarity Unit's *Red, Black And Green* was something that I'd only heard due to the kindness of Manny Maris from New York's Downtown Music Gallery, who had burned me a disc.

From one perspective, these would be perfect items for release on CD. Until now they have only been available on LP and have grown more rare as collectors buy up any available ones on the vintage vinyl market. But Eremité decided, against that logic, to issue them on vinyl only. It's perhaps a savvy move, amplifying rather than diminishing their fetish power. In a matter of months, when these two pressings (limited to 600 copies each) are sold out, they'll probably be almost as valuable as the originals. Get them now or forever wonder



what they sounded like.

The Murray LP is one of the drummer's best efforts. Working with a largely Parisian band, augmented by American bassist Alan Silva (here playing violin), and British musicians Kenneth Terroade (tenor sax) and Ronnie Beer (alto sax), it's an intensely raucous set of relatively short free-jazz bursts. These include "This Nearly Was Mine" (which Murray had been performing with Cecil Taylor) and germinal tunes like "Hilarious Paris," familiar in a different version from Murray's self-titled ESP record. Poet H. LeRoy Bibbs gives a period recitation on "Straight Ahead." The sharp recording sounds great on this 180-gram pressing.

Solidarity Unit comes from a few years later and a whole world apart. Undertaken by drummer Charles "Bobo" Shaw, it is a seminal work of St. Louis' BAG (Black Artists Group), with key members Oliver Lake, Joseph Bowie and Baikida Yaseen (later known as Baikida Carroll). Open, a tad funky and venomously strong with room for drift, it was a tornado of a recording that should have been heard, though with its tiny private pressing it remained the domain of specialists alone. For a minute, on vinyl only, that's no longer the case. **DB**

E-mail the Vinyl Freak: vinylfreak@downbeat.com

More than 60 years separate the first jazz recording in 1917 and the introduction of the CD in the early '80s. In this column, DB's Vinyl Freak unearths some of the musical gems made during this time that have yet to be reissued on CD.

Jazz Vinyl Makes Comeback

Chicago's Jazz Record Mart Manager Ron Bierma noticed a trend when he began seeing an influx of younger customers perusing the vinyl stacks. He's accustomed to music lovers in their 60s buying LPs. But lately, he's catering to an audience primarily between 19–25 years old—as well as another surprising new demographic in those racks.

“We see a lot more women lately, and they are usually young,” Bierma said.

Male and female, young and old, everybody seems to be jumping on the vinyl bandwagon. As reported by SoundScan, sales of new vinyl surged 89 percent in 2008. Spearheaded by indie-rock labels such as Sub Pop and Drag City, the resurgence has been building for years. Vinyl interest is now spilling over to jazz in the form of more new releases and pristine reissues available on LP.

Music Matters is among the labels leading the way. Formed in 1978 as a rare records dealer, the company is reissuing 64 classic Blue Note titles on 180-gram 45 rpm LP albums. Producer Joe Harley said the reasons he and partner Ron Rambach launched the series in 2007 are all about sound and feel.

“Vinyl is the best medium for capturing the textural essence of the music,” Harley said. “With LP playback at its best, it’s easier to get lost in the illusion that Lee Morgan is a living presence in my listening room.”

With each record limited to 2,500 copies and retailing for \$50, the company’s titles don’t come cheap. Nor do the 45 rpm Fantasy and Blue Note reissues from Acoustic Sounds, including Johnny Griffin’s *The Little Giant* and Kenny Burrell’s *Midnight Blue*. While Blue Note released a dozen reissues as \$20 LP/CD combo packages last November, it plans to continue to farm out its catalog on vinyl to specialists.

Non-audiophile jazz vinyl is also hitting shelves. Artists and small



Ron Rambach (left), Joe Harley, Steve Hoffman and Kevin Gray of Music Matters

COURTESY OF MUSIC MATTERS

labels increasingly view analog as a means to expand exposure.

“We’ve rediscovered this unique supplemental revenue stream,” said Jacob Fred Jazz Odyssey keyboardist Brian Haas, whose group is contemplating a second LP pressing of 2008’s *Lil’ Tae Rides Again*. “Additionally, vinyl provides a unique entry point into the world of electronic music. The DJ world has often sampled classic jazz records in their works.”

Matthew Shipp, who recorded *Antipop Consortium Vs. Matthew Shipp* on LP with the avant-garde hip-hop collective Anti-Pop Consortium, is part of that cross-genre intersection. Still, Shipp is cautious about vinyl’s limitations. “Vinyl does help in branding and imaging even though it doesn’t work out as an economic model,” he said. “You still need the CD.”

Cornetist Rob Mazurek agrees. But that’s not quashing his hopes to put all of his work, including the forthcoming *Sound Is* (Delmark) and all his future Thrill Jockey releases, on LP.

“Vinyl sounds and looks better,” Mazurek said. “Slow listening will enhance the chaotic life.”

—Bob Gendron

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“They’ve created a 21st-Century version of soul-jazz...” — Detroit Free Press

With its combination of classic R&B, soul, jazz and gospel, drummer Carl Allen and bassist Rodney Whitaker’s sophomore CD, *Work To Do*, is a rallying cry for a new era. From the bustling, industrious title track, to the optimistic groove of the classic “What’s Going On,” this dynamic duo takes heart, soul and tempo to another joyful level.

Featuring: Vincent Chandler – trombone; George Colligan – piano and Fender Rhodes; Vincent Herring – alto and soprano saxophone; Rodney Jones – acoustic and electric guitar; Brandon Lee – trumpet; Dorsey “Rob” Robinson – B3 organ and piano; and Kirk Whalum – tenor and soprano saxophone.



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Mehldau, Otter Blend Poetry, Jazz-Classical Lyricism

Swedish mezzo-soprano Anne Sofie von Otter is no stranger to exploring beyond the opera, lieder and symphonic libraries. Case in point: her unlikely, but rewarding, collaboration with Elvis Costello on their joint 2001 project, *For The Stars*, where she placed herself in a pop setting of songs by Tom Waits, Paul McCartney and Ron Sexsmith. The album revealed Otter's flexibility and openness to quest beyond the classical music canon.

Otter proved to be the perfect voice for Brad Mehldau's song cycle "Love Songs," a Carnegie Hall commission that debuted at the Isaac Stern Auditorium on Feb. 11. It was Mehldau's second Carnegie Hall commission. For this evening, Otter received marquee billing, in the first set performing music by Jean Sibelius, Maurice Ravel, Reynaldo Hahn, Paul Dukas and Robert Schumann, accompanied by her long-time pianist, Bengt Forsberg. But after the intermission, it became the Mehldau-Otter show, unmiked, beginning with the five new works the pianist composed.

"Love Songs" is based on the guiding theme of love, built on the pathos-to-hopeful-to-pain poetry by three poets, and named after the title of a collection of poetry by Sara Teasdale (three of her songlike poems were set to music). The work served as an engaging jazz-classical rendezvous as well as a fine portrait of how a



Brad Mehldau and Anne Sofie von Otter

JACK VARTOOGIAN/FRONTROWPHOTOS

pianist—or any instrumentalist—should support a vocalist. Otter responded with an elegant, classically trained embrace of the lyrics.

In service to his songs, Mehldau largely focused on the flow of his compositions, with no flashes or upstaging on the keys. This freed Otter to interpret his music without distraction. His improvisations were brief and refined, with his piano expressing the song's emotion, whether it was the dissonance-tinged dance of Teasdale's "Child, Child," the musing quality on her "Twilight" or the anguished and turbulent lyricism of e.e. cummings' poem "it may not always be so; and I say." On the latter piece, Otter and Mehldau played as one, each bringing the poem's anguished sentiment expressed in the last two lines where happiness flees.

After "Love Songs," Mehldau and Otter performed several popular songs, including mov-

ing renditions of Michel Legrand compositions ("The Summer Knows" and "What Are You Doing The Rest Of Your Life"). The best of the bunch was Otter's hauntingly beautiful rendition of "Calling You" from the film *Baghdad Café*. The weakest was The Beatles' "Blackbird," a Mehldau staple, into which Otter invested too much sunniness for such a broken-winged song.

There were three encores, including two that featured a double-piano accompaniment with Forsberg, where Mehldau exhibited his best improvisational runs. However, his pianistic embellishments that veered outside of the lines of the tunes baffled Forsberg, who at a couple of junctures was forced to comp with trepidation until Mehldau returned to the song. Those moments provided classic sound bites of the jazz-classical distinction. —Dan Ouellette



John Clayton (left) and Christian McBride

Los Angeles Tribute Casts Ray Brown as Hometown Hero

Although Ray Brown was a world citizen and a member of the highest echelon of jazz bassists, he was also an Angeleno for half his life, moving there in 1966, writing and playing in Hollywood studios before returning fully to his jazz muse. So when "A Tribute to Ray Brown" settled down at the Walt Disney Concert Hall on Jan. 28, a strong local jazz resonance was in the house. From the L.A. scene came bluesy vocalist Barbara Morrison and blues-and-bop singer Ernie Andrews, who ended up swapping choruses on a one-for-all blues by show's end, surrounded by an all-star cast.

Bassist Christian McBride, creative chair for jazz with the Los Angeles Philharmonic, shared the emcee duties with L.A. bassist and bandleader John Clayton. It was a light and casual affair, befitting the good-natured Brown, never one to flaunt his chops, who brought grace, humor and free-flowing swing to the world stage. In his introduction, McBride called Brown "our dear father, one of the greatest bass players who ever graced the planet," and cited him as a musician with a deep sense of groove and a master walker, who was, "always pulling that train."

Also drawn into the ranks were stellar alumni from Brown's revered late-career trios, pianists Geoff Keezer and Benny Green, and drummers Gregory Hutchinson and Karriem Riggins, as well as clean-burning guitarist Russell Malone, who had appeared on Brown's *Some Of My Best Friends Are ... Guitarists* (Telarc). Another friend from that recording, Kenny Burrell, lent an easy-does-it air to the Brown-dedicated tune "Bass Face" early in the show following the feisty kickoff "F.S.R."

In a cool-down moment, they pulled out Neal Hefti's classic "Lil' Darlin'," a Brown favorite, and a tune to which he once added his own distinctive intro. As Clayton noted, the tasty introduction—a recurring section—could be viewed

as a composition in its own right. Chalk one up for the power of a good arrangement.

Another of the concert's highlights was a two-thirds reunion of the Brown-led Super Bass group. After a quick unison line splash, McBride and Clayton took off on "My Funny Valentine" and traded riffs at once musical and muscular—Brown's own stock-in-trade.

In keeping with Brown's musical performance philosophy, the evening won high marks in the unpretentious entertainment department. The show came equipped with high-level musicianship as well as a notable lack of hipper-than-thou attitude or excessive technical showboating to get in the way of a good, swinging time.

—Josef Woodard

Roach's Civil Rights Statement Revisited at Chicago's Symphony Center

Chicago's Symphony Center commemorated the 200th anniversary of Abraham Lincoln's birth and America's ongoing civil rights struggles with an exclusive performance. On Feb. 13, Lewis Nash directed a revisited *We Insist! Freedom Now Suite*, which Max Roach and Oscar Brown Jr. recorded in 1960 to comment on this burning topic.

A pre-concert panel convened to discuss the project in the center's Grainger Ballroom, with jazz writer Nat Hentoff joining Nash, Cecil Bridgewater, Julian Priestster and Roach's daughter Maxine via teleconference from New York. Hentoff supervised the original 1960 session, which Roach conceived as a tie-in with the centenary of Lincoln's Emancipation Proclamation. Bridgewater, a long-time Roach cohort, recalled that Roach's early contact with such figures as Paul Robeson and W.E.B. DuBois shaped his ideology. Still, despite the historical emphasis of the event, some commented that's not completely how Roach saw his own work. Bridgewater compared Roach's brilliance at chess and his ability to see several moves ahead of the average person to how he would make statements in the music and then reference them later. Maxine added that her father was never interested in the past, but always in what was "happening next."

The first half of the concert featured Brown's daughter Maggie Brown in a program entitled "Songs Of My Father," which focused on his works outside of *We Insist*. The set featured a fine local septet with flautist Nicole Mitchell and Brown's sister Africa. Oscar Brown's unique storytelling talents live on through his uninhibited daughters, with Maggie revisiting "Forty Acres And A Mule" and "People Of Soul."

The performance of *We Insist* was an accurate reprisal, not an update, with Priestster and percussionist Ray Mantilla originally present on



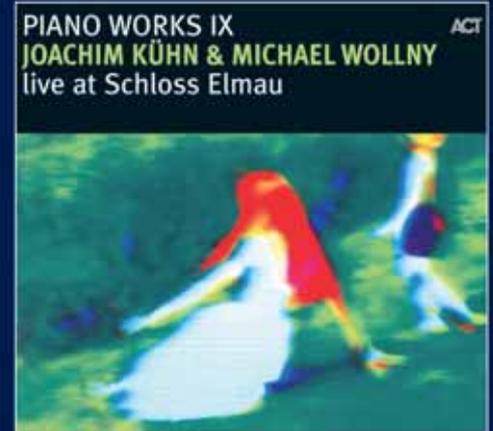
DAN REIS/CHICAGO SYMPHONY CENTER

Dee Dee Bridgewater

the 1960 date. Dee Dee Bridgewater, also a skilled actress, did a remarkable job of mimicking the role of Abbey Lincoln, complete with the abstract scream sequence of the "Prayer/Protest/Peace" triptich. Lincoln herself could have matched the drama of Bridgewater, but probably could not have thrown herself so physically into the role today or sustained so many long high tones. During the "All Africa" excerpt from the suite, when the names of numerous African tribes are intoned, the stereo conga sets of Neil Clarke and Mantilla exchanged rhythmic ideas across the stage and Bridgewater treated the crowd to an African-influenced booty dance.

The horns, including tenorist Ron Bridgewater, Cecil's brother, standing in for Coleman Hawkins, were haunting on the harmonies to "Freedom Day," Brown's lyrics so poignant in their anguished promise. Lewis reminded the audience of Roach's orchestral conception with his creative brushwork, timpani-like sounds and intelligent, non-cliché punctuations. Despite the ascendance of Barack Obama to the presidency, Roach and Brown's epochal statement on the appalling history of racial inequality in America has apparently lost none of its resonance.

—Michael Jackson

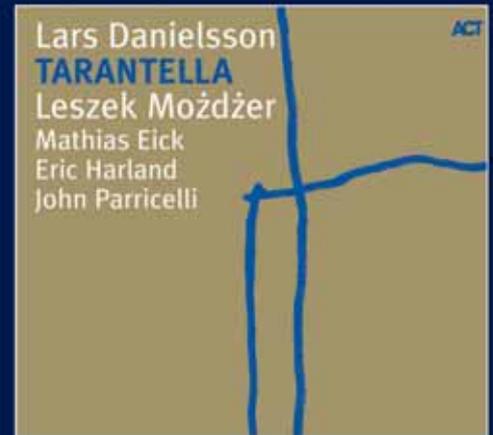


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Helio Alves Brazilian's Bop Determination

Noon may be an inauspicious time to schedule a New Year's Day concert, particularly at the festive Umbria Jazz Winter in Orvieto, Italy. Nonetheless, at that hour at Museo Emiliano Greco, Helio Alves sat at a well-tempered Fazioli piano to accompany singer Maucha Adnet in a duo recital of the songs of Antonio Carlos Jobim.

The proceedings began as tightly arranged cabaret-art song, Alves complementing and counterpointing Adnet's contralto with elegant unisons, flowing rhythms and nuanced touch. He knows this territory well, since he has accompanied such Brazilian divas as Rosa Passos, Joyce and Flora Purim. But midway through, Alves shifted to call-and-response, springboarding off Adnet's phrases to launch fleet theme-and-variations on Jobim's harmonies. He displayed formidable left hand-right hand interdependence, extracting tonal nuances with a variety of attacks.

It was all in a day's work for Alves, 42, whose penchant for articulate self-expression within multiple functions and styles keeps him busy on several New York scenes. Alves was in Orvieto with Duduka Da Fonseca's Samba Jazz Quintet, continuing a close association with the Rio-born drum master that began soon after Alves moved to New York in the mid-'90s. The recent *Brazilian Trio* (Zoho) documents how Alves, Da Fonseca and bassist Nilson Matta navigate contemporary Brazilian and original repertoire, as does his work on Claudio Roditi's 2009 samba-jazz outing, *Brazilliance X4* (Resonance).

"My approach to improvising, and the jazz language I absorbed from being here, differentiates me from other Brazilian piano players," Alves said. "I might play grooves and traditional Brazilian stuff with Rosa Passos, but when the solo comes, I have that other side."

That other side shines through on Alves' *It's Clear* (Reservoir), composed of duo, trio and quartet performances with Brazilian acoustic guitarist Romero Lubambo, American bassist Scott Colley and Cuban drummer Ernesto Simpson. It's his third release for the label, following *Portrait In Black And White* (1997) and *Trios* (2003), which established Alves' bona fides in the classic piano trio format, with his own take on the Chick Corea, McCoy Tyner and Bill Evans lineage.

Alves made the former session soon after concluding a two-and-a-half-year touring run with Joe Henderson in support of *Double Rainbow*, the saxophonist's Jobim homage CD.



JOHN CLIFFORD

In the process, he gained visibility within the Brazilian pop and hardcore jazz communities.

"We played heavy festivals where Joe stretched out, and he encouraged me to do the same, playing in a jazz way with a total Brazilian rhythm section," Alves said. "He might have been in a bad mood, or his sound would be not great, but he never had an off night. From him I learned not to worry so much about the externals. Get to that place where the creativity comes from."

Alves built the formidable chops that allow him to access that place as a child in São Paulo, where at 6 he began classical lessons with an old-school disciplinarian.

"She was strict and meticulous," Alves said. "She'd tell me I left my finger up too much when I played major scales. When I asked her about improvising, she almost had a fit. 'You play the notes that are on the page!' One day, totally without realizing it, I added a few notes, and she got terribly upset. That freedom was why I got so attracted to jazz."

A fan of Musica Popular Brasileira, Alves played keyboard in teen rock bands and surdo, informally, at carnival parties. Jazz entered the picture toward the end of high school, and blossomed at Berklee, where similarly Pan-

American-oriented pianists Danilo Pérez and Edsel Gomez were fellow mid-'80s students. He worked steadily in Boston until 1993, when he moved to New York for gigs with Roditi, the first edition of the Caribbean Jazz Project and Gato Barbieri. More recently, he's played with Louis Hayes and Slide Hampton, in one-world oriented groups led by bassist Santi DiBriano, who plays in Alves' quartet with Simpson and David Binney.

"I didn't work seriously on Brazilian music until after I left Joe, when I started playing a lot with Duduka and Nilson," Alves said. "It was almost accidental, because people thought, 'Oh, he's from Brazil,' and would call me. We did gigs with Claudio that included a workshop where I talked about chorinho and the different approaches on the piano, so I had to organize my thoughts.

"The hardest thing is going back and forth, when I have to play Brazilian and then go into bebop," Alves continued. "The notes and the improvising are the same but it's the phrasing, how you feel the music. On my first record, I used two rhythm sections so I could put each form in a specific context. Now I'm moving more toward mixing, integrating both sides of what I do."
—Ted Panken

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John Bigham Grandson's Blues

Los Angeles-based singer-guitarist-drummer John Bigham has the right lineage and attitude, but he'll never call himself a bluesman.

"I call myself the new old guy," Bigham said. "B.B. King and Buddy Guy are like the grandpas. I played with Fishbone when I was younger, and now I'm a little bit older. This is my take on the blues, which is more modern than the old guys."

Also answering to the names John Black and Black John, Bigham mixes blues with soul, funk, rock, hip-hop and Caribbean music in the crisp sound of his The Soul of John Black band on *Black John* (Electro Groove). The idea for his noms de blooze came from the 1976 horror movie *J.D.'s Revenge*, wherein the spirit of a gangster inhabits a law student. But more plausible than possession by a bluesman from the past, Bigham synergizes a lot of stuff he has soaked up through the years.

"Miles Davis taught me to be myself and to be free to do whatever came to mind," Bigham said of his late-'80s and early-'90s stint as musical director for the trumpeter. After helping out on Davis' *Amandla* and *Dingo* albums, he

played in the metal/ska/funk group Fishbone. "It was the same thing I got from Miles," Bigham said. "They told me the reason I was in the band was to add my creative spirit. Coming from Chicago through Atlanta, I had more of a laid-back Southern flavor, a bit more of a blues background."

When not on call for the likes of Eminem, Dr. Dre and Nikka Costa, Bigham keeps The Soul of John Black running, and he's planning a national tour. All of this should enhance the reputation he built two years ago with *The Good Girl Blues* (Yellow Dog).

"The record got labeled like my dissertation on the blues," Bigham said. "I was trying to use the basics of traditional styles but do my version of it without restrictions. I don't repeat any lyrics like old-style blues. I just sing the song and turn it into a more modern song form. I started the record out with a field holler, 'The Hole,' then it went into a late-'60s era.

"On *Black John*, it's more into the 1970s-up-to-now type of thing," Bigham continued. "It's

like stuff I heard on the radio when I grew up in Chicago, Bobby Bland and Johnnie Taylor, more danceable blues."

Bigham's "Betty Jean," for example, conjures Al Green's Memphis, with a song title and words inspired by Betty Davis, Davis' funk-singing ex-wife. Bigham also impresses as a songwriter with a clear sense of melody.

"I heard Sting's first solo album, and I thought he had some deep stories, but he said it so simple and plain," he said. "I studied him and other songwriters like Bob Dylan, Mississippi John Hurt and Son House, even Sheryl Crow. I had to get to a point that I felt the lyrics were believable, that this was my life. Now I feel like I can do that." —Frank-John Hadley



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Chie Imaizumi Joyful Mile-High Complexity

Maybe it's the altitude, but Chie Imaizumi's career started to soar after the composer/arranger relocated to Denver from New York in 2007. During the past year, drummer Jeff Hamilton, the U.S. Air Force Academy Band's Falconaires (with whom she appeared at the 2008 Monterey Jazz Festival) and the Consulate-General of Japan at Denver all commissioned music written by Imaizumi.

"When I look back at the time before I came to Denver, I wasn't doing nearly as much as I wanted," Imaizumi said. "Now, I feel as if I'm going somewhere."

Despite the surface similarities, Imaizumi is not a new version of Toshiko Akiyoshi. Instead, Imaizumi's compositions fold complex notes on paper into patterns of deceptively simple elegance.

Born in Saitama, Japan, just north of Tokyo, Imaizumi began playing the electric organ when she was 4 years old. Her jazz adventure began when she came to America after completing junior college in Japan. In 2001, Imaizumi arrived in Boston armed with a scholarship to study piano at Berklee College of Music, but faced significant obstacles. One was an inability to speak English at that time. Then a serious case of tendonitis ended her plans for a professional future at the piano. So she shifted her focus to jazz composing and conducting—a move influenced by Maria Schneider who, Imaizumi said, "changed my life."

"When I saw that Maria was playing a gig at the Jazz Standard in New York, I knew I had to be there," Imaizumi said. "When her orchestra played 'Three Romances: Choro Dançado,' it was so beautiful that I started to cry and that was it. She was dancing and smiling while conducting and I didn't know you could do that without

playing an instrument."

Two years later, Imaizumi received Berklee's prestigious Herb Pomeroy Award for jazz composition. In 2004, Imaizumi managed to raise the funds to transport her small big band of student players to the North Sea Jazz Festival.

"As soon as we started playing, there were thousands of people screaming and dancing," Imaizumi said. "I was confused. There were some people who had criticized my music as being too cute, but here was the audience going crazy."

The next year, Imaizumi met trumpeter Greg Gisbert, a long-time member of Schneider's band, and offered him a demo of her North Sea performance. Gisbert subsequently traveled to Boston to appear on Imaizumi's self-produced CD. Though he was enthusiastic about her music, he wasn't crazy about the way the players in the 11-piece student orchestra treated it. He decided to produce a disc by Imaizumi for Capri Records, a label near his home in Denver. Together, they picked the musicians and performed at the city's premier jazz club, Dazzle, in 2006. Then, they headed for the studio to record *Unfailing Kindness*.

When Imaizumi arrived in Denver, she said, "I felt like I was home." But after the recording, she moved to New York, where her jobs ranged from working for legendary producer Teo Macero to teaching piano.

"It was the expected thing to do," she said. "While I was honored to be a copyist for Teo

Macero and happy to teach piano to kids, I didn't have a band and wasn't doing my music."

On her six months of work for Macero, Imaizumi simply said, "I thought to myself, this is Teo Macero, and I want to do a great job for him. I learned a lot by working hard."

Since she wasn't doing her own music, Imaizumi moved to Denver at the convincing of Gisbert and others. She regularly conducts her music with a small big band in the Mile High City, writing enough new material in the process to begin serious discussions for recording a new CD in the near future.

"I'm transformed when the music starts," Imaizumi said. "I like what I'm doing so much that I don't even miss playing the piano. Ultimately, what I do is not so much conduct the orchestra as provide the players, through my movement and expression, with a model for the mood I want to capture." —Norman Provizier



NED RADINSKY



MARCO MENDOZA

Denman Maroney Hyperpiano Resonance

Classical musicians often say that a certain composer's music can be more difficult to play than it sounds. The could be said for Denman Maroney, a pianist who describes his compositional techniques as "hyperpiano" and "temporal harmony."

Maroney knows that such terms might sound like a gimmicks, but he's stuck with them.

"I wanted to make a direct reference to John Cage while differentiating myself from prepared piano," Maroney said. "It also seems to help people remember me: 'Oh, you're the hyperpiano guy.'"

Indeed, his playing does not involve any preparation of the piano nor any inside plucking of the strings. Instead, he uses copper or brass pieces, sometimes made to his specifica-

tions, that he slides against the strings.

"In the '60s, Ornette Coleman, Albert Ayler and John Coltrane—toward the end—started to dispense with the piano and this made me think about ways to bend the notes like a saxophone player and play notes that are not available on the keyboard," he said.

The pianist's other major musical concern is to sustain relative time in his music.

"I had the desire to replicate what drummers like Elvin Jones or Tony Williams were doing and to hold several rhythmic balls in the air," Maroney said. "My system is somewhat based on the undertones series. I prefer to call it 'temporal harmony' rather than polyrhythm because all beats have equal value. It is conceptually simple but musically challenging."

By often playing three concurring rhythms, he gives the other musicians in his groups the possibility to decide what groove to be in and to contribute to a more ambiguous or natural harmonic environment.

Both concepts are in full display on Maroney's *Gaga* (Nuscope), recorded with saxophonist Ned Rothenberg, bassist Reuben Radding and drummer Michael Sarin. His music has a vivid and bouncy quality that transpires through dancing figures. It also conjures memories of Thelonious Monk, Kurt Weill and even ragtime, a style that composer James Tenney introduced to the pianist when he studied at CalArts.

Although he will celebrate his 60th birthday this year, Maroney only appeared on the jazz radar in 1994 with bassist Mark Dresser's *Force Green* (Soul Note). Maroney said the main roadblock to his career has been the difficulty in performing on a quality instrument.

"In the '90s, pianos started to disappear from venues," he said. "Then, you have the resistance of some people from letting me play inside the piano. I carry with me testimonials from technicians and owners of halls whose pianos have survived. My technique is benign and less harmful for the strings than finger grease."

This resistance hasn't stopped Maroney from releasing a flurry of albums this year. A commissioned work for quintet that adds trumpeter Dave Ballou to *Gaga's* lineup (*Udentity* on Clean Feed), *Sonogram* with Gamelan Son of Lion (Innova) and *Live In Concert* with Dresser (Kadima Collective) are already out. A song cycle based on William Yeats' lyric poems reuniting him with singer Theo Bleckmann, a duet with glass improviser Miguel Frascioni and a solo set are in the works. At this stage, Maroney's plans are to keep perfecting his techniques while pursuing a more cosmological goal.

"We spend our whole life trying to become the people we were the day we were born," he said. "I believe that we are all made of the same essence. The more I can resonate with my real self, the more I can resonate with other people."

—Alain Drouot

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BY DAN OUELLETTE // PHOTO BY ROBERT MAXWELL



TEN YEARS AGO,

Diana Krall won Female Vocalist of the Year in DownBeat's Readers Poll. At the time, the singer-pianist's star was ascending thanks to her 1999 Johnny Mandel-arranged album, *When I Look In Your Eyes* (Verve), which earned her a Grammy for Jazz Vocal Performance and a rare jazz nomination for Album of the Year.

Yet Krall seemed uncomfortable with the DownBeat award. "It's a great honor, and of course I'm happy," she said in '99.

But then, while noting how much respect she had for Cassandra Wilson, Nnenna Freelon and Dee Dee Bridgewater, she wondered aloud if she was a bona fide jazz vocalist. Krall even consulted her pianist friend Alan Broadbent, who assured her that she was. Even so, she favored the song stylist tag, à la Tony Bennett.

A decade later, Krall laughed at the recollection and the insecure girl-next-door image she exuded. Today, she's not only an established vocalist, but also a burgeoning producer, helping Barbra Streisand put together an album. But it's her new CD, the intimate, bossa nova-inspired *Quiet Nights* (Verve), that shows how far she has matured as an artist. Whereas past albums have shown Krall's polish and a coy mix of spunk, cool, grace, mirth and romance with a wink, her new outing stands as her most personal, sensual and assured recording—and without a wink in sight.

Relaxed and sipping on a cappuccino at the Bowery Hotel in New York's East Village in late February, Krall enthused about the fun she had making *Quiet Nights*. "It reflects who I am today," she said. "It's like having a big mirror held up to who I am. In the past, I was feeling, searching and apologizing for things, but now I'm older and I'm happy with what I'm doing."

Her first full album of new material in three years, *Quiet Nights* is a sublime beauty that Krall characterizes as a collection of tunes lovers can whisper in each other's ears at night. She sings with a hushed contralto, with a sexy appeal on such tunes as the title track (Jobim's "Corcovado" rendered in English), heartfelt soul on Johnny Mercer's "Too Marvelous For Words," playful longing on the samba "So Nice" and chilled seduction on "You're My Thrill." Krall keeps the low-lights spirit flickering with single-note piano breaks on every song.

Her support team includes Anthony Wilson, who has been Krall's go-to guitarist since her 2002 *Live In Paris*, and the bass-drum team John Clayton and Jeff Hamilton, mentors who were on board for her debut album, *Stepping Out*, in 1993. Also on board are Tommy LiPuma, who serves as Krall's producer for the 10th time, long-time engineer Al Schmitt and arranger Claus Ogerman, who brings the same lush swell of woodwinds and strings to the fore as he did on the singer's 2001 breakout hit, *The Look Of Love*. Also in the mix is Brazilian per-

cussionist Paulinho Da Costa.

Krall's 2008 concerts in Brazil provided the impetus to take on a project like *Quiet Nights*, which she will tour with a full orchestra this spring in Canada and summer across the United States. Two days after she finished last year's road shows, she assembled her quartet in the studio and recorded *Quiet Nights* in six days. "I had a clear idea about what I wanted to do," she said. "It's about finding that right mood and tempo."

Ogerman's arrangements place an emphasis on a darker flavor. "Claus is a great arranger for me," Krall said. "He thinks cinematically, and there's always an element of noir to what he arranges. I tend toward the melancholy."

Krall cites the version of the Hal David-Burt Bacharach hit "Walk On By" as an example of where Ogerman drops the orchestration out of the mix. "He doesn't feel he has to fill every space," she said. "He leaves you exposed, which I love. There was some pressure to fill the space on that tune with piano, but I thought, let's leave it be. I don't have anything else to say."

On the surface, tracing Krall's maturity as an artist over the past 10 years reveals a steady climb to pop stardom. But, beneath the surface, it's been anything but a smooth ride. "It's been up and down," she said. "It's been incredible in so many ways. I had to face deep personal challenges alongside a career that was taking off."

Her mother was diagnosed with multiple myeloma, a cancer of the blood's plasma cells, in 1996. Krall had the opportunity to take her parents on the road with her, but as her mother's health weakened, she musically began to prepare for the inevitable. *The Look Of Love* provided her with the opportunity to do just that. "People think that the song 'I Get Along Without You Very Well (Except Sometimes)' was so romantic," Krall said. "But it was about my mother."

Adella Krall, age 61, died in 2002.

"The rug was pulled out from under me," Krall said. "I was devastated, and it was hard because I had to deal with it publicly. That's when I chose to write about it."

While Krall had previously insisted that her career would be fine without composing original material, she sought the creative wellspring of writing as a source of catharsis. Her collaborator? Elvis Costello, with whom she had become romantically involved and married in December 2003. The pair co-wrote six originals (including the title track and "Departure Bay," the reflec-



DIANE MOON

tive gem of loss and recovery) that appeared on 2004's *The Girl In The Other Room*.

During that time, Krall couldn't sing lightweight songs from her library like "Deed I Do." However, today, she can't give voice to *The Girl In The Other Room* material. "That was about loss," she said. "I don't like looking back. I like looking right where I am right now, and I'm looking forward."

Key to this outlook has been the birth of her twins, Dexter and Frank, who turned 2 in December. "I feel like a different person now," Krall said. "I'm the same person, but I'm happy. The light's turned back on. Since I've had children, I feel more settled and I feel more womanly. I'm married to a good husband, and we share equal parenting. Having the babies has balanced things. I needed to be a mom. I needed to nurture. I feel my own mother's presence in me with my children, and I feel more relaxed in who I am as an artist. Before, when I played, it wasn't all fulfilling. Now I feel whole."

That sensibility pervades *Quiet Nights*. Case in point: the stop-you-in-your-tracks balladic rendition of the Lerner-Loewe classic "I've Grown Accustomed To Your Face," offered as a love song to Costello. "Yes, that's my husband," Krall said. "When I heard Claus' orchestration, I cried. This entire album consists of love songs for Elvis and my children."

Wilson has been with Krall on what he calls her "intense journey" for eight years. "Diana has gone through a huge arc, from losing her mom to becoming a mother," the guitarist said. "But as a result she's grown into what she's wanted to be as an artist. She's trying different things and going for more depth. You can hear it in the grain in her voice. She went to that hard place, so now she can speak about longing and heartache. On the new album, the way she sings those bossa nova tunes, she's going into the depth of romance."

Even though the tune didn't make the final cut on *Quiet Nights*, Wilson said the way she sang Cole Porter's "Every Time We Say Goodbye" during the sessions astounded him.

"That song has been done a million times," he said. "But the way she lightly sang it made me cry. She wasn't just singing a song. She had found her way into it."

As for the rest of her band, Krall said that it's important for her to surround herself with people who have made their marks on her career. "John and Jeff were my teachers, and they still are," she said, joking that she used to babysit Clayton's son Gerald when he was 2. "Now Gerald plays on my records."

She continues to seek their guidance. On Feb. 25 Krall performed in a concert at the White House for the Library of Congress's Gershwin Prize for Popular Song presented to Stevie Wonder by President Barack Obama. "I was getting ready to play 'Blame It On The Sun' with Stevie," she said, "but I just had to call John about how I should do it."

Clayton laughed. "Diana may be a star, but she's still a shy person, especially when she meets a jazz giant or a movie personality," he said. "She becomes a 20-year-old who's floored with meeting someone she admires. She's also the same sweet hostess who wants to make sure that every member of the band is happy."

He attributes Krall's maturity to her marriage and children. "She seems more secure and her voice has become warmer and darker."

Recently, at Krall's annual fundraising concert for victims of blood-related cancer in Vancouver (550 guests raised more than \$2 million at the Feb. 16 show that featured Costello and such friends as James Taylor, Elton John and Sarah McLachlan), Clayton said her maturity as an artist came to the fore. "When she started playing a song we've done for years, she did it in a different key and sang it in a different key," he said. "I looked at Anthony, and of course, we followed her. But then in the middle when she was playing a solo, she switched back to the original key. She was playing intuitively and was so deep in the music. She wasn't on autopilot, she wasn't playing rote."

Clayton recalled that Krall was pianist when she, as a teenager, arrived in Los Angeles—at the suggestion of Ray Brown and Hamilton—to study with Jimmy Rowles. "We never knew she could sing," he said. "But then as her career became more defined, she was just seen as a vocalist. I'm miffed that the audience doesn't recognize her ability as a pianist. She's a combination of Monty Alexander, Nat Cole and Oscar Peterson. She accompanies herself masterfully, just like Shirley Horn, Blossom Dearie and Carmen McRae did. You can see how uncomfortable she is when she's singing without the piano keys under her fingers."

As for her piano prowess, Krall downplayed her abilities, harking back to her teenage days when she was gigging in a piano bar—the only woman on the bandstand. When she was home in Vancouver recently, she went into the attic of the house where she grew up, looking for some of her children's books to read to her kids. She came across a box of letters that her mother had

saved, including a five-page letter she had written to Oscar Peterson when she was 16. "The letter had Oscar Peterson's address on it and my return address," she said. "I had sealed it, but my mother must have opened it and read it, then saved it for me. In it, I talked all about how I had seen him perform recently, and about how I was so confused. I wrote that I understood a professional life can be difficult, but that I couldn't imagine doing anything else."

Krall never sent the letter. Why not? She laughed. "I guess because I'm Canadian. I just wrote it, like I also wrote a letter to Elton John. I didn't have the courage to send either one. In my letter to Oscar I wrote that I knew I'd never be good enough, never be as good as him, but that I was going to work harder and practice. I thought, I haven't changed much, have I? Some things don't change."

"I still want to be a good jazz pianist—I didn't start out as a vocalist until I was older—but I'm limited," she continued. "I don't have any chops and I'll never be as good a pianist as Bill Charlap, Tamir Hendelman or Alan Broadbent, each of whom I brought in to work on Barbra's record. I'm more accepting of what I do, and that's create a mood."

Krall laughed and then told another humbling story that took place the week before. After the Wonder concert, she went to a piano bar in Washington, D.C. She decided to join a young pianist on stage. "He didn't know who I was, but he kept telling me things like, 'You've got to work on that left hand and you're not working that pedal right,'" she said. "He told me that if I kept practicing at it, I'd be good. See, even he knew—I'm limited."

Give that she'd rather not peer in the rearview mirror, where does she see herself moving in the future? Heavily influenced by Nat Cole and Fats Waller when she was a teenager, Krall may likely will dip into old songbooks to find new material to which she can relate. One idea she shares is her fascination with '30s-era love songs by singers like Annette Hanshaw and Bing Crosby. "I'd love to record some of those, with an authentic band," she said. "I'd like to do something that has the feel of an old movie. But I don't want to step back in time. I'd go for the feel of that time, while taking a step forward. At heart, I am a song stylist."

What about another album of originals? She shook her head. "The *Girl In The Other Room* songs were important," she said. "It was something I had to do. But writing songs doesn't come easy to me. I'm not Joni Mitchell or my husband, who writes all the time."

She paused. "My kids love music. We take them to this place in Los Angeles called Toddle Tunes, where musicians work with young kids. Dexter has learned to sing 'Hip That Jive, Jack,' to my delight. Both the twins listen to a lot of music. Maybe I'll do a children's album of songs that kids like, and maybe write some originals. If Elvis wants to do it with me, it could end up being nutty."

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PURSUING Danger

BY DAN OUELLETTE // PHOTO BY JOS KNAEPEN

Wayne Shorter may be 75, but he's challenging himself to write adventurous new chapters of his musical story

There's no such thing as a short story,

Wayne Shorter told a rapt audience of young jazz fans and players at a clinic at the Panama Jazz Festival in January. "A short story is for marketing purposes only," he said, sitting in front of a packed crowd in a large rehearsal room. "Beethoven's nine symphonies are all one."

This is Shorter's way of summing up his own wayfaring career. His quest for truth through song is no one-act play, but rather resembles an epic novel, with its ebb and flow of victory and tragedy. It's also an affirmation of his lifelong passion for composing beyond isolated tunes and albums, something more akin to songlines. And at 75, Shorter won't let his music stand stagnant.

One of his most enduring tunes, "Footprints," has yet to be completed. "There's no end-all, be-all version of that piece," Shorter said. "Music has a way of telling what it needs, where it's going. We like to put handcuffs on music. The musicmaker can get in the way. The full thrust of the creative process is started and stopped by us. But I won't let that happen."

Shorter's nine-year-old quartet, composed of Danilo Pérez, John Patitucci and Brian Blade, continues to astound with its intuitive alchemy. Last fall's collaboration with the Imani Winds that centered on Shorter's piece for the classical quintet, "Terra Incognita," will likely lead to a new studio album later this year in a collaborative setting with the quartet. The saxophonist's most challenging work will bring together everything he has talked and thought about musically throughout his life—an orchestral work for classical soprano Renée Fleming—is being pieced together with a 2010 premiere target. "There are eight notes in a scale, but there are so many combinations," he said. "What I'm doing is pounding at the door of creativity. That takes curiosity and courage to turn the handle and go through it. I want to let people know the door is there."

At his Panama talk, Shorter held court as a quixotic jazz sage who speaks with a simple clarity at one turn ("Play what you wish for, play a dream") only to morph into a philosophical riddler around the next bend ("A lot of us have been hijacked from the cradle, so we have to break from what we've become attached to



already”). Shorter grasped for parabolic metaphors (a sea turtle hatches and tries to make it to the sea without encountering a predator) and reveled in posing rhetorical questions (“How large is the universe? Should we go for all the universe or not?”). He excels in elliptical discourse, much like he plays his tenor or soprano saxophone—lifting away from the head and launching into an interstellar trek before mysteriously landing softly back where he started with a mystical stardust in tow.

“You need to know that life is a process,” Shorter told the gathering. “No one can put a

process into a can or box and sell it. When you’re playing music, this is a work in progress. If you have a grasp of this, everything you say or write can be a process about becoming more of who you are. It’s the process of mastering your life so that you play your life story. You celebrate the incomprehensible phenomenon of life and give it a present: originality.”

In Panama, Shorter received a royal treatment. He was the guest of honor at a cocktail party at the house of U.S. Embassy Deputy Minister David Gilmour. Panama City Mayor Juan Carlos Navarro offered him and pianist

Chucho Valdés the keys to the city. Navarro introduced Shorter by saying, “Wayne comes from another galaxy.” The president of Panama, Martín Erasto Torrijos Espino, later toasted him at a luncheon at the presidential palace. Shorter smiled, but with a look that made one wonder what was going on inside his head. It appeared that he would rather be in his hotel room watching a DVD of a classic film—or, as was the case on the final evening of the festival, onstage.

Backstage at Panama’s sold-out 2,500-seat Teatro Anayansi, Shorter smiled when asked about the quartet—his first acoustic group that has the riches of longevity—onstage and off. “We’re putting things together,” he said. “We still have a lot to listen to.”

While he likes the fact that each member has his own musical life outside his quartet, the comfort he enjoys with the group is palpable. At the presidential palace, he met up with Patitucci and Blade with warm hugs. “We call ourselves ‘the family,’” he said. “Whenever we’re making plans to tour or perform, we say, ‘When is the family getting together again?’”

After the show in Panama, Patitucci came off the stage wired. “That was killing,” he exclaimed. “We played little bits of everything.”

The bassist began playing with Shorter in 1986. He’s been on the Wayne train longer than the other guys in the group, but noted, “Since this part of the journey, things have snapped into place. It has resulted in Wayne writing gobs of music motivated by the quartet. It was like a new start for him. He wakes up and writes with the band in mind or for orchestra—or for Imani Winds because he wanted to help further their career. He’s motivated, giving and generous.”

Patitucci said that Shorter’s musical life up to the formation of the quartet in 2000 was largely in the context of bands, such as Art Blakey’s Jazz Messengers, Miles Davis’ quintet and Weather Report. Not until the ’80s did he begin to really venture out on his own. “Wayne tells the story about how Miles would tell him, ‘You’ve got to get more exposed,’” Patitucci said. “With all the other bands, even with Herbie, he never got to the level of improvisation as with the quartet. So, for him, this still stands as the beginning.”

Shorter intersperses conversation with tangential bits and pieces of hearsay and news items. In Panama, he remarked that he finds it interesting that scientists discovered plumes of methane gas rising from the surface of Mars. This may suggest the presence of water, and perhaps evidence of past life on the planet.

Even more out of the ordinary, Shorter excitedly talked about people encountering a huge spacecraft the size of two football stadiums. “I heard this solid,” he said. “We can decide to deal with this or not. Two or three people were standing in this open space when this huge spaceship came hovering over them. They started receiving words, and then a huge light came down. One of the people became a channeler who said

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that the occupants are calibrating the crystals. Apparently there are five giant crystals, and the occupants of the spaceship are getting ready for the change.”

Shorter shyly grinned, then added, “I’m going to write music that has all of this in it.”

That production comes at the prodding of Fleming. “Renée comes to see the band,” Patitucci said. “She’s intrigued by Wayne as a composer and is open to collaboration.”

Shorter’s first contact with Fleming came in 1997, after he and Hancock had recorded their *I+I* duet album. She wrote him a letter and asked him if he’d consider writing some music for her. Then he saw her perform in André Previn’s opera of Tennessee Williams’ play *A Streetcar Named Desire*. Shorter was impressed not only by Previn’s “contemporary, atonal” score but also by Fleming’s vocal prowess.

“Writing music for Renée presented me with a way to try to put into action a lot of things I’ve been talking about and wishing for,” Shorter said. “I want to have music and voice do something that inspires people to shoot for the impossible. People are looking for a utopia or a perfect tale, but there’s a lot of evil stuff going on. I suppose I’m looking for a dream, like Martin Luther King, Jr. had. I want the music to do that, but the music itself won’t be dreamy. Or ethereal. There’s going to be a lot of dissonances going on that will seem contrary to dreaming.”

The music Shorter has been creating for the production is “the most chance-taking stuff I’ve ever written.” This is spurred on in part by Fleming, who, Shorter noted, has been known for sending material written for her back to the composer. “Renée doesn’t want someone being careful or polite when they write,” Shorter said. “She loves a challenge, but it has to be through sincere collaborative action. She’s open to new things. She’s not a victim of protocol. She’s ready to make room for a new world of vocalists. She wants to speak to the terms of today’s events. When we talk, we talk as collaborators, with mutual respect. I consider her family.”

When working in his Los Angeles studio, Shorter surrounds himself with score paper, orchestra books and symphonies by other composers. “I want to make sure I don’t write something that’s already been written,” he said. Also in the room are stacks of sci-fi, philosophy, fantasy and fairy-tale books as well as a huge film encyclopedia. He has a box of pastels should he feel inspired (“You have to remember that before I started playing jazz I was an art major”) and usually has the TV turned on to CNN.

The writing goes slowly. “I’m working on an orchestral work for Renée, and it’s complex,” he said. “But I’m aiming for the simplicity in it. I’m attempting to compose a great eternal adventure. While I’m writing, I’m disagreeing with the status quo and trying to express that in music, whether it’s in the sequence of the harmonic story or having new melodic content.

“I’m writing as fast as I can right now,” he continued. “But I can stay on one measure for

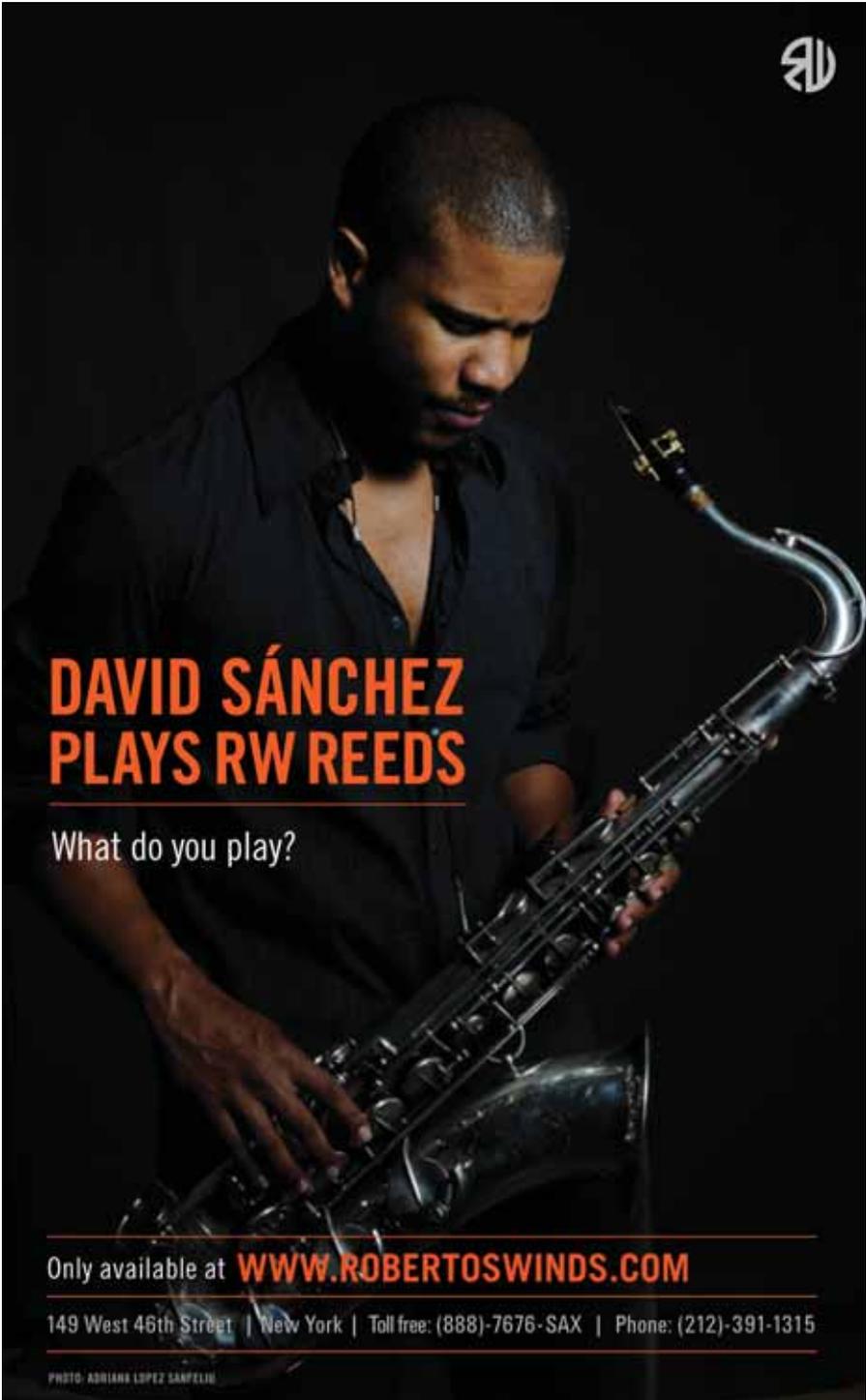
two weeks. Recently, I spent the whole day on one note. But one incident in my little room becomes huge when I come upon something. I have to keep going without repeating myself. You write something, and it’s electric. Sometimes there are three or four things merging, like galaxies crossing through each other, and you have to get it down—and quickly because it can shut off fast. You think you have the answer, but then it’s gone.”

Shorter is doing his best to explain the zigzags of his creative process, but he grows weary, finding himself at a loss of words beyond saying

that what he’s working on now is “involved.” He’s reminded of what Tony Williams used to tell people when they asked him what he was thinking about when he played the drums: “If I could tell you, I wouldn’t have to play it.”

Patitucci said that one of Shorter’s favorite lines is, “There’s no end to a composition.” He added, “Wayne wants his writing to be adventurous and not complacent.”

Shorter seconds that: “I take chances with a lot of imagination.” He paused and relished the thought of the experience. “I sit still and imagine, and I think, ‘Oh, this looks dangerous.’” **DB**



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FINDING

BY
TED
PANKEN

A Generation of
Tenor Saxophonists Forge
Their Own Identities in
the Shadows of the
Jazz Giants

VOICE

Between the Great Depression and Korean War, the tenor saxophone was the zeitgeist instrument. Bars, lounges and cabarets across urban America presented jazz, with individuality in the music every bit as important to expression as the mastery of scales and chords. Fans could recognize their heroes—including Lester Young, Coleman Hawkins, Ben Webster, Chu Berry, Don Byas and Illinois Jacquet—within a couple of notes. As Young put it, “You can’t join the throng until you’ve sung your own song.”

This ethos of finding an original voice still prevailed during the '50s and '60s, when John Coltrane, Sonny Rollins, Wayne Shorter and Joe Henderson—progenitors of the stylistic food groups digested by nearly every tenor saxophonist born during and after the Baby Boom—forged their paths. Both Shorter (New York University) and Henderson (Wayne State) studied music in college. Coltrane and Rollins did not. But each artist developed his jazz voice in distinctly off-campus settings—solitary shedding, private lessons, honing ideas at rehearsals and on bus rides,

Clockwise from left: Ron Blake, Eric Alexander, Seamus Blake, Marcus Strickland, Frank Catalano and Donny McCaslin

RON BLAKE: MICHAEL JACKSON; ERIC ALEXANDER: MARK SHELDON; SEAMUS BLAKE: MICHAEL JACKSON; MARCUS STRICKLAND: JOS WAJEPEN; FRANK CATALANO: CATALANO MUSIC; DONNY MCCASLIN: JACK VASTOGOLIA/FRONTROWPHOTOS



playing in armed services bands, learning what worked and what didn't at jam sessions and functional gigs.

Such opportunities are now the exception, not the rule. Today's tenor saxophonists assimilate fundamentals within the pedagogical framework of high school and college. The brightest accrue formidable chops and vocabulary, able to play anything put before them in any key. But certain old-schoolers find it difficult to separate one tonal personality from another.

Their beef goes somewhat as follows: "People absorb a disproportionate amount of

technical information in comparison to the information they absorb about articulation, sound production, even equipment. Those things take a back seat to just, 'Well, I want to get every conceivable sequence of notes that outlines a pregnant 75th dominant chord; I'm going to do that over a 7/4 groove with a rock base, and I'm going to spurt it out as fast as I can.'"

This comes not from a crusty geezer, but Eric Alexander, 40, leader of 24 recordings under his own name. Once a student at Indiana and William Paterson universities, Alexander now teaches in the jazz program at SUNY Purchase.

Alexander is not alone in this opinion. "The older cats have a point," said Marcus Strickland, 30, a Miami native, alumnus of Manhattan's New School, sideman with Roy Haynes, Jeff Watts and Dave Douglas, and leader of several groups. "The conservatories are almost like a factory. They produce technically proficient saxophonists who don't project much personality because they learned within a laboratory."

The out-of-the-cookie-cutter trope emphatically does not apply to the musical production of Strickland or Alexander, nor to that of Ron Blake, Seamus Blake, Donny McCaslin and Frank Catalano, all of whom discussed the complexities of finding an individual path to pursue.

Several common threads emerged. Each musician listened exhaustively to the tenor saxophone canon at an early stage. Each developed a performance esthetic, beta-testing ideas and conceptualizing intentions via on-the-job training. For each, creative flow emanates from ensemble interplay. Most consequentially, each regards the tenor saxophone as a vehicle for tonal self-expression.

Now 32, Catalano attributes his big, burly sound to tenor legend Von Freeman, who mentored him from age 12, when Catalano, a product of Chicago's West Side, attended jam sessions that Freeman led. Within five years, Catalano was working two-tenor gigs with the old master and making regular hits with blues legends Junior Wells, Buddy Guy and Koko Taylor. He signed with Delmark Records and began to tour regionally with organist Charles Earland.

"I've changed and refined the sound—I can get it or break away from it," Catalano said. During these teen years, Catalano absorbed recordings by "the real deal people Von told me I should be listening to"—Art Tatum, Hawkins and Young—and their primary stylistic heirs. He found Coltrane, and, with Earland, immersed himself in the languages of Henderson and George Coleman.

"In Chicago, you can't play just one sound and expect to make a living," said Catalano, who has become active in the Windy City's rock and house music scenes, and studied at DePaul University, where he earned a degree in classical composition. "A teacher told me that to get work, you have to be able to emulate anybody you're asked to sound like—David Sanborn, Stan Getz, whomever. That doesn't sound like horrible advice. But it boils down to trying to regurgitate, in a mediocre way, the styles of these people who are great. By the late '90s, that studio work was almost gone. Most of my friends who were good players who took that advice aren't playing music now.

"You need interaction, and I've had it since I was 12. Meet and play with as many people as possible, judge for yourself what styles and approaches hit home. If you're passionate about something, you'll feel it right away."

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with Freeman. For Ron Blake, his encounter with Freeman happened while he was studying classical alto saxophone at Northwestern University in Evanston, Ill., where a steady listening diet of Gordon, Rollins and Shorter gave him the tenor bug.

"I started hearing the range and timbre of the saxophone in relation to my speaking voice," Blake said. "To imitate what I was hearing, I tried to start playing alto more like the tenor. I liked that tenor players always seemed to have space to not play a lot of notes.

"In jazz I could access a range of ideas that you don't get to in a classical piece unless it's contemporary music, where slap-tonguing or subtones are employed," he continued. "In jazz, though, it sounds like a part of the story, how their voice spoke through the horn."

Before he met Freeman, Blake was playing alto with guitarist Bobby Broom, who brushed off his request to play tenor. "[Broom] was playing with Sonny [Rollins] and Stanley [Turrentine]," Blake said. Freeman had no such compunctions. "Von started my understanding of the importance of shaping sound. He'd play a tune behind the vocalist, turn to me, say, 'You got it,' then go chill and let me figure it out."

Attracted to Dexter Gordon's "big, wide sound," Blake was shedding on Gordon's classic solo on "A Night In Tunisia" from *Our Man In Paris* when he played the Dizzy Gillespie classic

one night with Freeman. "I tried to lay down eighth notes and swing, and not play flashes, flurries and whatever, and I was proud of myself when I got done, because I felt like I was laying in the pocket," he said. "When I walked over to Von at the bar, he said, 'Freddie Hubbard told me it took him 15 years to develop his own sound.' That woke me up."

Inspired by Freeman's example, Blake began to play with space and be abstract, qualities he also discerned and admired in Shorter's playing. "People would come up to me after gigs and tell me I sounded like Wayne," he said. "But when I got to New York, it was humbling to hear cats get up on stage and play Wayne Shorter inside-out, or someone play like Joe Henderson who got everything. Then I started to realize that I didn't necessarily hear them per se. There's something to be said about getting inside the vocabulary through transcription, but the challenge is what we do to make it our own. Where is your sound? Conceptually, I was thinking about what guys from Chicago were doing, and I kept it in the pot. I liked the sense of humor, plus a broad sound that seemed like you could play the blues all night, or play ballads all night, or dig in there, or be abstract."

Blake has been reconnecting with the pristine technique accrued during his classical years. "I know what I'm trying to do, and the virtuosity makes sense to me—hopefully it won't be con-

veyed in poor taste," he said. "I start every time from the viewpoint of a vocalist, not trying to scat, but as if I was going to sing a beautiful ballad. Sound has a three-dimensional quality that connects to people, but it might not work if you're always playing 100 notes."

Ron Blake was not alone in using the notion of a singer phrasing lyrics as a way to rein in technical derring-do. "In a perfect world, a solo is like telling a story—you introduce a subject or character, then the character develops through the story," McCaslin said. Toward that end, he noted, "on the bandstand, I'm imagining that I'm Frank Sinatra or Sarah Vaughan."

The son of a pianist-vibraphonist in Santa Cruz, Calif., McCaslin learned to improvise in sessions with his father. "As I started to learn some language, improvising was a great outlet for my emotions, and by 14 or 15 I started playing with a fair amount of emotional expression," he said. "I was drawn to the sense of expression and emotional intensity in Coltrane's solos."

By 15, McCaslin was playing through Coltrane's "Giant Steps" solo and absorbing Coltrane's pre-*Kulu Se Mama* oeuvre. While attending the Berklee College of Music in Boston, McCaslin was "hit with the reality of individualism. I could play all this stuff, but it meant nothing to me. I wondered what did mean

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something, how can I shed all this BS and get to the heart of what I want to say.”

McCasin disciplined himself to be less notey, “to pay attention to things that seemed different from what I was hearing people do.” As an undergraduate he joined Gary Burton. “[He preached] how thematic development could get you away from playing licks and things you’d practiced,” McCasin said.

Burton also presented him repertoire that incorporated wide intervals. “This was a sound I was always drawn to—I started embracing it a few years later.”

As a teenager, McCasin gigged with his father’s “Cal Tjader-esque Latin jazz band.” He continued to explore Pan-American flavors in Boston, where Danilo Pérez became a friend. Guitarist Fernando Tarres employed both as sidemen on a tour of Argentina, during which, McCasin recalled, “Danilo gave me some serious pointers. He told me I needed to think about how I present all the vocabulary I had, that I needed to explore phrasing. He gave me examples, like divide a bar of eight eighth notes into groups of three and five, and play your melodic idea with an accent at the beginning of the bar and then on the fourth eighth note.”

On ’90s tours with Pérez, McCasin delved deeply into Panamanian and Afro-Cuban folk music, expanding rhythmic flexibility through the study of folkloric rhythm patterns and apply-

ing them to his practice over tunes. “That expanded my range of expression as an improviser,” he said. “I no longer had to rely on technical proficiency—I had the confidence to think like a drummer or like a singer, to not feel like I had to fill up the space.”

Seamus Blake, a Brooklynite by way of Vancouver and also a Berklee alumnus, uses several devices to bypass playing what’s under his fingers. “The chromatic scale has only 12 notes, so to play something different usually means seeing material from a different angle,” he said. “You can play a passage inspired by Coltrane but not directly verbatim, or play a Joe Henderson lick in two octaves instead of one.”

Instructed in high school that to transcribe and learn solos is “the way to learn to play,” Blake became “addicted” to the practice. “Then it started to feel weird if I played an obvious lick from someone else—like fooling people into thinking you’re a poet because you’re reciting someone else’s poetry,” he said “I started to find ways to be creative with practice, to just improvise and play. It’s a path of self-discovery.”

While in high school, Blake participated in a theater group whose activities included improvised comedy. “You practice the process, you think ‘what is funny?’ all the time,” he said. “All of life became material.”

Later, he extrapolated those lessons on the power of spontaneous invention to his practice.

“Instead of writing out and shedding someone’s licks, I’d improvise through the tune as if I was improvising with a band, then stop and develop an idea when it came to me,” he said.

After leaving Berklee, Blake joined drummer Victor Lewis and the Mingus Big Band, and formed the funk-oriented group the Bloomdaddies, with which he played saxophone through a processor that executed long delays and pitch shifting. “The first time I played it, I felt completely high after a couple of hours,” he said. “My sensitivity was heightened, almost like I had bionic ears. I listened to the sound of the steam pipes and the shower, the trippy rhythm from the tap. It was a way to get to a different language, different sounds. But sometimes it felt encumbering, and I wanted the freedom of playing acoustic.”

There are parallels in all the arts, and the process of paring down to essences that writers, painters and filmmakers experience with age and self-knowledge is analogous to his realization of how profound simplicity can be. “After training my ear to understand chords, it was important to connect my ear to melody, as if I’m singing in the shower as opposed to playing licks and playing knowledge,” Blake said. “The joy of hearing the note and watching the melody unfold. That gives you a sense of identity.”

Strickland assimilated similar principles during a four-year run with Roy Haynes. “Roy

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knows the lyrics to all the songs, and he can be nitpicky about the melody,” Strickland said. “He’d say, ‘Your phrasing, did you hear Sarah Vaughan sing this?’ When you remove the lyrics and there’s only the sound, you have to be even more cognizant of the phrasing, the modulations, how to make one line go into another.”

Conditions at home shaped Strickland’s penchant for rhythmic invention. His father plays classical percussion and his identical twin, E.J. Strickland, is one of the stronger young drummers on today’s scene. “E.J. and I played duets all the time—I learned to delineate a song’s form, and also how to be an agitator, to start something with the drums within the music,” Strickland said. “My father taught E.J. the rudiments, and I’d hear him practice these things slow and then speed it up. That gave me insight into how these rhythms are formed, how to complement rather than spit them out.”

During high school, Strickland “started developing preferences for where I want harmony to resolve, how I want to place it rhythmically in the solo. Rather than just trying to make the changes, it started becoming a certain goal, a certain sound, a certain shape over the harmonic progression.”

A major inspiration was Charlie Rouse’s solo on “Country By Choice” on *The Truth Is Spoken Here* by Marcus Roberts. “[Rouse] played quarter notes right on beat one, so strong that it formed a distinct syncopation, using that friction to propel the rhythmic shape of the solo,” Strickland said.

He refined rhythmic agility through bandstand interaction with Haynes and Jeff Watts. “When you listen to their recordings, you think the telepathy developed by playing with that person for years,” Strickland said. “But on stage I realized how spontaneous the music is.”

Strickland deploys several strategies to navigate the bandstand stimuli. “Sometimes it’s that part of the horn I’m going to use,” he said. “Sometimes I want to use the intervallic components, jumping extreme ranges, randomly jumping to different parts of the horn. It breaks up the momentum. It causes things to happen. Then sometimes I’ll want to be slick through the changes, and I might visualize a snake, how it slithers, as a way to approach a chorus or solo.”

Alexander cites further variables in this regard. “You try to read the audience, but also, since you’re playing with other musicians, you take notice of what the guy did before you,” he said. “But it’s not so simple as coming in quietly to change the vibe after someone plays an exciting solo. That would be obvious, so sometimes you come in more powerfully, pick up where they left off and take it further. It’s a spur-of-the-moment decision.

“When you’re younger and overwhelmed with the music’s mystique, playing exactly what you hear and all this, you want to think it’s all going to come to you from the sky, and boom, there it is. But older musicians think a lot. It’s a combination of your ear, your musicians and

your brain.”

Alexander sharpened these skills and esthetic preferences on New York gigs with piano vet Harold Mabern and such contemporaries as Joe Farnsworth and Jim Rotondi. He prepared for New York with a few years navigating Chicago’s late-’80s scene.

“There was still some glory-day element on the chitlin’ circuit,” Alexander recalled. “A lot of musicians played who weren’t day-to-day professionals but had at least five tunes that they could nail. Singers. People dealing with the deep elemental part of the music that most kids just

don’t get these days. You’re not going to find out about playing a gutbucket 12/8 on ‘Stormy Monday’ with some raspy singer at 2 a.m. at some South Side bar in any university. There aren’t many scowling and growling old veterans who want to see what this little turdface can do.”

Sounds daunting, but in the next breath Alexander acknowledges a promising future. “There are oases of positive energy,” he said. “I’ve got a bunch of young players at Purchase who are sinking their teeth into the real stuff. Hopefully, they’ll be able to make it work for them.”

DB

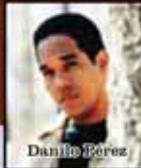
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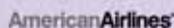
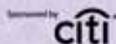
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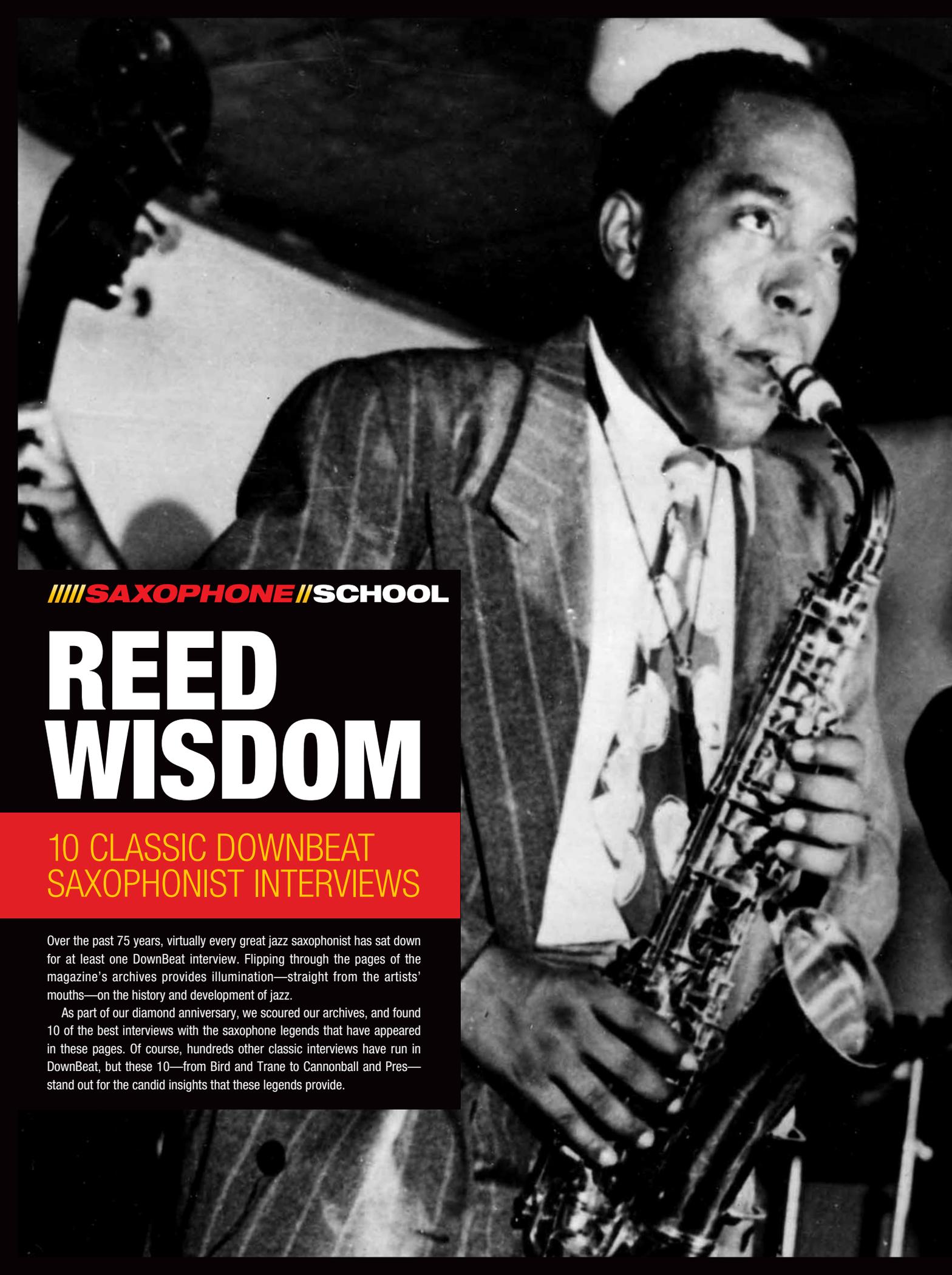
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CHARLIE PARKER // NO BOP ROOTS IN JAZZ

BY MICHAEL LEVIN AND JOHN S. WILSON // SEPTEMBER 9, 1949

Bop is no love-child of jazz," says Charlie Parker. The creator of bop, in a series of interviews that took more than two weeks, told us he felt that "bop is something entirely separate and apart" from the older tradition; that it drew little from jazz, has no roots in it. The chubby little alto man, who has made himself an international music name in the last five years, added that bop, for the most part, had to be played by small bands.

"Gillespie's playing has changed from being stuck in front of a big band. Anybody's does. He's a fine musician. The leopard coats and the wild hats are just another part of the managers' routines to make him box office. The same thing happened a couple of years ago when they stuck his name on some tunes of mine to give him a better commercial reputation."

Asked to define bop, after several evenings of arguing, Charlie still was not precise in his definition. "It's just music," he said. "It's trying to play clean and looking for the pretty notes."

Pushed further, he said that a distinctive feature of bop is its strong feeling for beat.

"The beat in a bop band is with the music, against it, behind it," Charlie said. "It pushes it. It helps it. Help is the big thing. It has no continuity of beat, no steady chug-chug. Jazz has, and that's why bop is more flexible."

He admits the music eventually may be atonal. Parker himself is a devout admirer of Paul Hindemith, the German neo-classicist. He raves about his "Kammermusik" and "Sonata For Viola And Cello." He insists, however, that bop is not moving in the same direction as modern classical. He feels that it will be more flexible, more emotional, more colorful.

He reiterates constantly that bop is only just beginning to form as a school, that it can barely label its present trends, much less make prognostications about the future.

The closest Parker will come to an exact, technical description of what may happen is to say that he would like to emulate the precise, complex harmonic structures of Hindemith, but with an emotional coloring and dynamic shading that he feels modern classical lacks.

Parker's indifference to the revered jazz tradition certainly will leave some of his own devotees in a state of surprise. But, actually, he himself has no roots in traditional jazz. During the few years he worked with traditional jazzmen he wandered like a lost soul. In his formative years, he never heard any of the music which is traditionally supposed to inspire young jazzists—no Louis, no Bix, no Hawk, no Benny, no nothing. His first musical idol, the musician who so moved and inspired him that he went out and bought his first saxophone at the age of 11, was Rudy Vallee.

Tossed into the jazz world of the mid-'30s with this kind of background, he had no familiar

ground on which to stand. For three years he fumbled unhappily until he suddenly stumbled on the music which appealed to him, which had meaning to him. For Charlie insists, "Music is your own experience, your thoughts, your wisdom. If you don't live it, it won't come out of your horn."

Charlie's horn first came alive in a chili house on Seventh Avenue between 139th Street and 140th Street in December 1939. He was jamming there with a guitarist named Bidley Fleet. At the time, Charlie says, he was bored with the stereotyped changes being used then.

"I kept thinking there's bound to be something else," he recalls. "I could hear it sometimes, but I couldn't play it."

Working over "Cherokee" with Fleet, Charlie suddenly found that by using higher intervals of a chord as a melody line and backing them with appropriately related changes, he could play this thing he had been "hearing." Fleet picked it up behind him and bop was born.

Or, at least, it is reasonable to assume that this was the birth of bop. The closest Charlie will come to such a statement is, "I'm accused of having been one of the pioneers."

Did Dizzy also play differently from the rest during the same period?

"I don't think so," Charlie replied. Then, after a moment, he added, "I don't know. He could have been. Quote me as saying, 'Yeah.'"

Dizzy himself has said that he wasn't aware of playing bop changes before 1942.

As for the accompanying gimmicks that, to many people, represent bop, Charlie views them with a cynical eye.

"Some guys said, 'Here's bop,'" he explains. "Wham! They said, 'Here's something we can make money on.' Wham! 'Here's a comedian.' Wham! 'Here's a guy who talks funny talk.'" Charlie shakes his head sadly.

Charlie has stayed away from a big band because the proper place for bop, he feels, is a small group. Big bands tend to get over scored, he says, and bop goes out the window. The only big band that managed to play bop in 1944, in Charlie's estimation, was Billy Eckstine's. Dizzy's present band, he says, plays bop, and could be better with more settling down and less personnel shifting. "That big band is a bad thing for Diz," he says. "A big band slows anybody down because you don't get a chance to play enough. Diz has an awful lot of ideas when he wants to, but if he stays with the big band he'll forget everything he ever played. He isn't repeating notes yet, but he is repeating patterns."

It was on a visit to New York, in late 1942 after he had worked out his basic approach to complex harmony, that Charlie heard Stravinsky for the first time when Ziggy Kelly played "Firebird" for him.

The only possibility for a big band, he feels,



is to get really big, practically on a symphonic scale with loads of strings.

"This has more chance than the standard jazz instrumentation," he says. "You can pull away some of the harshness with the strings and get a variety of coloration."

Today, Charlie has come full-cycle. As he did in 1939, when he kicked off bop in the Seventh Avenue chili house, he's beginning to think there's bound to be something more. He's hearing things again, things that he can't play yet. Just what these new things are, Charlie isn't sure yet. But from the direction of his present musical interests—Hindemith, etc.—it seems likely he's heading toward atonality. Charlie protests when he is mentioned in the same sentence with Hindemith, but, despite their vastly different starting points, he admits he might be working toward the same end.

This doesn't mean Charlie is through with bop. He thinks bop still is far from perfection, and looks on any further steps he may take as further developments of bop.

"They teach you there's a boundary line to music," he says. "But, man, there's no boundary line to art."

For the future, he'd like to go to the Academy of Music in Paris for a couple of years, then relax for a while and then write. The things he writes all will be concentrated toward one point: warmth. While he's writing, he also wants to play experimentally with small groups. Ideally, he'd like to spend six months a year in France and six months here.

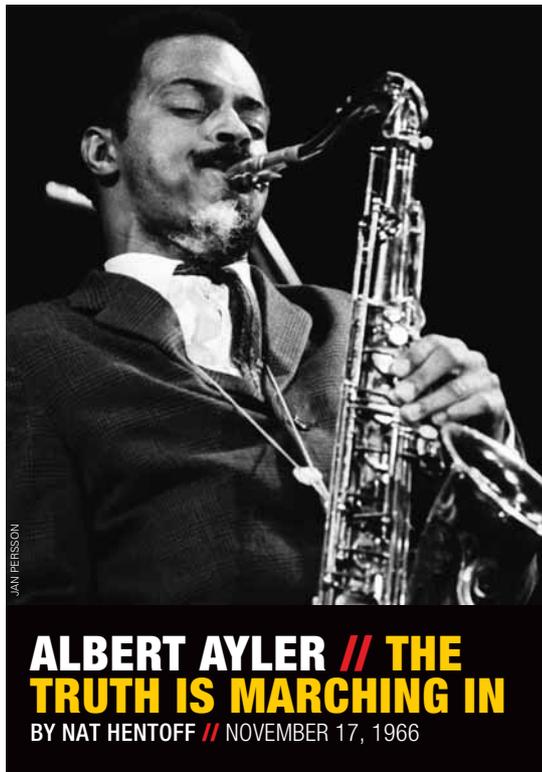
"You've got to do it that way," he explains. "You've got to be here for the commercial things and in France for relaxing facilities."

Relaxation is something Charlie constantly has missed. Lack of relaxation, he thinks, has spoiled most of the records he has made. To hear him tell it, he has never cut a good side. Some of things he did on the Continental label he considers more relaxed than the rest. But every record he has made could stand improvement, he says. We tried to pin him down, to get him to name a few sides that were at least better than the rest.

"Suppose a guy came up to us," we said, "and said, 'I've got four bucks and I want to buy three Charlie Parker records. What'll I buy?' What should we tell him?"

Charlie laughed.

"Tell him to keep his money," he said. **DB**



ALBERT AYLER // THE TRUTH IS MARCHING IN

BY NAT HENTOFF // NOVEMBER 17, 1966

In a restaurant-bar in Greenwich Village, tenor saxophonist Albert Ayler was ruminating on the disparity between renown and income. In his case, anyway. Covers of his albums are prominent in the windows of more and more jazz record stores; references to him are increasingly frequent in jazz magazines, here and abroad; a growing number of players are trying to sound like him.

"I'm a new star, according to a magazine in England," Ayler said, "and I don't even have fare to England. Record royalties? I never see any. Oh, maybe I'll get \$50 this year. One of my albums, *Ghosts*, won an award in Europe. And the company didn't even tell me about that. I had to find out another way."

All this is said in a soft voice and with a smile, but not without controlled exasperation. Bitterness would be too strong a term for the Ayler speaking style. He is concerned with inner peace and tries to avoid letting the economic frustrations of the jazz life corrode him emotionally. It's not easy to remain calm, but Ayler so far appears to be.

In manner, he is reminiscent of John Lewis of the Modern Jazz Quartet—a gentle exterior with a will of steel, a shy laugh, and a constant measuring of who you are and what you want. Ayler's younger brother, trumpeter Don, is taller, equally serious and somewhat less given to smiling.

"I went for a long time without work," Albert said. "Then George Wein asked me to come to Europe with a group of other people for 11 days starting Nov. 3. I hope to be able to add five or six days on my own after I'm there. Henry Grimes and Sunny Murray will be with Don and me. But before I heard from Wein, I'd stopped practicing for three weeks. I was going through a thing. Here I am in Time, in Vogue, in other places. But no

work. My spirits were very low."

"That's what they call the testing period," Don volunteered. "First you get exploited while the music is being examined to see if it has any value. Then when they find there's an ideology behind it, that there's substance to it, they'll accept it as a new form."

"What is its ideology?" I asked.

"To begin with," Albert answered, "we are the music we play. And our commitment is to peace, to understanding life. And we keep trying to purify our music, to purify ourselves, so that we can move ourselves—and those who hear us—to higher levels of peace and understanding. You have to purify and crystallize your sound in order to hypnotize. I'm convinced, you see, that through music, life can be given more meaning. And every kind of music has an influence—either direct or indirect—on the world around it so that after a while the sounds of different types of music go around and bring about psychological changes. And we're trying to bring about peace. In his way, for example, that's what

Coltrane, too, is trying to do.

"To accomplish this, I must have spiritual men playing with me. Since we are the music we play, our way of life has to be clean or else the music can't be kept pure."

This meant, he continued, that he couldn't work with someone addicted to narcotics or who otherwise is emotionally unstable.

"I couldn't use a man hung up with drugs, because he'd draw from the energy we need to concentrate on the music," Ayler said. "Fortunately, I've never had that problem. I need people who are clear in their minds as well as in their music, people whose thought waves are positive. You must know peace to give peace."

I asked the brothers about the primary influence on their music.

"Lester Young," Albert answered. "The way he connected his phrases. The freedom with which he flowed. And his warm tone. When he and Billie Holiday got together, there was so much beauty. These are the kind of people who produce a spiritual truth beyond this civilization. And Bird, of course. I met him in 1955 in Cleveland, where they were calling me 'Little Bird.' I saw the spiritual quality in the man. He looked at me, smiled, and shook my hand. It was a warm feeling. I was impressed by the way he—and later, Trane—played the changes.

"There was also Sidney Bechet. I was crazy about him. His tone was unbelievable. It helped me a lot to learn that a man could get that kind of tone. It was hypnotizing—the strength of it, the strength of the vibrato. For me, he represented the true spirit, the full force of life, that many of the older musicians had—like in New Orleans jazz—and which many musicians today don't have. I hope to bring that spirit back into the music we're playing." **DB**



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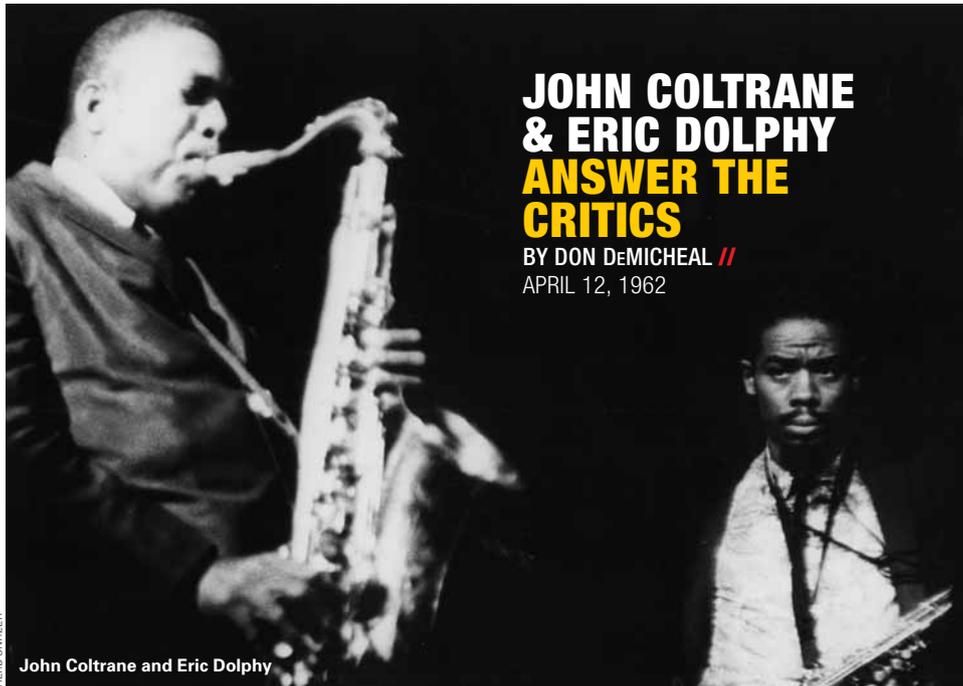
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JOHN COLTRANE & ERIC DOLPHY ANSWER THE CRITICS

BY DON DeMICHEAL //
APRIL 12, 1962

John Coltrane and Eric Dolphy

Recently, [John] Coltrane and [Eric] Dolphy agreed to sit down and discuss their music and the criticism leveled at it.

One of the recurring charges is that their performances are stretched out over too long a time, that Coltrane and Dolphy play on and on, past inspiration and into monotony.

Coltrane answered, "They're long because all the soloists try to explore all the avenues that the tune offers. They try to use all their resources in their solos. Everybody has quite a bit to work on. Like when I'm playing, there are certain things I try to get done and so does Eric and McCoy Tyner. By the time we finish, the song is spread out over a pretty long time.

"It's not planned that way; it just happens."

But, goes the criticism, there must be editing, just as a writer must edit his work so that it keeps to the point and does not ramble and become boring. Coltrane agreed that editing must be done—but for essentially a different reason from what might be expected.

"There are times," he said, "when we play places opposite another group, in order to play a certain number of sets a night, you can't play an hour-and-a-half at one time. You've got to play 45 or 55 minutes and rotate sets with the other band. And for reasons, for a necessity such as that, I think it's quite in order that you edit and shorten things.

"But when your set is unlimited, timewise, and everything is really together musically—if there's continuity—it really doesn't make any difference how long you play. On the other hand, if there're dead spots, then it's not good to play anything too long."

One of the tunes that Coltrane's group plays at length is "My Favorite Things," a song, as played by the group, that can exert an intriguingly hypnotic effect, though sometimes it seems too long. Upon listening closely to him play "Things" on the night before the interview, it

seemed that he actually played two solos. He finished one, went back to the theme a bit, and then went into another improvisation.

"That's the way the song is constructed," Coltrane said. "It's divided into parts. We play both parts. There's a minor and a major part. We improvise in the minor, and we improvise in the major modes."

Is there a certain length to the two modes?

"It's entirely up to the artist," he answered. "We were playing it at one time with minor, then major, then minor modes, but it was really getting too long—it was about the only tune we had time to play in an average length set."

But in playing extended solos isn't there the risk of running out of ideas? What happens when you've played all your ideas?

"It's easy to stop then," Coltrane said grinning. "If I feel like I'm just playing notes ... maybe I don't feel the rhythm or I'm not in the best shape that I should be in when this happens. When I become aware of it in the middle of a solo, I'll try to build things to the point where this inspiration is happening again, where things are spontaneous and not contrived. If it reaches that point again, I feel it can continue—it's alive again. But if it doesn't happen, I'll just quit, blow out."

Dolphy, who had been sitting pixie-like as Coltrane spoke, was in complete agreement about stopping when inspiration had flown.

Last fall at the Monterey Jazz Festival, the Coltrane-Dolphy group was featured opening night. In his playing that night, Dolphy at times sounded as if he were imitating birds. On the night before the interview some of Dolphy's flute solos brought Monterey to mind. Did he do this on purpose? Dolphy smiled and said it was purposeful and that he had always liked birds.

Is bird imitation valid in jazz?

"I don't know if it's valid in jazz," he said, "but I enjoy it. It somehow comes in as part of

the development of what I'm doing. Sometimes I can't do it.

"At home [in California] I used to play, and the birds always used to whistle with me. I would stop what I was working on and play with the birds."

The question in many critics' minds, though they don't often verbalize it, is: What are John Coltrane and Eric Dolphy trying to do. Or: What are they doing?

Following the question, a 30-second silence was unbroken except by Dolphy's, "That's a good question." Dolphy was first to try to voice his aims in music:

"What I'm trying to do I find enjoyable. Inspiring—what it makes me do. It helps me play, this feel. It's like you have no idea what you're going to do next. You have an idea, but there's always that spontaneous thing that happens. This feeling, to me, leads the whole group. When John plays, it might lead into something

you had no idea could be done. Or McCoy does something. Or the way Elvin [Jones, drummer with the group] or Jimmy [Garrison, the bassist] play; they solo, they do something. Or when the rhythm section is sitting on something a different way. I feel that is what it does for me."

Coltrane, who had sat in frowned contemplation while Dolphy elaborated, dug into the past for his answer:

"Eric and I have been talking music for quite a few years, since about 1954. We've been close for quite a while. We watched music. We always talked about it, discussed what was being done down through the years, because we love music. What we're doing now was started a few years ago.

"A few months ago Eric was in New York, where the group was working, and he felt like playing, wanted to come down and sit in. So I told him to come on down and play, and he did—and turned us all around. I'd felt at ease with just a quartet till then, but he came in, and it was like having another member of the family. He'd found another way to express the same thing we had found one way to do.

"After he sat in, we decided to see what it would grow into. We began to play some of the things we had only talked about before. Since he's been in the band, he's had a broadening effect on us. There are a lot of things we try now that we never tried before. This helped me, because I've started to write—it's necessary that we have things written so that we can play together. We're playing things that are freer than before.

"I would like for him to feel at home in the group and find a place to develop what he wants to do as an individualist and as a soloist—just as I hope everybody in the band will. And while we are doing this, I would also like the listener to be able to receive some of these good things—some of this beauty." **DB**

**STAN
GETZ //
MEET
DR. GETZ**
BY JOHN TYNAN //
FEBRUARY 20, 1957



DOWNBEAT ARCHIVES

Although at the height of his career, lauded by many as the most influential tenor saxist of his generation, and a consistent best seller for Norgran Records, Stan Getz today feels “jaded about the music business,” and, within the next 10 years, plans to become a physician.

Having just turned 30, Getz explained his desire to enter the field of medicine as “the fulfillment of a lifelong dream.” Why this sudden rejection of the profession that seemed to constitute his very life and to which he has made such contributions?

“Basically, it’s myself,” he said. “I’m just not able to cope with all the hassles that go with being a jazz player. Take the average club owner, for example. Most club owners know absolutely nothing about music; know nothing about presenting it. If you’re a musician, you can’t trust them. The same applies to the agents and all the rest of the characters that are part of the music business. For me, this is an untenable situation. I often feel that I just can’t go on taking it night after night from unsympathetic know-nothings.”

He continued, “There was a time when I attempted to overcome this difficulty by goofing. But I discovered that’s no answer. I feel now that that’s all behind me. I’m studying academic subjects like history and philosophy now.”

One of the prime objectives on Stan’s scholastic agenda at present is securing a high school diploma. “I had only one year of high school,” he revealed. “Not being a graduate has bugged me for years now and I want to finish.”

He displayed a student’s enrollment card from a high school in Chicago, and, from the way he declared, “That school’s gonna be my alma mater,” it would be foolhardy to take odds against him.

“When I graduate from high school,” he continued, “I want to get into pre-med right away, or as soon as possible, anyway. By working weekends I ought to be able to pay my way through medical school. It’ll be tough—I know that. But it’s what I really want—what I’ve always wanted.” He grinned suddenly. “By the time I’m 40 I should have my M.D. Dr. Getz. How about that?”

On the subject of current tenor players Getz waxed eloquent. He named Zoot Sims, Al Cohn, Sonny Stitt and Sonny Rollins as the foremost voices on their horns. Lester Young he reserved for a special niche (“What’s the point of talking about Pres? He’s Pres, that’s all.”)

“With Stitt you’ve gotta work,” he muttered ruefully. “He doesn’t let you rest. You’ve got to work hard or you’re left at the starting gate. It’s hard for me to say which horn he’s better on, alto or tenor.”

So far as current tenor styles are concerned, Getz believes the hard, booting, unrelenting Rollins approach not only has had great influence on contemporary players, but will prove a lasting influence. Too modest to discuss his own style and influence, he commented, “Both styles will remain and continue to be important.”

As for radically new directions in tenor sax playing, he observed, “Apparently there’s nowhere new to go. All the avenues appear to have been explored. Of course, there will always be the one guy that’s going to burst through the blockade. I don’t know who he is, but he’ll come along one of these days and there’ll be something really new in tenor sax playing again.”

DB

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COLEMAN HAWKINS // HAWK TALK

BY STANLEY DANCE // FEBRUARY 1, 1962

Despite his strong convictions about tone, [Coleman] Hawkins' appreciation of another musician's ideas is unaffected by a different tonal approach.

"I like most music unless it's wrong," he said. "I liked Lester Young the first time I heard him, and I always got along very well with him. We were on a lot of tours together, and I spent a lot of time with him, talking and drinking, in hotel rooms and places like that. People forget that Chu Berry's sound wasn't like mine, either.

"As for mine, sometimes when people think I'm blowing harder or softer, I'm really blowing with just the same power, but the difference is due to the reed. I like my reed to speak. It's supposed to sound just like a voice. On records, the engineering can do things, too—make the sound harder or sharper. I dropped the buzz a long time ago and just play with a clear tone now."

His attitude toward contemporary activities is unambiguous.

"I've got all that current scene," he said. "If I play with you, I've got you. Coltrane, Lockjaw, Charlie Rouse, Paul Gonsalves, Johnny Griffin—I hear what they're doing, and I've played with all of them. And I nearly forgot Sonny Rollins. He's a favorite of mine."

He kids the members of the quintet he and Roy Eldridge lead jointly: "Last night you had Coltrane. Tonight you're going to get plenty of Ornette!"

Although he prefers not to talk too much about the past, Hawkins remembers the time when bands were hired by clubs for long-run engagements. He said he feels that the current club policy of hiring groups for short periods of time has hurt the music business.

"They have a different group in their place every week, or every two weeks," he said. "You don't get to know the people, and they don't get to know you. They don't get into the habit of coming to hear you. They may like what you're doing, but when they come back, they find a totally different group and music. You take when Red Allen was at the Metropole all those years. People liked him and knew he was there and kept on coming back. Same thing with Wilbur de Paris at Ryan's. Engagements used to be much longer, and then you had a chance to build up a following. The combo would be identified with the place and the place with the combo."

Hawkins' ability to construct solos of depth, especially on ballads, has been noted by many critics. This sensitivity to emotion in music was reflected when he said:

"I think a solo should tell a story, but to most people that's as much a matter of shape as of



DOWNBEAT ARCHIVES

what the story is about. Romanticism and sorrow and greed—they can all be put into music. I can definitely recognize greed. I know when a man is playing for money. And, good gracious, there's plenty of that going on right now!

"Tempo is important, too, of course. Tempo should go according to the piece. Certain pieces are written so that the right tempo—fast, medium, slow—is really quite clear. If you play a slow ballad fast, you lose everything. There's plenty of that going on, too!"

Then the tenor saxophonist reminisced a bit about his career.

"Some of my biggest moments," he said, "have been in jam sessions, but I don't want to talk about them. There were always other people involved.

"A big kick of another kind was when I opened at the Palladium in London with Jack Hylton [in 1934]. It was my first experience of an audience in Europe. And it was a huge stage. Just to walk out there was something! And then I was very well received.

"When I came back here the first time (July 1939), I was disappointed with what had happened in the music. Charlie Parker and Dizzy were getting started, but they needed help. What they were doing was 'far out' to a lot of people, but it was just music to me. Joe Guy was playing their way when he started with me in 1939.

"Another kick was when I opened with my

own big band at the Golden Gate in 1940. They wouldn't let us off the stand. I enjoyed that period very much, and being a leader didn't worry me. The band was very good—too good in some ways. We had fine arrangements by Andy Gibson, Buster Tolliver and Buster Harding. And every now and then I wrote one.

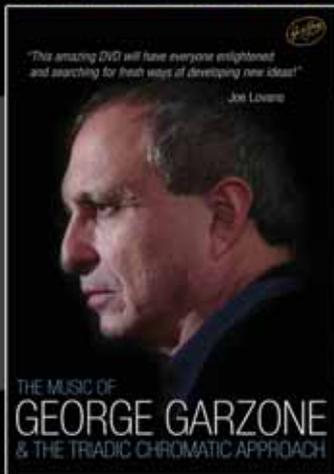
"I always used to write when I felt like it. I remember writing an arrangement of 'Singin' In The Rain' for Fletcher Henderson when that song was popular. I don't think Smack was recording then, because we never made a record of it. I also wrote a theme for him. We didn't give it a name, but it was written for the saxes and rhythm, including tuba.

"Since my own band broke up, I haven't worked regularly with a big band, and I like blowing with a big band just as much as with a small combo. I don't know how it is, but I never have played with Duke's band. I'd like to. I hope I can record with him some day.

"A date I did in November was one I'll remember. Benny Carter came into New York to do some work with Basie before going on to Europe again, and we recorded together for Impulse with the same instrumentation we used on a session in Paris in 1937, the one where we made 'Crazy Rhythm' and 'Honeysuckle Rose.' We made those titles again, but this time we had Phil Woods and Charlie Rouse. They can play, those two, and read!"

DB

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PHOTO BY JUDY SCHILLER

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This is about a man's inspirations, and a specter, and about some of the man's troubles. It touches on someone the man admired very much—Charlie Parker—and on someone he doesn't admire at all: Dick Clark.

It is about Sonny Stitt, who wishes people would stop comparing him to Bird. Ten years ago, weighed down by the constant comparison, Stitt turned partly away from alto, an instrument he loves, and learned tenor. Today he still doesn't know which horn he prefers.

"Bird was one of my favorite musicians," Stitt said. "I haven't heard anyone better. Of course he had an influence on my playing! He influenced everybody in jazz today—brass, piano, even bass. Even veterans like Coleman Hawkins borrowed something from Bird. I don't think I sound that much like Bird.

"Nobody has Bird's fluency of mind, imagination, technical ability—or his great big heart and soul. I hate to be compared to him. He was incomparable. He had a different kind of mind. Sonny Rollins plays as much like Bird as anybody, and he plays tenor. I may have a few of Bird's clichés, but I can only be myself."

In 1943, when Sonny was with Tiny Bradshaw's band, he met his idol. On the night of their meeting, Bird and Sonny played a session together.

"The Bradshaw band pulled into Kansas City on a bus," Sonny recalls, "and this was home base for the Jay McShann band. It was also Bird's home town. So I got me a hotel room and went out to look for him. He wasn't hard to find.

"I told him I played alto. He said, 'Let's go some place and blow.' We picked up a piano player and went to a place called the Gypsy Tea Room. We blew for about an hour, mostly some blues.

"Bird told me: 'You play too much like me.'"

The friendship with Bird grew strong as time passed, though the paths of the two musicians crossed only occasionally. Sonny never dreamed he would some day be a pallbearer for Parker.

Meantime he went on learning, growing. Today, in contrast to his Parker-inspired alto work, Stitt's tenor style is marked by breathtaking drive and speed. He gives his rhythm sections a thorough workout. He has worked with a great many of them. He played with Dizzy Gillespie's big and small bands in 1945 and 1946, then was not playing at all until 1949, when he formed a combo with Gene Ammons. Since 1951, he has been leading combos or working as a single, picking up rhythm sections where he is playing.

Stitt's own taste runs the gamut from Louis Armstrong to organ jazz. He has an organ at home, and likes "to fiddle with it." He likes Cannonball Adderley on alto, but names as his favorites Stan Getz, Coleman Hawkins, Ben Webster, Lucky Thompson, Sonny Rollins, John Coltrane, Benny Golson and the late

DON'T CALL ME BIRD! // THE PROBLEMS OF SONNY STITT

BY DAVID BITTAN // MAY 14, 1959



JAN PERSSON

Lester Young—all tenor men. He thinks Dizzy Gillespie, with whom he roomed when they were both with the old Eckstine band, is the greatest trumpeter and "the most marvelous guy in the world."

If he can be outraged by amateurism on the one hand, Sonny is no admirer of what he calls "weirdies," musicians whose music is "too mysterious." He thinks some of the modern writers are "reaching too far."

[Stitt] has grown tired of late with touring the country as a single, partly because he finds many musicians are afraid of playing behind him. By the time they gain confidence, the date is ending and Sonny must move on to another town. He would like to have a band, but needs a backer with money. He has made a complete comeback from trouble he had in the late 1940s, trouble that cost him the right to work in New York night spots.

"I want to be in New York with my own

combo," he said. "I'd like to get an apartment and make the city my headquarters. It was a long time ago when I got in trouble. I don't want to talk about it. It's a distasteful subject."

He grew very quiet for a minute and then resumed.

"I'd like to have a good band. I'd want a horn—a sax or trumpet—and I'd have to have a good drummer. I'd pick men who could play fluently. I'd like to be playing with guys I like. I have to be semi-happy to blow well. I'm striving for perfection but I haven't achieved it yet. Nobody ever does. I know what I'm playing, but all I can be is myself."

And so the conversation had come full circle: back to Bird. Sonny told how "a guy from a magazine" recently tried to pressure him into claiming he was "the new Bird." Sonny grew angry at that, too. He told the writer: "I'm no new Bird, man! And Cannonball Adderley isn't either. Nobody's Bird! Bird died!" **DB**



DOWNBEAT ARCHIVES

GERRY MULLIGAN // A WRITER'S CREDO

BY GENE LEES // JANUARY 17, 1963

Gerry Mulligan has been writing for big bands since he was 15, which means that although he is only 35, he's had 20 years experience at it. Besides [Claude] Thornhill and [Gene] Krupa, he wrote for the Elliot Lawrence Band and several other groups. His own tentet records for Capitol, which came after the Miles Davis nine-piece sides, still stand as some of the most delightful writing in jazz.

Why, then, has this long stream of impressive writing stopped—or at least slowed? “I don’t know why I’m not writing, really,” Mulligan said during a reflective evening in New York, where he lives. “There are so many reasons.

“My approach to the thing was always to simplify rather than to complicate. I’ve concentrated on the small band lately, but I’ve used my arranging ability not in written orchestrations but in making spontaneous arrangements and un-writing things we worked out. The main point has been to be able to change our arrangements to suit our whim. This is true of all the groups I’ve had.

“If I haven’t written much for the big band, I’ve always tried to be clear about what I wanted the writing to be like. I made my taste the criterion in my approach to the band, and usually if I made myself explicit to the arrangers, they were

happier, because they knew the restrictions within which they could work.

“But I wanted to keep freedom in it too—to permit the guys to improvise patterns, riffs and the like, in ensemble behind the soloists. Bob Brookmeyer would wisecrack, ‘We’re having a rehearsal. Bring your erasers.’”

Mulligan said he spends most his time erasing things. He quotes Dizzy Gillespie as once saying, “It’s not what you put in—it’s what you leave out.” Mulligan said he feels that’s very frequently the case—and he would like what is going on in jazz writing better these days if “more guys understood that.”

“Whereas everyone’s been after me to write,” he said, “I’ve been happy to let it rest. For one thing, I don’t have the drive I had when I was experimenting, because I’m no longer experimenting—I know what I want.

“Then, too, to be honest, I find writing very frustrating. I’m a slow writer, because I’m trying always to think what it will feel like to play it in various situations. There’s too much in jazz writing that doesn’t move well. They haven’t learned from the simplifying that we did with that nine-piece band with Miles, when we got it down to the fewest necessary elements.

“They seem to be reverting to writing by section. We should consider the dance-jazz ensemble

as an orchestra to write for, not as three sections. But the guys today are writing more vertically than we were doing in the late ’40s and early ’50s.

“Mind you, it often sounds simpler. But that’s because more groups of studio men can make things swing today than the guys would have been able to do 15 years ago.”

Did this mean that the level of musicianship today is higher than it was then?

“I suppose,” Mulligan said, and then added, “no. Let’s say that the developments in jazz since that time have demanded more technical fluency. Musicianship is something more than fluency.”

Mulligan paused at this point. The location was a musicians’ hangout on 48th Street. He ordered a beer and then asked the waiter what was on the menu. Hearing, he made a wry face. “I don’t like food that much,” he said.

“That’s why you’re so skinny,” a musician cracked. Mulligan’s huge Irish grin flashed on, and he said, “Yeah? A lot of my fat friends wish they disliked food as much as I do.” Finally, though, he ordered and returned to the subject of jazz writing.

“This business of looking for new forms is asinine,” he said. “The forms are there. They’ve got to be used. The problem I ran into, and I suppose all the other guys ran into, was that we tried to expand and disguise the existing forms and find new ones.

“What I came back to is that jazz is a music to be played and not to be intellectualized on.

“We’re back to the same forms. With the quartet, we’ve got to a point where the arrangements are as simple as possible. The function of the arranger is to set up a framework for the players to express themselves—and not only the soloists but the whole ensemble. This is applicable to the big band as well. That’s why there are those improvised ensemble passages. I want things to arise as naturally as possible.

“I saw the direction we were all going—getting involved in classical techniques. I find it difficult to concern myself with watered-down versions of what classical composers did 50 years ago.

“From time to time you hear in classical music an idea you can make use of. But just to start using it, to throw it into the music, is no good. You must go through a period of initiation with it, then figure out how to use it.”

He said it would be nice to have an experimental orchestra but that he found out the only way he could have one was to pay for it himself.

“It’s not enough to write it—it’s got to be played and heard,” he said. “That’s experimentation, and I don’t believe that experimental things are meant to be heard by the public. They’re for the composers themselves to hear. I don’t want everything I write to be heard. I wrote and rehearsed a number of things for the big band that I still haven’t used. We should all be not only professionals but also perpetual amateurs.”

DB

On a recent Saturday afternoon at his home in St. Albans, Long Island, Lester Young was alternately watching television and answering questions. Eight-year-old Lester Young Jr. had gone to the movies. The pet of the house, a 7-year-old spitz named Concert, was in quizzical attendance. Making coffee was Mary, Lester's wife; also present was the astute, outspoken Charlie Carpenter, Lester's long-time friend who has been with him since 1946 and has been his manager since 1948.

Lester had recently recovered from an illness. He looked to be in good health, was much more relaxed than he usually is in interviews, and his answers were lucid and carefully thought out before delivered. ... These are some of the subjects Lester talked about:

AUTOBIOGRAPHY

"I was raised up in a carnival, a week in each town. I liked it, but in the wintertime, my father, who was in charge of the band, wanted to go down South. I didn't like the idea and I'd run away.

"I've been playing music ever since I was 10. I started on the drums, but it was too much trouble to carry the traps. So I switched to alto. Frankie Trumbauer and Jimmy Dorsey were battling for honors in those days, and I finally found out that I liked Trumbauer. Trumbauer was my idol. When I had just started to play, I used to buy all his records. I imagine I can still play all those solos off the record. He played the C melody saxophone. I tried to get the sound of a C melody on a tenor. That's why I don't sound like other people. Trumbauer always told a little story. And I liked the way he slurred the notes. He'd play the melody first and then after that, he'd play around the melody. I did like Bud Freeman very much. Nobody played like him. That's what knocked me out. I remember when he was with Benny Goodman. ...

"The first instrument I played was alto. The way I switched to tenor is that when I was with the Bostonians, the tenor player kept grandstanding all the time. So I told the leader, if you buy a tenor for me, I'll play it. You see, the regular tenor was a boy from a well-to-do family. He didn't have to play. I remember we'd go by his house sometimes and beg him to play. I got sick of it. ...

"As for how I went with Basie, I was playing at the Cotton Club in Minneapolis. I used to hear Count on his broadcasts when I was off from work. I used to hear his tenor and I knew they needed a tenor player. Everything was fine with the band but the tenor player. I sent Basie a telegram and asked him if he could use a tenor player. I was in my 20s by this time. He'd heard of me because people had gone up to Minneapolis for various shows, and Minneapolis was the winter quarters for the band I was with.

"So I joined Basie. It was very nice. Just like I thought it was going to be. Jo Jones came into the band after I did. I've always liked his drum-



DOWNBEAT ARCHIVES

LESTER YOUNG // PRES: ONE OF JAZZDOM'S GREATS REMINISCES, EVALUATES AND CHATS

BY NAT HENTOFF // MARCH 7, 1956

ming. He did a lot of things then that the modern drummers do now. Would I compare the Basie band then with the way it is now? It was different from today's, a different style, so I wouldn't compare them. But the band he has now is very nice.

"I played with Fletcher Henderson for a short time when Coleman Hawkins left. I had a lot of trouble there. The whole band was buzzing on me because I had taken Hawk's place. I didn't have the same kind of sound he had. I was rooming at the Hendersons' house, and Leora Henderson would wake me early in the morning and play Hawkins' records for me so I could play like he did. I wanted to play my own way, but I just listened. I didn't want to hurt her feelings. Finally I left and went to Kansas City. I had in my mind what I wanted to play, and I was

going to play that way. That's the only time that ever happened, someone telling me to play differently from the way I wanted to."

ADVICE TO YOUNG MUSICIANS

"A musician should know the lyrics of the songs he plays, too. That completes it. Then you can go for yourself and you know what you're doing. A lot of musicians who play nowadays don't know the lyrics of the songs. That way they're just playing the changes. That's why I like records by singers when I'm listening at home. I pick up the words right from there.

"Every musician should be a stylist. I played like Trumbauer when I was starting out. But then there's a time when you have to go out for yourself and tell your story. Your influence has already told his."

DB

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PETE CHRISTLIEB

SIGNATURE VINTAGE TENOR

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A conversation with [Roland] Kirk on musical styles can quickly turn into a free-wheeling discussion of the ills of jazz and the music business today.

Do you think the current crop of avant-garde or “new thing” players has contributed anything really new to jazz, and, if so, what?

All I've heard is a new approach. Take Illinois Jacquet—the way he extended the range of the tenor. That was new. I've always accepted Illinois Jacquet. How can you put people like that down and still go along with what's happening today? You should accept the fact that people have done these things. Of course, these things are new to some young people and critics who never took time to listen to them. Fortunately, I took the time. The only new thing I've heard is harmonics. But even that. Listen! [Lester Young's recording of “Afternoon Of A Basie-ite” was on the turntable.] Lester does something like that. Hear? He takes a C and makes it in two different positions to get sounds from that one note. I call it “squeeze saxophone.”

At a session the other night, some saxophone players were startled by your breath control, the way you could play without taking a breath, and were questioning you about it. Do you consider that a new technique?

It's been done before but not the way I'm doing it. It can extend a saxophonist. He has the freedom to play beyond the bar line. I've heard people write this way, but I never heard them play this way, because they had to take a breath. I came upon this by listening to all the sax players from Don Byas on down and up. Take Johnny Griffin. He's so fast. I thought, “If he were a piano player, he wouldn't have to take a breath—he'd just go on and on.” If he was really conscious of this breath thing, he could play more.

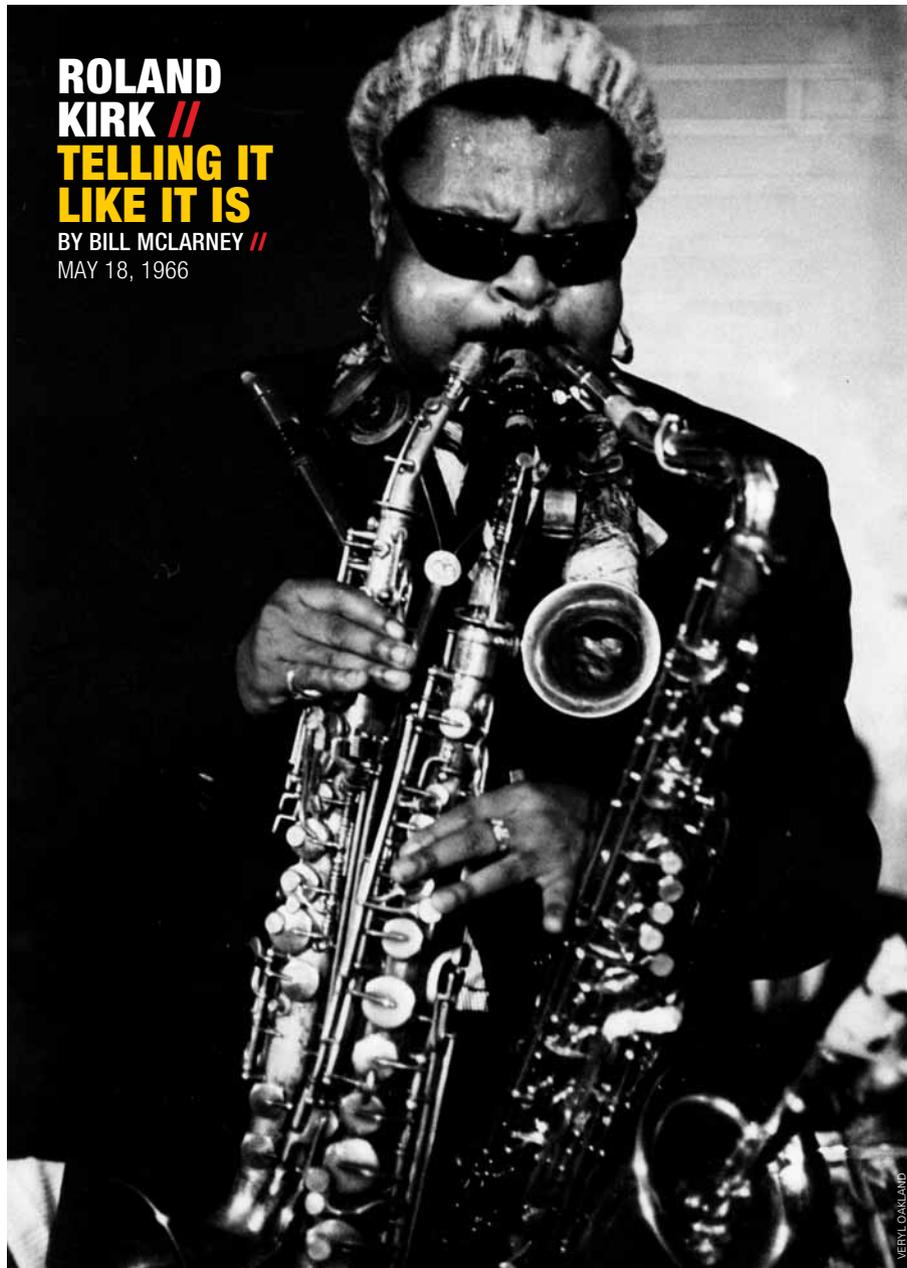
Is playing two or three horns at once new in jazz?

There might be some guy in the woods somewhere who we never heard of who did it before me. I do know I'm the first to bring it to the public. I'd get more credit for it, but it's too simple. It's like the man who invented chewing gum. He was really into something. But it's so simple nobody wants to say it's something. They just overlook it. But I think that it will last through all kinds of music and will be recognized some day as a real contribution. I just hope that when the era comes that people are playing two and three horns, they'll point back at me.

How do you feel about the “freedom” school of jazz?

I sat in with one of those groups in New York, and it was the first time I've ever been ashamed of being a musician. I felt like pulling my coat up over my head so no one would take my picture when I came off the stand.

People talk about freedom, but the blues is



still one of the freest things you can play. If you know the changes, you can take them anywhere you want to go. I don't say all of them, but I knew a lot of them can't play a melody for you. I'll sit in with people, and we'll play “freedom,” and then I'll say, “Well, let's play a tune,” and they can't even get through the time.

A person can't appreciate freedom unless he's been in prison. How can you know what it is to be free if you haven't gone through all the changes of being unfree? A guy can't tell me at 20 years of age that he's going to be “free” when he hasn't been through half the things I've been through as far as trying to play music—playing the blues, the torment of people telling you to get off the bandstand, telling you you shouldn't do this or that. How can anyone be free from this when he hasn't suffered through it? But guys go downtown, buy a horn and say, “I'm going to be free.” And it's worse in New York than anywhere. I've seen guys who don't even know the

scale, who wouldn't make it in some small town in the Midwest, come to New York, get on a record and be an overnight success. New York is a very gullible place.

As a nonmusician, I can't separate the guys who bought the horn yesterday from the experienced players when they play “free.” How do you evaluate them? How do you tell the good players from the bad?

Nobody can give you an answer. I can let my 2-year-old son play the piano, and that's free. When I pass out the whistles at the club, that's freedom. (When Kirk plays “Here Comes the Whistle Man” at clubs, he passes out wooden whistles to the customers and invites them to participate.) But if I ask the people are they musicians, they say, “No.” They can't really play the whistles. But if freedom is your standard, then it's valid. They're doing what they feel.

DB



CANNONBALL ADDERLEY // CANNONBALL THE COMMUNICATOR

BY CHRIS ALBERTSON // JANUARY 8, 1970

WILLIAM JONES

As for jazz, Cannonball feels that it will survive, but that attempts are being made on its life.

"I am chauvinistic enough to want to see jazz protected institutionally," he notes. "I think that it has been assaulted by the people who claim they love it, by creating the idea in the minds of the world that jazz is a dying institution. I think it is a terrible thing to see an article with a byline by a major jazz writer saying 'Why is Jazz Dying?' That is the most negative concept. People will say 'All the jazz clubs are closing ... when Birdland closed, man, something really went out the window, blah, blah, blah.' That is true, except that they don't put it the way it really is. Night clubs are dying, not jazz clubs. Latin night clubs are dying, the old-fashioned supper club concept is dying, the local concept of a night club, that's becoming history. Night life is being hurt for various reasons ... why should anyone go out and spend 55 or 60 dollars for him and his wife to have dinner and see a show with Sammy Davis Jr., when he can sit down and watch it on television and have a TV dinner and not have to put his shoes on. You see, it is not the jazz club that is dying."

The blame, Cannonball feels, is not just competition from television, but also in part lack of exposure and promotion of jazz. "Kids don't know anything about jazz because a whole generation hasn't heard it. We've got a decade of people who have been constantly exposed to rock all their life," he says. "They're 20 or 25 years old, and since they were 15 they've been listening to radio and television, and in that length of time they've never heard of Thelonious Monk.

"An example of what I mean by promotion and exposure is this sudden popularity of the blues. That's because it's being exposed ... they got endorsed by the lions of rock. All of a sudden the Rolling Stones said, 'B.B. King is the greatest.' B.B. King, Chuck Berry, they run these names down and so the kids say, 'Well who is that?' and when they hear it they love it."

Cannonball's quintet has recently been booked into some of the country's rock palaces, such as San Francisco's Fillmore West and Chicago's Kinetic Playground. The result was interesting. "The kids really enjoyed our music," he recalls, "and the more far-out we played, the better they liked it. If we played a traditional

Monk-type tune, it would go over like a rock, but if we really got into other things, expressionism, they called it 'doing your things' and they dug it. Today, John Coltrane would probably be bigger than bubble gum; he'd probably be a big man in the business.

"I'll tell you something about this business," Cannonball continued. "If we got strongly endorsed by Blood, Sweat and Tears or Sly and the Family Stone, and an interview in two or three of the major pop publications, our records would sail, they would just sail. Kids would want to know 'Who is this Cannonball? If Blood, Sweat and Tears dig him, he must be beautiful.' I don't particularly care for an artificial endorsement; I'm not looking for the money, but I would like to have all the kids hear what we have to say and make up their own minds as to whether it has some validity."

Back in 1961, Cannonball Adderley, who had spend eight years as a music teacher, tangentially reentered the field of education by narrating a Riverside album entitled *A Child's Introduction To Jazz*. "Ten years ago," he recalls, "we were secure enough to think that kids who listened to rock would grow into jazz." He still believes that an initial interest in rock can lead to jazz, but he realizes that this is generally not happening today, simply because the younger generation is not given the opportunity to hear it in a proper perspective. A couple of years ago, he had an experience which made him decide to again become a serious jazz educator, this time on the college level.

"We went to Georgia," he explains, "and spent a week in residence at Albany State College during Black Heritage Week. We found out that the kids there, all black, had no concept of what jazz represented. ...

"And I say, 'Well you have a lot of things that are a part of your everyday existence that you have reason to be proud of—you should be proud of this music that is black-oriented, that was begun, nurtured and developed by black people, in essence. And you don't know anything about it. Why don't you? If you're really proud of being black, why don't you know something about it—you should.' You see, we have been told in print and over the air that, by and large, the music is dying ... jazz is dead or dying ... and I resent it because there's really a lot happening. We have become alarmed and, fearing that the rumors might become reality, we decided to do something about it."

What Cannonball did was to devise a program of jazz education that, conducted by all the members of the quintet, is offered gratis to any institution that books the group for a regular concert appearance. ... Today, when the step from rock to jazz is shorter than it ever was, Cannonball Adderley's group and individual jazz educators around the country stand a very good chance of dispelling those death rumors that have been circulating. As Cannonball says, "You'll find very few young people interested in anything old, unless it's new. Jazz is still new." **DB**

SAXOPHONE SCHOOL

Basics of the Triadic Chromatic Approach

The triadic chromatic approach is a conceptual theory that I've been working on for the last 25 years teaching at schools between Boston and New York. A lot of this was put together on the blackboard to improvise freely in the way I would like myself and the students to improvise.

I took the four groups of triads—major, minor, augmented and diminished—and figured out a way how to improvise with them using random inversions with a half-step coupling in between each triad. By doing that, you borrow from the 12-tone row. If you repeat yourself by playing two first position, two root position or two second inversions, you will cause the triad to shut itself down, and you start to cause repetition.

You should work through these triads slowly, using random inversions with a half-step in between. This coupling is the only hold I have on you to make you play in this way.

There are two basic principles to the triadic chromatic approach. First, the triads must be connected with a half-step in between. Second, the same inversion cannot be repeated back to back.

To begin, select any major, minor, diminished or augmented triad to begin. Example 1 shows the C major triad.

Example 1

After playing C E G ascending, play either one half-step up to A \flat (Example 2) or one half-step down to G \flat (Example 3) as starting notes of the next triad.

Example 2

Example 3

The next triad can be any triad except A \flat major root position (Example 4) if A \flat was chosen as the starting note or G \flat major root position (Example 5) if G \flat was chosen as the starting note.

Example 4

Example 5

Appropriate triad choices are given in Examples 6 and 7. The best result could be achieved by using a triad that goes in a different direction than the preceding one. Notice that Example 6 uses a displaced permutation of the D \flat major triad.

Example 6

Example 7

Displaced Permutation

The sound of a triad can be affected by a displaced permutation of that triad. This idea is illustrated by using the C major triad (C E G) in Examples 8 and 9.

Example 8

Example 9

Examples 8 and 9 are considered starting root positions of C major as they both begin with the root of the chord and contain the notes from the C major triad. However, the sound of the C major triad is affected in Example 9 (C G E) as the third (E) and fifth (G) do not sound in the traditional order that we see in Example 8.



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This master class is excerpted from the recent DVD *The Music Of George Garzone And The Triadic Chromatic Approach*. It is available at jodyjazz.com.

Example 9 (C G E) is described as a C major triad root position with displaced permutation. Once the triad is permuted, it is treated as a different inversion in this concept. Therefore, the same inversion can be repeated back to back as long as one of the two triads uses a displaced permutation.

Example 10 shows the improper method of the random triadic approach, while Example 11 illustrates the proper method of the random triadic approach. Due to the chromatic nature of this concept, if an example has no time signature, all notes are natural unless there is a sharp or flat. **DB**

Example 10

2 Consecutive Root Positions 2 Consecutive 1st Inversions 2 Consecutive 2nd Inversions

Ascending C Major Root Position Ascending Gb Major Root Position Descending D Major 1st Inversion Descending G Major 1st Inversion Ascending F Major 2nd Inversion Ascending Db Major 2nd Inversion

Example 11

Ascending C Major Root Position Ab Major Root Position w/ Displaced Permutation Ascending G Major 1st Inversion Db Major Root Position w/ Displaced Permutation Descending C Major 2nd Inversion F# Major Root Position w/ Displaced Permutation

The following solo over the changes of "Have You Met Miss Jones" offers an example of combining the random triadic and chromatic approaches.

Example 12

A F#7 A-7 D-7 G-7 C7

B F#7 A-7 D-7 C7 F7

C Bb7 Ab-7 Db7 Gb7 E-7 A7

D D7 Ab-7 Db7 Gbm7 G-7 C7

E F#7 A-7 G-7 C7

F A-7 D7 G-7 C7 F#7 G-7 C7

One of the foremost jazz saxophone teachers in the world, George Garzone currently teaches at the Berklee College of Music, New England Conservatory, Longy School of Music, New York University and the Manhattan School of Music. A long-time member of the group The Fringe, he most recently released *Night Of My Beloved* (Venus). To contact him, go to georgegarzone.com.

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SAXOPHONE SCHOOL

Spontaneity, Resources Make Low-End Composers Fly

While my trio's lineup of two baritone players and a bassist may seem unusual, it began traditionally enough. It's the same process for how we create our music.

I have played for years with pianist Joel Forrester. He introduced me to bassist Dave Hofstra, and along with drummer Denis Charles we had a quartet called People Like Us. Shortly before our first recording session, Forrester suggested that we add fellow baritonist Dave Sewelson for his tune "Two Sisters." Sewelson and I have been like sisters since then, so he appropriately named our current band with Hofstra Two Sisters, Inc.

Cavorting about the low register together gives us pleasure, yet the three of us also rely on a large arsenal of instruments. Anything might turn up at our sessions. Also, by playing secondary instruments, we can come up with ideas we wouldn't have had on our primary axe. One or all of us might sing. Hofstra also plays tuba, bass sax, pocket trumpet and assorted other instruments. Sewelson or I might play the alto sax. I love to play the flute.

Having so many instruments and different musical genres at our fingertips leads to spontaneous composition. The keys to achieve this are to be in the moment and respond to what's happening, rather than what's supposed to happen.

One way that works begins when someone has a skeleton of a tune or an idea. I'll use "Scaribari" (the title tune of our new CD) as an example. I was warming up and played something that tickled Sewelson's ears. He asked me to play it again. It was a series of tri-tones, each one starting a half step down. As we extrapolat-



JUDY SCHILLER

ed it, it sounded a little spooky, and we thought it might work as a blues. Hofstra played a slow B \flat blues under it while we messed around with it rhythmically. Sewelson harmonized the line a tri-tone away. On the 11th bar, the cycle of fourths worked for punctuation, with a one-bar break back to the top. The ascending fourths sounded like an exclamation or a question at the end of the phrase. Then, we played through it with Hofstra playing the blues in a different key on every chorus, to pick the key we thought sounded best. We decided on B \flat , mostly, but it seemed to work well in other keys. Some sounded brighter, darker or weirder. Shifting the tonal center under a line can change the character of it.

I use this experience to show that composing music doesn't have to be brain surgery and doesn't always happen on paper. We do a good share of it in the moment. We respect structure, but always have the option to go anywhere at any time. We trust each other's musicality and know that part of serving the music is to enjoy the interaction between ourselves and our interaction with the people listening. **DB**

"Scaribari"

SCARIBARI

5

9

Claire Daly's Two Sisters, Inc. recently released *Scaribari* (Baritones). She can be reached at twosistersinc.com.



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DOWNBEAT ARCHIVES

Paul Desmond's Melodic and Logical Alto Saxophone Solo on 'Desmond Blue'

The title track from Paul Desmond's 1962 album *Desmond Blue* was written by the saxophonist for the date. In a letter to his father, Desmond described the composition as, "A sort of hastily constructed minor blues, and I don't expect a thing to happen with it, but they wanted something to go with the title, which incidentally was [George] Avakian's idea and I'm not too crazy about it."

Whatever his feelings about the piece, Desmond plays marvelously. He's accompanied by Jim Hall on guitar, Milt Hinton on bass and drummer Robert Thomas. Along with the quartet, the session featured a small studio orchestra of strings, woodwinds and French

horns. Arranger Bob Prince created lush back-grounds and some fine counter-melodies for this piece. The richness of the ensemble sound is more than matched by Desmond's beautiful alto tone. It's warm, human and slightly smoky—gorgeous.

Desmond's melodic logic is compelling in the construction of this solo. Small motives are developed into long, coherent phrases: the ascending perfect fifth that keeps appearing in the first chorus; a descending fragment that's melodically developed through measures 13–17; the pentatonic ideas of the fourth chorus. Desmond also reprises a couple of ideas across the performance, creating little touch-

SOLO BEGINS AT 0:48 MINUTES

The image displays a musical score for a solo, organized into four systems. Each system begins with a measure number in a box (1, 5, 9, 13, 17, 21, 25, 29, 33, 37, 41, 45). The notation includes treble clefs, a 4/4 time signature, and various rhythmic values such as eighth and sixteenth notes, often grouped in triplets. Chord symbols are placed above the staves, including Dm, Gm, Em7b9, A7+, and Dm. Some notes are bracketed, and there are dynamic markings like 'A' and '3'.

stones that tie the whole thing together. These include the idea he plays to begin the solo that is revisited in measures 13 and 33, and the 16th-note turn that first makes an appearance in measure 19, and pops up again in measures 22, 24, 28 and 38.

There are some wonderful moments of musical dialogue between Desmond and the studio orchestra, too. This becomes more pronounced as the performance unfolds and culminates in the subtle melodic and rhythmic antiphony of the fourth chorus. This is most noticeable in measures 43–45, where Desmond responds to a figure in the woodwinds (bracketed, in measures 43–44) to draw his solo to a close. The effect is a remarkable testimony to Desmond’s musicality; he hadn’t heard the arrangements prior to performing the piece in the studio.

Prince recalled that although he’d offered to

go over the arrangements with Desmond in advance of the sessions, Desmond declined. “He liked going in with Jim and the rhythm section and being surprised by them,” Prince said. “I was amazed by what he did.”

Recorded at a time when Cecil Taylor and Ornette Coleman were redrawing the boundaries of jazz, Desmond’s performance on this medium-tempo blues is harmonically and rhythmically conservative. But his tone is so gorgeous, and his melodic approach so much his own, that this track still sounds terrific. Not everything from the album has aged so gracefully, but “Desmond Blue” is a fine example of this musician’s much-loved art. **DB**

Norman Meehan teaches for the New Zealand School of Music in Wellington, New Zealand.

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Blow Free: Mouthpiece Designs Create Personal Saxophone Sounds

The science behind saxophone mouthpiece design is fundamental: It mostly has to do with airflow.

All of the different sax mouthpiece designs available today on the new and used markets share one main function—to control the spray of air as it enters the instrument. It’s similar to putting your thumb over the opening of a garden hose to focus and accelerate the stream of water. In the case of the saxophone and other wind instruments, a well-controlled air stream translates to wider command over the most important elements of sound, including pitch, projection and the production of tonal colors.

Beyond this basic principle, sax mouthpiece design is largely an inexact science founded primarily on trial-and-error—usually by opening up, narrowing or shaping the complex air passageways inside existing mouthpieces.

Jody Espina, president of Jody Jazz, has broken new ground with his DV line of sax mouthpieces. Born of the need for a flexible mouthpiece that was capable of playing both bright, for contemporary music, and dark, for straightahead jazz, his high-performing DV line features a secondary “window” under the reed table that enhances tonal control.

“It’s all about trying to make this mouthpiece play with more harmonics,” Espina said. “It helps add some bottom and mid-bottom. Otherwise, the small chamber gives you a shrill mouthpiece.” The Jody Jazz DVs also feature an accurate facing curve.

The internal design of a mouthpiece doesn’t necessarily “create” a sound so much as it lets a player explore and fine-tune different sonorities and allows for varying levels of volume. It’s a personal thing, as a lot depends on the player himself, his emboucher, particular instrument and the reed he uses that day.

Vandoren is currently on a roll with its V16 mouthpiece line, developed in response to jazz players’ requests for something more free blowing. Currently available for tenor, alto and soprano, the V16 recalls early mouthpiece designs with its colorful harmonics, crisp articulation and wide dynamic range.

“We think this line will be the industry standard for years to come,” said Steve Baughman, artist consultant for Dansr, Vandoren’s U.S. distributor. For decades now, Vandoren mouthpieces have been popular among jazz saxophonists who prefer the company’s Optimum, Java, Jumbo Java and V5 models.

The three most important factors influencing tone production are: 1) the dimensions of a mouthpiece’s facing curve, which allows the reed to vibrate a certain way and determines resistance and ease of emission; 2) the baffle, a ramp-like device that focuses the incoming air stream and accelerates it; and 3) the chamber at the back of the mouthpiece, where air collects before feeding into the horn itself, the size of which helps determine the tonal depth of sound produced. And in order for a mouthpiece to actually “work” for any given saxophonist, it has to strike a balance in each of these key areas.

Another determining factor for the sensation of sound production is the width of the tip rail, which can create the impression of an

“open” or “closed” mouthpiece. The opening between the reed and the mouthpiece tip can appear either wide or narrow, but while its size is important to the overall facing design, it alone sheds little light on how easy it is to blow.

Classic jazz mouthpiece designs remain abundant on today’s jazz scene, with brand names like Otto Link, Arnold Brillhart, Berg Larsen, Vandoren, Lakey, Couf, Meyer, Dukoff and Selmer. Made either of hard rubber or plated brass, each piece has its own personality due to design differences, changes from normal wear-and-tear and miniscule imperfections in manufacturing. No two are ever the same, not to mention that thousands of classic jazz mouthpieces out there have been custom-tweaked by players and their technicians over the ages.

In general, vintage jazz mouthpieces were designed to play on the “warm” or “dark” side of the sonic spectrum. As saxophone players gradually began to seek out something brighter and edgier to fit more contemporary music styles, they turned to newer designs that departed from old traditions. Today, many of the high-performing sax mouthpieces feature retro design elements to satisfy jazz players who strive for old sounds reminiscent of the 1940s, ‘50s and ‘60s.

The Vintage Link, the latest high-end jazz saxophone mouthpiece design from veteran manufacturer J.J. Babbitt, is the direct result of attempts to improve on the company’s current Otto Link line, which a lot of players complained just didn’t play like the old classic Links. After five years of experimenting and play testing with jazz pros, Babbitt settled on design elements that were common to historic jazz models, according to Babbitt President Rocky Giglio.

“Everything on these is different than on our regular Links,” Giglio said. “From the round chamber, the different facing length and the new configuration of the inside by hollowing out the side walls, to getting the tip rail and the side rails to be as thin as we can, and then to have the baffle start at the tip and have just a slight rollover—that’s what gives them the sound, the resistance and the projection that they want.”

Mouthpiece refacer-turned-inventor Theo Wanne has come up with several innovative designs in recent years. His Durga sax mouthpiece features a long, high baffle and a large chamber that transitions into a small chamber.

“I love more modern saxophone playing, but the tone is often nasal or thin with a lot of the brighter mouthpieces,” Wanne said. “The Durga was my effort to allow those guys to have a really full, fat sound even with a high-baffle mouthpiece.” Wanne said that his brand new Gaii mouthpiece line emulates the sound of Dexter Gordon, who inspired him to start actually making mouthpieces instead of just customizing them.

—Ed Enright



Theo Wanne Durga

Jody Jazz DV

Vandoren V16

Manufacturers Seek to Build the Perfect Reed

Tom Alexander had trouble finding good, playable reeds. "I was becoming almost desperate," he said. So in the mid-1980s, he started Alexander Reeds, which makes Superial, Classical, DC and NY reeds. High-profile endorsers include Joe Lovano, Joshua Redman and David Liebman.

Manufacturers appear to be in a constant drive to build the perfect reed, tweaking their manufacturing processes and increasing quality controls. Jim Metz, marketing manager at Dansr, the exclusive U.S. distributor of Vandoren, touted one new development they have introduced to ensure reed quality. "We've introduced individual packaging—the Flow Pack—that maintains the relative humidity of that reed, essentially guaranteeing its freshness," Metz said. "This helps to reassure our customers that the reeds they are buying are originals and not counterfeit."

Since acquiring Rico in 2004, D'Addario has invested millions of dollars in new plants and equipment. "Our automated blanking machine creates a stable starting point for reeds to be made," said Rico Brand Manager Robert Polan. "If you don't start with a perfectly crafted blank, the vamp—or cut part of the reed that vibrates—will be inconsistent. The new machines we've developed use several forms of inspection to control the blank measurements to the strictest tolerances.

"This was accomplished through a laser-measuring system that pre-measures the reed split before starting the blank to determine how much cane to take off, a thickness verification after the blank is planed flat to control the proper thickness, and color video inspection that sorts out green or discolored cane," Polan continued. "In addition, we've developed special sanding discs that provide a smooth surface to sit flat against the mouthpiece table."

Quality control is also crucial for Alexander. "We examine every reed under light to check for table flatness," he said. "Since no company can produce every reed from their machines without some of the tables showing a certain degree of convexity or concavity, we find some that need to be hand-leveled and we also do some other hand work at times. Table truing means better mating with the



mouthpiece table, and this can make a significant difference in how the set-up feels and performs."

For Vandoren, whose endorsers include Steve Coleman, Eddie Daniels and Antonio Hart, making sure customers get what they paid for remains their top priority. "We carefully monitor quality from the moment we harvest the cane to the point we package the reeds," Metz said. "Any piece of cane that doesn't meet our quality criteria is rejected. The entire manufacturing process takes place in a humidity controlled environment, and random lots are play-tested by professional musicians for quality and consistency."

Rico—which sports the endorsements of such artists as Miguel Zenón, Kenny Garrett and Charles Lloyd—is also mindful of the everyday player. "The changes we're making at Rico don't just affect our reeds for advanced and professional players," Polan said. "But even our entry-level reeds. If you open a box of Rico Orange today, you'll find the same smooth reed table as you find on our Reserve reeds."
—John Ephland

Akai EWI USB: Plug-and-Play Wind Control

Akai Professional has created an easy version of its classic EWI, one that won't leave traditional wind instrument players mired down in synthesis. The new EWI USB goes a long way in easing the frustrations that saxophonists, clarinetists and flutists have sometimes faced when learning their way around an electronic wind controller. Seasoned EWI players will also find the new version to be noticeably more expressive and intuitive than earlier models.

It's so simple now: The EWI USB plugs directly into your PC or Mac via a standard USB interface. This makes it easier to get up and running on the instrument quickly and enhances your ability to organize and access your library of sounds. The controller comes with a generous package of Garritan/Plogue Aria software that includes 75 fairly realistic orchestral, band and synthesizer sounds you can use right out of the box.

You can easily set the EWI USB to model different fingering modes, depending on which instrument you prefer: saxophone, flute or oboe, as well as traditional (old-school) EWI and EVI trumpet fingerings. This sax player never sounded so fine on flute, nor clarinet for that matter — it did a great job of helping me compensate for lame doubling chops on the more difficult woodwinds. I got the most enjoyment, however, from experimenting with the many classic synth sounds



onboard. More advanced players can have a field day tweaking the presets and applying sounds and samples of their own.

The hardest thing to get used to on the EWI USB is the mouthpiece, which doesn't function like the mouthpiece of a real horn. It provides a lot of back-pressure and is sensitive to even the slightest breaths, so it requires only a slight air stream to play full-out. Wind players will learn to resist the temptation to overblow as they become more accustomed to playing the instrument.

Performance features of the EWI USB include a five-octave range, breath modulation, and adjustable threshold, pitch bend, adjustable bite-sensor vibrato, transposing and octave shifting. The EWI USB is also the most affordable model yet, with an MSRP of only \$500.

—Ed Enright

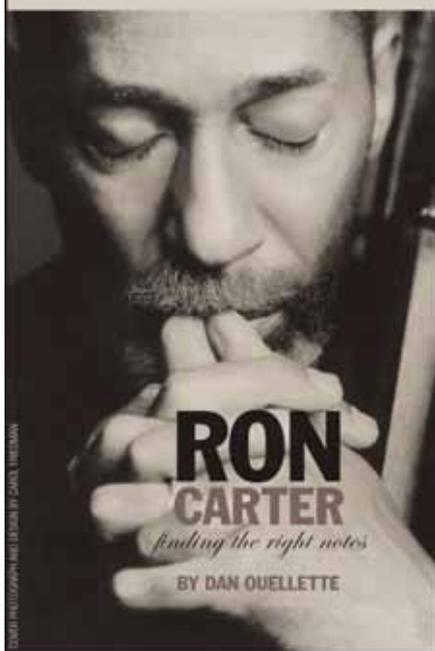
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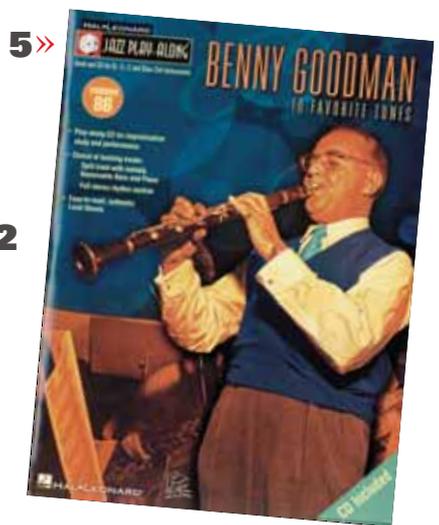
Get your internal Eric Dolphy on with the new Yamaha pro-model YCL-622II bass clarinet. The clarinet's range extends to low C, and the tone holes are undercut by hand for precise intonation, with the keys hand-adjusted for a good touch. A two-piece grenadilla wood body makes the instrument resistant to temperature and humidity fluctuations. The clarinet also contains metal inner tenon sleeves that improve seal and tonal resonance. MSRP: \$9,995. **More info:** yamaha.com

2» Daniels' Fun

Conn-Selmer has released two new Eddie Daniels Leblanc signature clarinet mouthpieces. The ED1 maintains a close facing, making it a flexible mouthpiece, ranging from jazz to classical. The ED2 has an open tip, which produces a more ornate accompanying sound. **More info:** conn-selmer.com

3» Tuning Precision

Boss has released the TU-12BW, a chromatic tuner built for woodwind and brass instruments. The TU-12BW features an expanded tuning range to correspond to a wide range of brass and wind instruments, and has a Boss needle-type meter and LED tuning guide. Quick response mode and a reference tone check pitch when playing sustained notes. The TU-12BW also includes a contact mic and dedicated holder to attach on music stands. MSRP: \$137.50. **More info:** rolandus.com



GEAR BOX

« 3

4 » Stand Sturdy

The Hamilton KB560 alto/tenor all-steel saxophone stand offers saxophonists a sturdy solution to keep their instruments on stage. The stand features a clarinet peg for doublers, and its compact design (and free carrying case) add to its portability. MSRP: \$48.75.

More info: hamiltonstands.com

5 » Benny's Tunes

Hal Leonard's new *Benny Goodman 10 Favorite Tunes Jazz Play-along* book/CD includes lead sheets in C treble and bass clef, B-flat and E-flat for such tunes as "Benny's Bugle," "Let's Dance," "Sing, Sing, Sing," "Mission To Moscow" and "Wholly Cats." The CD includes a choice of backing tracks: split track with melody/removable bass and piano, and a full stereo rhythm section. MSRP: \$14.95.

More info: halleonard.com

6 » Ear Training

The new EarMaster 5 CD-ROM from eMedia offers musicians a comprehensive ear training suite. The Pro version features 651 lessons, including a set of jazz lessons, 12 exercise areas to train with intervals, chords, scales, rhythms, and melodies, interactive answering methods, and more. The School version is an academic suite that includes tools to create customized lessons, class and student management, network capability, and e-learning features for remote instruction. The CD-ROM runs on both Windows and Mac computers. MSRP: Pro, \$59.95; School, \$129.95.

More info: emediamusic.com

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MEGHAN SINCLAIR, NBC STAFF

Southside Johnny and LaBamba go the indie route with the music of Tom Waits

DIY BIG BAND

BY FRANK ALKYER

SOUTHSIDE JOHNNY AND LABAMBA STOOD ON THE SET OF "LATE NIGHT WITH CONAN O'BRIEN." IT WAS MID-SEPTEMBER, AND THE TWO HAD JUST FINISHED A KILLER ROMP ON THE TOM WAITS TUNE "WALK AWAY."

It was a boisterous song—one part vaudeville, one part burlesque—full of wit, irony and bravura. Southside Johnny (John Lyon) and Richie "LaBamba" Rosenberg traded vocals, quips and solos, Southside on harmonica and LaBamba on trombone.

With the backing of LaBamba's 18-piece big band, the song swung hard for an audience of millions on national TV.

It was a crowning achievement—not every night do you see a true big band on television.

But for Southside and LaBamba, it was just one more step down the long road of envisioning, creating and marketing their latest recording, *Grapefruit Moon: The Songs Of Tom Waits* (LeRoy).

Southside is a veteran front man who—since the late 1960s—has played practically every bar, club and theater from his native Jersey Shore to slightly more exotic locales around the globe. He grew up in Ocean Grove, N.J., in a home where his parents played the music of jazz heroes like Ella Fitzgerald, Louis Armstrong, Billie Holiday and Count Basie. Those influences shine through in his music, even though he was singing to a generation raised on rock.

"Count Basie was God at our house," Southside laughed. "My father used to run into him at the race track at Monmouth Park when he'd come back and visit me in Jersey. I'd cringe and think, 'Pop, don't bug Count Basie.'

But he walks right up to him, whips out his racing form and they'd stand there thick as thieves talking about horses. I thought he was going to be this big fan, and it was going to be kind of embarrassing. But he's going, 'Who you got in the third?'"

Southside came to fame with the help—and under the shadow—of another New Jersey favorite son, Bruce Springsteen. Springsteen and E Street Band guitarist Steven Van Zandt helped Southside assemble, record and tour Southside Johnny & the Asbury Jukes in mid-1970s. The group was, and continues to be, a horn-fueled soul and r&b powerhouse that saved a lot of music fans from the doldrums of the disco era.

The Jukes also included Rosenberg. LaBamba, who hails from Philadelphia, fell in love with the trombone and under the spell of J.J. Johnson in high school.

"My stepfather told me I needed to check out



Southside Johnny (left) and LaBamba play "Late Night With Conan O'Brien"

J.J.," LaBamba said. "I went out to a store called 3rd Street Jazz in Philadelphia. All the cut-outs and bins of records. I walked out with a pile of stuff. Every J.J. album that I could find. Then he turned me onto Bill Evans. I went back in and bought every Bill Evans record I could find. I wouldn't spread it out so much. I would just totally focus in on those people he told me about. Maynard Ferguson, Stan Kenton, whoever."

Since those beginnings, Southside has put out some 30 recordings, nearly all of them with the Jukes. LaBamba remained a Juke until the mid-1980s when he went out with his own horn-driven band, LaBamba and the Hubcaps. He toured with Springsteen as a member of the Miami Horns. That same horn section also worked with Van Zandt, Gary U.S. Bonds, Dave Edmunds and others. In 1993, he was tapped to play in the Max Weinberg 7, the house band for "Late Night With Conan O'Brien." (Starting in

June, it becomes the house band for "The Tonight Show With Conan O'Brien.")

Southside and LaBamba have maintained a friendship and mutual musical respect. They often played together at benefit concerts and talked about working together again.

Enter the music of Tom Waits. "As a singer, I hear the melody," Southside said. "It gets lost sometimes in Tom's way of doing things, but I hear these great lyrics. I said, 'I want to sing these songs.' But so many people have done them over the years, and done them well. Some, not so good, but sometimes really good.

"I'm wondering how we could do this differently," he continued. "I could have done this with the Jukes. I could have done this acoustic. But it all seemed predictable. When LaBamba started doing his big band stuff 10 years ago, I

heard some of the arrangements he had for other people's songs. I said, 'This guy's great. Someday, I've got to get a project where he can shine and do what he wants to do with no restrictions.' It just took me 10 years to figure out that the two projects were connected."

That's where *Grapefruit Moon* began. In 2005, Southside felt restless. He had just finished the Jukes album *Into The Harbour*. Like all of his recordings since 2001, it came out on his label, Leroy Records.

"I liked a lot of [*Into The Harbour*]," Southside said. "But part of it didn't come off because I didn't put enough heart and soul into it. I sloughed it off because I didn't feel energized. I thought, What am I gonna do now? Should I just quit?"

Instead, he went to LaBamba and said he wanted to do a big band record. They discussed ideas like the Great American Songbook or

Frank Sinatra, but those Waits songs kept pulling on Southside's ear.

"Richie was familiar with Tom Waits, but not as into him as I was. So, I told him, 'Get these albums and listen to this and pick out some songs,'" Southside said. "He had to hear the songs as Tom Waits performed them, then hear what they could become with his arrangements."

Southside picked out other songs and shuttled them to LaBamba, trying to avoid the obvious, like "Jersey Girl," a song Springsteen has famously covered.

But there were plenty of others from which

to choose. For Waits fans, *Grapefruit Moon* includes 12 Waits-penned tunes such as "Yesterday Is Here," "Down, Down, Down," "Please Call Me Baby," "Shiver Me Timbers" and "Temptation." Waits himself sings a duet with Southside on "Walk Away."

But don't expect to hear exact renderings of the Waits versions. LaBamba's arrangements give the disc, at times, the feel of the Thad Jones/Mel Lewis Orchestra—or at times Stan Kenton—meeting Waits.

"Johnny left me a blank canvas," LaBamba said. "It's unusual. It was exciting to dig deep

and take my time. Johnny was like, 'Take your time, you've got five kids and a job. Take your time, and do it right.'"

LaBamba spent his evenings after the kids went to sleep arranging songs. He pulled in an old friend, Danny Graylick, to produce the project. When LaBamba got a group of arrangements done, the band would rehearse, then record them. Southside made a conscious decision to make the record first, then shop it to record companies.

"Once we started, I said, 'This is going to be expensive, so it's got to be good,'" Southside said. "When I went to the first rehearsal for the first set of songs—we did them in sets of four—I went, 'Oh, God, this sounds terrible.' I wasn't used to the slow process of all of those horns figuring out every note and tiny harmonies. We just wail with the Jukes. It's a different thing. Still, I thought it was going to take forever. But by the third rehearsal, it started sounding so good. From then on, I wasn't going to take it anywhere until I knew what I had. We waited until the end, and by that time, the record companies were in the toilet."

If there's a frustration for Southside and LaBamba, it's that the collapse of the recording industry meant there were no record companies willing to take a risk on picking up and marketing *Grapefruit Moon*. Under the old-school record industry model, taking on a project with Southside, who has been on several major labels, and LaBamba, a musician who's seen on television every night, would be a slam dunk. Several A&R guys showed interest, but lost their jobs before a deal could be signed, according to Southside and LaBamba. So, Southside put it out on Leroy. He hired public relations guns to get the word out about the music. He hired radio airplay gurus. The music is being picked up and played on jazz radio stations across the country.

The progress of doing it themselves has been slower than either Southside or LaBamba would like, and it will take a long time for Southside to recoup the money he invested into such a grand-scale effort, if he ever does. But both artists have one peg to hang their hats on—the music is terrific.

"It doesn't get any better for me," LaBamba said. "There is nothing close to this that I've written before. Having the chance to be hired by, and to work with, Johnny? It was a great opportunity. He had enough confidence in me to ask me to be involved. He could have easily gone to Don Sebesky, or someone else. And he could have got it done a hell of a lot quicker, too! But I couldn't be prouder of the whole thing."

Southside joked that he paid all that money out, and will never get it back, but he's spent his entire career earning most of his income from touring. So he'll go back on the road.

"We're going to keep going with it because it's something that I'm proud of," he said. "I listen to it and say, 'I couldn't have made this. It's too high quality.'"

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photo: Andrew Hurst

joyous shout!

Chico Hamilton looks back not as a summation but with the past as a jumping off point to where he is now; the foundation to build off of what he has to say in the here and now. This album has Chico writing for and playing with an enlarged ensemble, offering us a glimpse of his life's journey and some of those he has shared it with. It speaks greatly of all the musicians' skills that they are performing Chico's compositions yet their interplay becomes another color on his palette, which allows him to further embellish the picture he is painting. This is one of the appealing aspects to all of Chico's music, an always-organic sense of tension and release. Guest spots include trombonist George Bohanon, who was in one of Chico's

classic sixties ensembles; vocalist Jose James, who studied under Chico at The New School's Jazz and Contemporary Music program; and multi-reedist Jack Kelso, Chico's lifelong friend. This album is a celebration of a lifelong romance Chico has had with music and the relationships that came into his life both past and present through his service to the muse. Those who forge their own way may travel a harder road but their art loses none of its power with the passage of time because of these trials. "Twelve Tones of Love" is proof of that aphorism to continuously enjoy.

From the liner notes by
Maxwell Chandler

Twelve Tones of Love: JS10012

Release Date: 4/14/09

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Reviews

Masterpiece ★★★★★ Excellent ★★★★ Good ★★★ Fair ★★ Poor ★

79 Jazz
81 Blues
85 Beyond
87 DVD
91 Books



Tom Harrell

Prana Dance

HIGHNOTE 7192

★★★★½

What an absolutely gorgeous and aptly named album. Tom Harrell taps into a life force, for sure, using the motion of music—dance—as his vehicle. And while the veteran trumpeter and flugelhorn player steps lively through the paces—from serpentine, off-kilter mystery to boogaloo jump—he does so with such a gentle touch and soft contours that the music, for all its rhythmic complexity, gives off a feeling of calm centeredness.

Harrell's second excellent album for HighNote, *Prana Dance* signals a new career high after a period in which accuracy occasionally took a back seat to Harrell's fabled harmonic ear and lyric line. Now all the pieces are back in place—warm, purring tone; pertly

on-point attack; architecturally logical solos; subtle compositions; and a sense of dancing with the rhythm section that integrates the whole project.

"Marching" kicks off the album with a quiet urgency, as Harrell builds his solo from a simple motif, gradually rising to a singing climax. On the darker "Sequenza," he darts into the sweet spots on flugelhorn, tracing parallel phrases through the changes and punctuating legato thoughts with staccato commas. He sways and spins with the silky "Maharaja," and on "The Call" he glides with agility between Ugonna Okegwo's thumping bass and Johnathan Blake's double-clutching drums. Harrell is all over the trumpet on the bouncy, bluesy "Ride" and dives further down with it on the closing boogaloo, "In The Infinite."

Young keyboard man Danny Grissett also stands out as a soloist, taking a brilliant turn on the odd-metered, throbbing, secret-sounding riff

"Prana," and a dance-like outing on "The Call," both on Fender Rhodes. Saxophonist Wayne Escoffery is more ordinary, occasionally given to patterns, though his contributions serve to build the tunes rather than merely comment on them. This approach perfectly suits Harrell's sketch-like, deceptively simple compositions, which—like Thelonious Monk's "Evidence"—leave holes, particularly the intriguingly deliberate and halting "The Sea Serpent."

Music that operates at this level of structural, emotional and psychic integration is rare. I don't know if Harrell does sitting meditation, but whatever he's doing, he should definitely keep on doing it. —Paul de Barros

Prana Dance: Marching; Prana; Sequenza; Maharaja; The Call; Ride; The Sea Serpent; In The Infinite. (56:24)

Personnel: Tom Harrell, trumpet, flugelhorn; Wayne Escoffery, soprano and tenor saxophone; Danny Grissett, piano, Fender Rhodes; Ugonna Okegwo, bass; Johnathan Blake, drums.

» Ordering info: jazzdepot.com



Theo Bleckmann/Kneebody

Twelve Songs By Charles Ives

WINTER & WINTER 910 147

★★★★½

In the first decade of the 20th century, Charles Ives ushered a new sensibility into American composition. At the same time as collage was being deployed in the visual arts, Ives used the technique in his music, arguably setting the stage for all sorts of new esthetics. You could make a case that the notion of simultaneous independent events in “Central Park In The Dark” paved the way for aleatory composition, style-hopping and various uses of multitracking.

Despite this central role in radical American music, Ives is not so frequently repurposed for songbook projects. Singer Theo Bleckmann succeeded last year in making a provocative and nuanced project based around Weimar composers (*Berlin: Songs Of Love And War, Peace And Exile*), in collaboration with pianist Fumio Yasuda. On this all-Ives program, Bleckmann works with Los Angeles’ Kneebody, the self-proclaimed “state of the art genre-bending post-modern” music ensemble. A little less aggressively deconstructionist than Uri Caine’s various composer interrogations, *Twelve Songs* is by no means a straight reading of Ives. It introduces

rock and electronic elements into a layered, often effective contemporary nest for a dozen selections from the New England composer’s extensive cache of original tunes and arrangements of traditional songs.

On “The New River,” Kneebody nails the Ivesian collage mentality, the clash of different sounds frothing like a whitewater rapid. Another water song, “At The River,” starts by presenting its melody in a hypnotic ambient setting—sitting at swimming pool’s bottom, humming a hymn—before coming up for air with a drier mix and a flash of military accompaniment. Bleckmann suits the material perfectly. Though I’ve not always been a fan of the New Yorker’s more open improvised music, he’s a gifted singer (and twister) of songs, his voice flexible and rich, his phrasing sensitive and clear. When he hits the highest notes on the traditional spiritual “In The Mornin’,” he’s without stress, elegantly relaxed and beautiful. These songs need to be understood, which makes his precise articulation such a treat. Likewise, it’s nice to hear someone singing in German (Bleckmann’s native tongue) who knows how.

Kneebody has a well-integrated sound, the only weak element being Ben Wendel’s sometimes wan saxophone. The heavy-handed prog rock on “The Cage” and “The See’r” is also less convincing than the more sotto voce inflections on “Like A Sick Eagle,” which appears in a stirring chamber arrangement with rippling electronics, or the detonation of “Waltz,” which gloriously closes the disc. —John Corbett

Twelve Songs By Charles Ives: Songs My Mother Taught Me; Feldeinsamkeit/In Summer Fields; At The River; The Cage; Weill’ Auf Mir/Eyes So Dark; Serenity; In The Mornin’; The Housatonic At Stockbridge; The See’r; The New River; Like A Sick Eagle; Waltz. (58:51)

Personnel: Theo Bleckmann, voice, live electronic processing; Ben Wendel, tenor saxophone, bassoon, melodica, effects; Adam Benjamin, piano, electric piano, organ, effects; Shane Endsley, trumpet, percussion, effects; Kaveh Rastegar, acoustic and electric bass, effects; Nate Wood, drums.

» Ordering info: winterandwinter.com

Marco Benevento

Me Not Me

ROYAL POTATO FAMILY
1305

★★★★½

Speaking in generalities, one of the frustrating aspects of the jam-band scene is the length of time listeners have to wait to

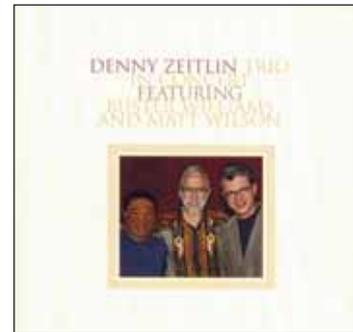
catch some real sparks. Vamps take the place of melodies, and their inherent repetition quells a degree of surprise. There are fireworks, sure. But you can usually hear them coming a mile away.

Marco Benevento, who has zig-zagged



through the worlds of jam and jazz for the last several years, has been searching for a cure for this predictability disease, and he’s getting close to a breakthrough. Last year’s *Invisible Baby* condensed disparate aspects of what, in other hands, could have been extended pieces; happily Benevento concentrated on tunefulness and texture rather than excursions and solos.

Me Not Me refines the approach even further. All of its post-rock psychedelia is pointed—there’s a time limit in which to make its impact. As the celebrated Brooklyn pianist and his rhythm section chug through songs by Beck,



Denny Zeitlin Trio

In Concert

SUNNYSIDE 1206

★★★★½

Denny Zeitlin was discovered in 1963 by John Hammond, who was eager to update and extend Columbia’s catalog of modern jazz piano. Thelonious Monk, of course, was the company’s resident personification of the outlaw modernist, complete with goatee and beret. But he was running in place by then and, though still interesting, no longer innovating.

In the mid-’60s, Zeitlin filled a needed and accessible space. He was (and remains) intelligently unexpected and contemporary without breaching the fringes of what was then a growing avant-garde, which Columbia was neither equipped nor inclined to pursue. Unlike most players of his attainments, Zeitlin has nurtured a successful day gig as psychologist and academic, presumably relieving him of the need to sing for his supper. Whether this has been artistically freeing, I can’t know. But he has always been his own man, and this composite CD, which collects nine pieces made in Los Angeles and Albuquerque between 2001 and 2006, shows the work of a serious and well-tempered trio.

“Mr. P.C.” is always a simple and bracing starter, and Zeitlin works the piece in a series of fast arpeggios, then finds a reflective oasis where the pace relaxes and he seems to comment har-

Leonard Cohen and Deerhoof, focus is job one. The offhand dissonance, rich circuit crackles and tidy group interplay that accent each track is just icing on the cake. Like Wayne Horvitz’s seminal *This New Generation*, Benevento’s program is a deeply evocative array of miniatures that are proud of their cinematic élan.

The static kerrang and fuzzy thud that opens “Twin Killers” is a prologue for the ultra-catchy theme that the Deerhoof dudes delivered on their *Runners Four* album. Benevento doesn’t necessarily rearrange the piece; rather, he recolors it, keeping his scrawls within the lines while pushing a more florid tone upfront. That’s the approach that defines My Morning Jacket’s glowing “Golden” as well. Throughout the disc, the pianist burrows into the songs’ essence, but his esthetic assures that each track is uniquely dolled up.

The HOT Box

monically on every facet of the famous John Coltrane line. He then begins part two by sliding quietly back into tempo over a few bars, diving into bass clef territory briefly, and then splashing about in some frisky block chord puddles.

After a leisurely introduction of lighter-than-air chords on “The Night Has 1,000 Eyes/10,000 Eyes,” Zeitlin plays space against soft single-note probes that bristle with a wry curiosity while creating a quiet tension with Matt Wilson’s soft but restless drum lines. After a bass sequence by Buster Williams, Zeitlin returns in more full-bodied and aggressive form, bracketed by a percussive bass vamp that morphs without any break in continuity into part two. Here, Zeitlin passes through some Monkishly off-centered harmonies and crisp ensemble interaction.

Of the two Zeitlin originals, the semi-funky “Prime Times” has a density and variety of perspective that keeps it chugging. “The We In Us” is soft, romantic and conventionally pretty without being memorable. Zeitlin said he wrote it for his wife as an anniversary gift. I hope he took her to an expensive restaurant, too.

I often hear on standards the most fascinating work of a musician with an imaginative turn of mind, as the listener has a constant point of reference lacking in home-grown pieces. One can better grasp originality when it lays within the familiar, and the more upscale the standard, the more fitting the challenge to the player. The possibilities Zeitlin uncovers in reharmonizing Cole Porter’s most upscale “All Of You” gives us perhaps a truer measure of his creative gifts than the various originals that will, in all likelihood, never be played by others or become widely familiar.

—John McDonough

In Concert Mr. P.C. (Parts 1 & 2); The Night Has 1,000/10,000 Eyes (Parts 1&2); The We Of Us; All Of You; Prime Times; Bass Prelude; Signs And Wonders. (72:10)

Personnel: Denny Zeitlin, piano; Buster Williams, bass; Matt Wilson, drums.

» Ordering info: sunnysiderecords.com

While this is Benevento’s covers disc, don’t think he can’t script a ditty himself. “Now They’re Writing Music” is the *Me Not Me* track I have carried in my head when falling asleep lately, and “Call Home” suggests that *Magical Mystery Tour* sits prominently in his collection. Indeed, if a modern musician is savvy enough to sniff through George Harrison’s *All Things Must Pass* to cull the obscure but gorgeous “Run Of The Mill” for a closing coda, he’s not only got magic and mystery on his side, but melody, too.

—Jim Macnie

Me Not Me: Golden; Now They’re Writing Music; Seems So Long Ago Nancy; Mephisto; Twin Killers; Call Home; Heartbeats; Sing It Again; Friends; Run Of The Mill. (43:01)

Personnel: Marco Benevento, piano, electronics, keyboards, optigan, mellotron, tack piano, clavinet; Reed Mathis, bass; Matt Chamberlain (1, 2, 4, 9, 10), Andrew Barr (2, 3, 5–7), drums.

» Ordering info: marcobenevento.com

CDs	CRITICS »	John McDonough	John Corbett	Jim Macnie	Paul de Barros
Tom Harrell <i>Prana Dance</i>		★★★★	★★★½	★★★½	★★★★½
Theo Bleckmann/Kneebody <i>Twelve Songs By Charles Ives</i>		★★	★★★½	★★★½	★★★
Denny Zeitlin Trio <i>In Concert</i>		★★★½	★★★½	★★★½	★★★½
Marco Benevento <i>Me Not Me</i>		★★	★★	★★★½	★★★

Critics’ Comments

Tom Harrell, *Prana Dance*

A warm and welcoming homage to the virtues of simplicity, with Harrell and Wayne Escoffery etching a mid-tempo, *Kind Of Blue* mellowness of temperament and blend. Harrell’s originals are minimal, lean and eager to be played with, which the leader does with a cool and unruffled evenness. —John McDonough

The trumpeter’s discs are impressive, flecked with hip solos if void of über concepts. This is more of the same, but there’s something alluring about the flow. Some moments seem like hard-bop played by Miles Davis’ *Filles De Kilimanjaro* band, with interplay and forward motion becoming equal partners. —Jim Macnie

The helium buoyancy of the rhythm section and deceptive simplicity of Harrell’s tunes is an attractive feature as a foil for the serious weight of the trumpeter’s playing. When the music moves from feathery touch (elegant melody on “Prana”) to featherweight conception (trite backbeat under “Maharaja”), it loses consequence. —John Corbett

Theo Bleckmann/Kneebody, *Twelve Songs By Charles Ives*

It’s like a Hal Willner or Kip Hanrahan tribute, except it’s a single ensemble morphing into various shapes. Although its overt artiness sometimes gets the better of it, it has won me over. That has do to with arrangements. Bleckmann’s voice is engaging, but the way the pieces move is compelling. —Jim Macnie

If Mel Tormé’s fog was lined with velvet, Bleckmann’s is pitch-pure dry ice. He brings an often tedious and lumbering rigor to Ives, ethereal but emotionally frozen. The virtuosity is admirable, yet solemn and unlovable in the manner of a Gregorian chant. —John McDonough

I love the way Bleckmann’s rare, pure voice hovers like smoke. But he sounds overwrought here, and his approach to Ives is surprisingly off base. Gumming up that composer’s hard-edged sunlight, leafy branches and town square tunes with electronics and gratuitous orchestration is no way to treat the grand old New Englander. —Paul de Barros

Denny Zeitlin Trio, *In Concert*

Not too often do you hear as unabashedly 1970s a bass sound as Buster Williams’ here—heavy amplification, slippery sound like mercury out of a broken thermometer. In conjunction with the crisp, captivating drumming of Matt Wilson, it sounds swell. Zeitlin’s approach is of the same era as Williams—clear and confident. It’s interesting to hear how Wilson makes it feel contemporary with his hip offerings. —John Corbett

An absolutely ferocious, whirlwind of a pianist, Zeitlin careens into rhythmically and formally free (but rarely dissonant) territory here, while also swimming through that warm sea of sounds we associate with Bill Evans. His empathetic trio finds many luminous moments, but there’s also chaff and overplaying, as the exuberance of the live moment overtakes content and narrative. —Paul de Barros

You can’t say he doesn’t take it out. In “The Night Has 1,000 Eyes/10,000 Eyes,” the melody has 1,000 variations. The pianist is still up for some kinetics-driven roaming, and the rhythm section boosts the quality of every rumination. Special kudos to Wilson, who peppers phrase after phrase with an élan that’s becoming somewhat unequaled. —Jim Macnie

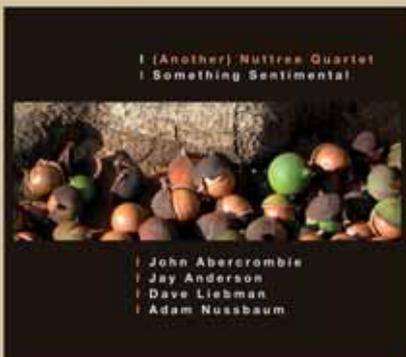
Marco Benevento, *Me Not Me*

Benevento’s jazz-wise inventions with drum-’n’-bass and other electronic dance club strategies are usually brilliant, but he’s a bit rococo here, even sentimental. I suppose that’s part of the point, since he uses anthemic pop material as fodder, but this album lacks the clean thought lines, rigor and capriciousness of earlier efforts. —Paul de Barros

Unless it’s served (or cut) with a portion of something substantive, levity isn’t much more than empty calories. A bunch of New Yorkers these days seem hell bent of putting the “fun” back into improvised music, which means clever covers of pop tunes replete with weird twists. Benevento has a Joe Henry-like sensitivity to layered textures of mediation. Unfortunately, the frivolity never relents on *Me Not Me*. —John Corbett

A moderately interesting piano trio, but clogged with sonic manipulations that pass for creativity in some circles, but merely make the music sound synthetically muscle bound and ponderous. Leonard Cohen and Beck receive somewhat florid but relatively unfiltered and unattractive hearings. —John McDonough

may



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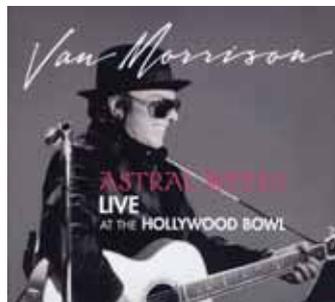
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Van Morrison

Astral Weeks Live At The Hollywood Bowl

LISTEN TO THE LION 50999

★★★★



Much like Miles Davis' *Kind Of Blue*, Van Morrison's jazz-tinged *Astral Weeks*, now marking its 40th anniversary, has stood the test of time as a one-of-a-kind project on which music and muse seem inseparable. A moody, meditative song cycle with a plush studio sound, it may be the last album (after *Kind Of Blue*) you'd want to hear performed live. The thought of Morrison unleashing his onstage excesses and eccentricities on the work gives you serious pause.

But as revealed by the cover photo of *Astral Weeks Live At The Hollywood Bowl*, which captures Morrison with a rare grin, the singer is in fine fettle returning to his 1969 triumph following forays into country, blues and Mose Allison-inspired jazz. Resisting the temptation to overplay the momentousness of the occasion, or undercut it, he brings a winning restraint and even delicacy to old friends like "Madame George" and "Cypress Avenue."

You can't help but miss the presence of Richard Davis, whose exquisite bass lines gave *Astral Weeks* its rich romantic pulse (David Hayes is the bassist here). But reunited with guitarist Jay Berliner, whose classical-style playing

has lost none of its piquancy, and leading an airy, expansive ensemble including pianist Roger Kellaway, Morrison finds a fresh immediacy in the songs. For all the accumulated wisdom in his vocals, there's a youthful spark to them.

"The Way Young Lovers Do" loses some of its rhythmic urgency and atmospheric swing to Morrison's slurred vocal and the band's slightly rushed performance. But elsewhere, he effectively tweaks the arrangements, adding vibes and harpsichord to the mix and featuring more violin and less flute. The meaning of "Astral Weeks" is as elusive as ever, at least for those of us who have never wandered in the slipstream between the viaduct of a lover's dream. Resequencing the songs, he violates the conceit of his two-part narrative, which breaks down into "In The Beginning" and "Afterwards." But his *Astral* muse remains as powerful as ever.

—Lloyd Sachs

Astral Weeks Live At The Hollywood Bowl: *Astral Weeks*/I Believe I've Transcended; Beside You; Slim Down Slider; I Start Braking Down; Sweet Thing; The Way Young Lovers Do; Cyprus Avenue/You Came Walking Down; Ballerina; Madame George; Listen To The Lion/The Lion Speaks; Common One. (71:27)

Personnel: Van Morrison, vocals, Hammond organ, guitar, harmonica; Jay Berliner, Sarah Jory, guitar; Tony Fitzgibbon, violin, viola; Roger Kellaway, piano; David Hayes, bass; Robbie Ruggiero, drums; Paul Moran, harpsichord, trumpet; Richie Buckley, flute, saxophone; Nancy Ellis, violin; Terry Adams, Michael Graham, cello.

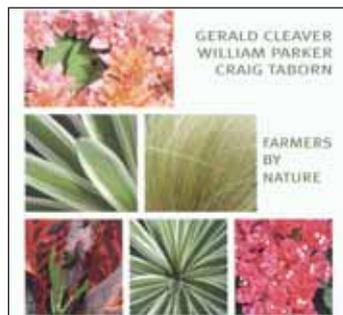
» Ordering info: vanmorrison.com

Gerald Cleaver, William Parker, Craig Taborn

Farmers By Nature

AUM FIDELITY 053

★★★★½



Farmers By Nature is a collaboration in which the validity of each player's ideas within a collective context—not received notions of what piano, bass and drums should do in each other's company—is the guiding force.

The album opens quietly, with gently tapped cymbals and sliding strings establishing a shimmering surface from which William Parker launches a kinetic excursion reminiscent of his recent experiments with the West African doson ngoni. Played on bass, the melody is clearer and more exquisitely detailed, but it loses none of the earthy, exotic quality he gets on the other instrument. Gerald Cleaver's drums elaborate on the Saharan vibe, while sparse piano interjections by Craig Taborn moderate the exoticism, then draw the music into a pensive dialogue that could simultaneously satisfy lovers of the Bill Evans Trio and AMM.

This exchange sets up "Cranes," the album's

expansive centerpiece, where the strictures of genre come unloose and the lines of communication pull tight. Taborn comes on strong, and the music builds to the fury and density Parker has forged with Matthew Shipp. Then the group strips away volume and rhythm to engage in fleet yet restrained exchanges that seem almost private, yet maintain poise and continuity.

The rest of the performance, which was recorded live at New York's artist-run non-profit space The Stone, sustains invention within these parameters. The trio ranges freely between pulse-based lyricism, surging energy and gnomic exchanges, as though they were following an elliptical orbit that takes them far out, only to come close again. It's a treat for the process-oriented listener and a promising introduction to a group that has a language all its own.

—Bill Meyer

Farmers By Nature: Korth Khah; The Night; Cranes; Not Likely Number 10; In Trees; Fieda Mytjie. (65:06)

Personnel: Gerald Cleaver, drums; William Parker, bass; Craig Taborn, piano.

» Ordering info: aumfidelity.com

Alex Heitlinger

The Daily Life Of Uncle Roger

SELF-RELEASED

★★★

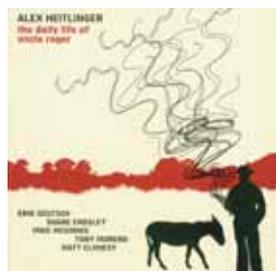
On his second album, trombonist Alex Heitlinger continues to show why ASCAP has honored him with its Young Jazz Composer award for the last two years. In recent years he's worked in a wide variety of contexts, from salsa with Wayne Gorbea to Balkan music with Slavic Soul Party to straight-up sounds with the Birdland Big Band. While the new record doesn't reflect that pan-global eclecticism, it makes clear that his ears are wide open. Of his young band, the only player I had heard of was the superb trumpeter Shane Endsley, but together they masterfully bring the leader's tunes to life—pensive, plush and panoramic post-bop—in all their rich, harmonic glory.

Although all of the musicians get substantial solo space and use it wisely, the real accomplishment has to be the elegant ensemble play. Heitlinger's elaborate, richly lyric tunes give each improviser plenty to chew on. Each tune contains numerous, discreet episodes and plenty of harmonic movement. But his dense arrangements, which convey a much larger sound than you'd expect from a sextet, guide the listener through each section with an abundance sonic warmth, and provide even more material for each soloist to work with. One to watch. —Peter Margasak

The Daily Life Of Uncle Roger: Anthem; Bevel's Blues; Unblinking Eye; Moments Of Clarity; The Hill; Lucia; The Daily Life Of Uncle Roger; Time Machine. (48:41)

Personnel: Alex Heitlinger, trombone; Shane Endsley, trumpet; Erik Deutsch, piano, Fender Rhodes; Mike McGinnis, clarinet, alto saxophone; Tony Moreno, drums; Matt Clohesy, bass.

» Ordering info: alexheitlinger.com



Ken Hatfield and Friends

To Be Continued ...

M/PUB 002

★★★

Chronic shoulder problems forced Bill McCormick to all but abandon the guitar in 1977. He surfaced as a composer on *Music For Guitar, Vol. 1* (2003), which featured guitarist Ken Hatfield. The two reunite on *To Be Continued ...*. This time around, McCormick composed eight tunes for a quintet that finds Hatfield sharing the spotlight with saxophonist Jim Clouse.

While McCormick's graceful compositions encompass Brazilian music and bop, this is hardly a retro set. Clouse's soprano saxophone on "The Spirit Of Soul" reveals an allegiance to John Coltrane. Clouse's subsequent solos, though, feature a more mainstream approach. Hatfield, who carries on the nylon-string guitar tradition, couples lyrical lines with a deft use of chords on "Memories Of A Dream."

Clouse and Hatfield swing convincingly on "I'm Movin' To Cool Breeze City," which mines the bop era but at a less-frenetic tempo. Hatfield's guitar is by turns folksy and spooky on the brief "Mystery Ship," a mostly solo work embellished by percussion. The recording mix gives some prominence to bassist Hans Glawischnig. Overall, the album is consistently interesting. —Eric Fine

To Be Continued...: The Spirit Of Soul; Memories Of A Dream; I'm Movin' To Cool Breeze City; Mystery Ship; To Be Continued; The Persistence Of Saudade; Pastorale; El Camino Wes. (36:28)

Personnel: Ken Hatfield, guitar, mandolin; Jim Clouse, soprano and tenor saxophone; Hans Glawischnig, bass; Dan Weiss, drums; Steve Kroon, percussion.

» Ordering info: kenhatfield.com



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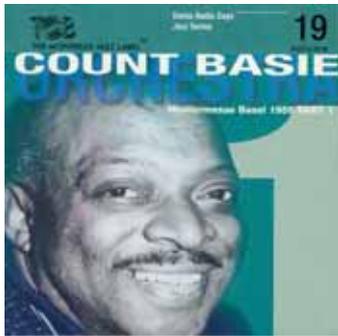
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Count Basie Orchestra

Mustermesse Basel 1956, Part 1

TCB 02192

★★★★½

Here is an extra—and well recorded—helping of the Count Basie Orchestra as it sounded in 1956 during its second European tour, a portion of which was imprinted into Verve's late-'50s *Basie In London* album. This performance repeats four of the tunes featured on the Verve LP ("Shiny Stockings," "Backstage Blues," "Flute Juice" and "Blee Blop Blues"). But who's counting?

The Basie revival was in full swing at this time, with a new sound and a fresh crop of apparently ageless charts constructed to withstand changing personalities and soloists. The band grabbed and dazzled crowds with its brassy dynamics, often breathtaking velocity and punching precision, all combined in "You For Me." The band also delivers a spirited accounting of Ernie Wilkins' "Sixteen Men Swingin'," with solos by Frank Foster and Frank Wess. But the key to Basie's long-term commercial success lays in the softer, more wry and relaxed instrumental offerings like "Shiny Stockings."

There are a couple of surprises on hand, though, even for long-time Basie buffs. There is, for example, a charming original of unknown origin and title that neither Basie's bio-discographer Chris Sheridan, nor the CD's annotator, Scott Yanow, manage to crack. What's odd is that it was not recorded in any of the band's studio sessions for Verve. This is not a one-off head chart, but a fully orchestrated five-minute arrangement of moderate tempo with the kind of seductive reed voices that one would think would have made it a Basie standard.

The album closes with "Eddie Jones' Blues," a mid-tempo bass showcase with just the rhythm section. Basie offers three precious blues choruses first, while Eddie Jones' solo is a pastiche of quotes.

—John McDonough

Mustermesse Basel 1956, Part 1: You For Me; Shiny Stockings; Cherry Point; Sixteen Men Swingin'; Eventide; Mambo Inn; Backstage Blues; Flute Juice; Unknown title; Blee Blop Blues; Yesterdays; Eddie Jones' Blues. (49:03)

Personnel: Wendell Culley, Reunald Jones, Thad Jones, Joe Newman, trumpet; Henry Coker, Bill Hughes, Benny Powell, trombone; Marshall Royal, Bill Graham, Frank Foster, Frank Wess, Charlie Fowlkes, saxophones; Count Basie, piano; Freddie Green, guitar; Eddie Jones, bass; Sonny Payne, drums.

» Ordering info: tcbrecords.com

Peter Bernstein Trio

Monk

XANADU 0500

★★★★

There's something disarmingly unequivocal about this tribute to Thelonious Monk, from the pared-down personnel to the kinetic artwork on the CD sleeve. That said, there's plenty of guitar here. That's Peter Bernstein's thing—no parade, no flash, despite the wealth of information imparted. Monk's tunes are ideally suited to guitar, with their counter weighting of chords and melody, the see-sawing juxtaposition of elements, with "In Walked Bud," set to a steamy pulse from Bill Stewart an obvious example.

Bernstein is so au fait with each ingredient it sounds like more than one guitar in places, and indeed on "Reflections" it is, with some overdubbing. Generally, however, Xanadu Records eschews such trickery, making pains to outline the absence of compression, equalization or cosmetic edits. An honor roll of those who "continue to forge bold analogue paths through the often-souless digital forest" is included with technical info in the packaging.

Monk's tunes telegraph so strongly as personal ruminations, almost works in progress, that



cover versions tend to the pedantic, the tunes reluctant to be tied up in string. Yet Bernstein plays with such beauty and craft that his reverence revives them, like polishing the family silver. He'll play nimble, elegant lines, but then, as on "Well You Needn't," will dance chordally over the harmony, making the clunky structure prettier, in a good way. Some less-familiar selections are included—"Work" and "Played Twice"—the latter featuring old-school hi-hat comping from Stewart. Bassist Doug Weiss swings mightily on "Blues 5 Spot," which is less cloistered than other tracks, appropriate enough given the live club engagement that inspired the original.

Bernstein never puts a wrong foot down on this CD, and there is a nice balance between Monk's soliloquies—"Monk's Mood" and "Ruby, My Dear"—the tempo-shifting puzzle of "Brilliant Corners" and the playground fancy of "Bemsha Swing."

—Michael Jackson

Monk: Let's Cool One; Pannonica; Work; Brilliant Corners; In Walked Bud; Monk's Mood; Well You Needn't; Bemsha Swing; Played Twice; Ruby, My Dear; Blues 5 Spot; Reflections. (58:51)

Personnel: Peter Bernstein, guitar; Doug Weiss, bass; Bill Stewart, drums.

» Ordering info: theorchard.com

Chick Corea and Hiromi Uehara

Duet

CONCORD 30735

★★★★

It would be difficult to find two pianists more exuberant in their approach to the instrument than Chick Corea and Hiromi Uehara. Separated by 38 years, they share a childlike joy in music making—a joy that comes easily because they also share monster chops that can turn a piano into a toy. Sharing a stage, then, would seem inevitable, and these three nights at Tokyo's Blue Note club capture them exchanging ideas on a dozen songs that range from Thelonious Monk and Lennon/McCartney to seven originals.

It's how they choose to interpret some of that material that is the only serious shortcoming here—apart from the constant clatter of the club's dinner service (paper plates, anyone?). Their high-energy approach would seem to dictate a full program of dense material with lots of dynamic twists and turns—and compositions like Uehara's "Old Castle, By The River, In The Middle Of A Forest" and Corea's "Do Mo (Children's Song #12)" fit that bill. On the other hand, their rococo romp through "Summertime"



seems completely at odds with the original intent of the song. Likewise, the introduction to "Concierto De Aranjuez"—a no-brainer encore pairing with Corea's signature "Spain"—seems too ornate by half.

At the other end of the spectrum are choices like "How Insensitive." On paper, it, too, would seem

like an easy target for an overwrought interpretation; instead, their interlaced parts flow like water. Corea has some fun with "Bolivar Blues," riffing on Monk's love of arcane language, and "Fool On The Hill" provides a playground for musical daring.

If you approach this recording with the idea that it may tend to be as flashy and over the top as a night in Vegas, there's infectious enthusiasm to be shared. Just don't pay too much attention to the source material, or the background chorus of cutlery.

—James Hale

Duet: Disc 1—Very Early; How Insensitive; Déjà Vu; Fool On The Hill; Humpty Dumpty; Bolivar Blues. (49:21) Disc 2—Windows; Old Castle, By The River, In The Middle Of A Forest; Summertime; Place To Be; Do Mo (Children's Song #12); Concierto De Aranjuez/Spain. (65:05)

Personnel: Chick Corea, Hiromi Uehara, piano.

» Ordering info: concordmusicgroup.com

Hard-bop Lives!

Of the many recorded homages to Joe Henderson, Washington, D.C.-based Paul Carr's *Musically Yours* (PCJ 184844; 60:29) ★★★★★ is one of the best. The 10-tune program includes six Henderson charts, and Carr and his distinguished unit—trumpeter Terell Stafford, pianist Mulgrew Miller, bassist Michael Bowie and drummer Lewis Nash—generate Henderson-like levels of intensity to match Carr's Texas-sized, wide-open-spaces tenor sound and ability to manipulate timbre to suit the material. Like Henderson, Carr doesn't repeat ideas, and he phrases his lines with Henderson's slippery-yet-locked-in time feel.

Ordering info: paulcarrjazz.com

An attitude that the tradition is anything but a ball-and-chain permeates *Tough Guys* (ICA 307336; 65:43) ★★★½, which documents the Generations Band. Alto saxophonist Andrew Speight convened this sextet of trumpeter Marcus Belgrave, tenor saxophonist Eric Alexander, late pianist Ronnie Mathews, bassist Ray Drummond and drummer Jimmy Cobb in 2007 for a residence at San Francisco State University. The personal histories of Cobb ("So What" and "Freddie Freeloader") and Mathews ("Jean Marie" and "Song For Leslie") are central to the program, and the improvising is melodic and devoid of cliché. It's a pleasure to hear Belgrave improvise over a rhythm section of this quality, and Mathews uncorks a succession of inspired solos.

Ordering info: cdbaby.com

New repertoire is the *raison d'être* of Todd Coolman's *Perfect Strangers* (ArtistShare 0084; 58:41) ★★★½, for which seven aspirant composers responded to Coolman's "open call" for tunes from ArtistShare's online community. Drawing on various post-bop food groups—nouveau swing, post-Miles Davis modality, modern ballads, Latin jazz and Jarrett-Hancock-Schneider romanticism—the writers conjure compelling melodies and fresh harmonic patterns that stimulate creative responses from saxophonist Alexander, trumpeter Brian Lynch and pianist Jim McNeely, spurred by the leader and drummer John Riley.

Ordering info: artistshare.com

Big-sound alto saxophonist Alex Graham convenes pianist David Hazeltine, trombonist Steve Davis and trumpeter Jim Rotondi from One For All, and synchronous bass-drum tandem Rodney Whitaker and Carl Allen, on *Brand New* (Origin 82502; 61:36) ★★★. It's a rollicking, well-crafted



Paul Carr: channelling Joe

COURTESY PAUL CARR

session comprised of "new standards" (Hazeltine's charts on "You Make Me Feel Brand New" and "For The Love Of You"), two grooving originals and three songbook charts by Graham. A careful, lucid improviser, Graham references, with erudition and panache, vocabulary and tonal connotation from Cannonball Adderley, Phil Woods, Jackie McLean, Kenny Garrett and Donald Harrison, among others.

Ordering info: origin-records.com

To Whom It May Concern (Tippin' 1105; 58:28) ★★★½ is the informed opening salvo from 32-year-old trumpeter Vitaly Golovnev, who leads a quintet of Jake Saslow (tenor saxophone), Miki Hayama (piano), Jason Brown (drums) and bassist Boris Kozlov through nine strong originals that blend elements drawn from, among others, Dizzy Gillespie, Andrew Hill, Booker Little, Horace Silver and Wynton Marsalis. All members play with maturity, commitment and authority, not least Golovnev, who projects an idiosyncratic sensibility, ironic and romantic.

Ordering info: tippinrecords.com

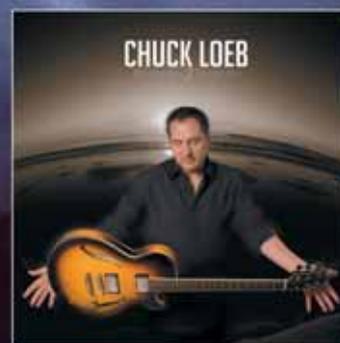
Gillespian syntax is also crucial to *More To Come* (Kol Yo 001, 64:18) ★★★½, the debut of 24-year-old Israeli trombonist Jonathan Voltzok, a protégé of Slide Hampton, who joins his student for two-bone versions of "Con Alma" and a break-neck "Shaw 'Nuff." A keen student of bebop, Voltzok knows how to construct interesting lines, and he declaims them with precisely articulated notes and a centered, soulful tone. Pianist Aaron Goldberg blows with fearless, sometimes hallucinatory elan, and bassist Barak Mori and drummer Ali Jackson nail the grooves. DB

Ordering info: voltzok.com



HUC03162

Joe Zawinul left behind a half-century legacy of brilliant music that will last for generations. The aptly titled *75* was recorded in concert at a festival date in Lugano, Switzerland, on July 7, 2007 – the last birthday Zawinul would celebrate before his death two months later. The two-disc set is a final snapshot of this brilliant and dedicated road warrior of jazz, surrounded by his revered Zawinul Syndicate. In addition to the Switzerland performance, *75* also includes a track recorded on a Hungary stage, where Zawinul is joined by legendary saxophonist and Weather Report co-founder Wayne Shorter. Seventy-five years from now, the legacy will still be very much alive.



HUC03151

Between 2 Worlds is a collection of material culled from sessions on either side of the Atlantic: seven tracks cut in New York and four in Berlin. The two worlds that Loeb straddles on the album are more conceptual than geographical, as it dispenses with much of the technology and instead focuses on the basic trio of guitar, bass and drums.

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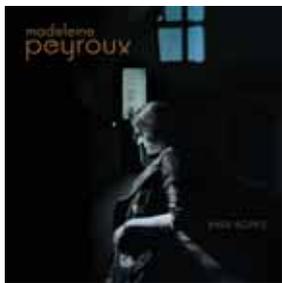
BORDERS.

Madeleine Peyroux

Bare Bones

ROUNDER 11661-3272

★★★



Bittersweet balladeer Madeleine Peyroux bravely enters the third period of her quirky career progression with *Bare Bones*, an intriguing and mostly successful effort to transcend the role of evocative interpreter in favor of finding her own song to sing.

Peyroux's third solo album since she left the street corners of Paris emphasizes her songwriting as she has co-composer credits on 10 of the tunes, as well as solely penning "I Must Be Saved," one of the album's strongest songs. By doing so, she effectively deflects discussion of being the new

Billie Holiday, or Norah Jones for that matter, and focuses attention on the individuality of her own artistic sensibilities.

Peyroux still sings in dark colors, but she makes a conscious attempt to rise above mere melancholy with her lyrics and vocals. She doesn't totally embrace the "get happy" advice she imparts on the opening "Instead," but does brighten the proceedings considerably from the somber introspection of her previous releases. Songs like "You Can't Do Me," a Steely Dan groove powered by Larry Goldings' organ, even introduce an element of humor.

Larry Klein once again serves as Peyroux's producer in addition to being involved in the bulk of the songwriting. He keeps *Bare Bones* true to its title by supporting Peyroux's vocals with minimal acoustic instrumentation and seemingly simple, although sometimes sly,

arrangements played with an easy expertise and first-take feel.

The accompaniment, devoid of horns except for some clarinet colorations on one tune, is centered on stringed-instruments, with touches like Carla Kihlstedt's violin spicing up the arrangements. But naturally, the minor miracles of Peyroux's moody, midnight vocal approach infuse *Bare Bones* with its most sublime and memorable moments.

—Michael Point

Bare Bones: Instead; Bare Bones; Damn The Circumstances; River Of Tears; You Can't Do Me; Love And Treachery; Our Lady Of Pigalle; Homeless Happiness; To Love You All Over Again; I Must Be Saved; Somethin' Grand. (49:44)

Personnel: Madeleine Peyroux, vocals, acoustic guitar; Dean Parks, electric guitar, pedal steel, mandolin, acoustic guitar, clarinet; Jim Beard, piano, Wurlitzer; Larry Klein, bass, percussion, Estey; Winnie Colaiuta, drums, percussion; Carla Kihlstedt, violin, Nyckelharpa; Larry Goldings, Hammond organ, Estey; Luciana Souza (5), Rebecca Pidgeon (5), backing vocals.

» Ordering info: rounder.com

Avi Lebovich And The Orchestra

Groove Collage

HED ARZI

★★★★



Israeli trombonist Avi Lebovich has become a guru to the younger members of the Israeli jazz community since his return from New York five years ago. He has spent much of that time working with his 13-piece orchestra. If *Groove Collage* is anything to go by, he is making substantial progress with his disciples. His orchestra is as tightly knit a bunch as you're ever likely to find on a bandstand.

Lebovich and the gang let it all hang out, and

there is an abundance of chops in evidence. The ensemble—plus guests—signals its intent from the opening bars, as the brass unfurl resounding heraldic-like peels that segue into a funk trumpet passage by Niv Toar. Ron Almog underpins the searing pace with a shuffling drum beat, and the rest of the group keeps cooking with a head of steam.

"Six Four" is the best cut of the album, with Lebovich delivering a subtle multilayered lead followed by a blistering solo by tenor saxophonist Amit Friedman. The leader's cultural roots filter through on "Zambura," highlighted by Amos Hoffman's filigree oud work and a hint of an Eastern blues seasoning. Motown makes an appearance on the soulfully driven "Times Of Peace," with robust vocals from

Elran Dekel. The other vocal contribution on the album, by Jerusalem-based rapper Shaanan Street on "Original Style," is the one weak moment. "Blue Line" offers somewhat oblique chord progressions, a slightly cacophonous and ominous spirit, and a more complex structure than the rest of the predominantly feel-good record.

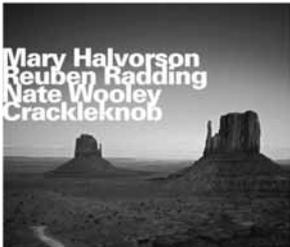
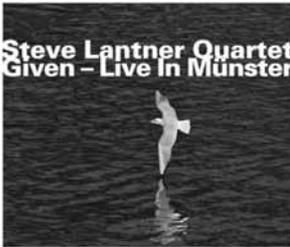
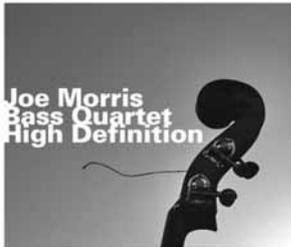
The prevailing undulating, tension-and-release topography goes through the roof on "The Guard," as exemplified by Oz Noy's distorted guitar lead, and the kinetic denouement is neatly achieved in "There There" without any sense of symmetrical closure.

—Barry Davis

Groove Collage: Groove Collage; Stolen Moments; Original Style; Six Four; Zambura; Times Of Peace; Curves; Blue Line; The Guard; There There. (54:05)

» Ordering info: myspace.com/leborchestra

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• New releases

Hellos And Goodbyes

Harry Manx and Friends: *Live At The Glenn Gould Studio* (Dog My Cat 00212; 59:15)

★★★★ Manx's singing voice has a warm and confident immediacy, as do his guitars and banjo. But his real skill lays in creating a rare musical place where blues, country, folk and Indian classical music co-exist as some spirit force. Plenty of blues-mystic emanations pulsate around a Toronto studio that could double as a geodesic dome. Harp player Steve Marriner, bassist George Koller and guitarist Kevin Breit admirably assist Manx in spacing out Muddy Waters' "Can't Be Satisfied." An audacious appraisal of J.J. Cale's "Tijuana" has vocalist Samidha Joglekar and tabla specialist Ravi Naipally adding colors that expand the core band's musical horizon beyond the point of infinity—or something.

Ordering info: dogmycatrecords.ca

Michael Chapman: *Time Past And Time Passing* (Electric Ragtime 001; 62:06)

★★★★ It's crazy to try to exactly match a label to Chapman's finger-picking guitar styles on a dozen original compositions here, considering this 60-something Brit's commendable resistance to fussy folk conventions. That said, his compelling solo music sometimes gives off the radiant uplift of Piedmont blues and the darkness of Delta despair. Chapman is a convincing low-intensity singer, with his words on the vagaries of human emotion being sensible, even wise.

Ordering info: michelchapman.co.uk

The Nighthawks: *American Landscape* (Powerhouse 126; 44:04) ★★★½

The Nighthawks, a Washington, D.C., monument of roots music since the early 1970s, have never sounded better in the studio than they do here on album No. 22. Always grounded in Little Walter's Chicago blues, Mark Wenner accelerates flurries of blue notes on his harmonica with a lyricism natural to only the best players. Raw, tender and articulate, new Nighthawk Paul Bell has sure command of his Telecaster. The band is lucky to have three dependable lead singers: Wenner, bass player Johnny Castle and long-serving drummer Phil Ragusa. But all this stellar musicianship would matter little without worthy material. No worries. They borrow songs from Tom Waits, Ike Turner, Lazy Lester, Stax, Motown and Castle contributes two.

Ordering info: powerhouserecords.com

Root Doctor: *Live At The Cadillac Club* (Big O 2409; 50:21) ★★★½ There's no shortage of smart, exuberant blues crossed with



Harry Manx: beyond infinity

ANDREW MACAUGHTAN

soul on the first concert album (and third overall) by this Detroit band with three all-stars deserving of wider acclaim: singer Freddie Cunningham, guitarist Greg Nagy and organ player Jim Alfredson. From covers of Johnnie Taylor's Stax nugget "Love Bones" and Texas blues standard "Reconsider Baby," to original soul-struts "Keep Our Business Off The Street" and "Foolish Pride," Root Doctor takes patrons of the Lansing, Mich., club on a fun, suspenseful rollercoaster ride of climbs and dips.

Ordering info: big-o-records.com

John Németh: *Love Me Tonight* (Blind Pig 5127; 44:53) ★★

Not the young soul-blues wonderworker some people make him out to be, singer-harp player Németh tries too hard at lighting fires under his OK songs on his second straight unremarkable album. His flair for phrasing, which surfaces in places, would be better served by tunes he didn't write.

Ordering info: blindpigrecords.com

Saffire: *Havin' The Last Word* (Alligator 4927; 58:26) ★★★

Multi-instrumentalists Ann Rabson, Gaye Adegbalola and Andra Faye bring the sass one last time to the faithful. This album closes their 25-year run with typically uplifting tunes of moral resolve or rollicking good times written in-house or by sisters-in-blues EG Kight, Carla Daruda and Deanna Bogart. Rabson's piano is right out of yesteryear's smoky dive. **DB**

Ordering info: alligator.com

RONDI CHARLESTON

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Steve Smith's Jazz Legacy

Live On Tour, Volumes 1 & 2

DRUM LEGACY 001/002

★★★½

Formed from his previous group, Buddy's Buddies, which honored music linked with Buddy Rich, Steve Smith's Jazz Legacy is a muscular quintet that performs superb original material and classic blowing numbers, many associated with jazz drumming greats. A powerful drummer, Smith is also one of the most ambitious musicians around, constantly practicing, studying and practically searching under rocks to broaden his understanding of music history.

Smith's quintet plays with serious firepower on *Live On Tour* (recorded at Hollywood's Catalina Bar and Grill), though sometimes you wish for a little more grace under pressure from their typically virtuosic performances. While brawny versions of "Two Bass Hit," "A Night In Tunisia," "Airegin" and "Inception" showcase the band's collective skills (particularly tenor player Walt Weiskopf), Smith shines (with sticks) on the drummer-related pieces. His languid drumming on Elvin Jones' "Three Card Molly" plies 22nd century fusion concepts with Jones' moody message. Similarly, Smith's rumbling tom-tom assaults pay homage in Tony Williams' "Sister Cheryl." Also, his marvelous brush work on Jimmy Rowles' "The Peacocks"



and Jimmy Garrison's "Ascendant" shows a budding master of that almost lost art.

Smith would never claim to play true swing in the style of Jones and Williams, but his respect for tradition and dedication to the art form leads the way for a younger generation as inspired by his drumming as he was by the past masters.

—Ken Micallef

Live On Tour: Volume 1—Two Bass Hit; Sister Cheryl; Insubordination; For Steve (Marcus); The Peacocks; Inception; Ascendant; A Night In Tunisia; Moanin'. (70:05) **Volume 2**—Airegin; Three Card Molly; Heads In The Clouds; Suite Sioux; Two Bass Hit; Soulful Drums; Juicy Fruit; A Night In Tunisia. (59:08) **Personnel:** Steve Smith, drums; Mark Soskin, keyboards; Baron Browne, bass; Andy Fusco, alto saxophone; Walt Weiskopf, tenor and soprano saxophone, flute.

» Ordering info: vitalinformation.com

David Fiuczynski

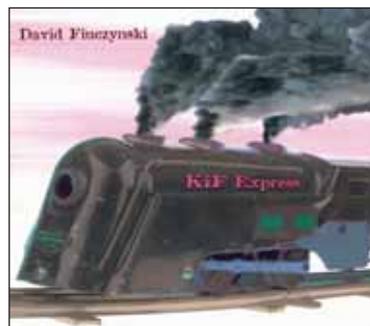
KiF Express

FUZELICIOUS MORSELS 8908

★★★

Asian fusion is all the rage at upscale Chinatown eateries these days, so why not take a similar approach with a jazz trio? *KiF Express* is the follow-up to guitarist David Fiuczynski's 2001 disc *KiF*, a collaboration with five-string cellist Rufus Cappadocia. While the instrumentation has changed—Cappadocia has been replaced by the impossibly in-the-pocket rhythm section of bassist Steve Jenkins and drummer Skoota Warner—the project maintains the playfully globe-trotting m.o. of the earlier album.

You don't expect to see Fuze's strings neatly arrayed in straight, parallel lines—the elasticity of his tone and the way that his lines seem to shoot off into swirling, intricate filigree suggests that his axe twists and flexes like rubber in his hands and that the strings should branch away in multiple directions, criss-crossing and wrapping around his head. Fiuczynski applies those gravity-defying string pyrotechnics to a set of originals that travel the Silk Road and wander Arabian deserts like a Gypsy caravan shared by



funk pranksters and heavy metal screamers. It's a virtuoso display, surely, but playful instead of showy, with Fiuczynski keeping his rock, funk, jazz and world music influences simultaneously aloft with the consummate, effortless skill of a master juggler.

The album begins with some of Fuze's most slippery riffs, on "Shiraz," which gives way to a drum-'n'-bass breakdown and a fluid solo. "Cumin" is aptly named, exotic spices lending Eastern mystique to crunching rock riffery. "Sakura—Ying Hua" is perhaps the album's highlight, in which a slinky, loping groove that seems to suspend the progress of time backs a psychedelic haze from which emerges Fuze's pipa-like plinks and percussive, sampled cries and gongs. The tune evokes Bootsy Collins sitting in with the Peking Opera, and is apt to get your body moving and your brain laughing in equal measure.

—Shaun Brady

KiF Express: Shiraz; Moonring Bacchanal; Sakura—Ying Hua; Cumin; Habibi Bounce; Fung Wah Express; Arcadia Finlandis; Phoenix Rising; Almond Pear; Ek Balaam; Sakalahachi. (64:27) **Personnel:** Dave Fiuczynski, guitars; Steve Jenkins, bass; Skoota Warner, drums.

» Ordering info: torsos.com

The October Trio + Brad Turner

Looks Like It's Going To Snow

SONGLINES 1575
★★★★½



It's always dangerous to associate a specific sound or approach to composition with one geographic region, but the mountains, rain forests and coastal waters around Vancouver seem to inspire musicians toward somber, nature-directed reflection. It's a soundscape you hear in the work of Ingrid Jensen and even from Diana Krall when she moves away from standards. It's inescapable on this recording, too.

Trumpeter Brad Turner is the known factor here. His wistful-yet-bell-clear sound has become so ubiquitous in Vancouver that the three younger musicians of the October Trio view him as a mentor and designed this music with him in mind. He integrates with them so well that it's difficult to imagine the band without him; indeed, on one brief improvised trio piece, it's evident that something's missing.

Looks Like It's Going To Snow presents an exceptionally varied program that swings between "Flip," a 49-second burst of impro-

vised dialogue, and "The Progress Suite," which extrapolates a quote by C.S. Lewis into a three-part inward journey. Principal composer, bassist Josh Cole, explores broad rhythmic ground as well, launching the CD with a bumpy ride inspired by Jason Moran's Bandwagon and ending on the deeply meditative "Wait," one of several showcases for Turner. The interplay between the dark, rich melodies and the rhythmic material Cole and drummer Dan Gaucher work with gives the recording its depth. That interplay is most evident on Cole's "Give (Sydney Carton)," which balances a melancholy trumpet/tenor lead with a mysterious, stalking bass/drum part, and Gaucher's cyclical "Springs," which was inspired by studies with Dave Douglas at the Banff improvisation workshop.

Remarkably well recorded, this is a CD with a tangible sense of place. —James Hale

Looks Like It's Going To Snow: You're Trying Too Hard; Found; Springs; Flip; Give (Sydney Carton); Stutter Step; Looks Like It's Going To Snow; Bird Colony; The Progress Suite; Wait. (60:35)
Personnel: Evan Amtzen, tenor saxophone; Brad Turner, trumpet, flugelhorn; Josh Cole, bass; Dan Gaucher, drums.

» Ordering info: songlines.com

Colleen McNabb

Don't Go To Strangers

ZUCCA CSM2008

★★★★

Melissa Morgan

Until I Met You »

TELARC 83684

★★★★½



Nina Simone, Morgan is a serious swinger, her pungent, snap-crackle-and-pop punch instantly attracting attention. She looks too young to sing this well (she's 28), with such experience and panache. Perhaps she's a time traveler? Morgan is a consistent joy, and unlike some singers, she commands the band, not the other way around.

Given the spicy edge in her sexy voice, her dry allure and the way she pops the words like a whip on a gospel choir, Morgan's time has come. —Ken Micallef

Colleen McNabb's behind-the-beat delivery and earthy, warm-toned vocal hues free her from any particular genre, era or style. Sure, her debut uses traditional swing material to gain her acceptance, but really, this young woman is all soul. Her empathetic approach is as easily applied to pop chestnuts as mainstream swing. McNabb's penchant for older fare ("Canadian Sunset") practically places her in cabaret terrain, but her hipper choices—Bill Evans' "Waltz For Debbie," Antonio Carlos Jobim's "Meditations" and her knowing take on the title track—show her to be as worldly as she is old fashioned. Not surprisingly, some of the album's best tracks feature the comfort food B-3 organ beds that Joey DeFrancesco lays down.

Tough, sassy and superlative, Melissa Morgan goes for something stronger and more potent on her Telarc debut. Recalling grand dames like Carmen McRae, Nancy Wilson and

Don't Go To Strangers: Don't Go To Strangers; Cheek To Cheek; I'm In The Mood For Love; Meditation; Close Enough For Love; Waltz For Debbie; Who Needs Forever; Canadian Sunset; We Will Meet Again; Autumn Serenade; Save Your Love For Me; For All We Know; A Dream Is A Wish Your Heart Makes. (62:55)
Personnel: Colleen McNabb, vocals; Joey DeFrancesco, organ, piano; Byron Landham, Ramon Banda, Joe Chambers, Steve Gadd, drums; Buddy Montgomery, Tommy Mueller, piano; Tony Banda, bass; Jake Langley, guitar; Paul Anderson, saxophone.

» Ordering info: zuccarecords.com

Until I Met You: Save Your Love For Me; Is You Is Or Is You Ain't My Baby; Until I Met You (Corner Pocket); He Loves Me I Think; The Lamp Is Low; Cool Cool Daddy; A Sleepin' Bee; Yes, I Know When I've Had It; I Wonder; I Just Dropped By To Say Hello; The More I See You. (46:43)

Personnel: Melissa Morgan, vocals; Gerald Clayton, piano; Randy Napoleon, guitar; Joe Sanders, bass; Kevin Kannar, drums; Christian Scott, trumpet; Tim Green, alto saxophone; Ben Wendel, tenor saxophone; Francisco Torres, trombone.

» Ordering info: telarc.com



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Fat Cat Big Band

Meditations On The War For Whose Great God Is The Most High You Are God »

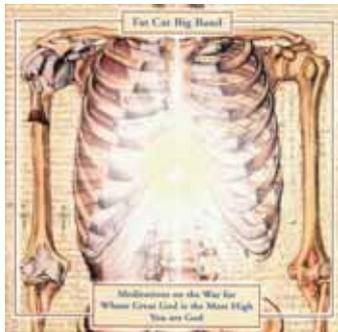
SMALLS 0042

★★½

Angels Praying For Freedom

SMALLS 0043

★★



tations—halting, scraping work on “I Did Nothing To Lose You,” or the burbling undercurrent to the cascading ensemble lines on “Togetherness/No Self.” It would be desirable to substitute his axework for his vocals, which are clumsy at best and downright embarrassing at worst, as in the pidgin-Rasta accent he affects for *Angels’* reggae-

Like Steven Bernstein, guitarist Jade Synstelién keeps one eye on the rear view mirror while arranging charts for his ensemble. But where Bernstein’s Millennial Territory Orchestra always feels modern, Synstelién’s Fat Cat Big Band tunes often feel like winking pastiche, aping earlier fashions with only velocity indicating its current vintage. A good deal of the accelerated pacing of the Fat Cat Big Band’s two new discs can likely be attributed to the group’s seven-year residency at its namesake Greenwich Village nightclub. The band began life as the Staring at the Sun Orchestra in 2001, shortly after Synstelién arrived in New York and began frequenting Smalls.

This machine at times sounds a tad too well-oiled, rushing through numbers at an unremittingly frantic pace. Entirely composed of original compositions by the leader, these two CDs draw their primary inspirations from the swing of Duke Ellington and the brawny bluster of the Mingus Big Band, which sometimes makes for an intriguing blend of power and delicacy, but often seems hurried and overcrowded.

Synstelién’s own soloing is featured in rare doses, a shame considering the edge it provides on its few appearances, mostly on *Medi-*

flavored “The Thing That We Play To As It Goes By” or the hoarsely shouted political protests of *Meditations’* “F*ck The Man (Please Vote).”

What Synstelién seems to need most is a good editor—there’s probably a good single album scattered among these two discs. Keepers include *Meditations’* title track, wherein a chanting, Middle Eastern-spiced opening gives way to a Benny Goodman/Gene Krupa stomp, the lush noir of “I Did Nothing To Lose You,” and the steely work of Stacy Dillard, which achieves a rare intimacy on *Meditations’* “Prayer For Unconditional Love.” —*Shaun Brady*

Meditations On The War For Whose Great God Is The Most High You Are God. Samantha Swing; Prayer For Togetherness; Phil Stewart Figures Out Oer Landsberg Playin’ Charlie Parker Blues; Togetherness/No Self; F*ck The Man (Please Vote); I Did Nothing To Lose You; Meditations On The War For Whose Great God Is The Most High You Are God; Prayer For Unconditional Love; Never-Ending Endeavors; Prayer For Compassion; Please Be Green New Orleans. (42:07)

Angels Praying For Freedom. Subway Soliloquy; Angels Praying; D-flat Encore For More Blues; Unfulfillable Longing; Fat Cat Theme; I Do Know What Love Is; No More Stupid Sh*t; The Thing That We Play To As It Goes By; Mysterious By All Means; Prayer For Freedom. (44:09)

» Ordering info: smallrecords.com



Marshall Vente Trio

Marshall Arts

CHICAGO SESSIONS 01V02

★★½

Marshall Vente displays smoothness and control throughout *Marshall Arts* that reflect his accessibility as an entertainer. Working primarily from a trio setting, Vente stays close to a mainstream foundation that’s more about pleasing than challenging his listeners.

The set list consists of Vente’s compositions, which mirror influences of vintage bossa nova and Bill Evans to varying degrees, with sophisticated changes supporting tunes that emanate an elegant air. Tempos keep to the medium range, and the rhythm sections simmer rather than sizzle, all of which support Vente’s emphasis on rich, clustered harmonies. His chords float and hover in the midrange of the keyboard, played sometimes with a slight edge or spelled as quick arpeggios. Most often, though, they add a cloudy romanticism that defines the feel more so than the spare blowing we get from Vente.

That’s not to say that his solos lack substance. On the album’s one fairly up, post-bop number, “Centering,” he delivers his lines crisply, including a unison articulation of the head with bassist Scott Mason. But when he digs into his solo, after getting past a few Monkish motifs, flashes of uncertainty arise.

Clearly, Vente is not inclined to setting off fireworks for their own sake. Even on the tunes he targets as relatively exotic by bringing in his Tropicale Trio as well as Joe Sonnefeldt to add some steel pan spice, or when he doubles Mason’s bowing and Chip Gdalmán’s alto flute on “Endless Intensity” in another unison presentation of a theme, his arrangements and their execution are restrained to the point of seeming modest by nature. You could as easily call them tasteful, and they testify to admirable craftsmanship. —*Robert Doerschuk*

Marshall Arts: A Bill Evans Tune For Ra; Song For The Peshmerga; Black Circle; Bossa ‘68; Brazilian Folk Song; Samba Into The New Age; Ted’s; Endless Intensity; Centering; Pathos 2.75. (61:18)

Personnel: Marshall Vente, piano, electric piano, cuica, Tibetan cymbals, gong; Scott Mason, acoustic bass; Isidro Perez, drums, triangle; Chip Gdalmán, alto flute; Glenn Reitsma, acoustic and electric guitar; Jim Batson, acoustic and electric bass (5–7); Joe Sonnefeldt, steel pan, congas, udu, shaker; Luiz Everling, drums (5–7).

» Ordering info: chicagosessions.com

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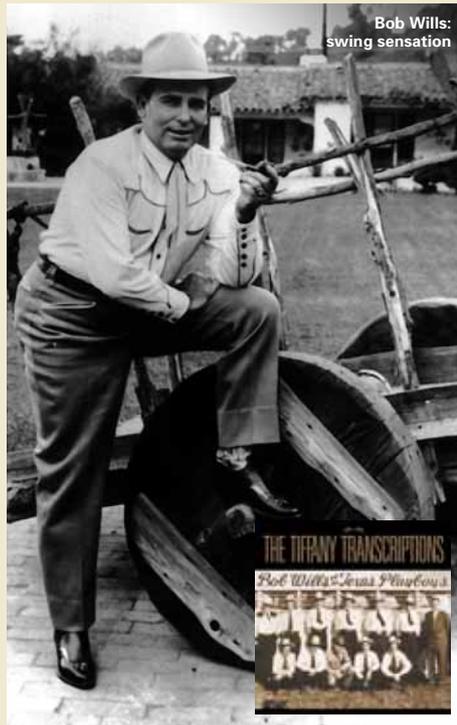
More Than Hoedowns

William Ivey, director of the Country Music Foundation years ago, had it right when he noted that "to fully appreciate Western swing, the listener must erase from his mind every pre-conception concerning the nature and sound of country music which he might entertain." Texan Western swing pioneer Bob Wills (1905-'75) looms large in the story of country music, yet, from the top of his Stetson hat down to the heels of his cowboy boots, he was also a blues-loving jazzman whose Texas Playboys played a hot dance music that heartily fused traditional white fiddle-and-guitar sounds with black music strains.

Fiddler Wills' fantastic world of Western swing welcomed not only jug-band hokum, Kansas City swing, country blues, Bessie Smith blues-jazz and fiddle-guitar jazz à la Joe Venuti and Eddie South, but also pop, Cajun music, Tex-Mex norteño music, and even the polkas of Czechs and Poles who resettled in Texas. An innovator, Wills introduced drums, electric guitar and horns to country music. Drums kicked the two-step dance-floor beat he insisted on. The hard-drinking bandleader, whose signature shouts and spoken remarks derived from blackface entertainer Emmett Miller, sought out musicians knowledgeable about jazz harmonies and improvisation.

The Playboys, first up and running in the mid-1930s, with as many as 22 members of the group, abandoned their Tulsa, Okla., base for California after many fans in Texas and Oklahoma had gone west for jobs or military service near the start of World War II. In 1946-'47, Wills jettisoned most of the horns and had the band record radio programs for distribution to stations. ***The Tiffany Transcriptions (Collectors Choice 991; 10 CDs) ★★★★★*** was just a rumor for 35 years, finally surfacing in the early 1980s amid a Western swing reissue boom. Until now, the 10 albums hadn't been grouped together in a single place.

All of the Playboys' playing in 150 songs is of a pleasingly high quality, with displays of impromptu energy carrying an aura of friendliness. Soloists like Tiny Moore on electric mandolin, Millard Kelso on barrel-house piano, Herb Remington and Noel Boggs on steel guitars, and Joe Holley on fiddle had personality and played effort-



Bob Wills:
swing sensation

ly, transcriptions allowing more stretching out than time-constrained 78s.

Electric guitarist Junior Barnard is a dirty-blues wildcat. His jolts of personal expression electrify "Barnard Blues" (Vol. 3) and many more with the startling effect of a carnival performer swallowing a lighted neon tube in a darkened tent. Not unlike Bing Crosby, Tommy Duncan's smooth singing on dozens of the tunes has warmth and character. The two McKinney Sisters sweetly take over lead vocal duties on the 10th and final disc, goosed here and there by Barnard's raw guitar.

The program posits all sorts of pleasures in its variety: hook-laden pop ("Sentimental Journey," "I'm A Ding Dong Daddy"); jazz flag-wavers ("South," "Take The 'A' Train"); serious blues ("Milk Cow Blues," "Blackout Blues"); and southwestern originals ("New Spanish Two-Step," "Take Me Back To Tulsa"). Chuck Berry would one day be inspired by Vol. 2's "Steel Guitar Rag."

The Tiffany Transcriptions has some of the most esthetically sumptuous music recorded in the history of American music. It's a landmark like Ray Charles' *The Birth Of Soul*, Miles Davis' *The Complete Live At The Plugged Nickel 1965*, Duke Ellington's *The Blanton-Webster Band* and James Brown's *Star Time*. If the \$129.98 price hurts too much, settle for Vol. 2 now and start saving. **DB**

Ordering info: collectorschoicemusic.com



VENISSA SANTI BIENVENIDA

In Stores April 21, 2009
Sunnyside SSC 1204

Jazz singers have embraced musical components of other cultures for decades. Early experimentation with Afro-Cuban, Brazilian, and other Latin musical elements were extremely successful in bridging the gap between popular music of the United States with popular forms from all over the world. This brid-

ing also made it possible for multi-lingual vocalists to embrace their roots. The music on Philadelphia based, Cuban-American singer Venissa Santi's new record *Bienvenida* proves to be a perfect example of this phenomenon. Santi blends Spanish and English vocals on a mixture of American and Cuban standards, folkloric songs, and original compositions.



sunnysiderecords.com



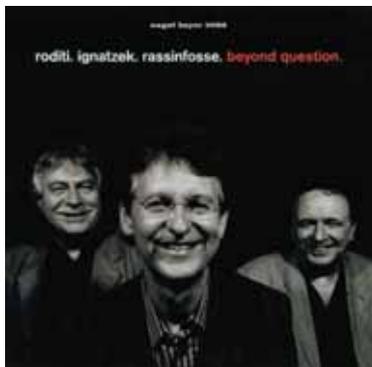
VENISSA SANTI

Roditi/Ignatzek/Rassinfosse

Beyond Question

NAGEL HEYER 2086

★★★★



Empathy and intuition are abundant ingredients with this trio of trumpeter Claudio Roditi, pianist Klaus Ignatzek and bassist Jean-Louis Rassinfosse. Middle-register playing and soft dynamics dominate, yet the musical discourse and varying applications exclude tedium. Roditi occupies much of the sonic foreground with graceful rhythmic phrasing, a pleasing tone and to-the-point ideas. Ignatzek spins out modest but melodic right-hand inventions. Time keeping duties fall on Rassinfosse, who has a low-key lope, and plucks spare, lyrical solos. The backbeat thrust of “Piccolo Blues” falls in the right place on the album.

Each man plays with plenty of space yet makes his contributions pithy and memorable. A pared-down instrumentation and understated playing can't retard the affecting emotion of “Early Hour,” heard in the piano intro, the muted trumpet and the bass statement. The melancholy introspection of “Early Hour” and “Hanksome,” a bopper with a beautiful melodic line, offer different rewards.

—Kirk Silsbee

Beyond Question: Pleasant Journey; Early Hour; Hot Temper; Sound Of The Sea; Change Of Air; Piccolo Blues; Stay Within Sight; Hanksome; Hidden Secret; Other Side Of The Coin; Love Dance. (61:57)

Personnel: Claudio Roditi, trumpet; Klaus Ignatzek, piano; Jean-Louis Rassinfosse, bass.

» Ordering info: nagelheyer.com

Joe Morris Bass Quartet

High Definition

HATOLOGY 670

★★★★



Although Joe Morris remains one of improvisation's most singular electric guitarists, he has added the bass to his arsenal. On that instrument he focuses on more streamlined and specific purposes—prodding and cajoling his cohorts, fortifying the rhythmic drive and outlining the loose harmonic structures. Morris alternates between walking lines and slightly more jagged passages. In some solo passages, his adoration for the sound of the bass seems to stretch back to how he was inspired by the snap of single-string African instruments.

Yet the real accomplishment on *High Definition* is how Morris fits invisibly in the group flow, particularly with drummer Luther Gray. Together, they mete out an imperturbable pulse. The frontline of saxophonist Allan Chase and cornetist Taylor Ho Bynum rounds out the lineup, which presents a clear but non-imitative analog to Ornette Coleman's classic quartet sound. The leader composed eight varied themes, some springing with post-bop buoyancy, others crawling with a burnished abstraction. In every case, Chase and Bynum achieve a profound level of interaction, whether high-low composites or the exquisite tension generated by the saxophonist's stark melodic patterns being chafed by the cornetist's buzzes and unpitched salvos.

—Peter Margasak

High Definition: Skeleton; Morning Group; Land Mass; Topics; Bearing; All-In-One; Super Spot. The Air Has Color. (53:25)

Personnel: Joe Morris, bass; Taylor Ho Bynum, cornet, trumpet, flugelhorn; Allan Chase, alto, baritone and soprano saxophone; Luther Gray, drums.

» Ordering info: hathut.com

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Hendrik Meurkens

Samba To Go!

ZOHO 200901

★★★★



Hendrik Meurkens' third album for Zoho finds him with an all-Brazilian band that has less impetus for jazz improvisation than on his live *New York Samba Quintet*, despite the continued precision foundation provided by bassist Gustavo Amarante and drummer Adriano Santos. Easy-going, user-friendly sambas get some pleasing solos but remain the stuff of background. Mid-points come on Rodrigo Ursoia's tenor saxophone on “Mountain Drive,” the leader's relaxed, ringing vibes on “Odessa In April” and a languid “My Foolish Heart” that can only emulate the master, Toots Thielemans.

Listenability is redirected toward memorability when Meurkens mines previous explorations of choro, a brisk, inspired predecessor of samba. “A Choro For You” and “Choro No. 14” offer brisk parsings of that slightly more formal yet urgent, tightly controlled quick-step dance. On the former, composer Luiz Simas grabs listeners' attention with a chattering line, and percussionist Zé Maurício patters on his pandeiro, Santos chatters rimshots, and Meurkens sails into brief blue reveries as Ursoia limns a busy flute melody. Let's see whether Meurkens makes good on his threat to pick up Brazilian mandolin.

—Fred Bouchard

Samba To Go! Spaceburger; Odessa In April; Samba To Go!; Só Tinha De Ser Com Você; Choro No. 14; Mountain Drive; Joe's Donut; Bossa Sketch; A Choro For You; My Foolish Heart. (52:55)

Personnel: Hendrik Meurkens, harmonica, vibes; Rodrigo Ursoia, reeds, flutes; Misha Tsiganov, Luiz Simas (8), piano; Fender Rhodes; Gustavo Amarante, bass; Adriano Santos, Zé Maurício, drums, pandeiro, percussion, congas; Luiz Simas, piano (9).

» Ordering info: zohomusic.com

Inside Musical Views

You need to go to the special features, which include a complete version of the explosive, outward-bound "Turkish Bath," to get a taste of what trumpeter Don Ellis' music was all about. The documentary *Electric Heart: The Man, His Times, His Music* (Sights & Sounds Films/Sleep Night Records 002; 220 minutes) ★★★ is hampered, however, by poor sound and video quality, passable narration, and unexceptional production of visuals and organization. The DVD only features snippets of Ellis' groundbreaking late-'60s/early-'70s-and-beyond fusion of jazz, classical, rock and ethnic music. Still, the music is augmented by revealing interviews with, among others, Maynard Ferguson, Gunther Schuller and Milcho Leviev. Bonus footage of 150 minutes also includes even better, more revealing interviews, helping the viewer get a handle on the life of this eccentric genius who died too soon.

Ordering info: sleepynightrecords.com

Ladysmith Black Mambazo: *Live!* (Heads Up 7149; 128:54) ★★★★★ is an ideal intro to these cultural ambassadors from South Africa. A concert recorded at the University of Akron, *Live!* captures the essence of the nine-man singing group as they cover 12 songs (two encores include a touching "Amazing Grace"/"Nearer My God To Thee"). For those familiar with the group, the mesmerizing, smooth vocalizing and harmonizing will be welcome treats along with the occasional bit of comedy, theatrics and choreography. Bonus interviews include spots with leader Joseph Shabalala as well as others discussing their history and music. The moving "Long Walk To Freedom" is also a highlight.

Ordering info: headsup.com

Freddie Hubbard: *One Of A Kind* (Arkadia 72035; 65:23) ★★★ Originally seen on television in 1980, this two-set program showcases Hubbard straddling his bop and ballad roots with crossover material. Intimate, given the studio audience setup, *One Of A Kind* has a TV-show feel and lacks the heft of a real club or concert date. Billy Childs (who doubles on piano and electronic keyboards) is the glue to the rhythm section, which also includes percussionist Buck Clark. Hubbard's chops are strong on the blues "UK Forty," the title track and the uptempo swinger "UK Forty-One." The pretty ballad "Love Connection" provides a rare contrast to an otherwise go-go program.

Ordering info: arkadiadvd.com



Fred Hersch:
story with guts

LUCIANA PAMPALONE

Keith Jarrett/Gary Peacock/Jack DeJohnette: *Standards I/II* (ECM 177 2707; 210:00) ★★★★★ This two-DVD set catches the now estimable Standards Trio as they were getting over the initial hump on their way to stardom in the jazz world. In two Tokyo concerts—one from February 1985, the other from October '86—we get to hear 22 songs. For fans, it's fascinating to have a visual record of the trio's relatively early work. The camera work provides effective close-ups and cutaways, as well as occasional group views. Highlights include intimate shots of a revolving, rotating Jarrett on "You Don't Know What Love Is," him smiling across the stage during DeJohnette's fiery solo on a funky take of "God Bless The Child" and Peacock's physicality and warmth, exhibited by his tender solo on Paul Desmond's "Late Lament."

Ordering info: ecmrecords.com

Twenty pills a day, \$45,000 a year. That pretty much sums up the first module of *Let Yourself Go* (Aha! DVD; 99:00) ★★★½, an eye-opener of a documentary about pianist Fred Hersch. With a slant that focuses on his coming out as gay and, mainly, that he is HIV-positive, this is not a typical jazz story. The other features cover his roles as a player, composer and teacher, and address the importance of Hersch's music and why he matters beyond his role as the first jazz musician to come out in 1994. The main section of the DVD includes interviews and photos of family, friends, and his piano teacher, as well as glimpses of his recorded past and then-current playing. This is a portrait of an artist with guts, and a love for music that keeps him going despite many challenges. **DB**

Ordering info: aha-dvd.com

GENERATIONS
MILES OKAZAKI

**MILES OKAZAKI
GENERATIONS**

In Stores April 7, 2009
Sunnyside SSC 1214

Guitarist Miles Okazaki has provided a great example of what the blending of structure and freedom can achieve in his latest CD, *Generations*. Okazaki is an original composer who puts a lot of thought into his work. The music provides a perfect lab for his experiments in blending rhythmic, melodic and harmonic elements. Okazaki's ensemble features a unique lineup of three saxophones (David Binney, Miguel Zenon and Christof Knoche), vocalist Jen Shyu, bassist Jon Flaughner and drummer Dan Weiss. All tracks were recorded live in the studio without interruption. This allows the listener to experience the music as an entire piece that blends elements together from song to song. *Generations* is effective as a sweeping creative composition and as an assemblage of amazing soloists working in a forward looking musical context.

MILES OKAZAKI

 sunnysiderecords.com 

Gene Ess

Modes Of Limited Transcendence »

SIMP 080901

★★★★

Steve Herberman Trio

Ideals

REACH MUSIC 9280

★★★½



The latest release from guitarist Gene Ess blesses us with plenty of extraordinary music. He cooks up some difficult material, from the complex "Trance Chant," written to a 12-tone row that peaks with a gnashing 7/8 outro, to the dreamy "Art Of Nothingness," in whose misty swirls space speaks as eloquently as the spare contributions of the players. The quartet swings hard in 7/8 throughout "Hero To Wizard," digging gleefully into Ess's intricate metrical subdivisions behind the leader's adventurous, whole-tone-inflected solo before gliding into a low-key but nimbly executed exit section.

On "Messiaen Shuffle," the numbers tumble from 4/4 to 5/4 and back, all without a hiccup in the old-school swing momentum. After all this exquisite fury, Ess and bassist Harvie S conjure a profound stillness in their duo introduction to

"Gagaku Dreams," which unfortunately passes when the other musicians enter and disrupt this Zen-like stasis with a few minutes of noisy indulgence.

This is the only perplexing episode on an album distinguished by ambitious writing and virtuoso improvisation. Pianist Tigran Hamasyan's contributions deserve special mention; from his simple but sprightly statement of

the theme on "Ryo's First Flight" to his fiery backup behind Ess and exhilarating improvisations, he displays an intensity and empathy that brands him as an artist whose impact on contemporary music can only grow and deepen.

Like Ess, Steve Herberman is an exceptional guitarist, with a similarly flat tone and comparable technical facility. His style is airier and looser, though, which may have something to do with his fidelity to the trio format. Herberman leaves room around his notes and emphasizes this spaciousness with occasional drone elements in casually resonant chords. Bassist Tom Baldwin and drummer Mark Ferber settle into the background on slower material, implying rather than articulating the time. When they ease into walking and swinging on up numbers such as "Will You Still Be Mine," Herberman trims

his solos almost down to single lines.

It adds up to an uncluttered and agreeable sound, drawing only rarely from blues modalities as on the easy-ambling "She's For Me." His voicings are knotted often around minor seconds, whose autumnal shades help frame the timbre of Baldwin's bass, which is gorgeous during his showcase moments. These include a charming arco introduction to "Soon," to which Herberman comps softly. When they shift to a straight swing feel after Ferber's entrance, the segue feels playful and satisfying, all of which sets Baldwin up to deliver his most invigorating solo on the album.

The group interprets Herberman's compositions and standard material with essentially this same approach, never seeming overly arranged. *Ideals* is a low-key delight, artfully underplayed and quietly triumphant. —Robert Doerschuk

Modes Of Limited Transcendence: Ryo's First Flight; Discovery In Three; Trance Chant; Art Of Nothingness; Hero To Wizard; Messiaen Shuffle; Gagaku Dreams; Sufficient Reason. (71:22)

Personnel: Gene Ess, guitar; Tigran Hamasyan, piano, Rhodes; Harvie S, bass; Tyshawm Sorey, drums.

» Ordering info: jazzgenemusic.com

Ideals: This Is New; Let Go; Will You Still Be Mine?; Delilah; Ideals; She's For Me; Soul Eyes; Soon; I Want To Be Happy; Someone To Light Up My Life; Upbeat. (65:36).

Personnel: Steve Herberman, guitar; Tom Baldwin, bass; Mark Ferber, drums.

» Ordering info: reachmusicjazz.com

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Keller's 10

UNIT 4213

★★★★½

Swiss bandleader Beat Keller's answer to the key challenge facing an original musician, what you choose to play, is to keep his options open. The eponymous debut by his mid-sized ensemble opens with an homage to the late dysfunctional Pink Floyd guitarist Syd Barrett. Some tunes strive to swing in vintage big band fashion, others feature episodes of exploratory free-fall, and still others stomp to a good old-fashioned Middle European oompa beat.

Keller doesn't intentionally set his different components at odds, like the ICP Orchestra or

certain John Zorn ensembles. His take on eclecticism is a harmonious one. The most impressive thing about "Syd Barrett" isn't that it contains jaunty sticks-on-rims rhythms from the dawn of jazz, echoes of the jug band music that Barrett imposed upon Pink Floyd when they made their second album and extended-technique trumpet that is thoroughly of this decade. It's that Keller has made it all work together without letting the seams show.

To that end, he's convened a well-drilled and competent ensemble that handles everything he gives it with elegance, aplomb and evident pleasure. Since the soloists aren't identified, I can't single out the star of the show, but this band's trumpeters show great range and confidence handling everything from lush, Gil Evans-like colors to bold polka riffs to desiccated whistles to jubilant whinnies that would sound just right on an Eight Bold Souls record. *Keller's 10* is a promising debut.

—Bill Meyer

Keller's 10: Syd Barrett; Piano-Piece No. 1; Green; Dimp (Take 1); Kanon 1; For 4—Rockthing; Kanon 2 Poly-Tonal; Dimp (Take 2); Machine; Fuga (Intro); Fuga; For 4—Rockthing (Live); Miniature Nr. 1; Short Piece. (54:36)

Personnel: Reto Anneler, alto and soprano saxophone, flute; Rafael Schlit, tenor saxophone, bass clarinet; Matthias Tschopp, baritone saxophone, bass clarinet; Matthias Spillmann, Claudio Bergamin, trumpet, flugelhorn; Michael Flury, trombone; Fabian Beck, bass trombone; Andreas Meili, piano; Peter Gossweiler, bass; Marius Peyer, drums; Beat Keller, composer, conductor.

» Ordering info: unitrecords.com

Mark Masters Ensemble

Farewell Walter Dewey Redman

CAPRI 74089

★★★★

Some of the best-kept secrets in Southern California jazz are the guest intensives and concerts that Mark

Masters presides over at the Claremont Colleges under the aegis of American Jazz Institute. He recasts the music of Jimmy Knepper, Clifford Brown, Gil Evans, Gary McFarland and others, featuring soloists like Tim Hagans and Gary Foster. If the concerts are geographically remote, we're fortunate that Masters records them.

Masters can reinterpret composers or arrangers ably, but how does one pay adequate tribute to a quicksilver reed improviser like Dewey Redman in an orchestral setting? Masters features Oliver Lake as the prime solo voice amid a fine orchestra. The songs are almost all by Redman, who had more of an impact as a player than as a writer. The result is an album that might not illuminate Redman so much as it places Lake in a rare orchestral setting. Lake's singing, hard-edge alto beautifully contrasts the smoother horn voicings. That's not



a bad thing at all.

To his credit, Masters mostly restricts his writing to discreet swaths of voiced horn color. Lake turns in some of his most focused playing ever on a soulful "My One And Only Love," reminding us of Redman's affecting ballads. The African-esque "Situnga" prompts a bopish ensemble movement, over which Lake pops and wriggles expertly.

Foster's flute solos on "Love Is" and "Joie De Vivre" offer gorgeous silk to Lake's fire.

Two improvised quartet pieces access Redman in a way that the orchestrated material doesn't. Hagans and Lake dialog handily over Dave Carpenter's bass and Peter Erskine's pro-tean drums. "Transits" is a Caribbean butt-shaker and "Adieu Mon Redman" is introspective and oblique. Peppery and moody, invigorating and thoughtful—that was Dewey Redman, and that's this album.

—Kirk Silsbee

Farewell Walter Dewey Redman: Dewey's Tune; I-Pimp; Boody; Le Clit; Transits; My One And Only Love; Situnga; Joie De Vivre; Love Is; Thren; Adieu Mon Redman. (70:48)

Personnel: Oliver Lake, Gary Foster, Don Shelton, John Mitchell, Bob Carr, reeds; Scott Englebright, Les Lovitt, Tim Hagans, trumpet; Les Benedict, Dave Woodley, Charlie Morillas, trombone; Stephanie O'Keefe, French horn; Dave Carpenter, bass; Milcho Leviev (3), Cecilia Coleman (8, 9), piano; Peter Erskine, drums; Mark Masters, arrangements.

» Ordering info: caprirecords.com



FRED HERSCH POCKET ORCHESTRA
LIVE AT JAZZ STANDARD

In Stores April 21, 2009
Sunnyside SSC 1222

The group represented on Hersch's latest recording, *Live At Jazz Standard*, has been affectionately named the Pocket Orchestra. The Pocket Orchestra is a unique assembly of piano, vocals, trumpet and percussion. Along with Hersch, the band includes trumpeter Ralph Alessi, Australian vocalist Jo Lawry and the inimitable percussionist Richie Barshay. The band was an experiment for Hersch with a group minus a bass player and with the vocalist used more as an instrumental foil. Most of the songs were written and arranged by Hersch, except for the group's takes on Sarabande's "Invitation To The Dance" and Valentine's "A Wish" featuring text by Norma Winstone.



sunnysiderecords.com



FRED HERSCH POCKET ORCHESTRA

Julian Lage

Sounding Point

EMARCY 00602517914476

★★★★½

Julian Lage, a young San Francisco-bred guitarist now based in Boston, goes for something like willful eclecticism on *Sounding Point*, his debut as a leader. The results are pleasant if less than startling, including a pair of flickering, pensive solo pieces, “Familiar Posture” and “Constructive Rest.” Both are improvisations spun off from “Long Day, Short Night,” a swaggering, quick-picking collaboration with banjo man Béla Fleck and mandolin dynamo Chris Thile. The three work their magic, too, on “The Informant,” a dazzling cat-and-mouse game, and late indie pop singer-songwriter Elliott Smith’s “Alameda.”

Neal Hefti’s “Lil’ Darlin’,” written for Count Basie, is reshaped with darker tones and textures; Lage and pianist Taylor Eigsti turn in a spiky duo version of Miles Davis’ “All Blues.” Lage’s regular bandmates—saxophonist Ben Roseth, cellist Aristides Rivas, bassist Jorge Roeder and drummer/percussionist Tupac Mantilla—are featured on several tracks, including the opener “Clarity,” on which the guitarist shares lines with Rivas, and the percussive, grooving “Motor Minder,” a showcase for Mantilla. An impressive debut.

—Philip Booth

Sounding Point: Clarity; All Purpose Beginning; Familiar Posture; The Informant; Peterborough; Long Day, Short Night; Quiet, Through And Through; Lil’ Darlin’; Tour One; Alameda; Constructive Rest; Motor Minder; All Blues. (61:27)

Personnel: Julian Lage, acoustic and electric guitar; Tupac Mantilla, drums, percussion; Aristides Rivas, cello; Ben Roseth, saxophone; Jorge Roeder, bass; Taylor Eigsti, piano; Béla Fleck, banjo; Chris Thile, mandolin

» Ordering info: emarcy.com



Rokia Traoré

Tchamantché

NONESUCH 465532

★★★★

The daughter of a Malian diplomat, Rokia Traoré grew up cosmopolitan, living in Europe, North Africa and the Middle East. While her music has never reflected a global patchwork, it’s never been bound by tradition, either. The hypnotic, circular grooves of so much Malian music has swirled at the heart of her work, but she’s also drawn upon other styles and approaches. Her singing eschews the more declamatory bluesy delivery of Wassoulou singers like Oumou Sangaré in favor of something more gentle, informed by the subtle nuances American pop-folk singers.

On her fourth album, *Tchamantché*, she pulls further away from tradition, using a drum kit instead of the thumpy calabash that’s turned up previously. The twangy n’goni playing of Mamah Diabaté remains a key ingredient, but most of the sounds here were made with electric guitars, though they are restrained and delicate, resonating within airy lattices of arpeggiated warmth. Her arrangements usually accelerate the tempo and heighten the tension of a song as it proceeds, but on record she never closes out with obvious blowouts. Somehow, the music reaches a gorgeous peak, then dissipates. Traoré wrote or co-wrote every tune except a ravishing take on the Gershwins’ “The Man I Love,” which she first learned on a Billie Holiday tribute tour with Dianne Reeves in 2005. As usual, she makes it all her own.

—Peter Margasak

Tchamantché: Dounia; Dianfa; Zen; Aimer; Kounandi; Koronoko; Tounka; Tchamantché; The Man I Love; A Ou Ni Sou. (45:42)

» Ordering info: nonesuch.com



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Musicians, Moguls Delve Into '40s and '50s R&B Evolution

Published in the 1970s, Charlie Gillett's *The Sound Of The City* and Arnold Shaw's *Honkers And Shouters* are classics about the golden age of r&b. Now appears John Broven's *Record Makers And Breakers* (University of Illinois Press), a nearly 600-page tome built on the clarity of those two earlier information troves.

Broven exhaustively examines the independent r&b and rock 'n' roll record scene of the '40s, '50s and early '60s. Through interviews and research, he has gathered together information on record distribution, manufacturing and promotion, songwriting and publishing, as well as the role of juke boxes, the press, and radio—essentially, all the nuts and bolts of the music business of the era. Impressively, Broven interviewed more than 100 bigwigs, including label owners, producers, promoters, disc jockeys, trade paper editors and recording artists. Ahmet Ertegun (Atlantic Records), Jerry Wexler (Atlantic/Billboard), Sam Phillips (Sun) and Marshall Chess (Chess) provide fascinating quotes. So do lesser-known rock 'n' roll pioneers like Joe Bihari (Modern/RPM), Lee Magid (National/Savoy), Colonel Jim Wilson (King), Hoss Allen (WLAC, Nashville) and Jay Miller (Excello).

Loads of fascinating information comes from insiders responsible for getting the music of B.B. King, Ruth Brown, Muddy Waters, Jerry Lee Lewis, King Curtis and more to black and white record buyers. Proudful Ertegun swipes at "pond scum" like Herman Lubinsky at Savoy. Jay Miller explains the swampy sound special to his Crowley studio in Louisiana. Colonel Wilson recalls the making of Bill Doggett's 1956 hit "Honky Tonk."

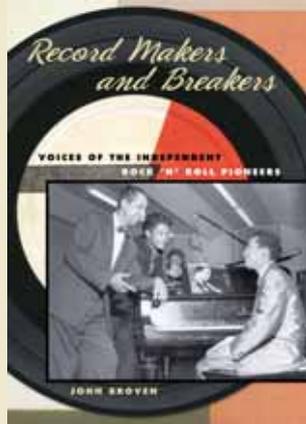
Broven, a skillful writer, keeps the text moving right along, his fill-ins of facts and explanations welcome, his segues from interviewees' words to his own smooth and easy. The author clearly loves the music and holds the achievements of the record people in high regard, but he stays level-headed and avoids overpraising his heroes. He leaves cultural and social history for other writers.

Broven organizes the text into four parts: "The Independent Revolution," "Regional Sounds," "The Hustle Is On" and "Rock 'n' Roll Is Here To Stay." Within each, there are at least five chapters—each starting off with a "Cast Of Characters" listing that gives readers a head's up on what pioneers are to be featured.

Did last winter's film *Cadillac Blues* get you thinking about Chess Records? Go to "The Chess Game" chapter. The dark side of the business? Consult "The Payola Scandal And Changing Times"—but bear in mind Broven isn't concerned with dishing out mob muck or booze-and-broads sensationalism. The once-vibrant West Coast scene gets its own chapter, while several others cover the happenings in New York City, from Tin Pan Alley to Harlem.

Record Makers And Breakers, in its entirety, may be too much for casual or mildly committed fans of nascent rock 'n' roll. Still, browsing is strongly recommended even for them. For academicians and r&b gourmards, this book is essential reading. **DB**

Ordering info: press.uillinois.edu



optimistic delightful creative

Photo by Ned Radinsky courtesy of RockyMountainJazz.com



Here's what the critics are saying about Chie Imaizumi's *Unfailing Kindness* CD:

"I can recommend Chie Imaizumi's *Unfailing Kindness* without reservation..." ****1/2

• Jeff Krow – *Audiophile Audition*

"Imaizumi's music exudes both optimism and overcoming difficult times, but mostly the joy of creating and being able to share it." • Bud Kopman, *Allaboutjazz.com*

"After listening to one night of her vital, creative and engaging music... Imaizumi was on my short list of new composer/arrangers to watch."

• Norman Provisor – *Rocky Mountain News*

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www.viennajazz.org



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www.porijazz.fi



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www.jazzavienne.com



Holland
North Sea Jazz Festival
 July 10 – July 12
www.northseajazz.com



Italy
Umbria Jazz
 July 10 – July 19
www.umbriajazz.com



Norway
Molde International Jazz Festival
 July 13 – July 18
www.moldejazz.no



Spain
Festival de Jazz de Vitoria-Gasteiz
 July 12 – July 18
www.jazzvitoria.com



Switzerland
Montreux Jazz Festival
 July 3 – July 18
www.montreuxjazz.com



Turkey
International Istanbul Jazz Festival
 July 2 – July 16
www.iksv.org



Canada
Festival International de Jazz de Montreal
 July 1 – July 12
www.montrealjazzfest.com



Canada
Vancouver International Jazz Festival
 June 26 – July 5
www.coastaljazz.ca



USA
Monterey Jazz Festival

September 18 – September 20
www.montereyjazzfestival.org



USA
Ravinia Festival
 June 18 – June 21
www.ravinia.org



UK
London Jazz Festival
 November 13 – November 22
www.serious.org.uk





FESTIVAL RONDO

Dave Brubeck celebrates the 50th anniversary of *Time Out* on the festival trail

Complete Listings For 158 Festivals!

INSIDE

Ellington Fest, Obama Style
PAGE 96

Detroit @ 30
PAGE 102

New Orleans Beyond Jazz Fest
PAGE 106

Telluride Gets Sunnier
PAGE 112

Jazz Parties Cool West Coast
PAGE 114

Festival Stimulus Plans
PAGE 120

Canadian Small-City Fests
PAGE 122

IJFO Fuses Continents
PAGE 129

Israel's Cultural Crossroads
PAGE 140



Xerox
Rochester
International
Jazz Festival

COURTESY OF XEROX/ROCHESTER INTERNATIONAL JAZZ FESTIVAL

Cape May Jazz Festival

Cape May, New Jersey

April 17–19

Classic blues and jazz singing is the major theme of this year's Cape May Jazz Festival. Billy Eckstine will be honored in a tribute from the B Swingers Big Band and Sabrina Carten will honor Sarah Vaughan. Latin music is also a big part of the event.

Lineup: Steve Butler, James Cotton, Odean Pope, Mayra Casales, Sylvia Cuenca, more.

More info: capemayjazz.org

Kennedy Center Mary Lou Williams Women in Jazz Festival

Washington, D.C.

May 14–16

Fourteen years strong, this heralded two-day festival shines light on jazz's leading women instrumentalists and vocalists. Dee Dee Bridgewater hosts this year.

Lineup: Anat Cohen, Maria Schneider, Carmen Lundy, Janis Siegel, Anne Drummond, Annette Aguilar, Hailey Mae Niswanger.

More info: kennedy-center.org

Central PA Friends of Jazz Festival

Harrisburg, Pennsylvania

May 29–31

Presented by Central PA Friends of Jazz, this event will be held at the Harrisburg Hilton in conjunction with the International Trumpet Guild's Annual Conference hosted by Messiah College. It includes free and ticketed concerts, a riverboat cruise and workshops.

Lineup: Jeremy Pelt, Terrell Stafford, Tim Warfield, Ira Sullivan, U.S. Army Blues Band, Steve Rudolph, more.

More info: pajazz.org

Burlington Discover Jazz Festival

Burlington, Vermont

June 5–14

One of the standout New England spring jazz events, this year's festival highlights prominent contemporary women instrumentalists. It also embraces traditionalists and artists who push the supposed boundaries of jazz.

Lineup: Diana Krall, Esperanza Spalding, Anat Cohen, Branford Marsalis, Grace Kelly, Yusef Lateef, Pink Martini, more.

More info: discoverjazz.com

Duke Ellington Jazz Festival

Washington, D.C.

June 5–15

Washington, D.C.'s premier jazz festival moves its dates from mid-fall to late-spring this year and brings a heavy New Orleans vibe to the party. Paquito D'Rivera serves as artistic director.

Lineup: Terence Blanchard, Ellis Marsalis, Nicholas Payton, Irma Thomas, Buckwheat Zydeco, Rebirth Brass Band, more.

More info: dejazzfest.org

Red Bank Jazz and Blues Festival

Red Bank, New Jersey

June 5–7

The Jersey Shore Jazz and Blues Foundation produces this 23-year-old free, non-profit music festival, which draws more than 100,000 visitors to the banks of the Navesink River for a lineup that focuses on local talent. It features a number of crafts booths, kid-friendly activities and food.

Lineup: TBA. Last year featured Matt O'Ree, Greg Piccolo, T.J. Wheeler and more.

More info: redbankfestival.com

Vision Festival

New York, New York

June 9–15

This progressive festival is in its 14th year. It has occupied several lower Manhattan venues, from the Knitting Factory to more frequently the Angel Orensanz Center for the Arts, and this year will also include the Abrons Art Center at the Henry St. Settlement. The focus is avant-jazz from an African-American perspective, but the event embraces all expressive arts, including visual art, spoken word and dance. Marshall Allen is the festival honoree this year.

Lineup: Butch Morris, Fred Anderson, Charles Gayle, Joe McPhee, Milford Graves, Matthew Shipp, more.

More info: visionfestival.org

Xerox Rochester International Jazz Festival

Rochester, New York

June 12–20

Under the backdrop of the Eastman School of Music, the Rochester Jazz Festival delivers a rich lineup of jazz, blues, reggae and pop. The fest offers a combination of free and paid concerts and has a club pass system where attendees can buy one ticket and concert surf to a wide variety of paid events. Employing dozens of venues within a four-block area around the school, two of the best places to see and hear music at the festival are the Eastman Theatre and Kilbourn Hall. With multireedist John Nugent working as producer and artistic director, Rochester drew some 120,000 listeners last year.

Lineup: Smokey Robinson, SMV (Stanley Clarke, Marcus Miller and Victor Wooten), Dave Brubeck Quartet, Michael McDonald, Taj Mahal, Bill Frisell Trio, Joey DeFrancesco, Ernestine Anderson, Pat Martino Trio, Joe Lovano Trio, Lionel Loueke Trio, Erin Bode, Gap Mangione 5tet, Dafnis Prieto, Monty Alexander, Chico Hamilton and Euphria, more.

More info: rochesterjazz.com

Clifford Brown Jazz Festival

Wilmington, Delaware

June 15–21

This is the 20th anniversary of the free festival named in memory of the great trumpeter who hailed from Wilmington. Performances will be held in Rodney Square, except for the Sunday performance of Duke Ellington's Sacred Music in the Grand Opera House.

Lineup: TBA. Last year included Charles Mingus Big Band, Hiromi, David Sanborn.

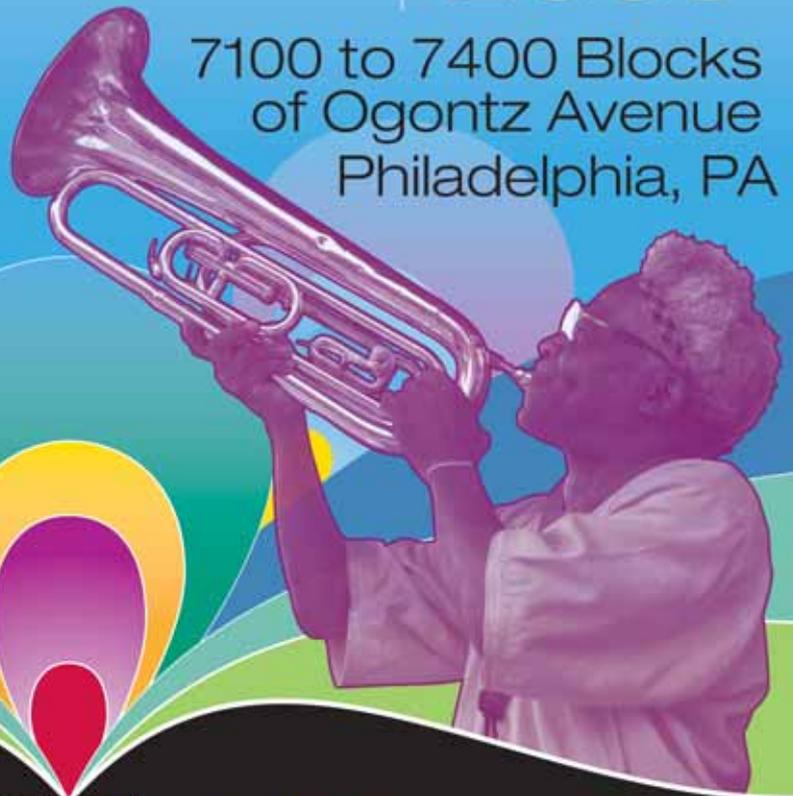
More info: cliffordbrownjazzfest.com

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West Oak Lane Jazz and Arts Festival

Philadelphia, Pennsylvania
June 19–21

This free outdoor event takes place on Ogontz Avenue in northwest Philadelphia. More than 400 musicians will perform on four stages along with arts and crafts exhibitors, visual artists and food vendors.

Lineup: Mingus Big Band, Roy Ayers, Trudy Pitts, Frank Jackson Big Band, Billy Paul, The Intruders, more.

More info: westoaklanefestival.com

Syracuse Jazz Festival

Syracuse, New York
June 26–27

Dedicated to the late festival regular guitarist Hiram Bullock, the 27th anniversary of this free music festival mixes the straightahead with smooth jazz and fusion. The shows are held on the Onondaga Community College campus. The Jazz Fest education program offers free master classes, clinics, workshops, mentoring sessions, meet the artist sessions and daily jam sessions.

Lineup: Kenny G, Spyro Gyra, Randy Brecker/Bill Evans Soulhop Band, West Coast/East Coast All Stars, more.

More info: syracusejazzfest.com

Freihofer's Jazz Festival

Saratoga Springs, New York
June 27–28

Held at the park setting of the Saratoga

Performing Arts Center, the summer home of the New York City Ballet, this festival in the pines features a wide range of acts playing throughout its two days and nights.

Lineup: Patti LaBelle, Stanley Clarke, Gary Burton with Pat Metheny, Jimmy Cobb's So What Band, George Benson pays tribute to Nat King Cole with a 28-piece orchestra, Dave Brubeck Quartet celebrates 50 years of *Time Out*, Spanish Harlem Orchestra, more.

More info: spac.org

Belleayre Music Festival

Highmount, New York
July 4–August 5

Belleayre Mountain, an alpine escape two-and-a-half hours outside New York City, transforms its grounds each summer into a music festival with performances ranging from jazz to rock to opera in an intimate setting under the Phyllis Litoff Pavillion or on the lawn for an evening picnic. Each year the lineup is varied and fun.

Lineup: Kevin Eubanks, Leny Andrade, U.S. Military Academy Band's Jazz Knights, Ladysmith Black Mambazo, more.

More info: belleayremusic.org

Jazz In July

New York, New York
July 20–30

Bill Charlap serves as artistic director of this festival at the 92nd Street Y. Traditional jazz dominates the event and this year includes tributes to Oscar Peterson, Gerry Mulligan

and Vince Guaraldi.

Lineup: Barbara Carroll, Kurt Elling, Phil Woods, Jimmy Heath, Eric Reed, Mulgrew Miller, more.

More info: 92y.org/jazz

Pocono Blues Festival

Lake Harmony, Pennsylvania
July 24–July 26

On three stages at the Big Boulder Ski Area in the Pocono Mountains, the "Biggest Blues Festival on the East Coast" features established artists as well as a few up-and-coming artists. Special show: Shemekia Copeland and friends will salute the memory of Johnny Copeland.

Lineup: Shemekia Copeland, Saffire, Buckwheat Zydeco, Lil' Ed & The Blues Imperials, Harrison Kennedy and Fruteland Jackson, James Armstrong, Terry Evans, Ruthie Foster, more.

More info: jfb.com

KoSA International Percussion Workshop

Castleton, Vermont
July 29–August 2

This event includes a week of intensive, hands-on classes with professional drummers and percussionists at Castleton State College. Performances are part of the experience.

Lineup: TBA. Previous artists included John Riley, Dafnis Prieto and Steve Smith.

More info: kosamusic.com

Duke Ellington Jazz Fest Looks Ahead to Obama Era

Ever since Nov. 4, 2008, when Barack Obama was elected president, the streets of Washington, D.C., have seemed sunnier. That spirit isn't lost on the city's Duke Ellington Jazz Festival. Charlie Fishman, the festival's producer, organized a pre-Inaugural concert for Obama that featured trumpeter Diego Urcola, bassist Oscar Stagnaro, pianist Alex Brown and drummer Mark Walker—band members of Paquito D'Rivera, who serves as the June festival's artistic director.

"My inclination is that Obama has a high profile on the cultural landscape in comparison to other U.S. presidents," Fishman said.

Fishman added that he's "cautiously optimistic" about the prospects of getting a boost from the Obama administration. Before Obama became president, he revealed his appreciation for jazz, even citing John Coltrane as being on his iPod. He also advocated for stronger financial support and awareness of the arts throughout his campaign, although that was before economic

news became more dire this year.

Even with this news, the festival continues expanding since its first event in 2005. The millions who packed the National Mall for Obama's Inauguration on Jan. 20 propelled the festival's setting into a far bigger and brighter spotlight. One of Fishman's new initiatives is to focus on a different American city's jazz tradition each year. This June will spotlight New Orleans. Showcases will feature talents like Terence Blanchard and Ellis Marsalis. Meanwhile, the fest will continue including workshops, educational initiatives and an NEA Jazz Masters concert. Fishman said that the festival has an annual budget of \$2 million, slightly lower than last year.

Still, even with the focus on the Crescent City and educating D.C.-area youths about the importance of jazz history, Fishman is well aware that the festival's location will always mean a global audience.

"We're in the nation's capital so whatever happens here resonates internationally,"

Dee Dee Bridgewater @ Duke Ellington Jazz Festival



Fishman said. "I'm not just talking in terms of the jazz audience, but even for people who might not be that familiar with jazz culture."

—John Murph

5th Anniversary

DUKE ELLINGTON JAZZ FESTIVAL



Celebrating New Orleans
June 5-15, 2009 – Washington, DC



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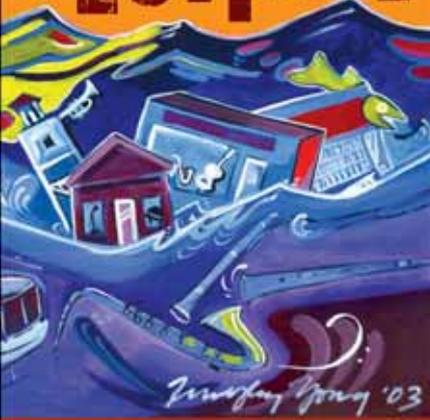
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Rebirth Brass Band + Dr. Billy Taylor + Irma Thomas +
Uptown Jazz Orchestra + Don Vappie & the Creole Jazz Serenaders +
Dr. Michael White + Buckwheat Zydeco + And Many More



The Duke Ellington Jazz Festival is sponsored in part with a grant from the Government of the District of Columbia, Adrian M. Fenty, Mayor, and in part by awards from the National Endowment for the Arts (NEA), the DC Commission on the Arts & Humanities, and the Mid-Atlantic Arts Foundation, both supported in part by the NEA. © 2009 Festivals DC, Ltd. All rights reserved. "Duke Ellington" is a trademark of the Estate of Mercer K. Ellington.



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Mark O'Connor and Jane Monheit @ Tanglewood Jazz Festival

HILARY SCOTT

Litchfield Jazz Festival

Kent, Connecticut

July 31–August 2

Litchfield moves to the quaint village of Kent in the rolling hills of eastern Connecticut, about two hours north of Manhattan, this year. Under the artistic direction of Vita Muir and the musical direction of saxophonist Don Braden, this festival offers exceptional ambiance, food and music. Artists stroll the fest before and after their sets. Students from the festival's jazz camp pop up on side stages between main acts.

Lineup: Jane Monheit, Preservation Hall Jazz Band, Poncho Sanchez Latin Jazz Band, Houston Person Quartet, Wycliffe Gordon and Jay Leonhart Quartet, Benny Green and Bucky Pizzarelli, Lionel Loueke, Dafnis Prieto Si O Si Quartet, Trio Da Paz, Ted Nash Quartet Mancini Project, more.

More info: litchfieldjazzfest.com

Caramoor International Jazz Festival

Caramoor, New York

August 1–2

This lovely estate outside of New York City hosts this jazz weekend with concerts in the Venetian Theater and more intimate performances at the Spanish Courtyard. Along with the music, visitors can take tours of the gardens and Lucie and Walter Rosen estate.

Lineup: Dianne Reeves, Jean-Michel Pilc, Gerald Clayton, Junior Mance, Luciana Souza, more.

More info: caramoor.org

Newport Jazz Festival

Newport, Rhode Island

August 7–9

George Wein has taken over the reins once again at the granddaddy of all jazz festivals. With the genuine prospect that the festival would not happen this year under Festival Network's stewardship, Wein could not bear to see the event he founded in 1954 cease to exist. So he signed the contract to produce the

festival once again at its traditional location in Fort Adams State Park. Expect the usual lineup of jazz luminaries and rising stars.

Lineup: TBA. Last year included Herbie Hancock, Esperanza Spalding, Aretha Franklin, Anat Cohen and Christian Scott.

Riverfront Blues Festival

Wilmington, Delaware

August 7–9

Wilmington's Tubman-Garrett Riverfront Park is the site for this three-day city-sponsored blues party featuring numerous veterans.

Lineup: Walter Trout, Ronnie Baker Brooks, Charlie Musselwhite, Billy Branch, more.

More info: riverfrontbluesfest.com

Scranton Jazz Festival

Scranton, Pennsylvania

August 7–9

This festival centers around big gigs at Scranton's Radisson hotel, but it also includes shows at small venues and a jazz walk.

Lineup: TBA.

More info: pajazzalliance.com

Provincetown Jazz Festival

Provincetown, Massachusetts

August 14–16

This Cape Cod jazz festival is held in the oldest continuous arts colony in the United States. The festival also helps raise funds for a number of local causes.

Lineup: Shawnn Monteiro, String of Pearls, The New York City Police Department Jazz Ensemble, Krisanthi Pappas, Beat Kaestli, Marshall Wood, Andy Solberg, Laird Boles, Fred Boyle, Bart Weisman, more.

More info: provincetownjazzfestival.org

Vermont Blues Festival

West Dover, Vermont

August 21–23

At the popular Mount Snow Ski Area in the Green Mountain National Forest, this blues bash makes its debut with a particularly strong assortment of performers.

Lineup: Shemekia Copeland, Mavis Staples, Elvin Bishop, Magic Slim, Lil' Ed & The Blues Imperials, Guy Davis, Rosie Ledet, Johnny Rawls, more.

More info: mountsnow.com

Tanglewood Jazz Festival

Lenox, Massachusetts

September 4-6

Held over Labor Day weekend in the Berkshire Hills summer home of the Boston Symphony Orchestra, this festival features a solid jazz lineup. Concerts are held in the acoustically pristine Seiji Ozawa Hall.

Lineup: Paquito D'Rivera, Regina Carter, Nnenna Freelon, Kenny Barron, Mulgrew Miller, John Pizzarelli, Dave Holland, Jon Faddis, more.

More info: tanglewood.org

The Many Colors of a WOMAN

Hartford, Connecticut

September 5

This free event highlights women in contemporary jazz, but it reaches out to musicians and audiences from across the spectrum.

Lineup: Nicki Mathis, Carla Dean, Dotti Anita Taylor, Phil Bowler, more.

More info: themanycolors@aol.com

COTA Jazz Festival

Delaware Water Gap, Pennsylvania

September 11-13

As part of the annual Delaware Water Gap Celebration of the Arts, this community festival brings together international stars, regional talent and emerging artists.

Lineup: Phil Woods, Bob Dorough, Dave Liebman, Nellie McKay, Bill Goodwin, Eric Doney, Sherrie Maricle, Nancy and Spencer Reed, Skip Wilkins.

More info: cotajazz.org

Berklee Beantown Jazz Festival

Boston, Massachusetts

September 24-26

Boston's prestigious music school throws this major outdoor event on four free and ticketed stages. This year's theme is blues and heritage, and Terri Lyne Carrington is serving as artistic director.

Lineup: TBA.

More info: beatownjazz.org

Pittsfield CityJazz Festival

Pittsfield, Massachusetts

October 7-18

Held in the heart of the Berkshire Hills during the peak of fall foliage season, the fifth annual festival will present international, national and regional talent in a variety of downtown venues, including the historic Colonial Theatre.

Lineup: Dave Brubeck Quartet, Frank Vignola Trio, more.

More info: pittsfieldcityjazz.org



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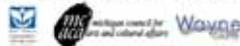


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Discover Clearwater.

Again ... or for the very first time!



Clearwater, Florida is one of the nation's top destinations, and it's easy to understand why: Miles of white sand coastline, desirable year-round temperatures, and a huge variety of attractions and events. Here are a few tips to help you rediscover Clearwater. Again ... or for the very first time.

THE COUNTRY'S BEST BEACH

Caladesi Island State Park is currently America's Best Beach according to "Dr. Beach" (coastal geologist Dr. Stephen Leatherman, Florida International University), who cited the pristine barrier island's "powder white sand, warm, crystal clear water and beautiful nature." Situated two miles in the Gulf just north of Clearwater Beach, the three-mile long uninhabited island is accessible only by ferry, private boat or ... foot, walking north from Clearwater Beach, and has no paved roads or vehicles, but much more! Swim or shell along the beach's fine white sands, kayak through mangrove tunnels, or hike the nature trail through the island's interior and catch a glimpse of what remains of the 1890 Scharrer homestead. Wildlife abounds. Simple amenities like a café and marina make this "well-kept secret" the "number one beach to enjoy and decompress," according to Dr. Beach.

A "NEW" CLEARWATER BEACH

Over the past couple of years, Clearwater Beach has undergone an extraordinary transformation. **Beach Walk**, the city of Clearwater's multi-million dollar, half-mile long beachside promenade, has led the renewal. It winds along south Clearwater Beach to **Pier 60 Park**, home of the famed 1,080-foot fishing pier and observation deck, and the nightly Sunsets at Pier 60 Festival, one of Clearwater's best-known and cherished attractions. This free family event features artisans, crafters, street performers and live musical entertainment every day, from approximately two hours before until two hours after sunset, weather permitting.

Another important part of the renewal is the **Sandpearl Resort**, Clearwater Beach's first new beachfront resort in over 25 years. Some of Clearwater Beach's other properties have recently undergone extensive renovations, the **Hyatt Regency Clearwater Beach Resort & Spa** is scheduled to open in December 2009, and two developments are still in planning phases.

BE INSPIRED BY DOLPHINS

In December 2005, an Atlantic Bottlenose Dolphin - at only three months of age - lost her entire tail

and two vertebrae after being caught in a crab trap line on Florida's east coast. She was taken to the renowned **Clearwater Marine Aquarium**, a rescue, rehabilitation and release facility, to begin a long recovery, which included being fitted with a prosthetic tail. Named "Winter," her incredible story of survival has been documented in media all over the world, and as a result, she has become an international superstar and inspiration to countless visitors, especially children living with physical handicaps and wounded war veterans. The aquarium offers a variety of educational experiences like eco-tours and kayak excursions, behind-the-scenes tours, a new wide-screen theater and daily dolphin shows.

Dolphins can also be viewed in the wild by venturing out on a dolphin "encounter" berthed at the **Clearwater Municipal Marina** ... and sometimes even while dining at any number of beachside restaurants!

COME ON IN, THE WATER'S FINE

If water sports are on your "to-do" list, stop by the **Clearwater Municipal Marina**, which provides "one-stop" access to every conceivable recreational boating activity including nearly two-dozen fishing charter and fishing party boats; dinner cruises; charter sail boats; dive boats; sight-seeing boats, dolphin "encounters" as well as speedboat rides and parasailing. Best of all, it's centrally located and steps away from shopping, dining and other entertainment venues.

The **Clearwater Community Sailing Center**, with a prime location on Sand Key - enabling easy access to the Gulf and Clearwater Harbor - maintains a fleet of over 40 boats available to the public. Affordable daily memberships make it convenient for visitors to rent the center's boats, and group and private lessons with US SAILING-certified instructors provide guests with an introduction to sailing.

NOT ALL THE FUN IS AT THE BEACH!

A step away from Jazz Holiday's lovely open, outdoor venue, Coachman Park, downtown Clearwater's **Cleveland Street District** is also enjoying a renewal, becoming a more pedestrian friendly community with

distinctive character. Revolving public art exhibits, like the city's new outdoor art gallery, "Sculpture 360: Art in the Cleveland Street District," along street parties, concerts and the weekly **Downtown Farmer's Market**, are part of the landscape. Currently, two high-rise condominiums anchor the district and the Marriott Residence Inn opened last September. Public projects are also in the works including a 130-slip marina on the harbor, scheduled for completion in 2009. The city also recently purchased the landmark 1920s-era Royalty Theatre and, with Ruth Eckerd Hall, plans to turn it into a concert and performing arts venue.

Besides Clearwater Jazz Holiday, Clearwater hosts several popular events throughout the year including Outback Bowl Beach Day, Frenchy's Stone Crab Festival, Taste of Clearwater, Ironman World Championship 70.3, Holiday Boat Parade and numerous regattas and fishing tournaments. Professional sports are year-round in the area with Major League Baseball's Philadelphia Phillies spring training in Clearwater's Bright House Field, Minor League Baseball's Clearwater Threshers playing their regular season also at Bright House Field, along with the Tampa Bay Rays in St. Petersburg and the Tampa Bay Buccaneers and Tampa Bay Lightning in Tampa.

Clearwater Regional Chamber of Commerce
727-461-0011
www.visitclearwaterflorida.com

Caladesi Island State Park
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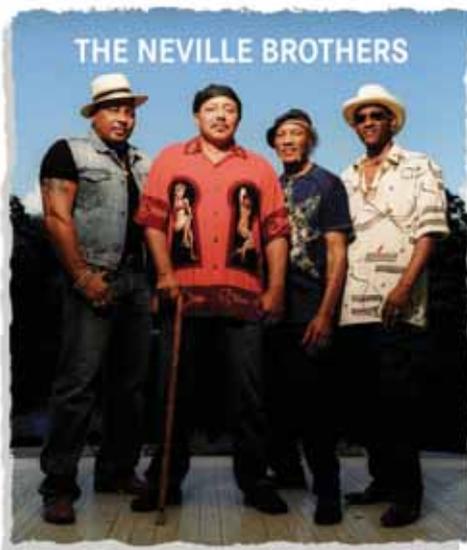
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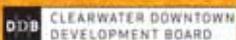
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Tri-C JazzFest

Cleveland, Ohio

April 23–May 3

Now celebrating its 30th anniversary, the festival will feature educational programs, multimedia events and headliners in unique combinations. Vibraphonist Cecilia Smith will premiere her “Crossing Bridges,” which mixes jazz, film and spoken word.

Lineup: George Benson, Dave Brubeck with Kurt Elling, Buddy Guy with John Scofield, Eddie Palmieri, Marion Hayden, Roy Haynes Fountain of Youth Band with Randy Weston, more.

More info: triczazzfest.com

Grand Marais Jazz Festival

Cook County, Minnesota

May 22–24

The destination festival on the northern shore of Lake Superior—in an arts-friendly community—offers a program heavy on straight-ahead jazz and numerous side trip options, including a helping of culinary events. This year also includes an art crawl through the nearby galleries.

Lineup: Larry Coryell, Melissa Walker, Joe Baione, Rolando Matias, more.

More info: grandmaraisjazzfest.com

Glenn Miller Festival

Clarinda, Iowa

June 11–14

This festival takes place in Glenn Miller’s birthplace and goes all out in paying homage to the bandleader. In addition to concerts, there are special events such as tours of his home and panel discussions.

Lineup: Glenn Miller Orchestra, Bill Baker Big Band, Tom Daugherty Orchestra, 312th United States Army Band, more.

More info: glennmiller.org

Chicago Blues Festival

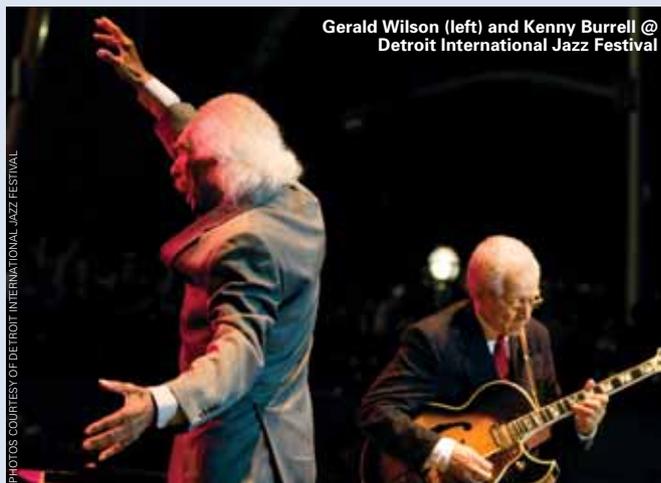
Chicago, Illinois

June 12–14

The Mayor’s Office of Special Events hosts the 26th year of the largest free-admission blues festival in the world. This year there will be birthday tributes to the late Robert Nighthawk and 70-year-old Eddie C. Campbell, plus a fond nod to local record label Earwig. Blues jams held daily.

Lineup: Big Jack Johnson, Bettye LaVette, Sharon Jones & the Dap-Kings, Charlie Musslewhite, the Lee Boys, more.

More info: chicagobluesfestival.us



Gerald Wilson (left) and Kenny Burrell @ Detroit International Jazz Festival



Christian McBride

Sophisticated Crowds, Jazz Angel Keep Detroit Fest Thriving

When Detroit International Jazz Festival Director Terri Pontremoli first arrived in town four years ago, she was amazed at the crowds that filled downtown streets for the free Labor Day weekend event. Now celebrating its 30th anniversary, the festival is an ongoing testimony for the city’s belief in the music.

“The jazz tradition is deep here,” Pontremoli said. “The sophisticated and diverse audience proves that this is hallowed ground for jazz.”

This festival’s non-profit organization is also unique in that it is financially independent from the city. That autonomy means it doesn’t have to contend as much with municipal bureaucracy. Still, large sponsorship is never guaranteed. Fortunately, Pontremoli points to the support of Gretchen Carhartt Valade, a clothing company heiress who also backs Mack Avenue Records and the Dirty Dog club. Calling her “the angel of jazz in Detroit,” Pontremoli said Valade’s help means that the festival can keep bringing in young challenging jazz performers and traditional players to 750,000 listeners.

“Gretchen is in her 80s, plays piano and always loved jazz,” Pontremoli said.

Along with its concerts and workshops during Labor Day weekend, the festival works toward improving the city’s music education programs throughout the year. John Clayton, who is the current artist-in-residence for the festival, has also been a guest teacher at the city’s schools—as Regina Carter and Christian McBride did when they had the position in previous years. All of this will create a new generation of musicians who will be the festival’s resource.

“We’re working on establishing a year-round festival big band,” Pontremoli said. “I’d like to have locally based musicians for the band and get resident teachers in specific jazz programs in schools.”

While the rest of the world may see Detroit for its economic woes, Pontremoli said this situation makes the Labor Day musical celebration all the more crucial.

“This festival is more needed than ever,” Pontremoli said. “Detroit is a music city. People here are proud of that.”

—Aaron Cohen

Ravinia Festival

Highland Park, Illinois

June 12–August 29

The summer home of the Chicago Symphony Orchestra has expanded its jazz series to events throughout the summer and has commissioned exciting new works. This summer’s event begins with the debut of Ramsey Lewis’ composition in honor of the bicentennial of Abraham Lincoln’s birth.

Lineup: Ramsey Lewis, Pink Martini, Diana Krall, Femi Kuti, Herbie Hancock, Tony Bennett, Tiempo Libre, more.

More info: ravinia.org

Rhythm and Ribs 18th and Vine Jazz and Blues Festival

Kansas City, Missouri

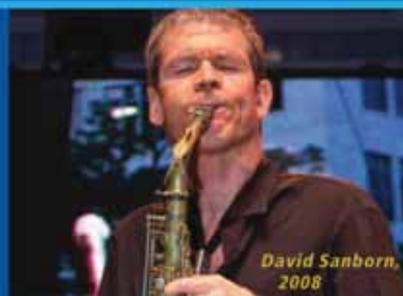
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Simone @ Columbus Jazz and Rib Fest

COURTESY OF COLUMBUS JAZZ AND RIB FEST



Joshua Redman @ Ravinia Festival

COURTESY OF RAVINIA FESTIVAL

summer, this downtown celebration is in its fifth year. Along with the popular barbecue contest and performers, the American Jazz Museum is nearby.

Lineup: TBA. Last year included Robert Cray, Fourplay and George Duke.

More info: kcrhythmandrums.com

Elkhart Jazz Festival

Elkhart, Indiana

June 26–28

The streets of Elkhart fill with jazz as artists perform on six stages and in tented pavilions, churches and the city's river walk.

The festival features bebop, blues and contemporary jazz.

Lineup: Howard Alden, Ken Peplowski, Bucky Pizzarelli, Randy Sandke, Chuck Hedges, John Sheridan, Harry Allen, Dave Bennett, more.

More info: elkhartjazzfestival.com

IH Mississippi Valley Blues Festival

Davenport, Iowa

July 2–4

This festival proves that blues is as revered in the northern part of the Mississippi River as it is in the Delta. The event features free concerts and workshops.

Lineup: Rod Piazza, Magic Slim, Eddy "Chief" Clearwater, Sugar Pie DeSanto, more.

More info: mvbs.org

Toyota–Scion Iowa City Jazz Festival

Iowa City, Iowa

July 3–5

Held in the heart of downtown Iowa City, this free fest brings international and local bands to appreciative crowds.

Lineup: Dave Holland Quintet, Bill Frisell Quartet, David Sánchez, Lionel Loueke, Chris Potter Underground, Trombone Shorty, more.

More info: icjazzfest.org

Deep Blues Music Festival

Minneapolis, Minnesota

July 15–19

On indoor and outdoor stages at the 331 Club and the Cabooze in downtown Minneapolis, the largest alternative and punk blues gathering in the world is going strong in its third year.

Lineup: Elmo Williams, Hezekiah Early, T-Model Ford, Gravel Road, Red Clay River, Eric Bling, Dooley Wilson, Pat MacDonald, more.

More info: deepbluesfestival.com

Sioux Falls Jazz and Blues Festival

Sioux Falls, South Dakota

July 17–18

Eighteen hours of free jazz, blues, soul, zydeco

and other music at two outdoor stages in Yankton Trail Park will delight a crowd that should number about 100,000.

Lineup: The Bad Plus, Elvin Bishop, Bettye LaVette, Keb' Mo', Tommy Castro, Lil' Brian and the Travelers, Dakota Jazz Collective, T. Wilson King, more.

More info: jazzfestsiouxfalls.com

Bix Beiderbecke Memorial Jazz Festival

Davenport, Iowa

July 23–26

Founded in 1972, the Beiderbecke Festival is among the most widely attended gatherings of early traditional jazz musicians and fans in America.

Lineup: Bill Allred's Classic Jazz Band, Bob Crosby Bobcats, Buffalo Ridge Jazz Band, more.

More info: bixsociety.org

Columbus Jazz and Rib Fest

Columbus, Ohio

July 24–26

The Jazz and Rib Fest will celebrate 30 years as one of the most anticipated summer musical events in Ohio with a move to the premier entertainment destination in the city, the Arena District.

Lineup: TBA. Previous years included David Sanborn, Dianne Reeves, Ramsey Lewis.

More info: hottribscooljazz.org

Suttons Bay Blues Festival

Suttons Bay, Michigan

July 25

The small resort town of Suttons Bay (15 miles north of Traverse City) hosts its first blues festival this year.

Lineup: Sonny Landreth, Pete Feters, Regular Boys, more.

More info: suttonsbaybluesfestival.com

Saugatuck–Douglas Jazz Festival

Saugatuck and Douglas, Michigan

July 31–August 1

This low-key festival is held near a relaxing Lake Michigan beach that also offers hiking along shoreline trails and local boutiques.

Lineup: One For All, Shahida Nurullah, Marion Hayden, Ron English, Dwight Adams, more.

More info: s-djazz.com

Lansing JazzFest

Lansing, Michigan

August 7–8

Local and national artists perform on three stages. Wess Anderson will lead clinics and there will be competitions between college and high school jazz bands.

Lineup: Hot Club of Detroit, Tim Cunningham, Cooper Hay Van Lente, Linda Dachtyl, more.

More info: jazzlansing.com

Chicago Jazz Festival

Chicago, Illinois

September 3-6

Chicago's end-of-summer musical blowout brings jazz of every stripe to Grant Park. Victor Goines and the Chicago Jazz Ensemble will pay tribute to the centennial of Benny Goodman's birth as an opening night celebration in Millennium Park. Muhal Richard Abrams is this year's artist in residence.

Lineup: Muhal Richard Abrams with Roscoe Mitchell and George Lewis, Amina Figarova, William Parker's Curtis Mayfield Project, Buddy DeFranco, more.

More info: chicagojazzfestival.org

Detroit International Jazz Festival

Detroit, Michigan

September 4-7

Celebrating its 30th anniversary, this free event brings jazz fans into the Motor City's downtown streets for concerts and workshops. This year will feature a tribute to Hank, Elvin and Thad Jones. John Clayton will serve as this year's artist-in-residence.

Lineup: Hank Jones, Chick Corea, Dave Brubeck, Sheila Jordan, Louis Hayes, more.

More info: detroitjazzfest.com

Blues at the Crossroads

Terre Haute, Indiana

September 11-12

Now in its ninth year, this festival takes place at 7th and Wabash, where the town throws a great party with blues and some beyond headliners.

Lineup: TBA.

More info: bluesatthecrossroads.com

World Music Festival

Chicago, Illinois

September 18-24

Artists from across the planet converge on venues throughout Chicago, and many have made their United States debuts at this event. Jazz musicians are included in collaborations with artists from Africa, the Middle East and Europe.

Lineup: TBA.

More info: cityofchicago.org/worldmusic

EdgeFest

Ann Arbor, Michigan

October 14-17

Michigan's biggest college town is also home to a cozy avant-garde festival, as each fall a host of progressive performers fill the Kerrytown Concert House.

Lineup: Wayne Horvitz, Brad Shepik, Roscoe Mitchell, Thomas Buckner, Ned Rothenberg, more.

More info: kerrytownconcerthouse.com

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New Orleans Jazz & Heritage Foundation Marches All Year

The New Orleans Jazz and Heritage Festival has always meant more to its city than its two mammoth spring weekend blowouts. Ever since its inception, the Jazz and Heritage Foundation has programmed events throughout the year, all of which celebrate the region's musical heritage. Taken as a whole, these events fulfill the foundation's mission to always have the city's numerous traditions in the public eye.

"These events help keep us musicians alive in every way," said guitarist Anders Osborne. "They are culturally essential to any member of the world society."

The concerts and festivals staged under the foundation's umbrella include music series, festivals, one-off concerts, school programs and symposiums that highlight a wide variety of the elements of the country's most unique and historic musical culture.

Some events bring together local players like trombone outfit Bonerama and artists from other jazz communities like Slide Hampton, who performed with Bonerama at the foundation's NEA Jazz Masters concert in March. Other events focus more directly on local culture. In the summer, a Juneteenth program of gospel and spirituals offers a glimpse at the religious songs that played a central role in the development of traditional New Orleans jazz and brass band music.

The foundation also programs full-blown festivals besides Jazz Fest: the Cajun-Zydeco Festival, Fiesta Latina, Congo Square Rhythms, Crescent City Blues and BBQ Festival, and Treme Creole Gumbo Festival



David Montana @ Congo Square

ERIKA GOLDRING

are staggered throughout the year. The Treme Festival in December, one of the newest, usually features a few of the neighborhood's top brass bands, along with the patriarch of Treme drummers, Shannon Powell, and a peppering of jazz and funk acts. These events do more than just showcase local music. They help protect it, even

in difficult economic times.

"It wasn't something that just happened after Katrina," Bonerama trombonist Craig Klein said. "They do a good job of sponsoring events that help the Indians and music programs in the schools. Plus, musicians get calls for work throughout the year."

—Jennifer Odell

French Quarter Festival

New Orleans, Louisiana

April 17–19

New Orleans' historic neighborhood gets even livelier during these three days of music, which will also include parades, guided tours of historic homes and an oyster eating contest.

Lineup: Trombone Shorty, Irvin Mayfield, Bonerama, Rockin' Dopsie, The Radiators, Theresa Andersson, Big Chief Bo Dollis, more.

More info: frenchquarterfest.com

Festival International De Louisiane

Lafayette, Louisiana

April 22–26

This free five-day festival celebrates music, art and food from around the Francophone world. Along with an array of vendors, cooking demonstrations and cultural workshops, this fest is particularly child-friendly with all kinds of classes and hands-on activities.

Lineup: Marc Broussard, Rachid Taha, Seun Kuti, Pine Leaf Boys, Grupo Fantasma,

Bonerama, more.

More info: festivalinternational.com

Denton Arts & Jazz Festival

Denton, Texas

April 24–26

This free three-day fest in the city's Quakertown Park has six stages with professional and student talent. The festival also has a children's art tent.

Lineup: Stanley Clarke, Arc Angels, Brave

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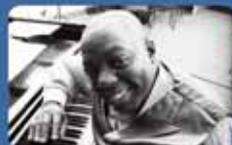
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More info: dentonjazzfest.com

New Orleans Jazz & Heritage Festival

New Orleans, Louisiana

April 24–26 & April 30–May 3

Now celebrating its 40th year, this explosive event will have a dozen stages presenting everybody from the biggest names in rock to many of the Crescent City's enduring local jazz heroes alongside a healthy sampling of the area's famous cuisine. The sprawling event boasts international jazz stars in the jazz tent, but the music can be heard throughout the grounds and at nightly outerfest shows that last until sunrise.

Lineup: Tony Bennett, Wynton Marsalis, Erykah Badu, Neville Brothers, Allen Toussaint, Dr. John, Wilco, Pete Seeger, Solomon Burke, Kurt Elling, Tab Benoit, Spoon, Irma Thomas, Mavis Staples, Etta James, Rebirth Brass Band, more.

More info: nojazzfest.com

Jacksonville Jazz Festival

Jacksonville, Florida

May 21–24

Along with the headliner concerts, this downtown festival features a piano competition, local art gallery events and a wine tasting party. It returns to being a free-admission event this year.

Lineup: TBA. Last year included Cassandra Wilson, Dave Koz, Norman Brown and Poncho Sanchez.

More info: jaxjazzfest.com

Wachovia Jazz Series at the Spoleto Festival

Charleston, South Carolina

May 22–June 7

With artistic offerings that embrace opera, ballet, musical theater and jazz, this 17-day fest has more than 100 performances. The jazz series will present established artists along with up-and-comers, as well as international musicians making their U.S. debuts.

Lineup: Tierney Sutton, Florin Niculescu, Ramberio Ciammarughi, Jake Shimabukuro, René Marie.

More info: spoletousa.org

Virginia Blues & Jazz Festival

Hot Springs, Virginia

June 12–14

Friday night jazz in a horse barn is followed by Saturday's concert at the Garth Newel Music Center in the Allegheny Mountains and a Sunday New Orleans jazz brunch.

Lineup: Mulgrew Miller Trio, Elvin Bishop, The Subdudes, The Waybacks, Janiva Magness, Bert Carlson, Danny Knicely, Jennifer Kirkland.

More info: garthnewel.org



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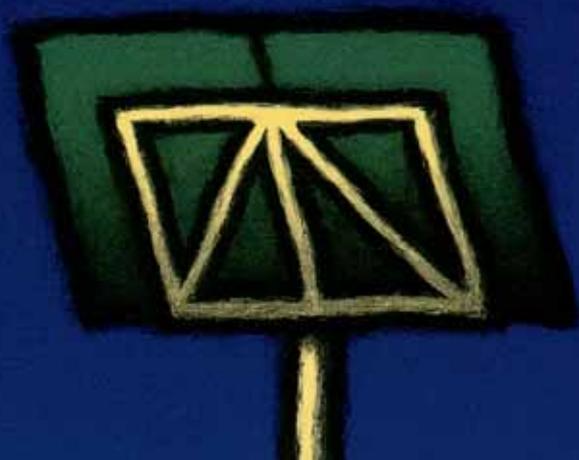
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Clearwater Jazz Holiday

Satchmo SummerFest

New Orleans, Louisiana
July 30–August 2

This annual tribute to Louis Armstrong and his legacy takes place in his hometown on four stages in the French Quarter. Along with concerts, the event features a children’s stage and speakers presenting their expertise in the jazz legend.

Lineup: TBA. Last year included Shamarr Allen,

Rebirth Brass Band and Dr. Michael White.

More info: fqfi.org

Clearwater Jazz Holiday

Clearwater, Florida
October 17–18

White sandy beaches of Coachman Park in downtown Clearwater become home to this two-day jazz event. Mainstream jazz is featured along with a healthy dose of Latin

music. A jazz art walk is also held alongside the festival.

Lineup: TBA.

More info: clearwaterjazz.com

The Jazz Cruise

Fort Lauderdale, Florida–Caribbean
November 8–15

For extending the jazz festival season well into the fall, and away from land itself, this event features an array of straight-ahead jazz musicians on board the Holland America cruise ship.

Lineup: Bill Charlap, Red Holloway, Johnny Mandel, Jeff Hamilton, Henry Johnson, Freddy Cole, Ken Peplowski, The Wild Magnolias, Wycliffe Gordon, more.

More info: jazzcruisesllc.com

Jazz Party At Sea

Miami, Florida–Caribbean
November 15–22

Chicago’s Jazz Showcase proprietors Joe and Wayne Segal program this cruise through the Caribbean, which includes concerts and conversations with legends and newcomers.

Lineup: Benny Golson, Dr. Lonnie Smith, Kenny Garrett, Grace Kelly, George Duke, Cyrus Chestnut, Bobby Watson, more.

More info: ajpas.com

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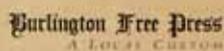
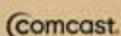
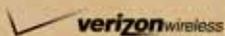
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Telluride Jazz Celebration

Telluride, Colorado

June 5-7

This festival way up in the San Juan Mountains packs big talent into a small area, as it limits the audience to 3,000. This year's guest of honor is Bill Frisell.

Lineup: Donald Harrison, Lizz Wright, Jimmy Herring, Rebirth Brass Band, more.

More info: telluridejazz.org

Jazz Under The Stars

Albuquerque, New Mexico

June 6-August 22

The New Mexico Jazz Workshop presents this Saturday night series at the Albuquerque Museum Amphitheater in the city's Old Town neighborhood.

Lineup: Rodney Bowe, Son Como Son, Jeff Brown, Larry Mitchell, more.

More info: nmjazz.org

Jazz Aspen Snowmass Festival

Aspen and Snowmass, Colorado

June 18-27 & September 4-6

The June festival, which focuses on jazz, has changed format this year. What was once a one-weekend event has expanded into two: The first weekend features shows under a 3,000-seat canopy tent with a ski mountain as its backdrop, while the second weekend features smaller performances in clubs and restaurants throughout the Colorado resort town of Aspen. The Labor Day weekend festival, which usually presents more of a beyond lineup of reggae, r&b, pop and funk, takes place outdoors at Snowmass Town Park.

Lineup: June—Jamie Cullum, Gipsy Kings, Esperanza Spalding, Christian McBride, JAS Academy, Natalie Cole with a big band and strings, more TBA. Labor Day—Michael Franti and Spearhead, more TBA.

More info: jazzaspen.com

Salt Lake City International Jazz Festival

Salt Lake City, Utah

July 10-12

Two stages in downtown Salt Lake City's Washington Square are ground zero for this festival, which also includes clinics at the University of Utah.

Lineup: Spyro Gyra, Great Basin Street Band, Ira Nepus, Chuck Findley, Patrick Williams, more.

More info: slcjazzfestival.org

New Mexico Jazz Festival

July 16-22

Albuquerque and Santa Fe, New Mexico

A collaborative project of the Outpost



Two Months Make a Difference at Telluride

Nestled in the San Juan Mountains of southwestern Colorado, Telluride is a place of almost indescribable beauty ... and great summer jazz. This year marks the 33rd anniversary of the Telluride Jazz Celebration, which has a relatively small, self-imposed audience limit of 3,000 people. The patrons converge on the National Historic Landmark mining-town-turned-ski-resort some 9,000 feet above sea level. Traditionally, the only downside to the event was its early August date, when this area turns much wetter.

"For 15 of the 19 years I've been involved with the fest, it rained, including eight years in a row [until 2007]," said Executive Director Paul Machado. "It was hurting us, and we needed to find an alternative."

But the Telluride Society for Jazz, which operates the festival, faced a problem: find-

ing an open weekend in the town's busy summer schedule. After researching weather patterns, Machado, who arrived in Telluride in 1974, approached the Telluride Balloon Rally about sharing its date in early June (the driest weekend of the year) with the jazz celebration. In 2008, on relatively short notice, that switch took place, with 2,500 fans attending under clear skies. This year offers a strong jazz lineup with Bill Frisell as guest of honor and sets from Christian Scott and Donald Harrison. Telluride will also present such genre-crossing artists as Lizz Wright and Ozomatli.

"The change in time hasn't changed the concept of the festival," Machado said. "Though this year, there is a little more crossover music than usual. The focus is still straightahead." —Norman Provizer

Performance Space, the Lensic and the Santa Fe Jazz Foundation, this festival features internationally acclaimed jazz and world music artists as well as local musicians.

Lineup: TBA. Last year included Pharoah Sanders, Allen Toussaint and Kenny Garrett.

More info: newmexicojazzfestival.org

Park City Jazz Festival

Park City, Utah

August 21-23

This festival takes place at the Deer Valley Resort's outdoor amphitheater. There's a beer garden and attendees can bring food for picknicking. Restaurants and bars on Park City's main streets keep the jazz vibe alive each night after the fest.

Lineup: Esperanza Spalding, more TBA.

More info: parkcityjazz.org

Vail Jazz Festival

Vail, Colorado

September 4-7

Throughout the year, the Vail Jazz Foundation provides plenty of swinging music to this Rocky Mountain ski town. But when Labor Day rolls around, the foundation's main event emerges, with a weekend party that follows in the tradition of the legendary Dick Gibson jazz parties. Jazz swings all day throughout Vail during the 15th annual festival, which has a significant educational component, as the festival follows the Vail Jazz Workshop.

Lineup: Ann Hampton Callaway, Joel Frahm, Wycliffe Gordon, Benny Green, Antonio Hart, Tony Monaco, Jeff Hamilton Trio, Clayton Brothers Quintet, Bill Cunliffe, more.

More info: vailjazz.org



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USC Spectrum Jazz in the Park

Los Angeles, California
April 13–17

This year's Jazz in the Park festivities—held at the University of Southern California's Alumni Park—will showcase student groups from the Thornton School of Music.

Lineup: Various student ensembles from the jazz studies program.

More info: usc.edu/student-affairs/spectrum

Ballard Jazz Festival

Seattle, Washington
April 22–26

Two nights of drummer-led bands, The Brotherhood of the Drum, are featured along with a 12-venue Jazz Walk on the city's Ballard Avenue. The festival also includes a guitar summit and Norwegian pancake jazz brunch.

Lineup: Joe Locke, Darrell Grant, Corey Christiansen, Hadley Caliman, more.

More info: ballardjazzfestival.com

Paradise Valley Jazz Party

Scottsdale, Arizona
May 2–3

With Blossom Dearie's passing, Dave Frishberg's designation as this year's guest of honor is timely. Tamir Hendelman's Trio with bassist Martin Wind and drummer Joe La Barbera is the core rhythm section.

Lineup: Warren Vaché, Bruce Forman, Houston Person, Jon Burr, Sarah Morrow, the Arizona State University Sun Devil Jazz Quintette, more.

More info: paradisvalleyjazz.com

Juneau Jazz and Classics

Juneau, Alaska
May 15–24

With jazz, classical and blues artists, this fest combines workshops with wine tasting in the state capital. Musicians will perform on multiple stages, including boats and the University of Alaska Southeast campus.

Lineup: Anat Cohen, Gilles Apap, The Subdudes, Kal David, Pearl



Jack Sheldon and Dave Frishberg @ the West Coast Jazz Party

ART PAZORNIK

Jazz Parties Offer Laid Back West Coast Vibe

While big jazz festivals are a popular live music destination for devoted and casual music fans, the offerings of their younger sibling the jazz party are less known. Yet there's still a lot to discover at these low-key settings, such as like-minded hardcore jazz devotees and fledgling long-term relationships sprouting on the bandstand.

Jazz parties are typically held at a single venue over holiday weekends. A hotel is often the site of the festivities, with the main bandstand in its ballroom. Unlike many festivals, jazz parties usually have only one set of music going at a time.

"A party is more hassle-free than a festival," said Joe Rothman, founder of the West Coast Jazz Party. "A festival can be a scavenger hunt when more than one performance area is involved."

"At the two hotels where we do our two events, it's not a circus feeling," said West Coast Party coproducer John McClure. "There are concert hall conditions, as we want to present superior sound and a sense of respect for the musicians and the audience."

This year's West Coast Party is being held Sept. 3–6 in Irvine, Calif., with a lineup that includes trumpeter Jack Sheldon and drummer Herlin

Riley. As a rule, the musicians for a jazz party are booked individually and mixed and matched throughout the weekend. It's like a more organized jam session, with set lists and sound checks. According to Rothman and McClure, about half of the West Coast audience is from out of town.

"The fascinating thing is you'll see a lot of the same people at different jazz parties," said clarinetist Ken Peplowski, who has been a veteran of such events as the West Texas Jazz Party since the early '80s. "It's like a family get together for them. It's literally a 'captive audience,' but they're there for you. And it's a relaxed experience. It's not quite a concert, and it's not a jazz club."

Today's jazz parties can be traced back to the late Dick Gibson, who presented the first one in Colorado in 1963. Early on, regular jazz party participants such as saxophonists Flip Phillips and Buddy Tate befriended one another and also mentored younger musicians such as Peplowski.

"Jazz parties were important because they gave opportunities to these legendary players who weren't being booked at festivals to play before an appreciative audience," Peplowski said.

—Yoshi Kato

Django, more.

More info: jazzandclassics.org

Sonoma Jazz+

Sonoma, California
May 21–24

Sonoma Jazz+ celebrates its fifth anniversary by presenting the neo-jump blues band Big Bad

Voodoo Daddy for its opening-night Thursday dance party. The Wine and Song daytime events, which pair wineries with locally based musicians, return, as do expanded after-hours live sets.

Lineup: Big Bad Voodoo Daddy, Lyle Lovett and His Large Band, Joe Cocker, Keb' Mo', Ziggy

Marley, Shelby Lynne, more.

More info: sonomajazz.org

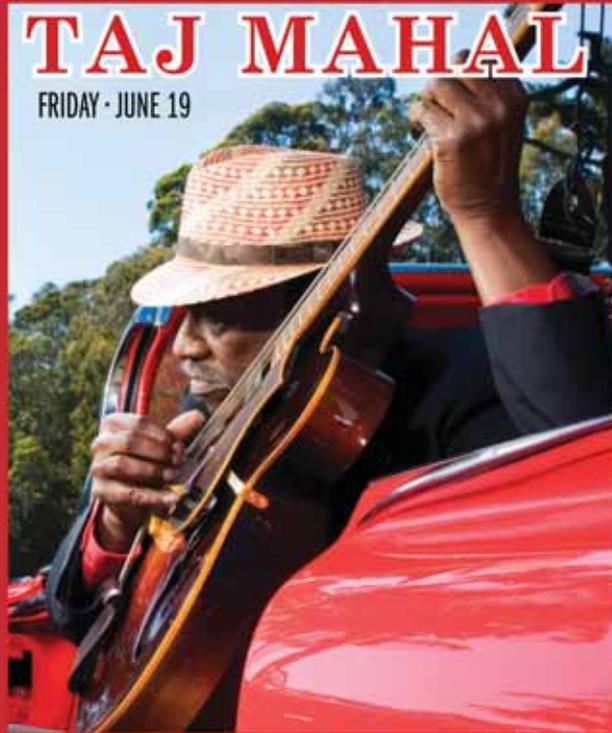
Bellevue Jazz Festival

Bellevue, Washington
May 22–24

This festival in downtown Bellevue brings a mix of top-name international artists and

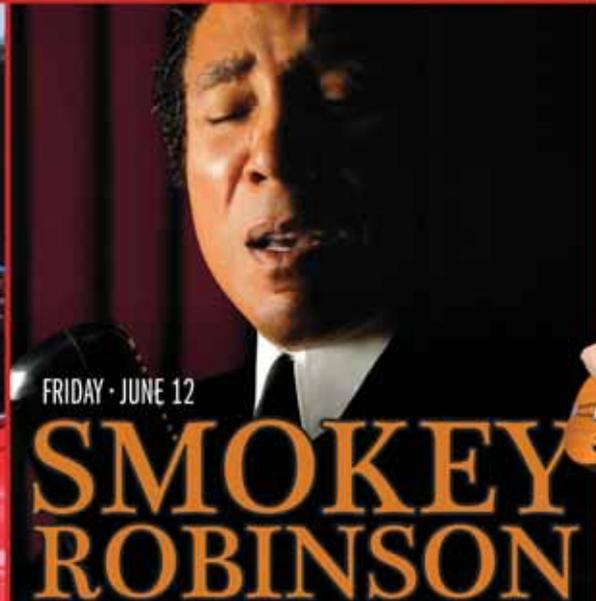
TAJ MAHAL

FRIDAY · JUNE 19



FRIDAY · JUNE 12

SMOKEY ROBINSON



JAKE SHIMABUKURO



CAROLYN WONDERLAND
TUESDAY · JUNE 16



SMV - THE THUNDER TOUR

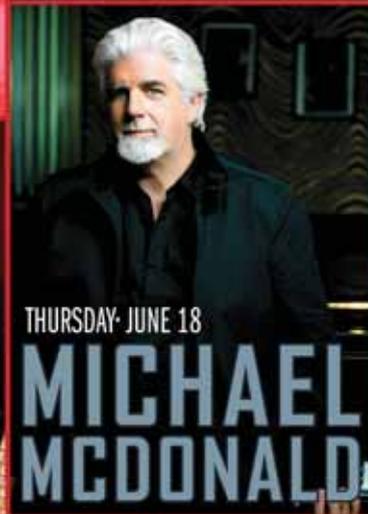


SATURDAY · JUNE 13

VICTOR WOOTEN * STANLEY CLARKE * MARCUS MILLER

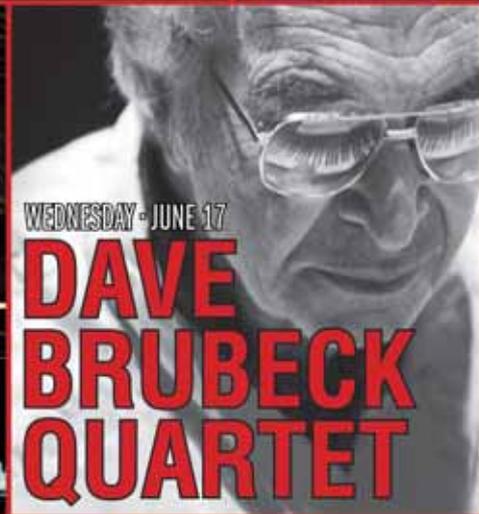
THURSDAY · JUNE 18

MICHAEL MCDONALD



WEDNESDAY · JUNE 17

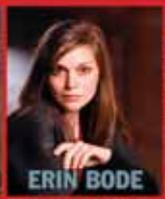
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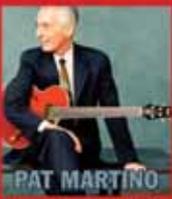
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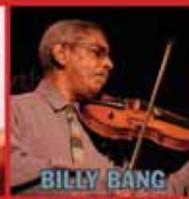
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Maceo Parker @ Monterey Jazz Festival

CRAIG LOVELL

regional northwestern-based musicians for a weekend of ticketed and free events. It also hosts several student showcases.

Lineup: Dianne Reeves, Mingus Big Band, Danilo Pérez, Kurt Elling, Patricia Barber, Mose Allison.

More info: bellevuejazz.com

Sacramento Jazz Jubilee

Sacramento, California
May 22-25

The Jazz Jubilee is best known for its dixieland leanings, but Cajun, jump blues and swing are among the many styles represented by the more than 600 performers. A Thursday night pre-festival gala will feature the Count Basie Orchestra.

Lineup: Tom Ribney and Flambeau, Cornet Chop Suey, Bill Allred's Classic Jazz Band, Royal Society Jazz Orchestra, Zydeco Flames, Mick Martin's Blues Rockers, BED, more.

More info: sacjazz.com

Healdsburg Jazz Festival

Healdsburg, California
May 29-June 7

The intimate-festival-that-could continues to highlight the beautiful local setting by booking both veteran and rising star talent. A special "Stars of Brazil" show will bring together guitarist Toninho Horta with percussionist Airto, bassist Santi DeBriano and drummer Billy Hart.

Lineup: Dee Dee Bridgewater, Randy Weston's African Rhythms Quintet, Denny Zeitlin, John Handy Quintet, Esperanza Spalding Quartet, Julian Lage Group, more.

More info: healdsburgjazzfestival.org

Playboy Jazz Festival

Hollywood, California
June 13-14

Held at the Hollywood Bowl, this open-air event attracts more than 35,000 people, who bask in the sun by day and picnic by candlelight during twilight as they groove to top-flight jazz artists. Because the bandshell stage is built to revolve, there is little down time between sets as the next acts are always ready to go. Bill Cosby serves as master of ceremonies.

Lineup: Neville Brothers, Jimmy Cobb's So What Band, Jon Faddis, Pete Escovedo Orchestra, Esperanza Spalding, Dave Holland Big Band, Anat Cohen, Monty Alexander, more.

More info: playboyjazzfestival.com

Safeway Waterfront Blues Festival

Portland, Oregon
July 2-5

About 120 musicians perform on the banks of the Willamette River for the largest blues festival on the West Coast. A fundraiser for the non-profit relief organization Oregon Food Bank, there are three stages, cruises and fireworks on the Fourth.

Lineup: Johnny Winter, Sharon Jones & the Dap-Kings, Terry "Harmonica" Bean, Big Sam's Funky Nation, more.

More info: waterfrontbluesfest.com

Jazz at the Bowl

Hollywood, California
July 8-September 2

Programmed by Christian McBride, the Jazz at the Bowl weekly series features a combination of crowd-pleasing headliners with specially assembled multi-

JAZZ AT THE BOWL

JUL 8
Sergio Mendes • Eddie Palmieri
Poncho Sanchez

JUL 15
Natalie Cole with the Hollywood Bowl Orchestra

JUL 22
Boney James • Fourplay

AUG 5
Miles Davis / Gil Evans: Still Ahead
Terence Blanchard, Nicholas Payton, trumpets
Jimmy Cobb, Christian McBride
Peter Erskine, Howard Johnson, soloists
Vince Mendoza, conductor • Miles Evans, artistic director

AUG 12
Buddy Guy • Dr. John & The Lower 911
James Cotton

AUG 19
Patti LaBelle
Mike Farris & The Roseland Rhythm Revue

AUG 23
JVC Jazz
Dave Koz & Brian Culbertson -
A Smooth Summer Night with special guest Peabo Bryson
George Duke • Tower of Power
Additional artist to be announced

AUG 26
Dizzy Gillespie All-Star Big Band
with special guest James Moody
Roy Hargrove Big Band
Gordon Goodwin's Big Phat Band

SEP 2
Corea, Clarke & White • John Scofield

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Lineup: "Miles Davis/Gil Evans: Still Ahead" (with Terence Blanchard, Nicholas Payton, Christian McBride, Peter Erskine, Howard Johnson), Corea-Clarke-White, John Scofield, Dizzy Gillespie All-Star Big Band with special guest James Moody, Roy Hargrove Big Band, Gordon, Goodwin's Big Phat Band, Sergio Mendes, Eddie Palmieri, Poncho Sanchez, Buddy Guy, Dr. John and the Lower 911, James Cotton, Natalie Cole & the Hollywood Bowl Orchestra, Boney James, Fourplay, Patti LaBelle, more.

More info: hollywoodbowl.com

Temecula Valley International Jazz Festival

Temecula, California
July 10-12

Held in Southern California's wine country, this festival features a mix of free and ticketed outdoor and indoor events with clinics, workshops and a competition. Also expect special tributes to deserving jazz legends.

Lineup: Poncho Sanchez, Richie Cole, Jon Laskin, Dick Berk, Kenny Burrell, Les Brown, more.

More info: temeculajazzfest.com

Jazz Port Townsend

Port Townsend, Washington
July 19-26

Port Townsend's historic downtown and uptown districts come alive with jazz, from the McCurdy Pavilion to clubs. John Clayton is the fest's artistic director.

Lineup: Clayton Brothers, Oscar Peterson Tribute with Benny Green, Wycliffe Gordon, Ambrose Akinmusire, Gretchen Parlato, Ernie Andrews, Taylor Eigsti, George Cables, more.

More info: centrum.org

Port Townsend Acoustic Blues Festival

Port Townsend, Washington
July 26-August 2

Centrum sponsors a week of country blues at Fort Worden State Park with up-and-coming musicians paired with masters for daily instruction in guitar, harmonica, piano and more. Corey Harris serves as artistic director.

Concerts take place in a converted balloon hanger. Mountain ranges and the Strait of Juan de Fuca are the scenic backdrop.

Lineup: Del Ray, John Dee Holeman, Alvin Youngblood Hart.

More info: centrum.org/blues

San Jose Jazz Festival

San Jose, California
August 7-9

In celebrating its 20th anniversary, the San Jose Jazz Festival continues to mix indoor and outdoor stages throughout the weekend with both jazz jams and a multiple-venue club crawl on Friday and Saturday nights, as well as a Sunday jazz mass and master classes.

Lineup: Sharon Jones & the Dap-Kings, Pete Escovedo with Jimmy Bosch and Justo Almario, Robben Ford, Patrice Rushen and Buster Williams, LeRoi Bell, more.

More info: sanjosejazz.org

Mt. Hood Jazz Festival

Gresham, Oregon
August 14-16

A healthy array of mainstream jazz artists perform at the Mt. Hood Community College Theater and sit in with the school's student bands.

Lineup: TBA. Last year included Benny Green, Joey DeFrancesco and Diane Schuur.

More info: mthoodjazz.org

Reno-Tahoe Blues Festival

Reno, Nevada
August 14-16

This gala is held at Rancho San Rafael Park, and is run by an organization that assists music education through scholarships and music equipment for school jazz bands.

Lineup: TBA. Last year included Mavis Staples, Gladys Knight, Jonny Lang and Bobby Rush.

More info: renotahoeb Bluesfest.com

West Coast Jazz Party

Irvine, California
September 3-6

The Sunday champagne brunch cruise from Newport Harbor remains one of the West Coast Jazz Party's unique offerings, with three separate decks of music. Trumpeter Byron Stripling leads the traditional big band concert

92nd Street Y Jazz in July Summer Festival
July 20-30, 2009

TUE, JUL 21, 8 PM
SONDHEIM & STYNE
 Kurt Elling, vocals / Brian Lynch, trumpet
 Jimmy Greene, tenor saxophone / Jon Gordon, alto saxophone / Bill Charlap, piano
 Renee Rosnes, piano / Peter Washington, bass / Kenny Washington, drums

WED, JUL 22, 8 PM
A HELLUVA TOWN: NEW YORK JAZZ
 Bill Charlap, piano / Barbara Carroll, piano & vocals / Sandy Stewart, vocals
 Ken Peplowski, clarinet / Byron Stripling, trumpet / Bucky Pizzarelli, guitar
 Jay Leonhart, bass / Eddie Locke, drums
 Lewis Nash, drums
 Additional artists to be announced.

THU, JUL 23, 8 PM
PIANO JAM: WITH RESPECT TO OSCAR
 Mulgrew Miller, piano / Eric Reed, piano
 Renee Rosnes, piano / Bill Charlap, piano
 Nicholas Payton, trumpet / Grant Stewart, tenor saxophone / Randy Napoleon, guitar / Peter Washington, bass / Kenny Washington, drums

MON, JUL 27, 8 PM
THE GERRY MULLIGAN SONGBOOK
 Gary Smulyan, baritone saxophone
 Jeremy Pelt, trumpet / Jerry Dodgion, alto saxophone / Harry Allen, tenor saxophone / Bill Charlap, piano
 Ted Rosenthal, piano / Peter Washington, bass / Kenny Washington, drums

TUE, JUL 28, 8 PM
IT'S JAZZ, CHARLIE BROWN: THE MUSIC OF VINCE GUARALDI
 Bill Charlap, piano / Carol Woods, vocals
 Houston Person, tenor saxophone
 Joe Locke, vibes / Freddie Bryant, guitar
 Sean Smith, bass / Willie Jones, III, drums
 Daniel Sadownick, percussion

THU, JUL 30, 8 PM
SAXOPHONE SUMMIT
 Jimmy Heath, tenor saxophone / Phil Woods, alto saxophone / Steve Wilson, alto saxophone
 Harry Allen, tenor saxophone / Jimmy Greene, tenor saxophone / Bill Charlap, piano
 Ray Drummond, bass / Lewis Nash, drums

MON, JUL 20, 8 PM
JAZZ PIANO MASTER CLASS
 Bill Charlap, piano / Ted Rosenthal, piano
 Sean Smith, bass
 Participants to be announced.

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Lineup: Terry Gibbs, the Four Freshmen, Butch Miles, Jack Sheldon, Paul Smith, Grant Stewart, Marilyn Maye, Herlin Riley, Hassan J.J. Wiggins.
More info: westcoastjazzparty.com

Angel City Jazz Festival
 Los Angeles, California
September 6-7

The Angel City Jazz Festival features established jazz artists and young emerging talent, with a focus on West Coast jazz. Nestled in the Hollywood Hills, the 1,200-seat outdoor Ford Amphitheatre sits atop a 45-acre park-like setting in the Hollywood Hills.
Lineup: Dave Douglas & Brass Ecstasy, Billy Childs Jazz Chamber Music, Nels Cline Singers, Satoko Fujii Quartet, Larry Goldings Trio, Wayne Horvitz, Alex Cline, more.
More info: angelcityjazz.com

Monterey Jazz Festival Presented by Verizon
 Monterey, California
September 18-20

The world's longest continually running jazz festival presents another packed weekend of music in this Pacific Coast town. Big ticketed events take place in the arena, while the fairgrounds—with its amazing food and crafts booths—feature indoor and outdoor stages, which often host the main stage performers after their arena sets. Wynton Marsalis and members of the Jazz at Lincoln Center Orchestra are artists-in-residence this year.
Lineup: George Duke, Vijay Iyer,

Dee Dee Bridgewater, John Scofield, more.
More info: montereyjazzfestival.org

Jazz at Newport
 Newport, Oregon
October 2-4

Held along Oregon's scenic coast, most of the music takes place at the Newport Performing Arts Center, which includes a small theater for open conversations and workshops.
Lineup: Jeff Clayton, Jeff Hamilton, Tamir Hendelman, more.
More info: jazzatnewport.org

Earshot Jazz Festival
 Seattle, Washington
October 17-November 7

This year's festival boasts more than 50 events in venues all around Seattle. The event embraces avant-garde heroes, and also makes room for mainstream and talented local acts.
Lineup: Evan Parker, Myra Melford's Be Bread, Evan Flory-Barnes, Jay Thomas' East West Double Trio, Helen Sung, Trio 3.
More info: earshot.org

San Francisco Jazz Festival
 San Francisco, California
October 21-November 8

Programmed by the thriving SFJAZZ organization, this festival continues to bring high-profile jazz artists and talented local musicians to venues throughout the city. Genre-crossing international heroes are also included.
Lineup: Ornette Coleman, Dee Dee Bridgewater, Poncho Sanchez, Ravi Shankar, more.
More info: sfjazz.org

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- BILL FRISELL TRIO "GUEST OF HONOR"
- REBIRTH BRASS BAND
- CHRISTIAN SCOTT
- BENEVENTO/RUSSO DUO
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MICHAEL JACKSON

Jabari Liu (front), Maurice Brown and Corey Wilkes @ Chicago Jazz Festival



San Jose Jazz Festival

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Civic Duty :: Jazz fests, local economies work hand in hand

The Litchfield Jazz Festival's new digs mean a new beginning. The Connecticut festival built a national profile during its 11 years in Goshen. However, the nonprofit Litchfield Performing Arts did so while bearing the full weight of fundraising, site rental, and hiring police and other personnel. This summer, the arts organization will present the festival at a new site and receive community support for the first time.

Litchfield Performing Arts reached an agreement to rent a private school for its summer youth program in nearby Kent. The Kent Chamber of Commerce invited the arts organization to stage the festival on the school's grounds at no additional cost. The recruiting pitch amounted to a partnership between the festival and the community. In the coming years, the festival is expected to attract more than its average of 5,000 to 7,000 people.

"There was no interest in Goshen," said Lindsey Turner, the festival's director of public relations and marketing. "We were a renter. We weren't a part of their community."

Kent, 19 miles west of Goshen, had a broader vision. "They said, 'Here are all the things that we can do for you. We think this festival would be a great benefit for the town,'" Turner said. "They wanted to get involved."

As Litchfield can attest, the business of producing a jazz festival becomes easier once it receives a host community's blessing. Such partnerships allow presenters to incur less financial risk, and sometimes include the use of park land and publicly owned venues. In addition, municipalities allocate funding for police and sanitation, create avenues for publicity and corporate sponsorship, and streamline the process of applying for licenses and permits.

"A lot of cities and municipalities may offer marketing and advertising through their tourist boards and visitors bureaus," said Danny Melnick, president of Absolutely Live Entertainment in New York. "They might help to make sponsorship deals with some of the bigger businesses in town."

Melnick works as an independent producer and also in partnerships with municipalities; he prefers the latter scenario. The Freihofer's Jazz Festival in Saratoga Springs, N.Y., provides a case in point. Melnick said producing the outdoor festival with the state-operated Saratoga Performing Arts Center is tantamount to a turnkey operation.

"They have a staff that handles the running of the park, maintenance, security, box office and advertising, which allows me to work with them in a beautiful way," Melnick said. "I don't have to create a festival from scratch."

The Chicago Jazz Festival represents a crown jewel of partnerships between municipalities and arts organizations. Since 1979, the city has underwritten the Labor Day weekend festival, so admission is free to an event that attracts 300,000 people. City officials deal with the issues that require the city council's approval, which run the gamut from site permits to parking.

This allows the nonprofit Jazz Institute of Chicago to focus on the esthetic elements. "The partnership with the Jazz Institute is a win-win situation," said Jennifer Washington, the city's jazz festival coordinator since 1993. "We use their expertise and programming, and the relationships they build year-round to collaborate on the festival."

Festivals also survive without municipal participation or sanctioning. John Gilbreath, executive director of the Earshot Jazz Festival

in Seattle, attaches more weight to community support—or "civic buy-in," as he calls it—than a municipality's endorsement.

"It's this holistic sense that this is our event," said Gilbreath, who has directed the Earshot festival since 1991. "It feels like an ownership that extends beyond the core audience of jazz fanatics and into the general population."

Regardless if it provides funding, a host community stands to benefit from a jazz festival. Such events can raise the regional and national profile of a city, while providing revenue to the public and private sectors. San Jose officials welcome the exposure the city receives from the San Jose Jazz Festival, which has an average annual attendance of 100,000.

Kim Walesh, the city of San Jose's chief strategist, said music festivals play an important role in promoting the city. "We believe that economic development and cultural development need to be tightly tied together," Walesh said. "We want to raise our cultural profile as and our economic profile. That's important for the companies that operate here, and for the talent that comes here from all over the world."

In Monterey, Calif., the tax revenue generated by the Monterey Jazz Festival trickles down to the community to fund various neighborhood improvement projects. "Our 10 percent hotel tax is our city's largest revenue source," said Monterey City Manager Fred Meurer. "Sixteen percent of that 10 percent—normally between \$2 million and \$2.5 million—is earmarked for neighborhood improvement. The more the visitor industry succeeds, the more money there is to improve our neighborhoods." —Eric Fine

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www.chicagobluesfestival.us

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CANADA

Jazz Fests Thrive in Canada's Smaller Cities

As if mandated by law, every Canadian municipality of note has had one thing in common since the 1980s—jazz festivals. They've even thrived in places like Victoria—population 330,000—and Halifax, another community of less than 400,000, to say nothing of Brockville or Fredericton, where the population base is well under 100,000.

"We're a northern country. When it's summer, we love to get together," said Catherine O'Grady, executive director of the 29-year-old TD Canada Trust Ottawa International Jazz Festival. "From the largest festival [Montreal] to the smallest, what we have in common is a sense of community ownership."

What 18 of Canada's festivals also share is a national network, Jazz Festivals Canada, which O'Grady has headed since 2006. Growing out of Westcan Jazz, which began block booking for five Western Canadian festivals in 1987, the network addresses common issues "from macro to micro," according to O'Grady. "We work together on everything from taxation issues to where to get the best deals on portable toilets."

"It's definitely an advantage for the smaller festivals to be able to book artists based on



JazzFest International in Victoria, British Columbia

COURTESY, JAZZFEST INTERNATIONAL

anchor gigs they have in Vancouver or Montreal," said Darryl Mar, who continues to manage JazzFest International on the West Coast in Victoria 25 years after founding it. "The group consultation has been helpful to all of us."

Another factor that draws many of Canada's jazz festivals together is joint sponsorship by TD Bank Financial Group, which has been either a title or major sponsor of nine festivals since the 2004 season. With the bank's support, many of the festivals have aligned during the first two weeks of summer, making it easy for touring artists like Sonny Rollins and Gary Burton to reach many of the country's jazz fans over a handful of days.

The power of simultaneous scheduling was enough to lure the Ottawa festival from the late-July spot it had occupied on the calendar for more than 20 years. Sarah Watling, executive director of JazzEast Rising, which runs the TD Canada Trust Atlantic Jazz Festival in the East Coast port of Halifax, said her event may also shift one or two weeks earlier in 2010.

In Victoria, Mar said the festival's 25th anniversary is helping ameliorate the economic climate. "We have a lot of one-shot sponsorship money this year, which will help. Agents were slow to confirm artists because no one was sure where air fares or currency rates were going to be, but we're in line to have a better year than 2008." —James Hale

Art Of Jazz

Toronto, Ontario

June 4-8

Based in a restored distillery that has become Toronto's newest hip neighborhood, the artist-run festival continues to grow as it enters its fourth year. This year's theme is Italian jazz.

Lineup: The Art of Jazz Orchestra plays the music of Nino Rota, others TBA.

More info: artofjazz.org

Calgary Jazz Festival

Calgary, Alberta

June 22-28

The festival celebrates its 30th anniversary with more than 70 performances in clubs, concert halls and in the heart of the city on the Olympic Plaza's floating stage.

Lineup: Branford Marsalis Quartet, King Sunny Adé, James Cotton, Mose Allison, Dirty Dozen Brass Band, more.

More info: calgaryjazz.com

JazzFest International

Victoria, British Columbia

June 25-July 6

Marking its 25th anniversary, JazzFest International features more than 90 performances in one of Canada's most beautiful cities.

Venues include outdoor stages and four hotels.

Lineup: David Sanborn, Al Di Meola New World Sinfonia, Derek Trucks Band, King Sunny Adé, Chucho Valdés Quintet, Kenny Werner Quintet, Hiromi's Sonic Bloom, Nikki Yanofsky and others.

More info: jazzvictoria.ca

TD Canada Trust Ottawa International Jazz Festival

Ottawa, Ontario

June 25-July 5

Founded in 1980, the festival combines concerts in the city's picturesque Confederation Park and indoor shows in several acoustically superior venues.

Lineup: Maria Schneider Orchestra, Enrico Rava and Stefano Bollani, Gary Burton Trio with Pat Metheny and Steve Swallow, Roberta Gambarini, Esperanza Spalding, Wayne Shorter Quartet, Jamie Cullum, Myra Melford & Mark Dresser, Toshiko Akiyoshi, Béla Fleck Africa Project, Chucho Valdés, Jane Bunnett, *Kind Of Blue*: 50 Years On, Michiel Braam, Christy Doran, John Stetch and others.

More info: ottawajazzfestival.com



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☐ CANADA ☐

Edmonton International Jazz Festival

Edmonton, Alberta
June 26-July 6

One of Canada's original jazz festivals, the Edmonton event has maintained this northern city's reputation as a great jazz town. Venues range from the legendary Yardbird Suite—Canada's oldest jazz club—to the soft-seat Winspear Centre.

Lineup: Branford Marsalis Quartet, John Abercrombie Trio, Kurt Elling, Kenny Werner Quartet, Nikki Yanofsky, more.

More info: edmontonjazz.com

GROOVE-FM Winnipeg Jazz Festival

Winnipeg, Manitoba
June 26-July 5

For the second year, the festival culminates with a weekend-long series of outdoor concerts at Old Market Square in the heart of the city's historic Exchange District.

Lineup: TBA.

More info: jazzwinnipeg.com

SaskTel Saskatchewan Jazz Festival

Saskatoon, Saskatchewan
June 26-July 5

The festival celebrates its 23rd year on two riverfront stages and a number of indoor venues around this lush northern prairie city. This year's musical menu features a mix of jazz and blues.

Lineup: Sonny Rollins, Buddy Guy, Kenny Werner Quintet, David Sanborn, *Kind Of Blue: 50 Years On*, Nikki Yanofsky, Johnny Winter, Magic Slim, Wil Campa, Maraca, Robin Nolan.

More info: saskjazz.com

TD Canada Trust Toronto Downtown Jazz Festival

Toronto, Ontario
June 26-July 5

Featuring more than 1,500 musicians in more than 350 concerts, the festival spreads across 40 venues in Toronto's core. The festival's programming runs from noon to 4 a.m. daily, and covers a broad range of genres.

Lineup: Sonny Rollins, Jamie Cullum, Gary Burton Quartet with Pat Metheny, Maria Schneider Orchestra, Branford Marsalis, Madeleine Peyroux, Mose Allison, Chucho Valdés, Freddy Cole, Kenny Werner, more.

More info: tojazz.com

TD Canada Trust Vancouver International Jazz Festival

Vancouver, British Columbia
June 26-July 5

Vancouver is a cluster of communities, and with 400 performances on more than 40 stages the festival, too, can seem like many small festivals within one. Free weekend con-

Sonny Rollins PRESENTED BY BC HONDA DEALERS
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Nicole Mitchell/Joëlle Léandre/Dylan van der Schyff
Chucho Valdés Quintet
Fred Hersch Trio
Enrico Rava/Stefano Bollani
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Herbie Hancock and Chris Potter @ TD Trust Vancouver International Jazz Festival



CHRIS CAMERON

certs at David Lam Park and workshops at the historic Roundhouse draw large, diverse crowds. This year's festival explores the link between improvisation and sport, including a Canada vs. Sweden musical hockey game featuring François Houle and Mats Gustafsson.

Lineup: Sonny Rollins, Enrico Rava and Stefano Bollani, Chucho Valdés Quintet, *Kind Of Blue: 50 Years On*, Fred Hersch Trio, King Sunny Adé, Trio Braam, Kenny Werner Quintet, Ice Hockey Project: Canada vs. Sweden, Motif and others.

More info: coastaljaz.ca

Festival International de Jazz de Montreal

Montreal, Quebec
July 1-12

To mark the festival's 30th anniversary, the city will unveil a new urban plaza at Place des Arts, the site of dozens of free outdoor performances. Not to be missed are the festival's annual free outdoor extravaganzas, which regularly draw tens of thousands of Montrealers to Rue Ste. Catherine. North America's largest celebration of jazz, blues and beyond is every summer's best opportunity to immerse yourself in music.

Lineup: Maria Schneider Orchestra, Enrico Rava and Stefano Bollani, Dave Holland/Gonzalo Rubalcaba/Chris Potter/Eric Harland, Jeff Beck, Chucho Valdés Quintet, Kenny Garrett and Sketches Of Miles, Madeleine Peyroux, Pink Martini, Patricia Barber and others TBA.

More info: montrealjazzfest.com

TD Canada Trust Atlantic Jazz Festival

Halifax, Nova Scotia
July 10-18

Known for its casual, intimate atmosphere and late-night hangs on the city's waterfront, the festival dovetails with the annual Creative Music Workshop, which brings together players from all musical traditions to work together

and study with drummer Jerry Granelli, guitarist David Tronzo and guest clinicians. **Lineup:** Oliver Jones, The Bad Plus, Shuffle Demons and others TBA.

More info: jazzeast.com

Festijazz International Rimouski

Rimouski, Quebec
September 3-6

Situated on the rocky southern shore of the St. Lawrence River, Rimouski is a remote town that embraces its jazz festival as a community celebration each summer. Past performers have included Wayne Shorter, Bill Frisell and Enrico Rava.

Lineup: TBA.

More info: festijazzrimouski.com

Guelph Jazz Festival

Guelph, Ontario
September 9-13

Now celebrating its 16th year, the festival is set apart by the inclusion of an academic jazz colloquium and numerous workshops featuring musicians in intimate settings. Artist director Ajay Heble has a knack for creating memorable double bills. Several of Guelph's historic churches serve as venues.

Lineup: TBA.

More info: guelphjazzfestival.com

Pender Harbour Jazz Festival

Pender Harbour, British Columbia
September 18-20

Set in a picturesque fishing town north of Vancouver on Canada's Sunshine Coast, the festival uses a variety of waterfront venues, including a floating one. Two-thirds of the events are free and a complimentary shuttle service is provided to visitors.

Lineup: Jim Rotondi and Cory Weeds, Don Stewart, Laila Biali, Rumba Calzada, Coast Jazz Septet, Nathan Hiltz Trio, Company B Swing Band, Jazz 5, Brickhouse, Rakish Angles.

More info: penderharbourmusic.ca

TD Canada Trust
Ottawa International Jazz Festival
Festival International de Jazz d'Ottawa



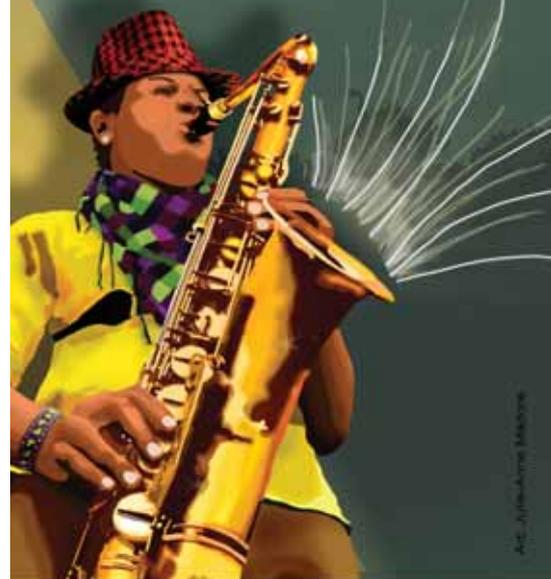
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Dado Moroni (left), Eric Alexander, Peter Washington, Diego Urcola, Bobby Watson, Lewis Nash and Peter Bernstein @ Estoril Jazz

JOAO FREIRE/ESTORIL JAZZ

International Jazz Festival Bern

Bern, Switzerland
March 14–May 22

This Swiss festival, now in its 34th year, continues hosting jazz and blues artists on multiple nights with ticketed shows at such venues as Marian's Jazzroom, and free events in the park of the Hotel Inner Enge.

Lineup: Shemekia Copeland, Otis Clay, Steve Gadd, Junior Mance with James Moody, Pharoah Sanders, Tania Maria, Lee Konitz, Gonzalo Rubalcaba, more.

More info: jazzfestivalbern.ch

Jazzfestival Basel

Basel, Switzerland
April 19–May 3

At the annual festival from the jazz organization Offbeat, concerts take place in theaters and clubs throughout Basel. The programming focuses on many top European performers, but they don't neglect many of the North Americans and Africans who are making international waves.

Lineup: Al Di Meola, Philip Catherine, Paolo Fresu, Aldo Romano, Incognito, Stacey Kent.

More info: jazzfestivalbasel.ch

Budvar Cheltenham Jazz Festival

Cheltenham, England
April 28–May 4

A strong contender in the U.K. press as today's leading British jazz festival, 14-year-old Cheltenham fest offers mainstream and

cutting-edge jazz from around the world, with a keen eye for young British talent, including an invitational fringe fest. Located 100 miles west of London, Cheltenham is nestled in the rolling hills of the Cotswolds, known as "the heart of England" for its sleepy limestone villages and leafy countryside.

Lineup: Dave Douglas, Dave Liebman, Hugh Masekela, Madeleine Peyroux, Jack DeJohnette, John Surman, Trio Infitum with the Mondesir Brothers, more.

More info: cheltenhamfestivals.com/jazz

Ulrichsberger Kaleidophon

Ulrichsberg, Austria
April 30–May 2

This festival in northern Austria books a spectrum of new creative music, touching on acoustic and electronic experimentation, modern classical and jazz. This year, Peter Ablinger will perform his new "Landscape Opera" about the landscape surrounding Ulrichsberg.

Lineup: Joëlle Léandre, Lauren Newton, Peter Evans, Bobby Bradford, more.

More info: jazzatelier.at

New Conversations—Vicenza Jazz

Vicenza, Italy
May 8–16

This lively Italian festival features major concerts at the city's centuries-old Teatro Olimpico and a healthy mix of straightahead and avant-garde performers. Local and visiting international artists also hold court at nightly jam sessions around town.

Lineup: John Zorn with Uri Caine, Buena Vista Social Club, Jan Garbarek and Hilliard Ensemble, Dave Holland Quartet, Mingus Dynasty, Yellowjackets, more.

More info: comune.vicenza.it

Matosinhos Jazz

Matosinhos, Portugal
May 14–16

In this fishing town close to Oporto, the new architecture and historical monuments create this festival's unique setting. This year has an emphasis on trumpeters.

Lineup: Matosinhos Jazz Orchestra with Maria Schneider, Sandro Norton Octet, Randy Brecker, Jon Faddis, Terell Stafford.

More info: cm-matosinhos.pt

Moers Festival

Moers, Germany
May 29–June 1

Americans may know this festival primarily through the recordings it once released from some of the most progressive jazz and new music musicians of the '70s and '80s—from Fred Anderson to Rhys Chatham to Anthony Braxton—but the event that spawned all of them carries on with a dynamic mixture of artists programmed by Reiner Michalke.

Lineup: Guillermo Klein y Los Guachos, Elephant9, Wayne Horvitz's Zony Mash, Muhal Richard Abrams—George Lewis—Roscoe Mitchell, Mostly Other People Do The Killing, Eivind Aarset Sonic Codex Orchestra, Tim Lsfort Tentett, more.

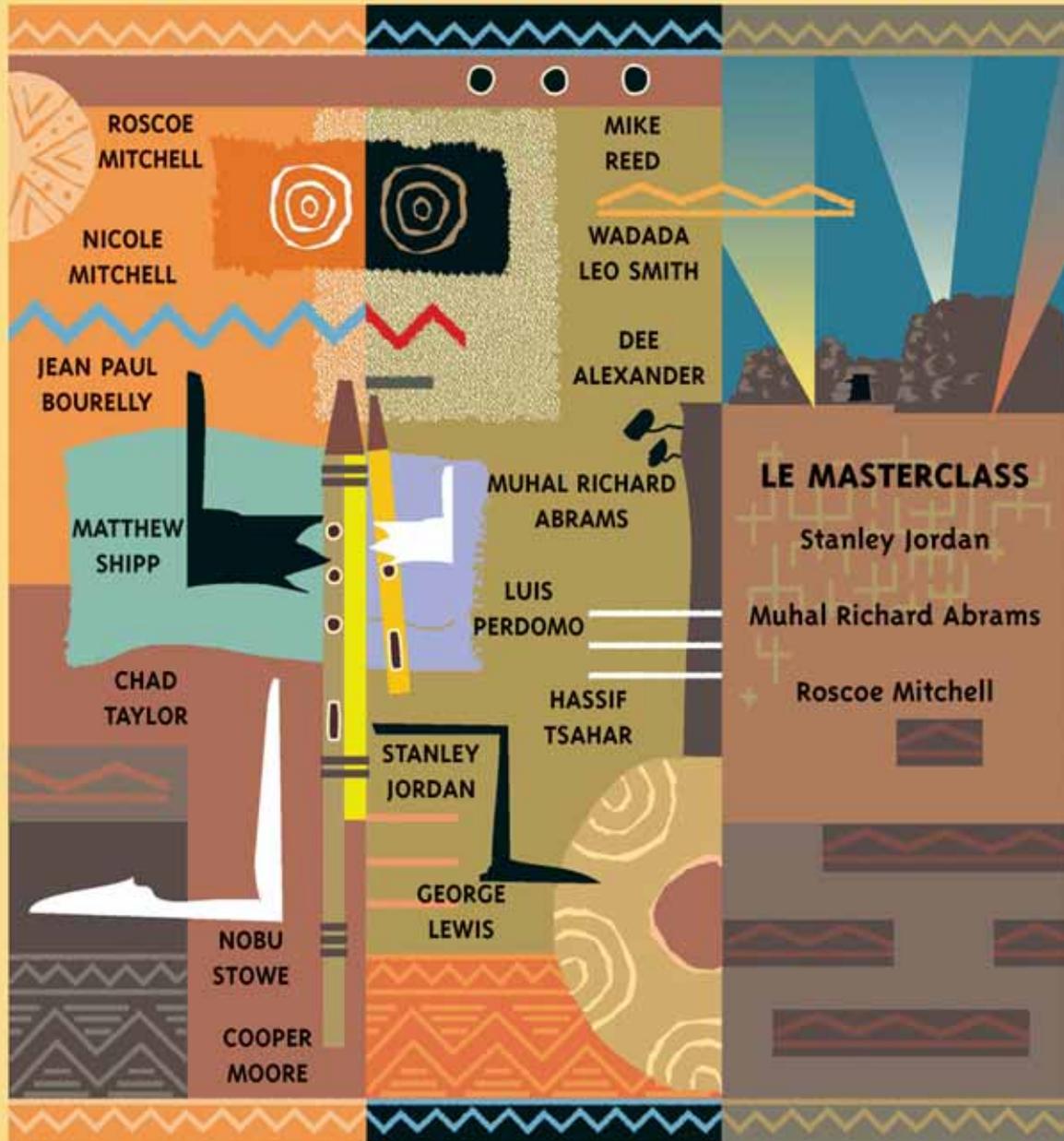
More info: moers-festival.de

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JazzAscona

Ascona, Switzerland

June 25–July 5

Celebrating its 25th anniversary this year, JazzAscona has been devoted to presenting traditional jazz, from New Orleans to Chicago-style. Music runs from 10 a.m. to 4 a.m. every day all over the town. This year's festival will pay tribute to Benny Goodman, Big Joe Turner and Danny Barker.

Lineup: Freddy Cole, Kevin Mahogany's Kansas City Project, Bernard Purdie, Reuben Wilson, Red Holloway, Pink Turtle, more.

More info: jazzascona.ch

Estoril Jazz

Estoril, Portugal

June 26–28 & July 3–5

Estoril Jazz takes place over the course of two weekends in the sea-coast town of Estoril near Lisbon. All the concerts will take place at Estoril's Congress Center.

Lineup: Marcus Strickland, Jon Mayer, Roseanna Vitro, Kenny Werner, Chick Corea, James Carter, Mingus Dynasty, Christian McBride.

More info: projazz.pt

Jazz À Vienne

Vienne, France

June 27–July 10

This festival's dramatic stage in a Roman amphitheater offers a stunning perspective, as it accommodates some 7,000 people. The fest also includes after-hours shows and master classes.

Lineup: Wynton Marsalis, David Sanborn, Manu Katché, Dianne Reeves, more.

More info: jazzavienne.com

Ljubljana Jazz Festival

Ljubljana, Slovenia

June 29–July 4

The cultural and political capital of Slovenia will host the 50th installment of its jazz festival this summer. A cross-section of modern improvisers are featured. A visit to the town should also include excursions to its numerous cathedrals, art galleries and museums.

Lineup: John Zorn, Han Bennink, Hamilton de Holanda, Evan Parker, Louis Moholo, Bugge Wesseltoft, João Paulo.

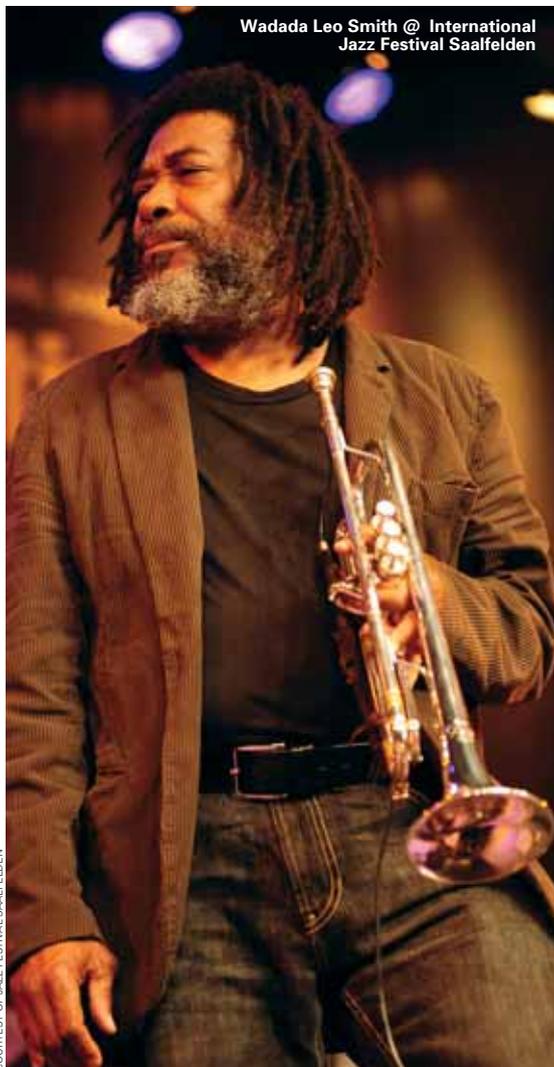
More info: ljubljanajazz.si

Jazzfest Wien

Vienna, Austria

June 29–July 9

A total of 72 groups will visit 14 venues all over Vienna this year for the fest. The landmark buildings in this historic city that are used as the principal venues for the festival include the Vienna State Opera, Kunstforum



Wadada Leo Smith @ International Jazz Festival Saalfelden

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Museum, Gothic City Hall and the museum complex Museumsquartier.

Lineup: John Scofield, Lionel Loueke, Miguel Zenón, Wolfgang Pusching, Hannes Löschel, Phil Minton, more.

More info: viennajazz.org

JazzBaltica

Salzau, Germany

July 1–5

This northern Germany event will focus on big bands this year. The festival takes place in a 650-seat barn and other interesting countryside venues. As part of the theme, the NDR Big Band will perform under the direction of Maria Schneider.

Lineup: Joe Locke, Bunky Green, Nasheet Waits, Edmar Castaneda, The Claudia Quintet, more.

More info: jazzbaltica.de

Kongsberg Jazz Festival

Kongsberg, Norway

July 1–4

Every summer this lovely old silver mining town, 90 minutes from Oslo, doubles in size for the four days of this eclectic festival. The varied lineup is always impressive, but what

sets Kongsberg apart is the sharp focus on Scandinavia's best artists.

Lineup: Chick Corea, John Scofield, Helge Lien, Farmers Market, Tord Gustavsen, Arild Andersen, Fredrik Ljungvikist, Zap Mama, more.

More info: kongsberg-jazzfestival.no

Istanbul International Jazz Festival

Istanbul, Turkey

July 2–16

About 40 acts from different genres from all over the globe will perform at the 16th installment of this festival, in venues ranging from the 4,000-capacity Cemil Topuzlu Open Air Theater, CCR Concert Hall, Hagia Eirene Museum and other cultural centers.

Lineup: TBA. 2008 included Herbie Hancock, Marcus Miller, Al Jarreau, Dianne Reeves, Rufus Wainwright, Caetano Veloso and Ivan Lins.

More info: akbankcaz.com

International Jazz Festival Funchal

Funchal, Madeira Island, Portugal

July 2–4

The 10th annual festival on this island features concerts at the scenic Magnolia Garden. Called "The Pearl of the Atlantic," the island is famous for Madeira wine.

Lineup: Vânia Fernandes, Richard Galliano and Tangaria Quartet, Ron Carter Quintet, Guida de Palma Octet, Cedar Walton–Benny Golson Quintet,

La Candombera.

More info: cm-funchal.pt

Copenhagen Jazz Festival

Copenhagen, Denmark

July 3–12

Copenhagen always delivers with a sublime program of international A-list talent and gripping film series that never edges out its own Nordic jazz talent. The festival takes up this entire city, in which its friendliness and walkability make the event all the more attractive.

Lineup: Chick Corea, James Taylor, more TBA.

More info: jazzfestival.dk

Montreux Jazz Festival

Montreux, Switzerland

July 3–18

Now 43 years old, the Montreux Jazz Festival continues its music extravaganza in style with an array of ticketed concerts in large halls and daily free concerts along the lake and in hotels around the festival site. Not a pure jazz festival, but a well-balanced event of jazz, blues and beyond.

Lineup: B.B. King, Susan Tedeschi, Derek Trucks, Herbie Hancock, Lang Lang, Bill Frisell,

IJFO's Lasting Legacy Shows Benefits of Cooperation

As language barriers may go the way of separate national currencies in Europe, the International Jazz Festivals Organization (IJFO) was ahead of the game and remains committed to making it easier for jazz festivals to bloom throughout the continent.

The IJFO began when five European festival organizers, Paul Acket (North Sea), Norbert Gamsohn (Antibes), Claude Nobs (Montreux), Jyrki Kangas (Pori) and current IJFO president Fritz Thom, from the Vienna Jazz Festival, met in Paris in 1982. Like with the European Union, the IJFO's presidency is held on a rotating basis.

"The main reason for the initial gathering was our concern in getting a Miles Davis date for our individual festivals as the demand was quite strong," Thom said. "Our network character then, as well as now, was based on the sharing of information and offering a block booking opportunity."

Thom also recognizes the diversity of markets within the European community.

"Everywhere artists draw different capacities, and for that reason it would not be possi-

ble to pressure as a cartel for one price with artist fees," he said. "We realized early the benefit of an information network."

The institution, which began as the European Jazz Festival Organization, formulated with members from seven festivals at a meeting in New York in 1988, with participants including Norway's Molde and Spain's Vitoria festivals. Subsequently the French Vienne festival, Italy's Umbria Jazz and Istanbul joined. By 2002 with Montreal on board, then Monterey, Vancouver and Ravinia, the EJFO expanded to become the IJFO, with a 14-festival membership that now meets four times a year to discuss and coordinate the touring of common projects to avoid territorial competition. American artists like John Scofield and Dave Douglas will have an easier ride across the European festival circuit this year.

Also this year, Thom said that IJFO festivals plan to, "present more free performances in public spaces and more programs for kids to build up a new generation of festival goers."

He also said that the worldwide economic



Fritz Thom

JAZZFEST VIENNA

downturn won't deter his organization's mission.

"In tough times, people tend to reflect more on true values. With our festivals, we are sure to have a positive impact in stimulating the minds and of our audiences for the new challenges in our societies." —Michael Jackson

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McCoy Tyner, Allen Toussaint, more.

More info: montreuxjazz.com

Festival Jazz À Sète

Sète, France

July 7-12

A former fortress from the 17th century, the amphitheater by the sea is now Jazz à Sète's 1,500-seat venue. The festival also organizes workshops and a jazz competition. This year will provide a blues-oriented vibe with Roy Hargrove and Joe Louis Walker as visitors.

Lineup: Joe Louis Walker, Roy Hargrove, Vicente Amigo, Philip Catherine, Didier Lockwood and Sylvain Luc, Jeff Beck, more.

More info: jazzasete.com

Gent Jazz Festival

Gent, Belgium

July 9-19

This picturesque port and university town in Flemish Belgium has hosted a major jazz festival for half a dozen years. Fans of medieval architecture and the art of Hieronymous Bosch and Jan van Eyck will know the area. The festival honors outstanding musicians from Europe with its Django D'Or award.

Lineup: Pat Metheny, Herbie Hancock, Wayne Shorter, Marcus Miller, Amina Figarova, Stefano di Battista, more.

More info: gentjazz.com

Algarve Jazz

Algarve, Portugal

July 10-15

Algarve is famous for having the best European beaches, superb fish and seafood, more than 50 golf courses, historic monuments and a very hip festival.

Lineup: Wynton Marsalis and the Jazz at Lincoln Center Orchestra, Esperanza Spalding, Chick Corea and Gary Burton, Madeleine Peyroux, more.

More info: projazz.pt

North Sea Jazz Festival

Rotterdam, The Netherlands

July 10-12

Celebrating its 34th year and its third at the largely indoor Ahoy Complex in Rotterdam, the North Sea Jazz Festival teems with jazz, blues and beyond acts on 15 stages. More than 200 shows are planned, which will attract 60,000-70,000 people. It's an extravaganza of music that is at times overwhelming. The three-day festival not only showcases the major tours of the season, but also spotlights upstarts and European acts rarely seen in the United States.

Lineup: Herbie Hancock and Lang Lang, Jamie Cullum, B.B. King, James Taylor and his band of Legends, many more.

More info: northseajazz.nl

Umbria Jazz Festival

Perugia, Italy

July 10-19

Now in its 36th year, the Umbria Jazz Festival is a gem of a jazz party, complete with street parades, midnight concerts, arena-sized shows, intimate jazz clubs and jazz performed in an old opera house. The AACM Great Black Music Ensemble with George Lewis will perform a special project exclusive to Umbria Jazz for three days. Most of the shows take place in the old part of the city.

Lineup: Dave Douglas & Brass Ecstasy, Bill Frisell with McCoy Tyner, Roy Haynes, Ahmad Jamal, Wynton Marsalis, Brad Mehldau, George Benson, Simply Red, Tuck & Patti, Steely Dan, Burt Bacharach, James Taylor, Paolo Fresu, Enrico Pieranunzi, Gianluca Petrella, Enrico Rava, Danilo Rea, Francesco Cafiso and Stefano Bollani with Chick Corea.

More info: umbriajazz.com

Jazz À Juan

Antibes-Juan Les Pins, France

July 11-19

Jazz À Juan always aims at top-notch acts to live up to its rich history. The Pinède Gould



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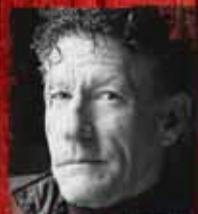
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overlooking the sea is the perfect scenery for jazz, and Charles Mingus' or Ella Fitzgerald's *Live In Antibes* albums testify to the old tradition. With the Sunday morning gospel mass, the young talents contest or the after-hours jam-sessions, Jazz à Juan offers many opportunities to enjoy the music as well as the sunny holiday atmosphere.

Lineup: TBA. Last year included Roy Hargrove, Al Jarreau, Marcus Miller, Keith Jarrett and Solomon Burke.

More info: antibesjuanlespins.com

Aarhus International Jazz Festival

Aarhus, Denmark
July 11-18

The Aarhus festival features music in the streets, stages and squares of the city, which boasts a wealth of sculptures and monuments.

Lineup: TBA. Last year included Dianne Reeves, Scott Hamilton and Nnenna Freelon.

More info: jazzfest.dk

Pori International Jazz Festival

Pori, Finland
July 11-19

The Pori Jazz Festival's big open-air concerts

are held in the beautiful Kirjurinluoto concert park arena. Evening venues vary between intimate clubs and large concert halls. The beach at nearby Yyteri attracts tourists from all over Scandinavia.

Lineup: Gonzalo Rubalcaba, Clarence Penn, Richard Bona, Raphael Saadiq, more.

More info: porijazz.fi

Bohemia Jazz Festival

Various Cities, Czech Republic
July 12-19

The largest Jazz festival in the Czech Republic offers free outdoor concerts in the cities of Domažlice, Plzen, České Budějovice, Prachatice and the cobbled streets of the stunning baroque capital of Prague. As top international guitarist Rudy Linka started the festival a few years ago, you can rely on a program strong on fret merchants.

Lineup: John Scofield, Dr. Lonnie Smith, more.

More info: bohemiajazzfest.com

Jazz Vitoria-Gasteiz

Vitoria-Gasteiz, Spain
July 12-18

Set in an ancient, picturesque city in the heart of Spain's Basque region, the 33-year-old festival keeps traditional Spanish time. Events begin with late-afternoon recitals in a gor-

geous theater, move to a local basketball arena for headline concerts and continue late into the night with well-organized jam sessions anchored by some of the New York City's best players.

Lineup: Wynton Marsalis and the Jazz at Lincoln Center Orchestra with Chano Dominguez, John Scofield and the Piety Street Band, Richard Galliano Quartet with Gonzalo Rubalcaba, Richard Bona and Clarence Penn, SMV, Tribute to Billie Holiday, Randy Crawford and Joe Sample, Lillian Boutté, more.

More Info: jazzvitoria.com

MoldeJazz

Molde, Norway
July 13-18

The Norwegian seacoast town of Molde hosts its 49th festival, which is one of the oldest in the world. Modern improvisers have a strong presence here this year.

Lineup: Joshua Redman, Cecil Taylor, Otomo Yoshihide, Supersilent, more.

More info: moldejazz.no

Stockholm Jazz Festival

Stockholm, Sweden
July 15-18

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delightful bedfellows, with the Stockholm Jazz Festival functioning as the ideal hotbed of cherry-picked talent that in the past has included James Carter, Bobo Stenson and the SFJAZZ Collective. This medieval Scandinavian capital city also offers a trove of modern and ancient attractions.

Lineup: TBA. Last year included Van Morrison, Esperanza Spalding and Scott Hamilton.

More info: stockholmjazz.com

Nice Jazz Festival

Nice, France

July 18–25

A 61-year-old festival, Nice has earned a legendary reputation. Although they have chosen to branch out and reach toward the eclectic tastes of a whirl of tourists (45,000 visitors), jazz remains a strong anchor. With about 50 concerts from late afternoon to midnight on three different stages, the festival has opted for diversity at a fast pace. The Roman arena is a beautiful amphitheater and competes with the Matisse stage and the gardens for atmosphere.

Lineup: Sonny Rollins, more TBA.

More info: nicejazzfestival.fr

Heineken Jazzaldia

San Sebastian, Spain

July 22–26

Excellent straightahead and modern jazz in a scenic and culinary paradise, this event brings a diverse program of global artists. Many concerts are free and held on a terrace besides a beach, which accommodates more than 10,000 people.

Lineup: Abdullah Ibrahim, Hank Jones, Esperanza Spalding, Dave Douglas, Joe Lovano, Carla Bley, Jamie Cullum, more.

More info: jazzaldia.com

Siena Jazz

Siena, Italy

July 24–August 7

Jazz students attend the educational components of this fest while its concerts are open to the public. Master classes and jam sessions mix Italians with international players.

Lineup: Jack Walrath, Miguel Zenón, Eddie Henderson, George Garzone, more.

More info: sienajazz.it

Jazz in Marciac

Marciac, France

July 31–August 16

Marciac offers an eclectic jazz extravaganza. The village in the southwest of France still shines as a peculiar jazz haven with an off-festival providing swinging vibes throughout the day. The main concerts on the rugby field are devoted to bands that cover the bases of contemporary trends, from gospel to Latin, straightahead to cutting edge.

Lineup: Sonny Rollins, more TBA.



Rhoda Scott @ Akbank Jazz Festival

More info: jazzinmarciac.com

Jazz Em Agosto

Lisbon, Portugal

August 1–2 & August 6–9

Occurring over two consecutive weekends, this is one of Europe's most progressive and thoughtful festivals. Concerts, documentaries and discussions feature some of the leading lights in American and European improvised music, with influential veterans sharing the stage with edgy newcomers. All concerts take place at the Fundação Calouste Gulbenkian, a modern cultural center with a gorgeous amphitheater and an indoor auditorium with excellent sound.

Lineup: George Lewis, Bill Dixon & Exploding Star Orchestra, Peter Evans, Dave Douglas & Brass Ecstasy, Buffalo Collision, Nublu Orchestra conducted by Butch Morris, more.

More info: musica.gulbenkian.pt/jazz

Gouvy Jazz & Blues Festival

Gouvy, Belgium

August 9

"Gouvy is Groovy" is again the rallying cry for Claude Lentz's friendly outdoors show at Madelonne Farm, close to the Luxembourg border. The host family brews its own festival beer. Top talent is imported from the United States and Great Britain.

Lineup: Sonny Rhodes, R.J. Mischo, Mick Taylor, Ian Siegel, more.

More info: gouvy.eu/jazz&blues

Nisville

Nis, Serbia

August 13–16

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✦ EUROPE ✦

vicissitudes of Balkan politics, Nisville (a questionable pun on "Nashville"), attempts to cater to all comers, and inevitably blends stylistic traditions of the area with jazz of international standing. Fusions of jazz, rock, soul, blues and Afrobeat with virtuosic local genres are readily accepted. Concerts take place continuously on several stages at one site in Nis' glorious ancient fortress at the center of the city.

Lineup: Richard Galliano, Mingus Dynasty, Miroslav Vitous and Ratko Zjaca, Grace Kelly, Randy Brecker, Candy Dulfer, Irène Schweizer, Joe Bowie, more.

More info: nisville.com

At the Borders of Sardinia and Jazz

Sant'Anna Arresi, Italy
August 26–September 5

This Italian festival has been a longstanding destination for free-thinking contemporary jazz improvisers and solid straightahead players. Musicians with ties to Chicago are emphasized this year.

Lineup: Roscoe Mitchell, Muhal Richard Abrams, Mike Reed, Nicole Mitchell, Matthew Shipp, Lafayette Gilchrist, more.

More info: santannaresijazz.it

Jazz Festival Willisau

Willisau, Switzerland
August 26–30

A mix of straightahead, avant-garde and African music is presented in this festival in a medieval Swiss town. Visitors can spend the weekend camping at the festival.

Lineup: African Jazz Allstars, Zimology Quartet, Mike Westbrook Brass Band, James Blood Ulmer Blues Experience, John Scofield, Marc Ribot, Elina Duni Quartet, more.

More info: jazzwillisau.ch

International Jazz Festival Saalfelden

Saalfelden, Austria
August 27–30

Celebrating its 30th anniversary this year, this festival in the Alps takes place in the city center. To commemorate the event, a historical exhibit of the festival's photographs will accompany the music.

Lineup: Ornette Coleman, more.

More info: jazzsaalfelden.com

On The Outside Festival

Newcastle-Upon-Tyne, England
October 9–11

Individual free improvisers from across Europe and the United States are invited to appear here and perform in various combinations. The emphasis is on first-time encounters instead of established working groups.

Lineup: Bruno Chevillon, Marilyn Crispell, Marc Ducret, Cor Fuhler, Raymond MacDonald, Rudi Mahall, Marcio Mattos, Paal Nilssen-

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Love, Alan Tomlinson, more.

More info: jazznortheast.co.uk

Akbank Jazz Festival

Istanbul, Turkey

October 15–25

Turkey's most progressive festival, now in its 19th year, features formal concerts at the Cemal Resit Ray theater and more cutting-edge shows at the Babylon nightclub and other intimate spots. The programming is rooted in hardcore jazz, but electronica, new music and out rock complement the lineup.

Lineup: TBA. 2008 included James Carter, Jason Moran, Tomasz Stanko and Ron Carter.

More info: akbankcaz.com

Voll-Damm Barcelona International Jazz Festival

Barcelona, Spain

October 18–November 29

For six weeks in the fall, one of Spain's most culturally rich cities hosts this jazz event in theaters and clubs. International jazz artists headline the big shows.

Lineup: TBA. Last year included Bebo and Chucho Valdés, Herbie Hancock and Brad Mehldau.

More info: barcelonajazzfestival.com

Ponta Delgada Jazz Festival

Ponta Delgada, The Azores, Portugal

October 27–November 1

On an island away from the Portuguese mainland, the old world city's Teatro Micaelense comes alive with a range of big-time international jazz artists.

Lineup: Brad Mehldau, more TBA.

More info: teatromicaelense.pt

Salzburger Jazz-Herbst

Salzburg, Austria

October 29–November 8

With more than 50,000 visitors attending more than 100 events, Salzburger Jazz-Herbst has been expanding since its inception in 1996.

Performances take place in elegant concert halls as well as in clubs and outdoor venues.

Lineup: James Carter, Bobby Hutcherson, Scott Hamilton, Cassandra Wilson, Sonny Rollins, more.

More info: viennaentertainment.com

JazzFest Berlin

Berlin, Germany

November 4–8

Germany's most prestigious jazz festival typically makes room for important international figures as well as local up-and-comers. This

year the festival celebrates the anniversary of Blue Note Records, whose founders, Francis Wolff and Alfred Lion, were both born and raised in Berlin.

Lineup: TBA.

More info: jazzfest-berlin.de

Lucerne Blues Festival

Lucerne, Switzerland

November 6–15

In its 15th year, this event includes acts at the Grand Casino Lucerne. Since the music starts in early evening, festival-goers are able to enjoy days shopping and dining in the Old Town section.

Lineup: TBA. Last year included Buckwheat Zydeco, Bettye LaVette and Sue Foley.

More info: bluesfestival.ch

London Jazz Festival

London, England

November 13–22

Jazz in the London metropolis gets even bigger during this festival, which is held across the city in large venues (such as the Barbican) and venerable clubs like Ronnie Scott's. BBC Radio 3 broadcasts interviews from the fest.

Lineup: TBA. Last year included Herbie Hancock, Courtney Pine and Bill Frisell.

More info: londonjazzfestival.org.uk

„It must schwing!“ www.jazzfest-berlin.de

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OTHER INTERNATIONAL

Melbourne International Jazz Festival

Melbourne, Australia
April 26–May 2

Held in auditoriums and theaters around the city, the Melbourne festival features top international performers, as well as a jazz film series and master classes. The festival's Future Leaders' Jazz Award is a prize given to promising musicians between the ages of 10 and 12.

Lineup: Charlie Haden Quartet West, Cecil Taylor with Tony Oxley, Joshua Redman, Bill Frisell, Kate Noonan, Paul Grabowski, Charlie Haden/Bill Frisell/Ethan Iverson Trio.

More info: melbournejazz.com

Israel Festival

Jerusalem and Tel Aviv, Israel
May 24–June 10

The Israel Festival is the country's premier cultural event. The festival primarily takes place at various venues in Jerusalem, with some shows in Tel Aviv. The program includes theater, dance, jazz, classical music and world music. Jazz shows take place at various venues around Jerusalem, including at the Jerusalem Theater and in the Old City.

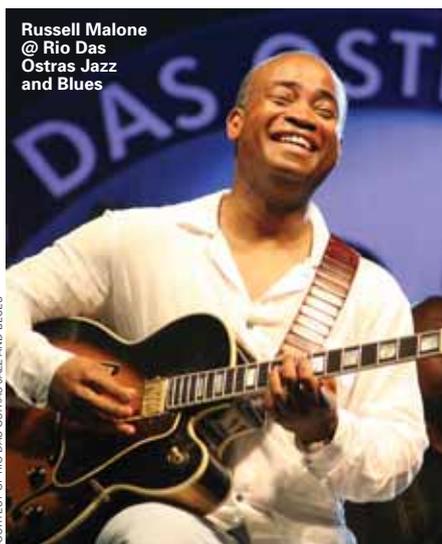
Lineup: Joshua Redman, Avishai Cohen, Renaud Garcia-Fons Trio, Paulo Fresu, Yamandu Costa, more.

More info: israel-festival.org.il

Rio Das Ostras Jazz and Blues Festival

Rio Das Ostras, Brazil
June 10–14

This outdoor and indoor festival held on the stunning beach in Brazil's Rio de Janeiro state offers hours of music on various stages. The numerous bars and restaurants involved offer



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COURTESY OF RIO DAS OSTRAS JAZZ AND BLUES

Israeli Festivals Show Off Cross-Cultural Currents

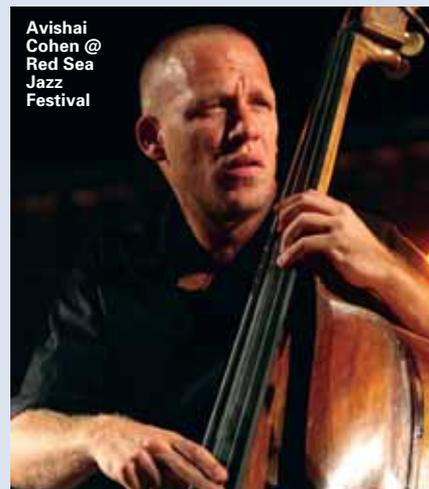
Local cultures have always played a role in forging new directions in jazz. Israel today has that in abundance. The region has imbibed myriad ethnic influences for millennia, and this cultural synergy impacts the local jazz scene, especially with this year's festival season.

Bassist Avishai Cohen, who was recently appointed artistic director of the flagship event in Israel's jazz calendar, August's Red Sea Jazz Festival in Eilat, said his work has always been informed by "extraneous" musical strains.

"Like a lot of Israeli jazz players, I have always taken Eastern European influences on board as well as Middle Eastern coloring," Cohen said. "American jazz musicians may have grown up on Gershwin, and I grew up on guys like [Soviet-born Israeli songsmith Mordehai] Ze'ira, not jazz or Western music. That comes through in a lot of what Israeli jazz cats do these days."

Cohen's debut as Red Sea director will reflect that mind-set, and he's looking forward to bringing the festival's usual top American acts to shared stages with locally spawned talent.

"I'm going to bring in some of our best



Avishai
Cohen @
Red Sea
Jazz
Festival

Israel-born guys on the New York scene, and give jazz musicians working and living in Israel a fair share of stage space," Cohen said. "We have a lot to offer here."

The Jerusalem Jazz Festival, now incorporated into the larger Israel Festival, has also featured many of the strains that inform the local jazz scene, ranging from saxophonist Alon Farber's frontier-bending sextet to vocalist Odelia Dahan's Ladino combo.

"Israeli jazz is much like jazz all over," Cohen said. "Thelonious Monk took from all kinds of influences, as did Duke Ellington, and we do the same. If you look at jazz composition in America, there's a lot of Eastern European and Jewish input in there. There is no jazz without outside influences."

—Barry Davis

a harvest of Brazil's cuisine and cocktails.

Lineup: Coco Montoya, Spyro Gyra, The Bad Plus, Ari Borger, more.

More info: riodasostrasjazzblues.com

Red Sea Jazz Festival

Eilat, Israel
August 24–27

Avishai Cohen serves as artistic director of this world-class event. Besides the big international names, the program traditionally includes local artists offering a blend of straight-ahead jazz and ethnic flavors culled from the Middle East.

Lineup: TBA. Last year included Richard Bona, Carla Bley and Omar Sosa.

More info: redseajazzilat.com

Tudo É Jazz

Ouro Preto, Brazil
September 17–20

Located about 275 miles north of Rio, this festival is a world-class event. The main indoor venue for paid concerts seats less

than 1,000 and free performances are staged in a nearby churchyard.

Lineup: Brad Mehldau, Avishai Cohen, Paris Jazz Big Band, Aaron Parks, Leonardo Cioglia Septet, Duduka Da Fonseca Quintet, more.

More info: tudojazz.com.br

TAC Wangaratta Festival of Jazz

Wangaratta, Australia
October 30–November 2

One of Australia's premier jazz and blues events takes place a little more than two hours away from Melbourne. The lineup usually features a healthy mix of Aussie and international acts, workshops and free events paired with the region's famous wines.

Lineup: TBA.

More info: wangeratta-jazz.org

DB

Listings compiled by: Frank Alkyer, Fred Bouchard, Aaron Cohen, Barry Davis, Jenny Domine, Frank John Hadley, James Hale, Yoshi Kato, Michael Jackson, Jason Koransky, Peter Margasak, John Murph, Dan Ouellette, Antonio Rubio and Jean Szlamowicz.

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L.A. Music Academy Expands Educational Programs

Now that jazz has become a bigger part of American academia, students have more educational options than ever. Off to the side of more official academic sources are a number of smaller music schools, including the Los Angeles Music Academy (LAMA) in Pasadena, Calif., which has grown considerably since it was founded in 1996. What started out with 35 students in the first class has grown to about 150 this year.

Working musicians established LAMA, and the school has brought in new additions to its jazz faculty this year, including vocalist Tierney Sutton, who had been head of the vocal jazz program at the University of Southern California.

“The biggest distinctions I see between L.A. Music Academy and the other places I’ve taught is that our program is intimate and focused,” Sutton said. “The staff and faculty have a fantastic warmth. Also, there is more time for performing in class than I’ve seen in any other program.”

School President Tom Aylesbury points out that, “Jazz is one thing that we can own as Americans. It’s a big draw for international students to get trained by people who have lived and breathed jazz for their entire life. Jazz is not a common skill that students bring when they come to LAMA.”

Sporting classrooms, practice rooms for bands and rhythm sections, and a performance hall with a sturdy sound system, the academy is organized in the one-year “core” program and the two-year “pro” plan, as opposed to a four-year degree. The tuition (around \$24,000 per year, with scholarships available) is also lower than many four-year universities in the area. While the core program focuses on instruments, the two-year model curriculum includes producing, recording, arranging and orchestration. About half the student body is international.

Aylesbury said the large percentage of international students tend to bring “wonderful traditional music from their countries, but they come to the Los Angeles area for a specific reason and to get first-hand instruction from seasoned professionals.

“The old adage of ‘If you cannot do, then teach’ definitely doesn’t apply here,” Aylesbury continued. “Our instructors all make their primary business as players. It’s exciting to see these special appearances and to find out how compassionate they are about their craft.”



Los Angeles Music Academy instructor Tariqh Akoni

COURTESY, LOS ANGELES MUSIC ACADEMY

Stylistically, LAMA combines jazz with such genres as rock, hip-hop and songwriting. Guitar teacher Tariqh Akoni appreciates the diversity of musical approach in the school’s philosophy.

“It’s an antiquated concept to separate jazz education from other disciplines,” Akoni said. “We use the jazz language to communicate, and we feature jazz classes, but the general concept is that there is a fundamental thread that runs through music, and then there is a contextual application in style analysis.”

Bass student Don Yi had been studying jazz at a junior college, but wanted the more practice-intensive program of LAMA. “I like having the structure of preparing new songs every week,” he said. “Most importantly, I’m discovering what works for me in terms of a practice regimen. It’s the kind of work habit that I can take with me once I leave school.”

Still, Aylesbury is pragmatic when he discusses the probability of employment when students leave the program.

“Unfortunately, the nature of our business doesn’t allow us to place graduates in jobs upon graduation,” Aylesbury said. “What we do is give them more skills in addition to being a great player. We have a specific series of music business courses to cover the essentials of contracts, bookings and publishing, but the topic is also discussed daily in their other classes. What we want to do is give our students the skills to compose, record, produce, package, market and distribute their music.”

—Josef Woodard

School Notes



AARON COHEN

Remembering Ray: Trumpeter Marcus Belgrave and singer Mable John took part in “Genius Without Borders,” a symposium honoring Ray Charles at Columbia College Chicago’s Center For Black Music Research (CBMR) on March 7–8. Along with panel discussions about Charles’ music and business practices, the weekend also included lectures from visiting scholars and the CBMR New Black Music Repertory Ensemble’s tribute performance. Details: colum.edu

USC Builds Beats: University of Southern California’s Thornton School of Music partnered with Roland to create the Roland Drumlab. Roland donated a drum set and lab conferencing system to the school. USC will begin requiring drum set proficiency for its popular music performance program this fall.

Details: usc.edu

Badger State Coffin: Saxophonist Jeff Coffin performed and led workshops with Milwaukee-area high school jazz students at retailer Cascio Interstate Music’s Main Stage in New Berlin, Wis., on Feb. 14. He also led master classes and performed with Milwaukee’s Marquette University Jazz Ensemble the previous night.

Details: jeffcoffin.com

Holmes Awarded: University of Massachusetts–Amherst professor Jeffrey Holmes has received this year’s Massachusetts Association of Jazz Educators Lifetime Achievement Award. Holmes directs the university’s jazz and African-American music studies program and conducts its Jazz Ensemble 1.

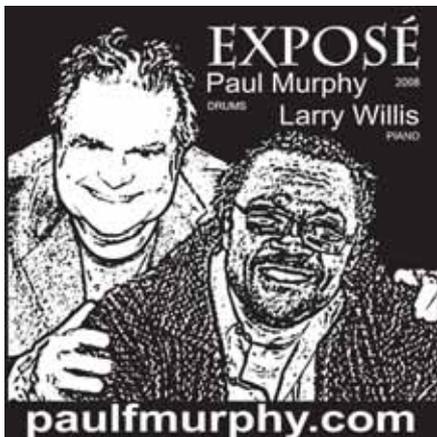
Details: umass.edu

String Lessons: Violinist Christian Howes is leading the Creative Strings Workshop from June 29–July 5 at Otterbein College in Westerville, Ohio.

Details: christianhowes.com

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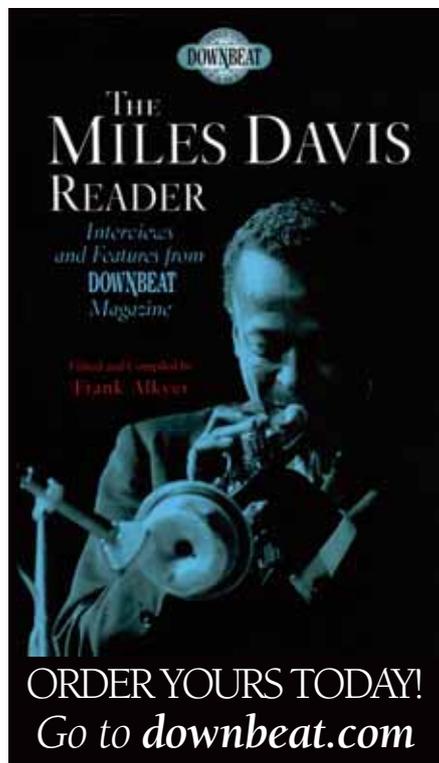
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Vijay Iyer has obsessively explored less-traveled territory on his dozen leader albums over the past decade, which document his innovative trio, quartet and duo projects with Rudresh Mahanthappa, the experimental collective trio Fieldwork with Steve Lehman and Tyshawn Sorey, and collaborations with poets Amiri Baraka and Mike Ladd. Iyer's grasp of his peer group's music was evident throughout his first "Blindfold Test."

Robert Glasper

"Of Dreams To Come" (from *In My Element*, Blue Note, 2007) Glasper, piano; Vicente Archer, bass; Damion Reid, drums.

Robert Glasper? It has all the qualities I associate with him—a harmonic maze, but also an insistent rhythm, certain turns and filagrees and ornaments, some of them sort of gospelish. His touch is controlled, which I admire. I like his band. He's a fantastic musician, and I like his tunes. But sometimes I crave a little more space in his soloing, that he'd focus less on the higher register, this lyrical soprano range, and explore the whole range of the piano more. 3½ stars for the composition, 4 for the playing.

Danilo Pérez

"Epilogo" (from *Live At The Jazz Showcase*, ArtistShare, 2004) Pérez, piano; Ben Street, bass; Adam Cruz, drums.

The old-studio fade on a live record. That was smoking. At first, I thought it might have been Gonzalo [Rubalcaba], but it was more abandoned than I usually hear from him, so I'm not sure. Then there were things I've heard Jean-Michel Pilc do—when the piano solo reached a certain climax, these demented diminished chords ascending into the insanity. But I can't say it's either of those guys. In fact, something about the montuno sounded like it couldn't have been Gonzalo. 4 stars. (after) I'm so used to hearing Danilo with Wayne, I've forgotten how he'll get down in his own music.

Brad Mehldau

"She's Leaving Home" (from *Day Is Done*, Nonesuch, 2005) Mehldau, piano; Larry Grenadier, bass; Jeff Ballard, drums.

Is this Brad? I've read him say that Monk is his main influence, and he got a ringing sound out of the piano, marshaled its power as Monk would, like few other people did. Anyone who has thought deeply about Monk will tend to think in those terms. He seems to be pushing himself, which I admire. He treated the melody like he was reaching for it, which makes it compelling, but did it in a likeable way. The trio supports Brad well, and helps drive his ideas home. The arrangement could be more concise, given that it's a studio record. When you cover a song like "She's Leaving Home," which is so loaded with significance for people, it seems important to have an angle, a reason for doing it besides it being a beautiful song. But that's my problem more than Brad's. Brad doesn't have any problems. 3 stars for the song, 4 for the execution.

Dave Brubeck

"Georgia On My Mind" (from *Indian Summer*, Telarc, 2007) Brubeck, piano.

At first, some of the chords reminded me of Hank Jones, but he doesn't usually wear his blues thing on his sleeve like that. This is either an older person or someone grotesquely imitating an older person. I hope it's not the latter. It's about the inner voices in the chords, the subtle gradations in the voicings that come from decades of careful decision-making. He'd add this little leading chromatic thing on a middle voice that would create a progression where otherwise there would be none—the inner pathways between parts of the song that someone like Hank will find. If it's not Hank, who does that leave? It's not Barry Harris. Kenny Barron would put



MARK SHELDON

more variety in it than I heard. A direct, lyrical and heartfelt version of "Georgia On My Mind," by somebody who feels that song. 4½ stars.

Hiroshi Uehara

"Time Travel" (from *Time Control*, Telarc, 2007) Uehara, piano; David Fiuczynski, guitar; Tony Grey, bass; Martin Valihora, drums.

That was Hiroshi. It's the return of fusion, the return of things that happened 30 years ago, in all its good and bad parts. One of the good parts is the exuberance that's evident relentlessly throughout. The bad parts have to do with taste. One thing that I don't go for is that it's so overly arranged. Everyone has blazing musicianship, and people get their little moments to shine on vamps or on, as we call them, "fusion swing" grooves. It's all wrapped up in a bow, so pre-ordained that it's as if the listener isn't really taken along. There's this cuteness factor, like a "look at this cool thing that we can do" kind of thing. 2½ stars.

Luis Perdomo

"Tribal Dance" (from *Awareness*, Kindred Rhythm, 2006) Perdomo, piano; Hans Glawischnig, Henry Grimes, bass; Eric McPherson, Nasheet Waits, drums.

That's Luis Perdomo. Not many records are going to sound like that. People tend to put Luis squarely in the mainstream, even on the Latin side of the mainstream, by virtue of his origins, but to me he has a broad scope. I admire that he made such a bold move on his second record. It's not like he wrote a lot of stuff to happen on this tune, but he set up a brilliant situation, uniting these different sectors of the New York scene. It starts with this sonic screech, then he plays this modal figure, but all in a tight groove, and these appealing elements from all these different sources fall together nicely. 4½ stars. **DB**

The "Blindfold Test" is a listening test that challenges the featured artist to discuss and identify the music and musicians who performed on selected recordings. The artist is then asked to rate each tune using a 5-star system. No information is given to the artist prior to the test.

TAKE NOTE OF THESE JAZZ RELEASES

Vince Benedetti & Diana Krall Heartdrops [TCB RECORDS]

Diana Krall and Vince Benedetti collaborated on this studio session in early 1990. Diana plays and sings on all 7 of these swinging original tunes. This CD is a MUST HAVE for all serious fans of her recordings!



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Arturo O'Farrill & The Afro Latin Jazz Orchestra Song for Chico [ZOHU MUSIC]

2008 (51st Annual) **Grammy® Award Winner** for Best Latin Jazz Album! "The Afro Latin Jazz Orchestra sounds great with precision brass and saxophone work...a warm, cohesive sound."
— The New York Times



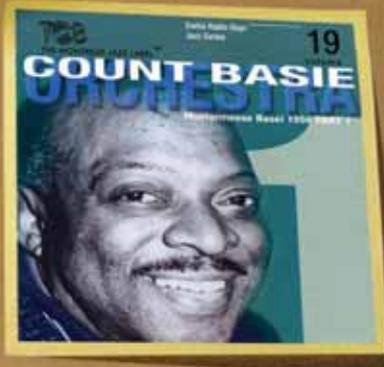
Mark O'Connor's Hot Swing Trio Live In New York [OMAC RECORDS]

Mark O'Connor's jazz performances and compositions pay tribute to his friend and mentor, **Stephane Grappelli**. Joined by **Frank Vignola** and **John Burr**, the **Hot Swing Trio** continues to celebrate acoustic string jazz in new and exciting ways!



Count Basie Orchestra Swiss Radio Days, Vol. 19 [TCB RECORDS]

In 1956, the still fairly new **Basie Orchestra** was making its second tour of Europe, the band was showcasing their new hit "Shiny Stockings." Their performance in Basel is made available for the first time ever on this CD.



Helen Schneider Dream a Little Dream [EDEL]

This gifted singer showcases herself as both dreamer and an object of dreams on her new CD. With special guest and producer **Till Brönner** (2009 Grammy® Finalist), they present an intimate selection of classic standards from the Great American Songbook.



Refuge Trio (Bleckmann, Versace, Hollenbeck) Refuge Trio [WINTER & WINTER]

"Bleckmann and Hollenbeck have enough new-music, cabaret, and jazz chops to move the music in any direction they want, while Versace has lately been making big noise on his Hammond organ." — The New Yorker



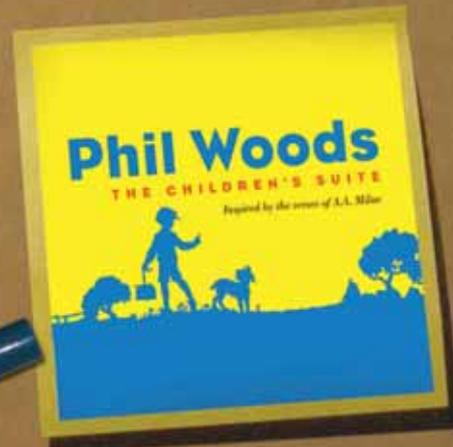
Kendra Shank Quartet Mosaic [CHALLENGE]

Kendra Shank is one of today's most gifted jazz singers. Previous CDs received accolades in **TIME**, **Village Voice**, **DownBeat**, and more, with **Top 10** of the Year ratings in **Boston Globe** and **Newsday**.



Phil Woods The Children's Suite [JAZZED MEDIA]

The culmination of over forty years of work by **NEA Jazz Master** and multiple **Grammy® Award** winner **Phil Woods**, offering original musical settings for **A.A. Milne's** beloved poems from "Now We Are Six."



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