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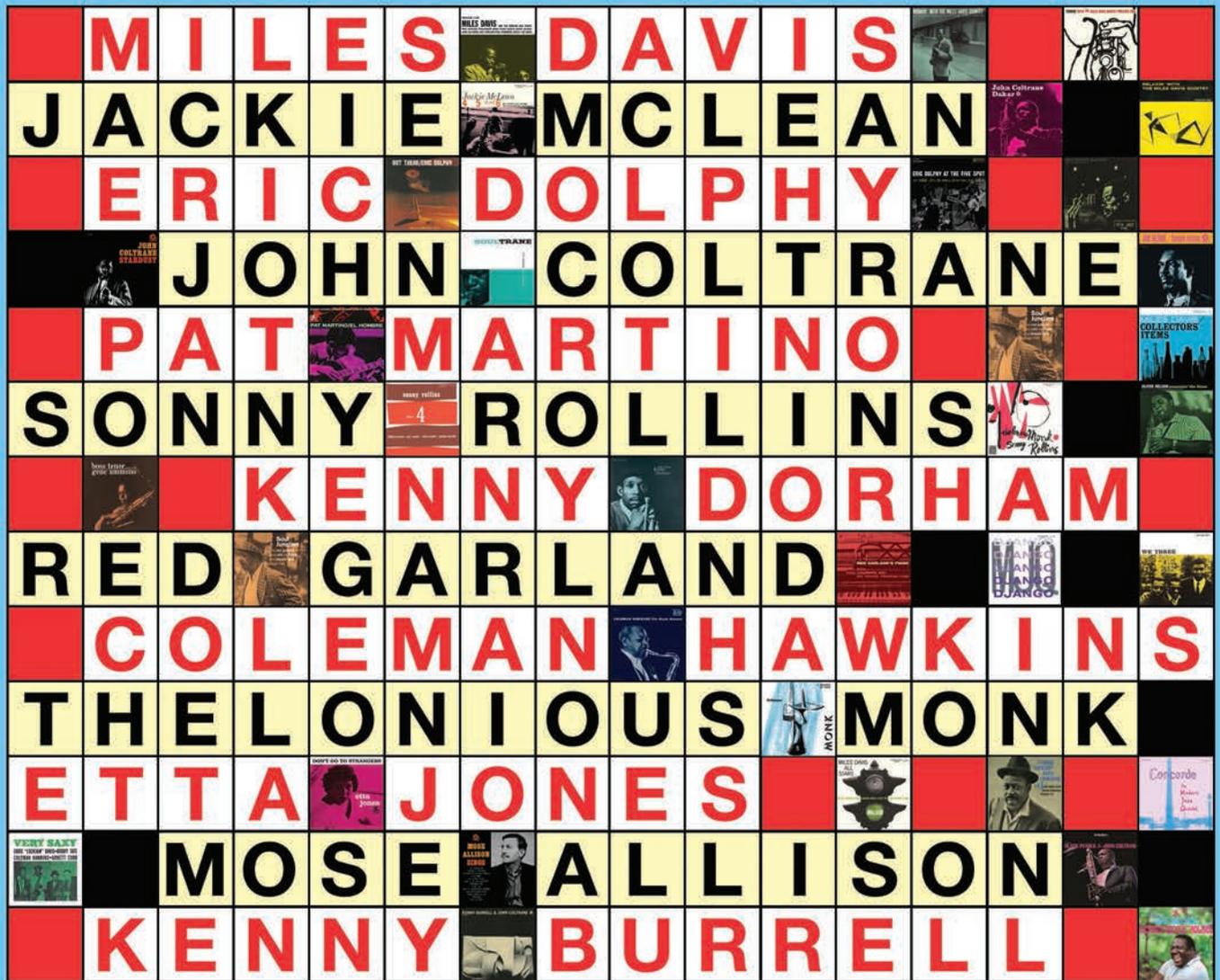
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NOVEMBER 2014

Inside >

ON THE COVER

24 **Tony Bennett & Lady Gaga** *Mutual Admiration*

BY MICHAEL BOURNE

Tony Bennett loved how much Lady Gaga loved singing "The Lady Is A Tramp" on his 2011 album *Duets II*. Now, the pair has recorded an entire album of standards, *Cheek To Cheek*.



36

Dr. John (left) jams with trombonist Sarah Morrow and others at the Voodoo Music Festival in New Orleans on Nov. 3, 2013.

COVER PHOTO OF LADY GAGA AND TONY BENNETT BY STEVEN KLEIN

FEATURES

32 **Bill Frisell** *Reclaiming the Elation*

BY GEOFFREY HIMES

36 **Dr. John** *Funky Salute*

BY BILL MILKOWSKI

42 **Orrin Evans** *The Instigator*

BY PHILLIP LUTZ

87 **Fall/Winter Jazz Festival Guide**

SPECIAL SECTION

69 **Drum School**

70 **The New Drum Kit** *Embracing Electronic Percussion in the Digital Age*

BY KEN MICALLEF

76 **Master Class**

BY BRIAN ANDRES

78 **Pro Session**

BY ROBERT BREITHAUPT

80 **Transcription**

Brian Blade Drumset Solo

82 **Toolshed**



50 The Cookers



52 ICP Orchestra



56 Jerome Sabbagh



58 Afro Bop Alliance

DEPARTMENTS

8 **First Take**

10 **Chords & Discords**

13 **The Beat**

20 **Players**

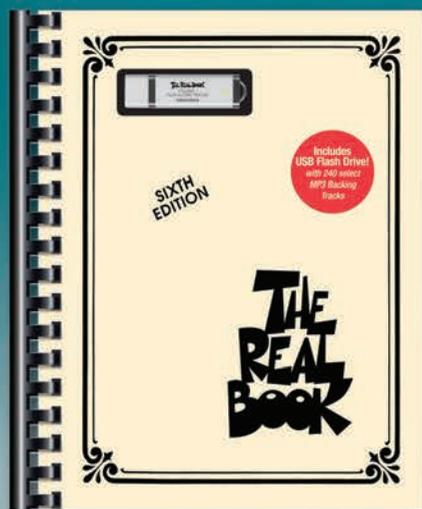
Steve Wilson
Cyrille Aimée
Steve Khan
Vincent Gagnon

47 **Reviews**

102 **Jazz On Campus**

106 **Blindfold Test**
Gregory Porter

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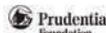
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Connecting With Joe Sample

THIS MONTH'S FIRST TAKE IS DEDICATED TO AN ARTIST WHO WAS known for his ability to connect with listeners of widely varying tastes.

Joe Sample—the Houston-born composer and pianist who will be remembered by fans of straightahead jazz, fusion, pop music and beyond—died from lung cancer in a Houston hospital on Sept. 12. He was 75.

Sample, whose early work was hard-bop played on acoustic piano, later played the Fender Rhodes electric piano and explored styles that mixed several genres, including jazz, r&b, blues, funk, gospel and Latin rhythms.

During his lengthy career, Sample enjoyed success as a sideman, solo artist and band member, most notably with the Jazz Crusaders (who later changed their name to the Crusaders), a group he famously co-founded.

As a teenager, Sample formed the Jazz Crusaders with saxophonist Wilton Felder and drummer Nesbert "Stix" Hooper, and the group later added trombonist Wayne Henderson. The band's debut, *Freedom Sound*,

was released by Pacific Jazz in 1961. The band recorded prolifically for the label throughout the '60s, and later would record for other labels, including Blue Thumb, MCA and GRP. The band's first album under the name the Crusaders was the 1972 disc *Crusaders 1* on Blue Thumb.

In 1974, the Crusaders traveled to Africa to participate in the three-day festival called Zaire 74, part of the festivities surrounding the heavyweight championship boxing match between Muhammad Ali and George Foreman (aka "The Rumble in the Jungle"). The band appears in *Soul Power*, Jeffrey Levy-Hinte's 2008 documentary about the festival, which also featured James Brown, Miriam Makeba, B.B. King and the Fania All-Stars.

The Crusaders placed 19 albums on the Billboard Top 200 chart, including 1979's *Street Life*. The album's title track (with music composed by Sample and lyrics by Will Jennings) was a Top 40 hit featuring vocals by Randy Crawford and a smooth, funky, jazz-informed electric piano solo by Sample.

Sample was no stranger to the pages of DownBeat. In a joint interview with Felder in the November 1983 issue, Sample discussed the Crusaders' knack for blending genres. "We have a different way of feeling music," he said. "Those feelings were standard feelings around us in our neighborhood—gospel music, rhythm & blues, and we have a touch of Latin feeling. I have also noticed in my own solo projects that we have an island feeling in our music."

Sample's discography as a solo artist includes a series of albums for Warner Bros., beginning with 1989's *Spellbound*.

As a session musician, Sample played on numerous classic albums, including Marvin Gaye's *What's Going On*, Joni Mitchell's *Court And Spark* and Steely Dan's *Aja*. He appeared on albums by George Benson, Freddie Hubbard, Al Jarreau, B.B. King, Willie Nelson, Rod Stewart and Tina Turner.

In recent months, Sample had completed the album *Children Of The Sun*, which will be released in the fall.

Since his passing, many musicians have paid their respects to him on Twitter. Guitarist Earl Klugh tweeted, "Very sad—Joe Sample was a brilliant musician, storyteller, jazz historian & man."

May he rest in peace.

Joe Sample (1939–2014)



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Chords & Discords

Remembering Haden

I was incredibly saddened to read of the death of Charlie Haden.

It was 48 years ago that I first started listening to jazz seriously, during the summer after my junior year in high school. When I arrived back in school for my senior year, I was thrilled to discover that the school library had a subscription to DownBeat.

First, I checked out every issue I could find (back to 1962) from the library. Then I ordered my own subscription. Even though I could not afford them, I started to make lists of albums that I wanted to get, based on the reviews in DownBeat. One that intrigued me greatly was *Carnival* by Denny Zeitlin. I bought the album and had my first exposure to Charlie Haden's unerring ear, huge tone and sense of humor. To anyone who never has been blessed to hear his solo on the title track, you have missed something.

As I grew older and I could afford more, I rarely missed an album that featured Charlie, Ron Carter or Richard Davis. (Needless to say, I bought a lot of albums.) Haden's group Quartet West came to upstate New York in 2003 and I was lucky enough to see them at the Troy Music Hall and to hear the great bassist in person—one of my concertgoing highlights.

The title of Haden's recently released collaboration with Keith Jarrett, *Last Dance*, now



is even more poignant. It was welcome news to learn that there is a forthcoming live album that Haden recorded with Jim Hall in 1990.

I just want to thank Charlie for nearly 50 years of joy and virtuosity. As long as we can listen, he will always be with us.

JIM PERTIERRA
COHOES, NEW YORK

Star-Crossed Reviews

For ages now I've been dreaming of DownBeat dropping those accursed stars from the Reviews section. Just look at the The Hot Box. *De gustibus non est disputandum!* And so it should be in all languages! Tell me what albums are out, give me your (highly appreciated) opinion, and I will have to judge on my own. But please don't rate the albums with stars.

REINHARD SOMMER
HART BEI GRAZ, AUSTRIA

Great Time in Greeley

I was happy to see the UNC/Greeley Jazz Festival included in the International Summer Festival Guide in your May issue. For the cost of gas to drive 50 miles to Greeley, Colorado, from my home in Denver, plus a motel room at less than \$100 per night and evening concert tickets priced at less than \$35, I was able to do all the things listed below.

1) Hear three days of excellent high school and college vocal and instrumental jazz groups perform for clinicians. 2) Experience the Swingle Singers, Christian McBride, the Wayne Shorter Quartet and a tribute to Ray Brown featuring Jeff Hamilton, Larry Fuller and Christoph Luty. 3) Attend after-hours jam sessions, which were free, as were the daytime performances. And, by the way, everything was presented in comfortable indoor venues within a couple of blocks of each other. It's a heck of a deal, and my annual tradition.

MARVIN GATCH
DENVER

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Down on LeDonne

I must respond to Mike LeDonne's profoundly amateurish, condescending and blatantly ignorant comments in the September issue's Blindfold Test. Being unable to recognize the difference between the Modern Jazz Quartet and the Aaron Diehl Quartet is a testimony to the absurdity and complete lack of credibility of his comments. LeDonne said that drummer Rodney Green "needs to loosen up that cymbal a tad." Is that hip jargon for "Let me indicate to you how irrelevant I really am"?

HELEN MELLENDER
HELEN@HELENMELLENDER.NET

Bygone Era?

"The 80 Coolest Things in Jazz Today" (July) included some record stores. Really? Most of the brick-and-mortar stores are gone. As a collector, I was overjoyed whenever I walked into a record store—especially the used ones. I would meticulously browse through the jazz titles from A to Z, and I can't tell you how many treasures I unearthed that way. File sharing and online music outlets may be progress but not necessarily the good kind.

BILL BENJAMIN
BILTMORE LAKE, NORTH CAROLINA

Corrections

In the October issue, the Players profile on Matt Pavolka misidentified two musicians. The drummer on Pavolka's *The Horns Band* is Mark Ferber. For Pavolka's concert at Cornelia Street Cafe, the drummer was Jochen Rueckert.

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Inside

- 15 / Detroit Jazz Festival
- 16 / Rodney Whitaker
- 18 / Chicago Jazz Festival
- 19 / Gerald Wilson

Beat

Celebrating Strayhorn at 100

Composer, lyricist, arranger, elegant raconteur and presumed muse to the court of Duke Ellington, Billy Strayhorn (1915–'67) would be 100 next year, a centennial that is expected to be a year of remembrances, tributes and—above all, perhaps—a basic reappraisal of precisely that presumption.

The scholarship has spoken, first with David Hajdu's sturdy 1996 Strayhorn biography, *Lush Life*, and in 2002 with Walter van de Leur's exhaustive dissection of Strayhorn's published and unpublished manuscripts, *Something to Live For: The Music of Billy Strayhorn*. Van de Leur particularly showed that the two men were, in fact, not "alter egos" at all, but unique voices, each with his own stylistic markers. The result, he demonstrated, was not a close collaboration but a distinct dialog—yet, one in which Strayhorn often ended up a silent partner in Ellington's booming shadow.

One traditional view has been that Strayhorn, who was gay, accepted that shadow as the price of the financial security and protection from public exposure that Ellington provided. Not so, says A. Alyce Claerbaut, Strayhorn's niece and president of Billy Strayhorn Songs Inc., which will be promoting much of the centennial hullabaloo.

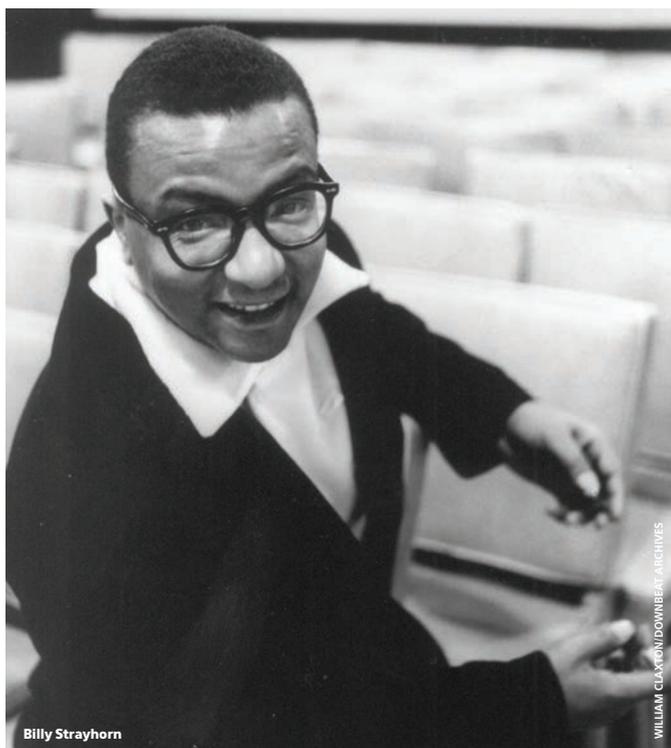
"That's the biggest myth of all," she said. "[Strayhorn] lived in great sorrow that he was not credited as he should have been. He worked for a strong, big guy who had a lot of power. Duke had such a hold on him because he had all the publishing rights to his songs. [Pianist] Billy Taylor said he was 'indentured.'"

Claerbaut pointed out that Ellington would appropriate Strayhorn pieces for his own work. He took a Strayhorn song called "Elf," she said, renamed it "Isfahan," and inserted it into his *The Far East Suite*. To the public it was all just *Ellington*.

Strayhorn was often the unsung source of order that stood between fiasco and achievement. A riveting outtake from the *Ellington Songbook* sessions on Verve finds Ellington completely unprepared, Ella Fitzgerald frustrated and in tears, and Strayhorn heroically pulling chaos into coherence. And no one knew.

Now, nearly 50 years after his death in 1967, Strayhorn is free at last. He might be pleased with the stature he has amassed posthumously and the events both underway and planned for 2015.

At press time, Philadelphia's inaugural OutBeat jazz festival had scheduled two events on Sept. 19 in honor of the composer: a roundtable discussion on Strayhorn and Cecil Taylor, with Hajdu and pianist Orrin Evans among the panelists; and a concert event dubbed "Lush Life: Philadelphia Celebrates Billy Strayhorn," produced by the Philadelphia Jazz Project in col-



laboration with OutBeat, which organizers said would "embody exactly what Strayhorn stood for throughout his musical career and personal life."

Storyville Records recently released the eight-disc box set *Billy Strayhorn: Out Of The Shadows*, compiling titles from many sources. It restores the 1961 United Artist LP *The Peaceful Side Of Billy Strayhorn*, one of only three albums on which Strayhorn functioned as leader during his career. The Ellington band of the '40s is well represented in Strayhorn material, and some of the same titles are then passed among non-Ellingtonians, from Johnny Griffin to the Delta Rhythm Boys. The Dutch Jazz Orchestra offers some less familiar songs, including "Pretty Girl," which many will recognize as "The Star Crossed Lovers" from *Such Sweet Thunder*. Three of the CDs filter Strayhorn through the work of many younger musicians. And finally we get a DVD in which Ellington invites Strayhorn himself to play "Take The 'A' Train."

In July, the sextet Jax Jazz Collective (based in Jacksonville, Florida) released its debut, *Lotus Blossom: The Music Of Billy Strayhorn*, featuring versions of "Isfahan," "Upper Manhattan Medical Group" and "The Intimacy Of The Blues." In the album's liner-notes essay, bassist Rufus Reid writes,

Riffs >

Steve Coleman



“Genius” Grant: Alto saxophonist and composer Steve Coleman is among the 21 recipients of the 2014 MacArthur Fellowships, sometimes called “genius” grants. Fellows will each receive a total stipend of \$625,000 with no stipulations or reporting requirements, allowing recipients maximum freedom to follow their own creative visions. The stipend is paid to the recipient over the course of five years. Influential well beyond the scope of saxophone performance and composition, Coleman, 57, receives recognition for redefining the vocabulary and vernaculars of contemporary music. **More info:** macfound.org

Piano Lounge: After opening Mezzrow in New York on Sept. 3, pianist Spike Wilner, owner of Smalls since 2007, now operates two jazz clubs. Situated in the basement of 163 W. 10th St.—just east of Seventh Avenue South and across the road from Smalls—Mezzrow is predominantly a lounge for piano-bass duos and piano-bass-guitar trios. Featured artists perform on a refurbished 5-foot 10-inch 1923 Steinway O piano. Functioning as artist-in-residence is pianist-singer Johnny O’Neal, who performed on opening night with bassist Hassan Shakur. The club is named after the late clarinetist-raconteur Mezz Mezzrow.

More info: mezzrow.com

Miles & Trane: Trapeze Music & Entertainment has compiled a four-CD collection of recordings made during the 1960 tour of Europe by the Miles Davis Quintet featuring John Coltrane. The tour effectively marked the close of the saxophonist’s five-year association with the trumpeter. *All Of You: The Last Tour*, which brings together radio broadcasts, private recordings and concert tapes from various sources, will be released Dec. 2 on the Acrobat label. **More info:** mvdb2b.com

Unrestricted Innovator: Pianist Matthew Shipp is the recipient of a \$15,000 unrestricted grant from the Robert D. Bielecki Foundation. The award was announced on Sept. 11 at The Stone in New York, shortly before Shipp’s duo performance with saxophonist Evan Parker. Shipp, 53, has a new recording out on the Thirsty Ear label titled *I’ve Been To Many Places* (see “Hot Box,” pp. 48–49). The pianist will perform at Jazz at Lincoln Center on Nov. 3.

More info: rdbf.org

“I’m sure that Billy Strayhorn would be smiling and proud to hear how his music is beautifully caressed, as am I. Bravo, gentlemen!”

The year 2015 will include several concert tributes to Strayhorn. “Some are being finalized,” Claerbaut said. “In Chicago one of the historic connections to the city is that [Billy] directed the orchestra for Duke Ellington’s *My People* in 1963. So on his birthday, November 29, the big event will be a production of *Lush Life: The Music of Billy Strayhorn*, which was created for the gay men’s chorus of Los Angeles in 2007. We’ll be doing it in Chicago with the Windy City Chorus. Ann Hampton Calloway will be among the leads. We also hope to do something at the 2015 Chicago Jazz Festival.”

Although more than 200 new Strayhorn pieces have surfaced in recent years, the salutes are likely to be dominated by two monumental compositions: “Take The ‘A’ Train,” which according to the Tom Lord *Jazz Discography* is the fifth most-recorded title in jazz history; and “Lush Life,” a saloon sonata as dark as it is difficult. Frank Sinatra once attempted a take while making 1958’s *Only The Lonely* but gave up. Though written in 1938, the song’s spell still spreads. The irony is it’s the only Strayhorn ballad that has entered into the most rarefied heights of the Great American Songbook that the Ellington band never played.

“And now Lady Gaga has recorded ‘Lush Life’ [for her new album, *Cheek To Cheek*] with Tony Bennett,” Claerbaut noted. “She tweeted that it’s her favorite song of all time. I just signed two licenses, one for her to do a DVD and the other for a TV broadcast. They are expecting that this album will remake her because it’s a serious project with a great master. We weren’t expecting this. It will be interesting because ‘Lush Life’ is well-worn fare, [with recordings by] Linda Ronstadt, Donna Summer, Natalie Cole, Queen Latifah.”

Claerbaut has also proposed a performance of the three-part Ellington-Strayhorn work from 1956, *Newport Jazz Festival Suite*, as part of Newport’s 2015 schedule. She also mentioned

unspecified events in New York, London, Germany and Canada. “And Pittsburgh will be flooded,” she added, referring to the city where Strayhorn grew up. The Kelly-Strayhorn Theater there is named in honor of both Strayhorn and dancer Gene Kelly, also from the city.

Strayhorn joined Ellington in late 1938, two years before a dispute between ASCAP and the radio networks put an embargo on the broadcast



Strayhorn (left) with Duke Ellington

DOWNBEAT ARCHIVES

of Ellington’s entire song catalog. He needed a whole new book fast, and a publishing outlet affiliated with the new Broadcast Music Inc. (BMI). So Strayhorn went to work, producing a sudden flurry of classics such as “Chelsea Bridge,” “Day Dream,” “A Flower Is A Lovesome Thing,” “Tonk,” “Passion Flower” and, above all, “Take The ‘A’ Train.” All were published by Tempo Music, the firm Ellington formed late in 1940 with his sister Ruth as president.

In 1993 the Ellington family sold Tempo, whose catalog then went through a succession of owners. In 1997 the Strayhorn estate formed Billy Strayhorn Songs Inc. (BSS) and took advantage of the 1998 copyright law that enabled heirs to recapture rights as publisher renewal terms expired. One by one the songs dropped into the BSS basket, which has partnered with a series of publishers to administer the rights and collect fees. BSS uses the funds to further the Strayhorn legacy. —John McDonough

San Jose Fest Sizzles

Pedrito Martinez (left) performs with his band at the 25th anniversary edition of the San Jose Summer Fest on Aug. 10. To read a review of the festival, as well as interviews with fest artists such as Jerry González and Jeff “Tain” Watts, visit downbeat.com.



DANIEL GARCIA

Payton's Individualism Emerges in Detroit

About 9:40 p.m. on Aug. 30, the second night of the Detroit Jazz Festival, as the crew methodically resolved setup complexities for a much-anticipated performance by trumpeter Nicholas Payton, his trio members Vicente Archer (bass) and Bill Stewart (drums), and a symphony-sized cohort of brass and woodwinds, one observer could not contain his impatience.

"Come on, man," he bellowed at Payton, dressed for the evening in a black jacket, white shirt and ribbed brown fedora that shadowed his eyes. "You tryin' to act like Miles; Miles always takes forever."

In truth, over the course of an 80-minute program—which traversed four *Sketches Of Spain* selections, two standards and an original from his new release, *Numbers* (BMF)—Payton, 40, created a 21st-century dialog with Miles' corpus, demonstrating that he is entirely his own man.

Payton positioned himself before a Fender Rhodes electric piano, his trumpet attached to a swiveling stand at his right. He opened with "Two," from *Numbers*, stating the opening chords on the Rhodes, positioning the trumpet to his lips to play the refrain, then returning to the keys as Archer and Stewart laid down a funky beat that morphed to killin' swing. When he was done, the orchestra stated a brief phrase, to which Payton responded with well-wrought keyboard motifs, then launched a cogent refraction of Miles circa 1966 with the bright, golden tone that is his signature. At the end, he held a note endlessly with no apparent effort, cuing the tempo to ratchet down a gear as he returned to the melody.

"Concierto de Aranjés," entextured by droning woodwinds, castanets and Stewart's rubato brushes, showcased Payton's powerful sound and no-limits aesthetic. He segued into "The Pan Piper" with resonant muted trumpet, moving away from Miles' iconic solo with a fresh improvisation against Stewart's brush-stroked rhythms, quoting "Summertime" along the way and ending his solo with a "Freedom Jazz Dance" quote.



After a pause, Payton began "Saeta," incorporating immaculately executed upper-partial overtones into the solo. As the orchestra entered, he addressed the keyboard, finding his way into the melody of "Stablemates," which he then extemporized upon, on trumpet. Following Archer's thematic solo, Payton returned to the Rhodes for more rhythmically buoyant lines, which he subsequently counterstated with trumpet investigations spurred by his own probing left-hand comp, concluding with a segue to "Walkin'." After crooning "When I Fall In Love" to his own keyboard accompaniment, Payton climaxed the concert with "Solea," biting off the notes in a creative improvisation over Archer's surging ostinato and Stewart's 7/4 variations.

Payton's individualism and broad scope came through during other performances the following day. At a creative, shape-shifting early afternoon concert by pianist Orrin Evans' quintet (Payton, Archer, Stewart and tenor saxophonist JD Allen), he concluded the solo rounds with fierce declamation on a theme with the feel of mid-'60s Archie Shepp. An hour or so later, Payton participated in a Louis Armstrong tribute led by trumpeter Marcus Belgrave (also featured was stellar New Orleans trad-to-post-bop trumpeter Wendell Brunious). Payton channeled Armstrong's melodic salesmanship on "Do You Know What It Means To Miss New Orleans," which he played with only the barest embellishment, saying everything that needed saying with enormous, burnished tone and pinpoint phrasing. —Ted Panken



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Whitaker's Swing-Centric Vision

AT A RECORDING SESSION, NOTHING'S MORE BENEFICIAL than good interpersonal vibes. That's joyfully evident on Rodney Whitaker's eighth album as a leader, *When We Find Ourselves Alone* (Mack Avenue). Contrary to the album's title, the bassist surrounded himself with close friends and family, resulting in a hard-swinging session brimming with heart.

Whitaker has dubbed his band Soul-R Energy. Drummer Greg Hutchinson and saxophonist Antonio Hart go way back with the bassist, working together with trumpeter Roy Hargrove in the early '90s. "We came of age together in that band," Whitaker said. Pianist Bruce Barth also shares

Avenue SuperBand, an ensemble of label all-stars. The recently released *Live From The Detroit Jazz Festival-2013* captures their third dynamic appearance at that event.

In his music and in his life, this vibrant bandleader reveres tradition yet embraces the new.

Your new album kicks off with good-time, straightahead swing. As the disc progresses, there are rhythmic explorations within that classic sound. Explain the time signature on "Invitation."

You can look at it two ways: it's either 2 against 3, or it could be 5/8 against 4. But I look at all music as swing. Whether it's funk, whether it's in 7 or 9, it all swings. I played with Wynton. He's my friend and I learned a lot from him. But I don't look at swing as just the 4/4 rhythm we play. *All* the music we play swings.

Your take on Max Roach's "Freedom Day" is an intense centerpiece of the new album. That song, from 1960, still packs a wallop today, both musically and politically. Several tracks on your album hold political messages.

We can't forget that it's still our responsibility to voice that music, especially in the African-American community. Musicians have to be a mirror. John F. Kennedy said that it's important to accept the artist's rightful place to critique the world. It's our job to look at things and if there's something wrong, it's our responsibility to tell everyone.

On that track, you lay down one of the most harrowing fast tempos in walking-bass history.

Oh, man! Growing up in Detroit, it's a hard-butt town and you have to be able to play fast. If you can't play fast growing up here, the older cats won't respect you. When Hutch and I were with Roy [Hargrove] as youngsters, we always committed ourselves and encouraged the band to play fast. Because if you don't walk fast, you lose it.

What sets Detroit apart from other urban music scenes?

In Detroit, you grow up very aware of the legacy of your town. In New Orleans and Chicago, that's similar. But Detroit musicians are uniquely proud of being from that town. I started playing jazz because a neighbor saw me carrying my upright bass home, and he made me know how important it was that I was part of a *legacy*—informed me about Paul Chambers and Ron Carter. That neighbor gave me a jazz album and that was *it!* That music filled a void; I was always looking for something like that but I didn't know what it was. I looked up the word *legacy* that day and saw that it meant "a continuum, a tradition." And I wanted to be a part of tradition.

A lovely, intimate moment is your duet sement with your daughter on "Autumn Leaves." Is that a peek into what goes on in your seven-children household?

In our house, everyone's a musician. We've got a 5-year-old, a 27-year-old [Fortin] and every age in between. I have a son who plays guitar and a daughter who's a drummer, so we find ourselves jamming a lot. My wife sings and she directed a gospel choir. There's always harmonizing going on in our household.

The gospel finale, "Lost In You Again," focuses on the spiritual aspect of the disc.

That's the center. I grew up in an African-American church and that's always been an important thing in my life. My first two records had Christian themes. It's a way to say, "Hey, life is not just about playing music and doing shows." We all struggle with that. We get busy. That's the point of the song: I look to be lost in God again and keeping that at the center of everything I do—whether it's family or home or how I deal with people out in the world. That tune was the conclusion of our album; it was like an altar call. It's about life and love and encouraging everybody to go on. —Jeff Potter



tight bonds, having toured with Whitaker in trumpeter Terence Blanchard's quintet from 1989-'91. The newcomer on the album—making an impressive recording debut—is Whitaker's daughter Rockelle Fortin, who contributes vocals.

Whitaker spent six years in the Jazz at Lincoln Center Orchestra before leaving in 2003. Lessons he learned from the orchestra's managing and artistic director, Wynton Marsalis, continue to influence his work today.

In addition to his hectic performing schedule, Whitaker is director of jazz studies at Michigan State University and musical director of the Mack



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BY D'ADDARIO

Sun Ra Arkestra Dazzles at Chicago Jazz Fest

DEPENDING ON WHOM YOU ASK, SUN RA was either born 100 years ago, or he arrived on this planet through some other means at that time. Either way, the Chicago Jazz Festival commemorated his centennial over Labor Day weekend in the city he once called home. The celebration culminated in a thrilling performance from his Arkestra to close the event on Aug. 31.

Alto saxophonist Marshall Allen has led the Arkestra since Sun Ra passed into another dimension in 1993. Now 90, Allen oversees this boisterous, free-thinking ensemble. As time has gone on, he has made the group even stronger.

Performing at Millennium Park's Jay Pritzker Pavilion, the Arkestra was a forceful juggernaut fitting of its founder's vision. Decked out in sparkling astronomy-inspired gowns, the band marched out singing "Interplanetary Music," with instrumental arrangements that still bore the stamp of such 1930s bandleaders as Fletcher Henderson (Sun Ra's onetime boss).

Along with bits of blues and stride piano, the Arkestra's ties to rollicking early jazz were never divorced from its futuristic lyrics, especially when the group strolled into the audience during a professional for "We Travel The Spaceways." Allen nodded to some of Sun Ra's use of electronics

during brief passages when he doubled on the EWI (electronic wind instrument), and he also explored fascinating overtones during his saxophone solos.

While Sun Ra had an affection for musicals—and even produced a tribute to Walt Disney, 1989's *Second Star To The Right*—vocalist Cécile McLorin Salvant, who went onstage just before the Arkestra, sounded fully immersed in the world of musical theater, resulting in her own fresh interpretations.

Her strong range and inviting sense of humor came across on a snarling take on "Stepsisters' Lament" (from the Rodgers & Hammerstein musical *Cinderella*). Salvant sounded wise beyond her years on "Guess Who I Saw Today," a staple of Nancy Wilson and Carmen McRae.

Alto saxophonist Miguel Zenón, whose quartet performed at the Pritzker Pavilion earlier in the evening, brought Puerto Rican rhythmic influences into a personal jazz context, featuring pieces from his upcoming disc, *Identities Are Changeable* (Miel Music). His compositions touched on genres like *bomba* and *plena*; these styles provided jumping-off points for stellar improvisation. Luis Perdomo's piano motifs provided the ideal foundation for Zenón's rapid high notes.

A host of performers during the first three evenings also performed exemplary festival sets. Myra Melford's Snowy Egret quintet featured ethereal dialogues between the pianist and ace cornetist Ron Miles on Aug. 29. Bassist Rufus Reid led a strong bop-based sextet featuring saxophonists Bobby Watson and JD Allen. —Aaron Cohen



Marshall Allen of the Sun Ra Arkestra onstage at the Chicago Jazz Festival on Aug. 31.

MICHAEL JACKSON

European Scene / BY PETER MARGASAK

Hat Hut's 40 Years of Resilience

Swiss record label owner Werner X. Uehlinger is a man who cares little for sentimentality. When asked if he had plans to celebrate the forthcoming 40th anniversary of his influential group of record imprints operating under the name Hat Hut, his flat response was "No!" He's a taciturn figure who prefers to let his work speak for itself and since 1975—when he launched the company to release the music of the then-overlooked multi-instrumentalist Joe McPhee—his vast catalog has said plenty about his commitment to creative music. Over the last four decades he's released more than 500 titles on LP and CD. He has begun to make that deep catalog available digitally after recently signing on with The Orchard for worldwide distribution.

When Hat Hut began to release a string of McPhee titles, beginning with *Black Magic Man*, Uehlinger was still working in the marketing department of a Swiss pharmaceutical company. He had no expectations for where the new endeavor would take him. "I am not a producer," he insisted during a recent interview. "I act as intermediary or go-between for the composer and musician and the market. I am not a musician. I started the label as a jazz fan, especially of American jazz." Indeed, the label quickly established itself as an outlet for adventurous American jazz, releasing important work by the

likes of Steve Lacy, David Murray, Anthony Braxton, Max Roach and Cecil Taylor. Before long he was also releasing music by equally important European artists: Vienna Art Orchestra, Franz Koglmann, Michel Portal and others.

New York pianist Matthew Shipp released half a dozen titles on the label starting in the late '90s and has nothing but praise for Uehlinger's methodology. He cites his experience with the label owner as an influence on his own curatorial efforts with the Blues Series releases on Thirsty Ear. "I worked very closely with him—establishing a concept and vibe for each release, establishing who the best side people would be to pull each concept off," Shipp recalled. "Even though we planned a lot of things, Werner left room for freedom so magic could happen."

Although Uehlinger's early focus was on adventurous jazz, he quickly expanded the label's scope to include contemporary classical music, and, indeed, the Hat Art series has been a crucial champion for the work of composers like John Cage, Morton Feldman and Giacinto Scelsi. From 1985 through 2000 the label received generous support from UBS (formerly the Swiss Bank Corporation), but without such outside funding it's been impossible for him to keep everything in the massive catalog in print. "As some of the releases are looked after by young

people entering the market, I try to keep up with the recordings I regard as important cornerstones of the label," he said. Indeed, the label has issued significant historical work by artists like Albert Ayler and Jimmy Giuffrè.

Recently Uehlinger negotiated the sale of masters by McPhee and Lacy to the U.S. imprint Corbett vs. Dempsey, co-owned by DownBeat contributor John Corbett. "When I first started listening to creative music in the late '70s, Hat Hut was a young company, but it was on a tear," Corbett said. "What I loved most about it was not only the music, which was consistently great, but also the way the album art by Klaus Baumgärtner, and, later, the liner notes, were integrated into a complete package." Corbett's label has already reissued several of the early McPhee titles, and more from Lacy and other artists are planned for 2015.

Aside from reintroducing vinyl releases down the road, Uehlinger has no plans to change his focus. "What I have done the past 40 years is learning by doing," he said.

Werner X. Uehlinger of Hat Hut Records



©PEEWEE WINDMÜLLER

DB

Composer-Bandleader Gerald Wilson Dies at 96

GERALD WILSON, THE RESTLESSLY CRE-ative composer, bandleader and instrumentalist who crafted sophisticated yet accessible arrangements for some of the most celebrated artists in jazz, died Sept. 8 in Los Angeles. He was 96.

In addition to writing for his own acclaimed big bands, Wilson worked as an orchestrator for Jimmie Lunceford, Duke Ellington, Count Basie, Dizzy Gillespie, Sarah Vaughan, Dinah Washington, Stan Kenton, Billie Holiday, Ella Fitzgerald and numerous others. Outside the jazz realm, he arranged charts for star performers including Ray Charles, Bobby Darin and B.B. King. He was named an NEA Jazz Master in 1990.

Born on Sept. 4, 1918, in Shelby, Mississippi, Wilson relocated to Detroit as a teenager and studied music at Cass Technical High School. He also began playing with local musicians, including former members of McKinney's Cotton Pickers.

Wilson joined the Jimmy Lunceford Orchestra in 1939, replacing trumpeter-arranger Sy Oliver and scoring the group's hit tunes "Hi Spook" and "Yard Dog Mazurka."

After serving in the U.S. Navy during World War II, Wilson settled in Los Angeles. He formed his first big band there in 1944, but soon dissolved it in order to focus on furthering his independent study of music. He continued to work as a trum-

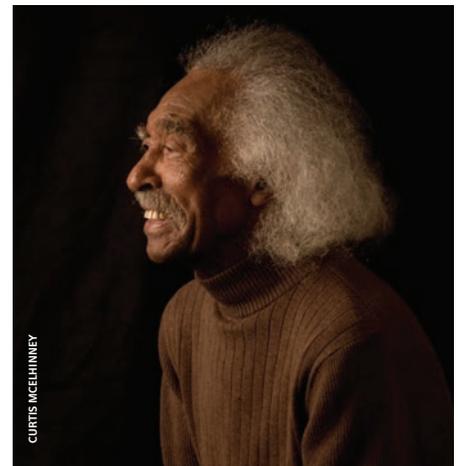
pet and arranger in other ensembles—including the Count Basie Orchestra—and he accompanied Billie Holiday on her 1949 tour of the South.

Wilson worked prolifically during the '50s and '60s, arranging and composing for film and television while remaining active on the West Coast jazz scene and intermittently leading his own big bands. He made a series of big band recordings on Pacific Jazz (currently available in a Mosaic box set) featuring guest artists like Bud Shank, Bobby Hutcherson and Snooky Young. Wilson also worked as a jazz educator at local colleges and hosted a radio program on KBCA-FM.

Wilson's big band projects were ambitious endeavors that defied the trend toward small-group jazz and rock 'n' roll that prevailed during the decades following World War II.

In 1970, Wilson wrote "Viva Tirado," which became a Top 40 hit for El Chicano, a Latin rock group. In 1972, he was commissioned to write a composition for the Los Angeles Symphony Orchestra, which Wilson titled "Debut: 5/21/72."

Other notable extended pieces and commissioned works by Wilson include "State Street Suite," written for a Chicago Jazz Festival appearance in 1994; "Theme For Monterey," composed in 1997 for the 40th anniversary of the Monterey Jazz Festival; "Yes Chicago Is ...," which made its debut at the 2008 Chicago Jazz Festival; and



CURTIS MCELHINNEY

"Detroit Suite," written in 2009 for the 30th anniversary of the Detroit International Jazz Festival.

An animated conductor with a distinct visual appearance that was accentuated by his long, white hair in later years, Wilson performed and recorded into his 90s. He signed with Mack Avenue in 2003 and released the album *New York, New Sound* on the label. Other subsequent Mack Avenue CDs include *In My Time* (2005), *Monterey Moods* (2007), *Detroit* (2009) and *Legacy* (2011).

Within the last 15 years of his life, Wilson was honored by several prominent organizations, including the Jazz at Lincoln Center Orchestra, the Los Angeles Jazz Society, the Congressional Black Caucus Foundation and the Grammy Foundation. **DB**



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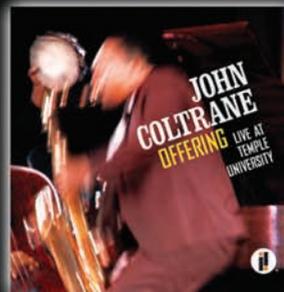
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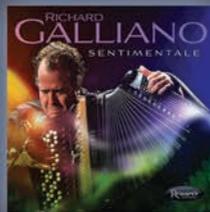
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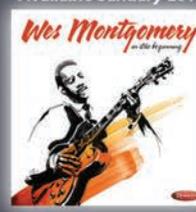


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STEVE WILSON

Musical Chameleon

JOHN ABBOTT

On their album *Duologue* (MCG), saxophonist Steve Wilson and drummer Lewis Nash put a fresh spin on a less-traveled instrumental pairing. Through a program of nine duo pieces and a solo each, culled from two concerts at Pittsburgh's Manchester Craftsmen's Guild, they consistently maintain an environment of surprise, navigating a wide range of canonic repertoire with the sure-footed intrepidity possessed by improvisers whose sensibilities evolved in the company of masters from prior generations. Lewis and Nash offer mesmerizing interpretations of Fats Waller ("Jitterbug Waltz"), Duke Ellington ("Caravan," "The Mooche"), Dizzy Gillespie ("Woody 'N' You"), Ornette Coleman ("Happy House") and a pair of Thelonious Monk medleys.

On Wilson's "Black Gold," which channels the tongue-speak aura of John Coltrane's *Interstellar Space* recording with drummer Rashied Ali, they soar to the outer partials. Throughout, Nash's refractions of Max Roach's conception of rhythmic design and ingenious use of drumkit timbre spur Wilson to responses that evoke the intellectual clarity of Anthony Braxton's postulations on *Birth And Rebirth*, his 1978 duo encounter with Roach.

"We don't format," said Wilson, 53, of his m.o. with Nash after more than a decade of duo performances. "We decide on a tune, and what happens is anybody's guess. We have total freedom—we'll stay in tempo and go out of tempo, we'll do medleys, some free things, some melodically simpler things.

"I originally wanted to be a drummer, but changed course when I heard Eddie Harris and

Rahsaan Roland Kirk and Cannonball Adderley live when I was 9 or 10. In a sense, I get to live vicariously through Lewis, because he plays very much the way I hear it—not just as a functional drummer, but as someone who hears melody and space."

"Steve and I approach time similarly, so when we stretch out and do things without clearly delineated pulse or bar lines, we come back together without much thought," said Nash, 56. "We're not looking for perfect execution. We might make 'mistakes,' but they resolve musically."

Musical conversation is second nature for Wilson, whose recent projects include a drummerless trio with pianist Renee Rosnes and bassist Peter Washington, and a 2010 duo recording with pianist Bruce Barth, a frequent bandstand partner for more than two decades. "I haven't developed what I would call my own language per se—at least not purposely," said the alto and soprano saxophonist. "Much of what I do comes from hearing myself within the ensemble sound. My natural inclination is to play improvisationally. It's not like I've learned a thousand things to do on a different set of chord changes; it's more how I'm relating to the moment, to the band."

This chameleonic attitude, along with an enviable tone, has afforded Wilson a comfortable career during the three decades since he moved to New York from Virginia, where his peer group included Billy Drummond (his first drum duo partner), bassist James Genus, saxophonist Sam Newsome and the Wooten Brothers. After several years with O.T.B. (aka Out of the Blue), and then

Ralph Peterson's Fo'Tet at the cusp of the '90s, Wilson evolved into one of jazz's busiest sidemen, with regular employment from bandleaders as diverse as Chick Corea, Christian McBride, Dave Holland, Maria Schneider, Mulgrew Miller and Jeff "Tain" Watts.

Conversational imperatives come through on a forthcoming album documenting a spring 2014 week at the Village Vanguard by his quartet Wilsonian's Grain, with pianist Orrin Evans, bassist Ugonna Okegwo and drummer Bill Stewart. It's Wilson's eighth leader recording, and his first since *Soulful Song* (MaxJazz), a 2003 session that referenced his early soul and r&b roots.

"It's been a struggle for me to develop my alto voice," Wilson said, an admission that might surprise his sizable cohort of admirers. "It's been difficult to hear what my sound is and what I like and don't like about it. But over the last 10 years I've come to terms with my voice being what it is. Now it's about accepting it, nurturing it and making it better."

He noted that soon after arriving in New York, he "found other stuff" during various durations with outcat reedists David Murray and Hamiet Bluiett, and groups led by pianist Michele Rosewoman. "I've always explored, and I want to keep growing," Wilson said. "I try to get people who make me think differently, which makes me listen by default. The rhythm section in [Wilsonian's Grain] has three distinct personalities, but collectively we're all foils for each other. Every night, everyone brings something unexpected. It's a perfect balance." —Ted Panken

Players ›

CYRILLE AIMÉE

Restless Traveler

Looking out over Central Park from a fifth-floor perch at Dizzy's Club Coca-Cola, Cyrille Aimée's eyes filled with wanderlust. Dizzy's was deserted, the August morning was warm and, three days past her 30th birthday, the singer was feeling the gypsy in her soul.

"I'm starting to get restless," she said, her speech a lilting, French-inflected English that, like her singing, draws people to her. "I've been here for 10 years. I want to go to a country where I don't speak the language. I want to be lost in translation."

First, however, there was the matter of promoting an album—*It's A Good Day* (Mack Avenue)—a multi-guitar exercise that, coincidentally enough, explores the sounds of a restless people, the Roma, who played a big part in Aimée's career choice.

"I started in music because I fell in love with gypsy music," she said. "It was what got me into realizing that that's what I want to do."

Aimée recalled the teenage girl she was 15 years ago, avidly soaking up the sounds of steel strings as she visited the gypsy encampments that sprung up every summer near her hometown of Samois-sur-Seine, where the annual Django Reinhardt festival is held.

"I was obsessed," she said, recounting the emptiness she felt when, after a month of visiting the encampments, she would go to the sites and find them deserted. The festival was over and the gypsies had moved on.

She moved on as well, to the Dominican Republic, her mother's homeland, where she became a momentary mainstay of the jazz scene; to the United States, where she attended Purchase College, in New York state, and developed relationships that became the horn-and-rhythm-section Surreal Band; to Brazil, where she nurtured a duo with guitarist Diego Figueiredo.

Meanwhile, she was enjoying success in contests, winning the Montreux Jazz Festival's 2007 International Vocal Competition in Switzerland and the 2012 Sarah Vaughan International Jazz Vocal Competition at the New Jersey Performing Arts Center.

"All of this was the process of learning," Aimée said.

By 2013 she had learned enough to land a role in the high-profile musical *A Bed and A Chair: A New York Love Affair*—a revue of Stephen Sondheim songs performed by Wynton Marsalis and the Jazz at Lincoln Center Orchestra at New York's City Center. She also enjoyed repeat bookings at top jazz clubs, one of which gave rise to *It's A Good Day*.

"I had a week at Birdland and didn't want to do another Surreal Band week," she said. "I wanted something I create, that's different and that's me. So I made up this band in my head."

The band—intended to be a synthesis of gypsy, Brazilian and electric jazz guitar—faced obstacles in maintaining the balance among the three guitars, according to Michael Valeanu, who worked on the arrangements and played electric guitar alongside Adrien Moignard on steel-string and Guilherme Monteiro on nylon-string guitar.

"In the beginning we were very much afraid," Valeanu recalled.

Tempering the gypsy sound was a big issue, he said, and finding a solution was not easy because the sound was "so codified and tied to what Django played." At one point, they had Moignard abandon the pick; at other points, they added or deleted guitar tracks in the studio.

In the end, Aimée said, she hoped the album wasn't defined by the gypsy sound—a hope the final product goes some way toward realizing. The arrangements of tunes like her originals "Twenty-Eight" and "Nuit Blanche" (as well as the Michael Jackson hit "Off The Wall") clearly explore other territory.

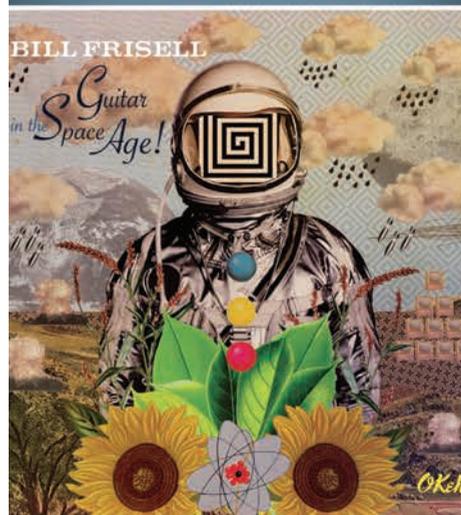
But the propulsive rhythm guitar on the album's first two songs, "Where Or When" and the title track, establishes a gypsy association early on. Driving numbers like the Duke Ellington song "Caravan"—one of the first tunes Aimée said she learned from the gypsies—strengthen the association.

Ultimately, Aimée said, it is one she is proud of. "This project is where I really feel strongly who I am," she said. —Phillip Lutzy

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Players >

STEVE KHAN

Obsessed with Sound

When Steve Khan lost his deal with Columbia Records in 1980 after three successful albums, the guitarist went in search of a sound. After recording an acoustic guitar album, *Evidence*, Khan scheduled studio time with drummer Steve Jordan, bassist Anthony Jackson and percussionist Manolo Badrena. The album that resulted, *Eyewitness*, created a template that can still be heard in Khan's latest release, *Subtext* (Tone Center).

On *Eyewitness*, Khan's wrap-around-your-head melodies and elastic arrangements clarify his signature style: a biting yet sweet guitar tone, a searching sensibility and improvised solo lines so illustrative they sound composed. In one review of *Eyewitness*, the journalist even compared Khan to one of his heroes.

"A reviewer wrote, 'Steve Khan sounds like a space-age Wes Montgomery,'" Khan recalled. "How does he hear *that*? Then I listened to *Eyewitness* and realized that some things I played do sound like Wes' ideas. I have this connection to Wes just in the way he utilized space, his gracefulness—those are things I aspired to. Sometimes I hear threads of those ideas and feel I'm closer now to what I thought I would be playing than 45 years ago when I started. I was so far away."

A framed photo of the guitarist as a teenager standing next to Wes Montgomery sits on a coffee table in Khan's New York apartment. The walls are lined with Jean-Michel Folon artwork, family photos and a 1970s shot of Khan backstage with the dangerous crew of Michael Brecker, Steve Gadd, Will Lee and Don Grolnick. Despite these visual nods to the past, Khan is focused solidly on the here-and-now.

Like all great texturalists, he is obsessed with sound. Though he's fond of a 1982 Gibson ES-335, Khan doesn't dwell on the equipment a musician uses. "I once heard Steve Gadd warming up on a snare drum," he said. "Everything he did came from touch. And the guitar is the same. Your sound isn't about the gear or even so much about

your guitar. It's about your touch, how you push the strings into the wood. If you look at all the great players of beautiful sound, I guarantee even if they don't think that [a specific instrument] is where it comes from. It's touch."

Transforming Ornette Coleman's "Bird Food," Wayne Shorter's "Infant Eyes" and Thelonious Monk's "Hackensack" to match his dark-hued original material, Khan presents *Subtext's* Latin jazz permutations with a sense of urgency. He is joined by collaborators with heavy rhythmic artillery: timbale, bongo and percussion player Marc Quiñones; conga/bongo player Bobby Allende; bassist Rubén Rodríguez; and drummer Dennis Chambers. *Subtext* is dreamy and percolating yet oddly enigmatic, as hard Latin rhythms propel Khan's sweetly arcing chords and glowing solo lines.

"On a record like this, where the guitar is playing all the melodies, it's hard to maintain a presence on the guitar," Khan explained. "My previous record, *Parting Shot*, and now *Subtext*, are my best realizations of framing the guitar melodically with the driving edge from the percussion."

Part of the music's urgency may be attributable to Khan's recent health issues. In 2012 he was diagnosed with Dupuytren's contracture, a disease that affects the palm and fingers and can impair functionality of the fingers.

"Surgery is the only thing that works," Khan said, "and it makes your hand look like hamburger meat. So if this was the last chance to record, I had to do it. Hence, *subtext*."

In a reflective mood, Khan reminisced about the *Eyewitness* sessions and how they caused him to raise his game. Jordan, Jackson and Badrena helped bring his music to life, and today, more than 30 years later, he's still reaping the benefits.

"They had their vision, too, and that's why they are so great," Khan said. "I had to come up to their level. That's when I realized it's the four of us going on a journey. That's when I became a music maker, not a guitar player." —Ken Micallef



Players >

VINCENT GAGNON

Maximizing Time

JOHN BROUGHTON

Pianist Vincent Gagnon is a study in contradictions: Slight and long-haired, he resembles a 20-something indie rocker rather than a 38-year-old jazz musician who idolizes Red Garland and Wynton Kelly.

His music, captured on three recordings to date, is full of contrasts as well. Classically trained, his playing reflects his love of Romanticists like Frédéric Chopin and Richard Strauss, yet he is also drawn to the grit of Billie Holiday's singing.

"I'm trying to find the balance between the Romantic period and something that's hard and dirty," he said, sipping a lemonade in a busy bistro in Montreal's Old Port district. "I want to find a mix of sounds that are easy to listen to, yet are complex and intense under the surface. That's my search."

It is a search that began relatively recently. Born in a small town on the south shore of the St. Lawrence River, about 400 miles east of Montreal, Gagnon began piano studies at age 10, but his primary goal was becoming a professional ping pong player—a dream he carried until his mid-teens.

He gave up piano for a year when he was 16, in favor of playing bass in a metal band, and returned to it a year later to fit into some lighter rock groups.

"I was starting to dream about maybe becoming a musician, but it seemed impossible," he recalled.

Instead, Gagnon chose science—a subject he said came easily to him—and entered college as an engineering student. But his friends were mostly studying music, and one of them turned him on to *Workin' With The Miles Davis Quintet*, the infectious 1956 recording with a sublime rendition of the Richard Rodgers ballad "It Never Entered My Mind." For Gagnon, the structure of the quintet's arrangement and Garland's light touch were epiphanic. He began an intensive study of jazz, first with Montreal-based pianist Steve Amirault and then with New Zealander Alan Broadbent,

who opened him up to the teachings of Lennie Tristano—another epiphany.

"That completely changed my way of thinking about harmony and everything," he said. "I began to be much less judgmental about what I was doing, and started singing solos to learn them instead of transcribing them. That began a trail to find out what's inside me, and I became a more natural player."

Based in Quebec City, a tourist mecca with a small-but-vital jazz scene, Gagnon quickly built a reputation for his ability to span decades of stylistic approaches to improvisation.

"I lacked confidence when I recorded my first album [2009's *Bleu Cendre*], but when you live in a small city you get to play with the best guys very quickly, so you learn fast."

He recruited a strong core of players—including tenor saxophonist Michel Côté, who has a burrished sound reminiscent of Zoot Sims and Stan Getz, and bassist Guillaume Bouchard, who plays with the physicality of Charles Mingus.

Côté and Bouchard (along with drummer Michel Lambert and saxophonist Alain Boles) appear on Gagnon's new live album, *Tome III—Errances* (Effendi), recorded during three concerts at Quebec City's Palais Montcalm in 2013.

"We have a common sound that's rooted in post-bop blues, and being where we are gives us more freedom to play what we want, without being forced to be contemporary for its own sake," Gagnon said of his collaborators. "It's fine to play tunes by Radiohead or odd-metered stuff, but I don't hear that myself."

What he hears is "a mix of Chopin with the blues," and his primary focus is on trusting his instincts and learning to let his inspiration have its way.

"I'm trying to be in the flow, the way I am when I play ping pong. I want to learn to be less cerebral at the keyboard and maximize the time that I am making music." —James Hale

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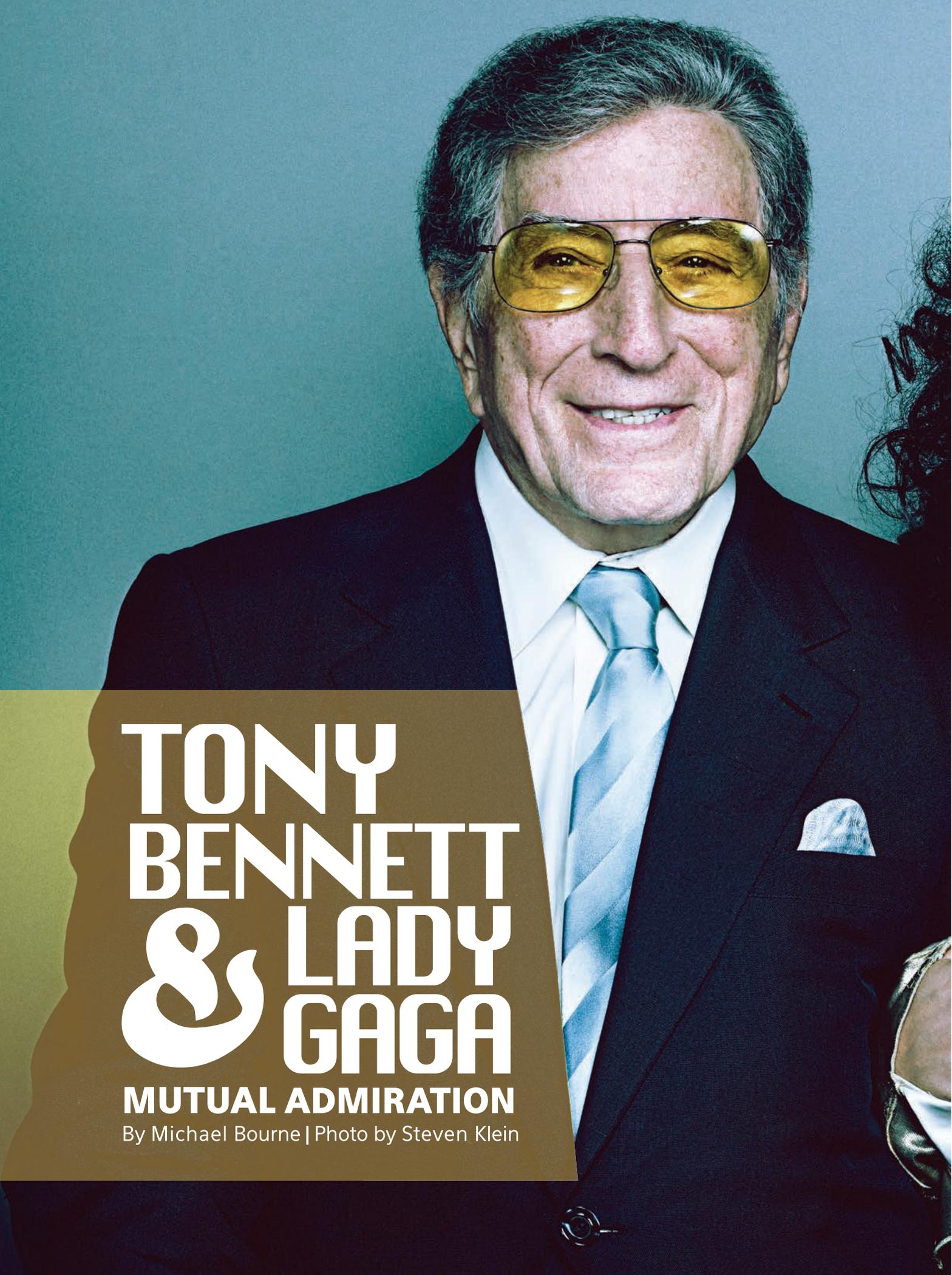
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**TONY
BENNETT
& LADY
GAGA**

MUTUAL ADMIRATION

By Michael Bourne | Photo by Steven Klein





“LADY GAGA IS GOING TO SING WITH ME,”

Tony Bennett said on the phone. “It’s a secret!”

We were in Montreal on July 1. Tony was singing that night in his favorite hall at his favorite jazzfest. But there was an *added attraction*: the most famous pop singer in the world singing with the living legend of the Great American Songbook. “We’re going to surprise *everyone*. Come to the soundcheck.”

Bennett loved how much Gaga loved singing “The Lady Is A Tramp” on his 2011 album *Duets II*. Dancing in the accompanying music video. Curvy in tight black lace. Her hair a bouffant of swirling teal. Dancing over to Bennett’s mic to sing “I’m so broke!”

“But it’s *OKE!*” he replies, his face beaming. Delighted.

“She loves jazz,” Bennett had said back then. “And she’s really good!”

The pair has now recorded an entire album of standards, *Cheek To Cheek* (Streamline/Interscope/Columbia), and at the Montreal Jazz Festival they were sneak-previewing several of the songs: Gaga singing “Lush Life” solo and the two

vocalists doing duets of “But Beautiful” and “It Don’t Mean A Thing If It Ain’t Got That Swing.” “*Doo-wah! Doo-wah!*” they swung.

Backstage at the Salle Wilfrid-Pelletier, they came for the soundcheck, Bennett in a green tracksuit, Gaga in a tight cocktail dress with a drape of black across the bodice. Looking swanky for a party on the moon. She smiled and, being in a city so culturally French, kissed us on both cheeks.

Bennett had introduced us several weeks before at his apartment in Manhattan. (Gaga certainly has a larger-than-life persona, but I’ve rarely encountered anyone so immediately and even radiantly *nice*. “It’s no wonder,” I’ve thought ever since, “that the nicest guy in show biz gets along with Gaga.”)

They rehearsed in Montreal with Bennett’s quartet, with master accompanist Mike Renzi at the piano. And what amazed me at once were Gaga’s chops, even when projecting a swooping chorus up to the balcony. *And* she can sing in a hush. So quietly tender. Especially on a heart-breaker like “Lush Life.”

Festival photographers were not supposed to

shoot at the show that evening, but when Bennett surprisingly called Gaga to the stage, to a roaring tumult of cheers, cell-phone cameras clicked all around the hall. And by the next morning, Bennett and Gaga—as depicted in a wobbling blur from the balcony—were singing together on YouTube.

“WE WERE BOTH DOING A GIGANTIC BENE-

fit,” Bennett recalled, discussing the origins of the *Cheek To Cheek* album. They were singing at the 2011 gala for The Robin Hood Foundation. “We raised millions of dollars that night for the impoverished people of New York.”

That night Gaga sang “Orange Colored Sky,” the song that Nat “King” Cole recorded with Stan Kenton, with the famous chorus “Flash! Bam! Alakazam!” It’s a perfect fit for an extroverted swinger like Lady Gaga.

“I was knocked out when I heard the reaction of the audience to her,” Bennett said. “I’d never heard people enjoy anything that much in my life. I couldn’t believe the wonderful reaction she gets from the audience. They *adore* her!”



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“When I found out that Tony wanted to meet me, my mother and I *screamed!*” Gaga recalled. “We were backstage at the Robin Hood event. My mother and I were in a trailer. We screamed—and we started to fix our hair! My father started laughing and shaking his head. We ran to meet Mr. Bennett! Oh, my gosh, it was a wonderful thing!”

“When I met her,” Bennett said, “she couldn’t get over that I was backstage to say hello to her parents and her. And I said to her, ‘I’d love to do an album.’ And she said, ‘Let’s do it!’ She’s that quick about things. When she says something, she means it.”

Not that recording together happened as quickly. “Usually, it takes a couple of months for

me to think about an album, but when I do it, it’s four days,” said Tony. “This album took a whole year—because of her fantastic touring all over the world. Whenever she had a chance, that’s when we did it.”

During the recording sessions, Bennett’s quartet played on some of the songs. Gaga’s jazz friends, the quintet of trumpeter Brian Newman, were also featured. An orchestra was arranged by Jorge Calandrelli. Brass was arranged by Marion Evans. And contributing solos were saxophonist Joe Lovano, trumpeter George Rabbai, pianist Tom Rainier and, playing flute on “Nature Boy,” the late Paul Horn.

By September, two singles had been released:

“Anything Goes” and “I Can’t Give You Anything But Love.” Both topped the download charts. Additionally, “Nature Boy” was released for streaming on Gaga’s Vevo channel. The album *Cheek To Cheek* includes 11 songs on the standard version and 15 on the deluxe version, with different bonus tracks on the albums from Target, HSN or iTunes. There’s also a 180-gram vinyl version. Plus, there are videos of the songs and a behind-the-scenes broadcast special for HSN. On July 28, Bennett and Gaga sang together at Frederick P. Rose Hall in Jazz at Lincoln Center. The concert was taped for a *Great Performances* special that will be broadcast on PBS on Oct. 24.

That they were ever able to coincide enough to record *Cheek To Cheek* was phenomenal. The past couple of years, Bennett and his new Lady both have been ... busy.

Gaga’s third album, *ArtPop*, topped the Billboard 200 album chart, and she’s toured worldwide. She was the last artist to play the legendary Roseland Ballroom, concluding a week-long residency with an April 7 concert—the final concert for the famed, 95-year-old venue. She also hosted *Saturday Night Live* and a Thanksgiving TV special with *The Muppets*. She acted in a couple of movies for director Robert Rodriguez (*Machete Kills* and *Frank Miller’s Sin City: A Dame To Kill For*). And she’s been quite active as a philanthropist, including her own Born This Way Foundation, a nonprofit that encourages youth empowerment, and as an advocate for LGBT rights.

Bennett’s most recent collaborative albums—*Duets: An American Classic*, *Duets II* and his encounters with stars of Latin music, *Viva Duets*—all have been international best-sellers. Another album he made last year (yet to be released) consists of Jerome Kern compositions recorded with pianists Bill Charlap and Renee Rosnes. He also released the massive box set *The Complete Collection*, his life in jazz and song on an astounding 76 CDs. He still tours. “I have enough—I don’t have to sing,” Bennett explained, “but I love to sing.” With his wife, Susan Benedetto, he heads Exploring The Arts, a nonprofit that supports arts education in schools all around New York City and in Los Angeles.

Bennett and Gaga also collaborated on another benefit. Tony Bennett the singer is, in his other artistic life, Anthony Benedetto the painter. He paints every day if he can. He sketches almost constantly. Not long after they’d starting working together, Tony sketched Gaga nude (except for very high heels) and the charcoal-on-paper portrait was auctioned off for \$30,000 to benefit Exploring The Arts and the Born This Way Foundation. Famed photographer Annie Liebovitz shot the scene in Bennett’s *atelier* for *Vanity Fair* magazine. And another piece of Benedetto artwork—his portrait of Miles Davis’ trumpet—now actually decorates Gaga herself: as a tattoo, on the inner part of her right arm.

For this DownBeat feature, I talked with Bennett in his studio, overlooking Central Park. Bennett’s landscape of the park, along with his portrait of Duke Ellington, are just two of the paintings that he has donated to the Smithsonian. Around us in his studio were a new watercolor of a

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surrey in the park and portraits of Joe Lovano and Dizzy Gillespie.

I talked with Lady Gaga on the phone from a tour stop in Australia. What follows are edited excerpts from both conversations. Simon Rentner produced recordings of both interviews for a WBGO radio special that can now be heard online at wbgo.org.

Tony, most of the songs on the album are familiar classics from the Great American Songbook—except one I don't know, your solo, "Don't Wait Too Long."

Tony Bennett: It's a good song I recorded many years ago [in 1963]. It's about demographics. I'm 88. She's 28. I figured it would be a good number to do for her on the album. "You are the summer. I am the fall. Don't wait too long. My songs are ending, and yours have begun. Don't wait too long." Actually, it's saying, "We're from different eras, but let's get along."

The common denominator for both of your generations is these songs. Do you feel Gaga is introducing Cole Porter, Irving Berlin and Duke Ellington songs to a younger audience?

TB: Her younger audience has never heard of Cole Porter, who wrote better than anyone, and Gershwin, and Irving Berlin. A lot of corporations will say, "That's old music." But it's *not* old! It's America's greatest music. The United States, in the '20s and '30s, has given the world the greatest popular music. I go to China and the audience starts singing the songs with me. And all over Europe, they know all of these songs. No other country has ever given the rest of the world so much beautiful music as the United States.

Gaga, you've said that when performing your songs, you're telling a story. What is the story you're telling when you're singing jazz?

Lady Gaga: I started singing jazz when I was very young. I was maybe 13 years old. I'd been listening to it with my mom on Sundays. She would always play Billie Holiday on Sundays. And then I discovered Ella Fitzgerald. I used to go down the street; there was a boys school where they had a jazz band. I auditioned to sing in it. They loved my jazz voice. They would have me sing a lot of songs. I learned a lot more about the Great American Songbook.

I had a wonderful teacher, Mr. Phillips. He came to me one day and said, "You've really got to sing this song." He played it for me and sort of sang it. It was Billy Strayhorn's "Lush Life." I was just a kid. I didn't understand what the song was about, and I'd really never heard such an intricate and complex melodic line like that before. I started to cry. I got very emotional when he played it for me, and I loved it. Then I listened to all the different versions of it, and I tried to create my own, tried to improvise with the song as much as I could. Fifteen years later, now in this moment with Mr. Tony Bennett, I started to sing "Lush Life" in the studio, and I cried again. It was the same tears, but this time I knew exactly what the song was about.

I guess I'm trying to say that the story began a long time ago. I fell in love with music before I can even remember having my first thoughts. Now, returning to jazz is like returning to my true nature. I'm able to truly look at my life and see how I've changed. The way Tony answers "Lush Life" on the album, with "Sophisticated Lady," he says, "Smoking, drinking, never thinking of tomorrow. Nonchalant." Those lyrics, he's communicating with me about the first time he heard me sing a song where my true nature was very exposed to him. The truth is, I'm very tortured on the inside. I go up and down. I think a lot of artists do. That's the complicated thing about being a musician: The things that make you creative are also the things that give you nightmares. I feel connected to every artist who's sat at a bar and stared into the moon and asked, "Why do I feel so sad and lonely?" That song connects me to generations and generations of artists and souls. I'm very grateful to Tony that he made me feel so comfortable in that situation. I've never been so vulnerable in a studio.

Tony, the first time you recorded with Gaga, the song "The Lady Is A Tramp," was a blast. You were both having so much fun.

TB: It was Danny's idea—my son, who manages me. He said, "Let's do 'The Lady Is A Tramp,'" and at first I thought, "What?" Then I realized, "He's correct! She's Lady!" In fact, to this day, I don't call her Gaga. I call her Lady.

Lester Young called Billie Holiday "Lady," and that Lady is one of this Lady's idols.

TB: That's what I like about Lady. She's got these great ears. And she

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Photo: Rahav Sagev

knows the difference between Billie Holiday and all the other singers. If you want to learn how to sing, I suggest that you listen to all of Billie Holiday's early recordings. And to this day, the most entertaining thing you can do is listen to Ella Fitzgerald.

LG: That's how you learn. You listen to the greats. I didn't really have a jazz vocal teacher. I would say my jazz vocal teacher was Ella Fitzgerald, and Billie Holiday, and maybe Judy Garland. When I watch Ella sing in those little videos, she sings with her whole body. And

yet there's this kind of calm that comes over her. [It's] like the Stanislavski Method. Relaxing yourself as a performer on a stage. Ella relaxed her whole body, and then she stopped her heartbeat, and then she felt how that heartbeat was affecting the thought in her mind, and then she would just *sing!*

If you're a jazz singer, you're able to communicate with your [band] and maneuver within the instruments as if you were another—which you truly are. The voice is an instrument. If you think about how the horns phrase, how the arrangements are so different, how things are transposed,

the way the music communicates—once you understand that, you can really improvise. I can look at the guys, and we can just *know!* It's like, "I'm gonna go here, and I'm gonna go there, and I'm gonna meet you back here." It's like Dorothy in *The Wizard of Oz* every time I sing. I'm just taking different Yellow Brick Roads.

I love singing jazz. It's fantastic. I don't work well with restrictions. I'm very rebellious. Tony is always laughing at me, because I'll say something very rebellious, or I'll do something crazy, and he laughs at me. When I have restrictions, I go crazy!

If I've got anybody telling me we should put [an audio effect] on this vocal, or we should put something more electronic, or "This is the *new* thing now"—there's none of that. [I have] Tony with a sword and shield standing around me, saying, "Don't you tell her what to do! You just put that mic on and let her sing!"

Tony took away all of my restrictions, so I can sing whatever I want. I can sing improvisational jazz. I didn't realize how much more I love singing jazz than pop music until Tony called me. It's like I forgot.

TB: My personal feeling is that she is one *helluva* jazz singer. She sings differently every time she sings. And she's very educated musically. She plays wonderful jazz piano. I really think everybody's gonna say, "We had no idea that she sang *that* well." Because that's how the album came out. There's not one bad side on the album. She just sang terrifically, with good feeling, good meaning, good intonation and a good relationship between her and I. I'm a big, big fan of hers. She really knows what she's doing.

She's very happy right now. And she's promoting jazz like I've never seen anybody do. She sends [messages on her iPad], "jazz this" and "jazz that." She's talking about jazz all the time. And when she puts a quote out, it goes to 40 million people! She was in Japan, working to 45,000 people, and on the way out, I heard it on the iPad, she said, "I'll be back next year with jazz!" Already, the great jazz festivals of the world are calling us up. They want us to do shows together. We'll be working together an awful lot.

And she's a terrific *person*. What I love about her, she's very close to her mother and father. And her success hasn't gone to her head. "The Lady Is A Tramp," when I first met her, she impressed all of us in the studio. She went to the engineers. She went to all the people in the studio. She thanked everybody *personally*, for being good to her. My first reaction, I said, "This gal's got a lot of class!"

Gaga, your ArtPop concerts are spectacular. Every moment, every movement, is all choreographed, with lots of lights, lots of production, crazy and loud. And then, in the middle of the kaleidoscopic maelstrom, you'll sit alone at the piano and sing a ballad. Everyone expects the spectacular, and it's all the more enchanting when, in those quiet interludes, you pull everyone into your heart.

LG: I think the ballads I've written will be the songs I will always truly cherish. "Speechless," the song I wrote about my father, and "You And I."

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ing is what Tony often calls *intimate singing*.

LG: For me, to really sing jazz the right way, like Tony is saying, in that intimate way, it's when you're singing to one person. The audience is really witnessing a conversation between Tony and I. And then they remember, "Oh, they're talking to *me!*" That's the thing about art. Art, ultimately, for me, is all about interaction. You can make somebody feel something strong—by interacting with them, by telling them a story.

TB: [When] you sing intimately, the audience *comes to you*. I learned that from watching films. If you see a film with the great Marlon Brando, he's actually whispering a lot of times when he's speaking. You listen that much more. You want to hear every word he's saying. You find yourself *bodily* moving in to hear what he's saying.

How did you pick the songs on *Cheek To Cheek*?

LG: I love a lot of songs in the Great American Songbook. Tony and I talked about our favorite songs, and then he picked a whole bunch. And we sang them all! They're actually One-Take-Suzies. They're a full take, me and Tony and the group, all together in the studio. Tony and I wanted it to be really organic.

I weep when I listen, not just because I'm with Tony, but because I love these songs so much. "Bewitched, Bothered And Bewildered" is a bonus track [on the Target release]. I dreamed my whole life to record that song. "Ev'ry Time We Say Goodbye" [on the deluxe version] is my favorite on the album.

You're telling a story with the sequence of songs on the album. You start with Cole Porter's "Anything Goes."

TB: I love that tune. It really fits Lady Gaga. "In olden days, a glimpse of stocking was looked on as something shocking—now, heaven knows, anything goes!" If you think about it, you *can* get away with anything nowadays. Cole Porter was absolutely the best of all the composers. He was so intelligent. In fact, as a follow-up album, we're going to do a Cole Porter album.

Cole Porter's songs always have been favorites of jazz players because they like blowing on his changes. And his lyrics are so smart and witty. Jazz singers also like to improvise with a song's words.

LG: I do that, too. I sometimes feel bad when I'm doing that. I listen back and I think, "Why did I do that? Who do you think you *are*? Thinking you can sing a better lyric than Cole Porter!" But then I remember: I was having a *moment*—and Cole Porter would want me to have a moment.

The next song is the title track of the album, Irving Berlin's "Cheek To Cheek."

LG: I love that you hear the story in the way we did the track listing. That's exactly what we wanted people to feel: a story about love. That's why we called the album *Cheek To Cheek*. Isn't that the most perfect way to express what it is to really, truly be in love? I always say to Tony, "I'm not happy unless we're cheek to cheek."

Thereafter comes love aplenty. The "Nature Boy" lyrics say that love is "the greatest thing you'll ever learn," and then "I Can't Give You Anything But Love." But eventually, the heart breaks. "Lush Life."

TB: When she did "Lush Life," she told me, "This song is my life. Everything that's happened to me is in that song."

The story continues: Tony answers with "Sophisticated Lady"—but "Let's Face The Music And Dance." Love can be weird, "But Beautiful"—and "It Don't Mean A Thing (If It Ain't Got That Swing)"!

LG: I love jazz so much! When I'm in the room with Tony, I feel the souls of every singer that came before him. I'm really, truly asking them, as humbly as I can, "Look, I know I haven't shown the world that I can do this yet, but maybe you'll give me a sign that it's OK that I'm doing this." It really means something to me to *honor* jazz, to bring it to the younger generation. And to make Tony as proud as I can.

I don't quite know how to explain it. Tony sort of leaned over to me, and he said, "I think you're so talented, but you're not living up to your full potential." And I looked at him, and I just smiled, and I said "I know, Tony."

And he goes, "OK! Let's go sing some jazz!"

DB

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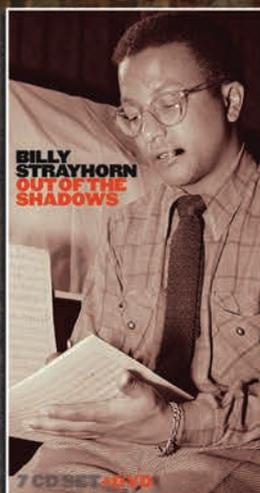
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Bill Frisell

BY GEOFFREY HIMES

PHOTO BY MONICA FRISELL

RECLAIMING THE ELATION

During our teenage years, musical discoveries arrive with such velocity and force that no sooner have we collided with one artist or movement than we're colliding with another. This was especially true in the mid-1960s, when impressionable young ears were bombarded with everything from doo-wop to surf music to British Invasion to Motown to psychedelic rock to funk to modal jazz to hard-bop to free-jazz, all within half a dozen years. When things come at us that fast, we don't have time to contemplate and fully absorb each encounter. Some things inevitably get shortchanged.

This was true for Bill Frisell, who turned 13 in 1964 and now, half a century later, is making a deliberate effort to go back and revisit those skipped-over sounds. The guitarist's 2011 album, *All We Are Saying ...* (Savoy Jazz), was devoted to the compositions of John Lennon. Frisell's new album, *Guitar In The Space Age!* (OKeh), is dominated by some of the songs he first learned on the guitar—tunes like the Chantays' "Pipeline," Link Wray's "Rumble," the Byrds' "Turn, Turn, Turn," the Kinks' "Tired Of Waiting For You" and Junior Wells' "Messin' With The Kid." On both CDs, the jazz guitarist is turning back the calendar to reconsider music he didn't have time to fully explore and develop as a teenager.







Frisell's Sideman Roles

Guitarist Bill Frisell has achieved international acclaim as a leader, but he still relishes the opportunity to be a sideman. Below are descriptions of four recent albums to which he has contributed.

- Jenny Scheinman, *The Littlest Prisoner* (Sony Masterworks, 2014)

Scheinman has played violin on eight Frisell albums since 2003's *The Intercontinentals*, so it makes sense that he has often returned the favor by playing guitar on hers. Scheinman makes two different kinds of albums—instrumental jazz projects and vocal Americana projects—and this one falls into the latter category. She wrote all 10 tunes, sings lead on seven of them, and she leaves lots of room for improvisation by herself and Frisell. Adding drums to nine tracks is Brian Blade. The lyrics about damaged romantic and family relationships seem more fable-like than autobiographical, but the strong melodies make the stories persuasive.

- Jon Cowherd, *Mercy* (Blue Note/ArtistShare, 2013)

Frisell joins half the Wayne Shorter Quartet (Blade and John Patitucci) on the first album led by the New Orleans pianist, an anchor of Blade's Fellowship Band. The project's centerpiece is the three-part, 16-minute "Mercy Suite," plus the eight-minute "Postlude." Cowherd never makes it explicit, but the troubling melodic themes and off-kilter rhythms do suggest the Katrina experience. In any case, those themes are countered and eventually overwhelmed by the more hopeful later themes and by the sheer lyricism of the solos from Frisell and Cowherd.

- Greg Cohen, *Golden State* (Relative Pitch, 2014)

Cohen has played bass for everyone from Bob Dylan and Tom Waits to Ornette Coleman and Lee Konitz, as well as 40-plus albums with John Zorn. For this new project, the bassist composed nine instrumental pieces about his home state of California and plays them as an unaccompanied, egalitarian duo with Frisell. The guitarist was the perfect choice as a partner, for the tunes occupy the territory between attractive country-folk melodies and abstracted jazz arrangements, which has been Frisell's prime real estate in recent years.

- Stefano Bollani, *Joy In Spite Of Everything* (ECM, 2014)

The up-and-coming Italian pianist enlarges his European trio to feature Frisell and tenor saxophonist Mark Turner on an assortment of duo, trio, quartet and quintet tracks. The duo track "Teddy," dedicated to Teddy Wilson (if sounding little like him), finds Frisell and Bollani unspooling leisurely single-note runs that intersect and diverge in beguiling patterns. Frisell adds a glowing tone to Bollani's lovely melody on "Ismene," and the whole quintet channels pianist Abdullah Ibrahim's dancing rhythms on "Easy Healing."

—Geoffrey Himes

"When I did that John Lennon record, it was a revelation," Frisell says by phone from his home in Seattle. "What I felt when I played that music again was unexpected, a reminder that these songs had once felt so close to me. And yet, I hadn't spent as much time with them as I have with so much other music—almost as if I took them for granted. Surf music and the British Invasion were the basis for everything that came later, so it was important to go back and look at that foundation again through the lens of 50 years of playing music."

Frisell used the same quartet on both albums: himself, bassist Tony Scherr, drummer Kenny Wolleson and steel guitarist Greg Leisz. They improvise on the tunes, but not as much as you might think. The indelible guitar riff that anchors each number, whether it's "Come Together," "Pipeline" or "Rumble," still resounds through each arrangement like a cathedral bell. We usually think of jazz musicians tackling pop tunes because listeners will quickly recognize the theme before it gives way to fresh, creative improvisations. But for Frisell, the main motivation is as much emotional as musical. The tunes on *All We Are Saying ...* and *Guitar In The Space Age!* radiate an adolescent joy. By reclaiming the elation of his first, stumbling attempts on the guitar with the far more masterful technique of his middle age, he combines the best of both worlds.

"When I play a Beatles or Beach Boys song now," he explains, "it stirs up all this feeling. There are certain songs that get deeper and deeper into you, the words and the sound. Those Beatles songs are about as rich as you can get. When I first heard them, I had no idea what a chord was; I was hearing this pure music that burrowed further and further inside me. There are all these associations: this girl I liked, my friend's house, riding my bike down the street, being in school. At the same time, I'm now reevaluating the songs on a purely technical level: How am I going to play this melody or this chord and find something new in it? When I combine that feeling with those musical discoveries, it has a huge effect. Each song becomes its own world."

The first record that Frisell bought with his own money was a 45 by the Beach Boys, with "Little Deuce Coupe" on side A and "Surfer Girl" on side B. The youngster was fascinated by the group's vocal harmonies: "I didn't know what was going on, but I knew it was the most beautiful sound I'd ever heard." His initial surf-guitar phase was soon replaced by the Beatles and Kinks, who were then replaced by the Rolling Stones, who introduced him to the blues and led him to Paul Butterfield and Junior Wells. Soon he was playing in a funk band as well as his high school band.

In his senior year, the school band was backing some girls who were doing a dance routine to Wes Montgomery's "Bumpin' On Sunset." The band director lent a copy of the record to the 17-year-old guitarist, whose immediate reaction was, "Whoa, what is *this*?" For 89 cents, he bought another Montgomery album at the local Woolworth's, then a Kenny Burrell album. He noticed that Ron Carter was playing bass on a lot of these LPs, so he started looking for that name in the cut-out bin, and that led him to Miles Davis and Sonny Rollins.

Frisell became, in his words, "a total jazz snob," closing the door on all his early enthusiasms and listening obsessively to bebop. He got a job teaching guitar in his hometown of Denver, and he would chastise 10-year-old girls who wanted to know how to play a Beatles song by preaching that they should be listening to Charlie Parker. After a few years of this, however, Frisell realized that it made no sense to pretend it was 1958 when it was actually 1972. He had learned a lot of jazz history and technique during his trip on the time machine, but now he was ready to pick up a solid-body guitar and play '70s jazz.

"Soon after I heard the Beatles and Paul Butterfield, I moved on very quickly," Frisell recalls. "I was listening to Sonny and Wes and trying to learn their songs. Sonny became a heavy inspiration for me, a beacon of what to strive for. But the further I got into his music, I realized he was playing the music he had heard as a kid: show tunes, songs from movies, calypsos. When I played with Paul Motian, a lot of tunes he chose were from some movie he saw when he was younger. These guys were my heroes, and at a certain point I wanted to understand this process they were using—of going back to the music of their childhoods. So it was natural for me to reexamine the things

that were hitting me in my childhood.”

An obvious partner for this reexamination was Greg Leisz, who has been collaborating with Frisell since the 1999 album *Good Dog, Happy Man*. A fellow baby boomer, Leisz had a very similar start on the guitar: learning surf tunes in the early '60s and British Invasion songs in the mid-'60s. Like Frisell, his first instrument was a Fender Mustang guitar. But when Frisell veered off into jazz in the late '60s, Leisz veered off into country and folk music, eventually learning to play dobro and pedal steel guitar. He became one of the most sought-after session musicians on the West Coast, recording with Joni Mitchell, the Beach Boys, Dave Alvin, Wilco and many more.

“Before I met Bill,” Leisz says from his home outside Los Angeles, “I listened to a lot more jazz than I played. I’d work up a tune like ‘All Of Me’ or ‘Naima’ just to hear how it might sound on the pedal steel, but I was never in a jazz band. I’ve always been drawn to melodic music more than rhythmic music, even as a listener. I was drawn to Miles Davis, especially the '50s stuff, because I could hear the melodies. There was something about that modal stuff that reminded me of old folk music. It seemed simple but it was still mysterious and out there. By contrast, the sheer speed of Charlie Parker was impressive, but it didn’t make me want to do it. Playing with Bill brought me into that world full-on.”

If Leisz was a country musician with a curiosity about jazz, Frisell was a jazz musician with a curiosity about country. After recording *Nashville* in 1996 with dobro virtuoso Jerry Douglas, Frisell wanted to work with a pedal steel guitarist. He was introduced to Leisz, and the two hit it off, but they had never played together before going in the studio for the *Good Dog* sessions.

“With Greg,” Frisell says, “I’ve never felt like I’ve had to hold back anything or edit anything. We both play very freely, and that’s not always the case with another harmonic instrument. I hope there’s a dialogue going on. It’s not like lead guitar and rhythm guitar; it’s more like melody and counterpoint. If I hear the Miles Davis Quintet, you can say Miles is playing the melody, but what Herbie is playing is just as profound, the same with Ron and Tony. It’s not like there’s one guy out front and the rest are just backing him up. That’s the way I like to listen to music.”

Leisz confesses that he was sometimes terrified at being thrown headfirst into a jazz recording session. Improvising was never an issue, he insists, because he had done a lot of that in country and rock bands. The issue was adjusting to chord changes and scales different from anything he was used to. There was the additional challenge of learning from jazz albums that didn’t include his primary instrument: pedal steel guitar.

“I’ve been in situations where I was expected to do a lot more reading than I’m capable of, but I didn’t go running out of the room,” Leisz says. “I’ve often put myself in those situations just to challenge myself. You go in there, react and trust the abilities you do have.”

As always, Frisell is incredibly busy these days. He has arranged some Woody Guthrie music for a concert at Lincoln Center. He is an affiliate professor at the University of Washington,

where he works with jazz students. The Australian filmmaker Emma Franz is finishing up a documentary about Frisell. Plus, he plays whenever he can with saxophonist Charles Lloyd.

But most of his time is taken up by touring the *All We Are Saying ...* and *Guitar In The Space Age!* material with his quartet. Their set lists keep plundering Frisell’s youth for tunes that aren’t on either album: the Beach Boys’ “In My Room,” Johnny Smith/the Ventures’ “Walk, Don’t Run” and Jimi Hendrix’s “The Wind Cries Mary.” Frisell finds himself constantly surprised by music that he had underestimated earlier in his life.

“It wasn’t long after I first heard surf music that I was listening to Mike Bloomfield and

making fun of the Ventures,” he confesses. “Going back to something like ‘Baja’ or ‘Pipeline’ now, they’re not so easy to play. I had to relearn all that vocabulary from when I was 15: the reverb and the tremolo, muting the strings, that staccato attack. When I was young, I tried to get more and more complex, which required shutting out so much of my past, thinking that the Beach Boys were on a lower level. Then a light went on: That’s who I am.

“I remember when I first heard Woody Guthrie, I liked it, but I thought, ‘Oh, this is so simple: The guitar’s out of tune, and there are only one or two chords.’ But listening to it now, it just blows my mind; he sounds like the most amazing, virtuoso guitar player I’ve ever heard.” DB



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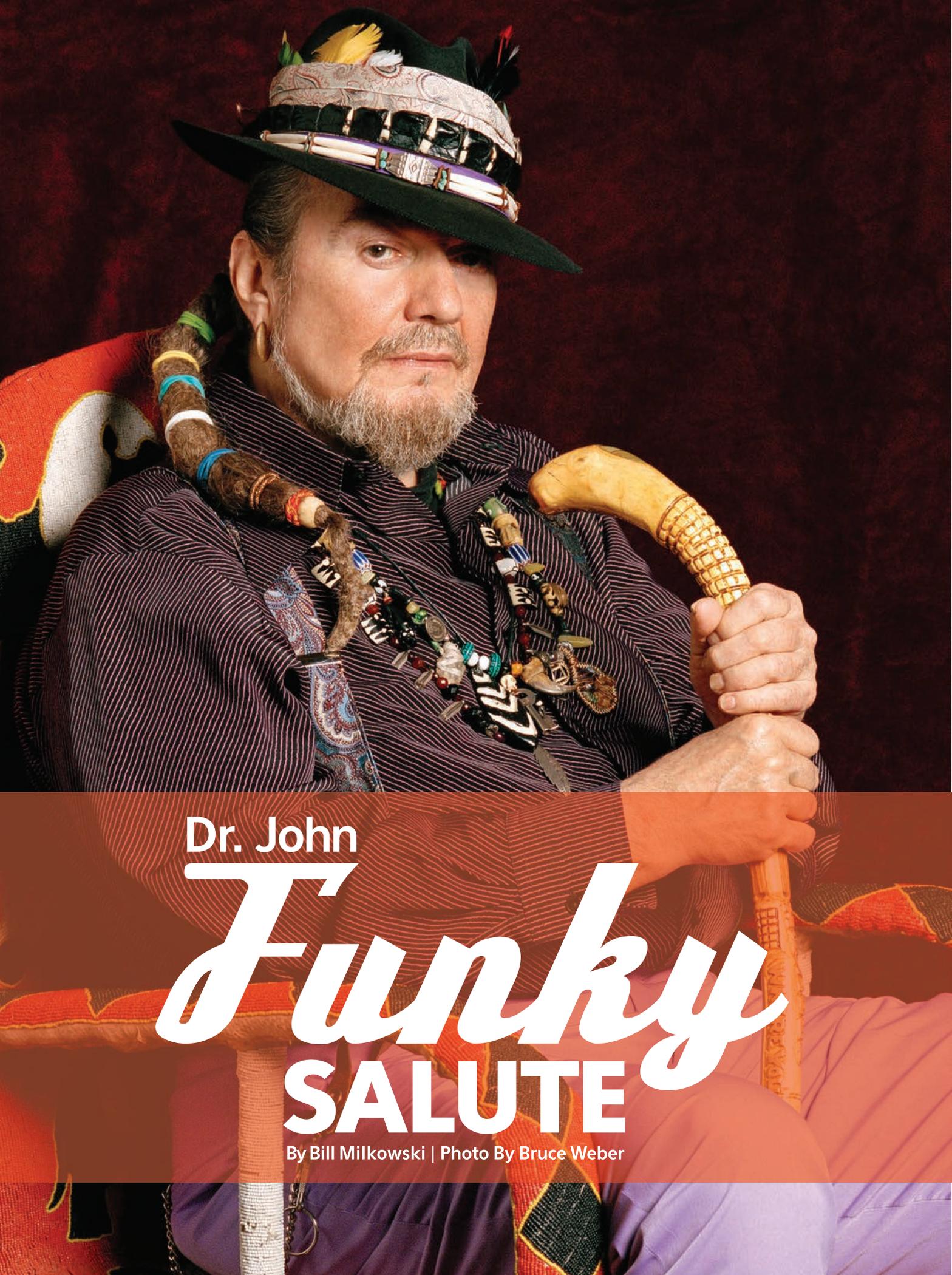
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Dr. John

Funky SALUTE

By Bill Milkowski | Photo By Bruce Weber

One of the last living exponents of the Professor Longhair piano legacy, Mac Rebennack (aka Dr. John) is a prime musical ambassador for the indelible spirit and deep funk of New Orleans—a place once best described, culturally speaking, as not existing in the south of North America but rather the north of South America.



The Crescent City has produced generations of gifted musicians who instinctively feel the beat differently than their northern counterparts. For example, up in New York City, drummers tend to push the tempo, subconsciously emulating the sound of the “A” train running express between 125th Street and 59th Street. That driving,

clackity-clack rhythm invariably becomes ingrained and ultimately interpolated onto the ride cymbal in the surging spang-a-lang of jazz drummers who live and work in the intense metropolis. But down in N’awlins, they take their time. Drummers don’t emulate the subway pulse but rather the behind-the-beat swish of the Riverboat paddle wheels heading up the Mississippi.

Trumpeter and vocalist Louis Armstrong, who would become jazz ambassador to the entire world, was a product of that inherently funky environment.

Although Satchmo left New Orleans in 1922 to make a name for himself in Chicago—where he turned the jazz world on its ear after recording the revolutionary Hot Five sessions in 1925, single-handedly converting jazz from an ensemble form into a soloist’s art with his uncanny improvisations—his roots were still deeply imbedded in N’awlins street parades and that characteristic laid-back phrasing.

Rebennack pays tribute to the iconic Armstrong on his new album, *Ske-Dat-De-Dat: The Spirit Of Satch*, his debut on Concord Records. And following in the vein of his previous tributes to Duke Ellington (2000’s *Duke Elegant*) and songwriter Johnny Mercer (2006’s *Mercenary*), he puts a decidedly funky spin on such Armstrong staples as “What A Wonderful World” (featuring New Orleans trumpeter Nicholas Payton and The Blind Boys of Alabama providing backup vocals), “Mack The Knife” (featuring a rap by Mike Ladd and a bold solo from New Orleans trumpeter Terence Blanchard) and “Dippermouth Blues” (featuring New Orleans trumpeter James Andrews). Rebennack’s longtime friend Bonnie Raitt performs an engaging duet with him on the whimsical ditty “I’ve Got The World On A String,” recalling his rapport with Rickie Lee Jones on “Makin’ Whoopee” from 1989’s *In A Sentimental Mood*. “Tight Like This” is sung in Spanish by Cuban singer/rapper Telfar Diaz and features Arturo Sandoval on trumpet.

A reggaefied rendition of “Sweet Hunk O’ Trash” features Rebennack and blues singer

Shemekia Copeland recreating the playful chemistry that Pops had with Billie Holiday on their 1949 Decca recording of that tune.

A one-time session guitarist and pianist who got his start from hanging around Cosimo Matassa’s J&M studio in the French Quarter, Rebennack had a couple of regional hits before moving to Los Angeles in 1963 and eventually reinventing himself as “Dr. John The Night Tripper,” a shamanistic dude who instantly caught on with the psychedelic set.

As he wrote in his 1994 autobiography, *Under a Hoodoo Moon*: “For many years I had nurtured my little idea of forming a musical group around the personality of Dr. John, a larger than life figure and medicine man who claimed to have been a prince in Senegal before he was abducted and taken to Cuba. In Cuba he had gained freedom and shipped out around the world as a sailor, eventually settling in New Orleans. Through my contacts with gris-gris and spiritual-church people and by reading New Orleans history, I had begun to dig the importance of Dr. John as an early spiritual leader of the New Orleans community. But it

was when I read a piece by the 19th century writer Lafcadio Hearn that my head really got turned seriously around. In Hearn’s story, I found that Dr. John and one Pauline Rebennack were busted in the 1840s for having a voodoo operation. I don’t know for sure, but there’s a strong chance that Pauline Rebennack was one of my relatives. So I feel more than an incidental sympathy for the man whose name I took as a stage name in 1967.”

Dr. John’s debut album, 1968’s *Gris-Gris*, was a spooky, mysterious ode to the darker spirits of New Orleans, containing such pieces as “Gris-Gris Gumbo Ya Ya,” “Mama Roux,” “Jump Sturdy” and the psychedelic voodoo meditation “Walk On Gilded Splinters.”

It was the birth of Dr. John The Night Tripper, a character that Rebennack occasionally revives when the spirit calls him to do so, like at the 2006 Bonnaroo Festival in the wake of Hurricane Katrina (that neo-hipster festival was named after Dr. John’s 1974 album, *Desitively Bonnaroo*) and on his 2010 album *Tribal*. Enduring gems in his expansive catalog of recordings include his 1972 classic *Gumbo*, featuring Fess-inspired renditions

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Dr. John with
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MICHAEL JACKSON

of "Iko Iko," "Big Chief," "Junko Partner" and "Tipitina"; his 1973 breakthrough album *In The Right Place*, which contained the radio hit "Right Place, Wrong Time"; two lush Tommy LiPuma-produced big band standards albums (1989's *In A Sentimental Mood* and 1995's *Afterglow*); 1992's rootsy *Goin' Back To New Orleans*, featuring tunes by Jelly Roll Morton, Buddy Johnson, Joe Liggins and Huey Piano Smith; and the aforementioned tributes to Ellington and Mercer.

Rebennack received the most recent of his six Grammy Awards last year, when 2012's *Locked Down* (Nonesuch) was named Best Blues Album. The CD was also a two-time winner in *DownBeat*, voted top Blues Album in the 2013 Critics Poll and Readers Poll. The pianist-vocalist is clearly on a roll as he takes listeners back to the source of his hometown's freewheeling creative spirit with *Ske-Dat-De-Dat*.

DownBeat sat down with Rebennack and trombonist-arranger Sarah Morrow in mid-August at an East Side Manhattan hotel. The good doctor had just been to the doctor after flu symptoms caused him to cancel performances at the Central Park Summerstage and the Newport Jazz Festival the week before, and he was well on his way to recovery.

DownBeat: This Armstrong project was four years in the making. How did it come about?

Dr. John: Yeah, it began in 2010. That's when Louis came to me in a dream. I only kind of knew Louis from his manager Joe Glaser back in the game. Me and B.B. King signed with Associated Booking [Glaser's management company] in the same year, 1968.

That's when your first album, *Gris-Gris*, came out.

DJ: Right. Joe hated that record. Ahmet Ertegun hated that record. Everybody was down on this record and it only sold because it was like a cult thing that that fell in between the cracks of music.

Anyway, the first thing I remember seeing on Joe Glaser's wall when I came into his office was this picture of Louis Armstrong playing the trumpet, and I knew exactly where he was sitting in New Orleans from looking at the photograph. It was on a rock in Bucktown, and I could tell by the angle he was sitting that he was facing Ralph Schulte's Fresh Hardware Store. Ralph Schulte could marry you, he could give you break tag stickers, he could do anything at that time. And he'd had that Fresh Hardware store built around this big ship's wheel that was in the store. There's no way they could've put that big wheel in the building after. So I knew that place where Louis is sitting in that photo very well.

Armstrong was from the same Third Ward neighborhood in New Orleans where you grew up.

DJ: Yeah, not far from where I was born. My father used to drive by his

place every single day and he'd make a point of saying to me, "Kid, this is where Louis Armstrong was born." It was like a big issue with him. From way back in the early '40s and stuff, he would always say that to me.

My daddy had a small record shop and he was repairing radios and phonographs and P.A. systems on the side, but he was playing records all the time. There was only three kind of jazz records my pa sold: traditional jazz, Afro-Cuban music and bebop. And that was it. Because who cared about any other music? That was the real McGillicuddy to my dad. His favorite guys were Kid Ory and Frog Joseph and Louis Armstrong. And he knew all of those guys from back in the game, and that was something important to me. I'm still waiting for my sister to give me a picture that was signed to my pa. It says, "To Mac" [his father was Malcolm Sr.], and it's from Jelly Roll Morton.

What are your earliest memories of Armstrong's music?

DJ: I remember some of the songs that's on this record, actually. I used to love the "Gutbucket Blues" and "Dippermouth Blues." I remember that song he sang with Billie Holiday, "Sweet Hunk O' Trash."

And then four years ago, Satchmo comes to you in a dream.

DJ: Yeah! And he said, "Play my music *your way!*" And when I woke up I felt like, "Louis just gave me an order."

How did you figure out what slant you were going to put on these Armstrong tunes?

DJ: Well, we had to do some figurations. And the first stuff that we had cut, it wasn't happening. But we got everybody shifted.

Sarah Morrow: He did an initial recording of it, and it just wasn't the right band and it wasn't the right situation. That's when he had me become a co-producer with him and get much more involved in the arrangements. Because the few things I had already done for him, he loved. So that's why he wanted me to do the whole thing.

DJ: She has that kind of a geniostikery as an arranger. People very rarely have that.

Wardell Quezergue had that.

DJ: Oh yes!

SM: Wardell was actually supposed to arrange this project and Mac wanted me to do some arrangements with him. He wanted the two of us to work together. But Wardell passed away just before that [Sept. 6, 2011]. It's very sad.

Wardell did some beautiful arrangements on *Goin' Back To New Orleans*.

DJ: Ah, he did slamming stuff on any record he ever did with me. Whether it was "How Come My Dog Don't Bark" or any of the Cousin Joe songs we ever recorded, Wardell always came up with it.

In 1990 you recorded an album with Art Blakey and David "Fathead" Newman, *Bluesiana Triangle*. What do you remember about that session?

DJ: Bu sings "For All We Know" on that record, and later on at Art's funeral [he died six months after that session] they played that song. Max Roach told me there wasn't a dry eye in the church. Because when Bu would sing something that had a deep message to it, it was real.

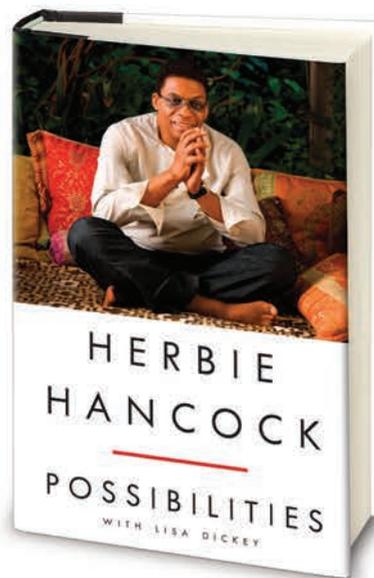
The new album opens with "What A Wonderful World" with the Blind Boys of Alabama singing a cappella.

DJ: That was kind of my idea, but I totally threw the changes out the window and tried to figure something else out. And her charts was so slammin' that it was like, "Wow!" And Nicholas Payton kicked ass on his solo there. I used to love his dad, Walter Payton. He was one of the baddest bass players on the planet. He passed not too long ago [Oct. 28, 2010]. But he was a slammin' bass player.

Speaking of people who passed recently, what about the great Idris Muhammad?

DJ: Oh yeah. When Idris passed, Little Jimmy Scott passed, Johnny Winter passed ... they were all partners of mine. About a year-and-a-half ago I did a gig with Idris, and he had two snares on that gig. That was a special gig for me.

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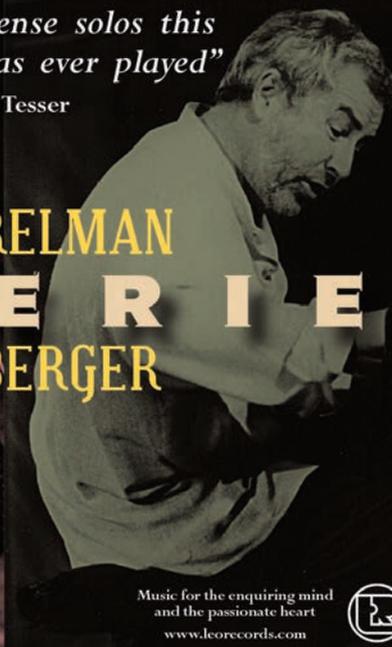
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SM: You told me once that he was your all-time favorite drummer.

DJ: No, John Boudreaux was my favorite drummer. And then for my second favorite it was between Idris, his older brother Weedy [Morris] and also Edward Blackwell. That was three drummers that was all special in my life. And I used to use them all. Back in the game when you needed a drummer, you'd go to Leroy's Steakhouse right by the Dew Drop Inn. That's where the musicians would hang. That's how you would get work back then. Edward Blackwell was sometimes there, but Idris and Weedy were never there because they were always busy playing sessions.

Bringing Mike Ladd in to rap on "Mack The Knife" was a clever idea. I like how he explains just who this cat Mack the Knife is.

SM: I worked with Mike in Europe. We did a lot of live shows together, and I'm on one of his albums. And I thought that he said something profound on this track.

Mike's an interesting guy because he has a degree in philosophy but he also has all this street cred as a rapper. He sent us two rough takes and Mac was blown away by both of them.

That's a very unique arrangement of "Tight Like This" with Spanish lyrics and rapping.

It almost feels more menacing than playful ... a little undercurrent of darkness there.

DJ: That's Telmary Diaz. Sarah turned me on to Telmary, and she is slammin'!

SM: Yeah, we worked together up in Canada. She's a great artist. Basically Mac said, "I want a tango version for this song." And after I introduced him to Telmary I said, "What about having Telmary on this?" The one thing that Mac told me from the beginning of this project was, "Sarah, I want you work on this with me because I want you to make it fresh." So I felt like I was free to explore some things. And that version of "Tight Like This" is really an exploration. Really, it was a fusion of tango and a hip-hop groove. It's a groove that I hadn't heard anywhere.

DJ: I'm grateful that Arturo Sandoval played something at the end of that tune. I wanted him to play something on that track, and he played his ass off. We did "Peanut Vendor" with him at the Hollywood Bowl and he was scattin' his ass off and playing timbales. The only person I ever saw play timbales like that was Tito Puente. You don't expect a trumpet player to really get it on timbales like that, but he's got it.

"I've Got The World On A String" is sort of reminiscent of "Makin' Whoopee" with Rickie Lee Jones. It's got that same kind of whimsical feel in the casual back-and-forth between you and Bonnie Raitt. Tell me about your history with Bonnie.

DJ: We always seemed to be around each other back in the game. I know that Bonnie's a good person and she's always on the one. She's a very soulful singer and a great guitar player, but she made me play the guitar solo on that tune.

SM: It was so cool to see them interact in the studio on that tune. It was just very natural the way they did that bantering back and forth. They

probably did three or four minutes of this interaction, and it was brilliant. It was hard to cut it short because it's so funny, witty, spontaneous. There's such a chemistry between the two of them. You couldn't have scripted what they came up with on the spot.

You talked about "Gutbucket Blues" being a favorite of yours.

DJ: That was one of my favorite Louis Armstrong records when I was a little kid. I was trying to get a backwards feed on it. I had the idea to change the beat to 1 and 3, but Herlin [Riley] pulled it away from that and I thought what he came up with was very hip.

I actually came up in Herlin's grandpa's church. The Guiding Light Spiritual Church in New Orleans is a very hip thing to come out of. The whole Lastie family ... whether it was Melvin Lastie, David Lastie, Poppy Lastie, they all played great on a lot of great records, whether it's "I Know You Don't Love Me No More" by Barbara George, whether it was Poppy playing "Eight Men, Four Women" and David Lastie playing "I'm Wise" with Eddie Bo. There was just so much great musicalness out of that family, and Frankie played the best drums I ever heard.

Herlin was always, as a kid, playing trumpet in the church. I never heard him play the drums until way later. But Herlin sounds great on the whole record. And we explored that churchified feeling on "Nobody Knows The Trouble I've Seen," which took me back to his grandpa's church.

"Dippermouth Blues," another Armstrong classic, is a tune where you really pull out all your Fess-isms on the piano.

SM: Tom Malone did the horns arrangement on that one, and Mac was very specific about how he wanted it to be voiced. I added the stop-time to break it up, where he sings the "Ske-dat-de-dat" phrase. We were all playing together at the session, and Herlin took it into that half-time groove, which was not the original idea. And that's what makes it work. He's got such great instincts. And he kills it here!

I like how trumpeter James Andrews plays so far behind the beat on that one.

DJ: Hey, "12" [Andrews' nickname] is my partner. And you know, 12 might be Trombone Shorty's uncle, he might be his brother ... whatever the hell he is, it's OK! What matters is the fact that he played his ass off and sounded like his uncle Melvin. And that's a great thing.

Shemekia Copeland does a nice duet with Mac on that Billie Holiday-Pops tune, "Sweet Hunk O' Trash," and you put an almost reggae-type feel underneath.

SM: We went through a lot of different renditions before we started fooling around in the studio and hit on this reggae vibe. Sometimes the music just has a life of its own and it's very inspired in the moment, so you have to be able to adapt in the moment and hear something and go with it.

On this tune, we were just goffin' around and hit on that reggae groove. That's the beauty of it. Sometimes you hear it all in advance, but you have

to be open to let the spirit in.

DJ: This is how things work, in weird and mysterious ways. We operate and we're doing things and it's all a blessing.

The album ends on a festive note with a rumba-boogie-styled street parade version of "When You're Smilin'" with the Dirty Dozen Brass Band.

DJ: That's Wardell's kid, Brian Quezergue, who did that chart. And you know what? I'm proud of him for doing that.

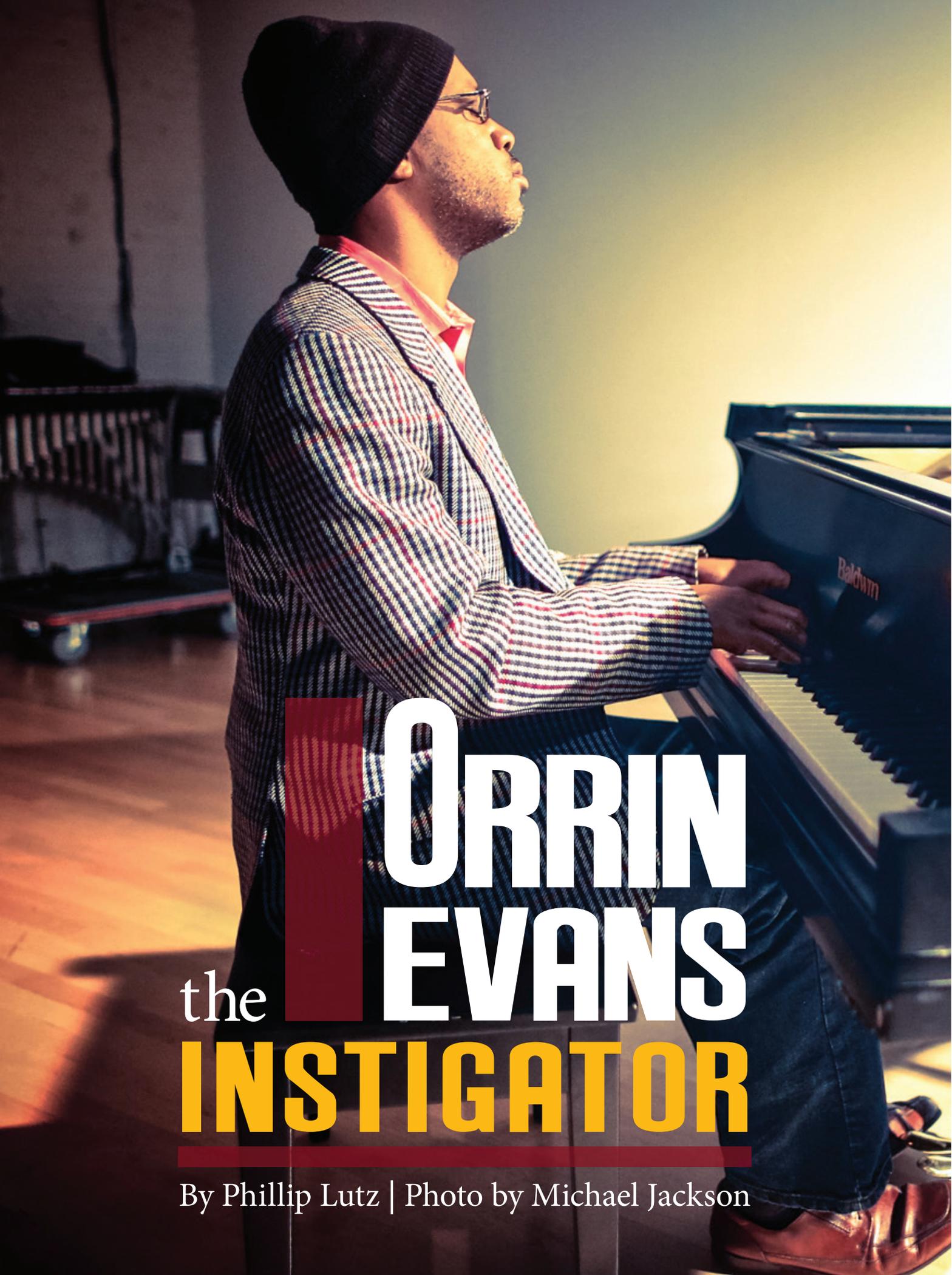
SM: That's the one arrangement I didn't do. Mac said from the very beginning, "I want to do

it contemporary Professor Longhair style," and I told him, "I'm not the person for that." I would've had to have done a whole long study of Professor Longhair's music to get it inside of me. And, of course, since Wardell was supposed to be a part of the project, who better than Wardell's son to do that chart? That's why Mac asked Brian to do it, and they did a great job together. That's a really special track.

DJ: You know what? I feel very spiritually connected to everybody who was on this record. And that's a good thing. Not one person who oversold their bidness or undersold their bidness. It's something correct. And I feel good about that. **DB**

Marcin Wasilewski Trio w/Joakim Milder *Spark Of Life*

Marcin Wasilewski piano
Slawomir Kurkiewicz double bass
Michal Miskiewicz drums
Joakim Milder saxophone



the **ORRIN**
EVANS
INSTIGATOR

By Phillip Lutz | Photo by Michael Jackson

WHO, PRECISELY, IS ORRIN EVANS?

He's a pianist, bandleader and composer, to be sure. But to those close to him—those he calls his “village”—he's much more. Whatever hat he may be wearing at any given moment, he's the indispensable character who lights the fire under everyone around him.

“He's an instigator in the best possible way,” said trombonist David Gibson, a longtime member of Evans' Captain Black Big Band, who noted how Evans had, disquietingly but lovingly, brought him into the fold.

“He instigates a lot of things for people,” echoed saxophonist JD Allen, recalling how Evans had hired him for combos, including a quintet that, in a wide-ranging set just a few nights earlier, had turned the club Smoke into a veritable tinderbox.

That set, offered in the heat of August, was organized to celebrate the release of Evans' latest CD, *Liberation Blues* (Smoke Sessions), which features music drawn from six live sets at Smoke. But, as Evans hinted while sipping soup a couple of hours before he would hit the bandstand, the celebration would be tempered by a subtext of social concern that is part and parcel of who he is. As he spoke, the embers were already smoldering.

Right up front, the set's 7 p.m. start time provided kindling for a cultural critique. Amid a lament for the once-commonplace 1 a.m. set, Evans, 39, focused on what he felt had gone amiss in New York City since what he regarded as the forces of sanitization were set loose during the administration of Mayor Rudolph W. Giuliani.

“In a lot of ways, Giuliani took the swing out of New York,” he said.

When Evans came to the city near the start of Giuliani's term in the mid-'90s, he said, “It was amazing—educational, vibrant. There was so much energy here. Dirty, and much better. Now you start the set and it's still bright

outside. I know why the people are doing it, but ‘Round Midnight’ might never have been written” if things were then as they are now.

“That's where the 7 p.m. set comes in. It's making it more comfortable for everybody, but at the same time taking some of the spirit out of the music and taking some of the soul out of it.”

Onstage at Smoke, the set that followed eloquently addressed those concerns. With the sun sinking behind the buildings on Manhattan's West Side, Evans, Allen and the rest of the group—Ingrid Jensen on trumpet, Luques Curtis on bass and Clarence Penn on drums—conjured a musical journey that was at once spirited, soulful and slightly discomfiting, to audience and artist alike.

“I was just trying to hold on for dear life,” Allen said afterward.

Watching Allen come off the bandstand, it was easy to understand why. Closing out the set had been a whirlwind of a tune, “A Lil' D.A.B. A Do Ya,” which Evans wrote in high school and named retroactively for his friend, bassist Dwayne Burno. The bassist died at age 43 on Dec. 28, and the sustained intensity with which Evans drove the quintet made painfully clear the emotion he still felt over Burno's passing.

“Dwayne's liberated now, according to my belief system,” Evans said. “But with that liberation, we're feeling the blues.” (The new album includes the five-song *Liberation Blues Suite*, written in honor of Burno.)

Not all the songs the group played were freighted with that kind of emotional weight. But even those from which the band was presumably more detached personally, such as the traditional folk tune “Wildwood Flower”—the set's wild card and one of the few tunes in it that did not appear on the album (which features trumpeter Sean Jones and drummer Bill Stewart)—received fulsome treatment.

Those songs that do appear on the album were freshly interpreted. Beyond “Lil’ D.A.B.,” they included Paul Motian’s “Mumbo Jumbo,” which was delivered at a decidedly more deliberate pace, and “How High The Moon,” on which Evans’ reharmonization was so radical that Allen said his solo “had to incorporate the melody in order for it to be cohesive.”

As much as any musician on the scene, Evans operates in the moment. “I never know what he’s going to do,” Allen said. “He has everyone on their toes. Sometimes it’s just scary. He’ll put you in a situation and watch you make your way out of it.”

That mode of operation is not limited to Evans’ leadership of small groups. It extends to the Captain Black Big Band, which Gibson dubbed a “small-band big band” for the way the interplay between leader and rank-and-file mirrors that of a combo.

“Orrin is the type of person who will press you to do the thing that’s not comfortable,” Gibson said. “That’s a very caring act. He’s put me in positions where I didn’t think I might succeed, but when I do succeed I might not have taken the chance without him nudging me.”

“On the bandstand,” Gibson added, “he creates problems for you to solve.”

Gibson recalled one memorable problem sprung on him in October of last year, when the band was playing a tribute to Sun Ra at Dizzy’s Club Coca-Cola. Evans opened the set with a knotty medley, arranged by Captain Black Big Band saxophonist Todd Bashore, that juxtaposed a 5/4 ostinato in the bass against the rest of the band’s 4/4.

“We had all this written music,” Gibson said, “and the first tune out of the gate, he looks at me and says, ‘Play.’ It wasn’t written in my part. I wasn’t expecting it. I didn’t know whether to play in 5 or 4. But I knew that whatever I did, I’d better make it strong.

“He forced me to be what we all profess to

be—an improviser,” Gibson added.

An obvious point of reference for Evans’ big-band efforts is the Mingus Big Band, to which Evans has belonged, as a member of Sue Mingus’ rotating cast, for some 15 years. “In terms of how it’s like the Mingus band,” Gibson said, “there’s a sense of spontaneous improvisation that’s ever present. It’s like this kinetic energy. It’s just waiting for the water to boil all the time.”

Evans’ association with Mingus is not limited to playing with the band; Captain Black interprets Mingus’ music, often in an evocative manner. Its version of Mingus’ “Nostalgia In Times Square,” for example, suggests Mingus’ sense of satire and recalls Evans’ critique, developed long after Mingus’ time, on the sanitization of New York.

Evans acknowledged that he owes a debt to Mingus for showing how a large ensemble could generate “the whole jazz workshop vibe.”

Like Mingus, he said, he occupies the leader’s chair with one basic position: “Here’s the music—let’s see what happens.” And like Mingus, who was famously concerned about being categorized, Evans intends to keep from being pigeonholed.

“People say, ‘He plays out’ or ‘he plays in,’ but there’s no *out* or *in*,” he said. “It’s all relative.

“It’s a language and I try to encompass it all,” he continued. “The people who pigeonhole me are already in a hole, and I just don’t fit into their hole. The only hole I want to be put into is Orrin Evans. I don’t want to sound like an emulator—‘press my r&b button, my free button, my bebop button’—no, I just want to sound like me, paying homage, respecting the tradition of the music. Period.”

Such single-mindedness can be traced to Evans’ childhood in Philadelphia. He turned a general assignment in the sixth grade into a demonstration in which he played a Casio keyboard. That caught the ear of a music teacher, who referred him to the prestigious Girard Academic Music Program. Soon after, he met Messiah Harley, the trumpet-playing son of jazz

bagpipes player Rufus Harley.

“That was the catalyst,” Evans said, “seeing him play with his father.” Evans finished up his secondary education in Martin Luther King High School in Philadelphia, where he could dig into jazz more deeply. The Harley father-son image was never far from his mind.

Meanwhile, his own father’s influence was being felt. A professor of African-American studies, Donald Evans pointed him to Rutgers University. He came in contact with faculty members like guitarist Ted Dunbar and pianist Kenny Barron, who taught him life lessons.

“Rutgers was an interesting experience for me at that time,” he said. The milieu in New Brunswick, New Jersey, had long been one of social ferment and progressive discourse, to which the elder Evans contributed significantly, writing plays for the Crossroads Theatre Company. The social concerns he dramatized would later be reflected in his son’s work, though Rutgers would prove a way station. The son left short of a degree.

“I was always an entrepreneur, for lack of a better word,” Evans said. “When I got to Rutgers, I really wanted to get out there and play, to see what I could do.”

One day he went back to Philly to check out a new jazz club, the Blue Moon. He sat in, and by the end of the night, the owner had asked him if he wanted a job. For the next two years, Evans managed the club.

“It became my school,” he said. “I learned more than just the music; I learned the business.”

He booked players like Kenny Garrett and Delfeayo Marsalis. At the same time, he led groups. “That was where the leader curse bit me,” he said. “I created a scene for myself in Philly.”

Even so, the pull of New York began to grow. Increasingly he found himself on the New Jersey Turnpike, bouncing between Philadelphia and New York. Finally, in 1996, he moved to a flat in the Fort Greene neighborhood of Brooklyn.

By that time, Evans was already “miles ahead of everybody,” said Allen, who recalled meeting the pianist at a jam at Smalls. “He had a command of the language and the history. He was more advanced than all of us, a lot more mature in his abilities, his confidence in playing.”

Nasheet Waits, a drummer who, like Allen, would join Evans in the group Tarbaby, summed it up thus: “He was an old soul.”

However confident he might have seemed to others, Evans said that in his early days in New York he was conscious of his Philly background. In fact, he spent an inordinate amount of time comparing musicians from the City of Brotherly Love with those from the Big Apple.

At first, he perceived in New York players “a different sense of urgency.” When he listened closely to drummers, he said, “I noticed a difference and made it geographical. But there are drummers in Philly who play on top of the beat and drummers in New York who play behind the beat. It was actually personal.”

That realization reinforced in him a natural emphasis *on* the personal, one that has factored into many of Evans’ personnel choices—prominently Waits, with whom he shares a second-generation legacy. Like Evans’ father,

Waits' father, drummer Freddie Waits, was a part of the New Brunswick scene as a teacher at Rutgers, though the elder Waits' tenure ended before Orrin Evans got to the school.

With that common history as a backdrop, the younger Evans and Waits connected at jams in Brooklyn. "He enjoyed taking chances, and he enjoyed hearing other people do the same thing," Waits said. "He was looking for other paths, more personal than musical."

Together, the two took a chance when they added their voices to a cadre of musicians who have, somewhat controversially at times, sought to shine a light on a system they feel has played down the origins of jazz in the African diaspora.

In perhaps its most potent form, the medium for the message has been Tarbaby. The core group, in addition to Evans and Waits, includes bassist Eric Revis.

"When you hear the name," Allen said of Tarbaby, "it's an in-your-face comment associated with a lot of different things: Walt Disney movies, Uncle Remus books, and various situations dealing with race relations in the United States. That's what this group is. Expect to be confronted. They play about what they talk about."

What they play and talk about could hardly be clearer than it is on Tarbaby's latest CD, *Fanon* (RogueArt, 2013). On the album, which sprinkles words amid a roiling soundscape, the trio is joined by saxophonist Oliver Lake and French guitarist Mark Ducret in a document inspired by psychologist Frantz Fanon's searing analysis of the impact, cultural and otherwise, of colonialism.

Consisting of 11 tunes, each a singular commentary, the album reaches a peak on "Black Skin White Mask," a five-voice musical colloquy by turns humorous, angry and melancholic.

Though Fanon died in 1961, the concerns he expressed remain relevant to Evans' discussion about how the source of America's original art form has been painted.

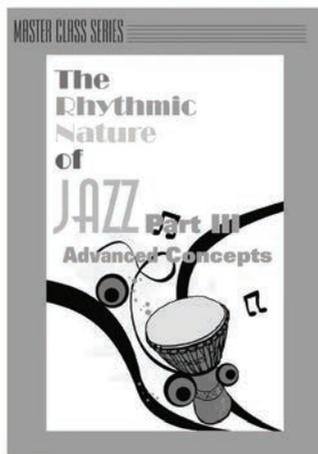
"It's very easy for people to listen to our music—and I'm claiming it—that is called 'jazz' and erase the history," he said. "The reason they erase it—and this is my assumption—is because if they acknowledge it, that means they can't play it. And that's not the point, because we wouldn't have had a Bill Evans or a Chet Baker. What it is, is *acknowledging* the history; I play this music that comes from a rich tradition and heritage of black America, point blank."

Like other musicians (today and in the past), he questions the way the word *jazz* is used. "Maybe that word has messed up so many people marketing-wise that it keeps people away," he said. "I'd like to see a younger audience and an audience that looks more like me at the clubs."

Ever the instigator, Evans is taking action to build diverse audiences. Last April, he returned to New Brunswick, where he played to a clutch of appreciative customers in Makeda, an Ethiopian restaurant not far from the theater where his father's plays once were staged. The spot might not be in Harlem or the Village, but it does sit within a cultural district where a pool of informed patrons can be found.

"If I go into those type places," he said, "I can create new listeners. They're the audience, too." **DB**

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HOT CUP RECORDS 141

★★★★½

Here's a CD that's easy to love because it's so familiar, an exercise in jazz repertory that reproduces in glistening detail one of the most beloved and scrutinized works in jazz history, the five songs of Miles Davis' album *Kind Of Blue*. Few albums are more deeply lodged in the music's collective memory. And this recreation is so accurate, it is literally an echo of its parent. The exactness of the performance is nothing short of uncanny, down to the choked cymbal punctuation going into the piano solo on "Freddie Freeloader." No detail is overlooked or amended. Even the ambiance of Columbia's old 30th Street studio and the stereo separations are in place (though reversed). It is a new standard of precision by which jazz may reconstruct its remembered passions.

Having said that, does any of this have much point? Other iconic works have received their homages. Benny Golson and Wynton Marsalis have orchestrated "A Love Supreme." Supersax multiplied Charlie Parker by five horns. Dave Liebman and Orbert Davis have retraced *Sketches Of Spain*. Clark Terry and the Chicago Jazz Orchestra have performed the Davis-Evans *Porgy And Bess*. And the Jazz at Lincoln Center Orchestra has done

Benny Moten and Duke Ellington. All are worthy efforts. But each reserved for itself various measures of interpretative space, presumably an essential quality of jazz theory that this formidable quintet denies itself completely.

What MOPDtK has put on CD here may or may not have a point. But on the club and concert circuit, it has much to offer—the chance for millions to hear one of the most famous jazz works of the 20th century *live*. The distinction is not a trivial one. Music has a physical quality of theater that is beyond a CD.

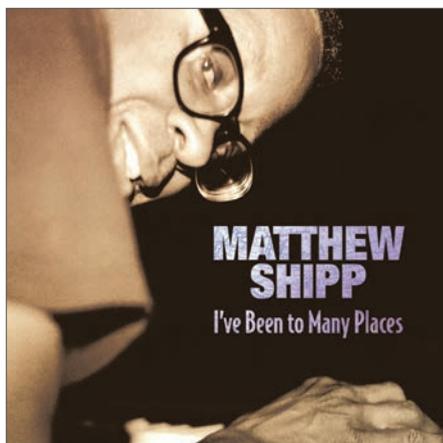
One could argue, of course, that the greatness of *Kind Of Blue* lives less in the notes themselves than in the living chemistry and tension beneath the notes, something that cannot be recaptured. But what seems beyond debate here is that MOPDtK has accomplished its purpose to perfection. They not only get the notes but the music right. In the October 1, 1959, issue of *DownBeat*, Don DeMicheal gave *Kind Of Blue* five stars. "This is the soul of Miles Davis," he wrote. Davis' soul may exist outside the reach of this CD. But the music and the moment are here in their glory.

—John McDonough

Blue: So What; Freddie Freeloader; Blue In Green; All Blues; Flamenco Sketches. (45:45)

Personnel: Peter Evans, trumpet; Jon Irabagon, saxophone; Ron Stabinsky, piano; Moppa Elliott, bass; Kevin Shea, drums.

Ordering info: hotcuprecords.com



Matthew Shipp *I've Been To Many Places*

THIRSTY EAR 57209

★★★★★

For a forward-looking musician, Matthew Shipp also likes to reflect. He's persevered through two decades of creative music-making, with one aborted retirement under his belt, and about two zillion recordings. If you're so inclined, you can chart his evolution quite minutely. *I've Been To Many Places* provides a look back in an up-to-date iteration.

Touching on tracks that he recorded while a member of the David S. Ware Quartet, the saxophonist's most important and influential ensemble, Shipp revisits some of the standards utilized

Jane Bunnett and Maqueque

JUSTIN TIME 8586

★★★★

Canadian saxophonist-flutist Jane Bunnett keeps things simple, even when they're elaborate. The way she has learned to ride the island's profound rhythms, the focused approach she brings to the rendering of intricate arrangements—each cuts to the music's central thrust. That's what happens on *Maqueque*, a record that's easily enjoyable on the surface and a bit trickier just below.

Bunnett sets three elements in motion here: her new all-women ensemble from Cuba, a brace of voices and a string quartet. Directing all this action is the job of a leader who can hear how the rich exchanges need to share space. Bunnett excels, because as she and the members of Maqueque romp through this effervescent program, they bring a pop-like pith to each track. Foreground and background are fluid, with the leader's badass associates contouring their dynamics around the designs of Hilario Dunn's strings. It hits you right at the album's start. The outro of "Papineau" is a storm of individual action, including Bunnett's sassy soprano, but there's decorum in its delivery.

I also use the term "pop" above because melody has just as huge an impact on these tracks as clave grooves do. Some are riff-tunes, like "Tormenta." Some take those repetitions and turn them into counterpoint romps, like "New Angel." And some are folksy prayers like "Canto A Babba."

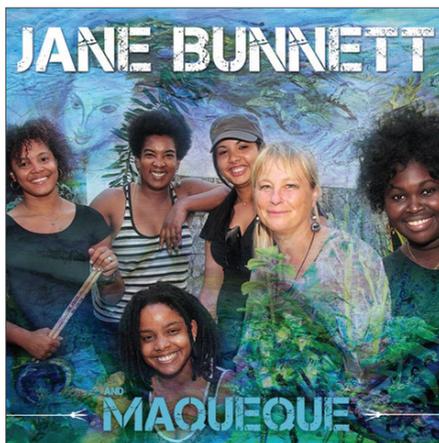
by the foursome. Actually, that's being a bit delicate—in the Ware group the standards were immolated, their themes a haunting, ghostly, sand-blasted presence, their changes hinted at, a vague reference. I can't say they did much for me, wearing thin after a few minutes, but I respected the sweep-the-table gesture, a scorched-earth approach to classic repertoire.

On these solo versions of "Tenderly" and "Summertime," Shipp approaches the material more as germs, playfully reworking them. The former splits the difference between brooding and elegant, insinuating the sensitive tune into a heavy atmosphere. On the latter, before restating the main theme, Shipp hits a static spot, building tension through amassed repetitions. That's been a feature of his work from very early, and though what he would call the "now of his language" has morphed and deepened—also laying off the sustain pedal more—he continues to love the interplay of stasis and motion. A delightful longer version of "Where Is The Love?" (the CD only needed one) uses the same device, launching back into the song with wry gusto. There's a lot of strong new playing on original compositions here, including Monk-like moves on "Brain Stem Grammar" and an unexpected airiness on "Waltz." Shipp's in fine form, prime for retrospection and reinvigoration.

—John Corbett

I've Been To Many Places: I've Been To Many Places; Summertime; Brain Stem Grammar; Pre Formal; Web Play; Tenderly; Life Cycle; Brain Shatter; Symbolic Access; Waltz; Reflex; Naïma; Where Is The Love?; Light Years; Where Is The Love? (reprise); Blue Astral Bodies; Cosmic Wave. (60:16)

Personnel: Matthew Shipp, piano.
Ordering info: thirstyear.com



There's literal pop, too. Their spin on Bill Withers' "Ain't No Sunshine" is a signifier here.

Ultimately, this one's a lighthearted stroll that's more fetching than monumental. But its attractions are many, and its message is important. By mentoring these up-and-comers, Bunnett is investing in the future and putting impressive women improvisers in the game. —Jim Macnie

Maqueque: Papineau, Maqueque, Tormenta; Guajira S. XXI; Ain't No Sunshine When She's Gone; New Angel; Mamey Colorado; Canto a Babba; De La Habana a Canada; Song For Haiti. (50:23)

Personnel: Jane Bunnett, saxophone, flute, piccolo, voice; Daymé Arocena, voice; Danae Olanó, piano, voice; Cecilia Jimenez, bass, voice; Yissy García, drums, tres guitar, voice; Magdely Savigne, bata, congas, voice; Hilario Durán, string arrangements, piano (10); Jeremy Ledbetter, melodic; Telemary Diaz, voice (10); Heavyweights Brass Band (10); Junior Lopez, viola; Luri Lee, violin; Aleksandar Gajic, violin; Peter Cosbey, cello.

Ordering info: justin-time.com



Diana Krall *Wallflower*

VERVE B0020989

★★★★★

Diana Krall here revisits a dozen '70s pop songs that moved her from age 6 to 16, with a few ringers tossed in for good measure. Though it's tempting to read *Wallflower* as a goodbye-to-jazz follow-up to *Glad Rag Doll*, Krall's retrieval of classic Americana and vintage tunes from the '20s and '30s, in fact, genre isn't the point. Because what Krall has always been able to do—and she does it here in spades—is pierce the heart of a song, whether it's from the Great American Songbook, jazz, classic rock, pop, folk or anything else.

The Eagles get two nods, with Krall plausibly dramatizing "Desperado," though "I Can't Tell You Why" falls a bit on the treacly side. Producer David Foster embeds the title track with righteous twang, as Krall lands squarely on the simple declaration of desire in Bob Dylan's lovely waltz. Ditto for Elton John's heart-on-sleeve lament, "Sorry Seems To Be The Hardest Word."

Randy Newman's "Feels Like Home," a missive to the devil, feels ultra-romantic, as Krall harmonizes with her Canadian compatriot Bryan Adams. Krall invests The Mamas and the Papas' "California Dreamin'" with atmospheric longing, and her whispered coos leaven the rolling-rock wincing of Jim Croce's "Operator." But Michael Buble's staggered duet lines at the end of the oddy chipper "Alone Again (Naturally)" add an unwelcome showbiz élan, and unwelcome altogether is the Carpenters' middle-of-the-road "Superstar."

The kicker here is a new love song by none other than Sir Paul himself, "If I Take You Home Tonight," which may be his best ballad since "Yesterday."

—Paul de Barros

Wallflower: California Dreamin'; Desperado; Superstar; Alone Again (Naturally); Wallflower; If I Take You Home Tonight; I Can't Tell You Why; Sorry Seems To Be The Hardest Word; Operator (That's Not The Way It Feels); I'm Not In Love; Feels Like Home; Don't Dream It's Over. (45:15)

Personnel: Diana Krall, vocals, piano (1, 5, 7); Michael Buble (4), Bryan Adams (11), vocals; David Foster, keyboards (1, 3, 12), piano (2, 4, 6, 8, 9, 10, 11); Jochem van der Saag, synthesizers, programming, sound design; Ramon Stagnaro (1, 3, 7, 9), Michael Thompson (1, 9, 10, 11, 12), Dean Parks (4, 6), Blake Mills (5), Stephen Stills (9), guitar; Christian McBride (1, 3, 7, 10, 11), Dennis Crouch (4, 9), Nathan East (6), bass; Karriem Riggins (3, 7, 9), Jim Keltner (4, 6, 10, 11, 12), drums; Rafael Padilla, percussion (7); Stephen Stills (1, 9) Graham Nash (1, 9), Timothy B. Schmit (7), background vocals; David Foster, William Ross, arrangements.

Ordering info: vervemusicgroup.com

The Hot Box

Critics	John McDonough	John Corbett	Jim Macnie	Paul de Barros
MOPDtK <i>Blue</i>	★★★★½	★★★★½	★★★	★★★★
Matthew Shipp <i>I've Been To Many Places</i>	★★★★	★★★★	★★★★	★★★★
Jane Bunnett and Maqueque <i>Maqueque</i>	★★★	★★½	★★★	★★★
Diana Krall <i>Wallflower</i>	★★★★½	★★	★★½	★★★★

Critics' Comments

Mostly Other People Do the Killing, *Blue*

Kind of. A difficult stunt, pulled off pretty handily. Something like a Sherrie Levine artwork—mimicry undermining the authority of authenticity. For me, calls to mind how indelibly iconic the Miles record is, in replica or "original." But having worn out the vintage version, I am sure I'll never turn to this one. —John Corbett

Scrutinizing tradition is just as high on their to-do list as playing the hell out of a song—that's good for the music. Where does the rigor of repertory end? What's the value of personalization? Their note-for-note renderings of jazz's most popular date will have us in chat rooms through the year's end. —Jim Macnie

More cheeky argument than album, per se, this recreation of *Kind Of Blue* is a work of conceptual art, raising questions about authenticity, appropriation, repertory, improvisation versus composition, "tradition" versus innovation, etc. Given that outlook, one is tempted to award no stars or five, since it's not really about the playing. Or is it? After all, it might have been done badly, but in fact it is quite well-executed, particularly Peter Evans' Miles gestures. So four stars for daring to do it, and doing it well. —Paul de Barros

Matthew Shipp, *I've Been To Many Places*

Shipp's retrospective selfie is a rich procession of interlocking, upper-brow contrasts. From his right hand, jumpy, zigzagging and hammering clusters rotate with expressive lyrical interludes, while his left often rumbles with an undertow of dark, swelling drama. Gently adventurous without becoming severe. Wide-ranging solo piano. —John McDonough

Shipp's rootedness in the blues, standards and bebop makes the jagged atonality and often obsessive darkness of his solo piano feel at once familiar and new on this revisit to tunes he has recorded before. That he keeps his statements short and to the point is a big plus: Love the sudden and humorous "Basie ending" on "Blue Astral Bodies," the clanking tattoo finale to the Bud Powell-ish "Brain Stem Grammer" and his rangy romanticism on "Naima." —Paul de Barros

He's been in refinement mode of late, and his last few outings are some of his most eloquent. This solo affair has signature eeriness that ultimately is Shipp's siren song—you want to be surrounded by the two-fisted approach as it wraps around his melodies. —Jim Macnie

Jane Bunnett and Maqueque, *Maqueque*

This soft-focus soul-jazz debut by Afro-Cuban ace Jane Bunnett's first all-women band, Maqueque, is a bit of a disappointment, especially since it features the great young Cuban drummer Yissy Garcia to so little advantage. Though creatively crafted, the strings and floating wordless vocals evoke afternoon on a seaside terrace—lush, smooth, warm and pleasing to the skin. Nothing wrong with that, certainly, but with the exception of "Maqueque" and "Guajira S. XXI," a bit sweet for a serious chev. —Paul de Barros

I have always liked Bunnett's soprano playing. It's marvelously economical and unadorned. I can't say the same of these compositions and arrangements, which are elaborate and strangely inert. The best flashes remind me of the percussion-rich, cinematic, po-mo Latin Kip Hanrahan records of the '90s. —John Corbett

A bit more froth than flavor here. Rhythms showcase as much hand clapping and folkish vocalizing as Bunnett's lithe and nimble virtuosity. "New Angel" and "Mamey Colorao" work as soprano-voice ensembles. Uncredited strings fill with nice support, holding together a cocktail of Cuban pop jazz. —John McDonough

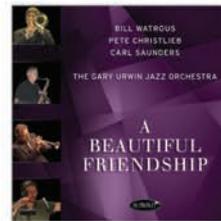
Diana Krall, *Wallflower*

She's so convincing at melancholy that even some of the stiffest items in this boomer songbook have an enchanting vibe. But they all arrive on the snoozy side—the result of an all-ballad program or perhaps the choice of overexposed songs. Can't imagine anyone longing for one more update of "Desperado." —Jim Macnie

Krall wrings a torchy elegance and tact from the soft-rock 1970s, a time better known for inelegance and tackiness. Her breathy, wee-small-hours melancholy makes these songs sound much better than they seemed then, though lyrical ambition was often paid for in melodic distinction. —John McDonough

I like these stripped-down songs, with acoustic bass taking a major role. But if what they say about imitation and flattery is true, Sam Phillips should feel very good. A little too close for comfort. —John Corbett

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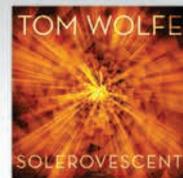


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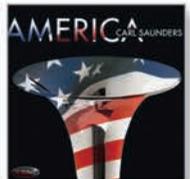
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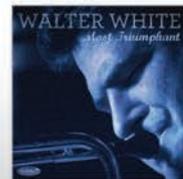
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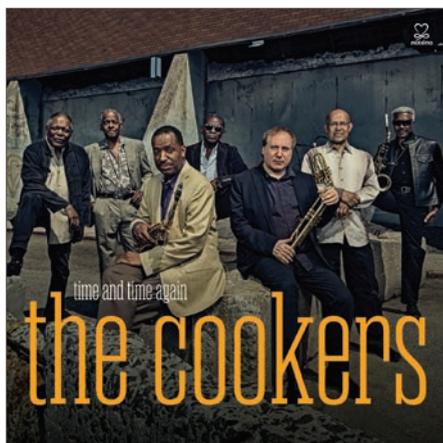
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The Cookers Time And Time Again

MOTÉMA 159
★★★★

On their fourth disc, this Magnificent Seven of gutsy acoustic jazz delivers their most diverse outing yet. As a supergroup of star veterans, they could have easily slapped charts on the stands and come up with tremendous blowing sessions. But these gunners are not mercenary loners. The Cookers were born a true teamwork band, and that identity is even stronger now.

The group's superlative soloing is kept at modest length, skillfully serving the exhilarating, shifting arrangements while the ensemble has a

Fredrik Kronkvist Reflecting Time

CONNECTIVE 36533
★★★★½

A strong and persuasive Scandi-Gotham pact is made on this second release by the commanding, mainstreaming Swedish alto saxist Fredrik Kronkvist featuring the taut American rhythm section of pianist Aaron Goldberg, bassist Reuben Rogers and drummer Gregory Hutchinson (known, among other things, for their rapport as bandmates for Joshua Redman). Kronkvist is well studied and honestly expressive in the ways of American jazz, as a versatile horn player and sturdy penner of tunes in acknowledged jazz idioms from the New York side of the Atlantic.

He pays tribute to Mulgrew Miller with the neo-hard-bopping energy of the opener, "Meltdown Blues (Grew's Blues)," and bows in the respectful direction of one of his heroes, Stanley Turrentine, on the medium-heat "Likely." Attention is paid to the importance of varying the set, album-wise: The bluesy swing swag-gers of the Adderley-esque "Cannonballism" segues into the uptempo intensity and rollercoaster head on "Straight To The Point," in contrast to the following track, a luminously reharmonized take on "In A Sentimental Mood." He channels the Turrentine/Adderley *joie de vivre* factor on the soft-edged closer, "Right Here Right Now."

Throughout, Kronkvist's soloing is informed by drive and clarity of focus, and a settled-in

startling fullness, sounding more like a little big band. Although the gritty foundation of '60s hard-bop is in its DNA, the band's goal lies more in forwarding the momentum that many of the senior members ignited in the '70s: expanding on the '60s language with varied grooves and a widened harmonic palette.

On the opener, "Sir Galahad," tenor saxophonist Billy Harper wastes no time, leaping into a huge-throated solo on full pistons. Even at that intensity, Harper *still* manages to build upwards. Trumpeter David Weiss, who arranged the majority of tunes, delivers a thriller solo on "Double Or Nothing," and trumpeter Eddie Harrison packs bluesy punch on "Slippin And Slidin'."

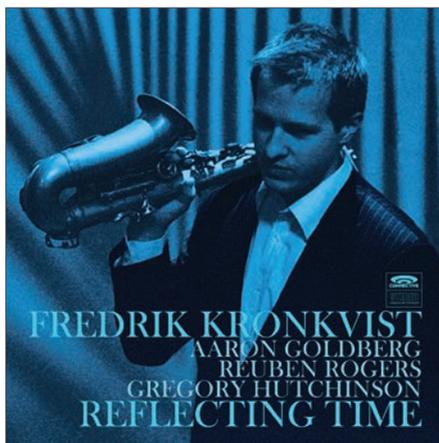
New member Donald Harrison—who succeeds Craig Handy on alto sax—proves himself a valuable addition, unleashing urgent cascading streams on "Renada." Bassist Cecil McBee lays down his fat tone and bedrock grooves, supported by Billy Hart's driving yet intuitively open drumming. Pianist George Cables is a fount of endless ideas and his effortless comping meshes every groove. His tribute composition "Farewell Mulgrew" is a moving highlight.

No veteran re-hashing here. Each successive Cookers disc is increasingly fiery and forward-reaching. —Jeff Potter

Time And Time Again: Sir Galahad; Renada; Slippin' And Slidin'; Double Or Nothing; Farewell Mulgrew; Three Fall; Time And Time Again; Dance Of The Invisible Nymph; Dance Eternal Spirits Dance. (61:47)

Personnel: Billy Harper, tenor sax; Eddie Henderson, David Weiss, trumpet; Donald Harrison, alto sax; George Cables, piano; Cecil McBee, bass; Billy Hart, drums.

Ordering info: motema.com



technical facility that impresses without getting caught up in showboating for its own sake. And the group-think seems perfectly in tune, perhaps partly because the recording was made in Copenhagen, after touring around Sweden and Denmark and honing the ensemble mesh. Whereabouts and heritages aside, Reflecting Time is a fine piece of straight-ahead jazz-making, tasteful, historicist and fiery in the right degrees.

—Josef Woodard

Reflecting Time: Meltdown Blues (Grew's Brew); Likely; Embraced; Cannonballism; Straight To The Point; In A Sentimental Mood; Stay All The Way; Right Here Right Now. (50:19)

Personnel: Fredrik Kronkvist, alto saxophone; Aaron Goldberg, piano; Reuben Rogers, bass; Gregory Hutchinson, drums.

Ordering info: connectiverecords.com



Louis Sclavis Quartet Silk And Salt Melodies

ECM 2402
★★★★

Blurring the line between the dreamy and the edgy, French clarinetist Louis Sclavis' 10th ECM album joins chamber music, folkloric motifs, Gallic insouciance and Persian rhythms in a soundscape that keeps one off-balance yet enthralled. The recording is pristine no matter the cast of the tune, spanning the jaunty folk dance of "Dust And Dogs," the itchy orientalism of "Cortège" and the eerie white noise (or are those bird calls?) of "Prato Plage," the closing snippet.

Respectful of the silence that partially defines Sclavis' music and sequenced for maximum drama, *Silk And Salt Melodies* takes the listener to fresh, piquant places. It is an intellectually satisfying album in which Sclavis shares his eclectic, rangy tunes with Benjamin Moussay on acoustic, electric and treated keyboards, the note-bending, spare guitarist Gilles Coronado and Persian percussionist Keyvan Chemirani, a master of the goblet drum, or zarb. Their blend, which often relies on unison voicing and repetition, is singular, and even though the album is nominally Sclavis', the other players have plenty of room.

Eight of the nine pieces are long and complex, particularly "Sel et Soie," the jittery, sultry title track, and "Dance For Horses/Des Feux Lointains," the fifth and sixth tunes, to be listened to as if they were one. While it is difficult to pin down what instruments are being played—some cuts seem to feature Sclavis on bass clarinet, others on the higher-register B-flat or A clarinets—one can only surrender to the sound. And while several tunes are languorous, like the chanson-like "L'autre Rive" and "Le Parfum de L'exil," the exotic, Middle Eastern opening track, others pop, even approaching rock: "Cortège" segueing into "Dust And Dogs" ratchets up the tension and, one might dare say, the joy. Sclavis, who says this album aims to conjure an "imaginary, nomadic Central Asian route," knows how to make enigma exciting.

—Carlo Wolff

Silk And Salt Melodies: Le Parfum de L'exil; L'homme Sud; L'autre Rive; Sel et Soie; Dance For Horses; Des Feux Lointains; Cortège; Dust And Dogs; Prato Plage.

Personnel: Louis Sclavis, clarinets; Gilles Coronado, guitar; Benjamin Moussay, piano, keyboard; Keyvan Chemirani, percussion.

Ordering info: ecmrecords.com

6 Cool Ladies

Kris Adams, *Longing* (JazzBird Records 003; 58:14 ★★★★★) Blithe, airy Kris Adams rolls a bright set of heartfelt, gnarly linearities as post-bop arranger Greg Hopkins re-meters classics ("All Of You", "Once Upon A Summertime" "Voce E Eu") in daring charts that nimbly exercise 7- to 12-man Berklee-based ensembles. A superb scatter, Adams precisely navigates thrilling hairpin vocalise amid keen solos for Hopkins' trumpet, agile pianist Tim Ray, bassist Fernando Huergo, flutist/engineer Bob Patton and altoist Shannon LeClaire.

Ordering info: krisadams.com

Jackie Allen, *My Favorite Color* (Avant Bass 1905; 54:06 ★★)

Wide-eyed, breathless and quavery Jackie Allen scans a wild expanse in a mannered, melancholy Southerly draw, shifting gears aimlessly in this all-standards set of waltzy folk to uneasy balladry. Quiet tracks work best, like "Diana" and "Born To Be Blue." Allen's long-regular trio, with occasional sax and trumpet added, plays with rockish outbursts that often take over and blot out her not-quite-believable bluesy twists. Oddball charts run long with too-long solos and ring clinky, like "My Man's Gone Now" with Hans Sturm's bowed bass and John Moulder's guitar shredding. Precious and stagey, this date strikes me as somehow out-of-sync and insincere.

Ordering info: jackieallen.com

Laurie Antonioli, *Songs Of Shadow, Songs Of Light* (Origin 82666; 60:29 ★★★★★)

Among the steady trickle of quality Joni Mitchell tributes—Rachel Z., Ian Shaw, Tierney Sutton, Herbie Hancock—Antonioli ranks high, with thoughtful, close-to-the-bone, folk-rock interpretations in an even-tempered, clear-minded talk-it-through delivery, sometimes in Mitchell-like head-tones, often coiling the melody down that dark staircase. An in-balance quintet, charted clearly by pianist Matt Clark, casts chiaroscuro reflections on Antonioli's shaded mystery; hear Dave MacNab's guitar shadow her sweetly on "Rainy Night House," Sheldon Brown's five-clarinet overdub chorus on "Barangrill" and metrical Balkanization of "Eastern Rain." Antonioli runs Mitchell's cosmic scope from heady murmurs on "Both Sides Now" to tasteful touches of the arcane (throat voicings, masculine echolalia). Ubiquitous Theo Bleckmann welcomes us with a cameo on "People's Parties." Grows on you.

Ordering info: originarts.com

Julie Kelly, *Happy To Be* (Jazzed Media JM 1067; 48:55 ★★½) Sassy, candid Julie Kelly tells captivating stories that hold us in thrall: Her flexible, versatile voice convinces with a reedy twang and knowing edge. Carmen McRae knew how to pick 'em, as does Kelly: Her sure-fire rep-



Kris Adams

ertoire embraces Phoebe Snow, Dave Frishberg, Bob Dorough, R.R. Bennett, The Bergmans and Jobim. Pianist Bill Cunliffe leads a fine band that showcases Kelly's wry contralto with edgy charts and taut leadership. Kelly's tendency to drone on ballads wears eventually, despite tasteful cameos for Ron Stout's flugelhorn and Bob McChesney's trombone.

Ordering info: jazzedmedia.com; julie-kelly.com

Johnaye Kendrick, *Here* (Johnnygirl; 57:47 ★★★★★) Perky and sweet? Or sly and slinky? This Seattle youngster's originals surprise with content and structure: Her frank POVs on love themes shift from tango to a drowning suicide, barrelhouse to a drug abuser. Her stark melodic backbones fearless declarations; hand-claps catchily buoy an ebullient celebration. Kendrick's DNA spirals unfurl Lalah Hathaway's translucent soul, Luciana Souza's pure-blood candor, Caetano Veloso's etching melody in our hippo-campi. Pianist firebrand Dawn Clement's flexible, spot-on trio complements perfectly, shaking up sing-songery with reckless tangents. Kendrick's low-key murmurs and the jacket's squint-inducing lyrics (beige on orange) detract, but she's playful, relevant and refreshing.

Ordering info: johnaye.com

Libby York, *Memoir* (self-released; 53:52 ★★½) Breezy, laid-back Libby York strolls down memory lane as her good-natured sidemen—credit keyboard anchorman John DiMartino—play it loose with head charts. York's breathy contralto evokes a smooth if stuffy June Christy, despite drift pitch and shaky dynamics. Regular Warren Vaché's nifty cornet, ever slyly melodic, trumps two corny duos with York (à la Bob Hope/Bing Crosby), and guest guitarist Russell Malone takes easygoing solos on sweet inclusions like "When In Rome" and "My Little Boat." Nostalgic if passé, York's material and hazy delivery amicably recall the bygone '30s in soft focus. **DB**

Ordering info: libbyyorkmusic.com

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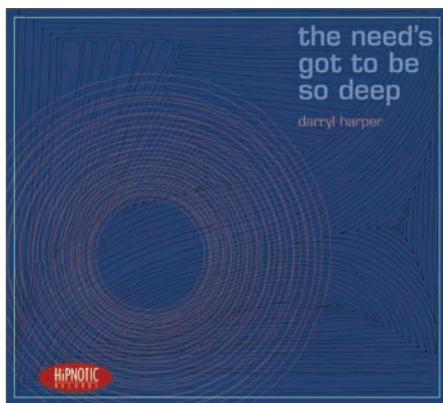
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Daryl Harper
The Need's Got To Be So Deep

HIPNOTIC RECORDS 10012

★★★★½

The two-disc *The Need's Got To Be So Deep* establishes Daryl Harper as a thoughtful, classical-leaning clarinetist focused not on the head-shoulder structure of many tunes, but in creating lasting musical compositions. He also knows how to have fun, however, placing groovy, shorter pieces among the longer compositions.

Harper has a subdued approach, and he seems content to eschew flashy, complicated playing and let compositions speak for themselves. In that way, he has a very ensemble-like approach to the music, but Harper can also work his way through

a blistering solo when needed. Harper hammers home his idea of jazz by focusing on chamber-like music—Jimmy Giuffre's twisting, flute-driven "The Side Pipers" is one of the standouts—dipping into a well of little-played pieces and his own work.

To showcase Harper's delicate playing, *The Need* includes a range of clarinet-piano duos. He begins with caramel low tones on Kevin Harris' "Scrapbook," backed by pianist Helen Sung, who also joins him for three additional tracks. Her bluesy, somewhat percussive playing goads Harper to higher ground, with the clarinetist maintaining his mellow sound and deliberate but easy approach. He also links up with Carla Bley for her dissonant blues "Postures."

On his original offering, the two-movement "Dances For Outcasts," Harper lets other musicians take over, putting a mournful, folkish melody over a slowly shifting marimba. The haunting tone leaves in the second movement, where Regina Carter's violin becomes unencumbered by her sorrow, dancing around in a disjunct unison melody with the marimba. —Jon Ross

The Need's Got To Be So Deep: Tale Of A Suburban Cowboy; Scrapbook; The Side Pipers; Jazz Clarinet Quartet; Not Like This; The Need's Got To Be So Deep; Postures; Anthem For Unity; Water Pistol; Playtime; Dances For Outcasts; Prelude And Fugue-Like; Woodwind Quintet. (38:54/57:34)

Personnel: Daryl Harper, clarinet; Matthew Parrish, bass; Harry "Butch" Reed, Tony Martucci, drums; Leftis Kordis, Helen Sung, piano; Tabatha Easley, Maria Smith, Daniel Gonet, Ceora Jaffe, flutes; Freddie Bryant, guitar; Alec Spiegelman, Kenny Pexton, Nicholas Lewis, clarinets; Marianne Solivan, voice; Regina Carter, violin; J-Jen Fang, marimba; Michael Rabinowitz, bassoon; John Clark, French horn; Marina Jaffe, oboe.

Ordering info: hipnotic.com

Wayne Horvitz
55: Music And Dance In Concrete

OTHER ROOM

★★★

Judging solely by his recorded output over the last 35 years, Wayne Horvitz's curiosity is almost boundless. The keyboardist-composer has worked in a stunningly eclectic range of situations and seems to possess the unique ability to fold virtually everything he hears into his own musical vision.

55: Music And Dance In Concrete is a new vinyl and download release made up of excerpts from a site-specific work that Horvitz composed for Fort Worden, a military base turned state park in Port Townsend, Washington. The modular music was designed in conjunction with field recordings by producer Tucker Martine, video by Yohai Saito and dance by Yukio Suzuki, all set in the concrete bunkers and cistern of the fort. The recorded incarnation thus remains somewhat elusive, though listened to in the proper environment it conjures an evocative and haunting sense of space. This is ideal music to be heard through good headphones in a darkened room, where the layers of sound can envelop the listener and suggest a journey through a labyrinthine headspace.

The ensemble consists of five horns, four strings and vocalist Maria Mannisto, but the music rarely masses that lineup into its full power. A horn fanfare against distant, siren-like strings may suggest the fort's martial past, but then another piece seems to plunge the band underwa-



ter, where their playing resembles whale song and sonar. Horvitz makes his presence felt throughout in his production role, creating a three-dimensional picture from his placement and phasing of the strange sonic elements. This was undoubtedly a powerful experience in its original form, but all the elements remain to create an almost equally transporting feeling without leaving the house. —Shaun Brady

55: Music And Dance In Concrete: 55(1); 55(15); 55(29); 55(10); 55(16); 55(26); 55(3); 55(5); 55(21); 55(18); 55(12); 55(9); 55(20). (39:13)

Personnel: Steven O'Brien, trumpet; Naomi Siegel, trombone; Kate Olson, soprano saxophone; Beth Fleenor, clarinet, bass clarinet; Briggan Krauss, alto saxophone; Maria Mannisto, voice; Eyvind Kang, viola; Heather Bentley, viola; Rowena Hammil, cello; Victoria Parker, violin.

Ordering info: waynehorvitz.net



ICP Orchestra
East Of The Sun

ICP 051

★★★★

East of the Sun is the first album in a history dating back to 1967 that Amsterdam's brilliant ICP Orchestra has made without its co-founding pianist and composer Misha Mengelberg, who was forced to retire from music due to progressive dementia. Mengelberg was the heart-and-soul of the ensemble; he can't be replaced. Yet at the same time, the group has always experienced personnel change and taken advantage of new members and shifting dynamics. Sitting at the piano bench on *East Of The Sun* is Guus Janssen, an admirer of Mengelberg but a musician with his own voice, both as an improviser and a composer—he wrote the wildly careening "Rondo," an intensely shape-shifting jaunt that swings jubilantly between circus-like chaos and storming early jazz swing.

Mengelberg's long-time musical partner Han Bennink chose the repertoire for the album, including a number of themes by his old pal such as the brief opening hymn-like chant called "Psalm," the previously unrecorded "Oorwurm" (Dutch for earwig), a martial ditty that lives up to its title, and "Der Jofelen Pels Slip." But he also brings in pieces by some of the other excellent composers in the group including Ab Baars, Tristan Honsinger (showing off his typical whimsy on "Bolly Wolly," which teeters on the edge of insanity) and Michael Moore, as well as fellow travelers like Maurice Horsthius and the late Sean Bergin, who wrote the Italianate swinger "Lavoro," which flows strait into an ebullient version of "Moten Swing." The album concludes with a raucous reading of the standard that gives the album its name. There may not be any new tactics or tacks on display on *East Of The Sun*, but the fact that ICP seems to be weathering the loss of its leader in such elegant, electric fashion is more than we need. —Peter Margasak

East Of The Sun: Psalm; Bleekgezicht; Oorwurm; Browse Of Morning; Der Jofelen Pels Slip; Bolly Wolly; Impro Een; Rondo; Sendai; Lavoro/Moten Swing; Pilaren/Twee Lijnen; A Little Max; Impro Twee; East Of The Sun West Of The Moon. (53:49)

Personnel: Michael Moore, clarinet, alto saxophone; Ab Baars, Tobias Delius, clarinet, tenor saxophone; Wolter Wierbos, trombone; Thomas Heberer, cornet; Mary Oliver, violin, viola, vocals; Tristan Honsinger, cello, vocals; Ernst Glerum, bass, announcements; Guus Janssen, piano, organ; Han Bennink, drums, vocals.

Ordering info: subdist.com



Michael Carvin Experience *Flash Forward*

MOTEMA 156

★★★★★

Known as a drummer of deep swing, exemplary chops and a potent individual voice, Michael Carvin is also famed as a teacher-guru for serious seekers. This is his 10th disc as leader, and his sideman discography is plenty big. But it could have been even bigger. Carvin—not a shrinking violet—has always been doggedly single-minded about whom he chooses to play with. If he deemed the fit was not right or he wouldn't be able to musically be himself, Carvin declined. He recalled having turned down Miles in a late-night phone

call, to which the trumpeter responded, “You’re a crazy mutha-----, you know that?”

Carvin’s latest quartet is, indeed, a very good fit. This veteran’s working unit of the past couple years features younger talents grounded in tradition and willing to stretch. Bassist Jansen Cinco is solid and breathes with Carvin’s expressions. Pianist Yayoi Ikawa lends a modern edge with her expansive harmonic choices, while tenor saxist Keith Loftis exudes class with a gritty edge.

Carvin’s discs have covered wide ground, and he’s taken plenty of chances. His previous 2010 release, *Lost And Found Project 2065*, was a one-take sax-bass-drums free excursion. Although that disc showcased his impressive muscular spontaneity, nothing is as fully satisfying as when Carvin returns to the roots of standards he loves—as on this new disc—and swings righteously.

The drummer produces an earthy, swirling sound while being sensitive, thanks to his crisp technique and dynamic touch. And his fiery, full-of-ideas solo on “In Walked Bud” proves who’s boss. The quartet excels whether blazing on Carvin’s killer arrangement of “Night In Tunisia” (that he originally conceived while working with Dizzy Gillespie) or deeply savoring the melody on their reserved handling of “You Go To My Head.” This is a band Carvin will likely embrace for years to come.

—Jeff Potter

Flash Forward: So What; Sayonara Blues; In Walked Bud; Shame Shame; Night In Tunisia; You Go To My Head; You Stepped Out Of A Dream; Autumn Leaves. (64:58)

Personnel: Michael Carvin, drums; Jansen Cinco, bass; Yayoi Ikawa, piano; Keith Loftis, saxophone.

Ordering info: motema.com

Roberto Magris Septet *Morgan Rewind: A Tribute To Lee Morgan, Vol. 2*

JMOOD 007

★★★★½

Cut down at the age of 33, hard-bop trumpeter Lee Morgan made a sizable impact as a leader and Jazz Messenger, leaving a body of work that was artistically engaging and commercially viable.

Nonetheless, aside from a few big hits, Morgan’s compositions have not entered into the standard language like many of his contemporaries’ did. Italian pianist Roberto Magris is doing his part with his second volume of Morgan tunes, but considering this album’s length, the two-disc set could’ve just as easily been released separately as *Vol. 2* and *Vol. 3*.

While 2010’s *Vol. 1* featured Tootie Heath on drums, Magris’ follow-up septet does not feature any marquee names. Throughout the set, Magris sets a swinging tone, dispensing a strong left hand and confident lines. Trumpeter Hermon Mehari has the biggest shoes to fill, and he does so admirably. He summons blistering chops for a hard-swinging performance that anchors the set. Dense tunes like “Zambia” from Morgan’s *Delightfulee* are pushed by the twin rhythmic team of drummer Brian Steever and percussionist Pablo Sanhueza. While the original recording of “Gary’s Notebook” from *The Sidewinder* revels in frenetic energy, Magris’ rendition is a little too busy with his piano and Peter



Schlamb’s vibraphone rolling together, but the tune rights itself with fine solo spots.

Magris even has the hubris to sneak in a few of his originals. Thankfully, they fit the Morgan mold with “A Summer’s Kiss” reaching for a “Ceora”-like bossa vibe. This is a fun set of hard-driving swing that upholds the spirit of its honoree, shining a light on the trumpeter’s lesser-known compositions.

—Sean J. O’Connell

Morgan Rewind: A Bid For Sid; Exotique; Blue Lace; Cunning Lee; The Sixth Sense; Soft Touch; Gary’s Notebook; Speedball; Libreville; Get Yo Self Together; A Summer’s Kiss; Zambia; Helen’s Ritual; Audio Notebook. (92:33)

Personnel: Roberto Magris, piano; Hermon Mehari, trumpet; Jim Mair, saxophones, flute; Peter Schlamb, vibraphone; Elisa Pruett, acoustic bass; Brian Steever, drums; Pablo Sanhueza, congas, percussion.

Ordering info: jmoodrecords.com



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featuring

BEN MONDER
JOE MARTIN
TED POOR

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An ensemble that has withstood the obstacles and remained a cohesive unit should be celebrated. Saxophonist/composer Jerome Sabbagh has led his tremendous quartet for ten years, a rare display of stability in jazz today. Over the years, the band has developed a unique sound, which stems in no small part from the high level of musicianship involved.



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Mats/Morgan [schack tati]

CUNEIFORM RUNE 385

★★★★

Swedish keyboardist Mats Oberg and drummer Morgan Agren (both are actually multi-instrumentalists, with gentle assistance from others here and there) have played together for more than 30 years, creating something that can sound like a wound-up rubber band, emphasis on the band. And the oddly titled *[schack tati]* is their first studio album since 2005's *Thanks For Flying With Us*.

You might feel like your finger's been put in a live socket early on. In fact, it isn't until "Mr. Piccand," track four, that the electronic wizard-

ry takes a break, and we get a dreamy, almost rhapsodic melody stripped of meter and forward motion. "Mr. Piccand," the longest piece on the CD, is still all electronic, but that doesn't matter because the way they play this music is almost classical in their use of technique, repose and the music being the total opposite of everything that came before. "Mr. Piccand" sets up the rest of *[schack tati]*, meaning don't assume anything.

Next up, "Rappel" jumps in like an angry beaver. Its fast-paced beat, tight production and Agren's whistle/programming manage to keep you off-balance up to the end. "Dracul Of Nancy" and "Tati Bake 2" may be slower, but they still manage to invoke Frank Zappa ghosts, what with their angular lines, use of vibes and keyboards both acoustic and electronic, implied and overt funk beats, and an overall sheen that suggests a wee bit of humor. Unlike the airborne "Mr. Piccand," what the general drift of this release is now expressing is something closer to an abandonment of anything less than an embrace of pure whimsy and love of corralling the massive talents of these two, who manage to combine not only amazing technique but also a love for delicious, unconventional storytelling. —John Ephland

[schack tati]: Rubber Sky; Walk Here; The Swedes; Mr. Piccand; Rappel; Dracul Of Nancy; Tati Bake 2; DJ Fetisov; Vinyls & Pusherman; The Curse Of Knowledge; Russian Tourists Not In Line; Schack Tati. (41:38)

Personnel: Mats Oberg, keyboards, synth bass, harmonica, Russian chorus; Morgan Agren, drums, guitar, bass, voice, programming, Indian samples, pump organ, whistle, violin, melodica; Simon Steensland, keyboards (2, 8), guitar and bass (2); Alvin Agren, (1), DJ Fetisov (8), vocals; Tina Ahlin, voice (2), pump organ (6); Freddie Wadling, scream (7); Gustaf Hielm, bass (11).

Ordering info: cuneiformrecords.com; bandcamp.com

Farmers By Nature Love And Ghosts

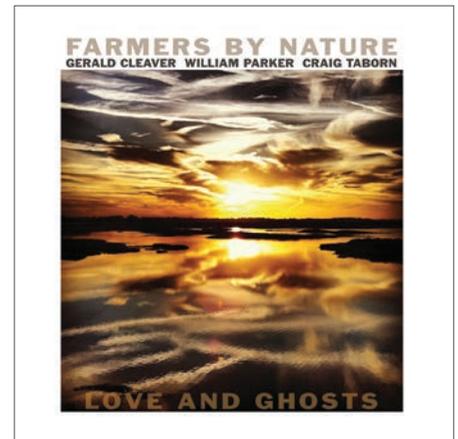
AUM FIDELITY 89/90

★★★★

The third album by progressive New York trio Farmers By Nature—pianist Craig Taborn, bassist William Parker and drummer Gerald Cleaver—moves with a fearlessness borne from seasoned virtuosity and uncompromised vision. Those seeking traditionally catchy, swinging piano-trio music should look elsewhere. But for venturesome listeners, *Love And Ghosts*—a double-disc set that documents two complete, all-improvised concerts in France from 2011—presents an intensely sensual experience.

Taborn releases as a leader are strictly futurist, including a more composition-oriented trio album on ECM, *Chants* (with Cleaver and bassist Thomas Morgan), that was one of the visionary highlights of 2013. He is utterly in touch with the piano's essence as percussion instrument (without ever banging), and his rhythmic acuity with Cleaver and the avant-veteran Parker is total. This bass-drum pairing also excelled in live-improv mode with guitarist Joe Morris on *Altitude* (AUM Fidelity, 2012), with roiling, rumbling muscularity being a characteristic trait.

Captured in excellent audio, Farmers By Nature sounds like a wild gamelan in "Seven Years In," while "Aquila" vibrates with passages of narrative theater from Parker's bowed bass and the pianist's tremolos. Taborn can leap across the



keys to dizzying effect ("Castle #2," "Massalia") or dig hard into a trance-like figure as Cleaver plays with beautiful drama across that groove ("Comté"). The drummer is artfully coloristic throughout, adding chiming percussion to the gorgeous ensemble atmospherics of "The Green City." Something like *Love And Ghosts* can only be made through relationships of extraordinary empathy. There's a lot of music going on here, more rewarding with every listen.

—Bradley Bamberger

Love And Ghosts: Disc 1: Marseille; Love And Ghosts; Without A Name; Aquilo; Seven Years In; Massalia. (69:55) Disc 2: Besançon; The Green City; Bisanz; Comté; Castle #2; Les Flâneurs. (63:58)

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

Ordering info: aumfidelity.com

Troubled No More

Mary Flower, *When My Bluebird Sings* (Bluesette 400; 40:33 ★★★★★)

Mary Flower's contralto voice and confident playing of guitars and dobros on this solo album square an abiding interest in folk tradition with empathy for the blues. Using even-tempered resolve, this Portlander mixes lyricism and a soupcon of sensuality in captivating original music. "Can't Take It With You" has her offering witty reflections on cutting the mortal cord, while "Delta Dream" finds her singing about rural life in Louisiana with an understanding well beyond that of any tourist. Several fascinating instrumentals sustain a balance between bluesy restlessness and playfulness—dig those lap-slide dobros. At all times Flower communicates the weight of her sense of conviction.

Ordering info: maryflower.com

Mud Morganfield & Kim Wilson, *For Pops* (Severn 064; 47:31 ★★) Every time a sincere musician performs Chicago blues he or she is, by necessity, giving homage to Muddy Waters. Muddy's son Mud and harmonica man Kim Wilson give thanks right here, reviving "Still A Fool" and 13 more Waters classics with deep devotion. Singer Mud sounds a lot like Pops and Wilson excels at his craft, but their take on hand-me-down music is formalized and predictable rather than spontaneous and surprising. Want tributes to Waters that really shine? Go to Johnny Winter's Imperial/Columbia albums from the 1960s and the Legendary Blues Band's 1983 *Red Hot 'N' Blue* on Rounder.

Ordering info: severnrecords.com

Sena Ehrhardt, *Live My Life* (Blind Pig 5161; 46:40 ★★★★★) Not just a pretty face, Sena Ehrhardt adds to her widening reputation as one of the leading modern blues singers with this third album. Produced by David Z, once associated with Prince, Buddy Guy and Etta James, she sings in a voice that has luster, strength and individuality. Her blues-rock songs and ones written by combustible band guitarist Cole Allen are passable. It's the Albert Collins-identified blues "If Trouble Was Money" that draws out her most compelling performance.

Ordering info: blindpigrecords.com

Louis Prima Jr. & The Witnesses, *Blow* (Warrior 16532; 41:05 ★★★★★) Like father, like son. Las Vegas-based singer and trumpeter Louis Prima Jr. leads his nine-piece jump blues group with an ebullience rivaling that of his hit-parading dad in the proto-rock 'n' roll 1950s. His go-for-broke vocal style fits well with his driving rhythm and horns sections on consistently entertaining originals and renovations of Prima



Sr.'s "Robin Hood" (the late bandleader's voice is heard) and—pass the DDT!—Adam Ant's 1980s pop novelty "Goody Two Shoes." Further lungpower is supplied by Leslie Spencer (not to be confused with Sr.'s Keely Smith). There's such an abundance of fun vibes that song structures appear to be in jeopardy of collapsing. They nonetheless hold up.

Ordering info: warriorrecords.com

Bobby Patterson, *I Got More Soul!* (Omnivore 92; 35:16 ★★★★★½) Calculating the level of a singer's soulfulness is an arbitrary, impossible task, yet one listen to 70-year-old soul-blues trouper Bobby Patterson here quickly reveals his easeful means of imparting a terrific sense of uplift and grace. Active since the 1960s, the Dallas-based testifier pleases not only as a vocalist but as a songwriter whose song titles like "Let Me Heal It" and "Can You Feel Me?" signify the essence of his blues-r&b-soul music. Along with his unerring back-up musicians and a sacred singing group called the Revelers, Patterson is also right at home in church singing "Everybody's Got A Little Devil In Their Soul."

Ordering info: omnivorerecordings.com

Dom Flemons, *Prospect Hill* (Music Maker 167; 38:03 ★★★★★½) Contemporary songster Don Flemons, a founder of the Carolina Chocolate Drops now out on his own, evidences his ecstasy over 1920s and '30s Southern black music—jug band, string band, fife and drum, Piedmont blues, New Orleans jazz, a few more vernacular styles. The young traditionalist's back-in-time tunes and restorations of old-timey fare are appealing to the ear, even though he sometimes seems self-reverential or studious. Thanks to Flemons's gently expressive singing, the post-love affair rumination titled "Too Long" numbers among the most enjoyable tracks. It's a big plus having bluesman Guy Davis guest on seven others. A saxophonist, however, doesn't add much of anything. Prospect Hill pairs up well with Smithsonian Folkways's Classic African American Songsters.

DB

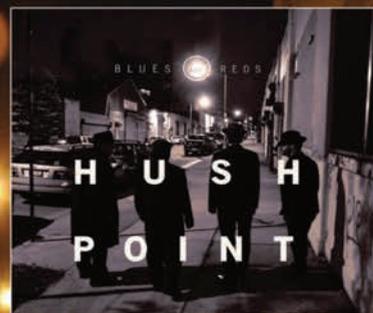
Ordering info: musicmaker.org

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Though not a household name in the United States, Liliana Herrero is a well known, groundbreaking singer in Argentina. Her involvement in the political movements of the 1970s and 1980s has made her a folk hero and her fantastic recordings blending rock and folkloric music have engrained her in the lexicon of Argentinean popular music. Klein met Herrero when he moved back to Buenos Aires in 2009. The melding of Herrero and Klein's distinct musical worlds was an intense and rewarding process.



HUSH POINT
BLUES AND REDS

featuring
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JEREMY UDDEN
ARYEH KOBRINSKY
ANTHONY PINCIOTTI

SSC 1397 / in stores October 14

The continuing aim of Hush Point is to play as a single entity, to anticipate musical changes and play something non-composed as if it were a written arrangement. "John and I play together so much we've begun to play improvised lines in unison," remarks Jeremy. "It's uncanny. At first, John thought I was messing with him and he got angry and tried to kill me, but hey, that's all part of developing a group sound. Just kidding. Really."



iTunes.com/GuillermoKleinQuintet
iTunes.com/HushPoint
sunysiderecords.com



Jerome Sabbagh

The Turn

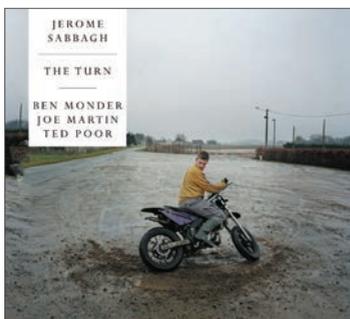
SUNNYSIDE 1385

★★★★½

Tenor saxophonist-composer Jerome Sabbagh rekindles the rare chemistry that he demonstrated with guitarist Ben Monder, bassist Joe Martin and drummer Ted Poor on 2004's *North* and 2007's *Pogo*. The four kindred spirits (Sabbagh and Monder played together in Paul Motian's New Trio shortly before the legendary drummer passed in 2011) push the envelope a litter further and more aggressively on this stellar outing.

The probing title track is a perfect example of how they can collectively shift moods on a dime, going from spacious dirge to blazing free-bop fueled by Poor's irrepressible swing factor on the kit and Monder's edgy, distortion-laced skronking. "Long Gone," underscored by Poor's loose brushwork, is a lovely example of the leader's warm-toned way with an affecting ballad while also showcasing Monder's more lyrical side. Martin's upright is an anchor throughout, providing a solid foundation for this adventurous group, particularly on the grooving, rock-fueled and aptly titled "Banshee," which contains another show-stopping shriekback guitar solo by the criminally underrated Monder. The quartet digs into the ebullient 6/8 shuffle blues "The Rodeo" with earthy, old-school delight before delving into darker realms on the expansive 11-minute mood piece "Cult." Toss in a gorgeous gem by Paul Motian ("Once Around The Park") and Sabbagh's mellow medium-tempo swinger "Electric Sun," and you have another winning effort from this flexible quartet that effortlessly straddles the inside-outside paradigm.

—Bill Milkowski



The Turn: The Turn; Long Gone; Banshee; Ascent; The Rodeo; Cult; Once Around The Park; Electric Sun. (56:10)

Personnel: Jerome Sabbagh, tenor sax; Ben Monder, guitar; Joe Martin, bass; Ted Poor, drums.

Ordering info: jeronessabbagh.com

Alister Spence/ Myra Melford

Everything Here Is Possible

ALISTER SPENCE MUSIC 002

★★★★½

The pianos may have been prepared, but the musicians were ready for anything. Prior to this encounter, Australian Alister Spence and American Myra Melford were email buddies who had never played together. Spence is a film composer and improviser; Melford's own music has, like that of her teachers Henry Threadgill and Leroy Jenkins, reached beyond jazz into other genres and disciplines.

Like the title says, anything was possible. But what happened was a sharing of essentials. Each player had a Steinway D concert grand piano at his or her command, and the music they played had as much to do with relishing what a good keyboard can do as anything else. They range from sparse, tentative explorations to brusque rumbles ready to tip over anything in their path. But even the most assertive moments are marked by a thoughtful curiosity, as though each player was really curious what would happen to each idea that they threw into the fray. On "A Bird Translates," their parts seem to circle each other like two dancers on a large stage, moving quickly and delineating shapes that complement each other's postures. The dialogue is intense, and not especially concerned with inviting the listener in. But neither is it so stormy that it might scare anyone away.

—Bill Meyer

Everything Here Is Possible: Why Say Dreams Are White?; A Bird Translates; The Houses Of The Fishes, Circular Dispersion Of Tones; Everything Here Is Possible. (63:56)

Personnel: Alister Spence, piano, prepared piano; Myra Melford, piano, prepared piano.

Ordering info: alisterspence.com



Miguel Fernández

Afrikan Blues

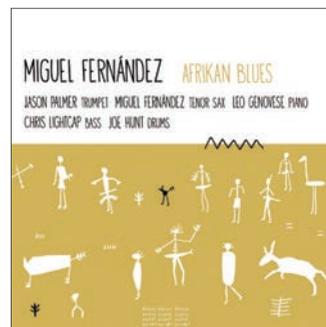
SAX ON 001

★★★★

Plenty of jazz saxophonists explore their instrument's vast range of sounds; fewer get into modifying the instrument to bring that range more in line with the sounds they imagine it to be capable of. This is Barcelona-based tenor player Miguel Fernández's first record for Sax On, a label affiliated with a shop of the same name in Barcelona, where Fernández sells, repairs and modifies saxophones, a musician fine-tuning the instruments and sounds of other musicians.

Fernández first broke in with Joe Lovano and Paquito de Rivera, and has lived in Barcelona since 2004, leading his own bands and releasing under-the-radar albums for most of that time. *Afrikan Blues* features only one of his frequent collaborators, pianist Leo Genovese, but it's still a tight quintet. Fernández and trumpeter Jason Palmer are strongly locked in together, playing Fernández's original themes in such strong unison that the sound of their instruments often merges into a third, distinct timbre. The rhythm section keeps things mostly straightahead, and Genovese is the unstable element, his unpredictable playing always leaping sideways into a new idea. Fernández is often at his best holding out long, draping phrases, but does some interesting work at higher speeds as well, jittering through the oddly nervous theme of "Maravilla" and confidently squeezing out a series of loosely connected ideas during his solo on the title track. As one might expect of player who tinkers with saxes for a living, his tone is always spot-on, a strong voice for a sharp composer whose profile deserves to rise.

—Joe Tangari



Afrikan Blues: The Opener; Afrikan Blues; Jupiter I; Fuga; Maravilla; Mellow One; Agripa; Sé Que Te Gusta. KBI. (50:15)

Personnel: Miguel Fernández, tenor saxophone; Jason Palmer, trumpet; Leo Genovese, piano; Chris Lightcap, bass; Joe Hunt, drums.

Ordering info: sax-on.com

Mark de Clive-Lowe

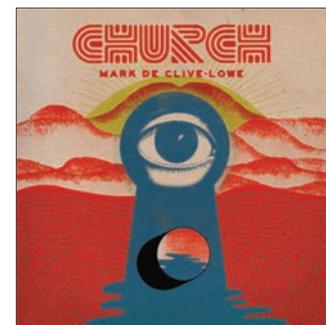
Church

MASHIBEATS 001

★★★★

A night at keyboardist-producer-beatmaker Mark de Clive-Lowe's "church" is a sermon through the history of popular music. He's as comfortable playing in a straightahead trio as he is remixing a bank of heavy beats. There are psychedelic dreamscapes like "The Processional," given wings by Low Leaf's harp and the blistering trumpet work of Josiel Perez Hernandez, while an impassioned guest spot from de Clive-Lowe's wife, Nia Andrews, on "Now Or Never" adds an r&b swagger. "Sketch For Miguel" explores shag-carpet soul behind Ferguson's meaty bow, while the lone cover, Dollar Brand's "Imam," highlights the funky cymbals of Nate Smith. There is a bottomless undercurrent of groove on this recording, but it isn't for purists of any genre. Sounds bend and fade, sharp horns blend with electronic fuzz and de Clive-Lowe keeps one hand on the keyboard and one on the knobs. One of his most impressive skills is his ability to do all of this live in small, dark rooms around the world. He doesn't take advantage of studio trickery, but unfortunately that isn't apparent in this recording because the result has a professional polish.

—Sean J. O'Connell



Church: The Mission; Nova Roda; Brukstep; The Processional; Now Or Never; Ghaziya; Sketch For Miguel; Hollow; Prayer; Imam; Sun Up Sun Down; Mason's Galaxy; Distractions. (58:31)

Personnel: Mark de Clive-Lowe, piano, Rhodes, synths, synth bass, live sampling, live beats, electronic manipulation; Tivon Pennicott, saxophone and flute; Duane Eubanks, trumpet; Robin Eubanks, trombone; Tim Lefeuvre, bass; Nate Smith, drums; Miguel Atwood-Ferguson, viola; Josiel Perez Hernandez, trumpet; Low Leaf, harp; Ben Shepherd, bass; Jamire Williams, drums; Contra Mestre Xingu, berimbau, vocals; Tim Stewart, guitar; Nia Andrews, vocals; John Robinson, vocals; theeKIDICARUS, vocals.

Ordering info: mdcl.tv

**George Garzone/Jerry Bergonzi/
Carl Winther/Johnny Aman/
Anders Mogensen**

Quintonic

STUNT RECORDS/SUNDANCE 14072

★★★★

**Tom Lagana Group (featuring
George Garzone)**

Vol. 1

TOM LAGANA MUSIC 5111

★★★★

The tension between “inside” and “out”—form and freedom—is, to one degree or another, the animating factor in just about all jazz. You can hear that dynamic throughout *Quintonic*, a collaboration between Boston-based saxophonists, influential teachers and longtime friends George Garzone and Jerry Bergonzi. On the one hand, Garzone is the more obvious “free” player, having made the avant-garde trio The Fringe his home base for more than 40 years. Bergonzi, meanwhile, is the more mainstream of the two (he got his big break in Dave Brubeck’s bands in the ’70s), but that hardly makes him conservative, as the continually restless and inventive stream of his writing and playing has shown on a series of albums for Savant.

Garzone and Bergonzi have collaborated on disc before, as “Gargonz.” Here they’re working with a Scandinavian rhythm section—pianist Carl Winther and drummer Anders Mogensen (Denmark) and bassist Johnny Aman (Finland). Most of the tunes are by Bergonzi and Winther, either separately or together, and they give the two tenorists a chance to shine in a variety of contexts. Both Bergonzi’s “Ellwood” and his and Winther’s “Abeid From Zanzibar” are straight out of hard-bop, the former with a medium-tempo Afro-Latin accent, the latter a super-up-tempo flagwaver. Just about every tune features the tandem tenors in unison on the theme, but this is no pro forma tenor battle. Winther’s “Crystal Ball,” with its evocative ascending chromatic keyboard line, gives Garzone and Bergonzi an opportunity to channel their hefty tones into more introspective byways, with



good support from the pianist and Mogensen’s sensitive brushwork.

As for who’s who, there is no cheat-sheet in the liner notes, so for the most part you’ll be following the same gamesmanship that animated Rollins and Coltrane’s “Tenor Madness”: two masterful artists of the same generation with many of the same inspirations (chiefly Trane), trading ideas until they become indistinguishable. It’s a pretty fair guess that the rude, exuberant squawks of the knotty opener, “Gargonzola,” come from Garzone, and that the nubby, vaguely Shorter-ish first solo on “Idiosyncrasies” is Bergonzi.

For another side of Garzone, check out his featured guest appearance on guitarist Tom Lagana’s *Vol. 1*. The acknowledged inspiration here is *Getz/Gilberto*, with that album’s “Para Machucar Meu Coracao” a standout. Garzone recorded his own Getz tribute, *Alone*, in 1995, and here he again reveals the breadth of his invention in a familiar format. When he comes in for his solo on the Jim Hall bossa nova “Something Special,” it might not be the volcanic eruption of The Fringe, but it’s a pure lyric flight, swooping and free, another kind of creative abandon. Lagana’s acoustic nylon-string playing is detailed throughout, driving the music with rhythmic chording and cleanly articulated single notes. On a number like Jobim’s uptempo “Brigas Nunca Mais,” this group (with bassist Tom Baldwin and drummer Dominic Smith) shows that playing “inside” can be as big an adventure as any. —Jon Garelick

Quintonic: Gargonzola; Crystal Ball; Idiosyncrasies; Restless; Ellwood; Abeid From Zanzibar; The Gargoyle Returns. (44:21)

Personnel: George Garzone, Jerry Bergonzi, tenor saxophone; Carl Winther, piano; Johnny Aman, bass; Anders Mogensen, drums.

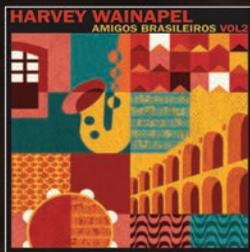
Ordering info: sundance.dk

Vol. 1: Outra Vez; Para Machucar Meu Coracao; The Shadow Of Your Smile; Something Special; Holland Tunnel; Moonlight In Vermont; Armando’s Rhumba; Bossa Moderna; Alone; Brigas Nunca Mais; Nature Boy. (69:41)

Personnel: Tom Lagana, guitar; George Garzone, tenor and soprano saxophones; Tom Baldwin, bass; Dominic Smith, drums.

Ordering info: tomlagana.net

HARVEY WAINAPEL
AMIGOS BRASILEIROS VOL. 2



Reedman Harvey Wainapel’s long love affair with Brazilian music has been unwavering. He has performed extensively with Airto Moreira & Flora Purim, Jovino Santos Neto, Guinga, Paulo Bellinati, and Claudia Villela among many others.

Wainapel has explored the length and breadth of Brazil for the past 14 years, and now presents the latest results of his research and encounters in his new CD *Amigos Brasileiros Vol. 2*.

Ranging from traditional-style choro to contemporary takes on folkloric rhythms, this CD release features a different group of great Brazilian musicians and composers on each track, including Gilson Peranzetta, Léa Freire, and Spok.

O Globo (Rio de Janeiro’s daily newspaper): “Wainapel displayed incredible intimacy with the language of Brazilian music and great stage presence.”

Ivan Lins: “Harvey understands Brazilian music in a way that’s very unusual; he’s got the spirit, he’s a great musician!”

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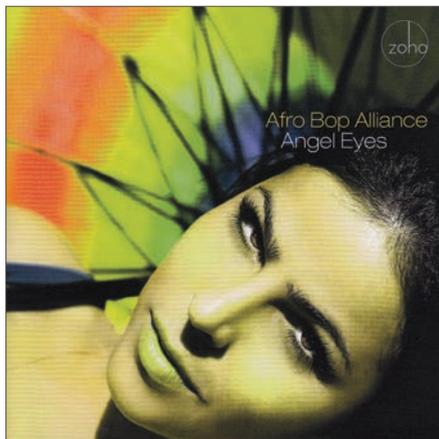
"Eric Starr showcases a myriad of talents...a noteworthy sophomore release."
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—★★★★ *The Jazz Journal*

"Eric Starr's jazz star may well be rising above all expectations."
—All About Jazz

www.ericstarrgroup.com
www.cdbaby.com/cd/suchislife



**Afro Bop Alliance
Angel Eyes**

ZOHO 201408
★★★★½

Some recordings are immediately likable. The opening selection on *Angel Eyes*, bassist Tom Baldwin's "The Jinx," displays the great potential of the Afro Bop Alliance, which expertly combines passionate hard-bop solos with a variety of Cuban and Latin rhythms.

Throughout *Angel Eyes*, there are no slow moments or throwaway tracks. "Three For Juju" is a lyrical medium-tempo piece. "Ziggy The Crooner" features an excellent alto solo from Vince Norman, while Horace Silver's 5/4 piece "Barbara" never had such assertive Latin rhythms before. The torrid

tradeoff by guest clarinetist Paquito D'Rivera and Provost's steel drums on "Homenaje" is matched by the interactive horn riffs and the stirring rhythm section in a performance that becomes more exciting the longer it progresses.

"Nature Boy" is a change of pace, adding a string section and a brief vocal by Sara Jones before it becomes a showcase for Harry Appleman's piano. Joe Henderson's "Inner Urge" is given an intense melody statement by Luis Hernandez that, due to the chords not being stated at first, sounds closer to an Albert Ayler piece than one by Joe Henderson. "Fete Antilles" has strong statements from trumpeter Tim Stanley, Prevost and Appleman. "Angel Eyes," usually a ballad for crooners, and Wayne Shorter's "This Is For Albert" (composed in 1962) both sound brand new in these high-powered Latinized versions. "Minor Details" ends the set in rousing fashion with the emphasis on the steel drums-driven ensemble.

Everything works on *Angel Eyes*, making this a must-have album for collectors of inventive Afro-Cuban jazz.
—Scott Yanow

Angel Eyes: The Jinx; Three For Juju; Ziggy The Crooner; Barbara; Homenaje; Nature Boy; Inner Urge; Fete Antilles; Angel Eyes; This Is For Albert; Minor Details. (71:21)

Personnel: Joe McCarthy, drums, percussion, congas (8); Luis Hernandez, tenor saxophone; Vince Norman, alto saxophone; Tim Stanley, trumpet; Harry Appleman, piano; Tom Baldwin, bass; Roberto Quintero, congas, percussion; Victor Provost, steel pans, "engine room" (5, 11), vocals (11); Sara Jones, vocals (6, 11); Paquito D'Rivera, clarinet (5); Paula McCarthy, violin (6); Suzanne Orban, cello (6); St. Claire Chamber Strings (6). (71:11)

Ordering info: zohomusic.com



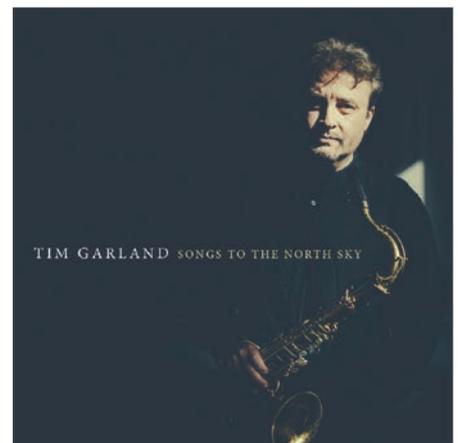
**Tim Garland
Songs To The North Sky**

EDITION 1051
★★★★½

This ambitious and large-canvased two-disc set by British saxophonist Tim Garland can seem a bit disorienting, but it offers an honest self-portrait of a gifted and complicated artist. Garland takes us for a double-level ride that shifts from pop-melodized post-fusion to the moody, lush terrain of introspective and orchestra-lined works, with a few brief bass "interludes" (courtesy of John Patitucci) on the mixological menu.

Between the brisk, bright-spirited introduction of the opening track, "Uplift!," to the rhythmically simmering closure of "Sage And Time (Remix)," the album leads us down many expressive roads, for better or worse. Garland wisely presents the poppier fusion material and the orchestral work on separate discs, but there are still jarring contrasts within the overall design.

On the fusion disc, for instance, the crisp dynamism of the energized "Yes To This" and the intricate Corea-esque feel of "The Perth Flight" come from a different place than the impressive ECM-ish looseness of "Farewell To Ed." But where exactly does the cheesy version of Michael Jackson's "She's Out Of My Life"—which closes disc one on a low note—fit in? Some may want to edit that one out of the playlist. On the second disc, Garland's classical background surfaces nicely in his writing for strings and saxophone, with clenched harmonies and an urbane palette.



With Garland's grand if schizoid experiment, listeners may find themselves variously lured in and left behind, according to taste. In the end, though, Garland's musical mastery gets a strong showcase here.
—Josef Woodard

Songs To The North Sky: Disc 1: Uplift!; Little Sunshine; A Brother's Gift; Yes To This; The Perth Flight; Farewell To Ed; Lammam Days; She's Out Of My Life. (49:00) Disc 2: The Road Into Night; Dawnbreakers; Interlude 1; Tyne Song; Storm Over Kielder; Interlude 2; Little Bay Blue; Shapes Over Northumberland; Interlude 3; Lullaby Of The Road; Sage And Time; Interlude 4; A Journeyman's Horizon; Freedom To Wander; Sage And Time (Remix). (53:00)

Personnel: Tim Garland, tenor, soprano sax, bass clarinet, flute; Jason Rebello, John Turville, Geoffrey Keezer, piano; Asaf Sirkis, drums, percussion; Ant Law, acoustic, electric guitars; Kevin Glasgow, electric bass; John Patitucci, electric and double bass; Niel Percy, tuned and classical percussion; Magdalena Filipczack, violin; The Royal Northern Sinfonia Strings.

Ordering info: editionrecords.com

RUSS NOLAN

**NYC Saxophonist
Composer/Arranger
Educator**

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Trying To Do Thy Will

Various Artists, *The Soul Of Designer Records* (Big Legal Mess 289; 73:19/70:22/67:25/75:00 ★★★★★) This LP-sized set—four CDs storing 101 tracks by more than five dozen African-American gospel groups or soloists—runneth over with ecstatic shouting, screaming, stomping and testifying in praise of the Lord. From 1967 to 1977, singers from all over gospel America journeyed to bearded giant Style Wooten's "custom" record label in Memphis, where they paid a modest fee and cut a few sacred songs under the supervision of producer-guitarist Roland Janes (also a key figure at rockabilly's Sun Records).

What's remarkable is the high quality of most of the performances, how well all the scorching passion of melismatic lead singing and call-and-responses suits rhythm sections reactive to developments in Memphis soul, r&b, blues and even Purple Hazed rock. From bluesy Alberta Powell and Cincinnati's coarse-throated Rev. Leon Hammer to the mysterious Silver Leaf Harmonizers and the relatively well-known Jubilee Hummingbirds, these pilgrims give exemplary demonstrations of keeping their hearts in the sky when singing. Indeed, Big Legal Mess compiler Bruce Watson's forage through post-Golden Age gospel history has uncovered so many heavenly selections—along with a few clunkers on Discs 3 and 4.

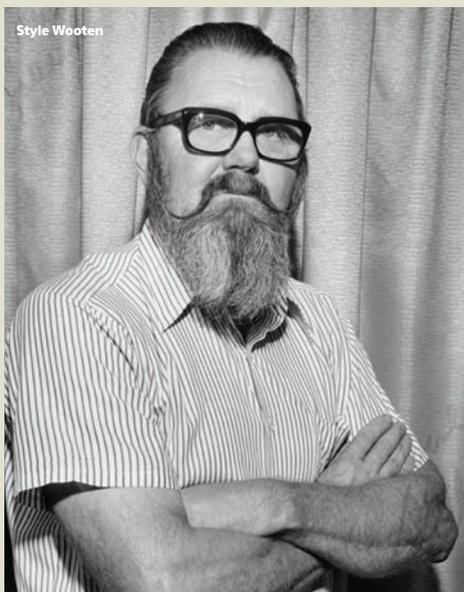
Ordering info: biglegalmessrecords.com

Naomi Shelton & The Gospel Queens, *Cold World* (Daptone 033; 38:34 ★★★★★)

Naomi Shelton is a compassionate crusader for these mad times, spreading the word about her Savior's benevolence and extolling how the Law of God trumps the ruthlessness of the temporal world. On her second Daptone release, this Brooklyn church elder with roots in Alabama displays once again generous emotional clarity and fixity of purpose singing satisfactory spirituals from Daptone co-founder-producer Bosco Mann (Gabriel Roth) and teenaged band guitarist Max Shrager. Supplying backup, three queenly singers pulsate truths with evangelistic zeal. Shelton's rough-and-ready quintet led by pianist Cliff Driver—the older musicians paid their dues backing James Brown, Wilson Pickett and Sam Cooke—synthesizes old-school r&b and soul into a textured, distinctive commentary that underscore the vocalists' conviction. Though dated in temperament, the musicians sound fresh and fluid.

Ordering info: daptone.com

Various Artists, *We Are The Music Makers!* (68:37/71:50 ★★½) Tim Duffy, a photographer with a mission, traveled the rural South in recent decades to record dozens of folk, gospel, country and blues performers (primarily African-American seniors, but also young



Style Wooten

musicians include the Carolina Chocolate Drops string band). Celebrating the 20th anniversary of Duffy's non-profit Music Maker Relief Foundation, this 44-song double-disc anthology features more than 40 performers. Coal miner Carl Rutherford, his baritone deeper than a Smokey Mountain cave, emotes "Old Rugged Cross" like a true believer, and Mississippi preacher Cora Flucker renders a wildly extemporized but astounding version of "Amazing Grace." Elders James Goins and Anderson Johnson and Mother Pauline also get in on the heartfelt ecclesiastical action. It's clear that everyone here, including bluesmen Guitar Gabriel and Neal Pattman, has been touched by Southern church music. Minor distraction: a couple unexceptional electric blues performances.

Ordering info: musicmaker.org

Ronnie Earl & The Broadcasters, *Good News* (Stony Plain 1372; 64:55 ★★★★★)

Commonly classified a blues artist, guitarist Ronnie Earl will tell you he only plays spiritual music that comes straight from his heart and soul. His lyricism, spread all through his newest album, apparently has self-healing properties, offering repose from his ongoing health issues. A gracious giver, Earl also offers soothing to the members of his crackerjack band and to rapt listeners uninterested in guitar flash and flame. Junior Well's "In The Wee Hours" is less a Chicago blues than a meditative epistle. The rest of the program, primarily long original instrumentals, come across as being generally calm inquiries into the nature of faith. Fealty to a higher power runs even deeper than his allegiance to Magic Sam and John Coltrane. Dave Limina's B-3 would be at home in a Baptist church. Though guest singer Diane Blue isn't as adept as the guitarist at finding the expressive core of a song, she shows a flattering church-like charisma when appraising the words of Sam Cooke's "A Change Is Gonna Come." **DB**

Ordering info: stonyplainrecords.com

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ROB MAZUREK & BLACK CUBE SP
Return the Tides



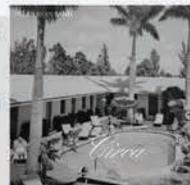
Return The Tides is a deeply felt tribute and requiem for Rob Mazurek's mother; a hazy, gauzy collision of electronics, avant-garde jazz, tropicalia, post-rock and noise, with a deep spiritual vibe.

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"...covers a sprawling musical terrain—avant jazz, atmospheric soundscapes, earthy Americana, math-rock...with an arsenal of effects hardware and studio production techniques..." — *JazzTimes*

DYLAN RYAN/SAND
Circa



Ryan couldn't have found a better guitarist than Tim Young...With an ass-kicking palate of sonic texture, Ryan, Young and bassist Devin Hoff offer something in between John Zorn...and...Black Sabbath." — *L.A. Weekly*

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Michael Blum Quartet *Initiation*

MICHAELBLUMMUSIC

★★★★½

This debut recording from young guitarist Michael Blum makes for good Blindfold Test fodder. He's a low-volume flat-picker who finds the pretty notes and knows how to lay out for the good of the tune. Forgive your blindfolded subjects, therefore, if they think they hear early Kenny Burrell, Charlie Byrd, Jim Hall, Johnny Smith, Emily Remler or others hear and there.

Blum is an articulate player who executes with clarity. His ability to thoughtfully place chords and notes on slow pieces like Thad Jones' classic "A Child Is Born" shows unusual maturity. But Blum is not just a balladeer. Turn him loose on a bright swinger like the old r&b warhorse "Castle Rock," and you might think you're hearing Columbia-era George Benson without his working band. The guitarist's rhythm on the bossa treatment of "When Sunny Gets Blue" is agile and fluid, while he strides confidently through "Yellow Alert"—full of tempo and rhythm shifts.

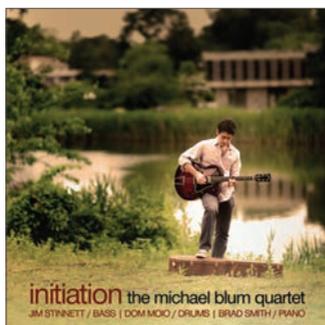
Blum's rhythm section sets him off beautifully, and the rapport between guitar and Brad Smith's piano is respectful and giving. Bassist Jim Stinnett provides the firm-but-malleable bottom, while drummer Dom Moio keeps the flame low but the heat ever-present.

—Kirk Silsbee

Initiation: Rebecca; Stella By Starlight; Castle Rock; A Child Is Born; Yellow Alert; When Sunny Gets Blue; Six Weeks; Brown Ave; Corcovado; High Summer. (64:00)

Personnel: Michael Blum, guitar; Brad Smith, piano; Jim Stinnett, bass; Dom Moio, drums.

Ordering info: michaelblumguitar.com



Anna Webber *Simple*

SKIRL 027

★★★★½

The name of New York-based composer and woodwind player Anna Webber's second CD declares an intention, not an outcome. There's too much happening in the music to call it simple, even when she strips things back to barely there breaths and plucked piano strings. Listen closely and you'll hear complexity in the individual sounds; hang on a spell and the music will turn a corner.

Simplification, it seems, is more of a process than a result. Webber has cut back on the number of players involved, from six accompanists on her previous CD, *Percussive Mechanics*, to two on this one. And this music does feel stripped of excess; as active as percussionist John Hollenbeck gets, as concentrated as Matt Mitchell's piano figures are and as changeable as Webber's attack may be, each gesture articulates a structural essential.

There's a lot to admire about this record, and it expresses one command with unarguable clarity—to pay attention to Webber, both in the moment and in the future. However, there is also something rather inward-looking about it, as though the players are so busy sorting out how to get things right that they have left the task of figuring out how to connect to the audience.

—Bill Meyer

Simple: Carnophobia; Emoticon; 1994; Simply Simplify; Washington; I Don't Want To Be Happy; Zigzag. (55:43)

Personnel: Anna Webber, tenor saxophone, flute, alto flute; Matt Mitchell, piano, prepared piano; John Hollenbeck, drums, percussion.

Ordering info: skirlrecords.com



Vinnie Sperrazza *Apocryphal*

LOYAL LABEL 014

★★★★★

New York drummer Vinnie Sperrazza has become a ubiquitous presence as a sideman and in numerous cooperative and co-led bands in recent years, but he's never quite asserted himself like he does on his first recording solely under his own leadership.

Sperrazza reveals keen bandleading skills in assembling a quartet that provides creative leeway for his intimate, melodically insinuating compositions. The muscular, woody lines of bassist Eivind Opsvik hold everything together, no matter how outward-bound things get. Alto saxophonist Loren Stillman is a fleet post-bop presence that ties the music most explicitly to its jazz roots, while electric guitarist Brandon Seabrook is the wildcard, consistently deploying unconventional techniques to function as a sound painter more often than accompanist. On the title track, he caresses volume-controlled chordal washes in thick brush strokes and delivers a solo that arrives as the aural equivalent of glowing embers cascading to earth from a firework. The drummer has an abiding love of polyrhythms, but his crosscutting patterns favor abstraction over head-bobbing. "Thanksalot," titled for the terse, onstage closing words of fellow skinsman Paul Motian, definitely reflects his influence, with contrapuntal percussive patterns tumbling out in delirious fits and starts, while on the luxuriantly slow "Mendicant" he slices up time in slow motion, creating one discrete rhythmic feel after another. The whole record is a stunner, definitely of jazz, but something altogether its own world of sound.

—Peter Margasak

Apocryphal: Apocryphal; Thanksalot; Spalding Gray; Plainchant; Mendicant; Floor Phrase. (38:12)

Personnel: Loren Stillman, alto saxophone; Brandon Seabrook, guitar; Eivind Opsvik, bass; Vinnie Sperrazza, drums.

Ordering info: loyallabel.com



Eric Harland Voyager *Vipassana*

GS1 STUDIOS 003

★★★★½

Eric Harland's shimmering groove, elastic conception, extreme skill set and life-affirming personality have helped make him one in-demand drummer. It's no surprise that his second Voyager record is a drummer's delight; but *Vipassana* also reveals Harland's keen sensitivity to texture and temperament, informing soulful music that defies easy categorization. Opener "Relax" recalls Stevie Wonder (seemingly channeled here by vocalist Christopher Turner) grooving to a soundtrack of lush guitar and itchy drum machine beats—the song's mood sets the album's template. Much like guitarist Nir Felder's recent debut, *Vipassana* is more about the journey than specific songs. Circular, simple melodies adorn hypnotic grooves, often accompanied by vocals and guitar (performed by Felder and Julian Lage) or saxophone solos. Rhythms rise and fall, melodies surface and disappear. Like a neo-soul Radiohead jamming against wordless vocals, *Vipassana* is a mood/groove record that is meditative and occasionally, explosive. There is little here that can be called "jazz," and perhaps that's a good thing if the music is ever to escape its currently tiny demographic. Musicians like Harland and Felder are interpreting the world around them, not a world they hope to see through some forced lens. Nu-soul vocals, surging drums and psychedelic guitar inform Harland's intro to "Maiden Voyage," followed by devotional voices and a popping beat. Would Herbie Hancock know it as his?

—Ken Micallef

Vipassana: Relax; Raghavan; Passana; Vi; Eminence; Singularis; Normal; Greene; Anjou; Capacity; Maiden Voyage; Dhyana. (50:22)

Personnel: Eric Harland, drums; Walter Smith III, tenor saxophone; Taylor Eigsti, piano; Julian Lage, Nir Felder, guitars; Harish Raghavan, bass; Chris Turner, vocals

Ordering info: gsirecords.com



Harvey Wainapel
Amigos Brasileiros Vol. 2

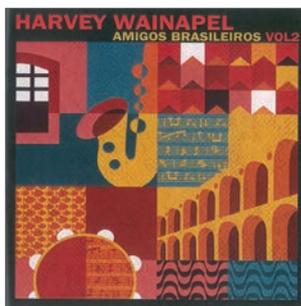
JAZZMISSION RECORDS 13001

★★★★

Laura Dreyer
Vida, Arte, Amor

MAYIMBA MUSIC 171011272622

★★★★½



Harvey Wainapel, long a fixture in the San Francisco jazz scene, released the first volume of *Amigos Brasileiros* in 2007. *Vol. 2* uses a different group of Brazilian musicians on every selection. Each song has a different composer, features a different Brazilian rhythm and has its own specific instrumentation. Unlike with many Brazilian jazz collections, there are no Jobim tunes included. In fact, most of the songs on this CD are composed by the participating musicians. While Wainapel is on each selection (the only other musician to appear twice, Beto Lopes, is heard for one song apiece on guitar and bass), he does not dominate the music. Many of the Brazilians have their moments to shine.

“Mamulengo” is a playful song by pianist Lea Freire that gives Wainapel an opportunity to stretch out on clarinet. On bassist Eneias Xavier’s moody ballad “Boneca De Pano,” Wainapel’s alto recalls Paul Desmond in spots and acoustic guitarist Beto Lopes is prominent. “Nilinho Na Aldeia” is a celebratory carnival melody that has Wainapel and Spok (its composer) interacting passionately on soprano saxophones while being accompanied solely by the fiery percussion of Lucas dos Prazeres.

The leader overdubbed on three clarinets and a bass clarinet for pianist Weber Iago’s “Palvaras De Menina,” which also features Iago and Jeff Busch on accordion. “Triunfando” teams Wainapel’s soprano with the Orquestra Retratos do Nordeste, a unique mandolin-dominated orchestra consisting of professors and students. Wainapel composed the choro “Nas Ruas De Perdizes,” performed by a clarinet-piano-cello trio.

Acoustic guitarist Wilson Lopes, who has been a longtime member of

Milton Nascimento’s group, contributed “Arvore,” while mandolinist Izaias Bueno De Almeida brought in the charming “Procurando Encrenca.” *Amigos Brasileiros Vol. 2* concludes with “Velho Realejo,” a ballad written around 1940 that features pianist Silvia Goes with her son Thiago do Esperito Santo on bass. Wainapel takes a warm solo on alto to wrap up this adventurous and diverse set.

In contrast, Laura Dreyer uses the same group throughout *Vida, Arte, Amor* other than alternating guitarists and having vocalists on six of the selections with three featuring Debora Watts. The music, all but three songs composed by Dreyer, mostly has a Brazilian feel with a generous number of sambas, although there are a couple of departures. The theme song from the 1991 Disney movie *Beauty and the Beast* is given a lightweight but inoffensive treatment, and the pop song “Vale La Pena El Placet” is forgettable. But on the plus side, Laura Dreyer sounds a bit like Phil Woods on “Camminhos Novos” and wails on “Arcade.” Her flute playing is consistently excellent (particularly on “Ping Pong,” “Perdendo Voce” and “A Samba Se Foi”), and there are some strong solos along the way from trombonist Aldivas Ayres and keyboardist Itamar Assiere. The music is always danceable, good-natured and melodic, and the vocalists are fine, making this a solid acquisition for those who love Brazilian-flavored jazz.

—Scott Yanow

Amigos Brasileiros Vol. 2: Mamulengo; Boneca De Pano; Nilinho Na Aldeia; Palavras De Menina; Triunfando; Nas Ruas De Perdizes; Arvore Procurando Encrenca; Velho Realejo. (52:23)

Personnel: Harvey Wainapel, clarinet, alto saxophone, soprano saxophone, bass clarinet; Lea Freire, Weber Iago, Gilson Peranzetta, Silvia Goes, piano; Rubens Franca, Wilson Lopes, Israel Bueno de Almeida, guitar; Beto Lopes, guitar, bass; Tibo Delor, Enelas Xavier, Paulo Arruda, Thiago do Espirito Santos, bass; Andrew “Limao” Queiroz, Alex Buck, drums; Guello, Ze Pitoco, Lucas dos Prazeres, Victor Goncalves, Sergio Silva, percussion; Jeff Busch, pandeiro, percussion; Edison Queiroz, Vitor Dutra, violini; Carlos Aleixo, viola; Firminho Cavazza, Joao Marcus Ribeiro, cello; Marco Cesar, Moerna Macedo, Izaias Bueno de Almeida, mandolin; Maira Macedo, Joao Paulao Albertim, mandola; Leonilcio Deolindo, cavaquinho; Gilson Chacon, mando-cello; Adelmo Arcoverde, Eduardo Buarque, viola caipira; Arnaldinho do Cavaco, cavaquinho; Spok, soprano saxophone.

Ordering info: harvjazz.com

Vida, Arte, Amor: Caminhos Novos; Beauty And The Beast; Ping Pong; Vale La Pena El Placer; Bello Do Sol; Spring St; Vale La Pena El Placer; O Outra Lado Do Seu Amor; Perdendo Voce; A Samba Se Foi; Until Daybreak; Arcade; A Danca Dos Cachorros; Perdendote. (78:29)

Personnel: Laura Dreyer, alto saxophone, soprano saxophone, flute, alto flute; Itamar Assiere, piano; Davy Mooney, Bernardo Bososio, guitar; Jefferson Leschowich, bass; Marcio Amaro, drums; Milla Schiavo, percussion; Aldivas Ayres, trombone; Debora Watts, Karen Rodriguez, Teri Koide, vocals.

Ordering info: mayimbamusic.com

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LIQUID HARMONY MUSIC

German Catalog Goes Digital

In one of the more ambitious reissue programs of recent years, Edel:Kultur, from Hamburg, Germany, will digitally release more than 400 of the 500-plus albums initially released by MPS, an acronym for Musik Produktion Schwarzwald.

Its backstory begins with SABA, a firm that made televisions, tape recorders and radios after World War II. SABA co-owner Hans Georg Brunner-Schwer was also an audiophile-oriented sound engineer and amateur pianist. In 1962, he established SABA Records. He founded MPS in 1968, when SABA was sold, using SABA's 50 or so releases as the foundation for a catalog that, over the ensuing 15 years, would represent as diverse an array of artists as any jazz label in the world. A 15-release "sampler"—to which this review attends—represents the label's aesthetic breadth.

Multiple stylistic flavors coalesce on **From Europe With Jazz (40:01 ★★★½)**, which comprises four performances from three 1971 festivals. Danish arranger Palle Mikkelborg refracts Gil Evans and *Bitches Brew* on "Salamanderans," featuring ECM heroes-to-be Jan Garbarek, Terje Rypdal and Jon Christensen. George Gruntz guides an all-star orchestra—Americans-in-exile Dexter Gordon, Don Byas, Benny Bailey, Art Farmer and Slide Hampton are present—through a phantasmagoric arrangement of "Lonely Woman."

On 1967's **Sunday Walk (38:43 ★★★½)**, 24-year-old Jean-Luc Ponty soars through a set of post-boppish originals—and a heartfelt "You've Changed." Future Kraut-Rock keyboard icon Wolfgang Daumer complements with idiomatic post-Hancock-Tyner acoustic solos; Niels-Henning Ørsted Pedersen, 22, uncorks infallible bass lines; Daniel Humair, soon to join Phil Woods' European Rhythm Machine, swings, shifts tempos on a dime and attends to drumkit texture.

Recorded at the 1968 Berlin Jazz Festival with a nine-piece unit, Don Cherry's **Eternal Rhythm (41:29 ★★★★★)** is an extended suite that attains equipoise between Cherry's antecedent "new thing" experiences with Ornette Coleman, Albert Ayler, Pharoah Sanders and Gato Barbieri and world music explorations to come. Blending the hard blues and gamelan, Cherry plays a global array of flutes and percussion, and sings, complemented by Karl Berger's informed piano and vibraphone signifying and Sonny Sharrock's spiky guitar.

A more consonant but no less original orchestral experience comes through on **Symbiosis (41:04 ★★★★★)**, Claus Ogermann's

five-movement concerto for Bill Evans on piano and Fender Rhodes, Evans' trio (Eddie Gomez and Marty Morell) and a 33-piece orchestra of New York studio A-listers. Sporadically available over the years, it's a treasured landmark of Evans' canon, for his open-minded interpretation of the harmonically dense, emotionally capacious score.

On **Exclusively For My Friends: My Favorite Instrument, Vol. 4 (40:18 ★★★★★)**, from 1968, Oscar Peterson takes full advantage of the Bösendorfer's expansive dynamic range on a suite of Great American Songbook standards. The solo recital is chock-a-block with Petersonian



Oscar Peterson (right) recorded for MPS, the label run by Hans Georg Brunner-Schwer (left), in the late 1960s and early '70s.

floridity. He opens "Someone To Watch Over Me" with trademark Tatum-esque flourishes, descends to rubato and concludes with restrained bluesiness out of the Teddy Wilson-Nat Cole playbook. On a playful "Perdido," he supports horn-like variations with force-of-nature bass lines, before ending with fierce stride passages. But the meat of the matter here is Peterson's sensitive readings of "Body And Soul," "Who Can I Turn To," "Bye-Bye Blackbird" and "Little Girl Blue," each a master class in rendering the essence of a ballad with nuanced touch and dynamics.

Brunner-Schwer's bespoke miking techniques capture every detail on **Intercontinental (46:49 ★★★★★½)**, a trio date on which Joe Pass—swung unwaveringly by pre-ECM Eberhard Weber on bass and Kenny Clare on drums—tells stories on songbook, samba, blues and contemporary pop repertoire with a rigorous sense of line, melodic invention and a jaw-dropping lexicon of guitar sounds.

Low-tech, groove-saturated, Monty Alexander's mellow, reggae-infused **Rass! (35:07 ★★★★★½)**, recorded in 1974 in Jamaica with an all-star ensemble from the island, including guitar icon Ernest Ranglin, sustains an ambiance of melody and groove that 21st century deejays and audio mixologists continue to sample. **DB**

Ordering info: mps-music.com



Raneé Lee *What's Going On*

JUSTIN TIME 254

★★★

On Raneé Lee's 13th album for the Justin Time label, she applies her rich, Sarah Vaughan-ish alto to a rather random set of standards, r&b, pop and original compositions, with mixed results.

Lee is still swinging hard on the uptempo material and delivering ballads with a no-nonsense authority. She is blessed with a talented group of Montreal-based musicians, and the band is augmented on four tracks by the Birds on a Wire String Quartet, giving the album a distinctive chamber jazz flavor.

Opening with the title song, a gently grooving take on the Marvin Gaye masterpiece, Ballantyne's arrangement reharmonizes the tune in interesting ways, and sighing, gliding, slightly dissonant strings seem to comment on Gaye's pungent social commentary. It's a version worth hearing. Lee then stretches out on the hard-swinging "Echoes Of The Heart," the best of the three originals represented here and one of the few times the band is allowed to fully cook. Butler's piano solo here is full of personality, as is Linsley's articulate meditation on the next track, the Johnny Mandel evergreen "Where Do You Start." Lee's eloquent reading of "Lazy Afternoon," set against a shimmering string arrangement, is her vocal high point.

The album's first misstep is Thelouise Monk's "I Mean You," reimagined as, of all things, a salsa tune. Jon Hendricks' lyrics are intact, but this version lacks the astringent swing of the original, to say the least. Uninspired originals and blah renditions of Leon Russell's "A Song For You" and Bob Marley's "One Love" follow, affording Lee little opportunity to strut her considerable stuff.

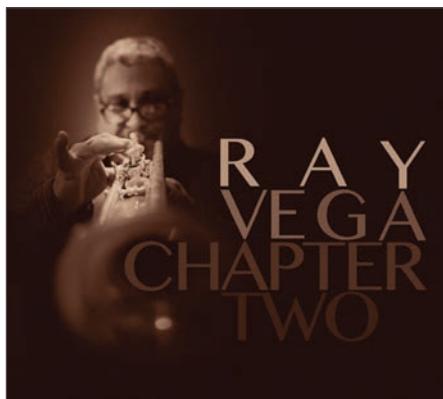
The album, co-produced by Lee and Justin Time's Jim West, suffers from a lack of consistency and a unifying concept. When the song and the arrangement are right—about half the time—it soars.

— Allen Morrison

What's Going On: What's Going On; Echoes Of The Heart; Where Do You Start; I Mean You; It Will Be What It Will Be; Lazy Afternoon; Silent Tears; White Gardenia; One Love; A Song For You. (53:52)

Personnel: Raneé Lee, vocals; Richard Ring, guitar; Taurey Butler, Chad Linsley, piano; Morgan Moore, Dave Watts, double bass; Dave Laing, drums; Chet Dexas, tenor saxophone; Birds on a Wire String Quartet.

Ordering info: justin-time.com



Ray Vega Chapter Two

TRUTH REVOLUTION 016

★★★★½

Bronx-born trumpeter Ray Vega is a veteran of the New York salsa and Latin-jazz scene, but he also has deep roots in hard-bop.

A piece like Woody Shaw's "Sweet Love Of Mine" allows him to work the affinity between the two—a Latin-inflected medium-up tempo groove with a sweet, lyrical bridge. On this first track, playing flugelhorn, Vega gets a chance to show off his big, dark, rounded tone and storyteller's sense of musical narrative—he shapes his solo

beautifully through the chord changes, the lover's declaration delivered in phrases that are a mix of rhythmic fire and persuasive long tones, quietly confident and cajoling one moment, exploding with triplet-laced excitement the next.

That lyrical sensitivity also serves him well on ballad standards like Jimmy Van Heusen's "It Could Happen To You" and Jule Styne's "I Fall In Love Too Easily"—the former is taken at a fast clip, the latter as a sweet, slow ballad duo with pianist George Colligan. On each, Vega deploys Harmon mute to articulate phrases as clearly as words and sentences.

His originals stand up well in this company. "Second Chances" again goes the Latin way, Phil Sparks' bass driving the beat with gently tocking rim hits by drummer Matt Jorgensen. And "Freedom" is a classic hard-bop, trumpet flag-waver, with Colligan especially bracing. On both, Vega imparts important hard-bop lessons: strong grooves and tight, attractive song forms. (That goes for Vega's version of the Jackson 5's "Never Can Say Goodbye," as well.) In a way, this album is a hard-bop throwback. But music played this well tends to transcend the era that inspired it.

—Jon Garelick

Chapter Two: Sweet Love Of Mine; Dual Force; It Could Happen To You; So Nice; Second Chances; Freedom; I Fall In Love Too Easily; Never Can Say Goodbye. (42:26)

Personnel: Ray Vega, trumpet, flugelhorn; George Colligan, piano; Phil Sparks, bass; Matt Jorgensen, drums.

Ordering info: truthrevolutionrecords.com

Aurora Nealand and The Royal Roses The Lookback Transmission

SELF-RELEASED

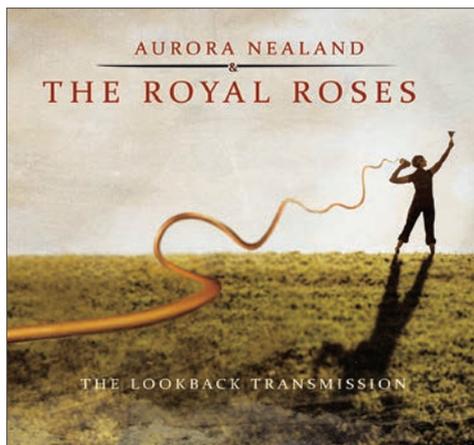
★★★★★

There's a cadre of musicians in New Orleans taking the best of the past and making it the music of the future with passion, rhythm and joy—without letting intellectual debates rain on the fun.

One of the best is reedist-composer Aurora Nealand. She and her band, The Royal Roses, have made a record of sweet ballads, swinging cuts and propulsive stomps.

The band wails amid a lithe and supple rhythm section and a tight horn brigade on the Spanish-tinged numbers "Don't Let Your Love Go Wrong" and "Nous Les Cuisiniere." The soloists tend toward short, melodic stabs that maintain energy without straying too far. At points the music sounds like it could be the themes to Warner Brothers cartoons that Chuck Jones and Raymond Scott composed.

Nealand's playing never lacks passion or precision. Her voice is light and airy. She sounds coquettish, but never plays the coquette. Her writing has a bit of the mythical and mystical. This recording is bookended by the opening cut, "Ferry Man," and the closing tune, "Miss The Mississippi And You," which reflect metaphors of the river and passages. These tunes contain excerpts from field recordings and end with ghostly vocal choruses, and on the emotional "Helen's Story—I'll Be Seeing You," Nealand adds non-musical media



and modern touches to elevate this recording above the museum-like rote playing that plagues much traditionally oriented jazz in this century.

This is jazz made the way it should be: impassioned musicians connected to their instruments playing music both joyful and restrained, open and mysterious that appeals to people from all backgrounds and walks of life. —David Kunian

The Lookback Transmission: Ferry Man; Le Richelieu; Don't Let Your Love Go Wrong; T'ain't Nobody's Business; Hongo Pongo; Nous Les Cuisiniere; Fort Worth Stomp; Moody Melody; Helen's Story—I'll Be Seeing You; His Eye Is On The Sparrow; Tropical Moon Rhumba; The Devil's Gonna Get You; Shag; Moanin' Low; Ne Me Quitte Pas; Miss The Mississippi And You.

Personnel: Aurora Nealand, soprano saxophone, clarinet, vocals; David Boswell, trumpet; Colin Myers, trombone; Oliver Bonie, alto, baritone saxophone; Matt Bell, guitar, vocals (3, 8); Matt Perrine, sousaphone; Josh Gouzy, bass; Paul Thibodeaux, drums; Tom McDermott, piano (1, 2, 10, 12, 16); Bill Malchow, Piano (3, 6, 8, 9, 11, 13-15).

Ordering info: auroranealand.com

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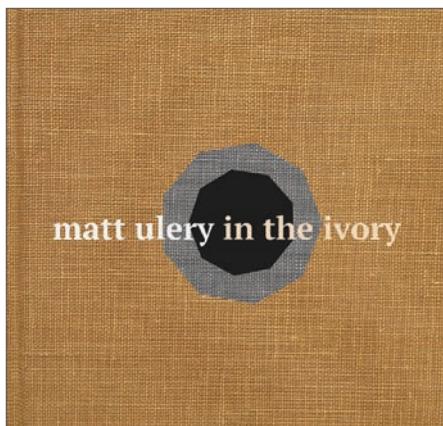
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"Landscape," Jazz House 7005.
Distributed by

www.peterleitch.com



Matt Ulery
In The Ivory
 GREENLEAF MUSIC 1039
 ★★★★★

Bassist Matt Ulery has released a work that for the most part maintains a warm energy though still falls prey to the über-seriousness that “chamber jazz” can embody.

Ulery is a contemplative composer, patient and willing to let sections build and swell as needed. He has a larger toolbox to work with here; he’s melded the Grammy-winning ensemble eighth blackbird with his band of pianist Rob Clearfield, percussionist Jon Deitemyer and violinist Zach Brock. The ways he’s nestled little spots in songs

for Clearfield to spread out after tracks featuring vocalists, the preciousness taken on the songs solely using the string ensemble, the intricate arrangements—all point to the magnitude of what Ulery has done here. Oftentimes throughout this two-disc album, one marvels in the work of all Ulery is doing compositionally, however this insistence also calls attention to what a dressed-up affair this work can be.

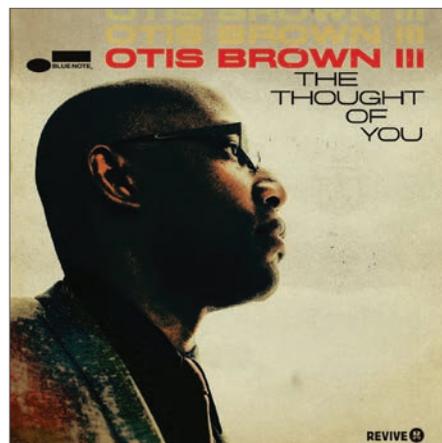
Brock completely astounds, driving a low burner of a tune, “Sweet Bitter,” just alongside Ulery on his best playing on the album. It seems a tad galling that Ulery’s best playing seemed saved for such a deep cut (disc 2, track 5).

It must be said that this is a work for those who have a disposition for classical music ensembles. This does indeed embrace that genre, modernizes it, and melds it with jazz in a way that seems organic, if only it didn’t call so much attention to its moving parts. *In The Ivory* is an outstanding chamber jazz album, and it wants the whole world to know it. —Anthony Dean-Harris

In The Ivory: Gave Proof; There’s A Reason And A Thousand Ways; Mary Shelley; Write It On The Wall; Black Squirrel; The Mary; Innocent; Resilin; When Everything Is Just the Same; Longing; Visceral; Sweet Bitter; Seeker; Viscous. (42:14/37:15)

Personnel: Matt Ulery, double bass, background vocal (1:2, 1:4, 2:4); Rob Clearfield, piano; Jon Deitemyer, drums, cymbals, percussion; Zach Brock, Yvonne Lam, violin; Dominic Johnson, viola; Nicholas Photinos, cello; Timothy Munro, alto flute; Michael Maccaferri, clarinets; Lisa Kaplan, piano (2:1, 2:6); Gregory Beyer, marimba/vibraphone, berimbau, maracas; Sarah Marie Young, lead vocal (1:6); Erik Hall, Corbett Lunsford, background vocals (1:6); Grzyna Augustsik, lead vocal (1:2, 1:4, 2:2, 2:4), background vocal (1:6).

Ordering info: greenleafmusic.com



Otis Brown III
The Thought Of You
 REVIVE/BLUE NOTE B002100202
 ★★★★★½

Drummer-composer Otis Brown III introduces the bandleader and composer sides of his artistry on a debut disc that moves from blistering modern bop and soothing neo-soul to bewitching gospel and discreet hip-hop. Fortunately, Brown integrates those idioms in such deft fashion that the proceedings avoid pastiche.

If there is a singular theme on *The Thought Of You*, it’s family values. Brown’s marriage to his wife functions as the disc’s emotional center, especially on the evocative ballad “The Two Become One (For Paula),” which glides at an elegiac pace, marked by pre-recorded snippets of Brown’s wedding ceremony, Robert Glasper’s gentle piano riff underneath John Ellis’ wistful saxophone melody and Keyon Harrold’s plaintive trumpet asides. The song pivots on Ben Williams’ patient bass figure and Brown’s shadowy tom-tom and suspended cymbal work.

The three-part suite “The Thought Of You” enhances the cinematic allure of “The Two Become One (For Paula).” Interspersed throughout the disc instead of being intact, the first part of the suite finds Brown supplying slippery hip-hop backbeats underneath Glasper’s patented riffs, before the song shifts into quicksilver modern bop that features Harrold blowing intricate improvisational lines alongside Bilal’s lissome voice. The second part places more emphasis on Ellis’ elliptical tenor saxophone passages underneath Brown and Williams’ rubato momentum. The final part puts Glasper in the spotlight as the pianist pays his debt of mid-’60s Blue Note-era Herbie Hancock through suspenseful improvisations.

Co-produced by bassist Derrick Hodge, *The Thought Of You* has the potential to attract listeners from the soul and hip-hop audience, without alienating hard-core jazz fans. —John Murphy

The Thought Of You: The Way (Truth & Life); The Thought Of You: Part I; Interlude I: The Truth; Stages Of Thought; The Two Become One (For Paula); You’re Still The One; The Thought of You: Part II; I Love You Lord/We Exalt Thee/In The Beginning; The Thought of You: Part III; I Am Your Song; Interlude II: Life. (54:00)

Personnel: Otis Brown III, drums; Ben Williams, bass; Robert Glasper, piano; Nir Felder, guitar; John Ellis, saxophones; Keyon Harrold, trumpet; Sheddric Mitchell, organ (8, 10); Bilal (1, 9), Nikki Ross (8, 10), Gretchen Parlato (6), vocals.

Ordering info: bluenote.com

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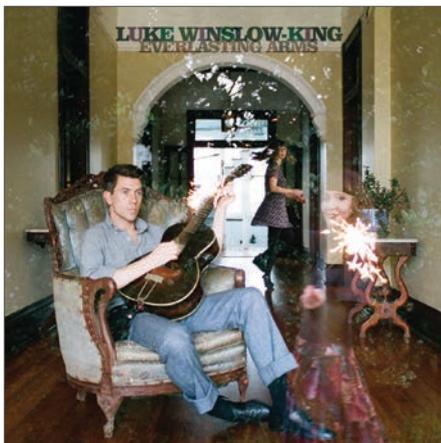
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Luke Winslow-King *Everlasting Arms*

BLOODSHOT RECORDS 216

★★★★★

On his last album, *The Coming Tide*, New Orleans-based singer-songwriter and slide guitarist Luke Winslow-King delivered spare, crisply rendered evocations of early gospel, jazz and blues, shot through with innocence and serenity. While the basic tenets of those things remain in play on *Everlasting Arms*, Winslow-King's aesthetic makes a beeline here. Bigger, bluesier and much less wide-eyed, this new disc suggests his career is at a precipice he's only just begun to ascend.

The disc's 14 songs reflect the classically trained Michigan native's ability to move seamlessly between sometimes disparate influences, finding, for example, ways to stitch a New Orleans parade drum roll into a husky Delta blues jam straight out of the '50s. And while the vocal assist from his wife and collaborator Esther Rose lends *Everlasting Arms* a hint of the gossamer feel that permeated *The Coming Tide*, the overall vibe here is anything but delicate.

The mix is rich and expansive, with tracks like "Swing That Thing" negotiating a sweet spot between Winslow King's warm, rounded phrasing, his burning, Mississippi porch-ready fretwork and the bygone-era appeal of Rose's backing vocals. Thing get darker in two instrumental interludes, both of which stand beautifully on their own but feel even more sinister juxtaposed against the sunshine pop of "Domino Sugar."

The album's centerpiece, "Home Blues," passes the reins to clarinetist Orange Kellin between grand orchestral swells. The lyrics include a shout-out to "Wanton Way Of Lovin'," echoing a few of its lines in a way that ties the album together—one of many elements that add a compelling lyrical narrative to this smoldering mix of blues rock, jazz, country and beyond.

—Jennifer Odell

Everlasting Arms: *Everlasting Arms*; *Swing That Thing*; *Levee Man*; *Graveyard Blues*; *Cadillac Slim*; *La Bega's Carousel*; *The Crystal Water Springs*; *Wanton Way Of Lovin'*; *Interlude I (As It Goes)*; *Last Night I Dreamed My Birthday*; *Domino Sugar*; *Interlude II*; *Home Blues*; *Traveling Myself*. (47:13)

Personnel: Luke Winslow-King, guitars, vocals; Esther Rose, washboard, percussion; Ben Polcer, trumpet, piano, percussion, vocals; Benji Bohannon, drums, percussion, vocals; Cassidy Holden, upright and electric bass; Roberto Luti, electric and acoustic slide guitar; Matt Rhody, violin; Orange Kellin, clarinet; Bruce Brackman, tenor saxophone; Dominick Grillo, baritone saxophone; Rick Trolsen, Charlie Halloran, trombone; Jon Gross, sousaphone.

Ordering info: bloodshotrecords.com

Books / BY KIRK SILSBEE

Tales of 2 Jazz Geniuses

Feats of genius may astound those who witness them, but geniuses aren't always easy to be around. When genius comes in the form of a narcotic-addicted jazz musician, being in their inner circle can be a trial. Two recent memoirs detail the lives and collateral damage suffered by intimates of two brilliant but utterly self-destructive jazz stylists: Chet Baker (1929–1982) and Art Pepper (1925–1982). Artt Frank's *Chet Baker: The Missing Years* (Books+Independent, 209pp.) and Laurie Pepper's *ART: Why I Stuck With a Junkie Jazzman* (APM Corp., 370pp.) reveal as much about the authors as they do their subjects.

On paper, they had much in common: Baker and Pepper were contemporaries with fearsome fathers, reared in Los Angeles suburbs. Both showed promise as young jazz players with individual voices. Pepper was a star soloist with Stan Kenton; Charlie Parker chose Baker over every trumpeter in L.A. for his Tiffany gig in 1952. They saw each other at sessions, and the two co-led the 1956 *Playboys* album on Pacific Jazz. They were also part of the L.A. drug underground, which counted many jazz players among its ranks.

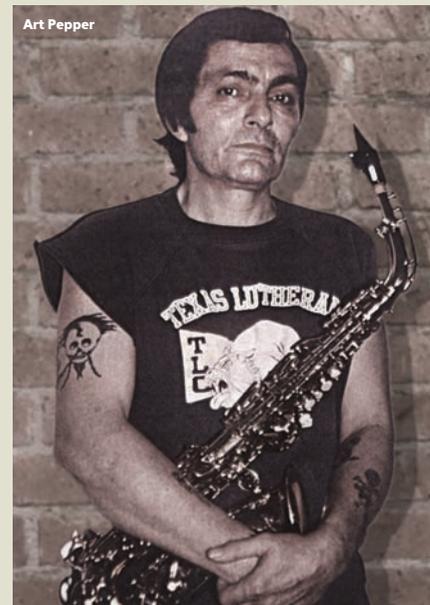
The similarities end there. Few musicians embodied "California cool" more than the light-toned Baker, whose stock-in-trade was vulnerable lyricism. Pepper, on the other hand, was a member-in-good-standing of the school of "California hard." Each man played the way he lived.

Baker was conspicuously fleeting in Pepper's nakedly candid, self-lacerating autobiography *Straight Life* (Schirmer, 1979). Despite being part of the junkie fraternity, the twain seldom met, apparently. Using a pseudonym, Pepper dismissed Baker in one paragraph as a weak player and, worse, a snitch. Baker was widely known to give up names of associates in police custody, while Pepper prided himself on being able to do hard time and never rat out anyone to the authorities.

Frank was a bop drummer from Maine who moved to Los Angeles to pursue acting, but mostly painted houses. He had long idolized Baker and was surprised to see the trumpeter's name on the marquee of Donte's in 1966. Inside, Frank was horrified to observe Baker trying to get a sound out of his horn with no front teeth. The facts aren't crystal clear, but Baker had been beaten severely in Northern California. Frank took Baker on as a project—helping him to get himself together and practice, driving him around the sprawling Southland and securing jobs for them.

Frank's book is valuable as a chronicle of Baker's "lost" late 1960s. Time and again, well-meaning patrons staked the former golden boy trumpeter to gigs, recording dates, media exposure and second chances. Herb Alpert is singled out for special praise; Baker recorded a ghastly series of popish albums under the banner of "Mia-machi Brass." Baker hated doing the Tijuana Brass knockoffs, but they saved his life.

Frank is still a little star-struck over Baker,



readily forgiving him for the trips to the meaner L.A. streets for drug buys. His Chet Baker was a polite, considerate, hard-working family man and a once-great player on his way back to the top, albeit one who lived for drugs.

Straight Life is one of the great jazz autobiographies. It was in Art's unmistakable voice, but willed onto the shelves by his long-suffering wife Laurie. They met at Synanon in Santa Monica, one of the first drug rehab facilities. Her title answers a question many have wondered over the years. She's a smart, confident businesswoman who oversees Pepper's music on her label Widow's Taste. But the cover photo shows an embarrassed younger woman who looks away from the camera as a glaring Pepper exposes the tattoo on her breast.

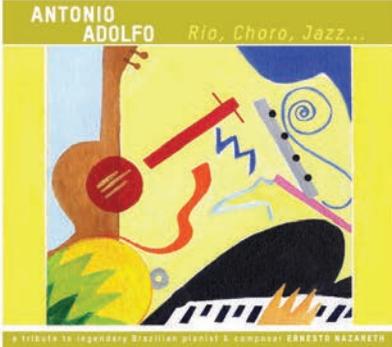
Laurie's account is as much about her coming of age as it is about a great artist's years when the larger jazz world embraced him. No angel, as she would be the first to admit, she watched Pepper play hide-and-seek with Methadone treatment and participated in the cocaine binges.

She is a meticulous Boswell to Pepper's Dr. Johnson, chronicling the sometime harrowing logistics of traveling with a druggie and a great musician filled with self-doubt. Pepper had a way of sabotaging himself and injecting drama into every triumph, coupled with a lack of practice and preparation. Laurie relates that those obstacles were a source of electricity that he was able to channel into his playing. The section in the book where Pepper plays New York for the first time crackles with layers of complexities, making Art's triumph all the more impressive.

Geniuses pay a price for their gifts, as do those close to them. But their caretakers get something in return, however fragile. In Frank's case it was reflected glory; for Laurie Pepper it was a kind of love and an adult portion of the real world.

Ordering info: booksendependent.com; lauriepepper.net

ANTONIO ADOLFO *Rio, Choro, Jazz...*



ANTONIO ADOLFO

Rio, Choro, Jazz...

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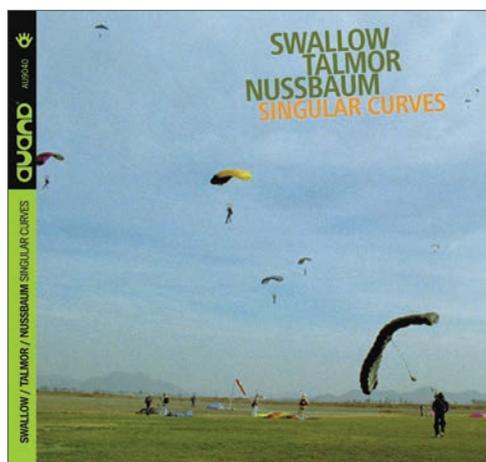
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Swallow/Talmor/Nussbaum *Singular Curves*

AUAND 9040

★★★

On their second trio disc, bassist Steve Swallow, tenor saxophonist Ohad Talmor and drummer Adam Nussbaum nurture intimate, spare pieces into alluring bloom. There's great freedom and responsibility along with headiness and humor.

On much of the CD, the trio dances around elusive suggestions of melody and pursues those threads within improvisations. So, selecting the tuneful standard "You Go To My Head" as the disc's finale initially seems an unlikely choice. But as the piece unfolds, it becomes apparent that this track, in fact, is very telling of the trio's craft. Like

Mark Lomax Trio *Isis & Osiris*

INARHYME RECORDS 1007

★★★

The spiritual sounds of mid-'60s Impulse! records come to mind immediately when listening to Mark Lomax's poignant new trio disc. Pioneers such as John Coltrane and Sonny Rollins are Lomax's obvious lodestars for the formidable excursion.

Here, the versatile drummer displays his textural ingenuity on various suspended cymbals as well as his command at wielding thunderous, episodic crescendos on the toms. Lomax has a knack for creating dynamic rhythmic palattes that extend the usual drummer's role of mere timekeeping, much in the same manner as Elvin Jones did with Coltrane. He leads a solid trio that often puts Edwin Bayard's surging tenor saxophone passages front and center as Dean Hulett helps push the momentum forward with brawny bass lines.

A no-nonsense vibe permeates the disc, particularly on the questing "Kemet," which after an extensive parade of rhythmic and textural wizardry moves at a slow, picturesque North African groove. "Osiris" bounces at a slightly more ebullient pace, Lomax driving the pulse with fractured 6/8 patterns that catapult Bayard's soulful, steely improvisations.

a film running backwards, unraveled phrases gradually coalesce until the well-loved melody gently reveals itself at the end.

Talmor has worked with jazz luminaries, and he's equally dedicated to classical composition. Those dual interests are reflected in his inquisitive, thoughtful writing and soloing. The influence of mentor-collaborator Lee Konitz is also evident in his probing solos. With his round sound and gorgeous upper register, Talmor offers a tender, singing quality, even during fleet runs.

Swallow reaffirms his status as a consistent original. He swings from alternate angles and skillfully gives soloists wide berth. And on his composition "Then Again," Swallow takes an entirely different tack, using his electric five-string to create an even, attackless 11-note pattern sounding surprisingly like an electronic sequence.

Nussbaum makes great use of brushes throughout, plying interactive "counterpoint" with deep-seated feel. And when he gets the spotlight on tracks like "Warp" and "Now Four 2," he absolutely tears it up.

Some freer improvised numbers may demand patience from listeners, but the rewards are there. At their best, the trio shows an uncanny cat-and-mouse playfulness, proving that melodic fragmentation can be downright catchy.

—Jeff Potter

Singular Curves: It Did; Ups And Downs; Carolina Moon; Get Lost; Then Again; Meli Melo; Now Four 2; 7 Things; Parallel Fifths; Flight To Missoula; Anything You Want; Warp; You Go To My Head. (56:32)

Personnel: Steve Swallow, electric bass; Ohad Talmor, tenor sax; Adam Nussbaum, drums.

Ordering info: auand.com



While Lomax keeps the sonic theme surrounding the mythical Egyptian goddess and god Isis and Osiris admirably intact, the unrelenting solemn quality to the disc veers toward sameness. Even the ballad "Love" bursts forward with resolute force.

Toward the end of the disc with the torrential "Resurrection," though, one can't argue against the music's biting emotional and artistic clarity.

—John Murphy

Isis & Osiris: Kemet; Interlude (Bass); Isis; Interlude (Drums); Osiris; Interlude (Drums); Chaos; Love; Interlude (Tenor Saxophone); Resurrection. (47:00).

Personnel: Mark Lomax, drums; Edwin Bayard, tenor saxophone; Dean Hulett, acoustic bass.

Ordering info: inarhymerrecords.com

Cloudmakers Trio *Abstract Forces*

WHIRLWIND RECORDINGS 4655

★★★★

London-based Cloudmakers Trio shakes up everything in sight on its second release. The trio's 2011 release (*Live At Pizza Express*) having met with considerable acclaim, *Abstract Forces* further highlights the group's exceptional vibraphone-bass-drums telepathy in seven tracks of vibes player Jim Hart's largely through-composed material, joined to drummer Dave Smith and double bassist Michael Janisch's sensitive and rambunctious improvisations. Cloudmakers Trio draws from such diverse musical worlds—including free-jazz, funk, electronic experimentation, pure swing and unbridled improvisation—that their music is not only impossible to resist, but gets better with repeated plays. Perhaps hailing from outside the United States helps Cloudmakers Trio create an unexplored niche of their own, the trio's multiple style-sourcing consistently anchored in some wickedly exciting improvisations. And every track is slightly different. "Ramprasad" sounds like the soundtrack to some intrepid game of chess, ring-modulated vibraphone sounds burping near chatty bass lines and brush-stroked drum flourishes. "Snaggletooth" nudges close to Bad Plus material by way of a greasy funk rhythm, offset by Hart's lovely vibraphone melody. Here, the trio sticks close to Hart, his serpentine mallet melodies often changing shape and expression within a single song. Hart's textural sense of touch rubs off on his bandmates—*Abstract Forces* is part Gary Burton, part Pee-wee's Playhouse.

—Ken Micallef



Abstract Forces: Snaggletooth, Angular Momentum, Post Stone, Early Hours, Social Assassin, Ramprasad, Conversation Killer. (55:41)

Personnel: Jim Hart, vibraphone; Michael Janisch, double bass; Dave Smith, drums.

Ordering info: whirlwindrecordings.com

Adam Schroeder *Let's*

CAPRI 74134

★★★★½

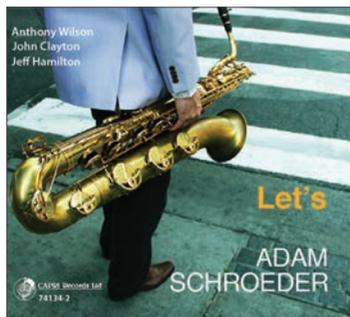
Young SoCal baritone saxophonist Adam Schroeder is in the company of an A-list group, but there's little doubt that the album at hand is a Schroeder showcase first, and a four-way exchange second. His agility and range of vocabulary are impressive, but they occasionally chaff against the tonal limitations of the instrument.

Schroeder can dance with a lightness approaching Gerry Mulligan on one tune or dig in with the planted-foot gusto of Pepper Adams on another. Guitarist Anthony Wilson is the melodic and harmonic foil, and he's judicious with his contributions. There are times when the baritone—working off of the implied harmony of bass and drums alone—operates in the unfettered way of the Mulligan-Chet Baker band.

Of the five Schroeder originals, rhythm is often a key element; he likes to swing on fast tunes. Thad Jones' title number is a mover whose drink is stirred by the peppery drums. Schroeder and drummer Jeff Hamilton's unaccompanied rhythm exchanges are among the best on the collection.

The lack of another front-line voice draws attention to the sameness of the baritone's sound. Schroeder's umpteenth chorus on "Southside Samba" begs for a little sonic relief—a rare caveat of this album.

—Kirk Silsbee



Let's: Hello Bright Sunflower; In The Middle Of A Kiss; Just Clap Your Hands; You & I; Wrap Your Troubles In Dreams; A Hawkeye, A Hoosier, & Two Cali Cats; Contemplation; Patient Endurance, Steady Hope; Let's; Southside Samba; The Smulyan Spectacles. (58:55)

Personnel: Adam Schroeder, baritone saxophone; Anthony Wilson, guitar; John Clayton, bass; Jeff Hamilton, drums.

Ordering info: caprirecords.com

Cortex *Live!*

CLEAN FEED 309

★★★★

Norwegian drummer Gard Nilssen has earned a reputation for powering some of his homeland's most aggressive and loudest improvising units. But he leaves no doubt to his bona fide jazz chops with his playing in the quartet Cortex, which might be the most exciting and fiery freebop unit to emerge from Scandinavia since Atomic.

Live! is the group's third and best album, a session that finds the band attacking the pithy compositions of cornetist Thomas Johansson with supreme confidence and mind-boggling agility. The group's sound and instrumentation certainly carry on the legacy of the classic quartet fronted by Ornette Coleman and Don Cherry, right through to the simpatico snort of John Zorn and Dave Douglas in Masada, but Cortex is seizing its own turf.

On "Opening," Nilssen and bassist Ola Høyer carve out a loose, buoyant groove that offers lots of space and propulsion to the front line, which blends expertly, manipulating colors and tone so that at times it's tough to tell the instruments apart. Johansson is a serious talent, writing concise, tart melodies that support and encourage extended improvisation, while easily lodging in the cerebellum, to pick up on the titular song metaphors here. The tunes flow into one another without pause, as the clarion hook of "Endorphin" leads directly into the cornetist's garrulous plunger-mute articulation of the "Gray Matter" theme over a widely spread martial beat. The quartet has seriously internalized the material, moving as one—this is a band that deserves serious attention.

—Peter Margasak



Live!: Opening; Cerebrum; Endorphin; Gray Matter; Interlude; Hub; Closing. (50:26)

Personnel: Thomas Johansson, cornet; Kristoffer Alberts, reeds; Ola Høyer, bass; Gard Nilssen, drums.

Ordering info: cleanfeed-records.com

Marco Benevento *Swift*

ROYAL POTATO FAMILY 1415

★★★★½

Swift sees keyboardist Marco Benevento moving wholeheartedly into the electro hooks and indie rock feel that he hinted at on 2012's *TigerFace*. Here, Benevento embraces the choppy, synth-centric elements of post-punk while maintaining his penchant for triumphant piano lines and satisfying melodies.

The album gets its name from producer Richard Swift, whose taste presents an audible influence. But the biggest change for Benevento is the addition of his own vocals, which he employs on every track.

Layers of '80s-era grooves keep Benevento's wistful and echo-heavy lyrics grounded in "At The Show," which gets a jolt of New Wave vibes courtesy of Rosie Kirincic's backing vocals. Benevento's familiar acoustic piano style—prone to shimmering melodics and an affection for blue notes—emerges in the lovely "If I Get To See You At All." The slow-building "Coyote Hearing" harkens back to Benevento's more traditional sound, with sheets of texture playing against his blues- and funk-inspired keyboard vamps.

A mix that gives Benevento's piano (and even his voice, which is often muted and tweaked with reverb) a bit more emphasis would be a welcome approach on the next studio outing. But that's a pretty minor complaint given the overall success of such an unexpected project.

—Jennifer Odell



Swift: At The Show; If I Get To See You At All; Witches Of Ulster; Eye To Eye; Coyote Hearing; One And One Is Two; The Saint; No One Is To Blame; Free Us All; At The Show (Radio Edit). (34:42)

Personnel: Marco Benevento, piano, keyboards, drum machines, vocals; Dave Dreiwitz, bass; Andy Borger, drums, percussion; Rosie Kirincic, Richard Swift, additional vocals.

Ordering info: royalpotatofamily.com



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Embracing
Electronic Percussion
in the Digital Age

Kit



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- 76** Brian Andres
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- 78** Robert Breithaupt
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- 80** Brian Blade
Solo Transcription
- 82** Toolshed
- 84** Gear Box

The NEW DRUM Kit

EMBRACING ELECTRONIC PERCUSSION IN THE DIGITAL AGE

By Ken Micallef

Zildjian Gen 16
Buffed Bronze

In a recent performance at the New York venue DRoM, drummer-programmer Zach Danziger and bassist-programmer Owen Biddle treated the audience's ears to their mutant jazz-electronica and their eyes to images of Archie and Edith Bunker arguing in whiny Queens accents. The musically dynamic duo, who cleverly bill themselves as "Edit Bunker," performed on both traditional instruments and boundary-stretching electronics, all in front of a large video screen. Danziger and Biddle improvised aurally through an assortment of MacBooks, triggers, software, hardware and instruments, but also visually, manipulating digital sounds and images in real time. As they romped, Archie stutter-shouted, "Meathead!" Edith responded, "I gotta go to the bathroom!," her speech synced with the drums' jagged rhythms. The audience howled in recognition and amazement.



Alesis Sample
Pad Pro



Roland
TM-2



Just as computers and digital technology have revolutionized every industry and art form, the potential to make music never before heard (or seen) is reaching critical mass. DJs, “EDM” artists and recording studio folks have worked in this realm for years; that same technology is now available at a price point that almost any musician can afford. Drum, cymbal and electronics manufacturers have responded to the challenge with multi-pads, modules and complete e-pad and e-drum sets priced to sell to drumming paupers and sheiks alike. Future Shock in sound has arrived.

“My setup is an ever-revolving array of hardware and software,” explained Danziger, a prolific soundtrack composer who is also a founding member of the groups Mr. Barrington and Aerobe. “I use a MacBook Pro running Ableton Live, which is the sequencer and brain. Piezo triggers on my drums and cymbals connect to an Alesis I/O trigger interface. That connects via USB into the MacBook Pro running Ableton, which sends MIDI data to the MacBook to create sounds. My drums and cymbals are acoustic, but include synthetic-sounding stuff (like odd-sized cymbal stacks) and traditional cymbals.”

If you have a basic working knowledge of Pro Tools, creating your own drum sounds via pads, drums and electronics doesn’t need to be rocket science. Electronic drum sounds, whether sourced from pads, modules, triggers, multi-pad units or e-drum kits, can replicate the sound of a tabla drummer, an orchestral percussionist, a comic actor—even a wannabe Max Roach.

“I assign different synth or drum sounds within Ableton,” Danziger continued, breaking down the technical gibberish. “I can switch patches with a foot controller or a mouse on a track pad and change the palette per song, or

Yamaha DTX950K



I can automate it so the sounds change with the song. I can set it so when I hit the drums harder, the synth pitches ascend or other effects will activate. The same with drum sounds: If I play the bass drum harder, it can generate a [Roland] 808-pitched bass drum or sound more distorted. You can definitely set parameters so that when you play nuances, the sounds will change.”

Edit Bunker flies in the outer realms of acoustic-electronic improvisation, Danziger’s ingenious customizing resulting in a true “hybrid” drum kit. As manufacturers offer products with greater functionality and sound options, with an acoustic drum sound that is becoming absurdly realistic, and with a level of touch-sensitivity that will surprise the unfamiliar, a robotic AI-like being capable of replicating Tony Williams’ cymbal flourishes and Ed Blackwell’s earthy rhythms is probably gestating in the mind of some wily drummer-cum-programmer.

But you don’t need Danziger’s skill set to “go hybrid.” A multi-pad from Alesis or Simmons is a good starting point, or Roland’s TM-2 Trigger Module. Pads from KAT or Yamaha can turn you into an e-drummer. If you prefer a traditional surface, Pearl’s Tru-Trac Drumheads or Pintech’s A2E hardware can convert your acoustic set

to electronic. Or you can go whole-hog with a DDrum hybrid kit. Indeed, today’s drummers and percussionists can easily augment their acoustic rigs and enhance their creativity with a wide range of electronic equipment—thanks to the plethora of high-tech products that are currently on the market.

Like most e-kits consisting of drum and cymbal pads and a module (or brain), 2Box’s DrumIt Five kit can produce sounds from presets or 100 “kits” with identifiable stylistic signatures. The ability to alter cymbal sounds is a surprising e-option: 2Box’s cymbals offer adjustable pitch, EQ and decay, as well as four “zones” (or playing surfaces). Wrapping your limbs around these radically different playing surfaces may be the biggest hurdle, but the sounds will make you feel at home. Equally unexpected is the touch-sensitivity built into many e-pads.

“The idea with rubber heads is to offer a playing feel that mimics the feel of acoustic drumhead but to do so with the lowest possible actual noise,” says Bengt Lilja, 2Box founder and CEO. “The trick is to make the rebound natural and dynamically sensitive and couple that with fast triggering [to avoid latency]. Since the sounds are multilevel recordings, that also contributes to the natural feel of playing the pads.”

Drummers Simon Phillips, Kenny Aronoff and Marco Minneman created some of the sounds in the DrumIt Five kit, but the amount of available sounds is ultimately up to the user.

“Besides the bank of 100 kits, you can also create 999 single kits on top of that,” Lilja said. “A hi-hat sound can hold 1,000 samples. A snare, over 100. So the total amount of samples are around 10,000. With the 2Box DrumIt Five system, the drummer can create his or her own sounds or purchase more sounds. So in effect, there is no



limit to the number of sounds one can have.”

Always the big fish in the sea when it comes to anything drumming-related, Yamaha offers four series of e-pad kits expanding to 10 different models, all with foot-pedal triggers and drum modules. Yamaha artists involved in the development of the DTX series include Dave Weckl, Ralph Humphrey, Gary Novak, Ndugu

Electronic Drums at a Glance

The electronic drum and percussion products discussed in the accompanying article are available to today's players at a wide range of prices.

2Box

- D5K DrumIt Five kit (without hardware): \$3,888.87
- D5KH DrumIt Five kit (with hardware): \$4,199.98
- DrumIt D5 module (included in all sets): \$1,711.10

Alesis

- SamplePad Pro: \$299

DDrum

- Hybrid 6 Piece Acoustic/Trigger Set: \$699
- DD2XS Digital 4 Pad Sample Station: \$499
- DD5X 6 Piece Digital Drum Set: \$1,399

KAT

- kt3 Digital Drum Set: \$999

Pearl

- Tru-Trac Electronic Drumheads: \$1,699
- E-Pro Live Kit: \$2,599 (with metal cymbals); \$2,199.00 (with plastic cymbals)
- R.e.d.box module: \$599

Pintech

- A2E acoustic-to-electronic drum conversion kit: \$56–\$104

Roland

- TM-2 Trigger Module: \$239

Simmons

- Stryke6 i-Pad based drum controller: \$129

Yamaha

- DTX400K kit: \$799.99
- DTX532K kit: \$2,450
- DTX950K kit: \$8,709.97

Zildjian

- G16B53DS Set (13-inch Hi-Hats, 18-inch Crash/Ride, digital processor and pickups): \$679
- G16B52DS Set (13-inch Hi-Hats, 16-inch Crash, 18-inch Crash/Ride, digital processor and pickups): \$899
- G16B51DS Set (14-inch Hi-Hats, 18-inch Crash/Ride, 20-inch Ride, digital processor, pickups): \$1,050

Chancler and Akira Jimbo. Yamaha offers more of everything: more zones, more kits, more sounds and more control over the important little details.

“The Accent Articulation feature allows a different articulation of the instrument to be played with an accented note,” said Tom Griffin, Yamaha product specialist. “For example, some kits do not have multi-zone pads, so we use dynamics as a way to access the articulations of an instrument. On the snare, normal playing triggers the head voice and an accent articulates a rim-shot.”

How do the Yamaha e-sets replicate the extreme subtlety of sounds required by the jazz drummer?

“That question pre-supposes the e-sets *can* replicate that extreme subtlety,” replied Steven Fisher, marketing manager, Yamaha Corporation of America. “The short answer is they don’t, and Yamaha would never try and convince your savvy readers that they could. But much can be done via programming to imitate the subtle behavior of an acoustic set of drums and cymbals in the digital realm. This can include using multiple samples per instrument, changing the sound based on performance techniques, and other voice-programming tricks. We recently developed a new laser-based technology that makes our pads and cymbals ‘feel’ better than ever before.”

Zildjian’s Gen16 is an acoustic-electric cymbal—“a real cymbal, not a rubber pad,” according to Product Manager Anthony Lapsansky. “This allows for the feel of a real cymbal. Gen16 cymbals react, feel and play like real cymbals. You can practice with Gen16 cymbals using the same technique as with your acoustic cymbals at a drastically lower volume [50–70 percent less]. Gen16 are the only cymbal products on the market that allow you to do this.”

Offering a full complement of cymbals from splash to China that sound and feel like traditional cymbals yet produce a full array of electronic sounds, Zildjian is helping to lead the way into a future where acoustic-electronic hybrid kits will surely be commonplace. Utilizing reduced-volume cymbals and the Digital Cymbal Processor (DCP), the drummer can apply an array of tone shapes to each Zildjian Gen16 cymbal.

“The DCP has 23 presets including global reverb on each of its five channels,” Lapsansky said. “The Gen16 cymbals are no different from any other Zildjian cymbals except that they’ve had some of their mass removed to reduce volume. Our Direct Source Pickup captures the sound of these cymbals similar to a microphone but with no threat of feedback or picking up other parts of the kit. The sound is then digitally processed by the DCP module to shape the tone of the cymbal. This allows you to get many different sounds from the same sound source. The greatest benefit of Gen16 is that it allows the player to get the same feel and responsiveness of an actual cymbal in an electronic environment.”

“Not even Tony Williams’ ride cymbal can make a drummer more creative,” affirmed Yamaha’s Steven Fisher. “But an expressive instrument will always inspire you to play.”

DDrum produces acoustic sets fitted with triggers for electronic sounds and complete e-pad kits using the DD1M Drum Module. The company’s top-of-the-line DD5X kit features 696 percussion sounds, 10 trigger/pad inputs, dual zone snare/tom pads, chokable cymbals and Mylar drum heads. What 696 sounds are we talking about?

“We have kits that replicate the wide-open tones of a standard bop kit,” said Felix DeLuna, of DDrum Drums Artist Relations & Product Development. “There’s even a brush setting. Rims can be programmed with additional sounds ranging from cowbell to other cymbals or drums. The cymbals allow for multiple playing surfaces, such as edge and bow, or for more than one instrument. It could be a crash cymbal in the bow area, and a splash at the edge. In terms of the ride, there are actually three playable zones: edge, bow and bell. The brain sensitivity can be adjusted to suit a particular drummer’s needs.

“It’s a slippery slope as to whether [an e-kit] can ever truly replicate the visceral connection that is present when playing an acoustic drum set,” DeLuna thoughtfully added. “Jazz drummers may prefer the more traditional feel of our Hybrid kit with drum heads installed. This offers a best-of-both-worlds scenario, offering access to the electronic, and still satisfying the feeling of playing the drums. The more parts a drummer can cover, the more valuable asset they will be with their band. Like anything else, it’s all context.”

KAT’s kt3 Digital Drum Set differs from many e-sets by offering realistically sized drum pads. Where many manufacturers seem hesitant to spend on extra materials, KAT goes all out, manufacturing pads that reflect literal drum sizes. Smaller pads not only force the drummer to rethink his strike zone, but to focus on details like rim shots, bell strikes and where to begin a crush roll when moving from outer to inner drumhead. The kt3 set addresses these issues.

“The kt3 has 500 sounds built-in,” said Marc Morales, KAT brand manager. “The sounds—including 45 programmable presets—cover a wide variety of genres such as funk, jazz, hip-hop, Latin and fusion. We created our own samples specifically for this kit as well as using samples from our overall sound library. With 45 kits and 25 additional user kits available, I created each to represent a specific musical genre and made every attempt to provide a wide variety of choices with as little redundancy as possible.”

KAT has also considered the textural concerns of the jazz drummer considering a hybrid set.

“We’ve programmed many of the articulations



Vinnie Colaiuta
Model SVC

VIC FIRTH



Vinnie Colaiuta

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that are needed to recreate the feel of performing on an acoustic kit into the kt3,” Moralez said. “The dual-zone pads and cymbals allow the user to assign any of the 550 different sounds to each zone. The 45 preset kits all have unique zone assignments that widen the sound palette available to the player. Each zone is velocity-sensitive and many sounds are dynamically multi-stacked.”

Pearl manufactures drumheads that, once attached to your current shells, allow you to go electronic at will. In a promo video, drummer Will Kennedy uses an Indian percussion setting with Pearl’s Tru-Trac heads. As he plays, you can see the look of surprise on his face as tabla, bell and chime sounds correspond to his stick strikes. Though the heads are made from rubber, they have the feel of traditional drumheads. Pearl also offers E-Pro Live Kits that incorporate the Tru-Trac Drumheads with standard Pearl drums.

“The Tru-Trac Drumheads mount on a shell like a normal batter head and use piezo triggers underneath the rubber heads for triggering,” said Bob Sabellico, Pearl’s product manager of electronic percussion. “The rim is also a separate trigger that can be programmed for an additional sound. And we didn’t go for the small pads commonly used on most electronic kits. We used the actual drum sizes so that the drummer doesn’t have to change his technique to play e-drums.”

Ultimately, how can a drum head spur a drummer’s creativity?

“The Tru-Trac Drumheads and E-Pro Live Kit allow the drummer endless possibilities for sound from a drum kit,” Sabellico said. “Today, the drummer is called on to provide sounds that cannot always be played from an acoustic kit. You can make your a kit a hybrid kit with an acoustic snare, Tru-Trac toms and bass drum and real cymbals for the ultimate live rig.”

Roland has led the industry for years with its popular SPD-SX pad. So when Roland offers a module that accepts an SD card for user-generated sounds as well as the ability to play back presets and samples, drummers listen. The TM-2 offers “162 ready-to-play professional sounds, ranging from acoustic drums and percussion to modern electronic instruments,” according to Roland. You need only attach the supplied triggers to your drum rims to join the hybrid world.

“Previously, adding an all-Roland triggering package was about a \$1,000 investment,” noted Drew Armentrout, product and artist relations

manager, Drums & Percussion, Roland US. “With the TM-2 and a pair of acoustic triggers and/or pads, a drummer can get into the game for less than \$500.”

Armentrout, an articulate spokesman, explained the TM-2’s many features. “From a creative or sonic standpoint, triggering with the TM-2 can be thought of as layering, enhancement and expansion,” he said. “With layering, an acoustic snare drum could be layered with an acoustic snare drum sound to create a new acoustic snare drum sound. Enhancement allows you to add a characteristic to the acoustic drum sound to dramatically change the

overall sound. For example, the sustain sound of a kick drum could be triggered from the TM-2 and added to the acoustic kick to add depth. With expansion, sounds are typically triggered from an electronic pad like a Roland KT-10 Kick Trigger pedal rather than from an acoustic drum trigger. This is a great way to add classic Roland sounds such as the TR-909 drum machine, or orchestral sounds. And using an SD card, *any* sound can be triggered from the TM-2.”

Simmons’ Stryke6 is a six-pad, laptop-sized controller that can trigger a variety of DAWs and sample programs from any computer, yet it’s designed for the iPad with its own dedicated app. Kick and hi-hat trigger pedals are included, as well as drum sticks. You could describe the Stryke6 as both hybrid drumming module and all-in-one educational tool.

“The Stryke6 was designed with several goals,” said Jim Norman, Simmons product manager. “One was to teach the non-drummer the basics of playing drums. The Stryke6 Drum app is designed for beginners as well as someone who knows how to read drum notation.

“The program has two teaching modes,” Norman continued. “One is a traditional drum notation; the other is more of a game similar to Rock Band. There is also a ‘free play’ mode where you can choose a kit and song to jam with. There are varying levels of complexity for the users. The range of sounds is basically several kits with natural acoustic sounds, electronic sounds and some percussion sounds—mostly aimed at pop and rock styles.”

The Alesis SamplePad Pro is a multi-pad unit with eight usable pads, 10 kits and 200 sounds, with an onboard SD card reader enabling 20 more kits. The SamplePad Pro’s kick trigger input accepts velocity-sensitive kick triggers and hi-hat pedals. And while the SamplePad Pro is designed to be smacked with sticks, you can also play this multi-pad with two hands in old-school MPC style. Can the SamplePad Pro replicate the extreme subtlety of sounds required by the jazz drummer?

“The pads are velocity-sensitive,” replied Walt Skorupski, Alesis project manager. “These pads have adjustable sensitivity and velocity curve settings which allow drummers to dial in the desired behavior of the SamplePad Pro. The pads are very dynamic, and they allow for rolls and

ghost notes without issues.

“The most impressive feature is that the user interface,” Skorupski added. “Editing sample parameters doesn’t mean getting lost in sub-menus. The front-panel screen makes even the most difficult tasks simple, such as layering two WAV samples on one pad and configuring the velocity range for which sample will trigger. We have sampled kits that include traditional rock, jazz and electronic kits, as well as accessory percussion and FX kits. There’s even two octaves’ worth of marimba samples to play with.”

Pintech’s A2E acoustic-to-electronic drum conversion kit lets you install a triggering system into your existing drum set by attaching an internal brace (holding the mic/trigger) using the shell’s preexisting lug screws. Pintech even uses the existing vent hole in your drum to locate the jack.

“One of the things we hear from drummers is that they love the convenience of electronic drums, but they also like the feel of traditional acoustic drum sets,” said Ryan Guard, Pintech owner. “We’ve created a product that offers the best of both worlds. Our conversion kits work with virtually any drum, and you get the same performance.”

The difference in price from \$56 to \$104 is determined by the drum size; Pintech custom-cuts the brace to your specific drum. Pintech doesn’t insist that you use their drum module, either; the Pintech conversion kit can be used with any module or laptop loaded with the appropriate software (such as Danziger’s MacBook Pro with Ableton Live). The Pintech approach allows the simplicity of using basic triggers and a one-size-fits-all module, opening up further sound possibilities.

“Drummers used to look at electronic drums as a toy that could offer some unique things,” Guard said. “Now drummers see that electronic drums can open up so many more possibilities than acoustic drums could ever do. The sounds have become more realistic, and drummers can incorporate electronic percussion equipment with their acoustic sets. The possibilities are limitless when it comes to electronic percussion, and we are excited to see what drummers come up with in the future.”

Electronic drums and cymbals are powerful tools that give musicians the ability to widen the tonal palette and applications of the traditional drum set, an instrument that is barely 100 years old.

“Despite everything, I always put an organic feel and a sense of humanity before electronics,” Danziger insisted. “[Electronics are] just to bolster and enhance the sonics and overall production, not replace the human feel. The goal is to feel as comfortable with a hybrid kit as when playing a purely acoustic kit. This gives you another color, but doesn’t have to hamper you. You don’t want it to compromise what I feel playing music is all about, which is being in the moment, and very nuanced, organic playing. [Using electronics] can be like brain surgery, but this is *not* why you’re doing it. You’re doing it in the same spirit of being free as a drummer, with these tools to help you be ultimately even freer.”

DB

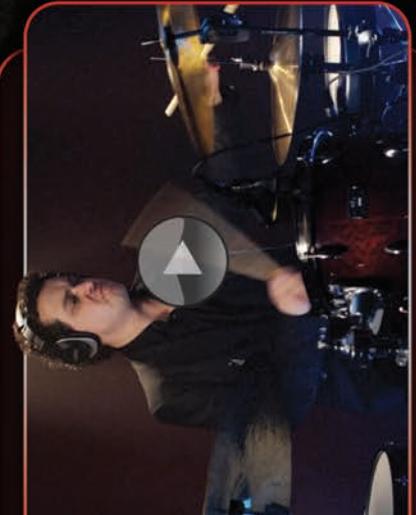


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Applying the Clave to Odd-Metered Phrasing

AS THE FOUNDATION FOR ALL AFRO-CUBAN MUSIC, THE CLAVE PLAYS AN INTEGRAL PART in determining how certain rhythms will be performed in a composition. This five-note pattern is thought of in two parts—the “3 side” and the “2 side”—and has two distinct types: rumba and *son*. (See Examples 1a and 1b.) Clave dictates every rhythm that accompanies it. Musicians performing Cuban-based music have a solid understanding of both *son* and rumba clave, and have internalized the pulse of each to the point of being second nature in one’s performance. It is in this familiarity that we now find new growth and creation in clave by introducing it to odd-metered phrasing.

It is important to understand that clave also denotes a feeling. The direction of the rhythm, whether one begins the phrase on the 2 side or the 3 side, is largely decided by how it feels when applied to the music. The rhythmic structure of a tune’s melody is a valued guide, but the feel is the determining factor. The groove is enhanced by choosing the correct clave direction for the music and can be lost when it is not. Imagine how uncomfortable a funk song would feel if the backbeat were on the 1 and the 3 the entire time. It would feel wrong. This same principle applies to clave. Numerous times in my career when encountering music for the first time, if the tune hasn’t been composed with clave in mind, disagreements can arise over the direction. In such cases, the best way to determine which direction is most prudent is to rehearse the music twice. Each clave direction is given a shot, and the one that feels the best is chosen. Usually it is readily apparent which direction makes the groove feel the best. Subsequently, it is important that as we recreate these rhythms in odd meter, they maintain their original feeling.

It has been my experience that my comfort level with clave in the 4/2 and 6/8 time signatures has made the transition into odd-metered time signatures much easier. Having internalized the feeling of clave, as well as the corresponding pulse, I have found little need to count as I applied and related it to odd meters. This results in a much quicker development of groove and feel in one’s playing. When taking these well-established rhythms into the new realm of odd meters, the outlet for creativity is vast. To assist in the application of these new rhythms on the drum set, we’ll outline each clave using the bass drum and snare drum while keeping a steady pulse on the hi-hat. Once you’ve achieved a familiarity with that groove, we can then add the more syncopated cascara hi-hat pattern (Example 2) to each clave. The cascara is a common pattern found in Cuban music. Note, as the clave changes, so does the corresponding cascara pattern.

Let’s first look at applying 3-2 rumba clave to a 5/2 time signature. (See Example 3a.) Instead of stretching the original five-note pattern over the bar, we add a note to the 3 side of the clave. We now have a six-note pattern, but the 2 side of our clave remains the same. As we apply our bass-snare pattern to the outline of the clave, you’ll find that we have now created a nice, funky beat. (See Example 3b.) Playing straight quarter notes on the hi-hat gives you the opportunity to internalize the structure and feel of the new clave. Once you feel competent with the measure, you can attempt permutations of the bass drum/snare drum sequence to create numerous variations to your liking. We can then add the adjusted cascara pattern to the 5/2 measure. (See Example 3c.) For even greater variation, try moving the cascara from the hi-hat to a ride cymbal, cowbell or the side of the floor tom. When added to your previous bass drum/snare drum permutations, you’ll find countless



Example 1a **Example 1b**

Example 2

Example 3a

ways to utilize the new rhythm. If you wish to use the clave in a 2-3 direction, simply start your new measure on the fourth half note. The 4 is now your new 1.

It is also very useful to translate these rhythms into triplets, also referred to as a 6/8 feel. When we compare 3-2 rumba clave in a triplet-based 4/2 time signature side-by-side with our version in a triplet-based 5/2 time signature, you’ll see that we have again added a note to the 3 side of the clave. (See

Examples 4a and 4b.) By once again outlining our new clave with a bass drum and snare drum pattern and adding triplets to the hi-hat, we find ourselves with a funky groove that really helps us internalize the clave in triplet form. (See Example 4c.) By eliminating the second note of each triplet from the hi-hat pattern, you are left with a shuffle feel in 5/2 with clave as your foundation. As a third challenge, you can add the cascara pattern in triplet form to the hi-hat. (See Example 4d.) Don't forget to use multiple variations by creating permutations with your bass drum and snare drum parts as well as moving the cascara pattern to the cymbal, cowbell or the side of floor tom for greater variety.

Being able to perform clave in both the 3-2 and 2-3 direction is important. As previously demonstrated, when playing 3-2 clave in a 5/2 time signature, you can start a new measure on the fourth half note to flip the clave direction to 2-3. Nothing else needs to be altered in the measure. This isn't always the case when creating clave in odd meters. When we perform clave in a 7/4 time signature, you will discover that we use two separate and distinct clave patterns to differentiate the 3-2 and 2-3 directions. To create 3-2 clave in a measure of 7/4, we simply eliminate the last quarter note of a 4/2 measure. (See Example 5a.) Our original five-note clave pattern is intact, but there is now no quarter-note rest separating the last note from the first when repeated. This gives us a slightly syncopated pulse. For practice, try playing the clave using a crosstick on the snare drum while tapping the pulse with your left foot on the hi-hat. You can then add the cascara pattern, which has been altered to fit the 7/4 phrase. (See Example 5b.) When performing the clave in a 2-3 direction, the pulse of our measure dictates that we need to rearrange our clave pattern and not simply start our previous measure in a new spot. When playing a 2-3 clave in a 7/4 time signature, we drop the fifth note of our original five-note pattern. We are now left with a four-note pattern that begins on the 2 side of the clave in the 7/4 time signature. (See Example 5c.) This version maintains the same pulse as our 3-2 version and keeps the original feel intact. The cascara pattern is again changed to align with our new clave. (See Example 5d.)

We've covered just a few of the numerous odd-metered variations you can explore using clave. One can also find other examples in meters of 9, 10 and 11 in modern Latin jazz music from such artists as John Calloway, Yosvany Terry, Diego Urcola, Silvestre Martinez or my own ensemble, The Afro-Cuban Jazz Cartel, to name just a few. All of these musicians are known for exploring fresh ideas, pushing the rhythmic boundaries and reflecting the current influences within the music today. But that's not to say that the application of clave is limited to just Latin jazz. You will find clave as the structural core of music ranging from Afrobeat of West Africa, the bomba and plena of Puerto Rico, the New Orleans second line and beyond. Clave has entrenched itself as a world rhythm. It is the root of the West African musical diaspora, which is arguably seeded the strongest in Afro-Cuban music. To really understand, imbibe and then masterfully perform clave-based music of any type. I urge you to study Afro-Cuban music such as rumba Guaguanco, the *son* and the mambo. A serious student of clave will know well the music of Los Munequitos de Mantanzas, Arsenio Rodriguez and Tito Puente. It is a history worth knowing and will provide an essential foundation for using clave in odd meters. For more in-depth drum set study of clave in odd meters, I recommend Conor Guilfoyle's book *Odd Meter Clave for Drum Set: Expanding the Rhythmic Language of Cuba* (Advance Music Publishing). **DB**

San Francisco-based drummer and educator Brian Andres is the bandleader of The Afro-Cuban Jazz Cartel and has released two recordings on Bacalao Records. He is a member of the Pentaritmo Percussion Group along with Grammy-winning artists Javier Cabanillas and Omar Ledezma Jr. Andres maintains a private teaching practice and also lectures on Afro-Cuban music. Visit him online at brianandres.com.

Example 3b **Example 3c**

Example 4a **Example 4b**

Example 4c **Example 4d**

Example 5a

Example 5b

Example 5c

Example 5d



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Robert Breithaupt

Can't Find the Perfect Ride Cymbal? Check Your Sticks

SINCE THE MID-1940S, THE RIDE CYMBAL HAS DEFINED THE PERSONALITY OF THE JAZZ DRUMMER. Generations have attempted to emulate both the distinctive style and sound of the ride cymbal played by those who have inspired them, such as Roy Haynes' flat ride, or Tony Williams' ride cymbal on his seminal recordings with Miles Davis. Bandleaders such as Pat Metheny and even record labels like ECM have relied upon the ride cymbal in helping to

distinguish their "signature" sound.

While many can identify the specific cymbal that Elvin Jones or Jack DeJohnette may have played on a recording, it is not always the cymbal that created the effect—it could have been their choice of sticks as well.

The following guidelines can assist you in finding the perfect match between stick and cymbal—the right size, tip design and effect to generate what you seek for your individual sound.

Here's a Tip: Check the Tip

The stick tip can have a dramatic effect upon the sound of the ride cymbal, serving to focus or broaden the sound. An acorn-shaped or elongated stick tip will provide more "point" to the sound, often more desirable for a defined ride cymbal sound. A round tip creates more vibration from the cymbal, which may be a sound the drummer desires for either the style of music or when balancing the combination of sounds desired from both the drums and the cymbals; greater vibration produces a more solid fundamental pitch and "darker" sound.

Stick to the Standards

For more than 50 years, manufacturers have experimented with alternative materials for drumstick construction, using anything from aluminum, composites and woods such as bamboo and rosewood to create drum set sticks, with little success. Through all of this, maple, hickory and oak continue to be most often used. Maple sticks are very popular, as they are a bit lighter and allow for the stick tip to be shaped easily. Hickory and oak sticks of the same dimension are a little heavier and usually more durable, but with that weight comes increased vibration from the instrument.

Bring a Friend

Listening from behind the cymbal creates a very different effect from listening out front. When choosing both cymbals and sticks, bring along another drummer whose playing (and technique) you can trust to listen to you and then switch roles—you will be surprised at the result.

Don't Use Someone Else's Tools

Avoid making cymbal choices by using another person's sticks or by picking up any old stick and striking a cymbal. Doing so may result in choosing an instrument that you will regret buying or, worse yet, cause you to miss out on your perfect sound as a result of using the wrong stick to try it out. You may find that a cymbal languishing for months on a rack in a drum shop is your "Holy Grail"—it may never have been coupled with right stick.

What's the Style?

We use different cymbals for different styles of music. If you find yourself playing primarily in one style or setting, then the issue of stick choice is not as important. However, significant variations

in style may warrant choosing a different stick.

Where's the Gig?

An accomplished drummer should be able to adjust to dynamic changes and adapt to myriad musical settings, but playing in an extreme environment—especially in a very small, intimate space—may call for a smaller or lighter stick.

Singer or No Singer?

This question can be tricky. As a musician, we strive to develop our own personal sound, but when working with singers in a small group setting, the sound of the cymbals can either enhance or, in some cases, get in the way of the vocals.

Many drummers will choose a completely different set of cymbals when they're playing behind a singer, avoiding instruments such as China-type cymbals or very heavy ride cymbals that produce broad or dominant sounds. Using a drum stick with a defined, compact sound can make it possible for you to play your favorite cymbals in an ensemble that also features a vocalist.

possible for you to play your favorite cymbals in an ensemble that also features a vocalist.

Conclusion

Drum sticks are essentially an extension of the human hand, and choosing the right one should be a very personal decision. There is no "right" stick for every drummer, every style or every cymbal. Therefore, the correct stick is the one that feels like your stick for your own musical surroundings. Just make cer-

tain that you consider the effect of the stick on the cymbal in creating the best musical result.

Our job as drummers is not only to produce the right feel and good time, but to create the best sound possible, resulting from the best instrument and the best implement. **DB**

Robert Breithaupt is considered one of today's leaders in percussion education. He is Professor of Music at Capital University and author of the textbook *The Complete Percussionist* and the DVD *Snare Drum Basics*. Breithaupt is a past-president of the Percussive Arts Society (PAS) and is currently vice president of the Jazz Education Network (JEN). He has performed in diverse solo, group and orchestral settings and has appeared with a virtual "Who's Who" of jazz talents such as Terry Gibbs, John Pizzarelli and Kirk Whalum. He regularly performs with many of the nation's finest orchestras along with trumpet virtuoso Byron Stripling. Breithaupt is an artist endorser and consultant for Yamaha, Sabian and Remo, and he has his own signature drum stick produced by Innovative Percussion.

The stick tip can have a dramatic effect upon the sound of the ride cymbal, serving to focus or broaden the sound.

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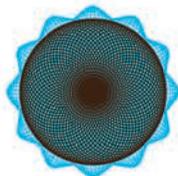
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Brian Blade's Virtuoso Drumset Solo on 'St. Thomas'

Where technique fades and the spiritual elements of music begin, Brian Blade sits among an elite few. Since exploding on the scene in the early 1990s, the drummer has remained a beacon of musical integrity and artistic transparency.

Whether performing straightahead jazz with saxophonist Joshua Redman, laying down tasteful grooves behind singer-songwriter Joni Mitchell, or leading his Mama Rosa band as a vocalist, Blade is not easily defined. Among the top recorded examples of Blade's jazz drumming is the acclaimed Redman album *Spirit Of The Moment* (Warner Bros). This 1995 release, recorded live at the Village Vanguard in New York City, showcases a virtuosic section of solo trading with Redman on Sonny Rollins' classic calypso-flavored composition "St. Thomas."

Blade and Redman trade eight full choruses of the 16-bar form before switching to half-choruses for the remainder of the solo. The first chorus begins at the 7:45 mark with Redman leading in a series of rhythmic punctuations. Blade follows with a call-and-response of three consecutive quarter notes between the ride cymbal, snare and bass drum, followed by a contrasting syncopated answer. This conversation is repeated in the following eight bars with occasional ornamentation for effect. In bar 9, Blade hints at a New Orleans second line beat that develops across four measures of time, eventually ending in a 3-over-4 hemiola pattern.

Blade creates an exciting rhythmic illusion in his second chorus, while utilizing space in a minimalist groove. In measure 17, the listener is introduced to a simple rhythmic motif that Blade uses to experiment with rhythmic displacement. Instead of copying the motif directly into the following measure, Blade holds back, allowing for beats 1 and 2 of measure 18 to pass before restating the motif again on beat 3. With the bass

drum acting as a rhythmic anchor, the reintroduced motif creates the illusion of beat 3 becoming beat 1. After the pattern settles in, it is swiftly broken in measure 31, when Blade shifts the feeling of 1 back to the downbeat.

Immediately at the start of Blade's third chorus, the drummer moves to an Afro-Cuban 6/8 pattern, inviting a half-time feel to the otherwise fast-paced trading. In measure 45, Blade is heard bending a note on the high tom, a technique performed by pressing one stick into the head while striking the drum with the other. This sound is reminiscent of the African talking drum, and creates an interesting melodic arc against the aggressive rim shots of Blade's high tom.

Chorus 4 concludes the 16-bar section of trading with a collection of eighth notes interspersed with a drum rudiment known as "the drag." Blade incorporates this buzzed stroke often in his soloing, normally at the beginning of phrases as seen in measures 49, 51, 53 and 55. Another common element of Blade's technique is the extensive use of rim shots, striking both the head and drum rim together. Most of the fourth chorus is played as rim shots on the snare drum with the exception of measures 60-62, where Blade decrescendos to a hush before rising again in the final two measures.

The intensity simmers in the fifth choruses of trading, with Blade sticking closely to the groove while shaping the line with buzz strokes on the snare drum. The sixth chorus abandons the groove but retains its simplistic nature by the use of space.

After a collection of exciting trades in choruses 7 and 8, Blade raises the bar further in chorus 9 through the use of metric modulation. Perhaps the most impressive aspect of the shifting quarter note is how Blade displaces the "new" quarter note onto the second beat of the quarter-note triplet, all while dissolving the groove dynamically to only ride cymbal and bass drum.

Chorus 10 explodes with a series of eighth-note triplets on the snare drum, followed by quarter-note triplets in the bass drum. After this obvious peak, Blade and Redman reduce the intensity in Chorus 11. **DB**

Jeffrey Lien is a Nashville-based drummer, clinician and writer. An honors graduate of Berklee College of Music, Lien presents master classes on jazz studies and drum set to schools, music stores and arts organizations across the United States. To book Lien for a clinic or Skype lesson, visit jeffreylie.com or email him at [jeffreylie@gmail.com](mailto:jeffreylie@jeffreylie.com).

Chorus 1

Musical notation for Chorus 1, measures 1-16. It features eighth-note triplets on the snare drum and quarter-note triplets in the bass drum. Dynamics range from *mf* to *f*.

Chorus 2

Musical notation for Chorus 2, measures 17-32. It features eighth-note triplets on the snare drum and quarter-note triplets in the bass drum. Dynamics range from *f* to *mf*.

Chorus 3

Musical notation for Chorus 3, measures 33-48. It features eighth-note triplets on the snare drum and quarter-note triplets in the bass drum. Dynamics range from *mf* to *f*. Includes a "PITCH BENDING @/ STICE" annotation.

Chorus 4

Musical notation for Chorus 4, measures 49-64. It features eighth-note triplets on the snare drum and quarter-note triplets in the bass drum. Dynamics range from *f* to *ff*.

Chorus 5

Musical notation for Chorus 5, measures 65-72. It features eighth-note triplets on the snare drum and quarter-note triplets in the bass drum. Dynamics range from *mf* to *f*.

Chorus 6

Musical notation for Chorus 6, measures 73-80. It features eighth-note triplets on the snare drum and quarter-note triplets in the bass drum. Dynamics range from *mf* to *f*.

Chorus 7

Musical notation for Chorus 7, measures 81-88. It features eighth-note triplets on the snare drum and quarter-note triplets in the bass drum. Dynamics range from *mf* to *f*.

Chorus 8

Musical notation for Chorus 8, measures 89-96. It features eighth-note triplets on the snare drum and quarter-note triplets in the bass drum. Dynamics range from *mf* to *f*.

Chorus 9

Musical notation for Chorus 9, measures 97-104. It features eighth-note triplets on the snare drum and quarter-note triplets in the bass drum. Dynamics range from *mf* to *f*.

Chorus 10

Musical notation for Chorus 10, measures 105-112. It features eighth-note triplets on the snare drum and quarter-note triplets in the bass drum. Dynamics range from *ff* to *f*.

Chorus 11

Musical notation for Chorus 11, measures 113-120. It features eighth-note triplets on the snare drum and quarter-note triplets in the bass drum. Dynamics range from *mp* to *f*.

Meinl Byzance Cymbals

Serious Contenders

The Byzance line of cymbals from Meinl has some exciting new offerings geared squarely toward jazz drummers, with a dizzying array of sounds, timbres, finishes and sizes offered. Hand hammering, imaginative design and attention to detail make each of the cymbals I play-tested serious contenders in this increasingly crowded market segment.

Meinl sent 11 different ride cymbals and a pair of hi-hats to review. These were from the Vintage, Jazz and Extra Dry series, giving me a wide variety to work with. I'm going to say right off the bat that I'm blown away by almost all of them.

The Byzance Jazz series gets to the heart of what most jazz drummers are looking for. I played 20- and 22-inch Big Apple Rides, a 22-inch Traditional Light Ride and a 22-inch Traditional Ride. The Big Apple rides are just gorgeous and closely capture that hand-made "K. Zildjian" sound that a lot of drummers seek. Both sides are fully lathed with a smaller hammering pattern. They produce a beautiful dark shimmer and complex sounds over a nicely controlled bed of wash. Stick definition is very good. The bell is medium size, with a dark but cutting sound. These are going to be right at home in any small-group jazz or big band setting. The Traditional Rides have a slightly different design. Their bows and bells are much higher, giving them a more controlled sound and higher pitch. Wide lathing on top helps increase stick definition and dries out the sound. The Traditional and Traditional Light Ride also have a beautiful, controlled wash and would be suitable for many different musical applications.

The heavily hammered and unlathed Byzance Vintage series cymbals feature a unique sandblasted finish that gives them a raw and scorched look. I've never been a big fan of unlathed cymbals, but playing the Byzance Vintage series completely changed my mind. Overall, they're on the thin side. Because of that, you get ultra-precise stick definition paired with incredibly complex and controlled wash. These are fantastic cymbals. You can play them very quietly, yet they have a lot of volume potential if called upon. At the same time, they keep their composure and never let overtones and wash get out of control. The bells are very flat and produce an incredibly defined, dark sound. I was sent 20- and 22-inch Vintage Pure Light Rides and 20- and 22-inch Vintage Pure Rides. They all had a similar character with the exception of the 20-inch Vintage Pure (it was on the heavy side and felt a little overbearing).

The Byzance Extra Dry series is somewhat similar to the Vintage series, but a very flat bow gives these cymbals a low pitch and seriously dark tones.



Byzance Vintage Pure Ride

This is nicely balanced out by the unlathed surface. There is heavy hammering on top, except at the edge, and the bell is unhammered. The combination of all these features makes for a very dark and complex cymbal, but with plenty of stick definition and a controlled wash. The bell is very dry, but it complements the cymbal well. The Extra Dry Hi-Hats were dark and crisp, and had an excellent "chick" sound. They have enough bite to cut through medium-high volume, and they have a mellow and buttery sound. I tried out a 20-inch Extra Dry Thin Ride, 22-inch Extra Dry Medium Ride, 18-inch Extra Dry Thin Crash and 14-inch Extra Dry Hi-Hats. The Extra Dry Thin Crash and Hi-Hats are lathed on the bottom; this gives the crash in particular a bit more sustain so it functions as a crash should. It also makes an excellent light ride cymbal.

Meinl has really upped its game with the current line of Byzance cymbals. These are some of the most complex, musical and creative cymbals that I've had the pleasure to play in recent memory. They are perfect for small-group jazz of any kind. Many will work great for medium-volume situations like a big band or acoustic rock. Some will even work in a limited capacity in higher-volume applications. It's encouraging to see that hand-craftsmanship in the cymbal industry is making a solid comeback in recent years with products like Meinl's expanding Byzance line.

—Ryan Bennett

Ordering info: meinlusa.com

Toca Snare Cajon

Palette of Timbres, Accessible Setup



The Toca Snare Cajon is a unique offering in the booming market of cajons. The instrument's traditional box-like profile has been modified to a rounded, bowl-shaped design that contains two sound chambers. One chamber gives you a very dry, snapping snare sound, and the other a more open sound reminiscent of a cajon or conga.

The Snare Cajon comes with a height-adjustable, basket-type stand that gives you the option to place it in a variety of setups and playing situations. Toca has designed an instrument that shouldn't be considered a cajon in a strict sense, but rather an instrument with a combination of interesting sounds that are cajon-like.

The body of the Snare Cajon is made of fiberglass. This makes it much stronger than its wood cajon counterparts, but also gives it a more focused, open tone and dries out the snare sound a bit. It is also louder than a traditional cajon. The top playing surface is made of wood and comfortable to play. Toca did a nice job of hiding the seam where the fiberglass and wood meet. The instrument's overall finish and construction are aesthetically pleasing and solid.

The Snare Cajon could be used in a variety of different configurations. Its basket-type stand makes it easy to place within a drumset or any type of hand-percussion or multi-percussion setup. It is height adjustable, so it would even be possible to play standing up.

The sound of the Snare Cajon is unique. When played with my fingers, I could get bongo- or even conga-like tones out of both surfaces. The finger

tones also reminded me somewhat of a doumbek at times. Surprisingly, the snare sound is much drier and focused than that of a regular cajon, particularly when played with fingers. It may take a little getting used to. This could be useful, though, in a live, mic'd situation or in a recording studio, where sometimes drier is better. When played like a traditional cajon (with open palms and flat fingers), you can get some cool sounds out of it. The snare chamber really has a snapping "pop," and the open chamber has a sound that is a cross between a cajon and a conga. Another possible option would be to use a brush type of stick such as the Vator Monster Brushes. Usually played on a cajon (and other percussion instruments), it works very well on the Snare Cajon, giving it even more volume, and making the snare and open tones a little crisper and more defined.

Although the Snare Cajon functions as a stand-alone instrument or within a larger hand percussion setup, it works extremely well as an auxiliary instrument at the drum set. The stand makes it easy to get it to a comfortable height, and because of the rounded shape, you can also tilt it. In a louder-volume live situation, just throw a mic on it, and you've got a really cool change of timbre and a cajon type sound easily accessible. As I mentioned before, a Vator-type Monster Brush would be the perfect choice in this scenario. I would not recommend using conventional drumsticks on the playing surface.

The Toca Snare Cajon has a lot of sound and timbre possibilities packed into a surprisingly simple package. It would be quite comfortable in a variety of settings including rock, Latin, folk, singer-songwriter and even more traditional percussion ensemble settings. If you're looking for unique, cajon-type sounds and to expand your palette of colors, it's definitely worth checking out.

—Ryan Bennett

Ordering info: tocapercussion.com

Canopus New YAIBA Bop Kit

Full-Bodied, Versatile Drums

Canopus, a Japanese drum company that has been around for decades, is known for its superior craftsmanship and offerings in the high-end market. The company's New YAIBA line intends to take that knowledge and, with some minor modifications, come up with a series of drums in the mid-tier price range. The New YAIBA line currently has two models, the Groove Kit and the Bop Kit. I play-tested a Bop Kit that is made of maple and consists of an 18- by 14-inch kick, 14- by 14-inch floor, 12- by 8-inch mounted and 14- by 5.5-inch snare in a dazzling red sparkle finish.

The drums arrived pre-tuned and sounded great right out of the box—so great that before I sent them back, I recorded each drum separately to see if I could get those same tunings out of my normal kit.

The New YAIBA rack tom is mounted directly to the tom holder with no suspension mount used. I didn't find this to be a problem since the mounted tom had plenty of response and tone at various tunings. The tom mount itself is a very appropriately sized single tom mount that has a ball joint for maximum efficiency in positioning. This mount is perfectly shaped and is a good mix of style and function.

The New YAIBA floor tom had a beautiful tone. Even though it was tuned higher for a jazz

setting, the drum still had enough body and tone to make for a very pleasing sound. In fact, all four drums had an amazing amount of warmth and depth even at the higher tunings.

Another thing that struck me was the evenness in sound as you travelled out of the drums' "sweet spots." We have all played kits in various price ranges that had one particular spot that sounded great when struck, but as you moved out of the zone, various overtones would take over and throw the sound out of balance.

The New YAIBA drums exhibited just such a sweet spot, and I found that as I moved out of that area, the tone changed in interesting ways but never got to that undesirable place where harsh overtones were dominating. Especially the snare—it was as if the entire surface of the drum was at my disposal to experiment with different sonic intonations without the worry of ever hitting that sour note. I won't even pretend to be an authority on what makes a drum have that kind of consistency throughout the entire playing surface, but my first guess would be it has something to do with the hoops.

With such a rich tone at various tunings, I felt this was a very versatile kit. I would see no problem tuning the drums down and playing a higher-volume gig, then tuning them back up for the jazz sets. Other than possibly having to swap out

the 18-inch kick, these drums could absolutely be used in variety of musical settings. In fact, the only thing I found I was wanting after taking the kit on several test-runs was the option of a 20-inch kick drum. I know there are lots of players using 18-inch kicks in big bands, and technically this is a bop kit, but I found the drum sounds to be versatile enough that if Canopus offered a 20-inch kick, the musical applications for this kit could be greatly increased.

The New YAIBA is a beautiful-sounding, full-bodied kit at a mid-tier price range from a company that has spent decades in search of the perfect tone.

—Matt Kern

Ordering info: canopusdrums.com/en



DRUM SCHOOL Toodshed > GEAR BOX

New Hoop Crasher Size

Sabian's Jojo Mayer Hoop Crasher, originally introduced as a 14-inch model, is now available in a 13-inch version. The dual-ring effects device is manufactured from a set of premium B20 Bronze hi-hats. The top flotation ring is punched with 32 holes for lightness and lift, while the heavier bottom ring is designed with an X-Celerator Air-Wave lip to eliminate airlock and minimize contact area with the snare head. Attached by a pair of cotter pins, the two rings can be played free by removing the pins, allowing more flotation and lift of the top ring. For more sound possibilities, the Hoop Crasher can be placed loosely on a snare drum, or tightened down with a trio of adjustable tension clamps (included). **More info:** sabian.com



Guarding the Perimeter

Cymbards are rubber elastic edge protectors that fit around the perimeter of a cymbal. They completely deaden cymbal sound for practice applications while letting drummers maintain the natural stick-to-cymbal feel. They also protect the edges of cymbals from damage and provide armoring for shipping and stacking. Cymbards are available in three styles to fit single cymbals and hi-hats. **More info:** cymbgard.com

Ultralight Cymbal Stand

The most portable, lightweight DW cymbal stand available today, the 6710 Ultralight weighs just 2.9 lbs. and folds neatly down to 21.25 inches. Supported by an aluminum, retro-styled flush base, it's the perfect traveling cymbal stand for today's working drummer. **More info:** dwdrums.com



Durable Drumheads

Evans' EMAD Heavyweight bass drum head and Heavyweight snare batter head are the company's most durable film-based drumheads. With the EMAD Heavyweight's two plies of 10-mil film (a total thickness of 20 mils), drummers don't have to worry about putting the kick through the head. The Heavyweight snare batter has two plies of 10-mil film plus a 3-mil reverse dot, for a total thickness of 23 mils in the playing area. Both the EMAD Heavyweight bass drum head and Heavyweight snare batter feature Evans' Level 360 Technology, which ensures better fit, easier tuning and a wider tonal range. The EMAD Heavyweight comes in 18- to 26-inch sizes; the Heavyweight snare batter is offered in 12-, 13- and 14-inch versions. **More info:** evansdrumheads.com



2-Way Isolation

Direct Sound Extreme Isolation headphones from Kelley Percussion are made for drummers. Featuring an exclusive design, the high-fidelity headphones provide sound isolation in two directions—so they keep ambient sound out and keep their own sound in, never bleeding into microphones or other players' ears. The headphones come in three models: EX-29, EX-25 and HP-25. **More info:** kelleypercussion.com





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FESTIVAL

GUIDE

GLOBAL REACH

Our guide spotlights 68 exciting festivals around the world

- 88** United States Festivals
- 92** Berlin Jazz Festival @ 50
- 95** International Festivals



United States



The Brass-A-Holics at Miami Beach Jazz Festival

Oregon Coast Jazz Party

Newport, Oregon

OCTOBER 3–5

The Oregon Coast Jazz Party, now in its 11th year, takes place in the beautiful town of Newport on the central Oregon coast. Expect multiple sets from renowned jazz stars, nightcap performances and educational events during your stay.

Lineup: Dee Daniels, Rebecca Kilgore, Ken Pep-
lowski, Harry Allen, Byron Stripling, Lynn Seaton,
Tom Wakeling, Mimi Fox, Chuck Redd, Todd
Strait, Benny Green, Randy Porter, Mike Wofford,
Swing Shift Jazz Orchestra with Chuck Redd.

oregoncoastjazzparty.org

Duck Jazz Festival

Duck, North Carolina

OCTOBER 10–12

The 8th Annual Duck Jazz Festival presented by PNC is situated between sound and sea on the Outer Banks. Enjoy a showing of *The Aristocats* under the stars, a live jam session and jazz-themed events at area businesses leading up to a full day of jazz at this free, non-ticketed festival.

Lineup: René Marie, The Legendary Louis Hayes &
The Jazz Communicators, John Brown Quartet,
Lipbone Redding, Connected, First Flight High
School Jazz Band.

duckjazz.com

Pittsfield City Jazz Festival

Pittsfield, Massachusetts

OCTOBER 10–19

The 10th annual Pittsfield City Jazz Festival takes place in various venues in downtown Pittsfield. A signature cultural event of the fall foliage season in western Massachusetts, the music spans the spectrum of jazz. In addition to the region's top big band, the lineup includes four top female jazz performers; the annual "jazz crawl," which features local musicians in restaurants and lounges throughout downtown; and a new entry in the Jazz Prodigy series.

Lineup: Empire Jazz Orchestra, Stephanie Naka-
sian, Claire Daly, Sharel Cassity, Ada Rovatti.

berkshiresjazz.org

Festival Miami

Miami, Florida

OCTOBER 10–NOVEMBER 8

Festival Miami presents 25 to 30 concerts each October and November featuring Grammy Award-winning and internationally acclaimed musical guest artists, master faculty artists and award-winning student ensembles. Several events are offered free of admission each season, and educational components such as master classes, open rehearsals and hosted conversations with artists are also presented. Residents and visitors to South Florida are invited to partake in all that Festival Miami has to offer—from

world premieres and symphonic concerts to chamber music presentations and jazz performances.

Lineup: Dawn Upshaw, Maria Schneider, Dave
Eggar, John Clayton, Gretchen Parlato, Craig
Campbell, Time for Three, Bass Extremes, Pulse,
Leon Foster Thomas, Sammy Figueroa and Glau-
cia Nasser, Patti Austin, Jorma Kaukonen, Gaby
Moreno, Keb' Mo'.

[miami.edu/frost/index.php/festival_miami/festi-
val_miami_events/](http://miami.edu/frost/index.php/festival_miami/festival_miami_events/)

Earshot Jazz Festival

Seattle, Washington

OCTOBER 10–NOVEMBER 11

In its 26th year, the Earshot Jazz Festival celebrates the "Masters, Monsters and Mentors" of jazz, and includes more than 50 distinctive concerts and events in venues across the city. Among highlights are a birthday celebration for Thelonious Monk on opening night and main-stage concerts by award-winning high school student ensembles.

Lineup: Pharoah Sanders Quartet, Joe Lovano and
Dave Douglas Quintet: Sound Prints, Taylor Mc-
Ferrin, Carmen Lundy Quartet, Alvin Youngblood
Hart and Corey Harris, Jacky Terrasson Trio, Greg
Osby Quartet, Barry Altschul, Johnaye Kendrick,
Miguel Zenón Quartet, Dave Liebman New Quintet,
Lew Tabackin Trio, Ben Flocks Trio, Bassekou
Kouyate & Ngoni Ba, Boban & Marko Markovic
Orkestar, Eric Vloeimans Trio, Larry Fuller, Eric
Revis Quartet, McTuff & Jacob Fred Jazz Odyssey,
Frank Catalano, Grace Kelly.

earshot.org

Clearwater Jazz Holiday

Clearwater, Florida

OCTOBER 15–18

A collaboration between the Clearwater Jazz Holiday Foundation, the City of Clearwater, Ruth Eckerd Hall and the Clearwater Jazz Holiday Jazz Force sets the stage for this year's 36th annual celebration, presented by HCI Group, Inc. Crowds relish in this popular fest's colorful musical lineup, from smooth jazz to jam, funk, fusion and more.

Lineup: Previous performers include Jane Monheit, Larry Carlton and Tower of Power.

clearwaterjazz.com

Edgefest

Ann Arbor, Michigan

OCTOBER 15–18

The 18th annual Edgefest, with a theme of "BAS(S)ically Sound!," explores new music by bassists. The bass has played a specific role in the search for new musical horizons, and these avant-garde players explore the full possibilities of the instrument. The fest will honor bassists who are leaders and consummate side musicians representing styles around the world.

Lineup: William Parker's "In Order to Survive," Gloom in the Womb, Jason Roebke Octet, Open Loose, Out to Lunch—The Music of Eric Dolphy 50th Anniversary Tour, Harrison Bankhead Quartet, Jaribu Shahid Bass Quartet.

kerrytownconcerthouse.com/index.php/events/edgefest/

Sun Valley Jazz Jamboree

Sun Valley, Idaho

OCTOBER 15–19

Forty bands and more than 200 musicians representing an array of jazz styles will perform at this year's Sun Valley Jazz Jamboree, now celebrating its 25th year. Attendees can take swing dance lessons and compete in the amateur dance competitions held at the end of the festival.

Lineup: Barnhart-Midiri Quartet, Bill Allred's Classic Jazz Band, Blue Renditions, Blue Street Jazz Band, Bob Draga & Friends, Boise Straight Ahead, Bruce Innes Trio, John Cocuzzi, Cornet Chop Suey, Gator Nation, Gonzalo Bergara Quartet, High Street, Jerry Krahn Quartet, Jim Fryer & The Usual Suspects, Joe Fos Trio, Kings of Swing, Billy Mata & The The Texas Tradition, Meschiya Lake & Dem Lil' Big Horns, Meyers All Star Big Band, Midiri All Star Big Band, Midiri Brothers Sextet, Sue Palmer & Her Motel Swing Orchestra, PBJ (Paul Reid, Brian Casserly & Jim Lawlor), Pieter Meijers Quartet with Brady McKay, Gary Ryan, Sherri Colby's Racket Makers & Friends, Side Street Strutters Jazz Band, SVJ All Stars, SVJ Marching Band, Titan Hot 7, Tom Hook and NOLA Rhythm & Blues, Tom Rigney & Flambeau, We Three, Yale Whiffenpoofs, Yve Evans.

sunvalleyjazz.com

Les DeMerle Amelia Island Jazz Festival

Fernandina Beach, Florida

OCTOBER 16–19

Situated in Northeast Florida on the Atlantic Ocean, the Amelia Island Jazz Festival presents world-class jazz in many styles, including swing, bebop, Dixieland, big band, Latin

and contemporary. Music is performed by jazz greats as well as up-and-coming young talent. Performances are staged in several venues around Amelia Island, including the historic seaport village of Fernandina Beach.

Lineup: Randy Brecker, Tony Monaco, the Dynamic Les DeMerle Band featuring Bonnie Eisele. Past years have presented David Sanborn, Ramsey Lewis, Buckwheat Zydeco, Spyro Gyra and Mindi Abair.

ameliaislandjazzfestival.com

Rehoboth Beach Jazz Festival

Rehoboth Beach, Delaware

OCTOBER 16–19

Now in its 25th year, this diverse jazz program is held across five venues in Rehoboth Beach, Lewes and Dewey Beach. Attendees can enjoy the beautiful beaches and the variety of entertainment at local restaurants and bars in addition to the festival's acts.

Lineup: Rick Braun, Steve Cole, Brian Culbertson, Al Jarreau, Boney James, Marcus Anderson, Brian Simpson, Matt Marshak, Nick Colionne, Marc Antoine, Patti, Austin, Gerald Albright.

rehobothjazz.com

Texas Jazz Festival

Corpus Christi, Texas

OCTOBER 17–19

Held on three different stages in Heritage Park, the Texas Jazz Festival is celebrating its 54th year of attracting jazz musicians from around the country while also showcasing local talent. This year's event features three packed days of jazz, and on Friday and Saturday evening the big band and Latin jazz party continues long into the night.

Lineup: Del Mar Jazz Band, San Gabriel 7, Claudia Melton, U.S. Air Force Band of the West, Europa, One Accord Gospel Group, Dendyl, Clarissa Serna, Kyle Turner, Freddie Martinez, TC Fusion, Leticia Rodriguez, Cat's Don't Sleep, Veterans Funky Jazz Band, Sonny Hill Quartet, Jazz Inc, Melina, Tiburon, Powerhouse Big Band, Zenteno Spirit, Ric Cortez Latin Jazz Project, UIW Jazz Ensemble, Tortilla Factory, Bill Churchville, Bayou City Brass Band, Tom Braxton, Another Level, Doe Dilley, Adeline Cuesta, others.

texasjazz-fest.org

Jazz Fest at Sea

Cruise leaving from Miami, Florida

OCTOBER 18–25

This cruise ventures to St. Maarten, San Juan and the Bahamas for seven nights of celebrating jazz styles that emerged from the '20s to the '40s. During JazzFest Jammer sessions, amateur musicians have the chance to jam with some of the pros from the lineup.

Lineup: Allan Vaché Jazz Sextet, Harry Allen Quintet, Bria Skonberg Quintet, Banu Gibson, Cynthia Sayer.

jazzfestatsea.com

Exit 0 Jazz Festival

Cape May, New Jersey

NOVEMBER 7–9

In its third year, the Exit 0 Jazz Festival will present more than 100 international musicians in the Cape May Convention Hall

and other club venues along the beachfront. Stroll from venue to venue and enjoy beach sunsets. Jazz at the Estate is new this year, featuring an outdoor stage with food, vendors and locally produced beer and wine on the grounds of the historic Emlem Physick Estate. Outside the festival, Cape May borders a migratory bird refuge and is near a variety of outdoor and wildlife activities.

Lineup: The Cookers, Nigel Hall, Jon Batiste & Stay Human, Feedel Band Steve Green and the Elevators, Cintron featuring John Walsh, Bluebone, Aaron Parks Trio, Brian Betz Quartet featuring Denis Dblasio, Rene Marie, Johnny O'Neal Monty Alexander & The Harlem-Kingston Express, Davina & The Vagabonds, Gem City, Lili Anel, Frank Bey.

exit0jazzfest.com

Otis Taylor's Trance Blues Festival

Boulder, Colorado

NOVEMBER 8

An evening performance after a day of workshops and jams for musicians and fans of all levels and ages.

Lineup: Otis Taylor, Janiva Magness, Daniel Sproul, Sofie Reed, Anne Harris, Larry Thompson, Todd Edmunds, Taylor Scott.

trancebluesfestival.com

TD James Moody Democracy of Jazz Festival

Newark, New Jersey

NOVEMBER 9–16

This weeklong festival held in the New Jersey Performing Arts Center features concerts, panel discussions and workshops in honor of saxophonist James Moody. Included is the Jazz House Kids' Day Of Swing, workshops and youth performances geared toward jazz newbies. The Sarah Vaughan International Jazz Vocal Competition finals will also take place during the festival.

Lineup: Ray Mantilla, Fantasia, Philip Bailey, José James, Jazzmeia Horn & The Christian McBride Big Band, Chris Botti, Michael Franks with Raul Midón, Béla Fleck and Christian McBride, Keith Jarrett/Gary Peacock/Jack DeJohnette.

njpac.org/moodyjazz

Winter Jazzfest

New York City

JANUARY 7–10

Since launching as a one-day festival in 2005, Winter Jazzfest has expanded to multiple days and numerous venues, showcasing hundreds of artists and attracting thousands of attendees each year. In 2014 the festival celebrated its 10th year and featured more than 100 groups and 400 musicians in 10 venues while welcoming more than 7,500 attendees. Set against the historic backdrop of New York's Greenwich Village, the festival helps to redeem the rich jazz heritage of the downtown neighborhood while providing an intimate and energized environment for audiences to experience today's diverse and thriving jazz and creative music community.

Lineup: Last year's festival featured Jason Moran, Matthew Shipp Trio, Ravi Coltrane, Robert Glasper, Jon Irabagon Trio, Gretchen Parlato, Zee Avi.

winterjazzfest.com



JEREMIAH KHOKHAR

Portland Jazz Festival

Portland, Oregon

FEBRUARY 19–MARCH 1

The Portland Jazz Festival is a multi-venue series of jazz events presented each February within Portland, Oregon. Nationally and regionally supported as a cultural tourism initiative in celebration of Black History Month, the festival is dedicated to preserving America's indigenous art form by presenting internationally recognized jazz masters alongside local jazz musicians.

Lineup: Previous performers include Pat Metheny Unity Group, Ahmad Jamal, Jack DeJohnette, Esperanza Spalding, Kenny Garrett, Brian Blade & The Fellowship Band and Helen Sung.

pdxjazz.com

Newport Beach Jazz Party

Newport Beach, California

MID-FEBRUARY

Now in its 15th year, the Newport Beach Jazz Party features top jazz artists in a luxury resort setting at the Newport Beach Marriott Hotel & Spa, located across the street from world-class Fashion Island. The festival features outdoor poolside sessions during the day and concerts in the ballroom at night, plus Saturday and Sunday champagne brunches. Artists perform in various mix-and-match settings, including duos, trios, quintets and big bands.

Lineup: Last year's lineup included Clayton-Hamilton Jazz Orchestra, Byron Stripling, Ken Peplowski, Houston Person.

newportbeachjazzparty.com

Lionel Hampton Jazz Festival

Moscow, Idaho

FEBRUARY 25–28

The 48th annual festival will be a four-day celebration that inspires students, teachers and audiences with more than 800 student performances, dozens of master classes and workshops, after hours jams in area restaurants and nightclubs, and chances to hang out with world-renowned musicians in an intimate indoor setting.

Lineup: Dianne Reeves, Airmen of Note, Lionel Hampton Jazz Festival Orchestra with Stefon Harris, Grace Kelly, Jeff Coffin, Holly Hofmann & Mike Wofford, Bria Skonberg, Meschiya Lake, Ingrid & Christine Jensen.

uidaho.edu/jazzfest

San Jose Jazz Winter Fest

San Jose, California

MARCH 6–8

Winter Fest is the "cool" counterpart to San Jose Summer Fest, presenting emerging jazz talent that pushes the art form forward. In addition to Grammy-winners and up-and-coming players, the festival places a spotlight on education with student band performances.

Lineup: Past performers include Robert Glasper Experiment, José James, Vijay Iyer, La Santa Cecilia, Thundercat, Moses Sumney, Miguel Atwood Ferguson.

sanjosejazz.org

Miami Beach Jazz Festival

Miami Beach, Florida

JANUARY 10

The second annual Miami Beach Jazz Festival includes several concert series, a student competition, free master classes and "pop-up" performances throughout South Florida. These events commence as early as September and lead up to the main day on Jan. 10 at the New World Center. The festival's theme this year is "Living Legends of Jazz." Attendees will have the chance to experience a unique summit that will unite legendary jazz artists to perform together for the first time. Several concerts will be broadcast live on a 7,000-square-foot projection wall at the Miami Beach SoundScape park.

Lineup: Monty Alexander & the Harlem Kingston Express, Bucky Pizzarelli and Federico Britos Quartet, Giacomo Gates and Aria Hendricks Quintet, Rufus Reid Trio, Lee Konitz, student competition winner TBA.

miami-beachjazz.com

Tucson Jazz Festival

Tucson, Arizona

JANUARY 16–28

The Tucson Jazz Festival is a true family festival where parents enjoy classic jazz while their kids, and the young at heart, groove to the newest sounds of today. The guest of honor for this year's festival is drummer Jimmy Cobb, who will turn 86 during the festival. The festival includes a free outdoor event on Martin Luther King Day, Jan. 19, in downtown Tucson. Proceeds from the festival will support the Tucson Jazz Society and its educational activities.

Lineup: Jimmy Cobb, Joey DeFrancesco, Robert Glasper Experiment, Armen Donlian, JD Souther with special guest Billy Childs, The Tucson Jazz Institute Ellington Band with alumni, Allan Harris, Dave Bennett, Burt Bacharach.

tucsonjazzfestival.org

The Jazz Cruise

Cruise leaving from Fort Lauderdale, Florida

JANUARY 25–FEBRUARY 1

Voyage to Jamaica, Grand Cayman, Cozumel and Key West alongside some of today's most popular jazz acts. Each night, guests can choose from two premiere shows, while the rest of the time they can come and

go from events as they please. This year celebrates the centennial birthdays of Billie Holiday and Frank Sinatra.

Lineup: Arturo Sandoval Band, Monty Alexander, Gregory Porter, Clayton Brothers Quintet, Marcus Miller, Christian McBride Trio, Byron Stripling Trio, Benny Golson Quartet, Phil Woods Quintet, John Pizzarelli Quartet, Jeff Hamilton Trio, Joey DeFrancesco Trio, Regina Carter Trio, Freddy Cole Trio, Houston Person Quartet, Shelly Berg, John Fedchock, Randy Brecker, Wycliffe Gordon, Dick Hyman, Hubert Laws, Cyrille Aimée, Tierney Sutton, Ernie Adams, John Allred, Peter Erskine, Allen Farnham, David Finck, Jimmy Greene, Niki Haris, Antonio Hart, Andre Hayward, Sean Jones, Tony Kadleck, Tom Kennedy, Larry Koonse, Joe LaBarbera, Dennis Mackrel, Russell Malone, Dick Oatts, Ken Peplowski, Eric Reed, Claudio Roditi, Michael Rodriguez, Bob Sheppard, Gary Smulyan, Jennifer Wharton, Alonzo Bodden, Todd Barkan.

thejazzcruise.com

Berklee High School Jazz Festival

Boston, Massachusetts

JANUARY 31

Berklee College of Music hosts its High School Jazz Festival at the Hynes Convention Center in Boston. Berklee's annual event, the largest of its kind in the United States, is free and open to the public. Big bands, combos and vocal jazz ensembles will perform and compete throughout the day.

Lineup: Past performers include Snarky Puppy, Aubrey Logan, Delfeayo Marsalis, Jason Marsalis, Gregg Bissonette, Abe Laboriel.

berkleejazz.org

Elmhurst College Jazz Festival

Elmhurst, Illinois

FEBRUARY 19–22

As one of the oldest collegiate jazz festivals in the country, the Elmhurst College Jazz Festival enjoys a rich history. For decades it has provided a showcase for not only outstanding collegiate groups but also for some of the most important professional musicians in jazz. The 48th annual festival will provide a great setting for young musicians to learn from the top names in jazz.

Lineup: Jimmy Heath All Star Big Band, Bill Holman Big Band, Dennis Mackrel, others TBA.

elmhurst.edu/jazzfestival

RedGorilla Music Fest

Austin, Texas

MARCH 16–21

This free festival in downtown Austin has earned a reputation as a showcase for new talent.

Lineup: Past performers include Kendrick Lamar, Nappy Roots, Earl Greyhound, Talib Kweli.

redgorillamusic.com

Paradise Valley Jazz Party

Scottsdale, Arizona

MARCH 21–23

The Paradise Valley Jazz Party is an organized jam session featuring top jazz musicians in a series of 30- to 45-minute sets. Started in 1978, the event takes place in one of Scottsdale's finest resorts, the Scottsdale Hilton, with reserved cocktail-style seating in an acoustically perfect ballroom.

Lineup: Last year's lineup included John Clayton, Houston Person, Warren Vaché, Wycliffe Gordon.

paradisivalleyjazz.com

Next Generation Jazz Festival Presented by Monterey Jazz Festival

Monterey, California

MARCH 27–29

Every spring, Monterey Jazz Festival invites

the top student musicians from across the country and around the world to participate in the Next Generation Jazz Festival. The three-day event includes performances by middle school through college level ensembles with awards going to the top groups—who are asked to perform at the Monterey Jazz Festival in September.

Lineup: Previous festival adjudicators include Peter Erskine, Sean Jones and Antonio Hart.

montereyjazzfestival.org

French Quarter Festival

New Orleans, Louisiana

APRIL 9–12

French Quarter Festival features more than 1,400 New Orleans musicians, more than 65 of the city's finest restaurants, free special events and family fun with two kids areas.

Lineup: Last year's festival featured music on 21 stages, including Dr. John, Kermit Ruffins, Davell Crawford, Glen David Andrews, Jeremy Davenport, New Birth Brass Band, Les Freres Michot, Sunpie and the Louisiana Sunspots, the Lost Bayou Ramblers, Leroy Jones' Original Hurricane Brass Band, Hot 8 Brass Band, The Original Pinettes Brass Band.

fqfi.org

New York City Jazz Festival

New York, New York

APRIL 9–12

Instrumental and vocal jazz ensembles

participating in New York City Jazz Festival collaborate with jazz professionals and star performers like Kurt Elling. This festival affords ensembles the opportunity to perform as part of a ticketed daytime show at the legendary Apollo Theater and receive a private clinic with a professional jazz clinician. Your ensemble will also enjoy an evening performance by a notable jazz professional, followed by a post-concert reception.

Lineup: Previous performers include The Manhattan Transfer, New York Voices and Bob Mintzer.

mcp.us/new-york-city-jazz-festival/

Knox-Rootabaga Jazz Festival

Galesburg, Illinois

MID-APRIL

Knox College and the Galesburg community host three days of concerts and workshops. The birthplace of Carl Sandburg (the festival is named for his children's book Rootabaga Stories), Galesburg is a classic prairie city with a thriving arts scene, the historic Orpheum Theatre, the Knox-Galesburg Symphony and Prairie Players Civic Theatre.

Lineup: Last year's lineup included the Aaron Diehl Quartet, Knox Jazz Ensemble, Knox Alumni Big Band, Chicago Afro-Latin Jazz Ensemble.

knox.edu



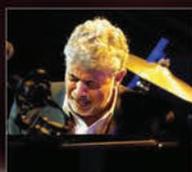
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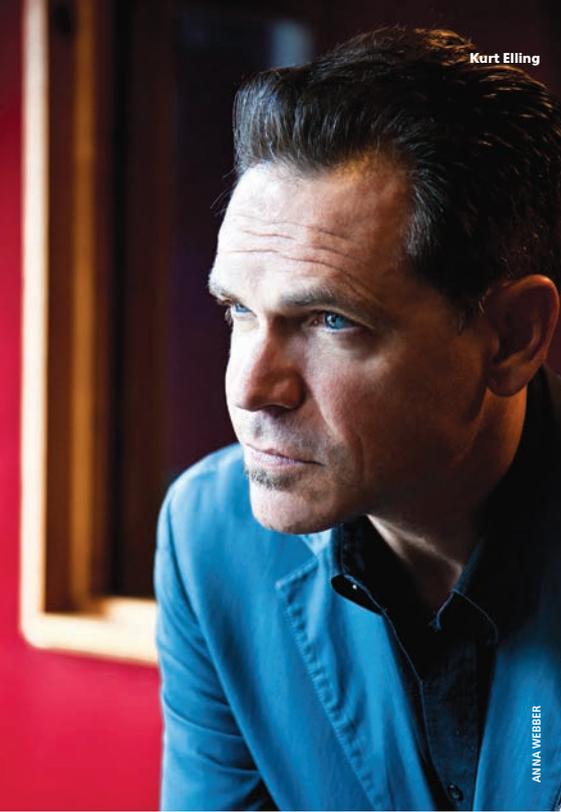
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Miami Beach Jazz has a year-round dedication to Jazz in South Florida: Student competition, master classes, concert series, 'pop-up' performances

NEW WORLD CENTER
Campus of the New World Symphony
America's Orchestral Academy





Kurt Elling

ANNA WEBBER



Aki Takase

GEORG TUSKANY



Jason Moran

CJAY PATRICK INCERIDE



Elliott Sharp

ANDREAS STERZING



Benny Golson

OLIVER ROSSBERG



By Josef Woodard

BERLIN JAZZ FEST

CELEBRATES
50th
ANNIVERSARY

For a jazz festival to reach the lofty milestone of the half-century mark is proof of a resilient, lasting legacy. In the case of the Berlin Jazz Festival, which rounds the corner of the 50-year mark with this year's edition on Oct. 30–Nov. 2, extra layers of social and historical significance are attached to the anniversary narrative. Born in 1964 in a tale of two cities then divided by the infamous Berlin Wall, this festival came to symbolize an expression of freedom in an oasis within Germany's repressive Eastern bloc zone.

Among the artists who played the inaugural fest were Miles Davis, George Russell, Coleman Hawkins, Dave Brubeck and Sister Rosetta Tharpe.

Beyond its storied past and auspicious beginning, Berlin's jazz festival has built itself into one of the most important in the world, distinctive on many accounts. It is "off the grid" in the literal sense, taking place in late October/early November, out of sync with the summertime jazz festival circuit, and perhaps the summery jazz fest mindset. Being out of season limits the ability to plug into touring

plans of American jazz acts, which can make Berlin's programming fresh and ear-opening. In its balanced approach to programming, attention is paid to the heterogeneous nature of jazz in its many incarnations, from mainstream to avant-garde stances to big band culture (tapping into the naturally strong big band scene in Germany and neighboring nations), as well as plugged-in, vocalized and outside variants on the jazz theme.

There is a synchronicity of reasons for celebration this year, which also marks the 25th anniversary of the fall of the Berlin Wall. It has also been 50 years since Dr. Martin Luther King Jr. wrote his famous 333-word foreword for the Berlin Jazz Festival program book and visited both East and West Berlin in September 1964—and, that same year, the great saxophonist Eric Dolphy died in Berlin. Both of these important figures and historic flashpoints are being celebrated in the 2014 programming overview, from the "Freedom Songs" program featuring Kurt Elling and the famed WDR big band to Dolphy tributes by Silke Eberhard and the duo of Alexander von Schlippenbach and Aki Takase. The piece "Die Engel," premiered by Ulrich Gumpert and Jochen Berg at the Berlin festival in 1988, takes

celebratory aim at the fall of the Berlin Wall.

According to artistic director Bert Noglik, the Berlin Jazz Festival's intention, from the beginning, was to cover a broad stylistic scope of jazz with an accent on contemporary jazz. "In a way it was, and is, a snapshot of what's [going] on in jazz, seen through the glasses of the respective artistic director, but not exclusively subjective—to try to square the circle, but a challenging job," Noglik said. "Festivals such as [the one] in Moers, Germany, came later and specialized more on avant-garde aspects, whereas the Berlin festival maintained its conception of diversity, at the same time trying to avoid randomness."

In ways both direct and otherwise, the Berlin fest is flavored by the aesthetics and strategies of its rotating artistic directors. Noglik, a respected Leipzig-born jazz scholar and promoter who has also been in charge of the "Bach-Reflections in Jazz" section of the Leipzig Bachfest, follows a succession of directors over the years, including his predecessor, trombonist Nils Landgren; Peter Schulze (now a co-director of the formidable "jazzahead!" convention in Bermen, Germany); bandleader George Gruntz; and founding festival director Joachim-Ernst Berendt.

Dexter Payne

Quartet + 1

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- Scott Yanow, ★★★★★ *DownBeat* Oct '14

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- Chris Slawewski, *AllAboutJazz.com*

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- Tom McDermott, *OffBeat Magazine*

dexofon records
www.dexofon.com

Now in his third year at the helm, Noglik asserts that his intention is "to focus more on quality than on trendy entertainment jazz—or to show that serious music also can be big fun, being aware of present developments, not forgetting about the tradition, reflecting political aspects and also presenting special projects."

Multi-instrumentalist Elliott Sharp, an avant-leaning "downtowner" from New York City, is one of this year's "special project" guests who has been commissioned to write a history-specific work about King in Berlin, called "Tribute: MLK Berlin '64," with his band Terraplane and vocalists Eric Mingus and Tracie Morris.

As an artist who has been embraced more outside the United States than inside its borders, and who falls on the left side of jazz, proper, Sharp—who goes by the moniker "E#"—has a long-arc appreciation for what the Berlin festival represents in the broader context of European festival culture.

From his perspective, Sharp said that the Berlin festival "has always been a highly regarded festival with careful curation. It has a more cerebral component than most of the other festivals. While European jazz festivals are, in general, far more eclectic and open than their American counterparts, Berlin is seen among them as being serious and intellectual and perhaps a touch more austere—less of a party atmosphere or 'trade show' feeling."

As Sharp said of his MLK research and ideals fueling his own new work, the involvement of Dr. King with the festival was quite important then, especially as seen within the notion of freedom and national liberation movements worldwide. "The mid-1960s saw the transformation of jazz with an explosion of creativity paralleling new types of philosophical and political expression," Sharp said. "The birth of free-jazz coincided with the birth of psychedelia, both dovetailing into an international anti-war movement and an opening of perceptions to non-Western modes."

Another featured artist this year with a special feeling for what happens in Berlin is pianist Jason Moran, who will perform with his longstanding trio Bandwagon and his Fats Waller Dance Party project. Moran appreciates the opportunity to present two sides of his multidimensional musical concept. "I think many musicians have various modes of operation," he said, "but generally get regaled to the one that becomes their stereotype. I've long been trying to shirk that expectation. I think context is as important as the music. A set for us to sit down, a set for us to stand up. One definitely informs the other."

In considering Berlin's 50th edition, and the important MLK link, Moran offers up a quote from MLK's essay: "Jazz is exported to the world. For in a particular struggle of the Negro in America there is something akin to the universal struggle of modern man. Everybody has the blues.

Everybody longs for meaning. Everybody needs to love and be loved. Everybody needs to clap hands and be happy. Everybody longs for faith. In music, especially that broad category called Jazz, there is a stepping stone toward all of these."

In his own work, Moran makes an attempt to conjoin histories, musical and socio-political, and to "try to pay attention to these aspects of culture and politics," he said. "MLK sums it up, way back in '64, with such profound thoughts on how this music has served the world.

"It is important that festivals continue to consider the role of politics in music. Where is the inspiration, the possibilities of uplift, the acknowledgement of oppression? Earlier in my career, I was obsessed with the opportunity to perform, but as I've grown older, I've seen the possibility for deeper connection. It's difficult, sometimes it's successful, sometimes not, but I'll be damned if I don't give it a shot."

Certainly, location is part of the charm of this jazz festival in the scenically rich and fast-progressing city. History elbows its way into the consciousness of Berlin visitors in surprising ways as they traverse between festival events. Early in its history, the Berlin Jazz Festival landed in the lofty and architecturally innovative quarters of the Berlin Philharmonie. As Noglik explained, the upscale venue home "was a signal to give jazz the kind of respect [Berlin Philharmonic conductor Herbert von] Karajan was given."

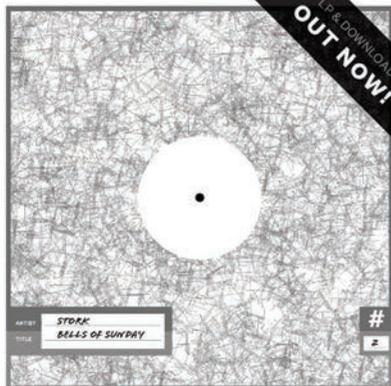
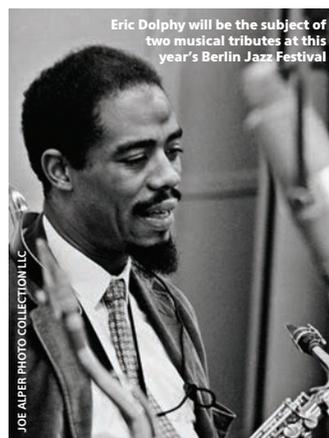
Later, the festival moved its operations to the Haus der Kulturen der Welt, in close proximity to the massive signature building the Reichstag. Since 2001, the festival has taken root in the Haus der Berliner Festspiele, a central structure and arts center owned by the umbrella presenting organization Berlin Festspiele. German radio plays a strong role in the festival in terms of funding and as a source of live broadcasts and archives.

Peripheral and late-night shows have filtered into other parts of the city, including the clubs Quasimodo and the A-Trane and the academic setting of the Akademie der Künste Hanseatenweg. Occasional, unusual pop-up sites dot the festival as well, such as this year's concert with Benny Golson and Jasper van't Hof, on church organ, in the dramatic architectural remnant of Berlin's Word War II nadir, Kaiser Wilhelm Memorial Church.

Despite the limitations of budget and the prevailing reality of mass tastes leaning toward pop culture rather than jazz, the Berlin Jazz Festival remains sturdily rooted, and joins the elite ranks of 50-something jazz fests this fall.

"Berlin is bombed with jazz," Noglik noted. "There are numerous clubs and countless concerts, and smaller festivals all year. The fact that people still come to the Berlin Jazz Festival probably indicates that they know they can expect something special."

DB



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- Peter Margasak, *DownBeat*, October 2014

simontoldam.com
whitelabelseries.dk

ILK
www.ilkmusic.com

International



Barcelona Voll-Damm Jazz Festival

LORENZO DUASO/BARCELONA VOLL-DAMM JAZZ FESTIVAL

Caribbean Sea Jazz Festival Aruba

Oranjestad, Aruba

OCTOBER 2–3

At this festival, music lovers meet musicians on the Tropical Island of Aruba. The program presents Latin, funk, jazz and soul of the highest standard between the Caribbean Sea and waving palm trees. A superb food court and numerous bars are on the premises. It's a local party for adventurous music lovers from all over the world.

Lineup: Rubén Blades, The Ploctones, Roy Hargrove, Maite Hontelé, 7Kings.

caribbeanseajazz.com

Angrajazz Festival

Angra do Heroísmo, Portugal

OCTOBER 2–4

One of the main cultural events of the Azores Islands for the last 14 years, this festival has hosted a number of the world's most important jazz musicians. Angrajazz takes place at the Centro Cultural de Angra do Heroísmo, which is set up as a large jazz club, holding 550 people and hosting double concerts each night. Spend time outside the festival discovering the beautiful Terceira Island and the city of Angra do Heroísmo, a UNESCO World Heritage Site.

Lineup: Orquestra Angrajazz, Joey DeFrancesco Trio, Barry Harris Trio, Gary Smulyan Quartet, Ricardo Toscano Quartet, René Marie Quartet.

angrajazz.com

Jeonju Sori Festival

Jeonju, South Korea

OCTOBER 8–12

This festival highlights Pansori (or Sori), traditional Korean narrative music that uses percussion and vocals to tell stories. Acts from across the world also perform, making the festival a display of international culture. The fest kicks off with a sori opening performance and also offers several master classes. Home to Gyeonggi Palace, Jeonju is known across the region for its cuisine.

Lineup: Last year's lineup included El Gran Combo, DJ Click, Claudia Aurora, Kamal Musallam Band, Hareem and Gypsy & Fish Orchestra, Bulsechul.

sorfestival.com

Stockholm Jazz Festival

Stockholm, Sweden

OCTOBER 10–19

The Stockholm Jazz Festival spreads across the city at more than 20 venues including the acclaimed jazz club Fasching. This year's event presents well-known jazz stars and up-and-comers, the avant-garde and everything in between. Each day ends with a vibrant Late Night Jam. Stockholm is often called "Venice of the North" for its culture, architecture and history. Visit the new ABBA museum or stroll through the Old Town, with buildings built in the 1600s. The Royal Castle is located right in the city center, and the Museum of Modern Art is minutes away.

Lineup: Jamie Cullum, Wayne Shorter Quartet, Eliane Elias, Neighborhood, Jarrod Lawson, Elin Ruth, Isabella Lundgren, José James, Trondheim Jazz Orchestra with Sofia Jernberg, Andy Fite, Leo Lindberg Trio, Bernt Rosengren Quartet, Fredrik Kronkvist Quartet, Roland Kaijser, Svenska Klackar, New Orleans Heat, Stockholm Stompers, Gustens Svängäng.

stockholmjazz.se

Barcelona Voll-Damm Jazz Festival

Barcelona, Spain

OCTOBER 10–NOVEMBER 29

With Chucho Valdés as co-artistic director with Joan A. Cararach, the 46th edition of one of the oldest jazz festivals in Europe offers a two-month marathon with all kinds of jazz and great music. Valdés will be on the spotlight with two events: a piano solo and wine tasting for 100 people with sommelier Josep Roca, owner of a three-star Michelin restaurant (Nov. 3); and a special show celebrating the 40 years of Irakere (Nov. 4).

Lineup: Diana Krall, Joe Lovano, Dave Douglas, Zakir Hussain, Gary Burton, John Legend, Paolo Conte, Branford Marsalis, Kenny Barron/Dave Holland, Medeski/Scofield/Martin/Wood, Kurt Rosenwinkel, Rudresh Mahanthappa, Joshua Redman, Chris Thile & Brad Mehldau, Mark Turner, Steve Swallow, David Krakauer, Omar Sosa, Alfredo Rodríguez, Vicente Amigo.

barcelonajazzfestival.com

Agharta Prague Jazz Festival

Prague, Czech Republic

OCTOBER 12–NOVEMBER 28

This festival is held in the Lucerna Music Bar and the Agharta Jazz Centrum, a jazz club housed in the basement of a building built in the 1400s. The festival's lineup mixes European and American acts.

Lineup: Laco Deczi & Celula New York, Carl Verheyen Band, Joe Bowie with XL-Target (Doran Bros.), Vein Swizz Jazztrio, Stanley Clarke Band, Anat Cohen Quartet, Medeski/Scofield/Martin/Wood, Candy Dulfer, Zhenya Strigalev's Smiling Organizm, Harvey Mason Chameleon.

aghartaz.com



Pharoah Sanders at Deutsches Jazzfestival Frankfurt

Døla Jazz-Lillehammer Jazzfestival

Lillehammer, Norway
OCTOBER 16–19

This laid-back festival has been a performing outlet for Scandinavian artists for more than 30 years. The intimate atmosphere in various venues attracts locals and travelers alike. The fest features day concerts and free events.

Lineup: Bjørn Alterhaug Quintet, Marit Sandvik with Nova Onda, Mathias Eick, Kåre Nymark Jr. Band, Talentpriskonsert, Lillehammer Storband, Petter Wettre, Arild Andersen, Jon Christensen, Mezzoforte, Pixel, Vidar Busk, Bodil Niska.

dolajazz.no

Skopje Jazz Festival

Skopje, Republic of Macedonia
OCTOBER 16–19

Held in four venues across the city, the 33rd edition of this festival draws a four-day, well-balanced program of established and rising stars from the USA, Europe, South Korea, Australia and Brazil. Come before or stay after the festival to explore the ancient ruins and natural wonders of Macedonia.

Lineup: Terri Lyne Carrington's Money Jungle, Youn Sun Nah Duo, Nik Bärtsch's Ronin Rhythm Clan, Fire! Orchestra, Elian Elias, Matthew Shipp, Wadada Leo Smith/Hardedge, The Necks, Red Snapper, Dans Dans, Ned Rothenberg/Sainkho Namtchylak and Obara International.

skopjejazzfest.com.mk

Jazzmandu: Kathmandu Jazz Festival

Kathmandu, Nepal
OCTOBER 16–22

The Kathmandu Jazz Festival—more popularly known as “Jazzmandu”—is a musical extravaganza that has been running for the past 12 years in Nepal. It has grown into an internationally recognized, week-long and multi-venue festival, bringing together Nepali musicians and many acclaimed international artists, while promoting music education, peace and unity through music.

Lineup: KJ Denhart Quartet, Kristian Persson Elements, Ange Takats, Cadenza Collective, Pity Cabrera Trio, Tropic Green.

jazzmandu.org

Canterbury Festival

Canterbury, United Kingdom
OCTOBER 18–NOVEMBER 1

This year marks the 31st anniversary of the Canterbury Festival in its current form (the original festival started in the 1920s) and will see more than 200 diverse events take place from a variety of genres including world music, theater, dance literature, comedy and visual arts. This year the Spiegeltent—a highly decorative, 1920s traveling dance hall—will return to Canterbury for two weeks during the festival and will host a packed program of theater, music and cabaret. The diverse range of artists at Canterbury ensures an act for every interest.

Lineup: Rachmaninov Vespers, Geno Washington, Katie Bradley & Sophie Smiles, The Ragroof Players, Russian State Philharmonic Orchestra, Moscow Drug Club, Alister Atkin & The Ghost Line Carnival, Lulo Reinhardt Latin Swing Project (grand-nephew of Django Reinhardt), Hugh Masekela, James Rhodes, Moulettes, The FB Pocket Orchestra, Treetop Flyers, Brigitte Baden-Rennie and Jamie Moore, Julian Perkins, Hot Potato Syncopators, Freddy Kempf, String Fever, Gentlemen of Few, Danny & The Champions of the World.

canterburyfestival.co.uk

Deutsches Jazzfestival Frankfurt

Frankfurt am Main, Germany
OCTOBER 23–25

The oldest running jazz festival in the world (founded in 1953) is known for presenting one-of-a-kind projects. The whole festival is transmitted live on radio (hr2-kultur) and video-streamed online at concert.arte.tv/de.

Lineup: Peter Klohmann Septet, Mary Halvorson Quintet, “African Heritage”: Frankfurt Radio Bigband featuring Lionel Loueke and conducted and arranged by Jim McNeely, Billy Martin's Wicked Knees, Nik Bärtsch's Ronin, Marius Neset Quintet, Tribute to Tony Williams Lifetime: Frankfurt Radio Bigband featuring John Medeski and Terri Lyne Carrington, Deep Schrott, “The Road to Jajouka” featuring Billy Martin/Marc Ribot/Bachir Attar/Falu/DJ Logic/Shahzad Ismaily/John Medeski/The Master Musicians of Jajouka.

jazzfestival.hr2-kultur.de

Akbank Jazz Festival

Istanbul, Turkey

OCTOBER 23–NOVEMBER 2

One of the longest running festivals in Turkey is once again opening its doors with a full program. Celebrating its 24th year, the festival will paint the city in all the colors of jazz.

Lineup: Jamie Cullum, Christian McBride Trio, Dave Holland & Kenny Barron, others.

akbankcaz.com; akbanksanat.com

Guinness Cork Jazz Festival

Cork City, Ireland
OCTOBER 24–27

Ireland's largest jazz festival attracts more than 40,000 fans each fall to Cork City, where music is presented in 60 venues.

Lineup: Dianne Reeves, Michel Legrand, Ginger Baker Jazz Confusion, Bruce Barth, Ed Cherry, Carmen Lundy Quartet, Carla Cook, others.

guinnessjazzfestival.com

Baloise Session

Basel, Switzerland
OCTOBER 24–NOVEMBER 11

Experience the club-like atmosphere of the Baloise Session festival while seated at round, candlelit tables within viewing distance of the stage. Basel is located on the Rhine River, allowing for numerous outdoor activities and on-the-water dining.

Lineup: James Blunt, Butterscotch, Amy Macdonald, James Gruntz, Lisa Stansfield, Matt Bianco, Elvis Costello, Rebekka Bakken, Ceelo Green, The Asteroids Galaxy Tour, Bryan Ferry, Schiller, Morrissey, Beth Hart, Wyclef Jean, Charles Bradley and his Extraordinaires, Foreigner, Krokus, Leona Lewis, Pegasus.

baloisession.ch

Bologna Jazz Festival

Bologna, Italy
OCTOBER 28–NOVEMBER 22

Held in several venues in the town of Bologna and in the nearby town of Ferrara, the ninth edition of the reborn Bologna Jazz Festival will last almost one month, with a sophisticated program focusing on mainstream and more contemporary sounds.

Lineup: Hiromi (solo), Lou Donaldson Organ Quartet, Anat Cohen Quartet, Dee Dee Bridgewater Band, Uri Caine & Han Bennink “Sonic Boom,” Bill Frisell “Guitar in the Space Age!,” Fred Wesley and The New JBs, Claudia Quintet, John Taylor Solo, Bologna Conservatoire Big Band (conducted by Massimo Morganti and John Taylor), Steve Kuhn Trio, Robert Gaspar Experiment, Charles Lloyd Quartet, John Abercrombie Organ Trio, Kenny Barron & Dave Holland Duo, George Cables Trio, Medeski-Scofield-Martin & Wood, The Swallow Quintet (Steve Swallow, Carla Bley, Chris Cheek, Steve Cardenas, Jorge Rossy).

bolognajazzfestival.com

Berlin Jazz Festival

Berlin, Germany
OCTOBER 30–NOVEMBER 2

The 2014 edition marks the 50th anniversary of the Berlin Jazz Festival, for which Dr. Martin Luther King Jr. wrote a foreword for the inaugural festival booklet. Emphases will

be placed on King, Eric Dolphy (who died 50 years ago in Berlin) and the 25th anniversary of the Berlin Wall coming down. The festival's artistic director, Bert Noglik, focuses on the continuity of jazz as it interacts with tradition and the avant-garde, and on jazz as a musical dimension of freedom. This event was founded in 1964 under the name Berliner Jazztage.

Lineup: Elliott Sharp Hear and Now, Francesco Bearzatti "Monk 'n' Roll," Benny Golson Quartet, Jason Moran Bandwagon and Fats Waller Dance Party, "Freedom Songs": WDR Big Band Cologne with Kurt Elling, Mostly Other People Do the Killing, Soweto Kinch, Get The Blessing, Alexander Schlippenbach & Aki Takase Celebrating Eric Dolphy, Fire! Orchestra, Brass Mask, others.

berlinerfestspiele.de

Tampere Jazz Happening

Tampere, Finland

OCTOBER 30–NOVEMBER 2

This festival is one of the premier destinations for European and Scandinavian jazz, while also drawing acclaimed U.S. artists. Tampere, the third largest city in Finland, is home to a variety of museums and historical sites.

Lineup: Last year's lineup included Medeski, Martin & Wood, Tim Berne Snakeoil, Jack DeJohnette Group, Manu Katché 4tet featuring Nils Petter Molvaer, Edmar Castañeda Quartet, Timo Lassy Band, Anemone Quintet, Stefan Pasborg's "Free Moby Dick."

tamperemusicfestivals.fi/jazz

Wangaratta Jazz and Blues Festival

Wangaratta, Victoria, Australia

OCTOBER 31–NOVEMBER 3

Across four days and nights, the city will jump to the sounds of jazz and blues, from more than 300 musicians in over 80 concerts on the main program, and over 30 concerts on the Main Street free stages. The festival also includes artist talks and master classes. All venues are within walking distance in the township and at nearby wineries. Celebrating 25 years, this year's festival promises to be the best yet.

Lineup: Enrico Rava, Jeff "Tain" Watts, Laura Watts, Joe Louis Walker, Spoke, Roger Manins, Lisa Parrot, Harper.

wangaratajazz.com

Dominican Republic Jazz Festival

Puerto Plata, Sosua, Cabarete, Dominican Republic

NOVEMBER 6–9

The 18th Dominican Republic Jazz Festival celebrates four nights of free concerts in the North Coast towns of Puerto Plata, Sosua and Cabarete. Presented by the Dominican Ministry of Tourism, the renowned, cultural event also conducts musical workshops for youth through FEDUJAZZ, the festival's foundation.

Lineup: Big Band Conservatory of Santo Domingo, Colin Hunter, Pat Pereyra and Band, Musical Direction: Rafelito Mirabal and Guy Frometa

with special guest Alex Jacquemin, Benny Martinez, Ignacio Berroa Group with Giovanni Hidalgo, Berklee Global Jazz Institute Student Presentation with special guest Joe Lovano, Edgar Molina, Berklee Global Jazz Institute Student Presentation, Joe Lovano's Quartet, Ramón Vázquez Trío with Edmar Colón, Danny Díaz and special guest El Prodigio, La Familia André.

drjazzfestival.com

Jazzdor Festival

Strasbourg, France

NOVEMBER 7–21

Jazzdor Festival will celebrate its 29th anniversary in 15 different venues in and around Strasbourg. The festival predominantly showcases emerging artists and new projects from France and Europe but doesn't neglect to include well-known international artists as well.

Lineup: Tom Harrell Quintet, Charles Lloyd Quartet "Wild Man Suite," Michel Portal invite Double Rainbow, Joe Lovano/Dave Douglas Quintet "Sound Prints," Tomasz Stanko New York Quartet, Emile Parisien Quartet, Thomas de Pourquery Supersonic Plays Sun Ra, Orchestre National de Jazz Olivier Benoit "Europa/Berlin," Joëlle Léandre/Vincent Courtois, Papanosh, more.

jazzdor.com

Leverkusener Jazztage

Leverkusener, Germany

NOVEMBER 8–16

This festival has evolved over the past 27 years to become one of the largest cultural

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www.roma.jazzfestival.it



Cape Town International Jazz Festival

CINDY WAKA



Panama Jazz Festival

BILL STUBBS

Coleman and Five Elements, Tom Harrell Quintet, Kneebody, Mark Turner Quartet, others.

vilniusmamajazz.it

North Sea Jazz Hong Kong

Hong Kong, China

NOVEMBER 14–16

This event marks the Asian debut of the North Sea Jazz Festival. The festival is due to take place at the New Central Harbourfront on Hong Kong Island, in the heart of Hong Kong's financial district, offering visitors a spectacular view on Victoria Harbour and the surrounding skyline. The three-day event will host three different stages and present international and Asian acts.

Lineup: Al Jarreau, Jamie Cullum, Joss Stone, Eugene Pao, Sergio Mendes & Brasil 2014, Laura Fygi and Yuna, others.

northseajazzhongkong.com

Festival De Jazz De Montevideo

Montevideo, Uruguay

NOVEMBER 14–21

Concerts and workshops all around Montevideo, with the Teatro Solís as the main venue, two days in an outdoor venue at Plaza Matriz and shows in restaurants and bars.

Lineup: Henri Texier Hope Quintet, Pat Martino Trio, Ed Neumeister & Fino Bingert Cuarteto, Myra Melford & Ben Goldberg, Lurrie Bell, Susana Santos, Paolo Angeli, Banda.

jazztour.com.uy

EFG London Jazz Festival

London, United Kingdom

NOVEMBER 14–23

One of the UK's landmark celebrations, the

events in Germany. More than 20,000 people flock to Leverkusener for an eclectic event that draws acclaimed artists from a variety of genres and countries.

Lineup: Candy Dulfer, Maceo Parker, Tria Lingvo, Incognito, Spyro Gyra, Three Fall, Gregory Porter, Raul Midón, DuckTapeTicket, Michael Wolny Trio, Marius Neset & Trondheim Jazz Orchestra, Vincent Peirani Trio, Jan Prax Quartett, Dr. John & The Nite Trippers, Nina Attal, Ute Lemper featuring WDR Big Band, Stacey Kent, Iyeoka, Julia Biel, Popa Chubby, Stan Webb's Chicken Shack, Philip Sayce, Tower of Power, Bill Evans & his Soulgrass Band, Jan Garbarek.

leverkusener-jazztage.de

Padova Jazz Festival

Padova, Italy

NOVEMBER 10–16

The 17th edition of the Padova Jazz Festival will feature major artists in the town's main theatre, upcoming bands in jazz clubs and a special celebration for the 20th anniversary of António Carlos Jobim's departure with

family members and musician friends.

Lineup: Plankton, Rosario Giuliani "Images," Phil Robson Organ Trio, Medeski-Scofield-Martin-Wood, NYC SmallsLIVE presents: Joe Magnarelli/Spike Wilner/Tyler Mitchell/Enzo Carpentieri, The Swallow Quintet, Jaques Morelenbaum Samba Cello Trio featuring Paula Morelenbaum, L'italia Suona Jobim (Italy Plays Jobim).

padovajazz.com

Vilnius Mama Jazz Festival

Vilnius, Lithuania

NOVEMBER 13–16

Vilnius Mama Jazz reflects all styles and branches of jazz, as one of its purposes is to display as wide a variety of jazz performances as possible. Past performers include Chick Corea, Bill Frisell, Wayne Shorter, The Bad Plus, Wallace Roney and Gonzalo Rubalcaba. Taking place since 2002, this festival is one of the biggest music events in Vilnius.

Lineup: Terence Blanchard E-Collective, Steve

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Lineup: Abdullah Ibrahim, Adriano Adewale, Bill Frisell, Branford Marsalis, Bugge Wesseltoft, Chucho Valdés, Dave Holland, Dee Dee Bridgewater, Dr John, Hamilton de Holanda, Henrik Schwarz, Ibrahim Maalouf, Jane Monheit, Jason Moran, Jeremy Monteiro, John McLaughlin, John Surman, Kenny Barron, Kris Bowers, Marcus Miller, Marilyn Mazur, Regina Carter, Robert Glasper, Snarky Puppy, Stefano Bollani, The Bad Plus, Tomasz Stanko, Vinicio Capossela, Zara McFarlane, others.

efglondonjazzfestival.org.uk

Roma Jazz Festival

Roma, Italy
NOVEMBER 14–30

Founded in 1976, the Roma Jazz Festival is one of oldest jazz festivals in Italy. Held in the Auditorium Parco della Musica, the festival showcases a medley of Italian, European and American acts in one of the biggest venues in Europe. This year's festival theme will be "Swing."

Lineup: Dave Holland/Kenny Barron, Three Cohens Sextet, Jason Moran/Robert Glasper, Joe Lovano/Dave Douglas, Fabrizio Bosso, Enrico Rava, Dado Moroni, Franco D'Andrea, Dee Dee Bridgewater, Bireli Lagrene, Anthony Strong, Sweet Life Society, U.S.Naval Force Europe Jazz Ensemble, Orchestra Operaia, Swing Circus Lindy Hop.

romajazzfestival.it

Riviera Maya Jazz Festival

Playa del Carmen, Mexico
NOVEMBER 27–29

One of Riviera Maya's signature annual events, this festival offers free admission, an array of music and the unforgettable beauty of Riviera Maya. The festival takes place right next to the ocean and is surrounded by white sand beaches, coral reefs and archaeological sites.

Lineup: Virgil Donati, Kenny Garrett, Chick Corea & The Vigil, Pat Metheny Unity Group, Hiram Gómez, Pato Machete, Colin Hunter, Jorge Verillo, Take 6.

rivieramayajazzfestival.com

Christmas Jazz Festival

Tallinn, Estonia
NOVEMBER 28–DECEMBER 15

The Christmas Jazz Festival is a two-week intimate and serene-sounding festival during the holidays. It organizes numerous concerts with varied programs at churches, clubs and concert halls.

Lineup: Tommy Smith & Brian Kellock, Paula Morelenbaum & Bossarenova, Jazz Ensemble Baden-Württemberg, Harlem Spirit of Gospel by Anthony Morgan, Down of Midi, Estonian Voices, others.

jazzkaar.ee

Havana International Jazz Festival

Havana, Cuba
DECEMBER 17–21

Also known as Havana Jazz Plaza, this festival has become an important tradition in

Cuban and Latin jazz, where top performers display their talent for locals and travelers alike. The festival features concerts by Cuban and guest musicians, as well as jazz discussions.

Lineup: Chucho Valdés, others. Past performers include Roy Hargrove and Arturo O'Farrill.

valdeschucho.com

Umbria Jazz Winter

Orvieto, Italy
DECEMBER 27–JANUARY 1

Umbria Jazz Winter brings together tourism and great music in one of the most beautiful cities in Umbria, with its rich heritage of history and art and renowned fine food and wine. Orvieto's magnificent Cathedral will once again be the setting for a special mass for peace on the afternoon of New Year's Day, complete with gospel choir. Evening concerts take place at the Teatro Mancinelli, the Palazzo del Popolo, Palazzo dei Sette and Palazzo Soliano. Other venues include the Sala del Carmine and the Ristorante San Francesco.

Lineup: Previous performers include Christian McBride, Enrico Rava, Paolo Fresu, Anat Cohen, Melissa Aldana, Cécile McLorin Salvant, Rosario Giuliani.

umbriajazz.com

Punta del Este International Jazz Festival

Finca El Sosiego, Punta Ballena, Punta del Este, Uruguay
JANUARY 8–11

The festival has been held since 1996 in the middle of the countryside, surrounded by a natural environment. It features musicians from all over the world in an easygoing setting sharing special moments among themselves and the audience. Barbecues and special meals are also included.

Lineup: Paquito D'Rivera, Diego Urcola, Grant Stewart, Harry Allen, Gary Smulyan, Scott Robinson, Vincent Herring, Mark Shim, Jeremmy, Pelt, Donald Vega, Danny Grissett, Luis Perdomo, Bill Cunliffe, Alex Brown/Carl Allen/Joe La Barbera/Bill Stewart/Yasushi Nakamura/Pernell Saturnino/Bill Stewart, Johnatan Blake, Peter Washington, others.

festival.com.uy

Panama Jazz Festival

Panama City, Panama
JANUARY 12–17

With 30,000 attendees every year, the Panama Jazz Festival is one of the most important cultural events of Latin America. Located in front of the Panama Canal, the festival hosts the Latin American Music Therapy Symposium, more than 100 educational events, master classes by the artists and one week of concerts at the City of Knowledge and the newly opened Danilo's jazz club (named in honor of the festival's artistic director and UNESCO artist for peace, Danilo Pérez).

Lineup: Brian Blade & The Fellowship Band, Pedrito Martinez, The Berklee Global Jazz Institute, Children Of The Light Trio featuring Danilo Pérez, John Patitucci and Brian Blade; Michelle Coltrane & Shea Welsh, others.

panamajazzfestival.com

Winter Jazz

Prøvehallen, Valby, Copenhagen, Denmark

FEBRUARY 19–22

Danish alto sax player Benjamin Koppel presents Winter Jazz. The festival offers a weekend of modern jazz in a cozy jazz club atmosphere. This edition of Winter Jazz will focus on the collaboration between the many celebrated African and Scandinavian jazz musicians and will feature a crossover project that stages singers and musicians from the Danish and African hip-hop and dance hall scenes.

Lineup: Benjamin Koppel, Aske Jacoby, Thommy Andersson, Peter Nilsson, Eythor Gunnarsson, Tomas Franck, Daniel Franck, Alex Riel, Ole Kock Hansen, Hugo Rasmussen, Frands Ribbjerg.

winterjazz.dk

Dubai Jazz Festival

Dubai, United Arab Emirates
FEBRUARY 19–27

Held in the massive Dubai Festival City, this event attracts tens of thousands of fans each year. The nine-day festival brings jazz and other genres to huge audiences but also provides a smaller, more intimate setting with its Jazz Garden performances.

Lineup: Last year's lineup included Carlos Santana, The Wanted, Larry Carlton, Al Foster, Colbie Caillat.

dubaijazzfest.com

Jakarta International Java Jazz Festival

Jakarta, Indonesia
MARCH 6–8

The 11th edition of the biggest three-day jazz festival in Asia will present top jazz musicians from around the globe and Indonesia's best talent.

Lineup: Last year's lineup included Jamie Cullum, Natalie Cole, India Arie, Joey DeFrancesco Trio, Allen Stone, Snarky Puppy, James Taylor Quartet, Roy Ayers, Tania Maria.

javajazzfestival.com

Cape Town International Jazz Festival

Cape Town, South Africa
MARCH 27–28

The Cape Town International Jazz Festival, affectionately referred to as "Africa's Grandest Gathering" by South African and international media, is the largest music event in sub-Saharan Africa. Five stages present more than 40 artists performing over two nights. The programming is a 50-50 split between South African artists and international artists.

Lineup: Last year's lineup included Snarky Puppy, Ambrose Akinmusire, Kirk Whalum, Kenny Garrett, Carmen Lundy, AKA and Da.L.E.S, The Mike Rossi Project: Trespassing Permitted, The Blue Notes Tribute Orchestra, Bokani Dyer & Kyle Shepherd, Mathew Gold, Mi Casa.

capetownjazzfest.com

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UCO Jazz Students 'Learn by Doing'

OKLAHOMA CITY'S JAZZ REPUTATION IS tied to the departed icons Charlie Christian and Don Cherry, but the University of Central Oklahoma (UCO) has done a great deal to help jazz thrive in the area today. The school has raised its national reputation with its unique, multifaceted UCO Jazz Lab, a combination of classroom, performance space, recording studio and clubhouse.

Located just five blocks from the main UCO campus, the Jazz Lab has sparked a revival in the university's Jazz Studies program since it opened in 2002, and added an artsy feel to the streets of suburban Edmond.

"I'm looking out my window, and I see a student carrying a tenor saxophone case across the street," said Jazz Studies division head Brian Gorrell, describing the view from his second-floor office in the Jazz Lab. "If I walk out my office door, I can look down on a big band rehearsing on the stage in our performance space."

"The Jazz Lab is a huge part of why I came to UCO," Stephen Schultz, a bassist majoring in performance, wrote in an email. "It comes with a sense of family and heritage, going back to Kent Kidwell."

Kidwell—known to all as "Doc"—established the first formal jazz ensemble at what was then called Central State University in 1974.

"Historically, as far back as 1960, there had been student jazz groups," Gorrell explained, "but Doc was the person who made jazz an accredited part of the music curriculum."

Gorrell also credits his mentor, Lee Rucker, with putting the program on the road to where it is now. Rucker was the Jazz Lab's first director, after the project had been conceived by university president Roger Webb and land had been donated by a local developer. Another Oklahoma City businessman, Hideaway Pizza president Gary

Gabrel, provided the building, co-locating a branch of his restaurant with the jazz facility.

"From the start, the Jazz Lab has enjoyed tremendous support from the Edmond community," Gorrell said. "In addition to student performances, musicians like Wynton Marsalis and Chick Corea have performed here, and the community really turns out."

"It's the energy of the students that makes Jazz Lab work," said current manager Clint Rohr, a former student of Gorrell's who also teaches jazz history. "They help run the facility, working on the live sound crew and backstage."

The program has approximately 100 undergraduate and 30 graduate students. The vast majority of them take classes at the Jazz Lab, some working in the building's fully equipped studio, others in rehearsal rooms or on the main stage.

"Things start to rev up slowly between 9 and 10 a.m.," Rohr said. "There are private lessons going on, sometimes a rehearsal. By three o'clock, we have up to three groups working here, and things can get pretty loud."

"Our students learn by doing," Gorrell said. "We get them performing at our weekly jam session or in one of the four ensembles or six combos."

Gorrell said the growth of the UCO jazz program has fed a burgeoning hunger for jazz in the greater Oklahoma City area. With a population of around 1 million, the metropolitan area now supports six jazz venues besides the Jazz Lab, and students have found gigs at church services and at the region's casinos.

"When I was a student here, I quickly realized how many opportunities there were to work alongside real pros," Rohr recalled. "From Lee Rucker to Brian, there has always been a positive, laid-back attitude, but they will hand it to you, too, if you make mistakes. We pride ourselves on teaching professionalism." —James Hale

Randy Weston



Melba Liston Remembered: The Wilbur Ware Institute will present a tribute to trombonist-composer-arranger Melba Liston (1926–'99) featuring the Randy Weston Quartet and saxophonist Fostina Dixon performing with the Manhattan School of Music's Jazz Orchestra under the direction of Justin DiCiccio. The event takes place at 7:30 p.m. on Oct. 17 at the Manhattan School of Music's Borden Auditorium. wilburwareinstitute.org

Schmitt 'Doctored': Berklee College of Music president Roger H. Brown presented an honorary doctor of music degree to producer and engineer Al Schmitt on Sept. 10 in Los Angeles. Schmitt is a 21-time Grammy Award winner who has worked on 160 gold- and platinum-selling albums. The ceremony, held at the iconic Capitol Records building, was part of an event commemorating the 25th anniversary of Berklee Today, the college's alumni magazine. berklee.edu

Merit Fundraiser: Chicago's Merit School of Music will hold a Rhythm & Vine fundraiser on Oct. 24 at City Winery. Guests will be treated to live performances by Merit students and are welcome to participate in a silent auction and raffle. Proceeds benefit Merit's mission to give Chicago children—especially those living in underserved communities—the opportunity to achieve their musical and personal potential through accessible, high-quality music education. meritmusic.org

Lawrence Legend Passes: After a battle with cancer, Fred Sturm, the long-time director of Lawrence University's jazz studies department, died Aug. 24 at his home in De Pere, Wisconsin, at age 63. Sturm—who received Down-Beat's Jazz Education Achievement Award in 2010—enjoyed a 37-year teaching career, including 26 years as director of jazz studies and improvisational music at Lawrence, spanning two different stints (1977–'91, 2002–'14). He also spent 11 years at the Eastman School of Music, where he coordinated the jazz composition and arranging program. Sturm, who was also an award-winning composer, graduated from Appleton, Wisconsin-based Lawrence University in 1973. lawrence.edu



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Afrasia Productions40	Jazzed Media 63	Robert D. Bielecki Foundation12
carmenlundy.com	jazzedmedia.com	rdbf.org
Allegro Music31	JJ Babbitt Co. 30	Roma Jazz Festival 97
allegro-music.com	jjbabbitt.com	romajazzfestival.it
Bari Mouthpieces80	JodyJazz Mouthpieces 79	Russ Nolan 58
bariwoodwind.com	jodyjazz.com	rusसनolan.com
Basin Street Records 22	Juilliard School of Music 29	Sabian28
basinstreetrecords.com	juilliard.edu/jazz	sabian.com/en
Cannonball Music 9	Kat Percussion 11	Sakae103
cannonballmusic.com	katpercussion.com	sakaedrums.com
Cape Town Jazz Festival 101	Leo Records40	Sam Ash 78
capetownjazzfest.com	leorecords.com	samash.com
Claude Lakey 57	Liquid Harmony Music 61	Samson 108
claudelakey.com	mitchhaupers.com	samsontech.com
Columbia College Chicago 4	Maggie Herron Music40	Sony Music 21, 51
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Concord Music Group5, 23	MCG Jazz 10	Summit Records49
concordmusicgroup.com	mcgjazz.org	summitrecords.com
Consolidated Artists Publishing 45	Miami Beach Jazz Festival 91	Sunnyside Records53, 55
jazzbeat.com	miamibeachjazz.com	sunnysiderecords.com
Cuneiform Records 59	Music Dispatch 7	Toca85
cuneiformrecords.com	musicdispatch.com	tocapercussion.com
Dexofon Records94	New Jersey Performing Arts Center8	True North Records44
dexofon.com	njpac.org	truenorthrecords.com
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ECM Records 35, 41	Panama Jazz Festival99	Vic Firth 73
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ILK Music94	Red House Records 54	
ilkmusic.com	redhouzerecords.com	

Gregory Porter

Gregory Porter, whose latest album is the superb *Liquid Spirit* (Blue Note), has been gaining traction not only in the States, but also in Europe. At this year's North Sea Jazz Festival, the charismatic vocalist performed in one of the biggest halls and packed it. An hour after his show, Porter settled into the Jazz Café at midnight on July 11 for a standing-room-only live DownBeat Blindfold Test.

The Blind Boys of Alabama

"God Put A Rainbow In The Cloud" (*I'll Find A Way*, SonyMasterworks, 2013) Jimmy Carter, Clarence Fountain, Paul Beasley, Ben Moore, Eric "Ricky" McKinnie, vocals; Joey Williams, guitar, vocals; Phil Book, keyboards; Justin Vernon, guitar; Mike Lewis, bass; JT Bates, drums; Reggie Pace, percussion.

I don't know who this is for sure. But it sounds like the Blind Boys. At first I couldn't tell because the production was so slick. This sounds like a Nashville production with, I'm sure, strong, young players. But there felt like a separation between the music and the vocals. I would like to see more of a connection. I prefer the Blind Boys with handclaps [*sings the song and claps along*]. These are the types of songs I grew up with. The Blind Boys are the originals, the masters.

Tony Bennett/Dave Brubeck

"That Old Black Magic" (*The White House Sessions, Live 1962*, Sony Legacy, rec'd 1962) Bennett, vocals; Brubeck, piano; Eugene Wright, bass; Joe Morello, drums.

It's Tony Bennett live. I've been checking out a lot of live recordings to make me feel like I was there, to feel the rawness. My favorite is *Donny Hathaway Live*. I like to hear the glasses clinking together and people talking in the background. And if the vocal cracks a little, that's cool. It's real. Yeah, Tony Bennett always takes it home. This sounds like it was maybe the early '60s, and he's still doing it well today. After filling myself up with Nat "King" Cole, I started to listen to as many singers as I could, including Tony, Ella [Fitzgerald], Sarah [Vaughan], Joe Williams. Tony appealed to me because there's so much drama in his voice. It borders on singing arias in an opera. That's attractive to me. The piano player? I wasn't concentrating on him. I was focusing on Tony.

John Legend

"Roll Jordan Roll" (*12 Years A Slave*, Columbia, 2013) Legend, vocals.

I'm almost sure that's John Legend. I know his voice. He sings in a classic church vibrato [*sings in demonstration*]. He's got an identifiable sound that I like. His style is steeped in something older but it's also modern. At first I thought it might be one of the older singers, but then I recognized the vibrato. [*after*] I don't remember hearing him sing this song in the movie.

Joe Williams

"There's A Small Hotel" (*The Jazz Singers: A Smithsonian Collection*, Smithsonian, rec'd 1961) Williams, vocals; Harry Edison, trumpet; Jimmy Forrest, tenor saxophone; Sir Charles Thompson, piano; Tommy Potter, bass; Clarence Johnson, drums.

Early '60s, right? What's cool about this tune, it's obscure, but it's one of those records that has a mood like a low-slung couch. Automatically it's, let's have a cocktail, and it's five friends hanging out—three guys and two girls. It's got that vibe. Joe Williams had a rich, big voice, and he could do a lot with it. He could roar like a lion or a bear if you wanted him to but also sound like a cello player when he sang the high notes. He had an extraordinary voice that sounds human—that's something to say these days that a singer has a human sound. I like this tune a lot. Maybe someday in my career I'll do something as tasty and beautiful and respectful as this. It's like Joe is saying, "Listen to my story." Everything is contained in the lyric.

Kurt Elling

"Tutti For Cootie" (*1619 Broadway: The Brill Building Project*, Concord, 2012) Elling, vocals; John McLean, guitar; Tom Luer, alto, tenor saxophones; Kye Palmer, trumpet, flugelhorn; Laurence Hobgood, piano; Clark Sommers, bass; Kendrick Scott, drums.

Undeniably Kurt Elling. He's great, a real technician. I don't know the



original piece, but it feels like a vocalese. Kurt is a master of timbre and is so skillful and expressive as a jazz singer. And he opened some doors for me, which I'm thankful for. When I first started, I didn't know of Kurt other than he was on the scene. When I first started singing, I'd sing: "Skylark, have you anything to say to me?" And the way I sang it wasn't how it was originally recorded. I wanted to feel it, so I put the soul and gospel influence into my jazz. So people would tell me, "You can't sing it like that." But that's the way Kurt sings. I'd hear him insert a soulful expression into a standard. And now he's made that acceptable. He left an opening for me and I came right in.

Theo Bleckmann

"Lord Is It Mine" (*I Dwell In Possibility*, Winter & Winter, 2010) Bleckmann, vocals, tongue drum, miniature zither.

My guess is that this is Theo. I like how he's rooted in tradition, yet also experiments with sound and space. His choice of songs seems wise. He sounds like a wise singer. He's not after anything commercial. He's out to make a piece as an artist. I appreciate that. I like the way this tune stays cool. It's simple and percussive. It makes you consider the words and his thoughts.

Al Green

"Could I Be The One?" (*Al Green Is Love*, Hi Records, 1975) Green, vocals; Archie Turner, Michael Allen, piano; Charles Hodges, organ; Teenie Hodges, guitar; Leroy Hodges, bass; Howard Grimes, drums; The Memphis Strings.

[*starts singing along*] Everybody knows that's Al Green. We know what's happening here. If you play that too long, there's gonna be some babies made tonight. Al Green is so unique in bringing in that direct gospel influence that's so soulful. He's special. He was a personal performer in the '70s when there was a shift. It was like, "Let me tell you this story about this girl." I take that cue in my music from Al: The personal can become universal. For me, Al Green fits into jazz. He does the same thing a jazz singer does. He's bending, twisting, stretching the melody. He's using all the notes of the chords. He sings behind the beat, he sings before the beat, he pushes the beat. He's doing everything a great jazz singer does with passion and soul. There's a whole lot of jazz in his music. I hear it in Marvin Gaye and Donny Hathaway. Before I was born, my mother and my father started a church. Al Green's church is now in that building. I haven't been there, but I've got to go. I've never met Al Green.

Al Jarreau

"Churchyheart (Backyard Ritual)" (*My Old Friend: Celebrating George Duke*, Concord, 2014) Jarreau, vocals; Marcus Miller, bass, bass clarinet; Mike Cotton, trumpet; John Beasley, keyboards; Jubu, guitar; John "JR" Robinson, drums.

I haven't heard this song. I don't know who this is. At first, I thought that it might be some young cat that Robert Glasper found. But I'm guessing that it's definitely someone who's a disciple of Al Jarreau. [*after*] It's him? I didn't know that he was sounding so strong. Al Jarreau is an individual artist with his own charisma. He doesn't care what he should be doing. He does what he wants to and has been pleasing the world for years with things you're not supposed to do. He's stretching the boundaries of what the voice can do and the sounds it can make. I listen to his *Heart's Horizon* album [from 1988]. He sings gently, like a grown man using the voice of a little boy, and it cuts me to the core. That's the genius of his singing. I don't know if I'm stealing from him or it's internal in me, but I sing that way, too. It's what I call masculine vulnerability. He's an extraordinary artist.

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.



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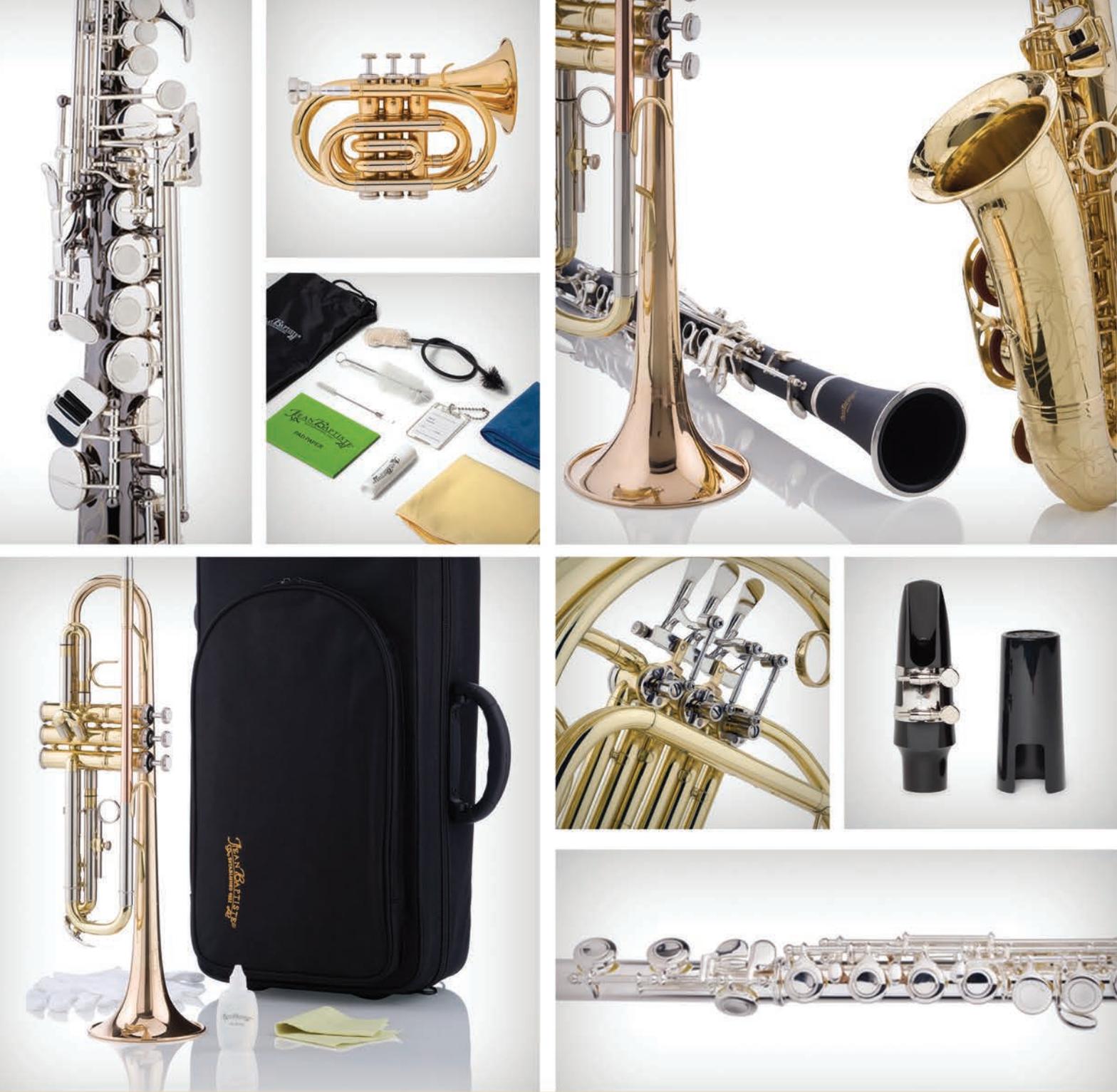
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